THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO AND HOME ENTERFAMMENT . www.billboard.com . AUGUST 9, 2003

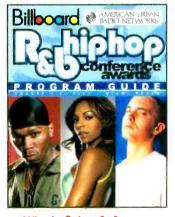
HOT SPOTS



8 Setting Sun Sun Records founder Sam Phillips leaves a rich legacy.



11 Fortunate Son
Hand-picked by Clive Davis,
Gavin DeGraw takes charge
for his J Records debut,
"Chariot."



What's Going On?
 Special conference section begins following page 46.



With P. Diddy

BY MICHAEL PAOLETTA

Blige: In Love

With Life

Songstress Reteams

Mary J. Blige is jubilant. And it is evident on her sunny new album, "Love & Life"

"This album is a celebration of life," says the R&B singer, whose previous sets often have been steeped in pain and heartbreak.

"All the bad things in the world couldn't have happened to a better person than Mary," she says, speaking of herself. "If Mary can do it, then others can, too. Learning to love yourself takes work. And right now, I love Mary."

Indeed, Interscope Geffen A&M chairman Jimmy Iovine says the album shows Blige "at the top of her game."

SPECIAL GUESTS

Due Aug. 26 (one day earlier internationally), the gorgeously soulsmacked set finds Blige reteamed with producer Sean "P. Diddy" Combs. It also sees her joining the restructured Geffen Records, which recently absorbed MCA, Blige's former label.

Joining Blige on "Love & Life" are special guests Jay-Z ("Love & Life Intro"), Eve (the Dr. Dre-produced "Not Today") and 50 Cent ("Let Me Be the 1").

Additionally, Method Man raps on the first single, "Love @ 1st Sight," which (Continued on page 13)



Radio Exec Dickey Charges Senator Set Him Up For Fall

BY PHYLLIS STARK

Lew Dickey says he was "ambushed" on Capitol Hill.

Based on "strong urging" from the staff of Sen. John McCain, R-Ariz., the chairman/CEO of Atlanta-based Cumulus Media agreed to participate in a July 8 Con-



gressional hearing to discuss radio market definitions as they relate to the Federal Com-(Continued on page 88)

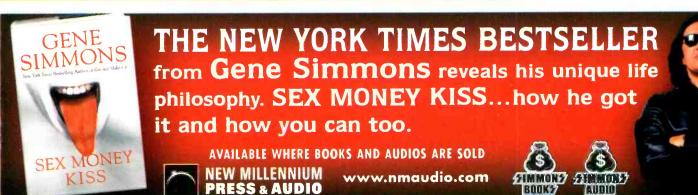
South Makes Its Mark On Hip-Hop

BY RASHAUN HALL

NEW YORK—From rap music and hiphop culture's early roots in the East Coast to the evolution of gangsta rap in the West, an artist's geographic location has always been important. Ask any number of Southern hip-hoppers.

In attempting to compete with East and West Coast artists, Southern hip-hop has often placed a distant third. While such indi-(Continued on page 86)







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andrew lewis conn, time out new york

"A Celebration!"

elvis mitchell, new york times

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- *Vusi at Joe's Pub Karoke Sing-Along Deleted Scenes
- Director and Producer Commentary Trailer Gallery
- 5.1 Dolby Digital Audio 2.0 Dolby Digital Audio Interactive Menus
 *SUBJECT TO CHANGE



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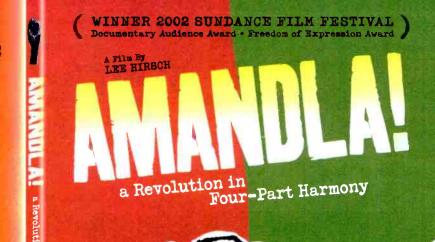


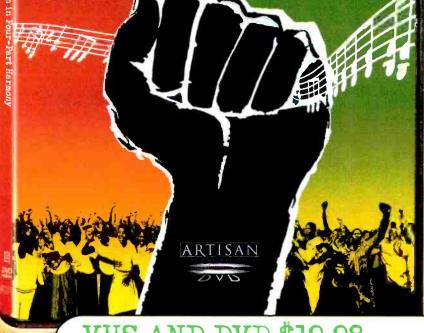
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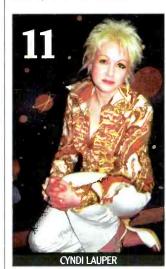
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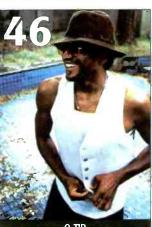
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QUOTE OF THE WEEK

I wanted to put humanity back in the world that's surgically enhanced—I mean the music, not the people. \searrow

CYNDI LAUPER

PAGE HOW TO LOSE A GUY IN 10 DAYS SHANGHAI KNIGHTS

	ARTIST	ALBUM		
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Charts State	JOHN MELLENCAMP	Trouble No More		
	CONTEMPORARY CHRISTIAN			
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	RECREATIONAL SPORTS VIDEO			

2002-03 NBA CHAMPIONS SAN ANTONIO SPURS

ARTIST

SOUNDTRACK

SARAH BRIGHTMAN

BRAD PAISLEY

SOUNDTRACK

MAROON 5

THRICE

DAVID SANBORN

NORAH JONES

KIDZ BOP KIDS

BRONCO

DELERIUM

ARTIST

es

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SOUNDTRACK

MATCHBOX TWENTY

ANNIE LENNOX

MADONNA

BEN FOLDS

RICKY MARTIN

LINKIN PARK

CHINGY

TITLE

PHONE BOOTH PHONE BOOTH

BLACK EYED PEAS

ALISON KRAUSS + UNION STATION Live

MARCELO ALVAREZ/SALVATORE LICITRA Duetto

LIL JON & THE EAST SIDE BOYZ Kings Of Crunk

BOB MARLEY AND THE WAILERS Legend

BEYONCE FEATURING JAY-Z Crazy in Love

ALAN JACKSON & JIMMY BUFFETT It's Five 0' Clock Somewhere

BEYONCE FEATURING JAY-Z Crazy In Love

BEYONCE FEATURING JAY-Z Crazy In Love

Bad Boys II

Mud On The Tires

Songs About Jane

Timeagain

Kidz Bop 3

Chimera

Bad Boys II

Bad Boys II

Pavement Cracks

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Nordoff-Robbins Music Therapy Foundation

Treating severely disabled children using the healing power of music... Lionel Ridenour is appointed head of urban music at Virgin Records



Uptront



Sun Records founder Sam Phillips has died at 80

TOP OF THE NEWS

New Label Adds 'Equity' To Deals

BLACK: 'THE LABEL IS NOT GOING TO DICTATE ANYTHING

BY PHYLLIS STARK

NASHVILLE—Country star Clint Black and top Nashville executive Mike Kraski are launching Equity Records, a new label that has more than a catchy handle: It's a business model.



Artists who sign with them will retain ownership of their masters and, at a predetermined sales level, earn an equity stake in the company.

Kraski, a former Sony Music Nashville executive VP/GM, will run the Nashville-based operation, and Black will be among its founders.

Kraski notes that there are two definitions of equity. "One denotes fairness, and one denotes ownership. [Both are] the philosophical cornerstones for the company.'

The privately funded label is a partnership among Kraski; multi-platinum

artist Black; Black's manager, Jim Morey of Los Angeles-based Morey Management Group; and business manager Charles Sussman of Nashville-based Sussman & Associates (Billboard, Aug. 2).

(Continued on page 87)

RIAA Goes Republican

Music Biz Taps D.C. Insider For Capitol Hill Battles

BY BILL HOLLAND

WASHINGTON, D.C.—The top executives of the five major record companies are effectively betting on the re-election of President George W. Bush and continued GOP control on Capitol Hill

At least that's how some are viewing the selection of top GOP operative Mitch Bainwol as the next chairman/CEO of the Recording Industry Assn. of America.

The RIAA board of directors announced the selection of Bainwol, one of the most powerful Republican policy strategists in Washington, July 28, to succeed Hilary Rosen.

The three previous heads of the RIAA were Democrats, representing a traditionally liberal-leaning industry

But with the whole Washington show now run by Republicans, the RIAA has apparently taken to heart Bainwol's comments when he was in charge of the National Republican Senatorial Committee (NRSC): "Politics are a lot like real estate. It's location, location, location.

Bainwol-along with his old boss, Senate majority leader Bill Frist, R-Tenn.—were among those pouring the foundation credited for delivering a

'Anyone who doesn't think he's partisan has got a screw loose.'

-SENIOR CAPITOL HILL STAFFER

Republican majority to the Senate in the last midterm elections.

In 1999, columnist George F. Will called Bainwol "the Sancho Panza to Tennessee Sen. Bill Frist's Don Quixote in what turned out to be a not-at-all quixotic attempt by Frist, the chairman of the NRSC, to re-establish

Republican control of the Senate.'

One senior Capitol Hill staffer observes, "He gets along with Democratic members and staff. But anybody who doesn't think he's partisan has got a screw loose. The main thrust of Bainwol's career has been to work to defeat legislation put forward by Democrats and to advance the GOP legislative agenda.

The RIAA repeatedly said Republicans were being interviewed for the job in order to beef up its efforts to get the attention of the Bush administration and a GOP-majority Senate and House (Billboard, Aug. 2).

Another Republican contender for the top RIAA post, D.C.-based AOL exec John Buckley, took himself out of the running last week. Sources say Bainwol was first recommended to the RIAA as a replacement last fall.

"It's a smart move." one music community lobbyist says. "He's a 'power and money' guy. He was running the NRSC, so if you're a Republican sena-

(Continued on page 88)

Online Stores Set Modest Pace

KENSWIL: EXPECTS PRICES TO CHANGE

BY BRIAN GARRITY

NEW YORK-The number of digital download stores planning fourth-quarter launches seems to grow each day.

But industry watchers attending the Jupiter Plug. IN Conference, held July 28-29 at the Crowne Plaza here and sponsored in part by Billboard, warned that it could be a tough

market in the near term, despite the promising start for Apple Computer's iTunes Music Store.

Not only is the digital music business facing modest revenue projections for the next few years, but many at the conference questioned whether the iTunes 99-cent download store model is the business platform that will ultimately drive growth for the music business.

"I don't think we should jump to the conclusion that we've found the pot of gold at the end of the rainbow," said David Goldberg, VP/GM of music at Yahoo Inc. "We still have a long way to go in terms

of figuring out how everyone makes money in the space." Speaking at the Billboard Roundtable on the second day of Plug.IN, which was moderated by Billboard executive editor Ken Schlager, Goldberg said that despite positive results with iTunes, "the math isn't good" when it comes to selling songs for 99 cents.

Indeed, Jupiter Media, long the biggest cheerleader of the digital distribution business, is now forecasting modest growth of the online sector in the near term, citing "overall music industry doldrums and lackluster digital offerings."

"While Apple has rekindled interest in digital downloads,

total digital sales—downloads and subscriptions—will not surpass \$80 million this year," Jupiter Research senior analyst Lee Black said. "The industry is suffering from competition for entertainment dollars, changing demographics, the end of the CD upgrade cycle and piracy."

Jupiter is predicting \$35 million in pay-per-download sales for the industry this year and, even with numerous new entrants coming to market, only \$105 million in such sales next year.

But with Apple claiming more that 6.5 million downloads and 300,000 iPod portable players sold since the late April launch of iTunes, the rush to expand the digital download business to the Windows platform—home to 97% of the personal

computer users in the U.S.—is in full swing.

Leading the way is Apple.

Peter Lowe, Apple director of marketing for applications and services, told Plug. IN attendees the company is on pace to launch a Windows-based version of iTunes by year's end. (Continued on page 87)

BILLBOARD AUGUST 9, 2003 www.billboard.com

AAM Focuses On Global Industry Issues

BY SUSANNE AULT and RAY WADDELL

NEW ORLEANS—For an industry facing diverse challenges—from economic to security—the mood was upbeat at the 78th annual International Assn. of Assembly Managers July 25-29.

Domestic and international concerns had their time in the spotlight, as IAAM continues to view the industry in global terms (more coverage, see pages 43-44).

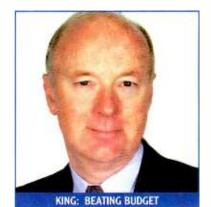
At the July 26 Global Issues Summit, venue managers discussed a rebounding international touring market hampered by terrorism and SARS concerns. The latter prompted a shutdown of the Hong Kong Convention and Exhibition Centre for 90 days, costing it \$13 million in business.

Cliff Wallace, the building's director, says shortened work weeks helped avoid layoffs and lessen the impact. But he noted that China's current explosion of new venues,

including a "mega-facility" in Shanghai, "will be a problem in the long term," because SARS will still be hurting travel to and event demand in the area for a while.

Leigh Harry, chief executive of the Melbourne (Australia) Exhibition and Convention Centre, said he is teaming with venue managers in major cities, including Boston, Vancouver and Melbourne, under a new promotional program called Best Cities.

"We're trying to establish a core group of [attendee] clients that we



can move around through this global alliance," he explained.

Meanwhile, IAAM executive director Dexter King said that the organization beat its budget for the annual gathering, which is its chief revenue producer.

Preliminary numbers indicated 1,247 registrants and 1,444 exhibitors for a total attendance of 2,691, on par with last year's meeting in Atlanta.

Outgoing IAAM president Joe Flo-(Continued on page 88)

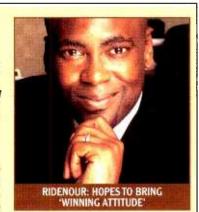
Ridenour Virgin's New Urban Head

BY GAIL MITCHELL

Lionel Ridenour's appointment as head of urban music at Virgin Records signals one of the final cornerstones in the label's restructuring of that division, according to Virgin Records America chairman/CEO Matt Serletic.

"We've just about galvanized the team," Serletic says. "Bringing in Lionel is sort of the capper to a yearlong process to build Virgin into the right urban record label. That was one of the first things I focused on when I came to Virgin [in February 2002] and we moved the label to New York [last September]. It was a great opportunity to reinvigorate the urban side of our roster."

Ridenour's title is executive VP of



urban music. He will be based in New York.

Besides Ridenour, the Virgin urban executive team includes senior VP/ GM of urban music Jayson Jackson. Formerly artist Lauryn Hill's manager and VP of marketing and promotions at Bad Boy Entertainment, Jackson joined Virgin in 2001.

During the past year, Serletic has brought a number of executives into the urban department including senior VP of A&R Big Jon Platt, VP of West Coast A&R Pete Farmer and

(Continued on page 87)

RAC Tapped To Talk To DOJ

BY BILL HOLLAND

WASHINGTON, D.C.—The Department of Justice investigation into Clear Channel is moving forward.

Billboard has learned that the DOJ has requested an interview with an official from the Recording Artists' Coalition. The DOJ wants to discuss allegations of artist intimidation on the part of Clear Channel Communications, the giant radio and venue owner under fire for its business practices.

DOJ does not comment to the press regarding ongoing investigations, but R. Hewitt Pate, the DOJ's assistant attorney general for antitrust, revealed July 24 to the House Judiciary Committee's antitrust task force that DOJ attorneys have conducted "a number of interviews" as part of the probe into Clear Channel and have "undertaken significant efforts to find additional evidence."

Rep. Howard Berman, D-Calif., ranking member of the House Subcommittee on Courts, the Internet and Intellectual Property, has been frustrated by the DOJ's lack of follow-up on complaints about CCC. He pressed Pate on the issue at the antitrust task force hearing.

Berman sent a letter to the DOJ in January 2002 detailing the allegations against CCC. He tells *Billboard*, "DOJ has not adequately kept me in the loop on this issue.

"Since my letter, many have postulated that the Bush administration would not allow the DOJ to actively pursue antitrust investigations."

Clear Channel, which is headquartered in President George W. Bush's home state of Texas, is a major Republican campaign contributor.

Citing the DOJ's decision last year to go after Pressplay and MusicNet "in the as-yet infinitesimally small market for legal online music," Berman said, "The Bush DOJ is interested in publicly pursuing a lengthy investigation of rather speculative antitrust concerns. If it has such grave antitrust concerns, why isn't it willing to pursue allegations of actual anticompetitive behavior in the radio and concert industries?"

Clear Channel has been under scrutiny by federal law-makers since 2002. Recording artists, rival radio stations and venue owners complain of alleged bullying tactics in which Clear Channel forces artists to do interviews and promotions on its radio stations or play its concert venues.

Berman says Clear Channel representatives have "assured me that Clear Channel does not engage in illegal activity and is simply a business facing criticism from competitors who can no longer compete against it. I told them that I would continue to press the DOJ to get to the bottom of the story."

WMI Merges European, International Operations

BY GORDON MASSON and JULIANA KORANTENG

LONDON—Warner Music International is merging its European and international operations, effectively eliminating Warner Music Europe.

The move fulfills a blueprint drawn by Paul-Rene Albertini. He devised the restructuring following his promotion to WMI president last December, when he replaced then-chairman/CEO Stephen Shrimpton.

Albertini says the changes will not lead to any significant job cuts.

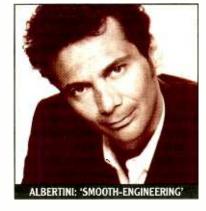
"This is the amalgamation of the European and international [divisions] into one office," he explains. "This is something that has been ready to go since February, but internal circumstances forced us to postpone the reorganization."

The changes occur amid the expectation that a BMG/Warner merger is imminent. Such a merger would likely result in major job losses at both companies throughout Europe.

With no deal yet announced though, it would appear Albertini is taking a business-as-usual stance and is not prepared to sit around and wait—bearing in mind that Warner and EMI structurally did little for a year during their failed merger attempt in 2000.

Sources at BMG and Warner tell *Billboard* that their marriage is more a matter of "when" than "if." One senior source says that if the merger is going to happen at all, "it has to be finalized and announced before the end of August."

Although Albertini says there will



be no major new job cuts, he admits that positions that have been eliminated will not be filled. For example, he kept his previous responsibilities as president of Warner Music Europe when he took over Shrimpton's duties.

The restructuring at the management level sees Gero Caccia, Warner Music Europe executive VP, promoted to WMI executive VP.

Not only does Caccia retain his Warner Music Europe tasks with almost all European affiliates reporting directly to him, but he now also oversees WMI's law and corporate affairs, finance and human resources departments, among other management divisions.

Anne Mansbridge, formerly WMI senior VP of business and legal affairs, is now senior VP of law and corporate affairs.

John Watson is now senior WMI VP of business affairs; he had the same position at Warner Music Europe. He will keep Warner Music U.K.'s business affairs among his duties.

Caccia and Watson report to Alber-

tini. Mansbridge reports to Caccia.

Additionally, marketing division Warner Music Europe will become part of the WMI marketing division under the leadership of Jay Durgan, WMI senior VP of international marketing. He reports to Albertini.

Reporting to Durgan is Jon Uren, new WMI senior director of international marketing. He was previously Warner Music Europe senior director of marketing.

While the marketing heads at WMI's affiliates will liaise with Durgan and Uren when marketing international albums, they report to different people, such as local managing directors, when it comes to marketing local releases.

"I see all this as a smooth re-engineering to create a more compact unit," Albertini says.

www.americanradiohistory.com

Dear Ketel One Drinker Thank you.

Sun Records Founder Sam Phillips, 80, Dies

BY CHRIS MORRIS
and MELINDA NEWMAN

LOS ANGELES—From the start, Sam Phillips sought what he called "an indigenous sound."

"I wanted the sound you'd get from hearing [the musicians] play on the stage, even though we were in the studio. I wanted them to feel we were in this together," Phillips told *Billboard* last year.

"There were a lot of independent labels coming out with great R&B records. Mine was the old thing. I just went out to get gutbucket, and in the main, we did that, and that set us apart from a lot of other great labels."

It is difficult to envision what the history of American popular music in the 20th century might have been without Sun Records founder Phillips' intuitive efforts as a talent scout, producer and independent label operator.

He died July 30 of respiratory failure in Memphis. He was 80.

Born Jan. 5, 1923, in Florence, Ala., Phillips was an announcer and engineer at Southern radio stations in his teens. In January 1950, he opened Memphis Recording Service (later known as Sun Studio) at 706 Union Ave. in Memphis.

Phillips began by recording regional blues and R&B talent and leasing his masters to such hot indie labels as Chess and Modern/RPM.

He cut Jackie Brenston's "Rocket 88," often cited as "the first rock'n'roll record"; recorded the first sides by B.B. King, Ike Turner and Rosco Gordon; and captured the first volcanic performances by Howlin' Wolf.

Though he started up a short-lived indie imprint, Phillips Records, in 1950, Phillips entered the record game in earnest with the launch of Sun Records in 1952.

The label released tough blues and R&B sides by Rufus Thomas, Little Junior Parker, Little Milton and many others. But he hit true pay dirt in 1954.



That summer, Phillips summoned a Mississippi-born teenager, who had cut a personal birthday single for his mother at Sun, back to the studio to demo a ballad. Teamed quickly with guitarist Scotty Moore and bassist Bill Black, Elvis Presley became Sun's most explosive artist.

Presley's seven singles for the label set the template for rock-'n'roll and put Sun on the national map. In 1955, Phillips sold his interests in the star to RCA and publisher Hill & Range for an unprecedented \$35,000.

Other legendary performers followed Presley to Sun and onto the charts: Johnny Cash, Carl Perkins, Roy Orbison, Jerry Lee Lewis and Charlie Rich.

In 1960, seeking more space, Phillips opened a new studio, Sam Phillips Recording Service, at 639 Madison. (He briefly operated a facility in Nashville, with Billy Sherrill as house engineer; it was later sold to Monument Records.)

By the early '60s, changing tastes had put Sun in commercial eclipse, and Phillips' biggest acts had all departed for greener pastures. The label issued its last single in 1968, and in July 1969 Phillips sold Sun's masters to Louisiana record exec Shelby Singleton.

Phillips—who became a wealthy man through investments in the Memphis-based Holiday Inn chain and various Southern radio stations—was largely inactive in music after the sale of Sun. He produced a couple of tracks on John Prine's 1979 album "Pink Cadillac."

Phillips is an inductee in the Rock & Roll; Blues; and Country Music Halls of Fame. The original Sun facility, which Phillips sold in 1987, was recently recognized as a national historic landmark; a July 31 ceremony in Memphis was postponed because of bad weather.

NAB Plans To Challenge CCC Rule Changes In Court

BY BILL HOLLAND

WASHINGTON, D.C.—While Congress is pushing to overturn the recent Federal Communications Commission ownership rule changes, the National Assn. of Broadcasters believes the rules do not go far enough.

NAB's board of directors decided July 28 that to help its members,



especially radio companies like Clear Channel, it is going to challenge the new rules in court.

One of the main NAB concerns, according to spokesman Dennis Wharton, is "the change in radio market definition." The FCC changed the rule used to determine medium and large radio market share. Gone are technically oriented definitions, replaced by radio ratings company

Arbitron's market definitions, which some see as more restrictive.

The new rules, announced June 2, take effect Sept. 4. Wharton says NAB plans to file suit with the U.S. District Court for the District of Columbia by mid-August.

Clear Channel has been outspoken against the new market definitions, calling the move radio "reregulation."

Congress recognizes the influence Clear Channel has in NAB's decisions. In a recent hearing on radio consolidation, Sen. John McCain, R-Ariz., chairman of the Senate Commerce Committee, wryly referred to NAB as "that wholly owned subsidiary of Clear Channel."

But Wharton counters that this suit reflects more than just Clear Channel's agenda. "Our members unanimously agreed that this issue could have been better addressed by simply fixing some of the anomalies in the existing rule," Wharton says.

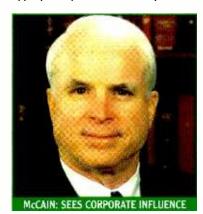
"It's causing a great deal of concern," he adds. "These are companies who built their business plans [on the old rule]. This is like moving the goal posts in the middle of the game."

Small-market radio is not affected by the rule change. The FCC will hold a separate proceeding to study the 40% of U.S. stations that lie outside of the 287 Arbitron-measured markets.

Until the NAB-threatened lawsuit, the arm-wrestling over the new FCC

rules was between two main groups.

Public interest groups and individual citizens charge that the new FCC rules effectively give away the store to U.S. media barons; both constituencies claim that broadcast diversity and localism will be lost. They also complain that FCC chairman Michael Powell steamrolled the rules, refusing an appropriate public comment period.



Many lawmakers have heard these complaints from constituents and, seizing the chance to pounce on a political hot potato, now want to roll back the rules.

Some, like McCain, are concerned that corporate decision-making might result in political censorship of unpopular views, such as Cumulus Radio's ban of the Dixie Chicks (see story, page 1).

NEWSLINE ••••

Telecommunications company SBC is suing the Recording Industry Assn. of America, challenging the legality of having to provide the names and addresses of customers who use its Internet service provider offering. The RIAA dismissed the action as "old news," saying SBC is "recycling many of the same arguments already raised and twice rebutted by a federal court." To date, more than 1,000 subpoenas have been issued to ISPs to obtain the names and addresses of alleged copyright infringers The trade group will not provide specific numbers.

Universal Music Group's second-quarter revenue fell 29% to \$1.07 billion euros (\$1.2 billion). The company cited continued weakness in the overall market and tough comparisons with second-quarter 2002, which included top-selling releases by Eminem, Ashanti and Nelly. Excluding the effect of currency exchange, sales were 19% lower. Parent Vivendi Universal posted total sales for the period of 6.13 billion euros (\$6.91 billion). Excluding acquisitions and divestitures made since last year, as well as the effect of currency exchange, this is 6% lower than the same period last year.

MATTHEW BEN

The DVD Entertainment Group is changing both its name and its mission statement to include the emerging technologies of high-definition DVD and video on demand. In its previous incarnation, the newly named Digital Entertainment Group, which represents software and hardware companies, focused on introducing the DVD format to the public. DEG president Bob Chapek, who is also Buena Vista Home Entertainment president, says the new organization aims to provide hardware and software companies with a forum to discuss common goals in the introduction of new digital video technologies. The DEG also released second-quarter hardware and software figures. More than 427 million DVD titles were shipped to retail in the first half of 2003. That brings the total number of DVD software shipments to 1.8 billion units since the format launched in 1997. The number of U.S. households with DVD players now totals more than 46 million.

Germany's top court, the Federal Constitutional Court, has issued a six-month preliminary restraining order in the lawsuits filed against Bertelsmann regarding its involvement with Napster. The move, made by the court in Karlsruhe, effectively halts the \$17 billion claim for damages by Universal Music Group, EMI and a group of music publishers that alleges that Bertelsmann's \$60 million loan to Napster contributed to copyright infringement over the network. The court ruled that an investigative hearing is required to ensure that the U.S. plaintiffs have genuine grievances and are not violating Bertelsmann's constitutional rights in Germany. The claim for the damages, originally filed in the U.S., must be approved in Germany before the country's courts recognize the lawsuit. "We shall take all legal avenues available to us in the U.S. and Germany to put a stop to this claim," a Bertelsmann spokesman tells *Billboard*. WOLFGANG SPAHR

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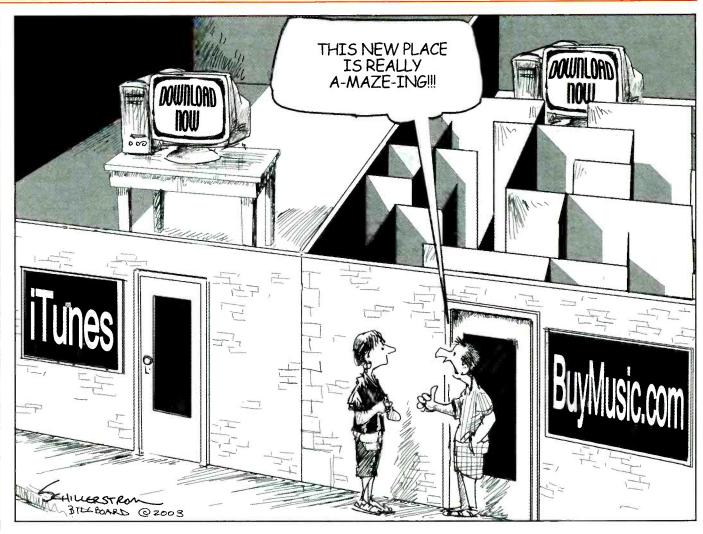
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The Rap On Insurance

nytime you get a large number of people together for any type of A event, the potential for something to go wrong—even drastically wrong—is ever-present.

That's what insurance is all about: making assessments about risk and devising a cost for insuring against the chance that something could go wrong. In fact, insurance companies have made a virtual science out of risk assessment.

Every policy that is issued involves such a calculation, weighing the likelihood that an insurable event, such as a car accident, might take place against the likelihood that any given driver can get from point A to point B without incident.

Those odds determine how an insurance company arrives at the premiums people pay for insurance. The goal, of course, is for the insurer to be right more than it is wrong. Any number of factors are involved in that calculation, but sometimes insurance companies try to hedge their bets by considering factors that have no business in assessing risk. Racial profiling is one of them.

Yet when it comes to staging concerts, the racial makeup of the act and the type of music that is played appear to be part of the equation. If so, that's flat-out wrong.

As Billboard senior writer Ray Waddell noted in his story in the July 26 issue ("Insurance Woes Hinder Rap Tours"), high-profile terrorist attacks and a spate of concert-related tragedies have raised the event stakes more.

As a result, insurance companies have

Racism should not play a role in underwriting insurance. Yet we see a serious disconnect here.

tightened their underwriting standards for musical events. The net effect is soaring premiums, and some can't get insurance coverage at all. Rap concerts have long been a tough sell for insurers, but Waddell discovered that rap promoters, venues and artists are facing an even more difficult time of it now.

Many rap promoters, venues and artists say the situation has reached the point where they sometimes must

choose between staging shows without insurance or canceling the tour. In other cases, rap acts have to pay substantially higher premiums than other artists.

Some promoters and venues are skirting the dilemma through grandfather clauses in existing contracts. But if you're a new promoter seeking a new policy, forget it. Many companies are now writing policies with rap exclusions.

Some might argue that rap acts bear some of the blame because many songs cultivate an image of violence and gangsterism. But how often does that translate into violence at an event? Promoters say seldom. So why are insurance companies giving a thumbs down on rap concerts? Perception alone is no justification; neither are inflammatory lyrics. After all, rap promoters note, country songs often focus on violence. And what about professional wrestling and motor sports? How violence-prone are they?

One thing is clear: Racism should not play a role in underwriting insurance. Yet we see a serious disconnect here. Insurance companies—or state insurance commissioners—need to clear the air on this issue with a thorough examination.

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

In Zeal To Protect Americans, INS Keeps Rapper Imprisoned

Rick Is No Terrorist: Set Him Free

nless you happened to catch the quirky little story this past spring about the Slick Rick impersonator in North Carolina who tried to break into the jailed rapper's bank accounts, the last time Slick Rick made news was at the tail end of 2002.

That was when federal judge Kimba Wood stayed Rick's deportation exactly one day before the Immigration and Naturalization Service planned to kick him out of America for good.

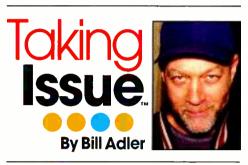
Obviously, that was very good news. Indeed, it was the first good news about Rick since he'd been arrested without warning by immigration authorities in Miami on June 1 last year.

He'd spent the previous few days as an entertainer on of one of Tom Joyner's Caribbean cruises. When the INS clapped Rick in handcuffs and walked him into their custody, they informed him that he'd deported himself and then illegally re-entered the country.

This came as the rudest of shocks to the rapper. As far as he knew, his business with the INS had been concluded years ago. After pleading guilty in 1991 to two charges of attempted murder in the second degree. Rick spent five full years in a

New York state prison.

Upon his release in January 1996, he returned to the Bronx, N.Y., resumed his life and recording career and kept his nose clean. He also told anyone who asked that committing his crime was the dumbest thing he'd ever done—even



if he'd had very good reason to believe he was acting in self-defense.

Born in England to Jamaican parents, Rick moved to the U.S. with his family as an 11-year-old in 1976. He scored his first big hit—"La Di Da Di/The Show"—when he was 20 years old. Late in 1988, he released "The Great Adventures of Slick Rick," the album that would seal his reputation.

What he never did, however, was apply to become a U.S. citizen.

This oversight has complicated Rick's case to this day. Ordinarily, the law requires that an alien who

commits a felony must be deported. In 1995, an immigration judge granted Rick a waiver of the charges of deportation, ruling that Rick's "unusual and outstanding equities" outweighed his criminal conviction.

The INS appealed the decision and lost, and then appealed again. In 1997, the INS finally won its case and once again ordered deportation for Rick. Rick appealed.

What turned the tide for the INS? The length of time Rick had spent in jail. The law holds that any alien who serves more than five years in jail is not eligible for a 212(c) waiver. Rick served five years and 12 days.

Seizing on this technicality after having lost in two previous attempts to deport him, the INS was able, retroactively, to strip Rick of the waiver he won fair and square. No matter that Rick's equities remained intact, nor that he had continued to live in a peaceful, productive and law-abiding manner.

In 1999, the INS issued an order to arrest and deport Rick. Oddly, the service did not bother to inform Rick or his lawyers of this order, nor did they make any attempt to arrest him, although his whereabouts were well-known to his New York State parole officer.

On the several occasions during the past three years when an offer to perform required Rick to leave the country, he did so and returned voluntarily to the U.S. without incident.

Apparently, the attacks of Sept. 11, 2001, spurred the INS to greater vigilance, which led to Rick's June 1 arrest. Everyone appreciates the INS' heightened efforts to ensure our safety, but, like many Americans, I worry that the INS is being over-zealous in the conduct of that campaign.

In the case of Slick Rick, it's obvious that the government has cast its net too wide. Rick is a rapper and a recording artist, not a terrorist. He is, in fact, one of the rare felons to have rehabilitated himself.

The specifics of Rick's case have meant nothing to the INS, but, as noted, Wood's ruling gave fresh hope to all of us who care about Rick.

about Rick.
There was, she
wrote, a "substantial probability"
that Rick would prevail on one or more of the arguments advanced on his behalf by his lawyer. It's been seven months since Wood issued her ruling and four months since Rise she's had the new briefs filed by rapid solution.

both sides of this dispute.

It's also been a full 14 months since Rick was arrested and detained. That's a long time for someone's life and career to be put on indefinite

hold; long enough for Rick's faith in the fairness of the American justice system to become badly shaken.

As a highly regarded artist, Slick Rick is a credit to American culture, even if he isn't formally an American citizen. As a penitent and

rehabilitated felon, he is a credit to the American justice system.

Setting Rick free would go a long way toward restoring public confidence in the judiciousness of the INS. Deporting him is a credit to no one—and it certainly isn't going to make America a safer or a more just place. We eagerly await Wood's decision.

Bill Adler is a former publicist for Rush Artist Management and Def Jam Records and a noted author. In 1987, he penned "Tougher Than Leather: The Rise of Run-DMC," the authorized biography of the pioneering hip-hop trio.

All Hail The Fans: The Lifeblood Of The Industry

There were place settings for eight at my monthly "open forum dinner." The personalities I invited cover a spectrum of young professionals. An investment broker, an A&R executive, a singer, a bank VP, a sound engineer, a film producer ... you get the idea.

This month, the recent news involving Luther Vandross domi-

VANDROSS: FANS RETURNED THE LOVE

nated the conversation. The general consensus was that all the love he gave in song was being returned to him by his fans.

It was evident by the prayer vigils that continue to spur his recovery, as well as record sales that gave him the first No. 1 album of his exemplary career. It is refreshing to hear such accolades being credited

to his fans.

We are in an age of TV series that thrust mediocre talent at an unsuspecting general public, where fans are constantly being used as survey teams.

And when a national search only uncovers a handful of talented individuals, wouldn't you say that was a sad commentary? And when you do buy an \$18 CD, aren't you lucky if you get two or three good cuts?

It is no wonder that iTunes Music Store's 99 cent deal seems like a bargain. It is also not unusual for fans to quickly become fickle and turn their attentions away from their demigods, leaving them abandoned and floundering, as they await their new American Idol. (The dismal sales of Justin Guarini's album reflect this trend.)

Who would have thought that a whole season of promotion could not guarantee the staying power of one artist?

All of my guests share one thing: They are all seasoned audiophiles. Audiophiles are special people. Music is an integral part of their objectivity. Good times and bad are categorized by song, and their record or CD collections demonstrate their eclectic tastes.

I always ask what's currently on their playlists at home. And the answers always intrigue me. Marilyn Manson, Django Reinhardt, Coldplay, Juanes, Le Mystere des Voix Bulgares, Metallica, 50 Cent, Beyoncé and of course, the person who turned the conversation, Vandross.

We all have our tastes and preferences. But we also idolize certain individuals who share our life and times. They have touched us. In the final analysis, what would our idols be without the chosen that worship them? I am sure that Vandross' fans will continue to pray, and other fans will continue to buy.

As the music industry enters its next stage of artist promotion, I

Point

By Carlos Alomar

foresee young children, eyes aglow, sitting in front of their TVs, wallowing in reality shows and MTV and awaiting their opportunity to vote on unlimited channels.

After finally walking away with the bragging rites afforded to them by their TV vote, they will undoubtedly look at the radio one day with awe and wonder and ask, "What is it for?"

It is this man's opinion, that like my guests, they will share their life and times with their chosen artists, and they will eventually come to idolize them, as well.

Working with David Bowie over the years gave me an

insight into the type of dedication that is possible from fans.

When Bowie did glam rock, they were there. Then came blue-eyed soul: They sang along. He then changed to new age. They never faltered. From hip-hop to Brit rock, from experimental to industrial, the fans continue to give life to their chosen.

So, a blessing to the fans. For without them, where would our music industry be?

Carlos Alomar is a world-class guitarist/producer/songwriter who has worked with the Bee Gees, Paul Mc-Cartney, Luther Vandross and others. He has also worked as a musical director for David Bowie.

Kurt Elling displays his mystical vocalese on his Blue Note debut



VIUSIC



Aerosmith puckers up for its co-headlining tour with Kiss.

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

Lauper Reveals Her Torch Song Side

It has been six years since "Sisters of Avalon," Cyndi Lauper's last album for Epic Records. In the meantime, she independently released "Shine," a five-song EP, and entertained hundreds of thousands of people through

was so much I had to learn and do."

Massey says "Naked City" has been years in the making. "[Cyndi] finally felt like she was ready to do it," he says.

While her live draw and overall

appeal has remained strong, Lauper's album sales figures have faltered, "Sisters' sold 56,000, according while "Shine" stands at 40,000 units. However, Massey was undaunted by the numbers when he re-

to Nielsen SoundScan, signed her.

"I believe that Cyndi is due for a major

comeback," Massey says. "This standards-oriented repertoire will open Cyndi up to a whole new audience who are unaware of her huge vocal power and will consolidate her base internationally, which remains strong.

The torch album, producer Russ Titelman says, includes "some songs that wouldn't normally be thought of as torch songs, so Cyndi's kind of reinventing this stuff."

For Lauper, "these songs are stories of the people from when I grew up. I watched all these women and all the things that were important to them," she says.

Moreover, Lauper sees the album as a way to inject a little life back into this often plastic world.

"I wanted to make sure (Continued on page 16)

By Melinda Newman mnewman@billboard.com



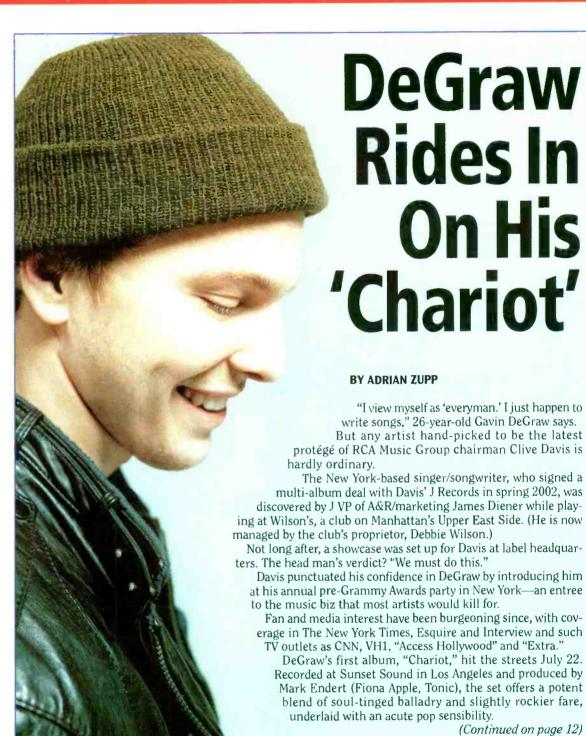
her opening slot on Cher's tour. But now, she has come back home. Lauper has signed with Daylight/Epic and is working on

"Naked City," a new album of torch songs that will be out by year's end.

"There were a lot of changes going on at Epic while I was last there," Lauper says. "I came to the conclusion that I needed to step away, and I needed to explore an independent way.

Having done that, she says she is thrilled to be reunited with Epic president Polly Anthony and Sony Music executive VP of A&R David Massey, who is head of Daylight.

"As I was doing shows, like [VH1's] 'Divas' or the Grammys or with Cher, I'd see Polly or David, and I really loved them. I did miss them, but I had to go away. There





DeGraw Rides In On His 'Chariot'

Continued from page 11

The first single is the album's hooky opening track "Follow Through," which reached triple-A, adult formats and college radio in late June—where it is still in the early stages of percolating. Top 40 will follow later this summer.

Patience and care are the trick to promoting DeGraw, according to the label.

FAVORABLE CLIMATE

"I think that the climate right now is especially favorable to genuine singer/songwriters and artists of that type, and the emphasis is on the word 'genuine,' " Diener says. "With an artist like Gavin, you need to be committed for the long haul. He is a singer/songwriter in the great tradition."

So far, the groundswell has been substantial, with residencies at Joe's Pub in New York and the Mint 'One of the reasons I signed with this company is because in my first meeting with Clive [Davis], he said, "I don't want to change you." That's the most appealing thing to any artist.'

—GAVIN DeGRAW

in Los Angeles, extensive gigging for radio and retail executives, targeted touring (including the recent Bonnaroo festival) and a strong online presence.

A four-track teaser from "Chariot" was streamed at gavinsounds .com before release, while the full album was also posted for streaming at DeGraw's official Web site, gavindegraw.com. The site also offers live footage of DeGraw performing three songs.

Meanwhile, AOL committed to a first listen for the single and a first view of the video, with an album listening session that ran in support of the release.

"We also have vhl.com and mtv.com locked in for live and studio performances, as well as thirdparty sites like Launch, Real, MSN, Lycos and GetMusic, which are all doing various performances, interviews, audio streams, etc.," says Tom Corson, executive VP of worldwide marketing and sales at J Records. "And we've got strong support from online retail targets like Amazon, Barnes & Noble and bestbuy.com."

As Corson sees it, the initial core audience for DeGraw is the collegeage female demographic.

"The John Mayer, Jason Mraz, Maroon5 sort of audience—once it catches there, I think it will spread very quickly to a much larger group. And men do love Gavin, too, I have to say."

PERFORMANCE PASSION

Aside from his obvious songcrafting talent, a large part of DeGraw's appeal is his passion for performing.

Corson explains, "I think Gavin's

distinct honesty as an artist and a person comes through on every level: his songwriting and lyrics, his performance, his personality. He's a unique piece of Americana, but he's still writing these incredible pop songs."

DeGraw adds, "One of the reasons I signed with this company is because in my first meeting with Clive [Davis], he said, 'I don't want

to change you.' That's the most appealing thing to any artist. And they've given me a lot of room. I'm just happy here. It's amazing. I'm really impressed."

And what is DeGraw's career aim?

"I just want to get my parents out of the jobs they're working right now," he says. "That's kind of my big goal. They've made huge sacrifices for me."

ADVERTISEMENT

LEGAL NOTICE RE: STRICTLY RHYTHM RECORDS

UNITED STATES BANKRUPTCY COURT SOUTHERN DISTRICT OF NEW YORK

In re

STRICTLY RHYTHM RECORDS LLC,

Debtor.

Hearing Date: August 13, 2003
At 10:00 a.m.

Chapter 7
Case No. 02-16140 (BRL)

ORDER TO SHOW CAUSE WHY ORDER SHOULD NOT BE ENTERED FURTHER EXTENDING TRUSTEE'S TIME TO ASSUME OR REJECT ANY AND ALL UNEXPIRED EXECUTORY CONTRACTS, PURSUANT TO SECTION 365(d)(1) OF THE BANKRUPTCY CODE

Upon the annexed motion (the "Motion") of John S. Pereira, as chapter 7 trustee (the "Trustee") of the above-captioned debtor (the "Debtor") seeking an order (the "Order") further extending the Trustee's time to assume or reject any and all unexpired executory contracts pursuant to section 365(d)(1) of title 11 of the United States Code (the "Bankruptcy Code"); and upon the annexed affidavit of John P. Campo, setting forth the need for the relief requested and the harm to the estate that will ensue if relief is not granted; and no previous application for similar relief having been made; and sufficient cause appearing therefore; it is hereby

ORDERED, that any party opposing approval of the Order appear and show cause before the Honorable Burton R. Lifland, United States Bankruptcy Judge, at the United States Bankruptcy Court, Alexander Hamilton Customs House, One Bowling Green, New York, New York 10004, on August 13, 2003, at 10:00 a.m., or as soon thereafter as counsel may be heard (the "Hearing Date"), why the Court should not enter the Order; and it is further

ORDERED, that the Trustee's time to assume or reject any and all unexpired executory contracts pursuant to section 365(d)(1) of the Bankruptcy Code is hereby extended through and including the Hearing Date and any adjournment thereof; and it is further

ORDERED, that objections to the relief requested, if any, must be in writing, state with particularity the grounds therefor, and be filed with the Clerk of the Court at the Courthouse,(a)(i) through the Bankruptcy Court's electronic filing system (in accordance with General Order M-242, as amended by General Order M-269), which may be accessed (with a password which is available by contacting the Bankruptcy Court's technical assistance at (212) 668-2870, ext. 3522, Monday through Friday, 8:30 a.m. to 5:00 p.m.) through the Internet at the Bankruptcy Court's website: www.nysb.uscourts.gov, using Netscape Navigator software version 3.0 or higher, and (ii) in portable document format (PDF) using Adobe Exchange software for conversion; or (b) if a party is unable to file electronically, such party shall submit the objection in PDF format on a diskette in an envelope with the case name, case number, type and title of document, document number of the document to which the objection refers, and the file name on the outside of the envelope; or (c) if a party is unable to file electronically or use PDF format, such party shall submit the objection on a diskette in either Word, WordPerfect, or DOS text (ASCII) format. An objection filed by a party with no legal representation shall comply with section (b) or (c) as set forth in this paragraph, shall be hand-delivered directly to the Chambers of the Honorable Burton R. Lifland, and served so as to be received by LeBoeuf, Lamb, Greene & MacRae, L.L.P., 125 West 55th Street, New York, New York 10019, Attn: John P. Campo, Esq., and the United States Trustee's Office, Southern District of New York, 33 Whitehall Street, 21st Floor, New York, New York 10004, Attn; Paul Kenan Schwartzberg, Esq., not later than 5:00 p.m. on August 8, 2003: and it is further

ORDERED, that (a) service of this Order to Show Cause, the Motion and all supporting papers (except Exhibit B, which is available for inspection either online through the Bankruptcy Court's electronic filing system or at the offices of LeBoeuf, Lamb, Greene & MacRae, L.L.P., 125 West 55th Street, New York, New York 10019, Attn: Ruth Sprowal, during normal business hours) by July 29, 2003, (i) by hand or overnight delivery upon the members of the Debtor and the Office of the United States Trustee, and (ii) by first-class mail upon all identified parties to executory contracts with the Debtor and all parties that have filed notices of appearance in this case; and (b) publication of this Order to Show Cause in Billboard by August 1, 2003 shall constitute sufficient and proper notice of this Order to Show Cause and of the relief requested in the Motion.

Dated:

New York, New York July 29, 2003

/S/ Burton R. Lifland UNITED STATES BANKRUPTCY JUDGE

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Blige

Continued from page 1

rebounds this issue to No. 10 on the *Billboard* Hot R&B/Hip-Hop Singles & Tracks chart.

"Love @ 1st Sight" has been championed by numerous radio stations, including mainstream R&B outlets WUSL Philadelphia, WQHT New York, KMEL San Francisco and WGCI Chicago.

"This track moved faster at radio than any single from her last three albums," Geffen senior executive Jeff Harleston says. "It did exactly what we wanted it to: It took Mary back to the clubs; it got people dancing. And because it's Sean and Mary, it becomes an event."

WGCI PD Elroy Smith confirms that the station has been getting a sizable number of requests for "Love @ 1st Sight."

"Will it be the biggest single from the album?" he wonders aloud. "Well, after being given a sneak preview of the album, I don't believe the world is ready for this one. We're talking about a multi-platinum success story."

The single's video, directed by Chris Robinson, has been embraced by BET, MTV and VH1, paving the way for appearances on MTV's "Total Request Live" and BET's "106 and Park."

While "Love & Life" is certainly Blige's album, Combs' influence on the overall sound cannot be denied.

Though Blige has worked with numerous producers through the years, her collaborations with Combs appear to have left the most lasting impression on fans.

Combs handled the bulk of production duties on the singer's first two albums, the classics "What's the 411?" and "My Life," released in 1992 and 1994, respectively.

CREATIVE DIFFERENCES

Citing creative differences, Blige and Combs parted ways for the remainder of the decade. They reconnected last year, when Combs remixed the single "No More Drama."

Because the mix "came out hot," Blige says she and Combs realized that the chemistry between them was very much intact.

For Blige, working again with Combs 'wasn't overwhelming. I don't let anything take me over the top. He still wants what he wants, and I still want what I want. He's still Puffy, and I'm still Mary."

Combs says he was excited to be back behind the boards working with Blige. "For me, the new album is a continuation of 'My Life,'" he explains.

But there was one major difference. During the recording of "My Life," Combs says he told Blige how to do everything. "We went our separate ways because of this.

"With 'Love & Life,' I was less of a dictator," he continues. "It was more of an even playing field this time."

He credits this to Blige's confidence as a singer/songwriter. "We have both grown in many ways over the years."



Industry observers will be closely watching the marketplace performances of "Love & Life," in part to see how Combs' touch affects Blige's sales.

Blige has released six studio albums (including the special edition of "No More Drama"), a live album and two remix collections.

Collectively, she has sold 14.1 million albums in the U.S., according to Nielsen SoundScan. Outside the U.S., her total album sales are just shy of 5 million, her label says.

But her biggest individual U.S. seller to date remains "What's the 411?" It has moved 2.9 million copies.

All of her subsequent studio albums have performed well, selling at least 2.1 million units. Her most recent, 2001's "No More Drama," sold 1.9 million units. A 2002 special edition moved an additional 1.1 million copies.

"Because it's a reunion of sorts, both Mary and Sean need this album to be a home run," says Jim Kaminski, pop/ rock buyer for Tower Records in New York's Greenwich Village.

"And for Mary in particular, this album needs to connect with fans beyond her core audience," he adds.

Kaminski says he is at a loss to understand why Blige—one of the most gifted and talented female R&B singers—remains somewhat unknown outside of the R&B/hip-hop world

Iovine says there are many factors that have prevented each successive Blige album from building on the sales of the artist's debut. This predates Iovine's involvement in her career, and

he would not comment further.

However, Iovine believes "Love & Life" will be Blige's "biggest record internationally. When someone this gifted delivers a record as good as this, you're then dealing with a marathon, not a sprint."

In addition to the basic album, a limited-edition version of "Love & Life" will include a bonus DVD with "making of the album" film footage.

Blige plans a global promo tour—which includes a "bus tour" of major radio markets in the U.S. She also is confirmed to perform Aug. 29 on NBC's "Today Show" as part of its Summer Concert Series.

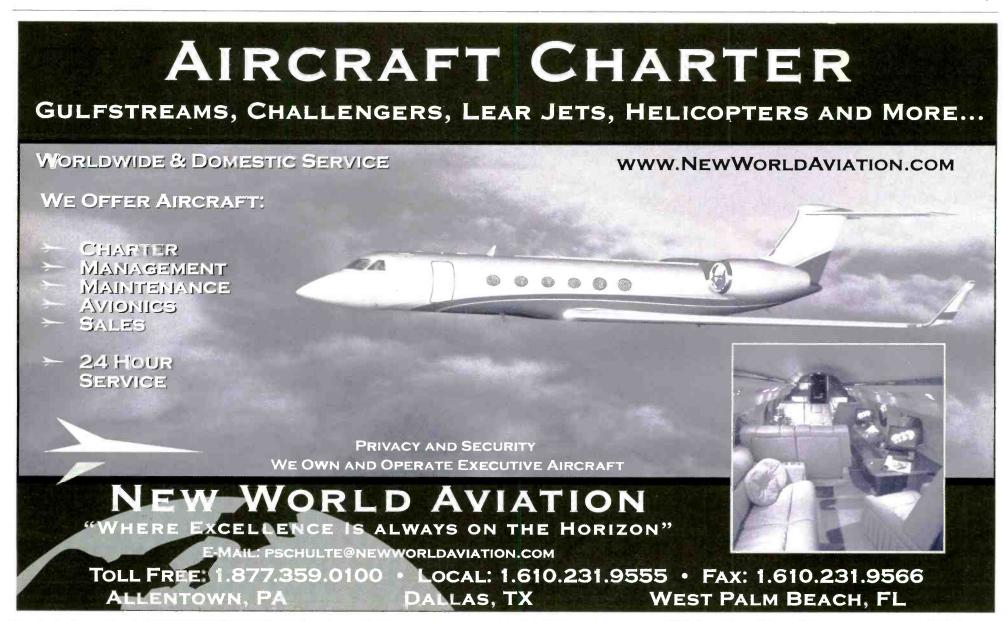
In the fall, Reebok will begin airing TV ads that feature Blige introducing a new sweat suit line.

On the Internet, several initiatives are being finalized. Blige is already confirmed for Sessions @ AOL later this month.

At the artist's official site, mjblige.com, enthusiasts can click on "Mary TV" for video streams of the artist's promotional bus tour, among other visuals.

"This gives Mary's fans a sense of where her head is at right now," Harleston says.

"Let it be known," the artist says. "Mary is in love and enjoying her life. But the songs on this album show that you must keep pressing on. I am only human. I am not a statue to worship."



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

Issue date: September 20 · Ad close: August 25

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Frederic Fenucci 44.207.420.6075 f.fenucci@eu.billboard.com



Music

Norful, Spivey, Winans Lead Gospel Noms

Smokey Norful, Angela Spivey and Vickie Winans lead the list of contenders for the 22nd Annual Gospel Music Excellence Awards with five nominations each. The Georgia Mass Choir and Lonnie Hunter & the Voices of St. Mark trail close behind with four.

Winans and **Edwin Hawkins** will host the awards show, scheduled for

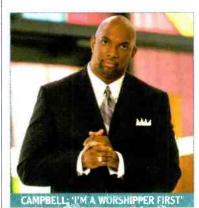
Aug. 9 at the Tampa Bay Performing Arts Center in Tampa, Fla., as gospel artists vie for top industry honors in 26 categories.

The program is just one of the highlights scheduled during the annual week-long convention of the

Gospel Music Workshop of America (Aug. 9-16) in Tampa, and if the numbers are as high as preregistration seems to indicate. GMWA vice chairman **Al Hobbs** says attendance could hit an all-time high.

"This convention is going to be huge," Hobbs says. "Already, we've exceeded our expectations. Our hotels are sold out, and the people are still coming."

Other highlights include the confab's popular nightly musicals, a quartet showcase and the annual "Tribute to the King," honoring the GMWA's founder, the late **James Cleveland**.



Among those acts launching new projects at this year's gathering are Virtue (Verity Records) and Beverly Crawford and Lamar Campbell & Spirit of Praise (EMI Gospel). Both Crawford's "Live: Family & Friends" and Campbell's "Confessions of a Worshipper" are enjoying prime adds at gospel radio as they gear up for their Aug. 19 releases.

For Campbell, the set is a milestone. "This project is the most personally significant to me of the five albums I've done," he says. "You can put the label of 'artist' on me, and that's accurate, but I'm a worshipper first, and I don't want anyone to be so busy looking at the artist that they can't see the worshipper, because the worshipper in me is what's going to penetrate a person's heart for **Christ**."

Also looking for a formal introduction to the gospel marketplace is Verity find **Debra Killings**, the buzz for whom is being driven by her high-powered production lineup, which includes names like **Dallas Austin** and **Fred Hammond**.





But Killings is used to working with big names, having appeared on albums by acts ranging from Madonna, George Clinton and Santana to Toni Braxton, TLC, Deborah Cox, Aretha Franklin, Monica and Out-Kast. She says, "I've always been seen as a background singer, but now I think this is God's appointed time for Debra."

Killings' solo release, "Surrender," streets Aug. 19.

SOMETHING TO SHOUT ABOUT: On

Aug. 12, M.C. Records, which is distributed through Navarre, will release "Shout, Sister, Shout: A Tribute to Sister Rosetta Tharpe." It includes Maria Muldaur with Bonnie Raitt on guitar performing "My Journey to the Sky," Phoebe Snow ("Beams of Heaven"), Sweet Honey in the Rock ("Precious Memories") and Marie Knight ("Didn't It Rain"), a song she originally recorded with **Tharpe**. The enhanced CD includes a videoclip of Tharpe, who died in 1973, performing "Down by the Riverside." Combining spirituals with blues and swing, Tharpe was hailed as one of the greatest sanctified gospel singers of her generation. She will be featured in two segments of the upcoming PBS-TV series "On the Blues," which debuts Sept. 28 with Martin Scorsese as executive producer.

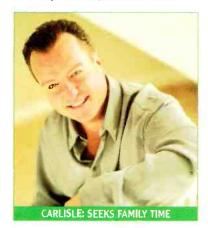
BRIEFLY: Through a newly signed partnership with World Wide Gospel, Keith "Wonderboy" Johnson's solo projects will be released exclusively through Verity Records. Johnson is widely credited as one of those breathing new life into and increasing the popularity of the quartet genre. particularly among the younger church set, with his innovative blend of traditional quartet music fused with jazz, R&B, rock and country influences.

Carlisle Kisses Butterfly Group Goodbye

Bob Carlisle has resigned as a general partner in the Butterfly Group. Carlisle and partners George King and Mike Rinaldi launched the Butterfly Group in April 2002. The company includes Christian Records, Gospel 1, Flying Leap and Butterfly Kids, as well as Butterfly International Distribution.

Carlisle told *Billboard* the split was amicable and that he stepped down "in part, due to my lack of passion for and comfort level in the leadership role of what is fast becoming a very large company. Also, and not the least of which, was the ever-mounting toll being taken on my relationship with my wife and family."

Initially, the company was based in Las Vegas (where Carlisle makes his home) and Nashville, but earlier this year all operations were



moved to Nashville.

Carlisle says his relationships with King and Rinaldi, "both as former partners and more importantly as friends, gladly remain intact."

Carlisle retains the recording studio the Butterfly Group operated in Las Vegas and is moving the facility to a new location.



He'll continue to produce and record in Las Vegas but tells *Billboard* that spending quality time

with his family is his priority. The Carlisle clan is gearing up for the Aug. 23 nuptials of daughter **Brooke**, the inspiration for Carlisle's multi-format hit "Butterfly Kisses."

GIBSON VISITS CBA: Mel Gibson visited the recent Christian Booksellers Assn. convention in Orlando, Fla., previewing his forthcoming film, "The Passion," which is based on the last 12 hours of Jesus

Christ's life.

General attendees saw a four-minute trailer from the film while key industry gatekeepers were treated to a special screening of the entire movie. Starring Jim Caviezel as Christ, the film is directed by

Gibson and produced by his Icon Productions. It's slated for release March 2004.

True Artist
Management's
Laurie Anderson
was among those
who attended the
screening. "I really believe he spent
20 years learning
how to tell this
story," Anderson
says of Gibson's
work. "He spent a

great deal of time establishing the humanity of Jesus and then showing what that humanity suffered for us. It's amazing. I'm telling every person I know, 'You need to go see this film.' It's one of those things I will carry with me forever."

Though some were skeptical of how Gibson might portray the life of Christ, Anderson says "there's nothing in it that I think would offend the church. It is such a powerful experience because the movie is so skillfully done. It is so obvious that he thought through every single thing and [asked himself], 'How do I make this the most impactful moment I can?' "

other cba notes: Registered attendance at this year's CBA convention was 10,902 people, down from last year's attendance of 13,129. Though the number of exhibitors and other participants was down, the number of buying stores attending the convention was up 22% over 2002, with retail reps at the convention buying for 2,634 stores.

According to a new study issued at the confab, sales of Christian products by CBA member suppliers were slightly less than \$4.2 billion for 2002, up from \$4 billion in 2000.

During the first half of the year, CBA suppliers saw an 8% increase in book sales—2% in Bibles—and music was down 9%. Next year's CBA convention will be held June 26-July 2 (earlier than in previous years) in Atlanta.

DOVE CHANGES: The Gospel Music Assn. is making changes in the categories for the 2004 Dove Awards. GMA has added a new worship song of the year category to recognize songs that are having the greatest impact in the church.

The Dove will be awarded to the songwriter and publisher of the song and not the artist, as worship songs are often recorded by multiple artists.

The new category will be placed in Division V of the voting, along with musical of the year, children's musical of the year and choral collection of the year.

There are also changes in the album and recorded song categories.

The pop/contemporary category will be divided into two categories for



both album and song. There will now be a pop/contemporary and rock/contemporary category.

Hard music and modern rock/

alternative categories will be combined in one modern rock category. Dance will be dropped from the rap/hip-hop/dance category and will now be considered under the appropriate pop category.

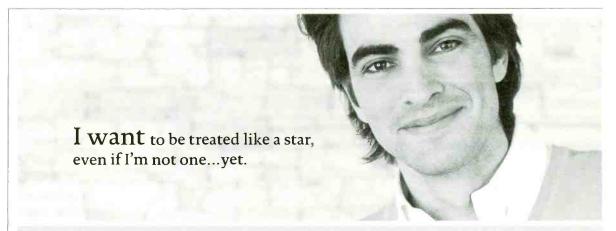
The changes were proposed by the GMA's awards and criteria committee and approved by its board of directors.

NEWS NOTES: Jimmy Wheeler is being promoted from senior director of national Christian sales for Zomba to VP of mainstream sales and marketing for Provident Music Group.

Lori Cline has been upped to director of national promotions at Word Label Group. Previously manager of the department, Cline will now lead the day-to-day operation of Word's radio team.

Billy Ray Cyrus has signed with Word Records. His label debut, "The Other Side," streets Oct. 14 and will be the country artist's first album release in the Christian market.

MOVING ON: After five years, Terria Butler-Saunders has exited Creative Trust Management, where she was associate brand manager. Saunders has worked as the point person for Third Day and new artist Warren Barfield. She leaves to move to England, where her husband, William Saunders, will attend medical school in Cambridge.



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The Beat

Continued from page 11

that I put a little sense of humanity back in the world that's surgically enhanced—I mean the music, not the people," she says. "That's what I was born to do here, and that's what I feel is my path. That's something I can contribute.'

CH-CH-CHANGES: Former Epic A&R exec Matt Marshall has joined RCA Records Group in Los Angeles as VP of A&R . . . ASCAP senior director of member relations Marcy Drexler, a 14-year veteran of the society, has left the organization. She can be reached at luv52@popmail.com . . . Catie Monck, formerly publicist with Ark 21, is now at American Entertainment Marketing. Among the acts she is working with is Maná . . . Katie McNeil, formerly executive producer for TV and home video for House of Blues Entertainment, has been named head of media for 10th Street Entertainment.

STUFF: The Dixie Chicks have linked with Rock the Vote to

launch a new campaign targeted at registering people, particularly young women, to vote . . . Billy **Bob Thornton**, who was previously on Lost Highway Records, has signed with Sanctuary Records Group. His new album, "The Edge of the World," will be released Aug. 5 . . . Ivan Neville has inked a record contract with Nashvillebased Compendia Records. A new release comes out in September . A&M Records president Ron Fair has signed Scottish six-piece **Driveblind** to a worldwide deal. The band, which is managed by

Dayle Gloria, is expected to release



MARK THE DATE: The Lili Claire Foundation, which raises money to support children with neurogenetic disorders, will hold its sixth annual benefit dinner and auction Oct. 18 at the Beverly Hilton Hotel in Beverly Hills, Calif. Among the honorees will be Nettwork Music Group CEO Terry McBride and Anschutz Entertainment Group executive VP of business development Tommy Nast . . . The Musicians' Assistance Program will honor Steven Tyler, Jimmie Vaughan and attorney John Branca at a Nov. 5 fundraiser at the Beverly Hills Hotel in Beverly Hills.

ON THE ROAD: Fleetwood Mac has added a second leg to its summer tour. The 17-date arena outing starts Sept. 6 in Biloxi, Miss., and concludes Oct. 11 at Denver's Pepsi Center. According to Billboard Boxscore, the first leg, which started May 7, has grossed more than \$34 million and registered at least 25 sellouts. The current trek ends Aug. 19 in Grand Forks, N.D. . . . Jewel will start a tour Sept. 19 in Charleston, S.C., in support of her current Atlantic album "0304." The outing will last until Oct. 18 in Minneapolis.



Elling's Vocalese Craft An Intuitive Process

Vocalese-the delicate art of setting lyrics to previously recorded solos---is one of the most difficult and mystical practices in jazz. And Kurt Elling continues to prove he's the right man for the job.

Eight of the 12 tracks on Elling's Blue Note album "Man in the Air." released July 22, find the Chicagobased singer/composer melding lyrics to jazz pieces both familiar and obscure. Pat Metheny, Grover Washington, Bobby Watson, Herbie Hancock and Joe Zawinul are among the players whose work receives probing song treatment.

Listening to these performances, one wonders: Which came first, the tune or the lyric?

"Most of the time, for me, it's an intuitive process," Elling explains. "In some cases, certain parts of a melody stay with me. more than an overall feel for a tune. The solo in question will start to have lyrics, or the melody will repeat itself over and over.'

The album's tour de force is a reading of "Resolution," the second movement from John Coltrane's landmark 1965 album "A Love Supreme." There, Elling, who penned a flowing lyric for Trane's soaring solo, reverses the process undertaken when the album was made: Coltrane's solo on the fourth movement, "Psalm," was in fact based on the rhythm of a devotional poem written by the tenor saxophonist.

"I knew I wanted to do a John Coltrane thing," Elling says, "The premise was simple. Then I did quite a lot of searching.

The vocalist—a former student at the University of Chicago's

Divinity School-adds, "There was a deep identification for me with the spirit of 'A Love Supreme' . . The prayer aspect of it, that part of it was easy for me.

While a spiritualized fervor lights such other tracks as the adaptations of Metheny's "Minuano" and the titular original—penned with Elling's longtime pianist Laurence Hobgood and dedicated to saxophonist Wayne Shorter—not every number scrapes the ether. Included is an unexpected cover of "Never My Love," the Association's 1967 pop hit.

"Every once in a while, some-





Notes

thing gets into your head from your childhood," Elling says of that unlikely choice. "It's part of the cloud of musical possibilities that are floating around in your mind. I hadn't heard the song for years, and suddenly it was in my head.

Elling has been pursuing the vocalese path on the road lately: He has played a number of European dates as part of the Four Brothers tour with old-lion singers Jon Hendricks and Mark Murphy, alongside his contemporary Kevin Mahogany.

'They're just nuts, man," Elling says of his storied predecessors. "Jon is 81 years old. He's got all these years, all these stories. Mark is an incredible individualist, the great jazz ballad master. I have so much respect for both of those cats.

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A BILLBOARD SPECIAL REPORT

Setting The Gold Standard



BY WES ORSHOSKI

Listening to Kiss drummer Peter Criss recall the moments prior to the band's first official reunion show, you can almost taste the energy within Detroit's Tiger Stadium that late June night in 1996.

As the field fell dark, the P.A. went silent and a crowd of nearly 40,000 erupted, Criss was making his way to the stage, Cat makeup affixed, trembling.

He certainly had good reason to worry: As bandmate Paul Stanley notes, Kiss not only had to live up to what people remembered but also what they thought they remembered. And if ever there was a Holy Grail of concerts, for Kiss fans, this was it. It was the equivalent of a Beatlemaniac seeing one of those early gigs at the Cavern Club.

Criss says, "I remember riding in the golf cart next to [bassist/vocalist] Gene [Simmons], and my heart was just racing, like paradiddles. And I was sittin' there, going, 'Jesus, Gene, this is heavy; there's 40,000 people out there, and I'm freaking out.'"

But Kiss slayed that night: The band "grabbed a turbocharged Tiger Stadium crowd and took it on a two-hour hyper drive," reported The Detroit Free Press afterward.

For Criss and the gang, that summer night in "Detroit Rock City" was simply one of scores of highlights in a career that has been as unparalleled and impressive as it has been quirky and drama-filled.

This summer, Kiss celebrates its 30th anniversary and marks that milestone with a co-headlining trek with fellow U.S. rock titan Aerosmith (see related story, page 43).

Along the way, the group, which has weathered constant critical bashing, has nonetheless staked its undisputed claim to this commercial achievement: The recording of more gold albums—24 at last count—than any other American band.

RELATIVELY QUICK SUCCESS

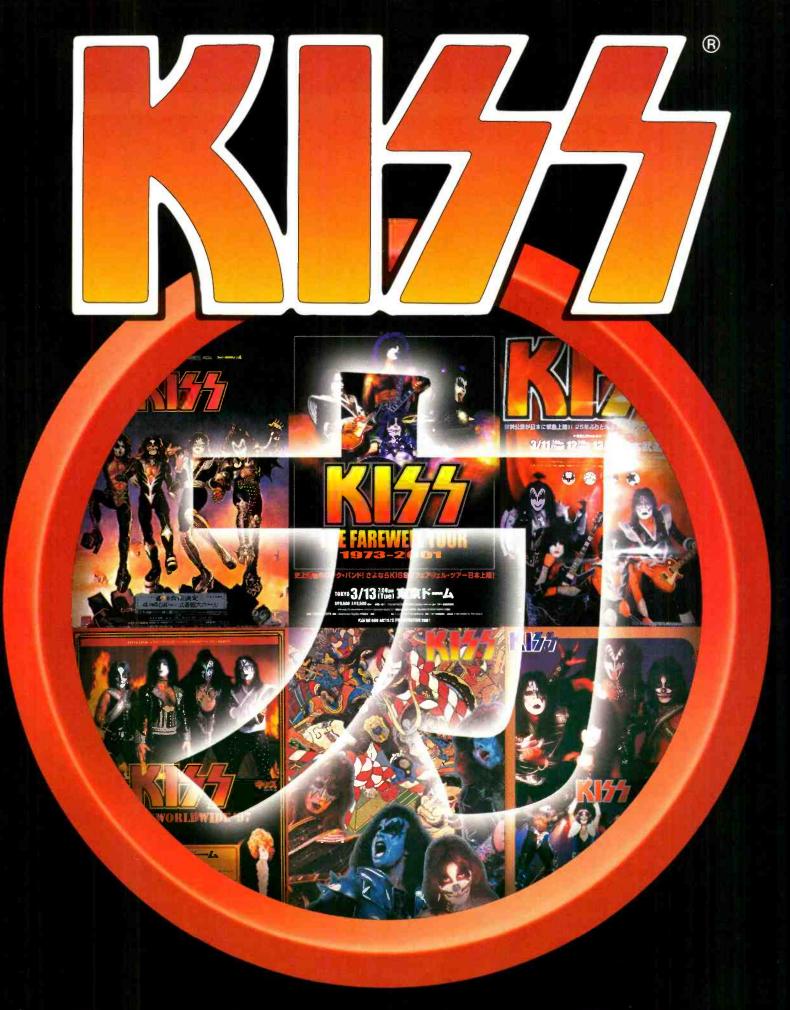
Kiss' story is certainly one of a band that saw its rock-'n'roll dreams realized in the blink of an eye, at least for an act born in the '70s.

Within three years of the April 1974 release of its self-titled LP, Kiss went from being a pack of New York-area kids known for surprising clubgoers with their use of flashy costumes and Kabuki makeup to one of the country's top concert draws.

Criss says, "We were together in '72 [as the Kiss precursor Wicked Lester], big in '74 and playing stadiums the next year."

Stanley says it was in late '74/early '75, just before a show at Dayton, Ohio's Hara Arena, when he realized his dreams were coming true.

"I had a habit before each show of asking how we were doing, how tickets were," he says. "And all of a sudden, one night, I heard we were sold out. Then the next night, I heard (Continued on page 35)



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R S A R Y Special Report

Stanley And Simmons: The Billboard Q&A

BY CLAY MARSHALL

Critics have despised them for three decades, and they've never had a No. 1 single or album on the *Billboard* charts. Yet no American band has earned as many gold records (24 and counting), and any rock fan on the planet can sing along to the group's signature hit, "Rock and Roll All Nite."

So how has Kiss, a band many initially dismissed as a novelty act, endured for so long? According to former schoolteacher Gene Sim-

when certain things come your way—be it the Kiss Symphony or the Kiss/Aerosmith tour—you realize that there are still challenges ahead. And when those challenges are fun for you, the results are going to be fun for other people.

Gene Simmons: It's about getting up there and showing whether or not you're worth your mettle. It's one thing to have a 30-year career, but after all the verbiage is done, you're only as good as your last fight. You can be yesterday's champion, but when you get in the ring,

comes down to loving what we do. We're not only members of this band, but we're huge fans. This band is the embodiment for us of everything that we never saw—and wanted to see—in a rock band. We've always been the fans in the audience who got up onstage and said, "Let us show you how it's supposed to be done."

How did this year's co-headlining tour with Aerosmith come about? Are you comfortable taking the stage before another act, no matter who it is?

Stanley: Regardless of when we go on, our job remains the same: to not only live up to people's expectations, but to surpass them. We can only be who we are, and the fact that somebody has to go on before somebody else is a moot point to us.

We've worked with Aerosmith to come up with a revolving stage that basically is for the fans, so there's no down time between the bands coming on. You have arguably the two biggest bands in America for the last 25 years, and somebody's got to go on first. For us, it was a no-brainer. This is about the event and about the two bands playing together.

Simmons: This is not Holyfield-Tyson. Nobody's here to fight and bite off anybody's ear. It's a mutual admiration society. The bands are friends; we've known each other 30 years.

Certainly, Aerosmith is the best of its kind. No one does what they do better. And we tend to think that there's nobody that does what we do better. Neither I nor Paul nor anybody in the band is going to run around, trying to do what [Aerosmith vocalist] Steven [Tyler] does. Likewise, nobody in that band is going to try to jump up in the air the way Paul does or stick out their tongue. The idea is that both bands are going to stay true to what they do best, which is to rock . . . in their own way.

I think the only real winners are going to be the fans. It's going to

Stanley: The fact is that most bands, although very different, come from very similar roots. We all grew up with a passion for British music, for blues, for the first wave of the English Invasion, for early rock-'n'roll. It's two different takes on the same influences. There is no rivalry here. This is allied forces, the best of the best getting together—and again, the winners are the fans. We're just thrilled to be a part of making this happen.

Simmons: There used to be a community of rock'n'roll. It wasn't about rivalry—you'd get up onstage and do your best. But then it became sour; maybe it's time to change that. This is going to be a great time. Best of all, it's going to be a great time for the fans.

There's already talk of extending the tour into 2004.
Stanley: The demand is so high, and rightfully so. I know [Aerosmith

and rightfully so. I know [Aerosmith guitarist] Joe [Perry] wanted to see this go as long as it could, and we're all of the same mind. There are a lot of people who see this as the tour of the year, and a lot of people want to see it. As long as everybody's enjoying themselves, that's the key to it—we always wind up going full-circle to "this has to be enjoyable." Fans know when you're having a great time, so as long as this is fun, we'll continue to do it. If it truly turned into the battle of the bands, we'd go home.

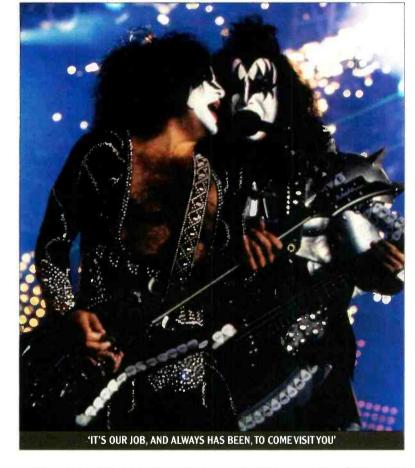
You decided not to go home after the end of your so-called Farewell tour.

Simmons: We always had a fiveyear plan once Peter and Ace rejoined the band, and then we were going to see what our options were and perhaps call it quits. We had every intention of finishing the show: "Thank you very much, and good night." But if the fans go nuts, you've got to come back and do encores. Consider this the first of a series of encores.

You both have solo records in the works, but will there ever be another Kiss studio album?

Simmons: We've all planted our seeds for the future, but we've got so much in front of us that it's difficult to think or talk about other stuff. It's unfair to what we've got on our plate. We've got the double-CD, "Kiss Symphony: Alive IV," [with] the Melbourne Symphony Orchestra—all 70 pieces, in Kiss war paint—coming out, plus a big tour. For any band, that would be enough for a few years. It's true there are other projects in the works—there always are—and when it's time, we'll talk about them.

Stanley: When we did the reunion tour—putting the makeup back on and [getting all] the original members—it was intimidating in the sense that we not only had to live up to what people saw and (Continued on page 26)



mons and one-time taxi driver Paul Stanley, the answer is simple: by ignoring their detractors and listening to their fans.

Kiss has had a total of 10 members during the course of its career; only Simmons and Stanley have been aboard for every second of the group's 30-year journey. With a new album, new label and new tour on the horizon, the band is preparing for its biggest year since its original lineup reunited for the top-grossing tour of 1996.

Thirty years in, how do you keep it fresh?

Paul Stanley: I think the key is that it continues to be a challenge for us. As long as there are mountains to climb and we decide to climb them, there's no reason that this can't continue.

Two years ago, we finished a farewell tour and at that point felt we weren't sure that we had anything more to do as a live entity. But

you've got to prove it—which is why we continue to introduce ourselves with, "You wanted the best, you got the best—the hottest band in the world." That's not so much wind and bluster as a challenge to ourselves. If you care about what you do, then you rise to the occasion.

Before you get up onstage, the idea is, "Are you as good as you say you are? Let's see what you've got." Because the people sitting in those seats, who jump to their feet and on top of those seats when we get up onstage, are expecting the very best.

Stanley: Our touring schedule took us to areas that other bands wouldn't go. You don't choose where you're born, and you don't have to make an apology for living where you do. It's our job, and it always has been, to come visit you.

We used to show up in towns where people would say, "What are you doing here?" And we would say, "You're here, and that's why we're here. We're here to play." It really



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Band Gives New Meaning To 'Branding'

BY WES ORSHOSKI

When a business associate of Kiss' Gene Simmons cold-called Adam Glickman and requested his personal phone number without offering any explanation, the condommaker's curiosity was understandably piqued.

"I thought, 'Well, this is interesting,' " says Glickman, CEO of Los Angeles-based Condomania. "Three-and-a-half weeks later, I get a voicemail on my cell phone, saying, 'Hi, Adam, this is Gene Simmons, that crazy guy from Kiss. Let's talk condoms. Call me.' And the next day—no joke—I'm in his [Beverly Hills] kitchen eating melon balls like we've been friends for 20 years."

Within a year, that meeting led to Condomania's creation of a set of Kiss Kondoms. Among them was the Studded Paul (the official contraceptive of vocalist/guitarist Paul Stanley) and the Tongue Lubricated model, which features an image of Simmons dangling his infamous tongue on the packaging.

'[Gene Simmons]
blends his experience
as a businessperson
and marketer with his
own style and
personality and just
draws you in and
gets it done.'

—ADAM GLICKMAN, CONDOMANIA

Glickman is just one of dozens of CEOs and presidents across all realms of the business world that has received a call out of the blue from a Simmons associate or the rock star himself during the past decade.

A typical exchange might go something like this, Simmons says: "'Hi, it's Gene Simmons, can I speak to the president?' 'I'm sorry?' 'Ya know, Gene Simmons, the guy from Kiss; I stick my tongue out.' 'Yeah, right! Jerry, is this you?' . . . It happens all the time."

Since trademarking its logo and its signature face-makeup designs in the mid-'70s, Kiss has licensed those internationally known rock icons—the logo and all four faces are owned by Simmons and Stanley exclusively—to more than 2,000 companies, from makers of toilet paper and Matchbox cars to manufacturers of caskets and automobiles.

It all began during the '70s, with the creation of such items as comic books, lunch boxes, bubblegum cards and, of course, the Kiss dolls.

And while it's got to the point where companies are constantly approaching the band about new products, a good number of the ideas that have seen the light of day—like the Kondoms—are engineered by Simmons himself.



BUSINESS REPUTATION

CRAZY, CRAZY, CRAZY, CRAZY NIGHTS

While most know him for his Don Juan persona or such onstage antics as breathing fire and spitting fake blood, Simmons' reputation in the business world seems to be growing with each day. And that's no coincidence.

At 53, he spends his days working the phone and working his way down a To Do list in a meticulously detailed day planner full of ideas for new Kiss products and projects. His work has helped further distance and distinguish Kiss from most of rock's biggest bands.

Simmons puts the value of the rights to Kiss' logo and faces at no less than \$500 million. While some may call that a bloated figure, consider that in touring alone in 2000-'01, the band grossed roughly \$60 million.

And although Simmons is the face—both literally and figuratively—of the Kiss merchandising empire, no product is created without the approval of Stanley, who has shot down a number of his bandmate's ideas.

Yet it is Simmons who is constantly out in the business community and in the press, either pursuing new Kiss products or supporting personal projects, such as his magazine, Gene Simmons Tongue.

Dell Furano, CEO of San Francisco-based Signatures Network, the band's licensing company, says that it is the bassist's "insatiable drive" that "really built this into an incredible franchise."

"Gene works 365 days, 24/7," Furano says. "He's always networking, so we're always getting calls or ideas."

There are certainly a slew of Kiss products created through traditional arrangements, whereby Simmons and Stanley are given an upfront fee and a percentage of sales against a guaranteed minimum number of units sold.

Occasionally, Simmons has felt so passionately about a particular project that he has invested his own money—thus becoming a partner in the venture and sharing more risk in launching the product. That arrangement promises the group a higher percentage of sales, while the licensee pays less upfront.

That was the case with Kiss Kondoms, more than 100,000 of which have been sold, says Glickman, who notes that his spontaneous meeting with the rocker is indicative of how the artist operates as a businessman.

"He takes control. He makes it very personal," Glickman says. "He blends his experience as a businessperson and marketer with his own style and personality and just draws you in and gets it done."

The value of Simmons' star power cannot be overemphasized when discussing these deals, notes Todd McFarlane, whose McFarlane Toys has launched several series of Kiss



action figures and busts.

"It's why Gene, I think, gets so many deals, and to some extent actually undresses people, financially," he says, noting with a laugh, "They walk in, and [you're] like, 'Gene, my hero.' And before you know it, you've been swooned. And he walks out with a barrelful of your money, and you feel good about it!"

THE KEY TO CREATION

A lot of work goes into the creation of each Kiss item. When a company comes to the band with a product that it finds intriguing, what follows is a thorough investigation of the company by Signatures, Furano says.

"The key things we want to determine are, Who is this company? Do they make good product? Do they

have the ability to distribute and pay us our royalties?" he says. "You can't take a trademark like Kiss or the Beatles and grant the right to a third party if they're not adequate capitalwise or if they don't have a history of being in the licensed entertainment business."

Scores of products have been rejected for that reason and others, he notes.

Even after a company gets the green light, there's still much work to be done. A small mountain of paperwork is attached to each product: Nearly every last detail of each item, especially in its look and packaging, has to be approved by Simmons and Stanley.

Furano says the company meets with the two rockers each business quarter to review merchandise that is in the works and items that have been proposed, as well as changes in artwork.

"They run their brand like a Fortune 500 company—they have very

'You can't take a trademark like Kiss... and grant the right to a third party if they're not adequate capitalwise or if they don't have a history of being in the licensed entertainment business.'

—DELL FURANO, SIGNATURES NETWORK

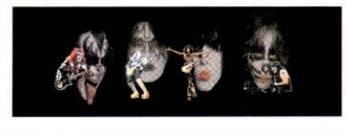
strict control over it," notes Colin Goldman, a partner in the Stronghold Group, which has created collectible, wrestler-looking figurines in the band's likeness.

All this, of course, contributes to the argument that Kiss' business and marketing creativity has long since eclipsed its musical creativity. And while Simmons is commonly criticized for blurring the lines between art and commerce, he offers no apologies.

He not only enjoys this side of his involvement in Kiss, but he takes great pride in it: "I wish we did 10 times more," Simmons says. "In fact, I'm the guy who will often push the band to do the most, and Paul will often hold me back, saying, 'That's a little too much, let's not do that.'"

An example, Simmons adds, is "Kiss Hotels. I want you to be able to go to any Holiday Inn and check into the Kiss suites—one, two, three or four rooms, if you want. And I want to get paid."







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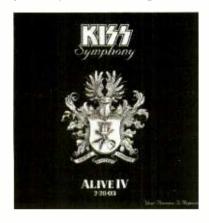
CREATIVE ARTISTS AGENCY

Kiss Is Felt Around The Globe

BY THOM DUFFY

NEW YORK—You might say that famous tongue stretches around the world, as the impact of Kiss on a global level is as impressive as Gene Simmons' legendary lick.

Kiss has sold an estimated 3 million catalog albums during the past 11 years, according to Uni-



versal Music International. That explains why Sanctuary Records' recent deal with the band (*Billboard*, May 5) covers the world. And it accounts for why the first CD released through the new Kiss/Sanctuary imprint, "Kiss Symphony: Alive IV," comes from an international concert performance in Melbourne, Australia.

Among markets outside the U.S., Germany ranks No. 1 in sales of Kiss catalog, according to Julian Huntly, VP of catalog marketing for UMI in London. Ranking behind Germany in numbers of Kiss Army loyalists are Japan, the U.K. and Australia respectively.

UMI's acquisition of the Kiss catalog reflects the consolidation of the music industry in recent years, as the company picked up Kiss

albums released initially through Mercury Records when it absorbed Mercury's parent company, Poly-Gram.

Among the best-selling catalog titles for UMI outside the U.S., Huntly says, are "Psycho Circus" (400,000 units), "Revenge" (325,000), "Alive III" (275,000) and "MTV Unplugged" (305,000).

How has UMI kept such high demand for the Kiss catalog? Several strategies factor in the success, Huntly says

The company ensures that each CD in each territory is appropriately priced, whether full-price or midprice. "Reissues and remastered editions are marketed aggressively in all territories." Huntly says. "All distribution channels are explored for opportunities, not simply traditional retail."

For future reissues, Huntly says, "we're investigating appropriate [new] formats, [such as Super Audio CD]."



UMI taps events, from anniversaries to concert tours, to help promote its catalog. "Kiss product," Huntly says, "is included in all appropriate retail campaign activity throughout the world."

'Proof That Rock'n'roll Will Never Die'

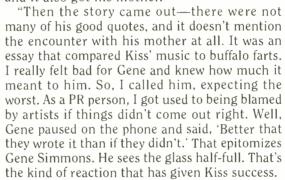
From Birthday Cakes To Blowout Shows, The Band's Influence Is Astounding

"The first time I did press for Kiss, one of the biggest agendas was getting a Rolling Stone piece, because the magazine was really influential. It was something that had been missing from their career. They interviewed Gene at his apartment in Manhattan. Gene was really on . . . he's so focused about press, and Rolling Stone was a big deal to him. About halfway through the interview, Gene's mother showed up. She was talking about food

and calling him by his real name. From the side of his mouth, he was like, 'Ma, this is an interview.' But she was oblivious to it. Finally, she leaves.

"I'm thinking Rolling Stone has gotten such a great story. It got Gene at his peak of clarity,

and it also got his mother.



"I found the band always to be incredibly focused and directed about reaching its audience. They're pragmatic and make everyone around them feel good. There has been no self-destructiveness, either explicit or subtle. They are very intelligent people who have studied and continued to study rock'n'roll. They know their audience and are among the greatest rock acts of all time."

—Danny Goldberg, chairman/CEO, Artemis Records

"It was the mid-'70s. Paul and Gene were Montrose fans and asked me to open 10 shows for them. The first one was at Madison Square Garden in New York, on their home turf. The show was sold out before I was even put on the bill. I had just released my [debut solo] album.

"The MC announced me, and the entire house booed before I even played one note. I had a cou-

ple screwball guys in the band that were wearing suits and ties onstage, and all I could see as far as the light would allow me were thousands of Kiss fans with makeup on. I grabbed the mic and said, 'Fuck you people. You haven't even heard a



note of music yet.' With that, I went into three [songs] in a row. They booed and threw stuff at me. I grabbed the mic again and said, 'I'm really glad they sent a special audience all the way from L.A. to N.Y. for me." This really made the crowd

go crazy. I smashed a '61 Stratocaster to pieces, pulled down my pants to the audience and then walked off the stage. It was most likely the worst musical experience ever.

"Gene and Paul came out of the dressing room, horrified. I told them, 'You can shove the next nine shows up your ass.' Bill Graham and my manager stood there with their mouths open. Of course, ever since then, Paul, Gene and myself have become great friends."

-Sammy Hagar

"In 1978, Paul Stanley came to see Desmond Child and Rouge perform at Trax in New York City. Maybe it was our music—but most probably it was

the women in our group—that inspired him to ask me to co-write 'I Was Made for Lovin' You' for Kiss. At that time, rock bands almost never co-wrote songs with outsiders. The success of this hit and 'Heaven's on Fire' created a new career



in the music business: the roving song doctor who went from band to band, collaborating. Paul gave my phone number to Jon Bon Jovi, and then came Aerosmith. Thank you, Paul and Kiss, for giving me my Ph.D. in rock'n'roll."

—Desmond Child

"When I first saw Kiss, I decided to invest in cosmetic stocks . . . and now I am a wealthy man!"

---Vernon Reid, Living Colour

"Our basic philosophies are the same: 'If it's worth doing, then it's worth overdoing.' That's why the match between Kiss and me happened as it did.

I got together with them in 1997 during the reunion tour. Coming out of grunge—with artists standing onstage looking at their shoes—everybody thought I was on acid. I got so tired of [grunge] that when Kiss was available to



go back out, I was ready. We don't have a message—it's low IQ and high RPM. It's fun! What's wrong with that?"

-Doc McGhee, manager

"My phone number was listed in Toronto, and [there was] a 16-year-old kid who was a fan of mine. He used to ring me regularly after my success with Alice Cooper. He called me up and said there was a band called Kiss, and it needed my help. He said the group was unbelievable, but I really needed to make it sound better. Literally two weeks later, I ran into the [members] in a stairwell at City TV. They had just come from doing an interview, and I was going up to do one. It was a magical coincidence. We agreed that we ought to get together.

(Continued on page 32)

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Special Report

Billboard Q&A

Continued from page 19

heard, but we had to live up to what people thought they saw and heard. We had to create the show that people remembered, which wasn't necessarily what happened. As with most legends, as time goes on, the fish gets bigger, the story gets larger. The legend of Kiss is daunting, and it casts a huge shadow. This is bigger than we are. At this point, there's no end in sight. But certainly, if we were going to go into the studio to do a Kiss album, the legacy is huge, and we'd want to be comfortable knowing that we would live up to it.

You recently signed a new deal with Sanctuary, which created two imprints for you—Kiss Records, for band releases, and Simmons Records, which Gene will oversee. Does it feel like a new beginning?

Stanley: It's a new beginning that's familiar, in that it's built on a great past. We've had some wonderful experiences over the last 30 years with record companies and with the people associated with them, but we found over the long haul that



nobody really understands Kiss better than Kiss. That being said, the opportunity arose for us to part company on good terms with people that perhaps we had become too comfortable with, and vice versa, and find a chemistry with [Sanctuary Group CEO] Merck [Mercuriadis] and everybody at Sanctuary . . . the kind of chemistry that we remember at record companies 30 years ago.

You've always been very media-savvy. In the '70s, you worked closely with photographers to preserve the Kiss mys-



KISS 30TH ANNIVERSARY

tique, and you later used MTV very effectively, first to unmask in very public fashion and then as a catalyst for the 1996 reunion. How conscious was that?

Stanley: It goes back to us being fans of rock'n'roll, and particularly Kiss. I think that if you think as a fan and what a fan would like, we can hit 'em out of the park quite a few times. Some people talk about "using the media" in negative terms, but to us, the media is the conduit, the messenger and the direct line between us and the public, and it needs to be utilized as much as possible. Any time we can find a way to get our message across, what better way than the media? The fact that we may be more savvy at doing it is probably two-sided, but the most important part of it is that not only are we a

'When you give somebody a T-shirt or a belt buckle that they wanted and it sells, it's odd to have people say, "My God, you're such a genius." Well, they told us they wanted it.'

—PAUL STANLEY

band, but we also think like fans.

Simmons: If over the years we've been accused and/or lauded for our grand master marketing scheme, the only thing we know is that we do what feels right. I know that seems to be too simplistic an answer, but honestly, there is no master plan in front of us. Imagine yourself with one of those hammers in a freakhouse, and you know that game where the groundhogs keep popping their heads up? The only thing you can do is to keep swinging away, and sooner or later, you'll hit a few. Truth is, you'll miss lots of them, but the idea is to keep swinging. That's about as much of a master plan as we have. We just keep swinging.

Stanley: People say, "You're marketing geniuses," but if we (Continued on page 34)





































































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You Don't Need To Be No. 1 To Be Gold

Kiss' top-charting album came nearly 24 years after the group first appeared on the big chart, "Psycho Circus" peaked at No. 3 on The Billboard 200 in 1998. The quartet debuted on the chart with its 1975 selftitled release, which peaked at No. 87.

And there have been plenty of winners in between. In many ways, Kiss set the "gold" standard for American acts: 24 of the band's albums have been certified gold (500,000 units shipped) by the Recording Industry Assn. of America. That makes Kiss the American group with the most gold albums. Overall, only the Beatles and the Rolling Stones have more gold titles.

Except for "Carnival of

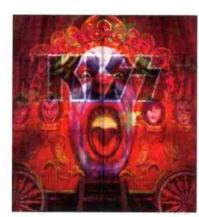
Talk about staying power: Souls: The Final Sessions." all of the albums on this chart have been certified gold. Gold albums not appearing are "Kiss," "Hot-ter Than Hell," "Kiss Unmasked," "Creatures of the Night" and "The Box Set."

> All told, Kiss has charted 29 albums on The Billboard 200. Twenty-two of them hit the top 40 of the chart, while seven went top 10.

Titles on this chart are ordered by peak position on their respective chart. If more than one title peaked at the same position, ties were broken by the number of weeks spent at the peak. Any remaining ties were broken by the number of weeks spent on the chart. and then in the top 10 and/or top 40, depending on where the title peaked.

In many ways, Kiss set the gold standard for American acts: 24 of the band's albums have been certified *gold by the RIAA.*

That makes Kiss the American group with the most gold albums.

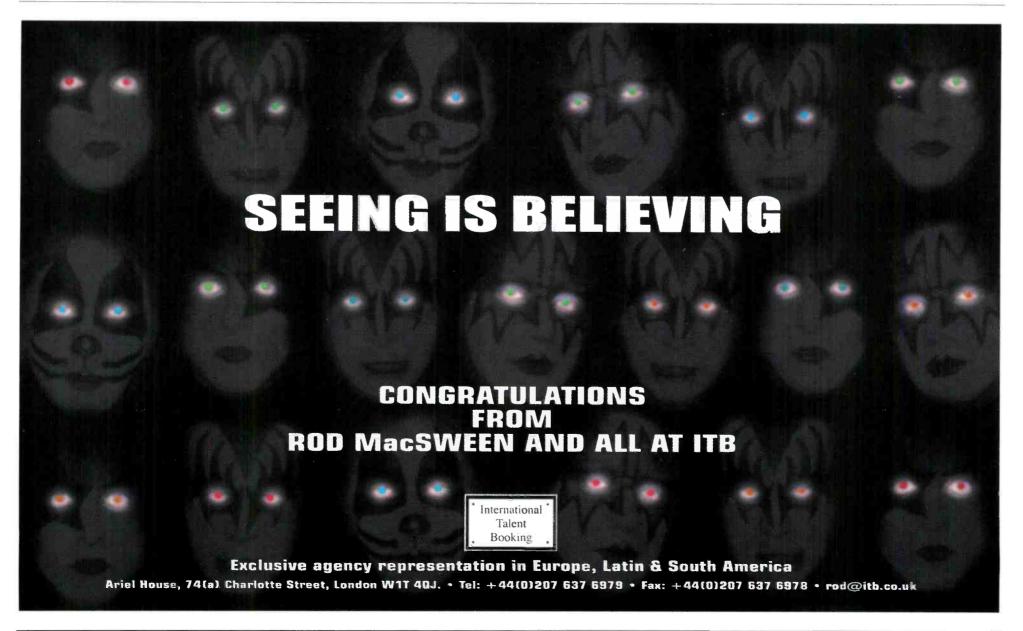


The Billboard 200 Albums

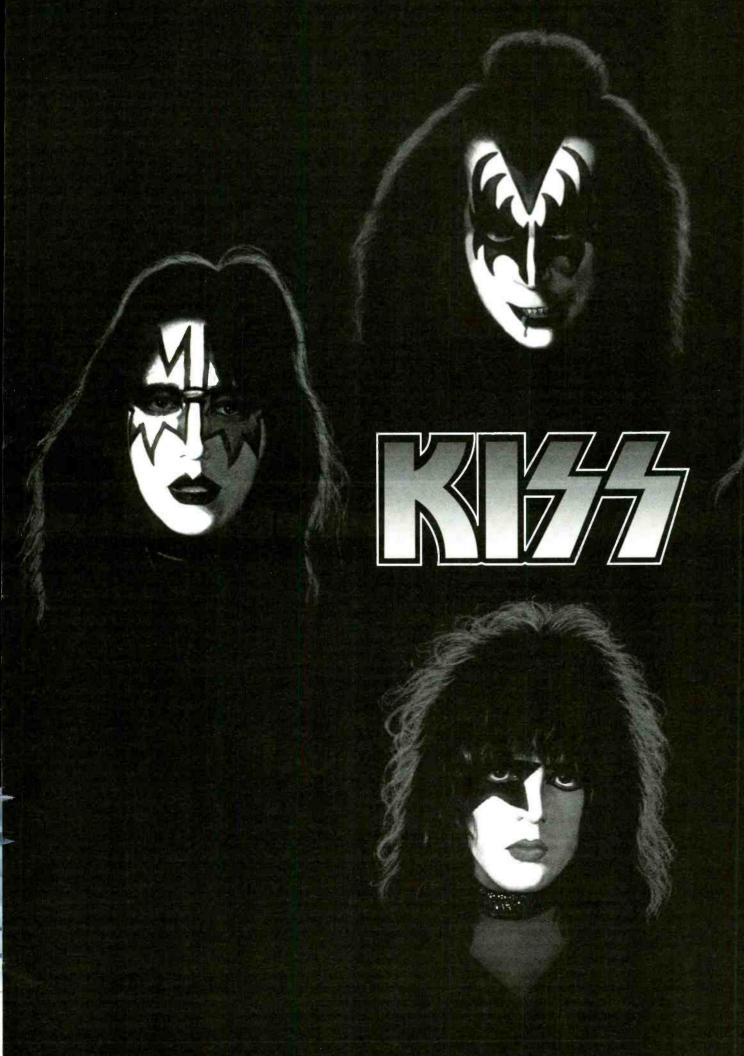
Rank—Title—Peak Position—Debut Date—Label

- 1.—"Psycho Circus"—No. 3—Oct. 10, 1998—Mercury/IDJMG
- 2.—"Love Gun"—No. 4— July 9, 1977—Casablanca
- 3.—"Revenge"—No. 6—June 6, 1992—Mercury
- 4.—"Alive II"—No. 7—Nov. 26, 1977—Casablanca
- 5.—"Dynasty"—No. 9—June 23, 1979—Casablanca
- 6.—"Alive!"—No. 9—Oct. 11, 1975—Casablanca
- 7.—"Alive III"—No. 9—June 5, 1993—Mercury
- 8.—"Destroyer"—No. 11—April 3, 1976—Casablanca
- 9.—"Rock and Roll Over"—No. 11—Nov. 20, 1976—Casablanca
- 10.—"MTV Unplugged"—No. 15— March 30, 1996—Mercury
- 11.—"You Wanted the Best, You Got the Best!!"—No. 17— July 13, 1996—Mercury
- 12.—"Crazy Nights"—No. 18—Oct. 10, 1987—Mercury
- 13.—"Animalize"—No. 19—Oct. 6, 1984—Mercury
- 14.—"Asylum"—No. 20—Oct. 5, 1985—Mercury
- 15.—"Smashes, Thrashes & Hits"—No. 21—Dec. 3, 1988— Mercury
- 16.—"Double Platinum"—No. 22—May 20, 1978—Casablanca
- 17.—"Lick It Up"—No. 24—Oct. 15, 1983—Mercury
- 18.—"Carnival of Souls: The Final Sessions"—No. 27— Nov. 15, 1997—Mercury
- 19.—"Hot in the Shade"—No. 29—Nov. 4, 1989—Mercury
- 20.—"Dressed to Kill"—No. 32—April 19, 1975—Casablanca

Compiled by Keith Caulfield



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ness with, but we love you. Happy 30th! - Merck, Andy, Rod, Tom



Proof

Continued from page 22

"The first thing I ever did was go see them live in Grand Rapids, Mich. They played in front of 9,000 people, who stood up on their chairs for three hours. That was an indication to me that there was something very special there.

"I lost touch with that 16-year-old kid. I'd love to know where he is. He was so right about the relationship, and it was the only time in my career that that ever happened.

"In an industry where nothing is permanent, Kiss is. Their relationships with the people in their lives are permanent. Paul, Gene and I formed a familial bond right from the beginning. Today, we remain close friends."

-Bob Ezrin, producer

"In 1975, I was 12 years old and lived in a small town of 2,000 people. My only escape was music. I spent all of my time listening to records and reading about bands in the pages of Creem, NME and Rolling Stone. My dreams and daydreams were filled with music, but I never



had been to, nor had the opportunity to go to, a gig.

"After much begging, borrowing and stealing, my parents allowed me to travel 100 miles to see Kiss. My life was never the same. There was no need to dream or daydream again, because they made me realize that what I wanted to be part of was real."

-Merck Mercuriadis, CEO, Sanctuary Records Group

"I've been working with Kiss for more than 17 years as their agent. For me, it's never been about the money. It's always been about the joy of their music and their integrity as musicians. Gene and Paul have taught me the true meaning of rock'n'roll as both a career and a business."

-Mitch Rose, Creative Artists Agency

"These four guys are willing to work as hard as anyone I've ever known, despite all of the criticism. Sometimes, criticism is the best road to success. People stay out of your way, because they don't want [to get] involved with a failure. So it opens doors in another way. Most of the time, when people think you're going to be a success, they want to attach themselves to you, which burns energy in the wrong way. Kiss, on the other hand, was able to get away with an amazing amount of things for the first time, because people just didn't want to be around them. People thought that they'd go away soon, so just 'let them do their thing.' Meeting Kiss changed my life completely and remains one of the best experiences in my life."

—Danny Aucoin, producer

"I could go on forever talking about Kiss, but if there is only one thing to say, it is that Kiss revolutionized live performance. Kiss is one of the best bands I have ever seen live."

-Brian Eschbach, the Black Dahlia Murder

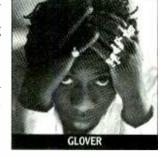
"Kiss was the first band I ever dug. I learned how to use my brother's eight-track player when I was 5 so I could listen to 'Destroyer.' A couple years later, my parents let me stay up late to watch 'Kiss Meets the Phantom [of the Park],' but I don't think I made it through the whole thing. I had a Kiss lunchbox in third grade."

-Mark Morton, Lamb of God

"Kiss is living proof that rock'n'roll will never die."

—Corey Glover, Living Colour

"We met Gene on Halloween—he took us out for drinks and then to a restaurant. Everyone in the place was in costume; and there we were with Gene Simmons: Mr. Halloween him-



self. The whole night felt very surreal."

—Vas Kallas, Hanzel Und Gretyl

"Besides the fact I was very young—that's the key element—and a little naïve, I was the perfect age for Kiss to be very important in my life."

—Phil Anselmo, Pantera/ Superjoint Ritual

"When I was 8 years old, I had a Gene Simmons birth-day cake."



Compiled by Debbie Galante Block

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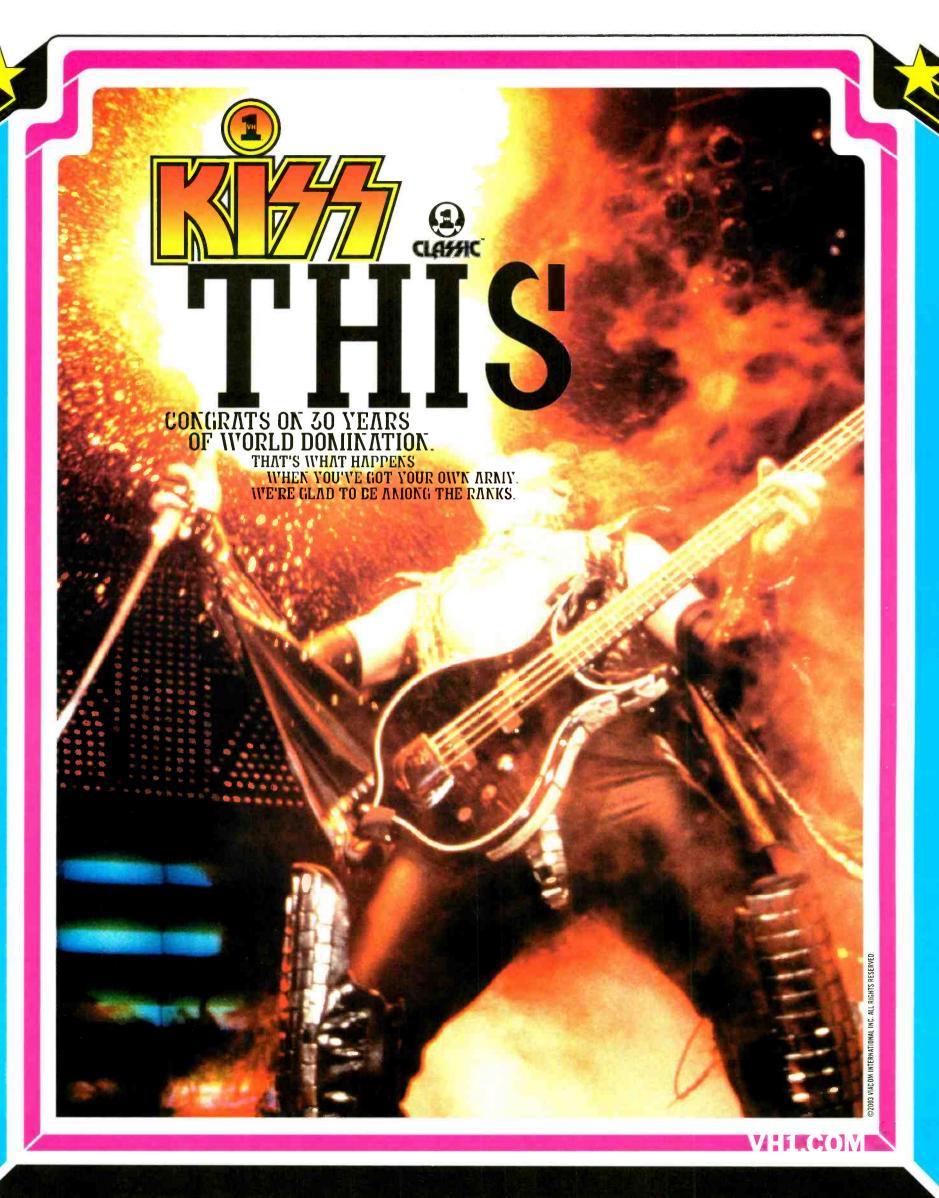
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Billboard Q&A

Continued from page 26

can take credit for anything, it's that we listen to our fans. When you give somebody a T-shirt or a belt buckle that they wanted and it sells, it's odd to have people say. "My God, you're such a genius." Well, they told us they wanted it. All we had to do was listen and not pass judgment. We're not here to tell the fans what they should or shouldn't like, what is within the realm of being an "artist." We've never bought that line of thinking.

When we first took the Kiss Army nationwide and then

worldwide as a fan club, it was very uncool, and we certainly received our share of negative press and hostile responses from journalists who believed that it was un-rock'n'roll to do something like that. We think just the opposite: We are here to serve the masses and to give them what they want; we're not here to tell them what is cool and what isn't. We'll leave that to them.

Simmons: When people talk about fans, they always talk about the Kiss Army. When one of our fans gets pissed off, they get pissed off royally: "How dare you change that lick!" But anybody who gets pissed off at you, [it comes] from the right place—their heart. If somebody doesn't care about you, what do you care what they think?

You were initially criticized when you decided to continue the Farewell Tour with drummer Eric Singer wearing Peter Criss' Cat makeup. But when Tommy Thayer assumed the Spaceman role earlier this year, it didn't create as much of a stir.

Stanley: More than one person can play on a team, wear a certain uniform and help win the game. At this point, we've shown that more than one person can wear a persona. Every rule we've ever set for ourselves has been examined and questioned over time, and sometimes the answer has changed. Life teaches us that times change, and opinions and ideas go through changes. The concept that we started with is not the concept that will continue. That's why the dinosaur became extinct: It couldn't





adapt. We are about always evolving and always reassessing who and what we are.

Simmons: Kiss has a working-man's ethic. [Being in this band] is not a birthright. I don't deserve to be Kiss; Paul doesn't deserve to be Kiss; nobody deserves to be Kiss. This is something you work for, and you should work for it every night you get up onstage and prove it to people. Otherwise, you shouldn't be in the band. This is a privilege.

Stanley: When we first got together as a band, we were the Four Musketeers. We were going to live and die together, and it [would] start with us and end with us. When it became clear that that wasn't to be—that people in the band had issues or agendas that were not in keeping with the band—we had to sit down and reassess and go, "Do we go home because someone doesn't want to play ball anymore, or do we get another member on the team?" At that point, we realized that the team was more important than the individual players.

We now see that people want the iconic version of Kiss more than they necessarily want who's under it. They want

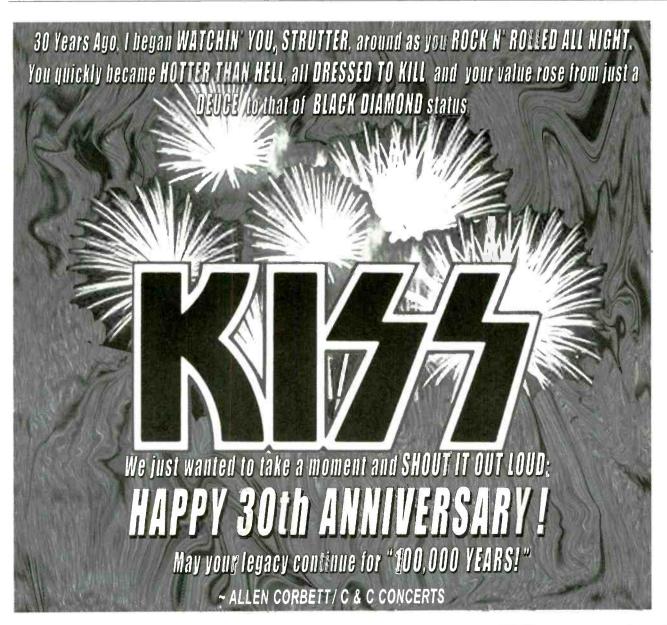


the Kiss image and what Kiss stands for, and that's not based solely upon who is wearing the uniform. Some of us are bigger mouthpieces than others, but the truth of the matter is that Kiss is a team, and the team is only as strong as its weakest member. We tend to make sure that we keep the level quite high.

Do you ever worry that the larger-than-life image of Kiss overshadows your recorded body of work?

Stanley: When people [ask] us, "Does it bother you that you might not be remembered for this, that or the other thing?" my rote response is, "When you win the lottery, you don't complain about taxes." We're blessed people. There's (Continued on page 36)





Special Report

Gold Standard

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we were sold out. By the third night, I thought, 'Something's really going on here.' And I remember before we went on that night [in Dayton], I opened up the curtain, looked out, and the place was just jam-packed. Suddenly it hit me: 'My God, this is really happening!'

"I had the feeling of before a roller coaster ride begins," he continues, "when you're being pulled up to the top—before they let you free fall. You have the sense of, you can't get off at this point, and all you can do is hold on for dear life and enjoy the ride."

And quite a ride it's been.

THE FIRST 30 YEARS

Kiss' first 30 years have seen the band persevere through several dramatic changes in its lineup and in popular music, critical backlash, a drop in interest after shedding its makeup and costumes and protests from right-wing and church groups.

Along the way, it has sold millions upon millions of albums, played to fans throughout the world and influenced a countless number of musicians. All the while, it was becoming a pioneer in self-marketing, licensing and branding (see story, page 4).

Reflecting on the band's three decades, Aerosmith guitarist Joe Perry notes, "I know what it's taken for us to still be around and have people still be interested in us. And the fact that they've been able to keep it together for that length of time, it's a pretty amazing feat.

"And their whole thing is just so unique: There was nobody before them, and there's been nobody since them that has been able to do what they did," Perry says. "With the caricature thing, they just drove every kid's imagination wild. And I think they still do today. What they do is timeless. It kind of captures everybody's fantasy."

Audioslave/ex-Rage Against the Machine guitarist Tom Morello is both one of thousands of musicians influenced by Kiss and someone who was spellbound by the act as a teen.

It is probably the band's creation of mystique, he says, that is its greatest accomplishment. "Kiss was my favorite band before I heard a note of their music," Morello says. "When I saw the cover of 'Destroyer,' I knew they were my favorite band. Period. That was it. I was done. I was locked in. I had joined the Kiss Army [the group's fan club]."

The band truly blossomed in the Midwest, in places like Detroit, Cleveland and Chicago, where Morello was raised. The guitarist notes that, for him, rock'n'roll literally began with

Kiss, the first band he saw in concert.

"They were the biggest, greatest, most exciting band in the world," Morello says. "And I used to have friends that were Beatles fans, and they'd be like, 'Dude, you like Kiss. They *suck*!' And I'd be like, 'No! I'm



sorry—that little British band with the funny haircuts that sings "Oh-blahdee" and songs about an octopus and yellow submarines, while these guys are belching blood and playing the riff from 'Detroit Rock City'—I beg to differ. My band's better!"

Morello laughs at how much

things have changed in 30 years. "When they started," he says, "Kiss was a band that was dangerous. Later on, it became safe for little children and the mass marketing of everything from Kiss Kewpie dolls to condoms. But at the time, they were thought to be violent, satanic, homosexual barbarians who played unlistenable heavy-metal music and were after the souls of America's youth. And, at the time, I thought, 'Sign me up!' "

A BLESSED CAREER

"Blessed" is the word both Stanley and Criss come back to while reflecting on the past 30 years.

Stanley says he would have been happy if the group lasted five years—that would have been a gift, he adds. All Criss was hoping for at the time was to be in a rock band and maybe get one gold record to make his parents proud.

"If somebody had told me [then] that in 30 years I'd be doing a sold-out tour, which is arguably the hottest tour of the year, I would have said, 'You are out of your mind,' 'Stanley says. "Anything going beyond five years was unprecedented. At the time, rock bands only had a certain life span, and it hadn't been explored beyond that."

And what's Simmons' take on the band's logevity? "Blessed schmessed," he says. "The thing about 'blessed' is

that it implies that you were undeserving. We deserve this. We've earned this."

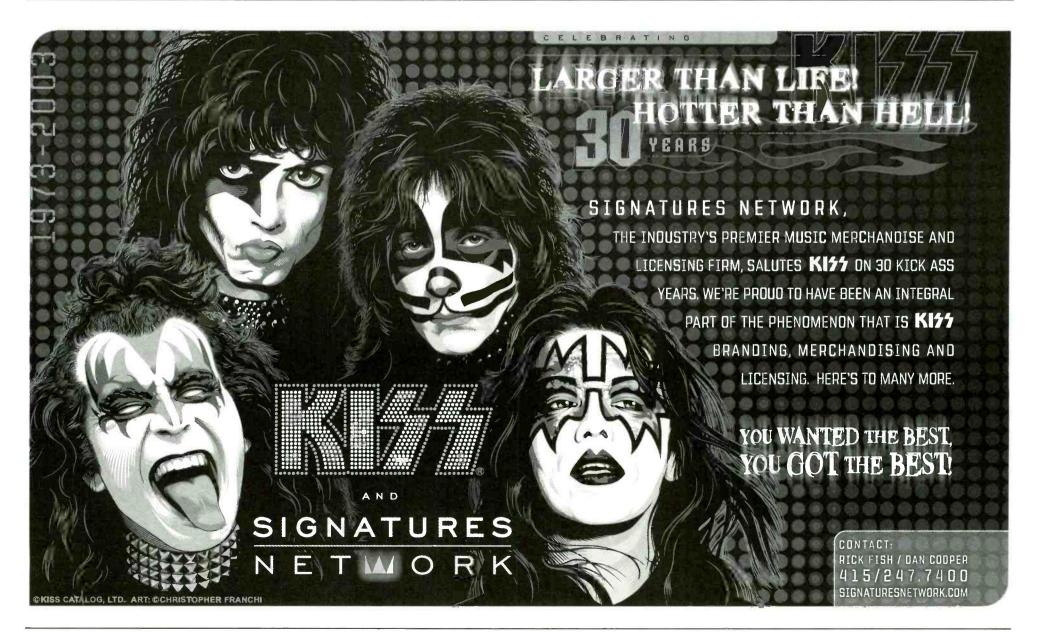
He describes being able to take the stage to packed arenas and stadiums after three decades as a "privilege. It's a privilege, not a birthright. It's something you have to earn every time you get onstage."

And it's because of that hard work both onstage and off that Kiss isn't likely to go away anytime soon, Simmons says. With pride, he boasts. "Kiss is the cockroach of rock'n'roll. We're gonna outlive all of you!"

Certainly, the band's gutsiest explorations of its potential and longevity began in the early 1980s: after its massive first decade; after the release of its classic "Alive" and "Destroyer" albums; after years of having to hide their faces from paparazzi; after the Kiss comic books, lunchboxes and dolls; after its TV movie.

By 1982, both Criss and guitarist Ace Frehley had left the band, and Kiss' album sales were declining. Then Simmons and Stanley made the surprising announcement that they were launching a new, gimmick-lite era of the group by shedding the band's signature makeup.

Although inconsistent—both commercially and creatively—through the '80s and early '90s, Kiss would continue to rack up a slew of hair-(Continued on page 38)



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Billboard Q&A

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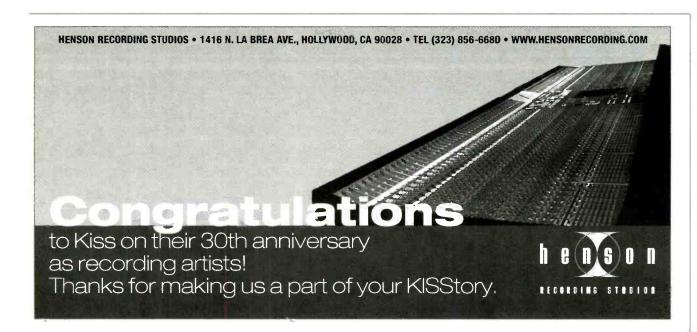
always the talk of whether your glass is half-empty or halffull, but ours is always overflowing. It's all in how you see things, and we are damn lucky guys.

Ultimately, people are buying music. If you ask our fans, that's what they will tell you also. Again, we're not that concerned with people who don't share that view. It's hard enough to give quality time to your friends; why waste time with people who don't like you?

Is success its own reward?

Simmons: We're not shy about being proud of our accomplishments because it's as much as a shock to us perhaps as it is to [other] people. But here we are—perhaps not the darlings of critics, yet if you check with the [Recording Industry Assn. of America], the No. 1 gold record champion, group category, in American history is Kiss. It blows us away. It would certainly be a medal that anybody would be proud to wear.

Stanley: The rewards are great, but as much fun as we have doing this, it's still something that takes a tremendous amount of work and time to shape and pick a direction. It doesn't happen on its own. Most of the things that we do . . . we believe in them 100%.







Simmons: Not all of us are right all the time. I'm certainly wrong a lot of the time, and there's a kind of chemistry within the band—a no-bullshit attitude. I'm often drilled a new asshole by Paul in particular, who'll say, "What are you doing?" That's important to have, and it's important to keep your eyes and ears and heart open, because you know what? Maybe I'm wrong. [That] goes [for] everybody in the band; you've got have that kind of attitude.

Looking back, what would you name as the high point in Kiss' career?

Simmons: We rehearsed in a [Manhattan] loft at 10 East 23rd St. It was only 10 blocks to 33rd Street and Madison Square Garden, and it took us about a year-and-a-half to go 10 blocks. That's how we thought of it. I walked through the front door of Madison Square Garden when we first played there, and I walked through the empty seats and

"This is something you work for, and you should work for it every night you get up onstage and prove it to people. Otherwise, you shouldn't be in the band. This is a privilege."

—GENE SIMMONS

just stood in the middle and soaked it all in. Then I went backstage with the guys, put the makeup on and went back and got up onstage. It's kind of a mythic rite of passage, because I think we all are—and clearly, I am—the fans that became the band.

Stanley: I remember as a cab driver dropping people off at Madison Square Garden to see Elvis Presley, assuming that one day a cab driver would be dropping someone off to see me

In part, your quick rise can be credited to your vigorous recording schedule, as your first three studio albums were released within a 13-month span.

Stanley: We've always been extremely driven. Critics may see that ambition as contrary to what rock'n'roll is. We



wanted to be the biggest band in the world; if you didn't like the first album, we'll write you a second one.

After our second album was out and we were playing Santa Monica Civic with Jo Jo Gunne as the headliner, Neil (Continued on page 39)



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Gold Standard

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metal-era hits, including such classics as "Lick It Up" and "Heaven's on Fire." In fact, the 1990 power ballad "Forever" is the band's second-biggest single ever, behind "Beth," which was sung by Criss.

And although the band was no longer routinely filling every seat, it still played arenas.

While enlistment was down, the Kiss Army was still strong. Many longtime fans remained loyal, but MTV helped the group charm a new generation, for whom the original lineup was becoming mythic.

But, unquestionably, both camps dreamed of Kiss' glory days—the old band and the original spectacle.

TOGETHER AGAIN—AT LAST

And those dreams would be at least partially fulfilled roughly a year before that Tiger Stadium show—when the original members reunited after some 15 years at the band's 1995 taping of "MTV Unplugged."

"I'm gonna be the emotional guy, the Italian guy in the band, and admit that I was overwhelmed," Criss says. "It was really more than I expected. It was magic; it was like it was when we first played together up in that dirty old loft on 23rd Street.

"When we came out, [the audience] just went nuts. My God,

they just went *crazy*," he adds. "I got almost scared of it, because I thought I could never feel that way about them. I felt like we were reliving those days and that those years [away from each other] never really existed for a moment."

Ten months later, after a lot of healing of old wounds and a lot of forgiveness on each band member's part, Criss was on that Tiger Stadium golf cart, trembling.

Recalling that night, which was preceded by a number of highprofile promotional stunts—including an appearance with late rapper 2Pac at the Grammy Awards—Stanley says, "Our past cast such a huge shadow, it was almost like, 'Once upon a time, there was a band called Kiss...' It's intimidating in a sense, because your biggest competition is your past. It's very hard to compete with something that's intangible."

Upping the ante with a dazzling pyro and light show, not to mention mountains of amps and a wall of video screens, the reunion tour was a massive success—a success that has continued ever since that night in Detroit.

Former manager Danny Goldberg says that a big part of the

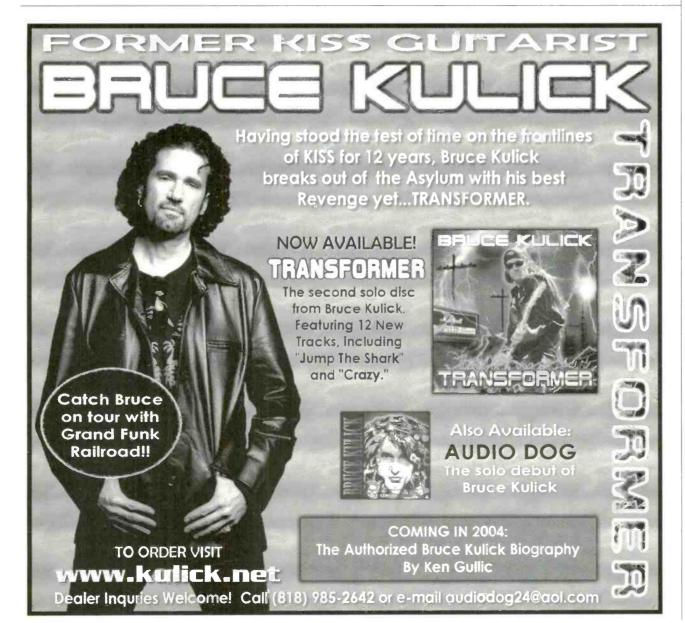








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band's achievements during three decades has been Simmons and Stanley's "clarity of vision."

"I think Gene and Paul, from day one, looked at rock'n'roll as as much of a business as an art form," Goldberg says. "They studied it [and] who the other successful bands were; they looked at what was working. They had just a very passionate, clear-eyed view of what they were doing. And they combined a type of intellectual clarity with the emotional attachment to rock that's really rare.

"And I think that's been at the essence of why they've been able to be so successful—that amount of analysis," he continues. "But that doesn't work for every artist. A lot of artists can only work when they come truly from their intuitive side. But Kiss has clearly been the product of both sides of the brain."

BOX-OFFICE SUCCESS

In 2000-01, the band grossed about \$60 million in touring alone. And it certainly seems positioned for similar box-office success during this summer's trek, which will not include Frehley, who is once again focusing on a solo career. The guitarist was replaced by longtime staff member/collaborator/one-time tour manager Tommy Thayer, ex-guitarist for '80s hair-metal outfit Black 'N Blue.

Stanley notes that in the '70s, when it became clear that "the original band would not make it to the end, there was a life-changing moment when we decided that should a member want to leave . . . that's not enough reason for the band to fold."

And that line of thought has resulted in Thayer finding himself in some rather surreal situations: His second show with Kiss, for example, was its gig with the 60-piece Melbourne Symphony Orchestra in front of a sold-out crowd of 50,000, which was not only set to become the new "Alive IV" disc but also a live DVD and a pay-per-view special.

"I was sitting there onstage when we were doing that, thinking, 'This is the most bizarre thing I've ever seen'—but in a cool way," Thayer says. "The orchestra was in Kiss makeup and going crazy, bombs were blowing up, people were flying and there was smoke and fire"

Thayer says it's further proof that no band has as much fun as Kiss, and perhaps no fans have as much fun than the Kiss Army.

"When you go to a Kiss show and look out in the audience," Thayer says, "everybody has the biggest grin, the biggest smile on their face—they're just overjoyed. It's perfect."

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Special Report

A&Q

Continued from page 36

Bogart [president of the band's then-label, Casablanca Records] came backstage and surprised us with, "The album is finished. It's not selling anymore. I need you to go back to New York and record another album." Your first album is usually your easiest, because you

had your whole life to write it. Your second is difficult, though, because you either have a few leftover tunes or you start from scratch.

What do you feel is the best song you've ever written?

Stanley: I could look at "What's the smartest song I've written?" or "Which has the best changes?" But I think that, at the end of the day, to write a rock anthem like "Rock and Roll All Nite," which really

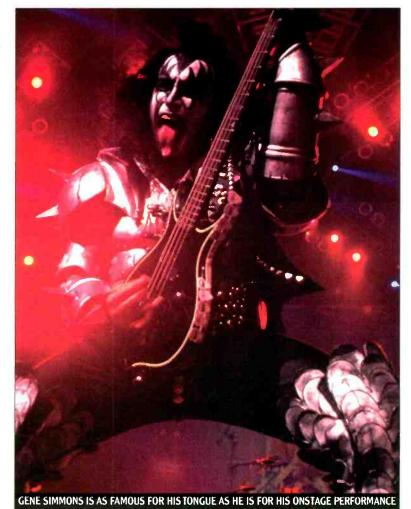
became the template for rock-'n'roll anthems . . .

When I came up with the chorus for "rock and roll all night, and party every day," I knocked on Gene's door and said, "I think I've got it, this so-called anthem we need." Gene came and said, "Well, I have this song, 'Drive Us Wild.' "We put them together and lo and behold had a song that spawned a whole viewpoint, which was writing a song that embodied the philosophy of the band and the people who love the band. That's heady stuff.

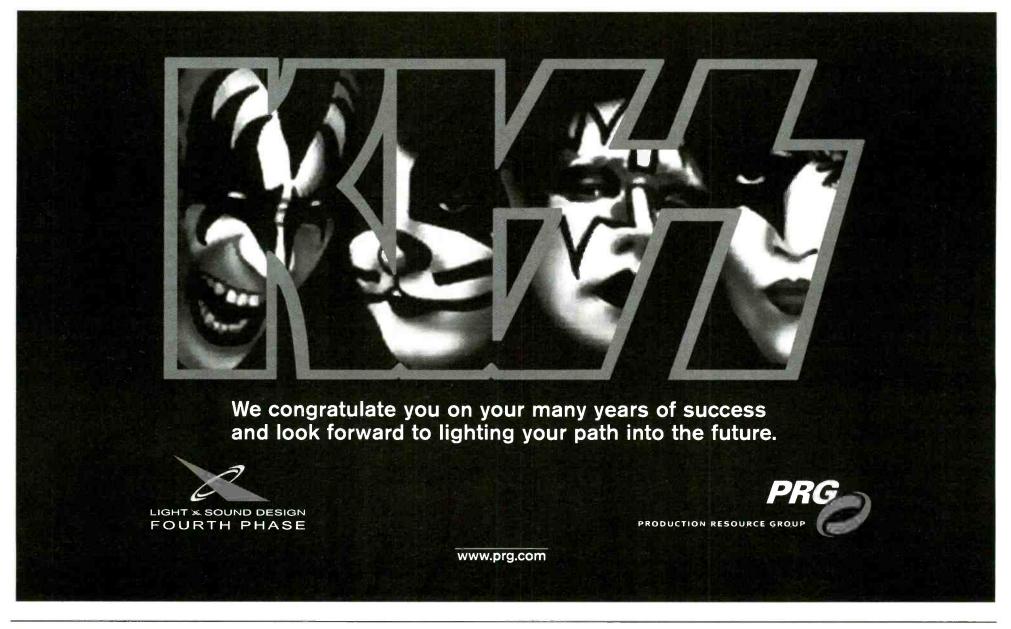
Are there better-written songs? It depends on your definition. But "Rock and Roll All Nite" is the fans' anthem and the song that we'll always be most remembered for—and rightfully so.

Kiss has never had a No. 1 record, but you've sold some 80 million albums worldwide.

Stanley: We've never pandered to the critics. If we've ever made that mistake, we've paid for that dearly. We've constantly reminded ourselves, through our successes and our mistakes, that we are about pleasing our fans and pleasing ourselves. Our legacy will be written by the fans, not by the critics.









Special Report



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30 Years Of 'Killer' Music

Following is a Kiss discography spanning the band's three-decade career. (Discography data from allmusic.com, provided courtesy of All Media Guide.)



"Kiss" (Casablanca), 1974

"Hotter Than Hell" (Casablanca) 1974

"Dressed to Kill" (Casablanca) 1975

"Alive!" (Casablanca) 1975

"Destroyer" (Casablanca) 1976

"Rock and Roll Over" (Casablanca) 1976

"Love Gun" (Casablanca) 1977

"Alive II" (Casablanca) 1977

"Peter Criss" (Casablanca) 1978 "Ace Frehley" (Casablanca) 1978

"Gene Simmons" (Casablanca) 1978

"Paul Stanley" (Casablanca) 1978

"Dynasty" (Casablanca) 1979

"Unmasked" (Casablanca) 1980

"Music From 'The Elder'" (Casablanca)

"Creatures of the Night," (Casablanca) 1982

"Lick It Up" (Mercury) 1983

"Animalize" (Mercury) 1984

"Asylum" (Mercury) 1985

"Crazy Nights" (Mercury) 1987

"Hot in the Shade" (Mercury) 1989

"Revenge (Mercury) 1992

"Alive III" (Mercury) 1993

"MTV Unplugged," (Mercury) 1996

"Carnival of Souls: The Final Sessions" (Mercury) 1997

"Psycho Circus" (Mercury) 1998

"Kiss Symphony Alive IV" (Sanctuary) 2003

COMPILATIONS & BOXED SETS

"Double Platinum" (Casablanca) 1978

"The Best of the Solo Albums" (Casablanca) 1981

"Killers" (Mercury) 1982

"Smashes, Thrashes & Hits" (Mercury)1988

"You Wanted the Best, You Got The Best!!" (PolyGram) 1996

"Greatest Hits" (Mercury) 1996

"Box Set" (Mercury) 2001

"The Very Best of Kiss" (Mercury) 2002



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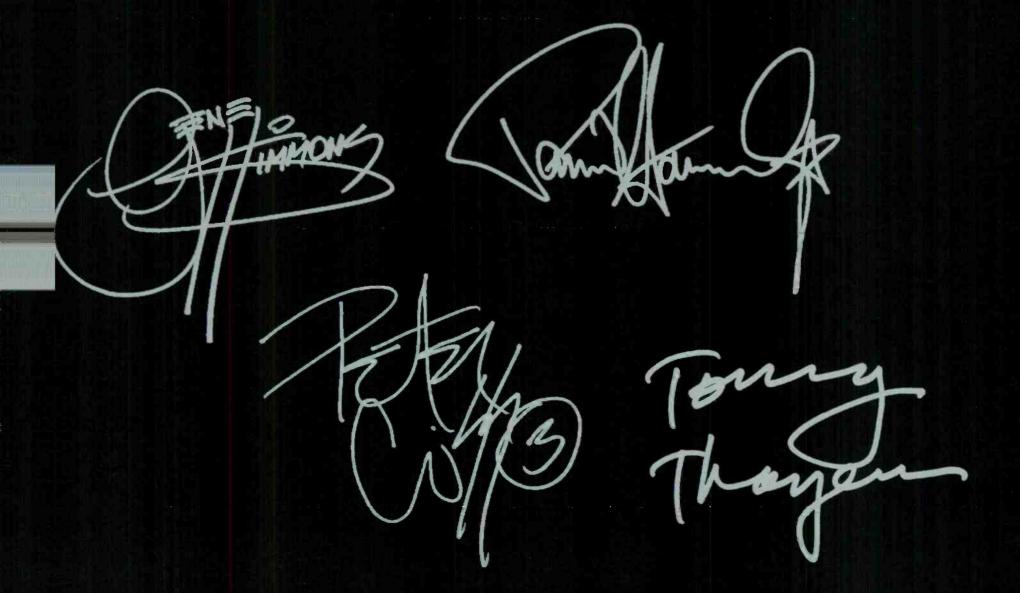
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"THANKS FOR THE FIRST 30 YEARS!"



Kiss, Aerosmith Unite For Co-Headlining Tour

North American Stint Could Lead To International Trek

BY RAY WADDELL

In a summer rife with hard rock tours, the Aerosmith/Kiss co-headlining package stands out for its sheer star power. As further proof of the two acts' enduring appeal, ticket sales are strong enough to warrant the addition of a run of arena dates this fall.

Together, Kiss and Aerosmith could gross as much as \$46 million this summer from about 35 amphitheater dates. The arena leg—consisting of about 20 dates beginning Oct. 24-25 at the MGM Grand Garden Arena in Las Vegas and running until the holiday season—could add another \$25 million to the year's tally.

The outing could also move into international markets in 2004.

"This tour keeps looking like it's gonna keep extending, and rightfully so," Kiss vocalist/guitarist Paul Stanley says. "It's an exciting bill, and people—not only in America, but in Australia, Japan and other countries—are very interested in it."

According to Kiss manager Doc McGhee, "We're talking about Australia and Europe next summer, but we've got to do this summer first. If everybody gets along and has fun, I'm sure it could continue."

The recent touring history of both bands points toward success: Aerosmith grossed \$40 million on the road in 2002; Kiss grossed about \$60 million from a 2000-01 "Farewell" tour.

But given both acts' steady touring schedule during the past several years, their combination as a package is a savvy move that brings something fresh to their fans, as well as a synergy that is hard to match.

"These are two separate fan bases, but you also have a synergy," says Bruce Kapp, VP of touring for Clear Channel Entertainment, producers of the tour. "Kiss fans are not turned off by Aerosmith and vice versa. These

going out to give 110%, the fans win and we win. I can't think of a better way to spend an evening. Hopefully, [the tour] won't end until everybody says, 'Enough!' "

The members of Aerosmith appear equally enthusiastic. "It's just gonna be a riot; it's just gonna be a fuckin'

AEROSMITH: 'IT'S GONNA BE A RIOT'

bands have been around a long time, they've got a ton of hits and live performances behind them, and people know they're getting their money's worth" (see related story in Kiss spotlight, page 17).

Stanley says there is not much of a competition factor between the two bands.

"We realize we could never be Aerosmith, and they realize they could never be Kiss," he says. "The beauty is that both bands have thrived and survived for 30 years. So [with] both of us

riot," Aerosmith guitarist Joe Perry says. "We've always liked playing with other people who put on a good show. Something for everybody."

The idea of pairing these two rock titans is the brainchild of McGhee. "I tried to put this together two years ago, but [Aerosmith] went out with Kid Rock instead," he says. "This year, Howard [Kaufman, Aerosmith's manager] and I were able to put it together. It's a true co-headlining situation."

This kind of situation may be what it took to get Kiss on the road again,

McGhee believes. The band has done two "farewell" tours in the past.

"They were ready to pack it in," McGhee says, readily admitting that feelings can quickly change. "Nobody wants to say 'it's over,' whether it's a basketball player or a rock star. But if we hadn't done this with Aerosmith, I'm not sure [Kiss] would've gone out."

Kiss is booked by Mitch Rose at Creative Artists Agency; Aerosmith is booked by Dan Weiner at Monterey Peninsula Artists.

The tour begins Aug. 2 at ctnow.com Meadows Music Theater in Hartford, Conn., a date that has sold about 20,000 tickets, according to Jim Koplik, VP for CCE. Saliva opens all dates for the tour, which plays mainly CCE amphitheaters. House of Blues Concerts promotes five dates at HOB sheds.

Producers say the tour is selling well, particularly in the Northeast. "These are two of the biggest bands in the world coming together in a very tough summer," Kapp says. "We blew out every reserved seat on the first day of on-sales and went into the 2,000-5,000 lawn seats right away."

Ticket prices are \$125 and \$85 for reserved seats, \$45 for lawn seats. "We sold out all of the high-priced tickets the first day," Kapp notes. "Where any tickets are left, it's \$45 lawn seats to see both of these bands, plus Saliva."

So while all shows aren't sold clean—some not even close—producers aren't worried. "They're sheds. All the seats are sold, and we're at least 6,000 seats deep into each one of the lawns," McGhee says. "There's no rush to buy tickets to a shed show."

The tour's lone stadium date is Aug. 15 in Detroit, where Motor City Madman Ted Nugent was added to the bill. The show sold out in two days at slightly fewer than 40,000 tickets. Rick Franks, regional VP for CCE in Detroit, is promoting the show.

"We've got a big one on our hands here," Franks says of the date at Comerica Park, home of Major League Baseball's Detroit Tigers. "This show will draw more than the Tigers do in three games."

Other key dates are also posting big numbers, including two sellouts at Tommy Hilfiger Theatre at Jones Beach in Wantagh, N.Y. (Aug. 4-5), a sellout at PNC Bank Arts Center in Holmdel, N.J. (Philadelphia market, Aug. 11), and two sellouts at Tweeter Center in Mansfield, Mass. (Aug. 25, 27), near Aerosmith's hometown of Boston.

The tour is predictably productionheavy, traveling with 17 semis of production and gear, including a revolving stage. Bands share backline equipment and some sound and lights, but both Kiss and Aerosmith have their own distinct look, including an expansive ramp for Aerosmith and the extravagant pyrotechnic displays for which Kiss is known.

"Kiss will have the pyro, blood, everything you normally see at a Kiss show," McGhee promises. "It's no holds barred."

Event-specific merchandise will be sold on the tour, along with each band's respective merch items.

Several major markets will be revisited on the arena leg, including Boston, Detroit, New York and Los Angeles, according to Kapp. "We'll also hit some B markets, like Omaha [Neb.], Oklahoma City, Grand Forks and Minneapolis," Kapp says.

"I can't think of many other packages with the synergy of this one. It's the Billy and Elton of hard rock," he continues, referring to the hugely successful Billy Joel/Elton John coheadlining tours. "I really believe, based on ticket sales, that Kiss/Aerosmith will be the tour of the summer, if not the year."

Stanley adds, "It's a fun, exciting package that the people really didn't expect. It's going to be a great night of music, of arguably the two premier American rock bands of the last 25 years."

Safety, Security Top Priority Among Arenas

BY RAY WADDELL

NEW ORLEANS—Safety and security issues took precedence over the bottom line during an arena managers' town hall meeting at the 78th annual conference of the International Assn. of Assembly Managers here, July 25-29.

The session's robust attendance by almost 200 arena executives was a telling sign of the times: In the wake of terrorist events and crowd control tragedies, such as the Rhode Island club fire at a Great White concert, security remains a top-of-mind issue.

KEEPING AN EYE ON PYRO

The session was moderated by Terry Genovese, director of the University of Central Florida Arena in Orlando, Fla., and John Siehl, director of the Nutter Center in Dayton, Ohio.

One of the first topics raised concerned whether buildings had written policies regarding the use of pyrotechnic displays. The state of Florida proposed legislation that holds the building manager accountable for pyro in the building, Genovese said. "Fortunately, it did not pass, but it's going to come back up again."

According to Genovese, a new Rhode Island law, established in the wake of the club fire that killed 100 people earlier this year, requires buildings to budget \$1.50 per square foot for sprinkler systems in new buildings and \$3 per square foot to retrofit old buildings.

"It is very important for [building management] to find out who the

local responsible person is, like the fire marshal, and create a partnership before you get backed into a corner," Siehl said. "You need to make sure you're both on the same page."

Emergency evacuation plans were also addressed. Announcements about procedures during events are often met "by a general public that ignores it," Siehl said. "People feel like it's a false alarm, and most of the time it is. But we all need to wake up to the fact that one time it could be real."

Siehl added that "there has been a feeling for many years that the tragedy that could occur when you're trying to evacuate could be worse than what set off the alarm in the first place."

In such a case, first aid knowledge is vital. A show of hands indicated that virtually every building represented at the session had at least one portable defibrillator on premises. One manager says 100 people on staff were trained to operate a defibrillator. Four in attendance say they had actually used the device on a patron.

CASE-BY-CASE DECISIONS

The use of walk-through metal detectors, or megatometers, wanding and patron pat-downs also prompted much discussion. The National Basketball Assn., primary tenant for many large arenas represented, encourages these security measures.

"The NBA talked to us a lot about wanding, but we said, 'Absolutely no way,' and they went away," says Robert Hunter, senior VP/GM of the Air Canada Centre in Toronto, home of the NBA's Raptors. "I think it's han-

dled very much on a market-by-market basis. We're still doing bag searches, but that's about it. Toronto is a very laid-back market, with no security issues."

Regarding patron pat-downs and concert tours, "we look at it as dictated by the security manager on the tour," Hunter said. "If a band requests pat-downs, we do it."

The risk of theft of automatic teller machines from arenas was addressed by Adonis "Sporty" Geralds, director of the Charlotte (N.C.) Coliseum. "In our state, four buildings have been hit by guys who are taking ATMs out of the building in the middle of the night," Geralds said. "They knew what they were doing, they did it quick, and if they're making \$30,000-\$40,000 on a weekend, they'll keep doing it."

AUGUST 9 BILLOORIO BOXSCORE CONCERT GROSSES

	JU CO	NCERT	GROS	SES
ARTIST(5)	VENUE/ DATE	GROSS/ TICKET PRICE(S)	ATTENDANCE/ CAPACITY	PROMOTER
EMINEM, 50 CENT, MISSY ELLIOTT	Ford Field, Detroit July 12-13	\$5,257,000 \$56	95,709 96,707 two shows	Clear Channel Entertainment
BON JOVI, LIVE	Hyde Park, London June 28	\$5,050,530 (£3,060,000) \$74.27/\$57.77	85,000 sellout	Clear Channel Entertainment-U.K.
SUMMER SANITARIUM TOUR: METALLICA, LIMP BIZKIT, LINKIN PARK, DEFTONES, MUDVAYNE	Giants Stadium, East Rutherford, N.J. July 8	\$3,500,780 \$85/\$55	51,934 56,600	OCESA Presents, Frank Productions, Metropolita Talent Presents
SUMMER SANITARIUM TOUR: METALLICA, LIMP BIZKIT, LINKIN PARK, DEFTONES, MUDVAYNE	Gillette Stadium. Foxboro, Mass. July 6	\$3,217,350 \$75	42.898 48,600	OCESA Presents, Frank Productions, Mass Concerts
PEARL JAM, SLEATER-KINNEY	Palacio de los Deportes, Mexico City July 17-19	\$3,116.300 (32,721,150 pesos) \$171.43/\$14.29	60,178 three sellouts	OCESA Presents
SUMMER SANITARIUM TOUR: METALLICA, LIMP BIZK!T, LINKIN PARK, DEFTONES, MUDVAYNE	Ohio Stadium, Columbus, Ohio July 19	\$2,850,885 \$75/\$55	41,458 50,000	OCESA Presents, Frank Productions, Clear Channel Entertainment
SUMMER SANITARIUM TOUR: METALLICA, LIMP BIZKIT, LINKIN PARK, DEFTONES, MUDVAYNE	Hubert H. Humphrey Metrodome, Minneapolis July 27	\$2,803,740 \$80/\$60	35,979 sellout	Jam Productions
SUMMER SANITARIUM TOUR: METALLICA, LIMP BIZKIT, LINKIN PARK, DEFTONES, MUDVAYNE	Hawthorne Racecourse, Stickney, III. July 26	\$2,746,050 \$75	36,614 sellout	Jam Productions, Frank Productions
BON JOVI, LIVE	Old Trafford, Manchester, England June 26	\$2,552,071 (£1,524,353) \$62.78/\$46.04	44,426 45,500	Clear Channel Entertainment-U.K.
BON JOVI, LIVE	Ibrox Stadium, Glasgow, Scotland June 22	\$1,994,254 (£1,198,903) \$62.38/\$45.74	36,311 36,505	Clear Channel Entertainment-U.K.
SUMMER SANITARIUM TOUR: METALLICA, LIMP BIZKIT, LINKIN PARK, DEFTONES, MUDVAYNE	Fedex Field, Landover, Md. July 18	\$1.943,100 \$75	27.656 58,377	Clear Channel Entertainment
BON JOVI, LIVE	Molineux Stadium, Wolverhampton, England June 24	\$1,889,971 (£1,132,940) \$62,56/\$45.88	34,747 35,039	Clear Channel Entertainment-U.K.
DIXIE CHICKS, MICHELLE BRANCH	Arrowhead Pond, Anaheim, Calif. July 20-21	\$1,866,945 \$65/\$45/\$35	29,985 two sellouts	TBA Entertainment, Concerts West
DIXIE CHICKS, MICHELLE BRANCH	Rose Garden, Portland, Ore. July 13	\$1.071,345 \$65/\$45/\$35	17,857 sellout	TBA Entertainment, Concerts West
DIXIE CHICKS, MICHELLE BRANCH	General Motors Place, Vancouver July 11	\$1,060,338 (\$1,466,135 Canadian) \$47.01/\$43.03/\$32.54	17,429 sellout	TBA Entertainment, Concerts West
DIXIE CHICKS, MICHELLE BRANCH	Dakland Arena, Dakland, Calif. July 15	\$1,047,651 \$68.75/\$37.25	17,072 sellout	Clear Channel Entertainment
DIXIE CHICKS, MICHELLE BRANCH	HP Pavilion, San Jose, Calif. July 16	\$999.300 \$65/ \$ 35	16,977 sellout	Clear Channel Entertainment
DIXIE CHICKS, MICHELLE BRANCH	Pepsi Center. Denver July 8	\$964,820 \$65/\$45/\$35	16,034 sellout	TBA Entertainment, Concerts West
DIXIE CHICKS, MICHELLE BRANCH	Delta Center, Salt Lake City July 9	\$929,425 \$65/\$45/\$35	15,435 sellout	TBA Entertainment, Concerts West
OZZFEST: OZZY OSBOURNE, KORN, MARILYN MANSON, DISTURBED, CHEVELLE CRADLE OF FILTH, VOIVOD & OTHERS	Smirnoff Music Centre, Dallas June 29	\$924,401 \$133.25/\$75.25/ \$50.25/\$10.25	15.047 19.382	House of Blues Concerts
DIXIE CHICKS, MICHELLE BRANCH	Staples Center, Los Angeles July 19	\$899.285 \$65/\$45/\$35	15.609 sellout	TBA Entertainment, Concerts West
DIXIE CHICKS, MICHELLE BRANCH	ARCO Arena, Sacramento, Calif. July 17	\$862,535 \$65/\$35	15,006 sellout	Clear Channel Entertainment
DAVE MATTHEWS BAND, DOYLE BRAMHALL II	American Airlines Center, Oallas July 18	\$814,013 \$52.50	16,362 sellout	Clear Channel Entertainment
50 CENT & JAY-Z, SNOOP DOGG, FABOLOUS, SEAN PAUL	Tweeter Center, Tinley Park, III. July 16	\$794,698 \$47/\$10	28,656 sellout	Clear Channel Entertainment
OZZFEST: OZZY OSBOURNE, KORN, MARILYN MANSON, DISTURBED, CHEVELLE CRADLE OF FILTH, VOIVOD & OTHERS	White River Amphitheatre, Auburn, Wash. July 12	\$792,072 \$76/\$6.50	13.957 20,000	Clear Channel Entertainment
DIXIE CHICKS, MICHELLE BRANCH	KeyArena, Seattle July 12	\$787,220 \$89.50/\$69.50/\$35	13,484 sellout	TBA Entertainment, Concerts West
OZZFEST: OZZY OSBOURNE, KORN, MARILYN MANSON, DISTURBED, CHEVELLE CRADLE OF FILTH, VOIVOD & OTHERS	Journal Pavilion, , Albuquerque, N.M. July 15	\$782,582 \$75/\$50	14,067 sellout	Clear Channel Entertainment
DAVE MATTHEWS BAND, THE RED WEST	Ford Center, Oklahoma City July 15	\$779,048 \$52.50	15,249 sellout	Clear Channel Entertainment
CHER, DOM IRRERA	Hartford Civic Center, Hartford, Conn. July 16	\$755,279 \$95.25/\$35.25	11,052 11,593	Clear Channel Entertainment
DAVE MATTHEWS BAND, THE RED WEST	Verizon Wireless Amphitheater, Bonner Springs, Kan. July 12	\$716,660 \$52.50/\$35	17,961 sellout	Clear Channel Entertainment
DAVE MATTHEWS BAND, DOYLE BRAMHALL II	Cynthia Woods Mitchell Pavilion, The Woodlands, Texas July 16	\$694.097 \$55.50/\$38	16,505 sellout	Clear Channel Entertainment
CHER, DOM IRRERA	Worcester's Centrum Centre, Worcester, Mass. July 12	\$680,910 \$79.75/\$38.75	10.283 10,917	Clear Channel Entertainment
OZZFEST: OZZY OSBOURNE, KORN, MARILYN MANSON, DISTURBED, CHEVELLE CRADLE OF FILTH, VOIVOD & OTHERS	UMB Bank Pavilion, , Maryland Heights, Mo. July 17	\$674,579 \$129/\$10	14.434 21,218	Clear Channel Entertainment
SANTANA, ANGÉLIQUE KIDJO	Shoreline Amphitheatre, Mountain View, Calif. July 12	\$656,818 \$55.75/\$28.75	15.885 21,895	Clear Channel Entertainment
PEARL JAM, SLEATER-KINNEY	PNC Bank Arts Center, Holmdel, N.J. July 14	\$616,078 \$44.25/\$38.25	15,746 16,891	Clear Channel Entertainment
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IAAM Prez Staying Close To Home

New International Assn. of Assembly Managers president **Mike Kelly**, executive director of the NCC facility complex in Christchurch, New Zealand, has a simple agenda for his year at the helm of IAAM: stay the course.

"I have no new initiatives—just lots of housekeeping," says Kelly, a native Canadian. "We don't need any new challenges right now. I just want to get a handle on our finances, some organizational retooling and create some commercial opportunities for our members."

IAAM presidents
typically attend nearly all of the
association's numerous district
and specialty meetings, an obvious
logistical challenge for the New
Zealand-based Kelly. He says that
Jimmy Earl, IAAM's second VP and
associate director of the Frank
Erwin Center in Austin, will attend
many meetings on his behalf.

"It makes sense from an economic point of view for the association and in terms of my



absence from my own office," Kelly notes. "I'll probably travel a little more than half as much as past IAAM presidents."

The NCC complex includes the 9,000-capacity WestpacTrust Centre, the 2,464-seat Christchurch Town Hall Auditorium and the 1,000-seat James Hay Theatre.

Kelly replaces Joe Floreano, executive director of the Riverside Convention Center in Rochester, N.Y. David Ross, director of the Show Me Center in Cape Girardeau, Mo., is the IAAM's new third VP.

DETROIT ROCK CITY: "Rockin' " Rick Franks, regional VP for Clear Channel Entertainment (CCE) based in Detroit, says his office just finished a particularly busy stretch.

"My region just did 108 shows in 19 days," marvels Franks, a former Cellar Door promoter. "Minneapolis to Detroit is one smokin' corridor."

Outside of East Rutherford, N.J., home to Bruce Spring-





steen's record 10 Giants Stadium shows, it's doubtful any other market will host more than the six stadium shows Franks and CCE are doing in the Detroit metro area.

By the end of the summer, Motown will have hosted two stadium concerts from **Eminem**, along with **Kiss/Aerosmith**, **Bon Jovi** and Springsteen with his **E Street Band**.

Metallica's Summer Sanitarium date at the **Silverdome** in nearby Pontiac takes the total to six stadium shows for the market, all hugely successful.

JAPANESE IMPORT: Superstar Japanese duo B'z is marking its 15th anniversary with an international tour. It will bring the group back to North America for six October performances, which are dubbed B'z Live Gym 2003 Banzai in North America.

Comprising **Tak Matsumoto** and **Koshi Inaba**, B'z has sold more than 39 million records in Japan. Dates include **House of Blues** in Las Vegas (Oct. 12), **House of Blues** in Los Angeles (Oct. 14-15), **the Fillmore** in San Francisco (Oct. 17), the **Moore Theatre** in Seattle (Oct. 20) and the **Commodore Ballroom** in Vancouver (Oct. 21).

TAKING ACTION: Confirmed acts for the Take Action tour include Poison the Well, Dillinger Escape Plan, Further Seems Forever, Avenged Sevenfold, Shadows Fall, Death by Stereo, Eighteen Visions, Shai Hulud, This Day Forward, Since by Man and Black Cross. The tour will benefit the National Hopeline Network suicide prevention organization.

The trek will hit large clubs and theaters. It launches Sept. 11 at **the Quest** in Minneapolis.

BILLBOARD AUGUST 9, 2003

Stagga Lee Gets In The 'Game'

BY RASHAUN HALL

NEW YORK—Naming yourself after a folklore legend might be a bit much for some MCs, but it seems to be second nature to ArtistDirect newcomer Stagga Lee, who makes his album debut Sept. 23 with "Game of Breath."

Lee took the name after hearing the classic 1959 No. 1 hit "Stagger Lee" by Lloyd Price. The song was one of many that immortalized Lee Sheldon, who, as legend tells it, killed a man after he was swindled while throwing dice.

While Lee hasn't killed anybody, he certainly knows how to take matters into his own hands.

He and producers Max Perez and

Robert Clivilles (of C+C Music Factory fame) recorded the majority of the album and produced the video for lead single "Roll With M.V.P." before signing with ArtistDirect last November. (The album is Clivilles' first project since his musical partner, David Cole, died of AIDS six years ago.)

"We were just going to do it—no matter what," Lee says. "We were trying to get deals. We were sending demos out, but then we just said 'fuck' and decided to do a video on our own.

"We shot the video, and we sent that out to try and get deals. [Artist-Direct CEO] Ted Field and [Artist-Direct executive VP of sales and marketing] Jim Swindel got a copy [from] MVP Entertainment. They



fell in love with it right away. They were really excited about it, and we had a deal the next week."

Lee was aided by BET's "Uncut" program, which was already playing "Roll With M.V.P." That helped pique ArtistDirect's interest. "We were getting played on BET for a couple of months before we got a deal," Lee says.

The success of "Roll With M.V.P." at video and radio outlets was due, in part, to the single's catchy hook, which borrows from Minnie Riperton's "Lovin' You."

"Rob came to me and said he wanted to use the 'la la la' piece," Lee says. "He had a girl come in and sing it, and as she sang, Max added a real small amount of drums so I could have something to write to. I wrote the rhyme in 20 or 30 minutes. I usually don't write that fast, but it just felt that good.

"We knew right away that it was going to be the single," he adds. "It was a real feel-good song. It didn't have a hidden agenda. It was just infectious."

Swindel agrees. "We've been lucky with call-ins [on "Roll With M.V.P."].

Early supporters got a great response on call-out. A lot of it has to do with the familiar hook."

The set's current single, "Rock Ya Body," is already receiving attention at rhythmic top 40 WKTU New York.

That's good news to Swindel, who knows how hard it is to get airplay.

"If you don't have the tenacity with new artists in this business, you lose," Swindel notes. "We have great faith in this project. We're looking at building airplay. We may be into another single before we get to street date. We want to breed a familiarity with the artist and his audience."

As ArtistDirect continues building that familiarity, Swindel knows that comparisons to Eminem are inevitable. "I expected it to happen. It happens with all white MCs. We have to let the music and its quality speak for itself."

Comparisons aside, Lee seems confident that his debut set will make its own mark on the game of hip-hop, hence its title.

"'Game of Breath' is what rhyming is. If I'm talking to you, if I'm spitting game on a mic—it's all a game of breath."

LaTocha Scott Preps Solo Album

Xscape Member Assures Project Does Not Spell End For Group

Female quartet **Xscape** is planning to reunite for a new album. In the meantime, however, member **LaTocha Scott** is busy promoting her Aug. 19 solo debut, "Solo Flight 404," and new single "Still Ghetto."

"People think we're fighting," Scott says of the group's Kandi Burruss, Tameka Cottle and sister Tamika Scott. "We still support each other; [we're] meeting next week about our project. But this is something I've been wanting to do for a long time. I'm just trying to make as much noise as I can."

The album—whose title sports Scott's Atlanta area code—is being released on Scott's Rock City label in conjunction with **T.C. Payton's** Atlanta-based Raw Deal Records.

"Flight" mixes R&B/gospel, hiphop and pop, reflecting Scott's various pursuits of late: doing "Thug



Holiday" last year with **Trick Daddy**, co-writing with **Jermaine Dupri** ("My Little Secret") and working with **Bow Wow** ("Bounce With Me").

This time out, Scott works with new producers **Doc** and **Marcus Devine** and co-writer **Latoya Weeks** (aka **Purple Heart**).

QUICK HITS: DKG Music newcomer **Rhian Benson** opens **Brian Mc-Knight's** 20-city national tour, which includes a Sept. 26 stop at the Greek Theater in Los Angeles. The tour kicks off Sept. 3.

McKnight, by the way, scored a

few points during the celebrity b-ball game that helped cap Earvin "Magic" Johnson's 18th annual A Midsummer Night's Magic benefit weekend July 24-27 in L.A. A special "Harlem Nights" affair

touted such performers as Stevie Wonder, India.Arie and Chaka Khan.

Benefiting the Taylor Michaels Scholarship program, the event under the aegis of the Magic Johnson Foundation—has helped send more than 3,000 students to college, according to Johnson.

The 16th annual Long Beach Jazz Festival (Aug. 8-10) boasts James Ingram, Marcus Miller, Rachelle Ferrell, Kirk Whalum, Roberta Flack, Ronnie Laws and others (longbeachjazzfestival.com) . . . The Emotions are in the studio, working with Earth, Wind & Fire's Maurice White. Emotion Wanda Hutchinson's three daughters are also writing and singing on the album, titled "Generations." Coming through White's RED-distributed Kalimba Records, the set will be preceded by lead single "Rest Inside My Love."

SCREEN SCENE: On the heels of Prince's latest release, the foursong "N.E.W.S." (North, East, West and South), comes word of his first DVD project. "Prince Live at the Aladdin Las Vegas." The set hits stores Aug. 19 by way of the artist's NPG Music Club and Universal Music Enterprises' Hip-O Records.

The concert was recorded last December during a stopover on



Prince's tour. Joining Prince are special guests Nikka Costa, Maceo Parker and Sheila E.

The DVD will also be released internationally, complemented by major campaigns in Europe and South America during August and September. Prince is affiliated worldwide with Universal Music Publishing Group.

MIAMI-BOUND: There's still time to jet down to Miami Beach for the fourth annual Billboard-AURN R&B/Hip-Hop Conference & Awards Show (Aug. 6-8). Don't miss Q&A keynoter Jermaine Dupri at the Roney Palace or Founders Award honorees Grandmaster Flash and Betty Wright at the Jackie Gleason Theater. Visit billboardevents.com for the latest updates and registration details.

August * Billooard HOTRAP TRACKS...

Airplay monitored by Nielsen Broadcast Data Systems

Artist

置	AST	13	TITLE IMPRINT/PROMOTION LABEL Artist
100 E	-	36	NUMBER 1 2 3 Weeks At Number 1
0	1		RIGHT THURR DISTURBING THA PRACELEAPITOL Chingy 5
2	2		P.I.M.P. 50 Cent 5
3.	4		GET LOW Lil Jon & The East Side Boyz Featuring Ying Yang Twins
4	5		INTO YOU Fabolous Featuring Tamia Or Ashanti
5	3	15	MAGIC STICK QUEEN BELATLANTIC Lil' Kim Featuring 50 Cent
6	6	8	LIKE GLUE Sean Paul VPATLANTIC
7	8	U	SHAKE YA TAILFEATHER BAD BOY/DMRG Nelly, P. Diddy & Murphy Lee
8	7	7.1	GET BUSY VPATLANTIC Sean Paul
9	13		LET'S GET DOWN COLUMBIA/SUM Bow Wow Featuring Baby
10	10	513	LIKE A PIMP SRC/UNIVERSAL/JUMR6 David Banner Featuring Lil' Flip SRC/UNIVERSAL/JUMR6
11	9	132	21 QUESTIONS 50 Cent Featuring Nate Dogg
12	16		SHADY/AFFERMATH/INTERSCOPE LIGHT YOUR ASS ON FIRE Busta Rhymes
13	11	A	STAR TRAK/ARISTA CAN'T LET YOU GO Fabolous Featuring Mike Shorey & Lil' Mo
14	18	ä	DESERT STORM/ELEKTRA/EEG CAN'T STOP, WON'T STOP Young Gunz
15	12	l ka	ROC-A-FELLA/DEF JAM/IDJMG ACT A FOOL Ludacris
16	14		OISTURBING THA PEACE/DEF JAM SOUTH/IOJMG NEVER SCARED Bone Crusher Featuring Killer Mike & T.I.
17	20	100	BREAK 'EM OFF/SO SO DEF/ARISTA IF I CAN'T 50 Cent
18	15	2	SHADY/AFTERMATH/INTERSCOPE I KNOW WHAT YOU WANT Busta Rhymes & Mariah Carey Featuring The Flipmode Squad
19	17		J/MONARC/RMG/IDJMG IN DA CLUB 50 Cent
20	21	52	SHADY/AFTERMATH/INTERSCOPE LA-LA-LA (EXCUSE ME AGAIN) Jay-Z
21	23	23	DAMN! YoungBloodZ Featuring Lil Jon
22	25		WHERE IS THE LOVE? Black Eyed Peas
23	19	100	PUMP IT UP Joe Budden
24	22	1101 S. B.	DEF JAM/IDJMG WHAT UP GANGSTA 50 Cent
25	24	97 5	SHADY/AFTERMATH/INTERSCOPE STILL BALLIN 2Pac Featuring Trick Daddy
tassi	~ 7	4	AMARU/OEATH ROW/INTERSCOPE

Records with the greatest increase in audience impressions. The rap tracks audience is compiled from 98 R&B/Hip-Hop ar 53 rhythmic top 40 stations which are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of auc ence, computed by cross-referencing exact times of airplay with Arbitron listener data. *Videocilip availability. © 2003, VNU Bust.

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THIS WEEK	LAST WEEK	WKS ?	TITLE ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	W.C. Z	TITLE ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WKS. OM	TITLE ARTIST (IMPRINT/PROMOTION LABEL)
1	1	12	NUMBER 1 /当1 Crazy in Love 4 Wis Al No. 1 BEYONCE FEAT. JAY-Z (COLUMBIA/SUM)	26	30		Step In The Name Of Love	51	57	E	Feelin' Freaky NICK CANNON FEAT, B2K (NICK/JIVE)
2	3	14	In Those Jeans GINUWINE (EPIC/SUM)	27	23		Never Scared BONE CRUSHER (BREAK EM OFF/SO SO DEF/ARISTA)	52	51	U.S	Crazy JAVIER (CAPITOL)
(3)	4		Right Thurr CHINGY (DISTURBING THA PEACE/CAPITOL)	28	34		I'll Never Leave R. KELLY (JIVE)	53	52	16	Far Away KINDRED THE FAMILY SOUL (HIDDEN BEACH/EPIC/SUM)
4			P.I.M.P. 50 CENT (SHADY/AFTERMATH/INTERSCOPE)	29	116	No.	Can't Let You Go FABOLOUS (DESERT STORM/ELEKTRA/EEG)	54	58	5	Cop That Sh#! TIMBALAND & MAGOD (BLACKGROUND/UNIVERSAL/UMRG)
5	101	F	So Gone MONICA (J/RMG)	30	25		Say Yes FLOETRY (SOLJAZ/DREAM/WORKS)	55	66	3	Summertime BEYONCE FEAT. GHOSTFACE KILLAH (NO LABEL)
6	7		Frontin' PHARRELL FEAT. JAY-Z (STAR TRAK/ARISTA)	31	44		Damn! YOUNGBLOODZ FEAT. LIL JON (ARISTA)	56	55	ó	Pon De River, Pon De Bank ELEPHANT MAN (VP)
(7)	ò	13	Get Low ULJON & THE EAST SIDE BOYZ (BME/TVT)	32	35		Dance With My Father LUTHER VANDROSS (J/RMG)	57	54		Fire (Yes, Yes Y'all) JOE BUODEN FEAT, BUSTA RHYMES (DEF JAM/IDJMG)
8	1	12	Into You FABOLOUS (DESERT STORM/ELEKTRA/EEG)	33	40	ifil	What Up Gangsta 50 CENT (SHAQY/AFTERMATH/INTERSCOPE)	58	61	16	Ice Cream JS (DREAMWORKS)
9	П	74	Like Glue SEAN PAUL (VP/ATLANTIC)	34	38	15	La-La-La (Excuse Me Again) JAY-Z (BAO BOY/UMRG)	59	59	4	The Only Thing Missin' ARETHA FRANKLIN (ARISTA)
10	13	7	Love At 1st Sight MARY J. BLIGE FEAT. METHOD MAN (GEFFEN)	35	33	18	If I Can't 50 CENT (SHAOY/AFTERMATH/INTERSCOPE)	60	63	11.	Flipside FREEWAY FEAT, PEEDIE CRAKK (ROC-A-FELLA/DEF JAM/IDJMG)
11	10	15	Never Leave You - Uh Ooh, Uh Oooh!	36	27	23	21 Questions 50 CENT (SHAOY/AFTERMATH/INTERSCOPE)	61	68		Clubbin MARQUES HOUSTON (T.U.G.)
12	A		Magic Stick LIL' KIM FEAT. 50 CENT (QUEEN BEE/ATLANTIC)	37	64		Na Na Na Na 112 FEAT SUPER CAT (BAD BOY/DEF SOUL/IDJMG)	62	62		Fanatic VIVIAN GREEN (COLUMBIA/SUM)
13	9	15	Rock Wit U (Awww Baby) ASHANTI (MURDER INC./DEF JAM/IDJMG)	38	48	8	Baby Boy BEYONCE FEAT, SEAN PAUL (COLUMBIA/SUM)	63	67		Where The Hood At? OMX (RUFF RYDERS/DEF JAM/IDJMG)
14	14	11.4	Come Over AALIYAH (BLACKGROUND/UNIVERSAL/UMRG)	39	25	W	ACT A FOO! LUDACRIS (DISTURBING THA PEACE/DEF JAM SOUTH/IDJMG)	64	69		Find A Way DWELE (VIRGIN)
15	17		Shake Ya Tailfeather NELLY, P. DIDDY & MURPHY LEE (BAD BDY/UMRG)	40	37	8	Superstar RUBEN STUDDARD (J/RMG)	65	53		I Love You DRU HILL (DEF SOUL/IDJMG)
16	18	1-7	Thoia Thoing R. KELLY (JIVE)	41	39	17	Love Calls KEM (KEMISTRY/MDTOWN/UMRG)	66	65		Ridin' Spinners THREE MAFIA (HYPNOTIZE MINDS/LOUD/SUM)
T)	19	13	Signs Of Love Makin' TYRESE (J/RMG)	42	43	14	Officially Missing You TAMIA (ELEKTRA/EEG)	67	71		Faithful To You syleena Johnson (Jive)
18	22		Let's Get Down BOW WOW FEAT. BABY (CDLUMBIA/SUM)	43	34	24	What Would You Do? THE ISLEY BROTHERS (DREAMWORKS)	68	72		Forever R. KELLY (JIVE)
19	16	2.8	I Wish I Wasn't HEATHER HEADLEY (RCA/RMG)	44	_	22	Realest N*ggas 50 CENT FEAT. THE NOTORIOUS B.I.G. (BAD BOY/UMRG)	69			My Name xzibit feat. eminem & nate dogg {Loud/columbia/sum}
20	15	21	Like A Pimp DAVID BANNER FEAT. LIL' FLIP (SRC/UNIVERSAL/UMRG)	45	41	23	4 Ever LIL' MO FEAT, FABOLOUS (THE GOLD MIND/ELEKTRA/EEG)	70		L	Naggin Ying yang twins (collipark/tvt)
21	20	25	Put That Woman First JAHEIM (DIVINE MILL/WARNER BROS.)	46	36		I Know What You Want BUSTA RHYMES & MARIAH CAREY (J/MONARC/RMG/IDJMG)	71	-	N.	Busted THE ISLEY BROTHERS (DREAMWORKS)
22	28	5.4	My Love Is Like Wo MYA (A&M/INTERSCOPE)	47	46		24's T.I. (GRAND HUSTLE/ATLANTIC)	72	74	4	Rest Of Our Lives JEFFREY OSBORNE (JAY OZ/KOCH)
23	31		Light Your Ass On Fire BUSTA RHYMES (STAR TRAK/ARISTA)	48	47		Beautiful snoop dogg (doggystyle/Priority/CAPITOL)	73	70	115	How You Want That LOON FEAT. KELIS (BAD BOY/UMRG)
24	32	500	Can't Stop, Won't Stop YOUNG GUNZ (ROC-A-FELLA/DEF JAM/IDJMG)	49	56	S	Rain On Me ASHANTI (MURDER INC/DEF JAM/IDJMG)	72)	_	fus	Dipset (Santana's Town) JUELZ SANTANA FEAT, CAM'RON (ROC-A-FELLA/DEF JAM/DJ/MG)
25	21	24	Get Busy	50	45	24	Pump It Up	75	-		Read Your Mind

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.

HOT R&B/HIP-HOP SINGLES SALES

WEEK	WEEK			WEEK	WEEK	7		WEEK	WEEK	ē	
THIS	LAST		TITLE ARTIST (IMPRINT/PROMOTION LABEL)	THIS	LAST	ME	TITLE ARTIST (IMPRINT/PROMOTION LABEL)	THIS	LAST	MKS	TITLE ARTIST (IMPRINT/PROMOTION LABEL)
1	1		Superstar/Flying Without Wings 7 Was ALNo. 1 RUBEN STUDDARD (J/RMG)	26	29	E	Into You Fabolous feat. Tamia (Desert Storm/elektra/eeg)	51	45		Made You Look NAS (ILL WILL/COLUMBIA/SUM)
2	2		Let's Get Down BOW WOW FEAT, BABY (COLUMBIA/SUM)	27	19		Jimmy Mathis BUBBA SPARXXX (BEAT CLUB/INTERSCOPE)	52	41	16	So Gone MONICA (J/RMG)
3	3	1	My Love Is Like Wo	28	50	14	Stop/Excuse Me Miss Again JAY-Z (ROC-A-FELLA/DEF JAM/IOJMG)	53	47	1.0	ACT A FOOL LUDACRIS (DISTURBING THA PEACE/DEF JAM SOUTH/IDJMG)
4	39		Love At 1st Sight MARY J BUIGE FEAT, METHOD MAN (GEFFEN)	29	40	10	Like A Pimp DAVID BANNER FEAT, LIL' FLIP (SRC/UNIVERSAL/UMRG)	54	51	13	Step Daddy HITMAN SAMMY SAM (ROCKY ROAD/COLLIPARK/UMRG)
5	8	8	Thoia Thoing R. KELLY (JIVE)	30	58	14	Flipside Freeway Feat, Peedi Crakk (ROC-A-FELLA/DEF JAM/IDJMG)	55	62	144	Girlfriend B2K (T.U.G/EPIC/SUM)
6	16		Rock Wit U (Awww Baby) ASHANTI (MURDER INC/DEF JAM/IOJMG)	31	33	13	How You Want That LOON FEAT, KELIS (BAO BOY/UMRG)	56	64		OK Sheek Louch (D-Block/Universal/UMRG)
7	12	16	Right Thurr CHINGY (DISTURBING THA PEACE/CAPITOL)	32	53	45	In Da Club 50 CENT (SHADY/AFTERMATH/INTERSCOPE)	57	_	20	Hell Is A Flame BIG C (SOUTHPAW/K.E.S.)
8	6		All Night Long SEDUCTION WITH SADDLER (JENSTAR)	33	36	25	Through The Rain MARIAH CAREY (MONARC/ISLAND/IDJMG)	58	63	E.	Get Down NAS (ILL WILL/COLUMBIA/SUM)
9	27		Na Na Na Na 112 FEAT, SUPER CAT (BAD BOY/DEF SDUL/IDJMG)	34	43		Be About Yours JAY-EL (POWERSOURCE/ORPHEUS)	59	-		Crazy JAVIER (CAPITOL)
10	32	ug.	Never Leave You - Uh Ooh, Uh Oooh!	35	34	10	Angel AMANDA PEREZ (POWERHOWSE/VIRGIN)	60	_	1-	Dipset Anthem THE DIPLOMATS (RDC-A-FELLA/DEF JAM/10JMG)
11	9	13	Officially Missing You TAMIA (ELEKTRA/EEG)	36	38	26	Get Busy SEAN PAUL (VP/ATLANTIC)	61			Ooh Wee MARK RONSON (ELEKTRA/EEG)
12	4	1.3	Crazy In Love BEYONCE FEAT, JAY-Z (COLUMBIA/SUM)	37	30	13	Miss You AALIYAH (BLACKGROUND/UNIVERSAL/UMRG)	62	70	23	Bump, Bump, Bump B2K & P. DIDDY (T.U.G./EPIC/SUM)
13	13		Frontin' PHARRELL FEAT. JAY-Z (STAR TRAK/ARISTA)	38	31	U.	Like Glue SEAN PAUL (VP/ATLANTIC)	63	69	100	Come Close (Closer)
14	10		Don't Wanna Try FRANKIE J (COLUMBIA/SUM)	39	23		In Love Wit Chu DA BRAT FEAT. CHERISH (SO SO DEF/ARISTA)	64	61	1	I Don't Wanna Hurt You LATIF (MOTOWN/J/MRG)
15	18	TL3	Chow, Chow, Chow SHOTGUN THE REPRESENTER (BLACK SENTERTAINMENT)	40	22		Pump It Up JOE BUDDEN (DEF JAM/IDJMG)	65	59	10	Can't Let You Go/Damn FABOLOUS (DESERT STORM/ELEKTRA/EEG)
16	17		Fire (Yes, Yes Y'all) JOE BUDDEN FEAT, BUSTA RHYMES (DEF JAWIDJMG)	41	49	W	Uh-Oh THE PROJECT 2B (NYCE/ORPHEUS)	66	67	2	Didn't You Know Tha' rayne (Divine MILL/ARISTA)
17	11	4.3	I Can NAS (ILL WILL/COLUMBIA/SUM)	42	37		I'm Glad JENNIFER LOPEZ (EPIC)	67	_		Nice Girl, Wrong Place GANG STARR FEAT. BOY BIG (VIRGIN)
18	46		Ghetto Musick OUTKAST (ARISTA)	43	-		Shoomp DE LA SOUL (ADI/DAISY AGE)	68	55	12	Roll Wit M.V.P. (We Be Like! The La La Song) STAGGA LEE (M.V.P./ARTISTDIRECT)
19	15	30	Never Scared BONE CRUSHER (BREAK 'EM OFF/SO SO DEF/ARISTA)	44	25	ati	Breathe BLU CANTRELL FEAT. SEAN PAUL (REDZONE/ARISTA)	69	14	12	Respect My Pimpin' GRAFIC INTERNATIONAL (GRAFT)
20	21	tt/	Beware Of The Boys (Mundian To Bach Ke) PANJABI MC FEAT. JAY-Z (SEQUENCE)	45	56		Beautiful SNOOP OOGG (DOGGYSTYLE/PRIORITY/CAPITOL)	70	_		Belly Dancer KARDINAL OFFISHALL (MCA)
21	7	15.8	P.I.M.P. 50 CENT (SHADY/AFTERMATH/INTERSCOPE)	46	65	2	Dipset (Santana's Town) JUELZ SANTANA FEAT. CAM RON (ROC-A-FELLA/DEF JAM/10JMG)	71	60	10	Candi Bar KEITH MURRAY (DEF JAM/10JMG)
22	=	5.11	Damn! YOUNGBLOODZ FEAT. LIL JON (ARISTA)	47	5	12	Blowin' Me Up (Callin' Me) zion (Zion/Native/Pall)	72	_		Allways KEV BROWN (A TOUCH OF JAZZ/ABB)
23	26	177	If You Let Me LOU MOSLEY (JENSTAR)	48	5 7	3	Feelin' Freaky NICK CANNON FEAT. B2K (NICK/JIVE)	73	54	24	The Jump Off LIL' KIM FEAT, MR. CHEEKS (QUEEN BEE/ATLANTIC)
24	42	14	Get Low LIL JON & THE EAST SIDE BOYZ (BME/TVT)	49	2 8	1/1	Snake/I'll Never Leave	74	20	23	Starting With Me BRANDY MOSS-SCOTT (HEAVENLY TUNES)
25	35	14	21 Questions 50 CENT (SHADY/AFTERMATH/INTERSCDPE)	50	44	5	I Love You DRU HILL (DEF SOUL/[DJMG]	75		1	The Official JAYLIB (STONE THROW/FAT BEATS)

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.

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Music R&B/hip-hop

Q-Tip Confirms New Label, Tribe Reunion

Last issue in this column, Rashaun Hall reported that Q-Tip had signed with DreamWorks. Hall caught up with the Queens, N.Y., native to talk about his move from Arista.

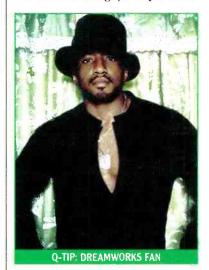
'The transition came about because [Arista president/CEO Antonio] 'L.A.' Reid never put out my record," Q-Tip says. "So I knew I wanted off, and he obliged. I just switched plantations.'

Q-Tip chose DreamWorks because it offered a home for his Abstract Artworks label. "I have a label situation over there, and I'm able to work and develop artists. One is an amazing vocalist by the name of

Antoinique

[Smith], and the other is a singer/songwriter named Keon Bryce. I'm working on developing them and putting myself out.

"I've always been a fan of [former] Warner Bros. [executives] Mike and Mo Ostin and Lenny Waronker," he adds of Dream-Works' executive team, "[and] also with what John McClain has done. I've known those guys for years. It's



intriguing to be at one of the last independent labels and to have the opportunity to build something and really grow a real relationship."

The first album from this new deal will be Q-Tip's "Open," due in February 2004.

The rapper confirmed that there will be A Tribe Called Quest reunion album, to be released by Jive.

"We're going to do a Tribe album," says Q-Tip, who admits the band is still smarting over "Hits, Rarities, and Remixes," a collection Jive released June 17. "The good people at Jive thought it fit to put

out an album that was unauthorized by us with some material that we never intended to come out, but they did. I guess once they come say 'sorry' to us, we'll talk about when we'll put it out."

HIP-HOP OUTREACH: "Nearly half of all new related cases of HIV/ AIDS are young adults under the age of 25 [64% are African-American and Latino]. Every day, 6,000

By Rhonda Baraka



rbaraka@comcast.net

people between the ages of 15-24 become infected with HIV . . . Approximately 28,000 people between the ages of 13 and 24 are currently living with HIV/AIDS in the United States."

These staggering and alarming figures are from New York-based Lifebeat, the music-supported, national nonprofit organization dedicated to reaching America's youth with the message of HIV/AIDS prevention.

But even more alarming, according to Lifebeat manager of artist relations Tonya Miller, is that the hip-hop community is not using its muscle to reach out to and educate its audience.

In conjunction with FAL (which stands for fashionactivelab), Lifebeat recently launched the latest installment of the Hangtag Program-the "Contribution T," which features a blackand-white image of Madonna. The Hangtag Program partners Lifebeat with apparel designers who donate or create pieces to raise money for Lifebeat's youth HIV prevention programs.

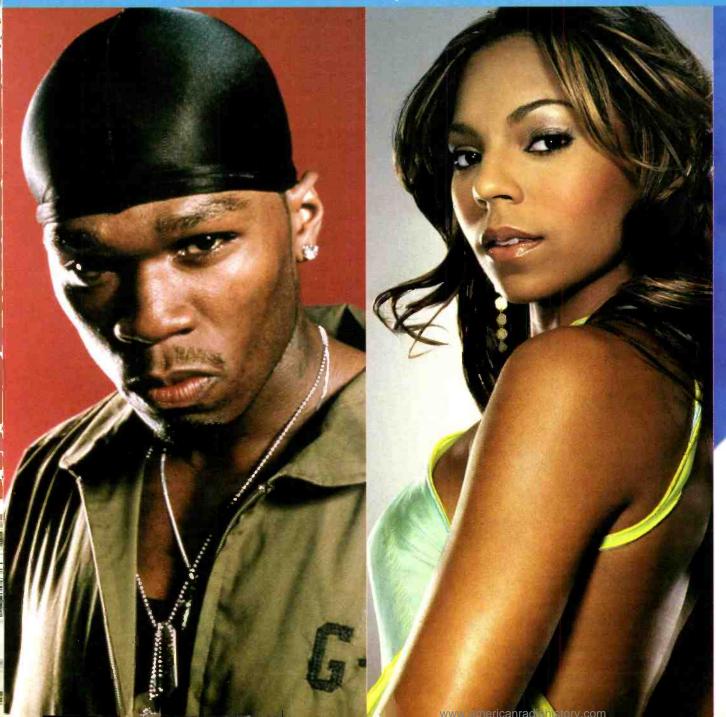
But unfortunately, Miller says, efforts to tie in hip-hop apparel companies and artists have been largely unsuccessful. "My argument is it's OK to sell clothes to those teenagers, but they're not going to be around if you don't get on board and try to save lives. I'm talking about your core audience, and you're not interested in saving their lives?'

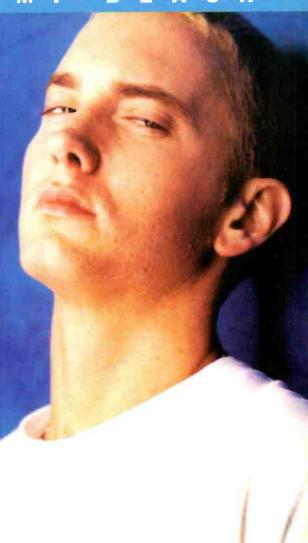
Miller says hip-hop artists often call Lifebeat about participating in the Urban AIDS concerts because "that's sexy and glamorous. But AIDS is not sexy or glamorous. You've gotta do the hard work."



PROGRAM GUIDE

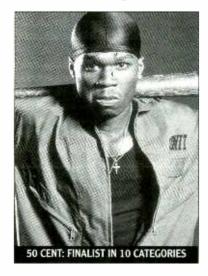
AUGUST 6-8, 2003 • MIAMI BEACH





50 Cent Leads **Awards Finalists**

The Billboard-AURN R&B/Hip-Hop Awards honor the genre's most popular albums, songs, artists and contributors, as defined by the sales and airplay data used for the weekly Billboard charts. Finalists and winners reflect the performance of recordings on the Billboard R&B/ hip-hop and rap charts during a oneyear period, from the issue dated June 1, 2002, to the issue dated May 24, 2003. Sales data is compiled by Nielsen SoundScan; radio information is compiled by Nielsen Broadcast Data Systems. Following are the finalists in each category.



Top R&B/hip-hop album: "Get Rich or Die Tryin'," 50 Cent (Shady/ Aftermath/Interscope); "The Eminem Show," Eminem (Web/Aftermath/Interscope); "Chocolate Factory," R. Kelly (Jive/Zomba); "Nellyville," Nelly (Fo' Reel/Universal/UMRG).

Top R&B/hip-hop single: "In Da Club," 50 Cent (Shady/Aftermath/ Interscope), "Love of My Life (An Ode to Hip-Hop)," Erykah Badu Featuring Common (Fox/MCA); "Ignition," R. Kelly (Jive); "Dontchange," Musig (Def Soul/IDJMG).

Top R&B/hip-hop artist: 50 Cent (Shady/Aftermath/Interscope), Aaliyah (Blackground/Universal/ UMRG), Eminem (Web/ Aftermath/Interscope), Nelly (Fo' Reel/Universal/UMRG).

Top R&B/hip-hop artist (male): 50 Cent (Shady/Aftermath/Interscope), Eminem (Web/Aftermath/ Interscope), R. Kelly (Jive/Zomba), Nelly (Fo' Reel/Universal/UMRG).

Top R&B/hip-hop artist (female): Aaliyah (Blackground/Universal/ UMRG), Amerie (Rise/Columbia/ CRG). Ashanti (Murder Inc./AJM/ IDJMG), Missy "Misdemeanor" Elliott (the Gold Mind/Elektra/EEG).

Top R&B/hip-hop artist (duo or group): B2K (T.U.G./Epic), Big Tymers (Cash Money/Universal/ UMRG), Clipse (Star Trak/Arista), Dru Hill (Def Soul/IDJMG).

Top R&B/hip-hop artist (new): 50 Cent (Shady/Aftermath/Interscope), Amerie (Rise/Columbia/ CRG), B2K (T.U.G./Epic), Clipse (Star Trak/Arista).

Top R&B/hip-hop single artist: 50 Cent (Shady/Aftermath/Interscope), Aaliyah (Blackground/Universal/UMRG), Ashanti (Murder Inc./AJM/IDJMG), Nelly (Fo' Reel/ Universal/UMRG).

Top R&B/hip-hop album artist: 50 Cent (Shady/Aftermath/Interscope), Eminem (Web/Aftermath/ Interscope), R. Kelly (Jive/Zomba), Nelly (Fo' Reel/Universal/UMRG).

Top rap album: "Get Rich or Die Tryin'," 50 Cent (Shady/Aftermath/ Interscope); "The Eminem Show," Eminem (Web/Aftermath/Interscope); "Nellyville," Nelly (Fo' Reel/Universal/UMRG); "8 Mile," various artists (Shady/Interscope).

Top R&B/hip-hop single (sales): "Two Wrongs," Wyclef Jean Featuring Claudette Ortiz (Columbia); 'Ignition," R. Kelly (Jive); "I Don't Really Know," Brandy Moss-Scott, (Heavenly Tunes); "Don't Mess With My Man," Nivea Featuring Brian & Brandon Casey (Jive).

Top R&B/hip-hop single (airplay): "In Da Club," 50 Cent (Shady/ Aftermath/Interscope); "Miss You," Aaliyah (Blackground/Universal/ UMRG): "Love of My Life (An Ode to Hip-Hop)," Erykah Badu Featuring Common (Fox/MCA); "Dontchange," Musiq (Def Soul/IDJMG).

Top hot rap track: "In Da Club," 50 Cent (Shady/Aftermath/Interscope); "Work It," Missy "Misdemeanor" Elliott (the Gold Mind/ Elektra/EEG); "Hot in Herre," Nelly (Fo' Reel/Universal/UMRG); "Dilemma" Nelly Featuring Kelly Rowland (Fo' Reel/Universal/UMRG).

Top songwriter: Chad Hugo, Robert Kelly, Timothy Mosley, Pharrell Williams.

Top producer: Robert Kelly, Irv Gotti, the Neptunes, Timbaland.

Top major label: Arista, Interscope, Island Def Jam Music Group, Universal Motown Records Group.

Top independent label: Artemis, Koch, TVT, VP.

Confab Set To Educate

Panels To Spotlight 'Entreprenurial Spirit'

BY RHONDA BARAKA

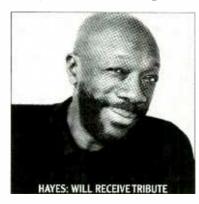
Entertainment and enlightenment will be the order of the day at the third annual Billboard-AURN R&B/Hip Hop Conference and Awards show this year.

Taking place Aug. 6-8, the conference returns to Miami Beach. Last year, hundreds of executives, artists, producers and business newcomers converged on the Roney Palace to take in panels, showcases and festivities. This year's event promises to be no less informative and valuable.

The night before the conference begins, BMI will host an invitationonly gala featuring a tribute to Isaac Hayes. Performers are expected to include Floetry, Bilal and Anthony Hamilton.

The three days of panel discussions will cover a wide range of topics, from label deals and money management to radio programming and A&R trends. The conference provides something of a crash course in surviving and succeeding in the R&B and hip-hop music business.

"We designed the panels to pick up where we left off last year," says Gail Mitchell, senior R&B writer for Billboard, who booked many of the speakers with colleague Ra-



shaun Hall, staff R&B/urban writer for the magazine. Mitchell stresses that topics will be of special interest to "the independent, entrepreneurial crowd "

On Wednesday, the conference will offer "The New Art of the Deal," a discussion by independent label executives and attorneys on how indie labels can flourish in the face of dwindling production and joint-venture deals. "Now Hear This" will look at the pros and cons of contemporary R&B radio programming. Wednesday evening will salute the finalists of the Billboard R&B/ Hip-Hop Awards.

On Thursday, panels include "Beyond the Music," a discussion of how artists are leveraging musical success into non-musical areas, from clothing lines to product endorsements; "The Producers Panel," a gathering of some of the industry's top studio guns; and "Giving Back," a panel presented by the Living Legends Foundation that will focus on executives willing to share their expertise with newcomers. The Living Legends Foundation Dinner follows Thursday evening.

Friday will bring two panels, "Dollars and Sense," a guide to financial management, and "Em-(Continued on page RB-8)

Conference Events, Details

Following are details of the Billboard-AURN R&B/Hip-Hop Conference taking place Aug. 6-8 at the Roney Palace hotel in Miami Beach.

Further undates are available online at billboardevents.com

TUESDAY, AUG. 5 BMI Awards

A tribute to Isaac Hayes, with performances by Bilal, Anthony Hamilton, Floetry and others. By invita-



M1: WILL BE AT NEW ARTIST SHOWCASE

WEDNESDAY, AUG. 6

1:45 p.m.-3 p.m., Windsor Ball-

The New Art of the Deal

As joint-venture and production deals become less common, what are the major labels looking for when they do strike such agree-

ments? Should independent companies or artists even seek traditional record deals today? What other routes are open to indie players?

Panelists: Dan Brown, Break 'Em Off Records; Randy Chin, VP Records; Erica Gravson, UR Management & Consulting; Haqq Islam, GreeneStreet Records; Ted Lucas, Slip-N-Slide Records; Bernard M. Resnick, music attorney.

3:30 p.m.-4:45 p.m., Windsor Ballroom

Let's Get It On

Sponsored by American Urban Radio Networks

As the radio business gets more competitive, how can local, syndicated and satellite radio outlets continue to take risks on new

Panelists: Ron Atkins, AURN: Dave Dickinson, adult R&B WHUR, Washington, D.C.; Stephanie Lopez, J Records; Ken Spellman, Soundcheck Inc.; Karen Vaughn, adult R&B WHQT Miami.

6 p.m.-8 p.m., Grand Ballroom A welcoming cocktail party will be sponsored by AURN and followed by a salute to the finalists for this year's Billboard R&B/Hip-Hop Awards.

11 p.m., Barcode, 1437 Washington Ave., Miami Beach

290 PR will present the 6 Degrees

Urban Networking Party, hosted by Billboard staff rap/R&B writer Rashaun Hall and R&B/hip-hop/reggae chart manager Minal Patel.

THURSDAY, AUG. 7

10 a.m.-11:15 a.m., Windsor Ballroom

Dollar\$ and Sense

How should music entrepreneurs, record executives, producers and artists manage their money to ensure financial security?

Panelists: Beni B., ABB Records;



Enex Steele, Sound Recording Special Payments Fund; James Leach,

11:45 a.m.-1 p.m., Windsor Ballroom

(Continued on page RB-8)

BILLBOARD AUGUST 9, 2003

www.americanradiohistory.com



BREAKING NEWS:

IT'S OFFICIAL...THE BET AWARDS IS THE #1 AWARDS SHOW AGAIN! NO EXPENSE WAS SPARED... WELL EXCEPT ON THE ADVERTISING.

And, it paid off big time!



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THE SHOW THAT
I BROVE THE BANK!

- BET's "Most Watched" telecast ever! (1)
- *1 Awards Show in 2003 among Black households. (29.7 Black HH rating.) (2)
- Cable television's highest rated and most watched telecast on 6/24. (4.3 overall HH rating) (3)

THANKS TO ALL THE PERFORMERS,
PRESENTERS, AND RECORD LABELS
WHO HELPED MAKE THIS BROADCASS
SUCH A SUCLESS!

SOURCING: BET Corporate Market Research based upon Nielsen Media Research Data. (1) BET data analyzed from 01/96-06/03; (2) PNF II and Nielsen Custom Reports, 2003 Awards Shows used as the basis for the Black Household Ranking include the Academy Awards, Grammy Awards, Essence Awards and NAACP Image Awards; (3) Nielsen Custom Reports Further qualifications available upon request.

www.americanradiohistory.con



Friday, August 8, 2003 **The Jackie Gleason Theater**

HONORING THE TOP URBAN ARTISTS OF THE YEAR!

PERFORMANCES BY



MYSTIC



NAPPY ROOTS

Dontchange



NOVEL



KANYE WEST

TOP R&B/HIP-HOP ARTIST - FEMALE

Aaliyah Blackground/Universal/UMRG **Amerie** Rise/Columbia/CRG Ashanti Murder Inc./IDJMG

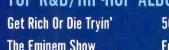
Missy "Misdemeanor" Elliott The Gold Mind/Elektra/EEG



LITTLE BROTHER

TOP R&B/HIP-HOP ALBUM

Shady/Aftermath/Interscope The Eminem Show Web/Aftermath/Interscope **Eminem Chocolate Factory** R. Kelly Jive/Zomba Nellyville

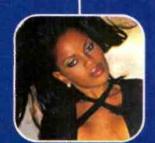


Fo' Reel/Universal/UMRG Nelly

Def Soul/IDJMG

TOP R&B/HIP-HOP ARTIST - DUO OR GROUP

B2K T.U.G./Epic **Big Tymers** Cash Money/Universal/UMRG Clipse Star Trak/Arista Def Soul/IDJMG Dra Hill



JACKI O

TOP R&B/HIP-HOP SINGLE

In Da Club 50 Cent Shady/Aftermath/Interscope Love Of My Life Erykah Badu Fox/MCA (An Ode To Hip-Hop) Feat. Common Ignition R. Kelly **Jive**

TOP R&B/HIP-HOP ARTIST - NEW

50 Cent Shady/Aftermath/Interscope **Amerie** Rise/Columbia/CRG B2K T.U.G./Epic Clipse Star Trak/Arista



ANTHONY HAMILTON

TOP R&B/HIP-HOP ARTIST

50 Cent Shady/Aftermath/Interscope **Aaliyah** Blackground/Universal/UMRG **Eminem** Web/Aftermath/Interscope Nelly Fo' Reel/Universal/UMRG

Musiq

TOP R&B/HIP-HOP SINGLES ARTIST

50 Cent Shady/Aftermath/Interscope Aaliyah Blackground/Universal/UMRG **Ashanti** Murder Inc./IDJMG Fo' Reel/Universal/UMRG Nelly

TOP R&B/HIP-HOP ARTIST - MALE

Shady/Aftermath/Interscope 50 Cent **Eminem** Web/Aftermath/Interscope R. Kelly Jive/Zomba Fo' Reel/Universal/UMRG Nelly

R&B/HIP-HOP ALBUM ARTIST

50 Cent Shady/Aftermath/Interscope **Eminem** Web/Aftermath/Interscope R. Kelly Jive/Zomba Fo' Reel/Universal/UMRG Nelly

























HOSTED BY

IDRIS ELBA

RUSS PARR



FROM HBO'S "THE WIRE"



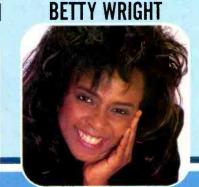
MORNING SHOW HOST

BILLBOARD FOUNDER'S AWARDS*

GRANDMASTER FLASH



HIP-HOP FOUNDER'S AWARD



R&B FOUNDER'S AWARD



B.G



TEGO CALDERON



DENNIS DA MENACE





RODNEY JERKINS



MIDI MAFIA

TOP R&B/HIP-HOP SINGLE - AIRPLAY

In Da Club Miss You

50 Cent **Aaliyah**

Love Of My Life (An Ode To Hip-Hop) Erykah Badu Feat. Common

Dontchange

Musiq

Shady/Aftermath/Interscope Blackground/Universal/UMRG Fox/MCA

Def Soul/IDJMG

R&B/HIP-HOP SONGWRITER OF THE YEAR

Chad Hugo Robert Kelly

Timothy Mosley

Pharrell Williams



BRANDY MOSS-SCOTT

TOP R&B/HIP-HOP SINGLE - SALES

Two Wrongs

Wyclef Jean

Feat. Claudette Ortiz

Ignition

R. Kelly

I Don't Really Know

Don't Mess With My Man

Brandy Moss-Scott

Nivea Feat. Brian & Brandon Casey

Columbia

Jive

Heavenly Tunes

Jive

R&B/HIP-HOP PRODUCER OF THE YEAR

Robert Kelly

Irv Gotti

The Neptunes

Timbaland



MARIANELA PEREYRA

HOT RAP TRACK OF THE YEAR

In Da Club

50 Cent

Work It

Hot In Herre

Dilemma

Missy "Misdemeanor" Elliott

Nelly Feat. Kelly Rowland

Shady/Aftermath/Interscope The Gold Mind/Elektra/EEG

Fo' Reel/Universal/UMRG

Fo' Reel/Universal/UMRG

R&B/HIP-HOP MAJOR LABEL OF THE YEAR

Arista

Interscope

Island Def Jam Music Group

Universal Motown Records Group



LA TOCHA SCOT

TOP RAP ALBUM

Get Rich Or Die Tryin'

The Eminem Show

Nellyville 8 Mile

50 Cent **Eminem**

Nelly

Soundtrack

Shady/Aftermath/Interscope Web/Aftermath/Interscope

Fo' Reel/Universal/UMRG Shady/Interscope

R&B/HIP-HOP INDEPENDENT LABEL OF THE YEAR

Artemis

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VP

*BILLBOARD'S FOUNDER'S AWARD RECOGNIZES AN ARTIST FOR THEIR ACHIEVEMENTS AND INFLUENCE IN THE R&B AND HIP-HOP GENRES, AS CHOSEN BY BILLBOARD'S EDITORS.

























Billboard R&B Founders Award Honoree Betty Wright

BY GAIL MITCHELL

Singer/songwriter. Producer. Label owner. Vocal coach. Minister. These are the various incarnations of Betty Wright, *Billboard's* 2003 R&B Founders Award honoree.

The Miami native first stood behind a mic as a member of her family's gospel group, Echoes of Joy. At 13 she was singing backup for various artists; by 15, she was touring with James Brown. Then she swept into the top 10 on both the R&B and pop charts with the percolating 1971 classic "Clean Up Woman." Four years later, she accepted a best R&B song Grammy Award for "Where Is the Love."

During the ensuing years, Wright notched several more R&B hits, including "Baby Sitter," "Let Me Be Your Lovemaker," "Dance With Me" and "Tonight Is the Night." Through her own independent label, Ms. B, the always-busy artist released the 2001 album "Fit to Be a King," as well as the provocatively titled single "U-R-A-Ho (And You Don't Know)." Currently, the mother of



five and grandmother of five can be found in the studio working with newcomer Joss Stone on the latter's forthcoming S-Curve Records album, "The Soul Sessions."

Who inspired you musically as you were growing up?

My first inspiration came from my mom and grandmother. They were incredible gospel singers. Mom was also a guitarist/song-writer/producer and preacher/teacher. She trained all of her babies—there were seven of us—so we all had similar [musical] gifts.

Everything I became is sort of a copy of what my mom was. And then I took it to another level. I also had a fixation with Harry Belafonte, James Brown, Otis Redding, Aretha Franklin and the Beatles. And anything on Motown.

How did you make the transition from singing gospel to R&B?

I was discovered when I was 11. I was singing Billy Stewart's "Summertime" in a record shop. I had won a "guess that tune" contest, and the prize was a visit to a record shop to pick up a 45 of your choice.

While in the shop, I was dancing and singing the riff that Billy does on that song. This guy comes out of the back room and says, "I bet you can't sing the whole song with all the effects." So I sang it; took it to the rims. And then he said he wanted to record me.

I wasn't very old at all when I started doing talent shows: 11 years. My first record was released when I turned 13. It was titled "Good Lovin'" b/w "Paralyzed." From that point on, I did a lot of work up and down the Florida coast, working with people like Mable John, Syl Johnson and Otis Clay. By the time I was 15, I was on tour with James Brown. My band later became KC & the Sunshine Band. In fact, KC [Harry Casey] was my secretary.

While recording "Clean Up Woman," did you have any inkling it would become an enduring hit?

I keep reinventing that song. I'm always changing it, telling stories about people I meet who have commented on the song. I don't think I've



sung it the same way twice.

However, nothing grabbed me about "Clean Up Woman" at first. It's just that I could take a song and entertain people with [it]. It wasn't that I was that great a singer. I became a singer as time went on. I



was more a songwriter and musician. Partially we thought of it as punishment . . . when you're made to sing when you're little, you don't want to

do it for a living as an adult.

But then singing began to become a salvation for me. It helped me learn how to heal myself. I learned how to help other people through my songs. Other than Jesus, music ended up being my best friend.

What moves you now musically?

I've always thought music is color blind. I don't listen to music for faces; I listen because of the music. I love Clint Black, Shania Twain, Gladys Knight, Pavarotti. I love great singers who make me believe it. Real singers who get to your heart like Mary J. Blige. Her growl and that huskiness in her voice . . . you can feel the pain in that voice. I love that.

What creative wellsprings do you tap for your songwriting?

I write what I feel, hear, see. I could have a crazy dream, and then I'll write about whatever the craziness was. I've never been a strict genre or fad songwriter. And I've always had a help ministry.

I'm an avid believer that you have to keep God first. A lot of people told me they couldn't play my song "U-R-A-Ho." But it's straight out of Ezekiel, 23rd chapter, starting with the second verse. How girls are promiscuous and don't know they are. I didn't make it up.

Using only a phrase or sentence, describe your sound.

The best descriptive phrase is soul inspirational. I feel what I'm singing. My favorite example of that is a song I wrote called "For Love Alone."

What is the biggest change you have seen in the music industry?

I notice people get paid a lot more for doing a lot less. I would really laugh if it wasn't so sad. Some singers who don't have a clue about singing are making 50 times what we were paid. The song "Video Killed the Radio Star" was very prophetic. If you look cute and have some dollars behind you, you're a star. Now it's about whoever's got the most money.

I also see how weak these [artists] are now. They're too tired, no stamina. I used to work every night. I still work as much as 48 weeks a year.

What one thing would you change about the industry?

I would be a little more selective in what we feed to our children. I do not believe in censorship, but I do believe in balance.

You can't just eat all candy and live. You've got to have broccoli, water; you need to cleanse the system as well.

What prompted you to establish Ms. B Records?

I actually started the logo in 1979, when I was beginning to get a little discomforted where I was. But it didn't come to full fruition until 1985.

I never could get paid. Baby, it just blew my mind to work all the time and not get paid. When I got to the point where I'm having children, and I'm coming to get money that I was told isn't there, I said, "I've got to move on."

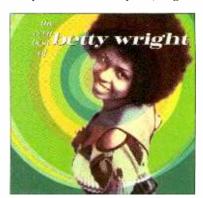
You seem to have bridged the musical generation gap, working with many contemporary R&B/hiphop artists.

I've worked with Angie Stone, Erykah Badu, Sean Combs, Trick Daddy, TQ, Mary J. Blige, India.Arie. I've done vocal training with Jennifer Lopez. I'm currently working with Joss Stone from Kent in England. She's a 16-year-old phenomenon signed to EMI.

So many of the contemporary R&B/hip-hop community have the utmost respect for R&B legends. These young people are like my babies. They have something to say and their own way to say it. I'm not in total agreement all the time [with how they say it]. But I respect people's ingenuity and creativity.

What other projects are you working on?

My co-writer for 16 years, Angelo



Morris, and I do a lot of production projects in other countries too. So there will be a few surprises coming

I also have a gospel group on Evander Holyfield's Real Deal label called Revelation Seed ["Seed" stands for Separate Entities Eternally Delivered.] I'm doing a gospel album for my church, part of the international ministry called All That God Is. Then I'm doing some projects with Puffy, including working with singer Sara Stokes from his "Making the Band" MTV show.

What musical legacy do you want to leave behind?

If my music helps someone get over, that's good. I just hope I help make someone's way a little easier. I try to teach wherever I go. I'm forever on the phone consulting with someone.

Someone will probably have to pry the mic out of my hands when I go to the great beyond. But I'll still be singing in heaven.



Grandmaster Flash: Rap Pioneer

'The Masses Don't Really Know That In 1971, A DJ Created Hip-Hop'

BY RASHAUN HALL

Grandmaster Flash, one of hiphop's pioneering DJs, will receive the Hip-Hop Founders Award at this year's Billboard-AURN R&B/Hip-Hop Awards show Aug. 8 in Miami.

Grandmaster Flash & the Furious Five's groundbreaking 1982 hit "The Message" was a milestone in the emergence of rap. The origins of the DJ techniques of cutting, back-spinning and phasing can be traced to the "steel wheels" of this innovative artist.

Born Joseph Saddler, Flash was a child of Bajan descent raised in the Bronx, N.Y., as hip-hop culture was taking root. Flash watched fellow pioneers like DJ Kool Herc—known as the godfather of hip-hop—spin in parks, playgrounds and at block parties throughout the New York borough.

After proving his prowess as a DJ, Flash fronted Grandmaster Flash & the Furious Five, starting in 1977. The group went on to record such seminal albums as "The Adventures of Grandmaster Flash on the Wheels

of Steel" and "The Message" for Sugar Hill Records.

A constant on the hip-hop scene for more than 25 years, Flash has served as a New York radio personality and the music director on HBO's "The Chris Rock Show."

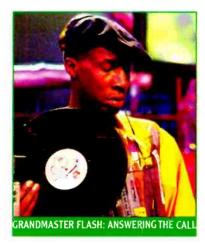
He is currently an on-air personality for a hip-hop channel on Sirius Satellite Radio and has endorsement relationships with Pro-Ked sneakers, professional audio products Rane Corp., and the American Eagle Outfitters clothing chain. He is writing an autobiography with New York Daily News reporter Chris Coleman and is launching his own label, Adrenaline.

Many DJs cite you as an inspiration. What inspired you to begin DJing?

My inspiration was Kool Herc. I saw him play in this park on the West Side of the Bronx many years ago [with a] congregation of people of different ages—from 3 years old to 60 at these block parties. When I saw him, I said to myself: "I want to do that." My only problem with Herc was the way he was mixing the music. But other than that, he was my inspiration.

When did you know that this was your calling?

I attempted to be a break-dancer first. But I found myself drawn to watching Kool Herc. After the third time I saw him, I noticed this thing I later termed the "disarray unison factor." He might play something



that was downtempo and then right behind that would play something that was uptempo, and it wasn't on time. In between record A and record B, you could see how off time it was in the way the audience would go into disarray. "Find the beat and then go back into unison" was basically my calling from God. I knew I had to fix that.

I felt like God was talking to me then. I decided not to do the things that normal teenagers did, like having my first cigarette, worrying about sex or hanging out in the park playing basketball. It was just me and my mini-Doberman pinscher named Caesar. He was my audience.

How did you learn DJing techniques?

I was in search of something, taking tracks from vinyl and making them one big song. That was the mission. From there, it was a matter of actually pulling it off. That's when I had to come up with terms like "the torque factor"—how I judge the turntable from the state of inertia to

when it was up to speed. That taught me how much torque the turntable could have, once it's in motion, so I could pull the record back and forth so it wouldn't hop the platter.

I went through countless turntables. Then it was a matter of finding the right needles. That's when I discovered that there were two classifications of phono needles: elliptical and conical. Although the elliptical needles sounded better, they didn't fit as well in the groove as a conical needle, which is shaped more like a nail. So, when I started moving the record back and forth, I noticed that it could just go to a particular part in the record. With duplicate copies of a record, I could repeat it.

From there, I had to figure out how to re-repeat from one particular section, and that's how I came up with the "clock theory," where I would spin the record back a few revolutions and then, re-arriving at the top of the break, release and then go to the other record. And back and forth. It was a constant moving motion.

(Continued on page RB-8)



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Special Report

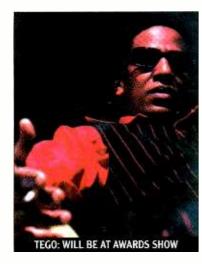
Events

Continued from page RB-2

BMI Producers Panel

Presented by NME Records with a performance by Ee-De.

Panelists: the Platinum Brothers, Jazze Pha, Mario Winans.



1 p.m.-3 p.m., Poolside Tent **New Artist Showcase**

Artists scheduled to appear include Black Juice, Big Picture Entertainment; Calibe, the Royalty Network; Jah'Kista, Saadiq Recording; M1, the Lyrical Mistress, Newsmakers Productions; Que & Malaika, Ernie Green Entertainment.

3 p.m.-4:15 p.m., Windsor Ball-

Giving Back

Sponsored by the Living Legends organization.



Veteran label executives will offer their perspectives on the record industry in this session.

Participants: To be confirmed.

4:45 p.m.-6 p.m., Astor Ballroom Living Legends/Radio Resources Sponsored by DKG.

Veteran radio programmers will offer insights into their business.

Panelists: Derrick Brown and Vinny Brown, adult R&B WHQT Miami; George Hamilton, mainstream R&B WAMO Pittsburgh; Cedric Hollywood, mainstream R&B WEDR Miami.

6 p.m.-7 p.m., Poolside Tent

New Artist Showcase

Artists scheduled to appear include Bianca, Miracle Street Management; FCM, Point Blank Entertainment; Gia, Eweneek Management & Entertainment; Chandra Simmons, I Toja Entertainment; Zion, Zion Records.

7 p.m., Windsor Ballroom Living Legends Foundation

Living Legends Foundation Fundraiser

Honorees: Terri Avery, WPEG/WBAV/WGIV; Robert Johnson, Delicious Records; C.C. McClendon, Arista Records; Terri Rossi, Terri Rossi Associates; Jerry Rushin, mainstream R&B WEDR miami/adult R&B WHQT Miami; Vernon Slaughter, the Artist Factory; Charles Warfield, ICBC Broadcast Holdings.

10 p.m.-2 a.m.

Urban Music Suite

A late-night session of networking and acoustic performances sponsored by SMI/Smirnoff XXX Black Ice.



FRIDAY, AUG. 8

10:00 a.m.-11:15 a.m., Windsor Ballroom

Superstar Q&A Sponsored by ASCAP

Up Close With Jermaine Dupri

11:30 a.m.-12:45 p.m., Windsor Ballroom

Beyond the Music

Sponsored by SLS Loudspeakers R&B and hip-hop artists are redefining the term "crossover" by moving beyond the traditional boundaries of the music business. They are leveraging their popularity into areas including DVDs, clothing lines, image licensing and endorsements. Panels will discuss how to secure such deals, pitfalls to avoid and paths to success.

Panelists: Wendy Day, the Rap Coalition; Will Griffin, Simmons Lathan Media Group; Chris Lighty, Violator/Jive; Erin Patton, the Mastermind Group; Pete Snyder, New Media Strategies; Ed Woods, Woods & Middleton.

1 p.m.-2:15 p.m., Windsor Ball-room

Emerging Trends: Rhythm Nation 2003

Blue-eyed soul. Contemporary gospel. Urban rock/alternative. Dancehall reggae. The popularity of R&B and hip-hop music is influencing a number of offshoots that are

also enjoying mainstream acceptance on their own. Given this genremorphing, what does the future hold for black music?



Panelists: Chris Atlas, Cornerstone Promotion; Michelle Lin, VP Records; Jeffrey Sledge, Jive Records; Anasa Troutman, Groovement, Inc.; Damon Williams, Music Choice.

7 p.m., Jackie Gleason Theater The Billboard R&B/Hip-Hop Awards Show

Presented with the support of the Miami Beach Visitor and Convention Authority

The event is hosted by Idris Elba of HBO's "The Wire" and Russ Parr, host of the syndicated "Russ Parr Morning Show." R&B Founders Award Honoree: Betty Wright; Hip-Hop Founders Award Honoree: Grandmaster Flash.

Presenters and performers are scheduled to include B.G., Tego Calderon, T Fyffe, Anthony Hamilton, Jacki O, Rodney Jerkins, Little Brother, Denance Da Menance, Fuse VJ, Mid Mafia, Marianela Pereyra, Fuse VJ, Brandy Moss-Scott, Mystic, Nappy Roots, Novel, La Tocha Scott, Gloria Valez, Kanye West. Others are to be announced.

Confab

Continued from page RB-2

erging Trends: Rhythm Nation 2003." This panel will examine "genre morphing," according to moderator Hall.

"The landscape of urban music is constantly changing," Hall says. "The resurgence of dancehall and reggae and the rise of the mixtape DJ have been two major trends in the genre. That said, the aim of my panelists is to discuss what has made these recent trends so successful and predict what might be next for urban music."

There will be showcases by upand-coming artists throughout the three days. Once again, American Urban Radio Networks will provide coverage of the event in more than 12 key markets.

The conference will conclude Friday evening with the Billboard R&B/Hip-Hop Awards Show at the Jackie Gleason Theater.

Flash

Continued from page RB-7

As you began creating these different techniques, did you ever imagine that you were creating something so influential?

I was just learning as I was going. Today, you can buy turntables, needles and mixers that are equipped to do whatever. You can buy all these things now, but at that particular time, I had to build it. I had to take microphone mixers and turn them into turntable mixers. I was taking speakers out of abandoned cars and using people's thrown-away stereos.

A lot of times, I would get yelled at by my parents for dragging all this

"I was in search of something, taking tracks and making them one big song. That was the mission."

junk in the house, but I was in search of something. At that point, my mother decided to send me to school so I could begin to identify what these internal parts all did. It was a process.

After you established yourself as a DJ, why did you decide to form Grandmaster Flash & the Furious Five?

There were critical points here. When I used to watch Herc, he used to talk [on the mic] and DJ. When I came up with my style of cutting, I would try to talk and mix, but I was awful at it. It wasn't until recently that I mastered the two.

At that time, I was so busy as a DJ, I couldn't find a way to talk and spin. So, when I would go to the parks to play, I would set up my system and put a microphone on the other side of the table. [A lot of people] thought that they could vocalize the new style of DJing. Damn near all of them who tried failed.

[Then] I met Keith Wiggins [aka Cowboy in the Furious Five]. He had the voice of a ringmaster, and he had the uncanny ability to get people to do things aerobically.

How did all the members of the Furious Five come together?

It wasn't until Cowboy took some of the attention off of me—which is what I needed—that I could take these tracks and make them one long song on time to the beat.

Kid Creole [aka Nathaniel Glover] used to come to the park and watch me. He wanted to be part of the group. So he and Cowboy were together for a minute, and then he brought in his brother, Melvin Glover,

who then became Melle Mel.

Melle Mel than got his best friend, Scorpio [aka Eddie Morris], involved. The last member, Raheim [aka Guy Williams], was from a rival group called the Funky Four that had disbanded. We recruited him, and that's what made us the five.

One of the true landmarks of the group was "The Message," but you had problems with Sugar Hill regarding that track.

I so badly wanted my whole crew to be on that record. The group was my creation, and when the record company insisted that only one person be on the record, I had a major problem with that—although it did take us to another plateau.

That said, I still had a major problem with the fact that there were four vocalists who were highly qualified [who were] not on this record.

Other than that track, my favorite records were "Freedom," "Supperappin'," "Nasty" and especially "Adventures on the Wheels of Steel," which was the first DJ record ever made.

Tell me about that album. Because it had never been done before, were you at all concerned whether people would understand it?

I had been asking the record company if I could ever do this. There was a lot of "We'll get to it." Finally, the time came where they wanted to pick records of my choice and put them into a mix medley.

America didn't get it right [then] but eventually did. That record was huge overseas. I'll never forget when [New York radio personality] Frankie Crocker put it on, and he played it. When I spoke with him, he said he had mixed emotions, because he had never heard anything like that. I was really happy doing that record.

In recent years, the DJ has not had as much respect as the MC in hip-hop. What is the role of the DJ in hip-hop today compared with when you started?

The DJ played an extremely important role for setting the atmosphere before the MCs would come on. A lot of people in the media fail to realize that if they don't teach people where this comes from, they'll never know. It saddens me that kids who are into rock'n'roll know the Rolling Stones and Elvis. They know where rock'n'roll came from. But in hip-hop, the masses don't really know that in 1971, hip-hop was created by a DJ.

If Herc didn't do that, we might not have this. There are only a handful of us who still have our prominence, like Jazzy Jeff, Kid Capri, Funk Master Flex, Qbert and myself. Maybe two handfuls that have real prominence, yet there are thousands of MCs who have prominence, and that saddens me.

That's one of the reasons that I decided to come out and do what I know and what I love—alone, as a DJ.

www americantadiohistory com

McTour For Latin Rock

BY LEILA COBO

McDonald's USA is teaming testosterone with education through a maledriven Latin rock tour from which all proceeds are destined for scholarships.

Lo McXimo de la Música kicks off Nov. 14 at New York's Hammerstein Ballroom and travels to Miami (James L. Knight Center) and Houston (Verizon Theater), with a final Nov. 25 date in Los Angeles (Universal Amphitheater). Headlining bands will be Mexican rock/rap act Molotov, El Gran Silencio, Maldita Vecindad and Rabanes. They will be joined by local acts in each market.

Clear Channel/Televisa is booking and promoting the shows.

While the concept of a corporatesponsored Latin rock tour is hardly unique. Lo McXimo stands out because it specifically targets young Latin males and because the entire box-office proceeds will be donated to the Ronald McDonald House Charities/Hispanic American Commitment to Education Resources Scholarship Program, which gives scholarships to college-bound Latin high school seniors.

In addition, McDonald's will produce a TV special from the shows, which will air in December on Telemundo and mun2 and on NBC affiliates nationwide.

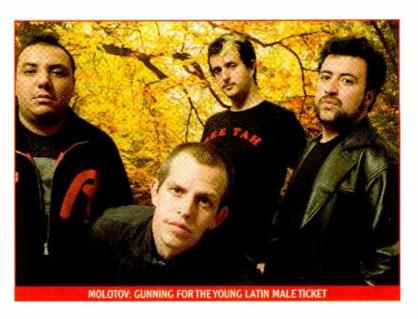
McDonald's marketing director Max Gallegos says that targeting a younger, male audience is part of the company's new marketing strategy. McDonald's was looking to capitalize on a "passion area" for young Latinos, specifically urban, acculturated Latinos. "That passion area was Spanish rock.

"We [had] to bring the artists [these consumers] were passionate about,' Gallegos continues. "These bands pride themselves on not only having tremendous equity with a certain target, but they also have a very strong emotional connection to that target.

So instead of latching on to an existing product or tour, McDonald's created its own. The only other sponsor is Coca-Cola, which has signed on as a program partner. Kate Ramos, VP of marketing for Clear Channel/Televisa, says her company is "thrilled to be involved in a unique campaign that ultimately ties music with education.'

Gallegos declined to comment on the cost of the tour, but sources estimate that McDonald's is spending upwards of \$4 million on the tour and TV special.

The McXimo tour will be supported by an English- and Spanish-language TV, print, digital and billboard campaign. The company will launch a national sweepstakes Sept. 1 where contestants can win a VIP package to the concert of their choice. An internal sweepstakes will offer McDonald's employees the chance to work at the concerts.



Son Latinos Hosts Family Reunion

BY HOWELL LLEWELLYN

MADRID-Cuba's multi-Grammy Award-winning, piano-playing Valdés family will stage a unique get-together at this year's sixth Son Latinos.

The month-long cultural celebration ends Aug. 30 with a mega-concert for as many as 300,000 people on a beach on the Spanish Canary Island of Tenerife.

Concert headliners at what is annually Europe's biggest Latin music event are Mexico's Maná, Brazil's Carlinhos Brown-signed to Spain's BMG Ariola label—French-Spaniard Manu Chao and Venezuela's Oscar D'León.

The highlight of the event is the first reunion of several generations

Quadruple Grammy Award winner Chucho Valdés will play with his Grammy-winning, Sweden-based father Bebo Valdés for the first time ever Aug. 28. Also performing with them will be Chucho's daughter Lyannis and son Jessie.

The event is special for another reason: Bebo, 84, has never met his Havana-based grandchildren.

"It will be the first time that the family meets as a whole, and the concert has taken three years to organize," Son Latinos director Martín Rivero says.

"It was finally clinched with Chucho talking to the Havana office of the Spanish authors society SGAE and chatting to Juan Formell, leader of Cuba's Los Van Van, who headlined last year's Son Latinos," Rivero adds. "It may well be the only time they ever play together."

The Valdés concert will take place on the same beach in southern Tenerife that Son Latinos' final concert was staged last year. It is a popular European

The Aug. 30 concert will also feature Spanish artists Seguridad Social and Antonio Orozco.

The event is staged by Rivero's production company, Guagua Producciones, and financed by local authorities. Spanish singer/songwriter Joaquín

Sabina will be honored for his career.

A film tribute will be held for Academy Award-winning director Fernando

at 1 p.m. and will also feature local

opening acts, are \$35. Although the

Lake Casitas venue is suitable for a

variety of shows, Pietro Carlos of

PCM feels there was a void in the

Trueba (best foreign film, "Belle Epoque," 1992), who in 2001 produced the critically acclaimed Latin jazz film documentary "Calle 54."

Rivero revealed that Trueba is planning to make a film about Brazilian music later this year with Carlin-

The film will also touch upon Brown's own work with popular streetkid schools that he finances in his home city and music capital of Brazil, Salvador de Bahia.

Rivero says, "This year marks further consolidation of Son Latinos as a key reference point for the Latin world in Europe, with a greater exterior resonance than ever.'

LAMC Offers Acts Chance To 'Stretch Out' In L.A.

After three years in New York, the Latin Alternative Music Conference (LAMC) will make its debut Aug. 14 in Los Angeles.



The move makes sense. Despite New York's clout, Los Angeles is the hub of Latin alternative music in the U.S., an extension of the alternative Mexican market and a primary destination for touring bands.

Aside from the change of venue, this is also the first time the conference will be put together by Fuerte, the marketing/promotion company created last year by LAMC co-founder Tomás Cookman with industry veterans Jerry Blair and Rich Isaacson.

Co-founder **Josh Norek** is no longer a partner in the event but continues as publicist. In keeping with its reputation as a conference

that highlights new acts, LAMC will feature several showcases, beginning with an indie show Aug. 13 featuring Los Abandoned, Orixa, Go Betty Go and Panda.

The performance highlights may well be from four-time Latin Grammy Award nominee Natalia Lafourcade, making her stateside debut, and-in a departure for LAMC—regional band Akwid. The group combines rap with regional Mexican music. Its album has been in the top 10 of the Billboard Top Latin Albums chart for the past several weeks.

Because the conference attracts media and labels from various countries, it provides an opportunity for bands to "stretch out." Cookman says.

'Up until now, to get noticed, hopefully you were a priority for your label or MTV happened to hear you."

This year, for example, Argentine radio station Rock y Pop will air segments from the conference.

Cookman says that Latin alternative music is still not selling well (with a few exceptions), despite heavy mainstream interest, largely because of a lack of understanding

in the marketplace.

"How is it that these bands continuously play sellout concerts?" he says. "Why are the William Morrises and CAAs of the world pushing to sign these bands? Because they make money."

LAMC runs Aug. 14-16. Related activities include a day of panels in Canada Aug. 9 and its now-traditional Celebrate Brooklyn! Festival at Prospect Park in New York the same day. The free concert will feature Café Tacuba, Sidestepper and Yerba Buena.

For a full list of events, visit latinalternative.com. Notas

lcobo@billboard.com



Latin rock arena.

PCM GOES OUTDOORS: In

partnership with Eurotec (owned by Bruce Kaplan), PCM Entertainment has signed a three-year deal enabling it to present outdoor concerts at the Lake Casitas Recreation Center in Ventura County, Calif.

The first show, slated for Aug. 16, will feature Mexican rocker Alejandra Guzmán and Los Rabanes. Ticket prices for the concert, which kicks off

"There were literally hundreds of regional Mexican shows in the area," Carlos says. "So we did a survey in the area, and we started talking to kids and asking them what they wanted to hear. We realized there was a big area with a lot of people looking for something different. But nobody was giving it to them.

Carlos plans to present two more

shows before year's end and will kick off the 2004 season in April.

ON THE CHARTS: This week's Hot Shot Debut on the Billboard Top Latin Albums chart belongs to "Siempre Arriba" (Fonovisa), the new studio album by Mexican group Bronco. This is the group's first studio set since 1997 and features tracks by several authors in addition to band member/ lead songwriter Lupe Esparza. Los Tigres del Norte's "Herencia Musical: 20 Corridos Inolvidables" drops to No. 2, making Fonovisa the holder of the top two spots on the chart. Celia Cruz has three albums in the top 10.

CLARIFICATION: In the July 19 issue, Latin Notas incorrectly reported the product name of the new Bacardi Silver drink whose campaign features Argentine band La Mosca. The deal between La Mosca and Bacardi was negotiated through La Mosca's label in the U.S., EMI Latin.

The Bacardi Silver/La Mosca campaign is funded by Anheuser Busch with Bacardi through a trademark alliance.

BILLBOARD AUGUST 9, 2003 49 www.billboard.com

100	30	-	Billbeard TOP LAT Sales data compiled by Nielsen				-			ТМ	
LAST WEEK	2 WKS. AGO	NEEKS ON	SoundScan ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	PEAK	THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON	ARTIST IMPRINT & NUMBER/DI	STORILITING LADEL	Title
			對 NUMBER 1 / HOT SHOT DEBUT 對 1 Week At Number 1		50		36	4	SAMUEL HERNANDI		Jesus Siempre Llega A Tiempo
NB	W	1	BRONCO: EL GIGANTE DE AMERICA Siempre Arriba FONOVISA 350927/UG (13.99 CD)	1	51	NE	W	1	CELIA CRUZ SONY DISCOS 70620 (15.98 EQ.CD)		Regalo Del Alma
1	1	4	LOS TIGRES DEL NORTE FONDY/SA 350871/UG (14.98 CD) Herencia Musical: 20 Corridos Inolvidables	1	52	47	52	10	VARIOUS ARTISTS UNIVISION 310126/UG (14 98 CD)		Parranda Tequilera: 25 Exitos
\Box			\$\$ GREATEST GAINER \$\$€		53	59	56	3	VARIOUS ARTISTS PUTUMAYO 213 (15.98 CD)		Salsa Around The World
2	39	31	CELIA CRUZ SONY DISCOS 87607 (14.98 EQ CO)	2	54	53	42	20	VARIOUS ARTISTS FONOVISA 350791/UG (13.98 CD)		Los 30 Corridos Mas Prohibidos
3	2	10	RICKY MARTIN \triangle^2 Almas Del Silencio	1	55	25	-	4	SORAYA EMI LATIN 81120 (14.98 CO)		Soraya
8	-	32	CELIA CRUZ SONY DISCOS 84972 (10.98 EQ/16.98) [M] La Negra Tiene Tumbao	5	56	RE-E	NTRY	7	VARIOUS ARTISTS INTEGRITY 18629/TIME LIFE (18.98 CO)	Songs 4	Worship En Espanol: Canta Al Seno
6	4	62	JUANES △² SURCO 917332/UNIVERSAL LATINO (16.98 CD) [M] Un Dia Normal	2	57	62	58	35	RICARDO ARJONA SONY DISCOS 84564 (17.98 EQ CD) [H]		Santo Pecado
5	6	6	LOS CADETES DE LINARES UNIVISION 310127/UG 14,98 CD) [M] 30 Inolvidables	5	58	66	37	15	MOJADO UNIVISION 310112/UG (14.98 CD) [M]		30 Inolvidables
П			PACESETTER (%)		59	58	61	18	ALEXANDRE PIRES ARIOLA 50632/BMG LATIN (16.98 CO) [н	Estrella Guia
21	-	2	CELIA CRUZ VENE 50004/EMI LATIN (13.98 CD) Siempre Celia Cruz: Boleros Eternos	8	60	56	-	2	LOS REHENES/LOS A DISA 724084 (13.98 CO)	ACOSTA	Encuentro De Consentidos
7	7	6	LOS ANGELES AZULES/LOS ANGELES DE CHARLY DISA 727044 (14.98 CO) [M] Encuentro De Angeles Vol. 1	7	61	41	34	10	LOS TUCANES DE TI. UNIVERSAL LATINO 036202 (14.98 CD)	JUANA O	Imperio
10	11	7	AKWID UNIVISION 310155/UG (14 98 CD) [M] Proyecto Akwid	10	62	57	44	13	VARIOUS ARTISTS FONOVISA 350837/UG (13 98 CD)		30 De Sax En Sax Vol. 1
	8	7	DON OMAR The Last Don vi 450587 (15.98 CD) [M]	2	63	60	59	45	ENRIQUE IGLESIAS (UNIVERSAL LATINO 064385 (11 98/18 98		Quizas
	5		BANDA EL RECODO FONDVISA 350813/UG (14 98 CD) [H]	5	64	68		26	PERRO VERDE/NONESUCH 79691/AG (1	EL GALBAN 18 98 CD)	Mambo Sinuendo
	15		PANCHO BARRAZA MUSART 27/3/BALBOA (6.98 CD) [H] Las Romanticas De Pancho Barraza	12	65			66	CHAYANNE A SONY DISCOS 84667 (10.98 EQ/16.98) [1	н]	Grandes Exitos
	14		MANA \(\triangle^2 \) WARNER LATINA 48566 (10 98/18 98) Revolucion De Amor	1	66	27		61	THALIA A EMI LATIN 39753 (10.98/17.98) [H]		Thalia
	9	12	MARCO ANTONIO SOLIS FONOVISA 358984Q/UG [16.98 CD] Tu Amor 0 Tu Desprecio	1	67	70		9	EL COYOTE Y SU BA VENE 84534/EMI LATIN (13.98 CO)		Grandes Exitos Originales
	10		SOUNDTRACK DG 474150/UNIVERSAL CLASSICS GROUP (13:98 CD)	4	68	61	53	13	BANDA EL RECODO, UNIVISION 310144/UG (14.98 CD)	/BANDA MACHOS	Las Dos Grandes
18	16	22	A.B. QUINTANILLA III PRESENTS KUMBIA KINGS 4 EMI LATIN 40514 (16.38 CD)	1	69	NE		1	DON DINERO CUBAN CONNECTION 150208/UNIVERS		Que Bola
NE			GRUPO BRYNDIS/LIBERACION DISA 724078 (13.98 CD) Encuentro Romantico	18	70			12	UNIVISION 310114/UG (14.98 CO) [H]	OR	30 Inolvidables-Vol. 2
	3		LOS ORIGINALES DE SAN JUAN EMILATIN 84836 (14.98 CD) [M]	3	71	54	51	12	JOSE FELICIANO UNIVERSAL LATINO 000083 (17.98 CD)		Senor Bolero 2
	17		JOAN SEBASTIAN Coleccion De Oro MUSART 1288/7/BALBOA (6.89/13.98)	14	72	72	45		LOS ACOSTA DISA 727026 (8 98/13 98) [H]	IENO LEON	Historia Musical: 30 Pegaditas
14			PALOMO/CONJUNTO PRIMAVERA DISA 727043 (14.98 CD) [M] Encuentro De Titanes	-		69			DISA 729026 (9.98 CD)	JEVO LEON	30 De Coleccion
		22	THALIA Thalia's Hits Remixed	7	74		NTRY		LOS RAZOS RCA 50631/BMG LATIN (13.98 CD) [H]		Hierbabuena
40	22	13	CUISILLOS DE ARTURO MACIAS MUSART 2709/BALBOA (6.98 CD) CELIA CRUZ Carnaval De Exitos	20	75	43		16	EL PODER DEL NOR' DISA 727021 (8.98/13.98)	E	Imaginate Sin Ellos
NEV		1	UNIVERSAL LATINO 016487 (14.98 CD) KILATES Segundo Impacto	25		LAT	IN P	OP	ALBUMS	TROPICAL ALBUMS	REGIONAL MEXICAN AL
RE-EN		6	DISCO HIT 9427 (13.98 CD) GRUPO BRYNDIS Memorias	4	1	RICKY N		inio ir	SDNY DISCOS)	CELIA CRUZ HITS MIX (SDNY DISCOS)	1 BRONCO: EL GIGANTE DE AMERICA SIEMPRE ARRIBA (FONOVISA/UG)
	18		DISA 728995 (18.98 CD/DVD) [H] CAFE TACUBA Cuatro Caminos MCA 44602 (15.98 CD) [H]	11	2	JUANES		1010 13	2	CELIA CRUZ	2 LOS TIGRES DEL NORTE
30	27	24	INTOCABLE La Historia	3	3	UN DIA		(SURE	CO/UNIVERSAL LATINO)	LA NEGRA TIENE TUMBAO (SDNY DISCOS)	HERENCIA MUSICAL 20 CORRIDOS INOLVIDABLES (FO
26	33	11	EMI LATN 80818 (14.58 CD) LOS PLAYER'S MUSART 2741/BAL800 (12.98 CD) Ranchero De	26			E CELIA C	RUZ: 80	DLEROS ETERNOS (VENE/EMILATIN)	CARNAVAL DE EXITOS (UNIVERSAL LATINO) IBRAHIM FERRER	30 INDLVIDABLES (UNIVISION/UG) 4 LOS ANGELES AZULES/LOS ANGELES DE CH
24	19	5	LOS HURACANES DEL NORTE UNIVISION 31012206 (14-98 CD) [H] En El Tiempo	4			ST DDN (VI)		BUENDS HERMANDS (WORLD CIRCUIT/NONESUCH/AG) CELIA CRUZ	ENCUENTRO DE ANGELES VOL. 1 (DISA)
28	21	4	LOS FREDDY'S UNIVISION 310158/UG [14.98 CD] 30 Inelvidables	21		REVOLU			(WARNER LATINA)	REGALO DEL ALMA (SONY DISCOS)	5 AKWID PROYECTO AKWID (UNIVISIDN/UG)
29	25	38	SHAKIRA △ Grandes Exitos Sont Discos 8/81 (15/98 EQ CO)	1		4 (EMI	LATIN)	LA III F	PRESENTS KUMBIA KINGS	VARIOUS ARTISTS SALSA AROUNO THE WORLD (PUTUMAYO)	6 BANDA EL RECODO NUESTRA HISTORIA (FONDVISA/UG)
32	32	43	SELENA O Ones Emilatria 42096 (15 98 CD)	4	1	THALIA'		EMIXED) (EMILATIN)	MONCHY & ALEXANORA THE MIX (J&N/SONY DISCOS)	PANCHO BARRAZA LAS ROMANTICAS DE PANCHO BARRAZA (MUSAF
31	-	3	PEPE AGUILAR Coleccion De Oro	31		SEGUNO		TO (0	ISCO HIT)	CELIA CRUZ EDICIDNLIMITADA (UNIVERSAL LATINO)	MARCO ANTONIO SOLIS TU AMOR O TU DESPRECIO (FDNOVISA/UG)
37	26	18	BRONCO 30 Inolvidables F0NOVISA 350787/UG (14.98 CD) [H]	3	9	CAFE TA	ACUBA CAMINO	S (MC	CA)	INDIA LATIN SONGBIRD: MI ALMA Y CORAZON (SONY DISCOS)	SOUNDTRACK FRIDA (OG/UNIVERSAL CLASSICS GROUP)
33	28	1 8	CONJUNTO PRIMAVERA Nuestra Historia	4	10	SHAKIR GRANDI		S (SON	NY DISCOS)	VARIOUS ARTISTS BACHATAHITS 2003 (J&N/SONY DISCOS)	10 GRUPO BRYNDIS/LIBERACION ENCUENTRO ROMANTICO (DISA)
35	29	17	LOS TEMERARIOS/LOS BUKIS 20 Inolvidables	1	11	SELENA ONES (A EMI: LATI	N)	1	CELIA CRUZ SERIE 32 (UNIVERSAL LATINO)	11 LDS ORIGINALES DE SAN JUAN LA MOTOSIERRA (EM LATIN)
39	31	8	EROS RAMAZZOTTI ARIOLA 52254/BMG LATIN (17.98 CD) 9 (Spanish Version)	30	12	EROS RA			ARIOLA/BMG LATIN)	CELIA CRUZ EXITOS ETERNOS (UNIVERSAL LATINO)	12 JOAN SEBASTIAN COLECCION DE ORO (MUSART/BALBOA)
42	40	28	ANTONIO AGUILAR MUSART 12708/BALBDA (5.98/12.98) Con Tambora	39	13		TA ALLST		1:	GILBERTO SANTA ROSA VICEVERSA (SONY DISCOS)	13 PALOMO/CONJUNTO PRIMAVERA ENCUENTRO DE TITANES (DISA)
NEV	N	1	LA SECTA ALLSTAR NO LITTLE FISH 63702 (113.98 CD)	40	14	LA ORE.	JA DE VA	AN GOO		ELVIS CRESPO GREATEST HITS (SONY DISCOS)	14 CUISILLOS DE ARTURO MACIAS LAS ROMANTICAS DE CUISILLOS (MUSART/BA
34	24	18	PEPE AGUILAR UNIVISION 310119/U6 [16.98 CO] [H] Y Tenerte Otra Vez	1		DAVIDE	BISBAL	_		AVENTURA WE BROKE THE RULES (PREMIUM LATIN/J&N)	15 GRUPO BRYNOIS MEMORIAS (DISA)
	49		LA OREJA DE VAN GOGH SONY DISCOS 70451 (15.98 EQ.CD) Lo Que Te Conte Mientras Te Hacias La Dormida			LA LEY			16	MONCHY & ALEXANORA CONFESIONES (J&N/SONY DISCOS)	MEMORIAS (DISA) 16 INTOCABLE LA HISTORIA (EMI LATIN)
65	67		DAVID BISBAL O Corazon Latino VALE 066090/UNIVERSAL LATINO (13.98 CO)	43	17	HECTOR	8 & TITO		WARNER LATINA)	CELIA CRUZ	17 LOS PLAYER'S
	38		VARIOUS ARTISTS DISA 727042 (14,58 CD) Las 30 Cumbias Mas Pegadas Vol. 2		18	SAMUE	ORIA LIVI	NDEZ		UNREPEATABLE (UNIVERSAL LATINO) MARC ANTHONY	RANCHERO DE (MUSART/BALBOA) 18 LOS HURACANES DEL NORTE
\perp	35	9	LA LEY WEA ROCK 50255/WARNER LATINA (17.98 CD)			SORAYA	4		ATIEMPO (SH)	LIBRE (COLUMBIA/SONY DISCOS) VICTOR MANUELLE	EN ELTIEMPO (UNIVISION/UG) 19 LOS FREDOY'S
48			IDDALINA CCDDCD			CODAVA	(EMILA	(III)		LE PREGUNTABA A LA LUNA (SONY DISCOS)	30 INDLV(DABLES (UNIVISION/UG)
48 45	48		IBRAHIM FERRER WORLD CIRCUIT/NONESUCH 79656/AG (18.98 CO) [H] VARIOUS ARTISTS Historia Musical Grupera	18		VARIOU	S ARTIS	TS	OL: CANTA AL SENOR (INTEGRITY/TIME LIFE)	VARIOUS ARTISTS THE REVENTON 30 PEGADITAS (MOCK & ROLL/SONY DISCOS)	20 PEPE AGUILAR COLECCION DE ORO (MUSART/BALBOA)

AUC 2	5UST 003	9	Bi	Ilboard HOT LATIN TRACKS	STM
THIS WEEK	LAST WEEK	WKS. AGO	WEEKS ON	Airplay monitored by Nielsen Broadcast Data Systems Artist	PEAK POSITION
표	IA.	2 W	M	PRODUCER (SONGWRITER) IMPRINT/PROMOTION LABEL	75 g
a	9	7	ó	>增制 NUMBER 1 / GREATEST GAINER >增制 1 Week At Number 1 JALEO Ricky Martin 年	1
2	2	1	42	T.TORRES IA.RAYO.J.M.VELASQUEZ.J.MARRI) SÔNY DISCOS FOTOGRAFIA Juanes With Nelly Furtado '\$\frac{1}{2}\$\$	1
3	3	2	16	G SANTADIALIA JUANES (JUANES) TU AMOR O TU DESPRECIO Marco Antonio Solis 5	
4	5	_	2	MA SOLIS (MA SOLIS) FONOVISA UN SIGLO SIN TI Chayanne " Chayan	
5	15	25	3	RILTOLEDO (FDE VITA) SONY DISCOS QUITEMONOS LA ROPA Alexandre Pires	5
6	8	11	6	RNERIOJ. JREYES (ESTEFANOJ. JREYES) ARIOLA /BMG LATIN PUEDES CONTAR CONMIGO La Oreja De Van Gogh "\$"	6
7	1	5	14	N.WALKERLA DREJA DE VAN GOGH (A MONTERO, P.BENEGAS, A FUENTES, H.GARDE) SONY DISCOS CASI SORAYA S	
8	13	16	6	SORAYA (SORAYA) EMI LAÍN ACTOS DE UN TONTO Conjunto Primavera	8
9	4	4	19	J.GUILLEN IR.GONZALEZ MORA) FONOVISA MARIPOSA TRAICIONERA Mana S	
10	6	6	18	FHER A GONZALEZ (PHER) WARNER LATINA TAL VEZ Ricky Martin FRICKY Martin	
11	7	9	9	T.TORRES (F.DE VITA) SÓNY DISCOS QUE GANAS Ricardo Montaner Ricardo Montaner	
12	11	12	8	KSANTANDER, DETANCOURT (R.MONTANER, O.BETANCOURT, J.E. OCHOA) WARNER LATINA SUELTALO Millie	11
13	10	3	8	R PEREZ-BOTIJA (R PEREZ-BOTIJA) ARIQLA/BMG LATIN LLORARE LAS PENAS David Bisbal "\$ David Bisbal "\$	\perp
14	14	8	18	R SANTANDER, J.M. VELASQUEZ, I.J.M. VELASQUEZ, RAVITO) SI TE DIJERON Gilberto Santa Rosa	5
15	12	14	7	J.M.LUGO (M.RRIJZ) YA NO ES IGUAL Frankie J	12
16	23	23	5	FRANKE JA GALVEZ IF.J BAUTISTA) MINUTOS Ricardo Arjona '5 Ricardo Arjona '5	
17	20	20	23	TE VAS AMOR El Coyote Y Su Banda Tierra Santa	16
18				EL COYOTE Y SU BANDA TIERRA SANTA (A VEGA) EMI LATIN	
19	26	39	8.	SE ME OLVIDO TU NOMBRE EESTEFAN JR. A PENA (E ESTEFAN, JR. A PENA) CRESCENT MOON	
\perp	21	32	4	ESTOY A PUNTO JOUDALLIPE ESPARZAJ L VILLARREAL GUTIERREZ, J VILLARREAL GUTIERREZ, R DELGADO GONZALEZ (O. VILLARREAL) FONOVISA	19
20	22	27	7	HOY EMPIEZA MI TRISTEZA Grupo Montez De Durango ULTERRAZAS (J. SEBASTIAN) DISA	20
21	19	15	18	ME FALTA VALOR PAGUILAR (T.BELLO) PEPE Aguilar '5 UNIVISION'	
22	16	13	11	UNA EMOCION PARA SIEMPRE ERAMAZZOTTI, C GUIDETTI, E RAMAZZOTTI, A COGLIATI, C GUIDETTI, M. FABRIZIO, M. ORTIZ MARTIN) EROS Ramazzotti, SARIOLA / BMG LATIN	
23	17	10	12	NO PODRAS SANTANDER® OSSA (K.SANTANDER) WARNER LATINA	10
24	18	21	16	ACA ENTRE NOS ALIZARRAGA J LIZARRAGA (M URIETA) Banda El Recodo FONOVISA	12
25	28	36	5	ANTES SKRYS,J SOMEILLAN (O. BERMUDEZ) Obie Bermudez 5 EMI LATIN	
26	37	26	4	VIVE LA VIDA R. P.EREZ (R. PEREZ.R. LIVI) RPE //INIVISION	26
27)	30	41	4	EL DESEO DE TI R. PEREZ (R. PEREZ) Daniel Rene With Jennifer Pena '\$\frac{1}{2}\$ UNIVISION	27
28	24	-	2	RIE Y LLORA S GEORGE (S.GEORGE,F. OSORIO) Clia Cruz SONY DISCOS	24
29	40	47	3	TE REGALO MI TRISTEZA A ALBA (AA ALBA) Los Temerarios FONOVISA	29
30	34	40	18	SERAN SUS OJOS AURIAS (T.VELA) Adolfo Urias Y Su Lobo Norteno PLATINO /FONOVISA	30
31	25	19	21	QUEDATE CALLADA P.CABRERA (G.FLORES) Jorge Luis Cabrera '5 DISA	14
32	32	29	4	MALDITA IGNORANCIA EESTEFAN JR.R GAITAN.A GAITAN, E GAITAN, E GATEGA.R.T.MULET) Jimena '' CRESCENT MOON CRESCENT MOON	27
33	36	38	5	LA PILA DE AGUA AVALENZUELA,O VALENZUELA (L GUERRERO) DISA	33
34	33	31	15	PEQUENA Y FRAGIL S.DEGDILADO, J.G.DEGDILADO, R.GONZALEZ (SABU) EMILATIN	29
35	29	18	15	EL SINVERGUENZA Los Tucanes De Tijuana 55 M DUINTERO LARA (M QUINTERO LARA) UNIVERSAL LATINO	6
36	35	28	11	MARIA CHUCHENA (MARIA SUSENA) S RAMIREZ (O. JIMENEZ BRENES) RCA/BMG LATIN	25
37	45	-	2	ME PONES SEXY CROONEY,D DELUGE (CROONEY,D DELUGE,G BRUND, J. CARTAGENA,T. SOOLB RUSSELL) Thalia Featuring Fat Joe S EMILATIN	37
38	41	49	3	TE METISTE EN MI CAMA PALOMO (RYQUEZADA) DISA	38
39	31	17	21	AMAME ERUFFINENGO (C.NILSON,O.MOSCATELLI) ARIOLA/BMG LATIN	2
40	46	-	4	SON TUS PERJUMENES MUJER PRIVERA ICMEJIA GODOY) Lupillo Rivera SONY DISCOS	37
41)	39	37	14	VETE YA VEIZALDE (R.E.MORA) VAIENTE Elizalde % UNIVERSAL LATINO	25
42	44	45	4	DEJENME SI ESTOY LLORANDO Los Angeles De Charly FONOVISA	42
43	43	33	21	MUY A TU MANERA Intocable RIMUNDZ,RIMARTINEZ (RIMUNDZ.) ECONTRERAS) EMI LATIN	8
44	27	22	13	LO QUE YO TUVE CONTIGO R PEREZ (RLIV)(A PEREZ) UNIVERSAL LATINO	13
				い HOT SHOT DEBUT	
45	NI	EW	1	SUPERVISOR DE TUS SUENOS L MEDINA, F. BELLOMO (A. ALAYON) LATIN WORLD	45
46	38	30	9	ASI TE QUIERO J. SEBASTIAN (J. SEBASTIAN) MUSART / BALBOA	23
47	N	EW	1	YA NO ERES EL MISMO JGAVIRIAB OSSA (J.GAVIRIAB OSSA.NOELIA) Noelia FONOVISA	47
48	49	43	11	TRAICION India EESTEFAN JR., N. TOVAR, T. MAROINI, J. GAZMEY, INDIA (E.E.STEFAN, JR., N. TOVAR, T. MAROINI) SONY DISCOS	26
49	48	50	22	CLAYAME TU AMOR JGAVIRIA (J.LARROYAVE, O.SANCHEZ) Noelia 5 FONOVISA	5
50	50	-	18	ENTREGA TOTAL M.CAZARES (A PULIOD) Pablo Montero RCA /BMG LATIN	20
Compile	d from	a na	tional	sample of airplay supplied by Nielsen Broadcast Data Systems' Radio Track service. A panel of 98 stations (38 Latin Pop. 15 ctronically monitored 24 hrs. a day, 7 days a week. Songs ranked by Audience Impressions. ➡ Records showing an increase i	fropical, 53

	piled from a national sample of airplay supplied by Nielsen Broadcast Data Systems' Radio Track service. A panel of 98 stations (38 Latin Pop. 15 Tropical, 53
	onal Mexican) are electronically monitored 24 hrs. a day, 7 days a week. Songs ranked by Audience Impressions. 🕳 Records showing an increase in audience
	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 reg-
isters	s 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. 모 Videoclip avaliability. ©2003, VNU Business Media, Inc. All
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		L	ATIN PO	P	Al	RPLAY	
		Airplay monitored by	Broadcast Data				
THIS	LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	Systems ARTIST	THIS	LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	ARTIST
•	1	FOTOGRAFIA SURCO /UNIVERSAL LATIND	JUANES WITH NELLY FURTADO	21	22	EL DESEO DE TI UNIVISION	DANIEL RENE WITH JENNIFER PENA
2	7	JALEO SONY DISCOS	RIČKY MARTIN	22	18	AMAME ARIOLA/BMG LATIN	ALEXANDRE PIRE
3	5	PUEDES CONTAR CONMIGO SONY DISCOS	LA OREJA DE VAN GOGH	23	25	ME PONES SEXY EMI LATIN	THALIA FEATURING FAT J
4	10	UN SIGLO SIN TI SONY DISCOS	CHAYANNE	24	23	MALDITA IGNORANCIA CRESCENT MOON	JIMEN
5	2	CASI EMILATIN	SORAYA	25	26	VIVE LA VIDA RPE/UNIVISION	AREA 3
6	3	MARIPOSA TRAICIONERA WARNER LATINA	MANA	26	27	SUPERVISOR OF TUS SUENOS LATIN WORLD	A.CINC
7	4	QUE GANAS WARNER LATINA	RICARDO MONTANER	27	19	LO QUE YO TUVE CONTIGO UNIVERSAL LATINO	JOSE FELICIAN
8	6	TAL VEZ SONY DISCOS	RICKY MARTIN	28	29	ENTREGA TOTAL RCA/BMG LATIN	PABLO MONTER
9	14	QUITEMONOS LA ROPA ARIOLA/BMG LATIN	ALEXANDRE PIRES	29		YA NO ERES EL MISMO FONOVISA	NOEL
10	11	SUELTALO ARIOLA /BMG LATIN	MILLIE	30	28	CLAVAME TU AMOR FONOVISA	NOEL
	8	TU AMOR O TU DESPRECIO FONOVISA	MARCO ANTONIO SOLIS	31	35	TE REGALO MI TRISTEZA FONOVISA	LOS TEMERARIO
12	9	LLORARE LAS PENAS VALE /UNIVERSAL LATINO	DAVID BISBAL	32	33	LEVANTO MIS MANOS SH	SAMUEL HERNANDI
13	15	MINUTOS SONY DISCOS	RICARDD ARJONA	33	30	DAME SDNY DISCOS	RICARDO ARJON
14	12	YA NO ES IGUAL SONY DISCOS	FRANKIE J	34	31	PARA QUE LA VIDA UNIVERSAL LATINO	ENRIQUE IGLESIA
15	21	SE ME OLVIDO TU NOMBRE CRESCENT MOON	SHALIM	35	36	BARRIO VIEJO MUSART/BALBOA	JOAN SEBASTIA
16	13	UNA EMOCION PARA SIEMPRE ARIOLA /BMG LATIN	EROS RAMAZZOTTI	36	34	NO HACE FALTA UN HOMBRE SONY DISCOS	JACI VELASQUI
7	24	ANTES EMILATIN	OBIE BERMUDEZ	37	37	DIME LIDERES	YAI
18	16	NO PODRAS WARNER LATINA	OLGA TANON	38	40	I'M GLAD EPIC	JENNIFER LOP
19	17	ME FALTA VALOR UNIVISION	PEPE AGUILAR	39		ERES MI RELIGION WARNER LATINA	MA
20	20	SI TE DIJERON SONY DISCOS	GILBERTO SANTA ROSA	48	-	RIE Y LLORA SONY DISCOS	CELIA CRU

t		TROPICA	L	Al	RPLAY	
THIS	LAST WEEK	Airplay monitored by Nielsen Broadcast Data Systems ARTIST IMPRINT/PROMOTION LABEL	THIS	LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	ARTIST
1	1	RIE Y LLORA CELIA CRUZ SONY DISCOS	21	35	INTENTALO TU Jan	JOE VERAS
2	38	JALEO RICKY MARTIN SONY DISCOS	22	21	PERDONAME EMILATIN	LIMI-T 21
3	2	TRAICION INDIA SONY DISCOS	23	10	AMAME O DEJAME UNIVERSAL LATINO	KEVIN CEBALLO
4	5	SI TE DIJERON SONY DISCOS GILBERTO SANTA ROSA	24	9	ANTES EMILATIN	OBIE BERMUDEZ
5	6	LA ULTIMA VEZ MAGIC JUAN FEATURING EDOY HERRERA J&N	25		QUE SIGA LA FIESTA UNIVERSAL LATINO	FRANKIE RUIZ
6	3	POCO HOMBRE VICTOR MANUELLE SONY DISCOS	26	12	NO PODRAS WARNER LATINA	OLGA TANDN
1	7	MASUCAMBA TEGO CALDERON WHITE LION	27	23	LLORARE LAS PENAS VALE /UNIVERSAL LATINO	DAVID BISBAL
8	18	SE NOS PERDIO EL AMOR EL GRAN COMBO DE PUERTO RICO COMBO	28	31	HOY TE VI PASAR DISCOMANIA	KIKO RDORIGUEZ
9	8	CUIDALA TITO ROJAS M.P.	23	32	UNA EMOCION PARA SIEMPRE ARIOLA/BMG LATIN	EROS RAMAZZOTTI
10	11	EL TONTO QUE NO TE OLVIDO VICTOR MANUELLE SONY DISCOS	30	15	UN SIGLO SIN TI SONY DISCOS	CHAYANNE
0	19	NO TENGO SUERTE EN EL AMOR YOSKAR SARANTE J&N	31	26	AHI NA' MA' RUMBA JAMS	LDS SONEROS DEL BARRIO
12	16	AY AMOR HECTOR & TITO FEATURING VICTOR MANUELLE VI	32		EL DESEO DE TI UNIVISION	DANIEL RENE WITH JENNIFER PENA
13	25	SE ME OLVIDO TU NOMBRE SHALIM CRESCENT MOON	33	30	YA NO ES IGUAL SONY DISCOS	FRANKIE J
14	13	LA CURA PENA SUAZO Y SU BANDA GORDA	34	=	HASTA QUE TE ENAMORES WEACARIBE /WARNER LATINA	FRANKIE NEGRON
15		TE VOY A DAR CHARLIE CRUZ WEACARIBE /WARNER LATINA	35	34	FOTOGRAFIA SURCO /UNIVERSAL LATINO	JUANES WITH NELLY FURTADO
16	22	VIVE LA VIDA RPE /UNIVISION AREA 305	35		SEGUROSQUI VI	DADDY YANKEE
17	20	QUITEMONOS LA ROPA ARIOLA/BMG LATIN ALEXANDRE PIRES	37	-	ALLA SE QUEOO	JOHNNY VENTURA
18	14	VÉN ANTHONY CRUZ	3	37	POLOS OPUESTOS J&N	MONCHY & ALEXANDRA
19	24	HERIDA MORTAL ARIOLA /BMG LATIN	39	27	LA VIDA ES UN CARNAVAL UNIVERSAL LATINO	CELIA CRUZ
20	17	QUE LEVANTE LA MANO KAREN /UNIVERSAL LATINO JOSEPH FONSECA	40	40	DALE DON DALE LUAR /VI	DON OMAR

	REGIONAL MEXICAN AIRPLAY										
	*	Airplay manitored by \$\infty\$ Nielsen Broadcast Data Systems	×	. ×							
THIS	LAST WEEK	TITLE ARTIST IMPRINT/PROMOTION LABEL	THIS	LAST WEEK	TITLE IMPRINT/PROMOTION LABER	ARTIST					
1	1	ACTOS DE UN TONTO FONOVISA CONJUNTO PRIMAVERA	21	23	DEJENME SI ESTOY LLORANOO FONOVISA	LOS ANGELES DE CHARLY					
2	6	UNA VEZ MAS CONJUNTO PRIMAVERA FONOVISA	22	24	EL RANCHO GRANDE EMI LATIN	EL COYOTÉ Y SU BANDA TIÉRRA SANTA					
3	3	TE VAS AMOR EL COYOTE Y SU BANDA TIERRA SANTA EMILATIN	23	19	SOY ASI UNIVERSAL LATINO	LIMITE					
4	4	ESTOY A PUNTO BRONCO EL GIGANTE DE AMERICA FONOVISA	24	26	AUNQUE TE ROMPAN EL ALMA DISA	CARDENALES DE NUEVO LEON					
5	5	HOY EMPIEZA MI TRISTEZA GRUPO MONTEZ DE OURANGO DISA	25	31	EN LOS PURITOS HUESOS DISA	BANDA EL LIMON					
6	2	ACA ENTRE NOS BANDA EL RECODO FONOVISA	25	27	EN QUE FALLE? FONOVISA	LOS TIGRES DEL NORTE					
7	10	SERAN SUS OJOS ADDLFO URIAS Y SU LOBO NORTENO PLATINO FONOVISA	27	39	NOMAS POR TU CULPA UNIVISION	LOS HURACANES DEL NORTE					
8	7	QUEDATE CALLADA JORGE LUIS CABRERA DISA	28	-	TE REGALO MI TRISTEZA FONOVISA	LOS TEMERARIOS					
9	14	SUENA INTOCABLE EMILATIN	29	22	OESDE HOY UNIVISION	DUELO					
10	8	EL SINVERGUENZA LOS TUCANES DE TIJUANA UNIVERSAL LATINO	30	29	QUE MALA LA SIERRA	BANDA TIERRA BLANCA					
11	9	PEQUENA Y FRAGIL CONTROL EMILATIN	31	35	OTRA VEZ SONY DISCOS	VICTOR GARCIA					
12	12	LA PILA DE AGUA GERMAN LIZARRAGA DISA	32	28	COMO OLVIOARTE WEAMEX/WARNER LATINA	COSTUMBRE					
13	11	MARIA CHUCHENA (MARIA SUSENA) LOS RAZOS RCA/BMG LATIN	33	25	ND TE LA VAS A ACABAR WEAMEX WARNER LATINA	PESA00					
14	18	TU AMOR O TU DESPRECIO MARCO ANTONIO SOLIS FONOVISA	34	36	QUIZAS SI, QUIZAS NO Disa	GRUPO BRYNDIS					
15	17	TE METISTE EN MI CAMA PALOMO DISA PALOMO	35	32	TOCAME FONOVISA	LOS PALOMINOS					
15	21	SON TUS PERJUMENES MUJER LUPILLO RIVERA SONY DISCOS	35	33	ENTRE EL AMOR Y EL ODIO PLATINO	DINORA Y LA JUVENTU O					
17	15	VETE YA VALENTIN ELIZALDE UNIVERSAL LATINO	37	37	SI TU TE VAS FONOVISA	ROGELIO MARTINEZ					
18	20	MUY A TU MANERA INTOCABLE EMI LATIN	(3)	-	MI PRIMAVERA DISA	BETO Y SUS CANARIOS					
19	13	ASI TE QUIERO JOAN SEBASTIAN MUSART /BALBOA	39	38	LAS MULAS DE MORENO MUSART/BALBOA	ADAN CUEN					
20	16	DE UNO Y DE TODOS LOS MODOS PALDMO DISA	40	40	FRENTE A FRENTE FONOVISA	AROMA					

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BT's 'Technology' Pushes Modern Rock Buttons

BY MICHAEL PAOLETTA

BT has always straddled the fence of dance/electronic and pop/rock. As a producer and remixer, he has worked with Madonna, Sarah McLachlan, Deep Dish and Seal, among others.

Two years ago, much to the chagrin of dance/electronic purists, he co-produced "Pop" for 'N Sync's chart-topping album, "Celebrity."

He has also released three genreblurring artist albums (including the richly textured "Movement in Still Life") and compilations (like "10 Years in the Life") and has scored two No. 1. hits on the Billboard Hot Dance Music/ Club Play chart: "Remember" and "Blue Skies" (featuring Tori Amos).

Along the way, BT has composed music for a handful of films, including "The Fast and the Furious," "Go" and "Under Suspicion." He is currently working on scoring "Monster" starring Charlize Theron and Christina Ricci.

With the Aug. 5 release of his new artist album, the powerful and personal "Emotional Technology" (Nettwerk America), BT inches ever closer to modern rock artist status—without sacrificing his dance/electronic roots or the beat of his own drum.

For BT (aka Brian Transeau), there are no boundaries when it comes to creating and consuming music.

"I realize this album is a leap forward artistically for me," BT says. "I am putting myself on the chopping block with this one."

Unlike past albums, where his voice was kept to a minimum, "Emotional Technology" spotlights the artist's vocal skills—as well as his compositional and production prowess.

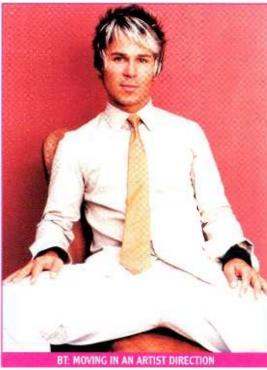
"This is the first record where my voice is everywhere," he says. "But this is me being true to myself. My records are growing in a more [proper] artist direction."

That said, BT does feature a few singers on "Emotional Technology": 'N Sync's JC Chasez ("Force of Gravity"), actress Rose McGowan and Girls Against Boys' Scott McCloud ("Superfabulous"), Jan Johnston ("Communicate") and Gang Starr's Guru ("Knowledge of Self"), among others.

The set's lead single, "Simply Being Loved (Somnambulist)"—a top five hit on the

Billboard Hot Dance Music/Club Play chart, with a video lensed by Paul Minor—is crossing over to rhythmic

Miami and such mainstream top 40 outlets as WHYI Miami, KIIS Los Angeles, KRBE Houston and others.



"This was an instant reaction record for us," says Phil Michaels, PD/music director of WPYM, who added the

top 40 radio stations like WPYM track in April. "It's the type of record that could easily cross over into the mainstream—particularly now that more people know his name from his work with 'N Sync.'

"Simply Being Loved (Somnambulist)," inspired by the writings of Henry Miller, is home to 6,178 vocal edits, according to BT.

"It was completely an aesthetic decision," he says of his vocals on the track. "I experimented with lots of technology. Math and music are the only two things I'm good at. I'm the geek with the punkrock haircut.'

BT says he could not have named the new album anything but "Emotional Technology." It is "technology-based, emotionally eclectic music.

The album title also refers to the artist's often topical views concerning the Internet, specifically peer-to-peer file-sharing.

In the past, BT has put his music online for enthusiasts to remix for personal

use. He will not deviate from this pattern now.

He says every part of every song

from the new album will soon be available for streaming at his official Web site, btmusic.com.

"Not only do you discover amazing talent this way, but it makes people feel more involved in my work," he says. "People have become very disillusioned with the traditional model. What's keeping people interested in music is the interaction process.

"Right now, there are way too many fear-based decisions being made," he adds. "But it's resulting in an incredible shift of power between labels and artists. This is actually a golden age for music."

Fortunately, he has a label that understands his points of view.

"He is the poster boy for new technology," Nettwerk America GM Alison Pember says. "He is up on technology and the Internet. Brian is a special artist like that. In fact, many of our Internet initiatives are his ideas. He's incredibly forward-thinking."

In October, the artist-who is managed by Richard Bishop of 3AM in Los Angeles—will embark on a North American tour.

This album has the potential to go very mainstream," Pember notes. "So, don't be surprised if the shows are a mix of alternative, pop and dance/electronic fans."

Cardwell Compilation Covers 'More' Ground

In 1998, K-Tel released "Clubland's Greatest Hits," a two-disc collection by singer/songwriter Joi Cardwell. Comprising eight songs (and a variety of remixes), the set was most memorable for what it did not include.

"Oh, that compilation was such a fiasco," Cardwell says.

Cardwell is now attempting to right this wrong. She is releasing her own two-disc bestof set, "More," on her own No-Mad Industries imprint.

Covering her entire career, "More" features collaborations with

Frankie Knuckles

("Found Love"), Victor Simonelli (a cover of the Jones Girls' "You Gonna Make Me Love Somebody Else"), John Creamer & Stephane K. ("Power") and Lil' Louis ("Club Lonely"), among others.

Cardwell says "More" will be available for sale, beginning in September, solely through her Web site (joicardwell.com).

One month later, Twisted Records is scheduled to release "Mind Control," which reunites Cardwell and producer Fred Jorio.

By year's end, Cardwell says we should expect a new studio album, which she will support with a crosscountry tour. "I will drive traffic to my Web site, state-by-state," she says.

Pausing for a moment, she adds: "I plan on being around for years





to come. At the end of the day, I still want to make music and remain relevant.'

SNEAK PEEK: Kristine W.'s fulllength debut for Tommy Boy, "Fly Again," is scheduled for a fall release. After a sneak preview, we expect this disc to surprise quite a few people.

"Fly Again" finds the artist working with several producers, including the Scumfrog, Eran Tabib, Ray Roc and Orange Factory.

The synth-drenched title track re-

calls Giorgio Moroder, the anthemic "I'll Be Your Light" is equal parts electro and breakbeats, "Save My Soul" is funky pop and the buoyant "All That Really Matters" is signature W.

The cha-cha vibe of "Bittersweet" and the big-band feel of "Song Lives On" will surely please fans of the singer's "Jazzin".

GOOD STUFF/GOOD CAUSE: While interviewing Sean "P. Diddy" Combs for my Mary J. Blige cover story in this issue (page 1), I couldn't help but inquire about his muchdiscussed dance/electronic project.

According to Combs, the albumwhich features collaborations with Green Velvet, Felix da Housecat and Timo Maas, among others—will be released in Europe by Universal. It will raise money for international AIDS organizations, he says.

THE SUMMER SONG: Producer Frankie Knuckles recently delivered a stellar DJ set at the Cielo nightclub in New York. While there were many musical highlights throughout the evening, we find ourselves recalling the two times he played the new track "How Would You Feel."

Produced by DJ/producer David Morales and featuring the sublime vocals of Lea-Lorién, "How Would

You Feel" is quickly becoming the essential song of the summer in the clubs of Ibiza. Spain. And like Everything but the Girl's "Missing," it has major crossover potential. Expect New York-based Definity Records to release the track in the fall.

NEW BEGINNING: Warner/Chappell Music recently made cuts as part of its overall U.S. reorganization (Billboard Bulletin, July 18). One of those on the receiving end

was Patrick Conseil. In his 12 years at the company, Conseil signed numerous dance/ electronic artists, including Roger Sanchez, Moby, Linda Clifford and Lamya, as well as Swedish writing/ production teams Epicentre, Twin and Random.

Conseil was involved in numerous



club and crossover hits (both here and abroad) by, among others, S Club 7, Robert Miles, Amber, Republica and Billie Ray Martin. He also contributed to the top three pop success of Jennifer Paige's "Crush."

Currently considering options, Conseil can be reached at 212-741-0737.

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Billboard® HOT DANCE

WEEK
WEEK
S. AGO

THIS WEEK	LAST WEEK	2 WKS, AGO	S. ON	Club Play
Ħ	LAS	2 W	WKS.	TITLE IMPRINT & NUMBER/PROMOTION LABEL Artist
				学 NUMBER 1 学 1 Week At Number 1
	2	8	6	PAVEMENT CRACKS (REMIXES) JPROMO/RMG Annie Lennox
2	6	15	5	HOLLYWOOD (REMIXES) MAVERICK 426388/WARNER BROS Madonna 'S
3	3	6	10	DIRTY STICKY FLOORS (JUNKIE XL, PASSENGERZ, LEXICON AVE. MIXES) MUTE 478X388EPRISE Dave Gahan 🖘
4	1	2	10	ALRIGHT TOMMY BOY SILVER LABEL 2405/TOMMY BOY Murk (Oscar G. & Ralph Falcon)
5	4	7	9	MUSIC REVOLUTION EFFIN 1001 The Scumfrog
6	11	13	8	ADDICTED MIADREAMWORLD IMPORT Mia
7	12	14	8	DON'T MAKE ME COME TO VEGAS (TIMO MAAS REMIX) EPIC 79888 Tori Amos
8	16	23	6	I WISH I WASN'T (REMIXES) RCA PROMORMG Heather Headley ♥
9	8	3	10	SO GONE (SCUMFROG MIXES) JPROMORMG Monica S
10	14	20	7	BRASS IN POCKET BLUFIRE 002 Ultra Nate
11	7	1	11	INTUITION (REMIXES) ATLANTIC 88122 Jewel 🕏
12	9	9	9	AFTER ALL NETTWERK 33194 Delerium Featuring Jael
13	22	32	4	SUNRISE (LOVE TO INFINITY & ATFC REMIXES) SIMPLYRED.COM PROMO Simply Red
14	19	19	7	TALK 2 ME TOMMY BOY SILVER LABEL 2407/TOMMY BOY K-Klass Featuring Kinane
15	20	26	5	BUCCI BAG (P. RAUHOFER, R. H. VISSION, & J. VICIOUS MIXES) STAR 69 1263 Andrea Doria
16	18	22	9	FOR THE MUSIC (T. STONE, F. MONTANEZ, GUIDO, V. CALDERONE MIXES) DITERRITOR OF COlourful Karma Featuring Terra Deva
17	5	4	11	REAL LOVE EMERGE 30070/CENTAUR Deborah Cooper
18	27	34	4	HAREM (MANNY LEHMAN & ROBBIE RIVERA MIXES) NEMO STUDIO PROMO/ANGEL Sarah Brightman
19	25	31	4	MORNING STAR (THUNDERPUSS, THICK DICK, 29 PALMS MIXES) DREAMWORKS PROMD Cooler Kids
20	10	11	10	I DO (CHRIS THE GREEK & ORANGE FACTORY MIXES) HEART 82002 Tina Ann
21	23	27	6	WHENEVER (THE REMIXES) PEACE BISQUIT 106 Jody Watley
22	17	5	12	SIMPLY BEING LOVED (SOMNAMBULIST) NETTWERK 33190 BT
23	15	10	13	I'M GLAD (P. OAKENFOLD, FORD, & MURK MIXES) EPIC 79952 Jennifer Lopez '₹
24	26	30	5	MEDICINE NERVOUS 20485 DJ Mike Cruz Presents Chyna Ro & Sandy B
25	29	36	3	77 STRINGS UNCOMMONTRAX001 Kurtis Mantronik Presents Chamonix
26	31	39	3	OFFICIALLY MISSING YOU (REMIXES) ELEKTRA 47450/EEG Tamia '₹
27	32	46	3	FANATIC (REMIXES) COLUMBIA 79904 Vivian Green
28	13	12	11	PLAY YOUR PART (REMIXES) JPROMOIRMG Deborah Cox
30	37 24	45 21	10	MY TIME EFFIN 1002 Dutch Featuring Crystal Waters
30	24	21		BANG ON NERVOUS 20524 Purple Kitty Featuring Latanza Waters ** POWER PICK **
31	44		2	CRAZY IN LOVE (J. VASQUEZ & M. JOSHUA MIXES) COLUMBIA 79947 Beyonce 😾
32	38	40	3	YOU SPIN ME ROUND (REMIXES) LEGACY PROMOZEPIC Dead Or Alive
33	33	35	4	TREMBLE (MOREL, SMITTY/DAVENPORT, M. CRUZ, D. DUBIOUS MIXES) OCIDEOR Clare Quilty
34	28	24	8	LET ME BE YOUR ANGEL HENRY STREET 584 Krista
35	40	41	4	CAN YOU FIND THE HEART NITEGROOVES IST/KING STREET Ananda Project Featuring Nicola Hitchcock
36	21	16	12	EASY JNEELECTRO 40056/JINE Groove Armada Featuring Sunshine Anderson
				\$∏€ HOT SHOT DEBUT \$∏€
37	Ni	w	1	INTO THE SUN MULTIPLY/FFR PROMO/WARNER STRATEGIC MARKETING Weekend Players
38	35	33	8	I DON'T WANNA STOP RADIKAL99180 ATB
39	47	_	2	BLINDSIDED (DANCE MIXES) ATLANTIC 88172 Lucy Woodward
40	39	38	4	FURIOUS ANGELS REPRISE PROMO Rob Dougan 😾
41	N	W	1	APPRECIATE ME STAR 89 1262 Amuka Featuring Sheila Brody
42	46	-	2	WHITE HORSE TOMMY BOY SILVER LABEL 2409/TOMMY BOY The Orange Factory
43	7.40	EW	1	I WANT YOU (PABLO FLORES REMIX) EMILATIN 4/305A/IRGIN Thalia Featuring Fat Joe ♥
44	NI	EW	1	SINNERMAN (FELIX DA HOUSECAT MIX) VERVE PROMOTUMRG Nina Simone
45	30		15	NEVER (PAST TENSE) TOMMY BOY SILVER LABEL 2401/TOMMY BOY The Roc Project Featuring Tina Arena
46	41	37	4	DON'T WANNA TRY (AL B. RICH REMIXES) COLUMBIA PROMO Frankie J ♥
47	36	17	16	NOT GONNA GET US (D. AUDE, R. MOREL, & L. TEE MIXES) INTERSCOPE PROMO t.A.T.u. ♥
48	N	EW	1	I AM WHAT I AM ATLANTIC PROMO Linda Eder
49	34	28	14	YOU MEAN THE WORLD TO ME CUITING 458 Jung Featuring Hope
50	48	47	°6	TURN ME OUT (GUIDO & ESCAPE REMIX) 2-XIST001 Praxis Featuring Kathy Brown

Billboard HOT DANCE BREAKOUTS

è	Club Play		Dance Singles Sales
1	FEEL GOOD TIME (BORIS & BECK MIXES) Pink Featuring William Orbit COLUMBIA	1	SMOKE ON THE WATER Senor Coconut EMPEROR NORTON
2	I LOVE I LOVE Georgie Porgie music plant	2	DO YOU PARTY? The Soft Pink Truth SOUNDSLIKE
3	FREETIME (REMIXES) Kenna columbia	3	ILLNESS Kid 606 tigerbeats
4	MOVE YOUR FEET Junior Senior Crunchy Frog/Atlantic	4	ACTIVATOR (YOU NEED SOME) Whatever, Girl YOSHITOSHITOEEP DISH
5	SOMETHING HAPPENED ON THE WAY TO HEAVEN Deborah Cox JRMG	5	SACRED DANCE Electric Mood YOSHITOSHI/DEEP DISH

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

	ngles Sales and Sales Breakouts data compil	ed by 🏌	Nielsen SoundSca
TITLE IMPRINT & NUMBER/DISTRIBU		0.114	Art
	学 NUMBER 1 学	3 We	eeks At Number
HOLLYWOOD (REMIXES)	MAVERICK 42638/WARNER BROS. 🚳 🕡		Madonn

THISV	LAST	2 WKS	WKS.	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL Artist
				\$增 NUMBER 1 ≱增 3 Weeks At Number 1
1		1	3	HÖLLYWOOD (REMIXES) MAVERICK 42638/WARNER BROS. © • Madonna 🕏
2	2	2	8	STUCK (THUNDERPUSS REMIX) FOREFRONT 38869√IRGIN → Stacie Orrico ♥
3	4	3	25	THROUGH THE RAIN (HEX HECTOR/MAC QUAYLE REMIX) MONARO/ISLAND 083789/IDJMG
4	3	_	2	OFFICIALLY MISSING YOU (REMIXES) ELEKTRA 47400 EEG ‹◆ ◆ Tamia ·♀
5	5	24	3	THE DISTRICT SLEEPS ALONE TONIGHT SUB POP 70614 🏵 🕡 The Postal Service
6	6	5	4	ALL NIGHT LONG JENSTAR 1384 → Seduction With Saddler
7	7	4	(4)	CRAZY IN LOVE (J. VASQUEZ & M. JOSHUA MIXES) COLUMBIA 79947/SONY MUSIC
8	8	6	18	IF YOU'RE NOT THE ONE (REMIXES) ISLAND 000243/IDJMG
9	9	8	17	BEWARE OF THE BOYS (MUNDIAN TO BACH KE) SEQUENCE SON JOUTRA ◆ ◆ Panjabi MC ♥
10	10	7	10	INTUITION (REMIXES) ATLANTIC 88122/AG @ •
11	12	10	14	NEVER (PAST TENSE) TOMMY BOY SILVER LABEL 2401/TOMMY BOY @ The Roc Project Featuring Tina Arena
12	11	9	14	AMERICAN LIFE (REMIXES) MAVERICK 42614√WARNER BROS. ☼ Madonna ♀
13	16	15	3	TOUR DE FRANCE 2003 ASTRALWERKS 52889 🏵 🖸
14	13	13	14	NOTHING BUT YOU MUTE 9204 @ • Paul Van Dyk Featuring Hemstock & Jennings 🕏
15	14	11	41	DIE ANOTHER DAY (REMIXES) WARNER BROS. 42482
16	18	16	8	DIRTY STICKY FLOORS (REMIXES) MUTE/REPRISE 42620/WARNER BROS ◆ ◆ Dave Gahan ♥
17	17	12	31	CRY ME A RIVER (DIRTY VEGAS, J. FIASCO, & B. HAMEL MIXES) JNE 40073 ₺ • Justin Timberlake ♥
18	15	21	3	TIME (JUNIOR VASQUEZ REMIX) ARTEMIS 51175 @ • Pretenders
19	NE	W		ROUND ROUND UNIVERSAL 063850/UMRG → Sugababes ♥
20	Nis	W	1	APPRECIATE ME STAR 59 1262 • Amuka Featuring Sheila Brody
21	20	19	13	ALONE ROBBINS 72074 @ • Lasgo
22	21	14	(0)	I WANT YOU (PABLO FLORES REMIX) EMILATIN ⊴7305/VIRGIN € Thalia Featuring Fat Joe ♀
23	22	23	3	I DON'T WANNA STOP RADIKAL 99180 @ • ATB
24	19	17	6	BUCCI BAG STAR 69 1283 👁 📭 Andrea Doria
25	RE-E	NTRY	48	ALIVE (THUNDERPUSS REMIX) EPIC 79759(SDNY MUSIC

Titles with the greatest sales or club play increases this week. Power Pick on Club Play is awarded for the largest point increase among singles below the top 20. The Club Play chart is compiled from a national sample of reports from club DJs. ♀ Videoclip availability. Catalog number is for vinyl maxi-single, or CD maxi-single, or CD single respectively, based upon availability. On Sales chart. ❖ ⑥ CD Single available. ◑ Vinyl Maxi-Single available. ◑ Vinyl Maxi-Single available. ◑ Cassette Maxi-Single available. ◐ Cassette Maxi-Single availab

AUGUST 9 Billboard TOP ELECTRONIC ALBUMS

53

	200	3	Dilibodia for Effortion	TPOINS
THIS WEEK	LAST WEEK	WEEKS ON	Sales data compiled by Nielsen ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
				1 Week At Number 1
1	N	w	SOUNDTRACK HOLLYWOOD 162417	nb Raider: Cradle Of Life
2	1	6		Vito's Dance Factory Level 2
3	2	(4)	THE HAPPY BOYS	Trance Party (Volume Three
4	N	W	DEBORAH COX JS3717,RMG	Deborah Cox Remixed
5	4	16	THE POSTAL SERVICE SUB POP 555 [H]	Give U
6	3	5	DELERIUM NETTWERK 30306 [N]	Chimera
7	5	15	VARIOUS ARTISTS MADACY 4981 30th Anniversal	ry Collection: Ultimate Disc
8	6	1/7	THALIA EMILATIN 01995 [H]	Thalia's Hits Remixed
9	7	10	DAVID WAXMAN ULTRA 1185 [H]	Ultra.Trance:
10	N	W	DANNY HOWELLS GLOBAL UNDERGROUND 241	24:
11	8	3	VIC LATINO TOMMY BOY 1589 [H]	Summer Vibe
12	9		DJ BEEJ MDMA 4233	The Big Ban
13	11	6	TRICKY SANCTUARY 84618*	Vulnerabl
14	NI	E VV	PETER RAUHOFER STAR 88 95/092	Live@Roxy
15	10	6	DJ SKRIBBLE/DAVID WAXMAN Ministr	y Of Sound: American Annua
16	14	2	DARUDE BLUECHIP 70003	Rus
17)	NI	W	VICTOR CALDERONE STATRA 32020	Resonat
18	16	7	DEEP DISH GLOBAL UNDERGROUND 025 [M]	Global Underground: Toront
19	13	12	TIESTO NETTWERK 30314 [M]	Nyan
20	15	4	ATB RADIKAL 90062	Addicted To Music
21	12	10	XL 169*/BEGGARS GROUP	Fir
22	N	EW	FERRY CORSTEN MOONSHINE 80206	Mixed LiveSpundae, U
23	17	10	TOMMY BOY 1568	eer As Folk: The Third Season
24	21	34	VICE 93181*/ATLANTIC [M]	Original Pirate Materia
25	N	EW	DEEP DISH Toronto: The After	club Mix By Dubfire (Limited

■ Albums with the greatest sales gains this week. ■ Recording Industry Assn. Df 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 (Dlamond). Numeral following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with running time of 100 million units or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Dro). △ Certification of 200,000 units (Platino). △ Certification of 400,000 units (Multi-Platino). Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other or equivalent prices, which are projected from wholesale prices. [H] indicates past or present Heatseeker title. ©2003, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

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Bockoeth People/Places/Events

EXECUTIVE TURNTABLE...







DIRECT MARKETING: Stacey Bain is named senior VP of finance and administration for BMG Strategic Marketing Group in New York. She was VP of finance and administration for RCA Victor Group.

RECORD COMPANIES: Provident Label Group names Andrew Patton VP of national promotions and Nina Williams VP of marketing in Nashville. They were, respectively, director of national promotions for Word Records and VP of marketing for Essential Records

Trans Continental Records names Kelly Schweinsberg, previously GM of Logic Records, VP of national marketing and promotion in New York; Salwa Scarpone, previously senior director of West Coast marketing and promotion for Logic Records, senior director of marketing and promotion in Los Angeles; and Brian Gillis, previously a member of LFO, director of marketing and promotion in Orlando, Fla.

David Linton is named consultant for Big3 Records in Los Angeles. He was senior VP of

R&B promotions and marketing for Capitol Records.

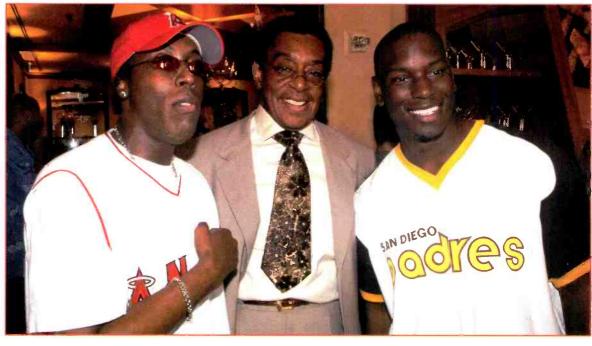
Steve Kantscheidt is named director of research for Universal Music Group in New York. He was manager of market research for Showtime Networks.

BROADCASTING: Joel Salkowitz is promoted to VP of programming operations for Sirius Satellite Radio in New York. He was VP of music programming.

HOME VIDEO: Sabrina Ironside is named VP of integrated marketing for 20th Century Fox Home Entertainment in Los Angeles. She was VP of marketing for News Corp.

VENUES: Brice Rosenbloom is named artistic programmer for Jazz at Lincoln Center in New York. He was music director for Makor.

DISTRIBUTION: Cindy Hamilton is named coordinator of mainstream sales and marketing for Provident Music Distribution in Nashville. She was coordinator of national Christian and gospel sales for Zomba Records.



Soul Men

From left, Arsenio Hall, "Soul Train" main man Don Cornelius and singer/actor Tyrese teamed at Spago in Beverly Hills, Calif., to announce nominations for the 2003 Lady of Soul Awards. With nods in four categories-including group, band or duo nominations for R&B/soul album of the year ("Floetic")—DreamWorks duo Floetry heads the list for the ninth annual event, to be held Aug. 23 at the Pasadena (Calif.) Civic Center. Erykah Badu will be honored with the Aretha Franklin Award. Aisha Tyler and Heather Headley will host the two-hour syndicated TV special with Hall and Tyrese.

Blue's News

Steve Burns (seated in photo at right), former host of children's TV show "Blue's Clues," is preparing to release his debut album, "Songs for Dustmites." The actor is joined by Steven Drozd, right, and other members of the Flaming Lips. The set-recorded

at Jaggo Studios in Los Angeles-will be released Aug. 12 on Play It Again Sam America. What's more, when Burns heads out on tour, he will be backed by yet another respected Oklahoma-based alt-rock act, the Starlight Mints.





Beantown Becomes Beatstown

Veteran rappers KRS-One, left, and Big Daddy Kane, right, were among the artists who performed July 19 at Boston's inaugural Hip-Hop Peace & Unity Festival. Held at City Hall Plaza, the eventwhich also included performances by Pharoahe Monch, Skillz, PMD and EDO.G—was the result of a partnership between West Roxbury, Mass.based indie hip-hop label Inebriated Rhythm and the city of Boston. Sponsored by the city, Pepsi, Dunkin' Donuts, LG clothing and Grit Records, the

festival also included a fundraiser at the Strand Theater in Dorchester to benefit Boston youth programs. That event featured a roundtable discussion on the "real meaning of hip-hop" that featured KRS-One, Pharoahe Monch and Big Daddy Kane.









Ladies' Man

Having recently signed to M.C. Records, legendary piano player **Pinetop Perkins**, who turned 90 last month, is readying "Ladies Man," an album of collaborations with female blues vocalists. The project, slated to be issued in winter 2004, will feature such guests as **Ruth Brown**, **Deborah Coleman**, **Ann Rabson**, **Marcia Ball** and **Susan Tedeschi**. Captured at Raven Street Studio in Ottawa is Perkins, center, with singer/guitarist Tedeschi and her bass player, **Ron Perry**.



Rap Royalty

Web Entertainment recording artist **King Gordy**, right, hooked up with some of hip-hop's elite for his recently released debut, "The Entity." The album features production from **Eminem**, left, **the Bass Brothers**, **Luis Resto** and **Mark the 45 King**. The Detroit native's set also includes guest appearances by **Obie Trice**, **Bizarre** of **D12** and **the Fat Killaz**.

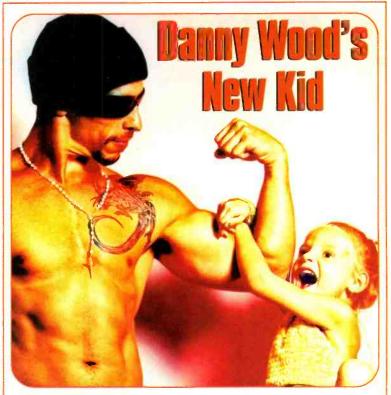
Frush, Grundman Collide

Red Hot Chili Peppers guitarist **John Frusciante**, left, mastered his forthcoming solo set, "Shadows Collide With People," at Bernie Grundman Mastering in Hollywood with mastering engineer **Grundman**, right, himself. The disc will be issued on Warner Bros. in the fall. (Photo: David Goggin)



Floridian Hero

Dominican singer/songwriter Juan Luis Guerra, right, was one of three people to be presented with the Heroes Award, the Florida chapter of the National Academy of Recording Arts and Sciences' highest honor, July 22 at the Mandarin Oriental in Miami. Introducing the artist, singer/songwriter/producer Willy Chirino, left, praised Guerra as an example of how "you don't have to be vulgar to make it big on the tropical charts." Also honored was soul great Sam Moore and engineer Eric Schilling (Miami Sound Machine, Shakira, Gloria Estefan). The award is presented annually to individuals for their contributions to music and the industry. Recipients of the Florida Heroes Award are selected for the excellence and integrity of their work, as well as their willingness to support and participate in programs benefiting the music community. (Photo: Rick Diamond/Wirelmage.com)



t's hard to imagine that Danny Wood was ever part of a boy band. We're talking about a guy who's muscular enough to keep the Hulk in line.

The singer, in fact, has grown up in more ways than one since his days as one of the five members of New Kids on the Block, which scored 13 hits on The Billboard Hot 100—three of them No. 1s—between 1988 and 1994.

Wood endured a painful but ultimately successful custody battle for his son in the late '90s, as well as the death of his mother from breast cancer in 1999.

With a number of life lessons learned, he found he had a lot to express. The result is the solo "Second Face," released July 22 on Damage/Empire/BMG.

"It feels good, man. I'm really happy with the response I've been getting, because I worked really hard on it," Wood says. "I had so much stuff I wanted to talk about, and it just poured out."

Among the focal topics on the album is the role of family and children in his life. With wife Patricia, there are now four Woods taking root: "There's my son Daniel, who's 10; my stepson Anthony, who's 11; and 4-year-old Vega"—whom he had with Patricia.

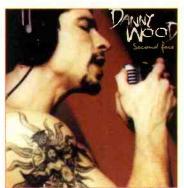
Then there's the fourth child, a special addition to the family, Chance, who was adopted from Russia. "We saw how well our sons got along, who have no blood relationship, and we thought about how nice it would be for our daughter to have the same opportunity," Wood says.

The couple researched adopting a child from Russia, where many infants develop debilitating diseases early in life because of improper health care.

"We felt there was such a great need for children to have a better chance in other countries, and we got a video of this beautiful little girl. But she looked pretty bad, so we sent a doctor to her town," Wood says. "He said that she was healthy, but that we should try and get her as soon as possible, because cerebral palsy and swollen head syndrome are rampant there."

The process was not easy. Applying for and securing the appropriate visas and wrangling through mounds of other procedural paperwork took nearly a year.

"When we brought her home, she was 11 pounds at 11 months. Her original name was Sophia, which we kept as her middle name.



She's the funniest little girl, with blonde hair and blue eyes," Wood says of the now-5-year-old, who is pictured above with Dad during a photo session for the album. "I hope that she will be happy and that we have changed her life for the better."

One of the songs on "Second Face," which Wood recorded with producer Pete Masitti (Hootie & the Blowfish), is a lullaby to his family.

"I wrote 'You're Not Alone' so that whenever I'm gone, they can play it and know how I feel about them all the time. These guys get along better than brothers and sisters."

CHUCK TAYLOR

Compadre Records: A Friend To Roots Artists

BY PHYLLIS STARK

NASHVILLE—Almost two years ago, an inexperienced, 24-year-old, firstvear law student named Brad Turcotte decided to start a record label focusing on American roots music.

Houston-based Compadre Records was born with modest expectations and an artist-friendly business model that was the antithesis of major-label operations. Since then, a slow and steady build has begun to put Compadre—and Turcotte—on the map.

The label has released 10 CDs thus far, with three more scheduled for this year.

"We're purely independent," Turcotte says of his business model. "I try to avoid any sort of major [label] structure. I wear flip-flops and shorts to the office. I don't highlight my hair. I don't own any black shirts," he adds, poking fun at major-label executives.

And when it comes to marketing, he says, "I think of anything a major label could do, and then I avoid it."

With the exception of Curb Records owner Mike Curb, whom he respects, Turcotte says the role of "Nashville executive seems like a sixfigure, seat-filler job.'

Now 26 and recently graduated from law school. Turcotte has moved his label from his home—where his in-laws helped by stuffing envelopes—to an office in Houston's warehouse district.

"Compadre is privately funded and I have a very understanding wife who works," Turcotte says. "She is completing her final year of law school.'

That support has enabled him to hire an experienced staff of four people. Several are friends from his undergraduate days at Nashville's Bel-





profile signings, including Billy Joe Shaver, Suzy Bogguss, Flaco Jimenez and, most recently, James McMurtry, who will release a live album on Compadre in October.

The label released Bogguss' jazz and Western swing project, "Swing," which peaked at No. 6 on the Billboard Top Jazz Albums chart in July.

"I wanted to finish my album before I played it for any labels," says Bogguss, who previously recorded for Capitol Records. "Compadre had the right reaction. They were excited, and I could tell they were going to stay excited for more than eight weeks.

"They were genuinely interested in my input," Bogguss continues. "I found that in the last few years that's sort of been lacking for me [at Townes Van Zandt's widow for distribution of three Van Zandt projects. The first, "In the Beginning," was released in April. The other titles, both due next year, will be a reissue of "Rain on the Conga Drum," recorded in Berlin, and a DVD tribute shot in New York after Van Zandt's death.

Compadre has also begun to build some equity in its Texas music compilations. Releases thus far are "Texas Outlaws," "Texas Road Trip" and "Brewed in Texas." The last is a collection of drinking songs that peaked on the Billboard Top Country Albums chart at No. 73 last vear.

With a low breakeven point, compilations that sell ment so we don't have to stretch ourselves out for the rest of the year." Initial shipment figures vary widely by project, but usually range from 8.000 to 25.000 copies.

In most cases, artists bring completed albums to Compadre, which then signs a marketing and distribution deal for the project.

> "I never wanted control of their masters," says Turcotte, who also does not take a stake in the artists' publishing. 'That's never been important to me. and we tell [artists] that. If I can't sell a record in five to seven years, I have no business holding on to it for 20 years.

Despite Compadre's early success, Turcotte says he still doesn't draw a salarv.

recirculate my per-

sonal earnings for the first couple of years into projects," he says. "A strong roster and corporate foundation are more important than a big



Four Legends Are Paid Homage On Tribute Albums

Forget imitation—a tribute album is the sincerest form of flattery.

In that spirit, four country acts are being recognized with upcoming tributes featuring artists from multiple music genres.

First up is RCA Records' "I've Always Been Crazy: A Tribute to

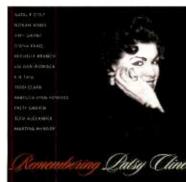


Waylon Jennings," due Aug. 19. The disc has 15 cuts with featured performances by Jennings' widow, Jessi Colter, and their son, Shooter Jennings with his band Stargunn. Jennings' own recording of "The Dream" ends the album.

The project's first single is "Lonesome, On'ry and Mean," sung by Travis Tritt. It is No. 50 on the Hot Country Singles & Tracks chart this issue.

Other performers include John

Mellencamp, Dwight Yoakam, Hank Williams Jr., Ben Harper, Alison Krauss, Brooks & Dunn and Metallica's James Hetfield. The album also features two duets: Kenny Chesney and Kid Rock collaborate on "Luckenbach, Texas (Back to the Basics of Love)," and Deana Carter



and Sara Evans team for "Mammas Don't Let Your Babies Grow Up to Be Cowbovs.

On Sept. 9, MCA Nashville will finally release its long-delayed "Remembering Patsy Cline." It features Natalie Cole, Norah Jones, Diana Krall, Michelle Branch, Lee Ann Womack, k.d. lang, Terri Clark, Rebecca Lynn Howard, Patty Griffin and newcomer Jessi Alexander, who is signed to MCA.

Martina McBride teams with Take

6 to perform an a cappella version of "Sweet Dreams (Of You)." Amy Grant is backed by Nashville-based Western swing band the Time Jumpers on "Back in Baby's Arms." Grant's track was produced by her husband, Vince Gill.

The artists, who were asked to bring a distinctive personality to Cline's songs, perform the tunes featured on Cline's "12 Greatest Hits" album, which has been on the Billboard Top Country Catalog Albums chart for 15 years. A remastered version of "12 Greatest Hits" will be released at the same time as the tribute album.

Universal South Records is readying a tribute to Country Music Hall of Famers the Louvin Brothers. "Livin,' Lovin,' Losin': Songs of the Louvin Brothers" is due Sept. 30. This all-duets album, produced by Carl Jackson, features some intriguing pairings. They include Marty Stuart and Del McCoury, Joe Nichols and Rhonda Vincent, Rodney Crowell and Emmylou Harris, Gill and Clark, and Pam Tillis and Johnny Cash with the Jordanaires.

Other artists featured on the album include Merle Haggard, Ronnie Dunn, Glen Campbell, Linda Ronstadt, Patty Loveless and Dolly Parton. The first single is James

Taylor and Krauss' "How's the World Treating You."

Parton will get a tribute album of her own with the Oct. 14 release of Sugar Hill Records' "Just Because I'm a Woman: Songs of Dolly Parton." The all-female cast includes Jones, Harris, Melissa Etheridge,

Joan Osborne. Shelby Lynne, Kasey Chambers, Sinéad O'Connor, Allison Moorer, Me'Shell Ndegéocello and Parton herself on the title track.

The ubiquitous

Krauss makes two appearances on the album: She is solo on "9 to 5" and with Shania Twain and Union Station on "Coat of Many Colors."

SIGNINGS: Lyle Lovett joins the artist roster at Nashville-based Lost Highway Records in a co-venture deal with Curb Records. His first album for the label, "My Baby Don't Tolerate," is due Sept. 30. Lovett, who has won four Grammy Awards, has recorded for MCA/Curb since 1986.

Billy Ray Cyrus has signed with Word Records, part of the Warner

Bros. Christian division (see Higher Ground, page 15).

ON THE ROW: Mark Driskill has been promoted to assistant VP of membership at ASCAP in Nashville. He previously was director of busi-





The Opry Trust Fund has committed \$250,000 to the planned Country Music Retirement Center. The CMRC began as a Country Music Assn. initiative in 1994 but has evolved into its own organization dedicated to funding and building a retirement facility for qualified retirees of the country music business.

CBS' "The Early Show" will broadcast the CMA Awards nominations press conference live Aug. 26. CBS' Hannah Storm will report from Nashville.

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AUGUST 9 Billboard® TOP COUNTRY ALBUMS ...

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FEEK	VEEK	AGO	3	Sales data compiled by 💦 Nielsen	N.	KEEK	KEEK	AGO			3
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En.	3	7		IMPRINT & NUMBER/DISTRIBUTING LABEL	1 2 2	F 37	32		20	IMPRINT & NUMBER/DISTRIBUTING LABEL DIAMOND RIO Completely	+
1				NUMBER 1 / HOT SHOT DEBUT 灣 1 Week At Number 1 BRAD PAISLEY Mud On The Tires	1	38	39	\sqcup	20	ARISTA NASHVILLE 67046/RLG (11.98/17.98) TERRI CLARK Pain To Kill	-
				BRAD PAISLEY ARISTA NASHVILLE 50005/RLG (12.98/18.98) Mud On The Tires		30				MERCURY 170325/UMGN (11.98/18.98)	
2	1			BROOKS & DUNN ARISTA NASHVILLE 67070/RIG (12.98/18.98)	1	37	33	33	the .	JESSICA ANDREWS DREAMWORKS 450356/INTERSCOPE (12 98/18 98)	
3	3	3	53	TOBY KEITH &3 Unleashed OREAMWORKS 450254/INTERSCOPE (11.96/18.96)	1	40		TW		CORY MORROW WRITE DN 6000/SMITH MUSIC GROUP (17.96 CD/OVD) [H]	40
4	4	2	W	LONESTAR From There To Here: Greatest Hits	1	41	35	32	70	GEORGE STRAIT The Best Of George Strait; 20th Century Masters The Millennium Collection MCA NASHVILLE 17028001MGN (11.98 CD)	8
5	6	6	160	SHANIA TWAIN MRCURY 170314/UMON (1998 CD) Up!	1	42	37	34	177	WILLIE NELSON LEGACY/COLUMBIA BE740/SDNY MUSIC (25:98 EQ CO) The Essential Willie Neslon	24
6	8	7	868	KENNY CHESNEY ▲ ³ No Shoes, No Shirt, No Problems	1	43	38	35	50	NICKEL CREEK SUGAR HILL 3941 (18.98 CD) This Side	2
7	2	=		BNA 57038/RLG (12.58/16.98) PAT GREEN Wave On Wave	2	44	41	37	E	RODNEY CARRINGTON Nut Sack	14
8	5	1		REPUBLIC 000562/UNIVERSAL SOUTH (10.98/17.98) TRACE ADKINS Greatest Hits Collection, Volume !	1	45	40	38	25	BLAKE SHELTON The Dreamer	2
9	7	5	5-1	CAPITOL 81512 (10.98/18.98) GEORGE STRAIT Honkytonkville	1	46	52	59	10.5	WARNER BROS. 48237/WRN (12.98/18.98) ALISON KRAUSS + UNION STATION ● New Favorite	3
10	11	11	370	MCA NASHVILLE 000114/UMGN (12 98/18:98) RASCAL FLATTS Melt	1	47	44	39	8	ROUNDER 610495 (11.98/17.98) DOLLY PARTON Ultimate Dolly Parton	20
	9	4		LYRIC STREET 185031/HOLLYWOOD (12.98/18.98) BUDDY JEWELL Buddy Jewell	1	48	46	44	16	RCA/BMG HERITAGE 52004/RLG (18:98:CD) SOUNDTRACK Blue Collar Comedy Tour: The Movie	29
		_		COLUMBIA 90131/SONY MUSIC (12.98 EQ/18.98)	ļ <u>'</u>	49	42	42	T A IS	WARNER BROS. 48424/WRN (18.98 CD) TOBY KEITH ▲ ² Pull My Chain	1
		10		TIM MCGRAW Ad The Dancehall Doctors CURB 78745 (12.98/18.98)	2		_			DREAMWORKS 450297/INTERSCOPE (12,98/18/98)	
13)	17	17	114	JO DEE MESSINA CURB 78790 (18 98 CD) Greatest Hits	1	50	47			MCA NASHVILLE 170286/UMGN (12.98/18.98)	1
				\$ GREATEST GAINER \$		51	50	45	M	ROY D. MERCER CAPITOL 38088 (17.98 CO) [H] ROY D. Mercer Hits The Road	-
14)	25	28	38	ALISON KRAUSS + UNION STATION ▲ Live	9	52	56	50	62	EMERSON DRIVE DREAMWORKS 450272/INTERSCOPE (8,98/14,98) [H]	13
15	12	9		WILLIE NELSON & FRIENDS Live And Kickin' LOST HIGHWAY DOGGSJUMGN (1898 CD)	4	53	53	48	H	VARIOUS ARTISTS WARNER SPECIAL PRODUCTS 15828/TIME LIFE (24 98/24 98) Bluegrass Today	48
16	14	12	48	DIXIE CHICKS A ⁶ Home	1	54	45	41	10	JEFF BATES Rainbow Man	14
17	15	14	02	MONUMENT/COLUMBIA 86840"/SONY MUSIC (12 98 EQ/18.98) MARTINA MCBRIDE ▲² Greatest Hits	1	55		1.		THE CHARLIE DANIELS BAND BLUE HAT/AUDIUM 8188/KOCH (13.98 CD) Freedom And Justice For All	55
18	16	13	40	RCA67012/RLG (12.98/18.98) KEITH URBAN ● Golden Road	3	56	48	47	0.0	MARK WILLS MERCURY 1703 37 UMON (11 98/18 98) Greatest Hits	16
19	13	8		CAPITOL 32396 (10.38/18.98) TRACY BYRD The Truth About Men	5	57	55	51		GARY ALLAN MCA NASWILLE 170201/UMGN (11.98/17.98) Alright Guy	4
20	20	19	313	RCA 57073/RLG (11.58/18.59) JOE NICHOLS ● Man With A Memory	9	58	64	64		LARRY THE CABLE GUY Lord, I Apologize	58
21				UNIVERSAL SOUTH 170285 (11.98/17.98) [M] BRIAN MCCOMAS Brian McComas	21	59	54	43	27	ARK 21 810076 118.98 CD) ALABAMA In The Mood: The Love Songs	4
22	18	15		LYRIC STREET 165025/HOLLYWOOD (11.98/18.98) [M]	1	60	43	40		ACA 57052/RLG [18:98:CO) MARTY STUART AND HIS FABULOUS SUPERLATIVES Country Music	40
				DARRYL WORLEY ● DREAMWORKS DOGG-90/INTERSCOPE (112.98/18.98) Have You Forgotten?	<u> </u>	61	58	54		COLUMBIA 87063/SONY MUSIC (9.98 EQ CD) GEORGE JONES The Gospel Collection: George Jones Sings The Greatest Stories Ever Told	1 19
	19	16		JIMMY WAYNE DREAMWORKS 450355/INTERSCOPE (18 98 CD)	7	62	49			BANDITIBNA 67063/RLG (11 98/18:98) PAT GREEN Three Days	-
24				CHRIS LEDOUX Horsepower	24	63	61			REPUBLIC/UNIVERSAL 016018/UMRG (8.98/14.98)	
25	21	20	68	MONTGOMERY GENTRY ● My Town COLUMBIA 86520/SONY MUSIC (11.98 EQ/17.98)	3	E				WARNER BROS 48051/WRN (18.98 CDI [H]	+
26	22	18		DWIGHT YOAKAM AUDIUM 8178/KOCH (1838 CD) Population: Me	8	64	59		(b)	RHONDA VINCENT ROUNDER 610497 (18.98 CD) [M] One Step Ahead	-
27	24	21	41	RANDY TRAVIS WORD-CURE 86236/WARNER BRDS. (11.98/18.98) Rise And Shine	8	65	62		30	VARIOUS ARTISTS ● Totally Country Vol. 2 EPIC/WEA/UNIVERSAURIG 86920/SONY MUSIC (12.99 EQ/17 98)	-
10				PACESETTER :0		66	68	65		CRISTY LANE One Day At A Time: 22 All Time Favorites Vol. I & II	64
28	36		1	EARL SCRUGGS/DOC WATSON/RICKY SKAGGS The Three Pickers	28	67	70	72	7	RICKY SKAGGS & KENTUCKY THUNDER SKAGGS FAMILY/LYRIC STREET 901004/HDLLYW000 (18 98 DD) [M] Live At The Charleston Music Hall	32
29	23	22	2:0	CRAIG MORGAN I Love It	16	68	65	58	18	WILLIE NELSON & FRIENDS Stars & Guitars LOST HIGHWAY 170340/UMGN (18:90:C0)	18
30	31	24	88	BROKEN BOW 77567 (13.98 CD) [H] JOHNNY CASH ● American IV: The Man Comes Around	4	69	57	53	r.L	LINDA RONSTADT The Very Best Of Linda Ronstadt ELEKTRA 76 (09) PHING (17.98 CD)	19
	30		810	AMERICAN 063339°/LOST HIGHWAY (18.98 CD) ALAN JACKSON Drive	1	70	51	-	2	JOE ELY Streets Of Sin	51
		26	2.4	ARISTA NASHVILLE 67039/RLG (12.98/18.98) ELVIS PRESLEY B Elvis: 30 #1 Hits	1	71	72	67	40	DEANA CARTER ARISTA NASHVILLE 67094/RIG [1] 98/18 99)	6
	28			CHRIS CAGLE Chris Cagle	1	72	69	69	Æ	LEANN RIMES ● Twisted Angel	3
				CAPITOL 40516 (11.98/18.98)		73	63	56	6	BILLY RAY CYRUS Time Flies	56
	26		55	FAITH HILL A C WARNER BROS. 48001/WRN 12 98/18 98)	1	74	73	74	76	SMCMG 4114/MADACY (19.98 CD) VARIOUS ARTISTS ● Totally Country	2
	29		24	GEORGE STRAIT ● For The Last Time: Live From The Astrodome MCA NASHVILLE 17/0319/7JM6N [12 98/18 98]	2	75	66	\sqcup	96	BNA 67043/RLG (1/2.98/1/7.98) GEORGE STRAIT ▲ The Road Less Traveled	1
36	34	31	15	TOBY KEITH The Best Of Toby Keith: 20th Century Masters The Millennium Collection MERCURY 170351/UMGN (1298 CD)	5		100			MCA NASHVILLE 170220/UMGN (11.98/18.98)	1

[■] Albums with the greatest sales gains this week. ■ Recording Industry Assn. 01 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 (Platinum). ◆ RIAA certification for net shipment of 10 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Platinum). △ RIAA certification for net shipment of 10 million units (Platinum). △ RIAA certification for net shipment of 10 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Platinum). △ Certification for net shipment of 10 million units (Platinum). △ Certification for net shipment of 10 million units (Platinum). △ Certification for net shipment of 10 million units (Platinum). △ Certification for net shipment of 10 million units (Platinum). △ Certification for net shipment of 10 million units (Platinum). △ Certification for net shipment of 10 million units (Platinum). △ Certification for net shipment of 10 million units (Platinum). △ Certification for net shipment of 10 million units (Platinum). △ Certification for net shipment of 10 million units (Platinum). △ Certification for net shipment of 10 million units (Platinum). △ Certification for net shipment of 10 million units (Platinum). △ Certification for net shipment of 10 million units (Platinum). △ Certification for net shipment of 10 million units (Platinum). △ Certification for net shipment of 10 million units (Platinum). △ Certification for net shipment of 10 million units (Platinum). △ Certification for net shipment of 10 million units (Platinum). △ Certification for net shipment of 10 million units (Platinum). △ Certification for net shipment of 10 million units (Platinum). △ Certification for net shipment of 10 million units (Platinum). △ Certification for net shipment of 10 million units (Platinum). △ Certification for net shipment of 10 million units (Platinum). △ Certification for net shipment o

AUGUST 9 Billboard TOP COUNTRY CATALOG ALBUMS...

IS WEEK	ST WEEK		elsen oundScan	TAL ART WKS	IS WEEK	ST WEEK			TOTAL CHART WKS
置	S	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	2 3	H	Š	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	2.5
		™ NUMBER 1 ™	9 Weeks At Number 1		13	11	HANK WILLIAMS JR. ▲ 4 CURB 77638 (5.98/9.98)	Greatest Hits, Vol. 1	469
1	2	KENNY CHESNEY ▲ 3 BNA 67976/RLG (12.98/18.98).	Greatest Hits	148	14	12	JOHN DENVER MADACY 4750 (5.98/9.98)	The Best Of John Denver	258
2	1	TIM MCGRAW A 3 CURB 77978 (12 98/18 98)	Greatest Hits	140	15	16	SOUNDTRACK ▲ 3 CURB 78703 (11.98/17.98)	Coyote Ugly	155
3	3	SOUNDTRACK Tost Highway/Mercury 170069/UMGN (12.98/19.98)	O Brother, Where Art Thou?	138	16	19	TOBY KEITH ▲ 2 MERCURY 558962/UMGN (11.98/17.98)	Greatest Hits Volume One	243
4	6	RASCAL FLATTS A LYRIC STREET 165011/HOLLYWOOD (11.98/18.98) [H]	Rascal Flatts	164	17	17	WILLIE NELSON A LEGACY/COLUMBIA 64184/SONY MUSIC (5.98 EQ/9 98)	Super Hits	365
5	4	SHANIA TWAIN ◆ 19 MERCURY 536003/UMGN (12.98/18.98)	Come On Over	299	18	15	GARTH BROOKS ◆ 15 CAPITOL 97424 (19.98/26.98)	Double Live	204
6	5	DIXIE CHICKS 12 MONUMENT 68195/SONY MINUC 10 98 EQ/17 981 [H]	Wide Open Spaces	287	19	1	JOHN DENVER EMI-CAPITOL SPECIAL MARKETS 19953 (7.98 CD)	Ten Best Series: The Best Of John Denver	1
7	7	BROOKS & DUNN A 3 ARISTA NASHVILLE 18652/FLG (12.98/18.98)	The Greatest Hits Collection	306	20	20	TIM MCGRAW 4 CURB 78711 (12.98/18.98)	Set This Circus Down	117
8	9	JOHNNY CASH ▲ LEGACY/COLUMBIA 597.99/SONY MUSIC (7 98 EQ/11.98)	16 Biggest Hits	225	21	18	BRAD PAISLEY ▲ ARISTA NASHVILLE 67008/RLG [11.98/18.98]	Part II	113
9	8	DIXIE CHICKS TO MONUMENT 69678/SONY MUSIC (12.98 EQ/18.98)	Fly	204	22	21	TIM MCGRAW 4 CURB 77886 (7 98/11.98)	Everywhere	255
10	14	PATSY CLINE A 9 MCA NASHVILLE 320012/UMGN (6.98/11.98)	12 Greatest Hits	791	23	22	TIM MCGRAW A 2 CURB 77800 (7 98/11.98)	All I Want	150
11	13	ALAN JACKSON A ARISTA NASHVILLE 18801/RLG (12.98/18.98)	The Greatest Hits Collection	405	24	23	HANK WILLIAMS MERCURY 536029/UMGN (11.98/17.98)	20 Of Hank Williams Greatest Hits	123
12	10	WILLIE NELSON LEGACY/COLUMBIA 69322/SONY MUSIC (7.98 EQ/11.98)	16 Biggest Hits	255	25	25	GEORGE JONES • LEGACY/EPIC 69319/SONY MUSIC (7.98 EQ/11.98)	16 Biggest Hits	131

■Allums with the greatest sales spains this week. Catalog allums are 2-year-old titles that have fallen below. No. 100 on The Billhoard 2000 or reissues of older allums. Total Charm Weeks column reflects combined weeks title has a page and on Top Country Albums and 100 pr. Rep. Rep. Catalog allums are 100 pr. Rep. Catalog allums. Rep. Catalog allums are 2-year-old titles that have falled below to 100 million units (Diamond. Numeral following Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond. Numeral following Platinum or Diamond symbol indicates allums multi-platinum level. For nove, the quality of the number of discs and very fall indicates and very fall indicates and the number of discs and very fall indicates
BILLBOARD AUGUST 9, 2003

AUGUST 9 BIllboard HOT COUNTRY SINGLES & TRACKS

Part	UN	_	0		Airplay monitored by \$\ \ Nielsen			× (0			
	WEE	T WEE	KS. AG	KS OF	Broadcast Data	Y	WEE	TWEE	(S. AG	0 SE	TIT) F	PEAK
	E S	LAS	2 W	WE		PEAN	THE SHE	LAS	2	3		PEA
	72				NUMBER 1 YE 1 Week At Number 1		31	33 3	37	8	HONESTY (WRITE ME A LIST) THEWITTH ATKINS (D KENT.P.CLEMENTS) CURB ALBUM CUT	31
	1	2	6	8		1	32	34 :	34	•		32
	2	1	2	17		1	33	31 3	30	14		28
S S S S S S DEER FOR NY HORSES Toly Kindh Daw Wide Wife between Value 1 20 37 4 TENNESSEE SERVER RIV. Convergence of the Service of the Servic	3	6	7	12	NO SHOES, NO SHIRT, NO PROBLEMS NWILSON,B.CANNON,K.CHESNEY (C.BEATHARD) BNA ALBUM CUT BNA ALBUM CUT	3	34	36	40	5		34
	4	3	4	21		3	35	35	38	12		35
Section Sect	5	5	3	30		1	36	37	43	5		36
	6	4	1	22	MY FRONT PORCH LOOKING IN D.HUFF (IR.MCDONALD,F.MYERS.D. PFRIMMER) BNA ALBUM CUT BNA ALBUM CUT	1	37	38 4	42		CAN YOU HEAR ME WHEN'I TALK TO YOU? C DOWNS (J HARNEN,R MANWILLER) Ashley Gearing LYRIC STREET 164075	37
	7	7	9	18	FOREVER AND FOR ALWAYS RJ LANGE (S.TWAIN.R.J.LANGE) MERCURY ALBUM CUT	7	38	44 -		2		38
10 10 10 10 10 10 10 10	8	9	12	18		8	39	45 5	59	8		39
	9	11	15	111		9	40	39 4	41	ii		39
2	10	10	11	23		10	41	46	19	8		41
CAMPAGE A STATES CAMPAGE A S	11	12	14	22		11	42	47 !	52	8	I CAN'T TAKE YOU ANYWHERE Scotty Emerick With Toby Keith S J STRDUO_T.KEITH (S.EMERICK.T.KEITH) DREAMWORKS ALBUM CUT	42
14 14 15 16 WHAT THE WORLD MEEDS SATURD CHIMS AND CHILD STATUS CHIMS AND CHILD STATUS CHIMS AND CHILD STATUS CHIMS AND CHILD STATUS CHIMS AND CHIRD AND CHILD STATUS CHIMS AND CHIRD AN	12	8	5	27		3	43	52	58		AND THE CROWD GOES WILD CLINDSEYM WILLS (J. STEELE,C WISEMAN) MERCURY ALBUM CUT	43
Second Continue Second Co	13	15	18	12	HELP POUR OUT THE RAIN (LACEY'S SONG) C.BLACK (B JEWELL) Buddy Jewell ♀ C.BLACK (B JEWELL) C. D. COLUMBIA 79885	13	44	42	47	5	IF THERE AIN'T THERE OUGHTA' BE Marty Stuart And His Fabulous Superlatives ♀ COLUMBIA ALBUM CUT	42
MANAGEMENT PROBLEM MANAGEMENT PROBLEM PROBLEM MANAGEMENT PROBLEM PROBLEM MANAGEMENT PROBLEM PROBLE	14	14	16	14		14	45	41	46	5		41
Section Comment Comm	15	18	22	8		15	46	48	48	8		46
S S S S S S S S S S	16	17	21	16		16	47	51 5	55		WHAT A SHAME E.GORDYJRJ.NIEBANK (D.FRASIER.T.DAMPHIER.H.BUTLERI) REDECCA Lynn Howard MCA NASHVILLE ALBUM CUT	47
SPEED SPEED SPEED SOUNDS SPEED SPEE	17	16	19	24		16	48	49	50	7		48
B B B B B B B B B B	18	21	23	T.		18					\$J€ HOT SHOT DEBUT \$J€	
ERDWAN (CHARRINGTON, TAMARTIN, TANICHOLS) SERVING CHARRINGTON, TAMARTIN, TANICHOLS SERVING CHARRINGTON, TAMARTIN, TAMARTIN, TAMARTIN, TAMARTIN, TAMARTIN, TAMARTIN, TAMARTIN, TAMARTIN, TAMARTIN, T	19	13	8	33		5	49	NEW	1			49
MANIGHT MULLIAMS.RASCAL FLATTS (GLEVOX.N THRASHER.WMOBLEY) Rascal Flatts 22 25 50 51 1 CAN ONLY IMAGINE 1 CAN ONLY IMAG	20	22	24	15		20	50	MEN	1	1		50
M.BRIGHTM WILLIAMS,RASCAL FLATTS (G LEVOX.N THRASHER.WMOBLEY) WAVE ON WAVE DIMORRIST BROWN (B SERVEY AND RULD WAVE DIMORRIST BROWN (B SERVEY AND RULD WAVE DIMORRIST BROWN) (B SERVEY BROWN) (B	21	23	25	7		21	51	53		2	HALF A HEART TATTOO JHANSON,G.DROMAN (JHANSON,M.PHEENEYA J.MASTERS) GAPITOL ALBUM CUT	51
24 25 26 15 WALK A LITTLE STRAIGHTER CCHAMBERLAIN (B.CURRINGTON.C.CHAMBERLAIN.C.BEATHARD) 25 28 27 19 ONLY GOD (COULD STOP ME LOVING YOU) 26 27 32 LOVING STRAIT (B.LANGE) 27 32 LOVING STRAIT (B.LANGE) 28 27 31 13 TELL ME SOMETHING BAD ABOUT TULSA 28 29 31 13 DAYS LIKE THIS 29 31 13 DAYS LIKE THIS CLINDSEY (R.PROCTOR.O. BLACKMAN) REPUBLIC ALBUM CUT/UNIVERSAL SOUTH REPUBLIC ALBUM CUT/UNIVERSAL SOUTH BIBLY CUrrington © 24 2 59 56 PRAY FOR THE FISH K.LEHNING (P.MODR.C. MMRPH.R.SCOTT) WORD-CURB ALBUM CUT/WARNER BROS CHRISTIAN BIBLY Currington © 24 2 59 56 PRAY FOR THE FISH K.LEHNING (P.MODR.C. MMRPH.R.SCOTT) WORD-CURB ALBUM CUT/WARNER BROS CHRISTIAN BIBLY Currington © 24 2 59 56 PRAY FOR THE FISH K.LEHNING (P.MODR.C. MMRPH.R.SCOTT) WORD-CURB ALBUM CUT/WARNER BROS CHRISTIAN BIBLY Currington © 24 2 59 56 PRAY FOR THE FISH K.LEHNING (P.MODR.C. MMRPH.R.SCOTT) WORD-CURB ALBUM CUT/WARNER BROS CHRISTIAN BIBLY Currington © 24 2 59 56 PRAY FOR THE FISH K.LEHNING (P.MODR.C. MMRPH.R.SCOTT) WORD-CURB ALBUM CUT/WARNER BROS CHRISTIAN BIBLY Currington © 24 2 59 56 PRAY FOR THE FISH K.LEHNING (P.MODR.C. MMRPH.R.SCOTT) WORD-CURB ALBUM CUT/WARNER BROS CHRISTIAN BIBLY Currington © 24 2 59 56 PRAY FOR THE FISH K.LEHNING (P.MODR.C. MMRPH.R.SCOTT) WORD-CURB ALBUM CUT/WARNER BROS CHRISTIAN BIBLY Currington © 24 2 59 56 PRAY FOR THE FISH K.LEHNING (P.MODR.C. MMRPH.R.SCOTT) WORD-CURB ALBUM CUT/WARNER BROS CHRISTIAN BROWN, G. STRAIT (R.LAME) DWIGH YOUR CHARLES (P.M. MRPH.R.SCOTT) BNA ALBUM CUT THE LATE GREAT GOLDEN STATE COWBOYS LIKE US TERMOWN, G. STRAIT (R.LAME) BOAYS LIKE THIS CLINDSEY (R.PROCTOR.O. BLACKMAN) Sawyer Brown LYRIC STREET ALBUM CUT	22	26	33	3		22	52	50 !	51	9		50
LEHNING IPMODRE.O MURPH.R SCOTT) WORD-CURB ALBUM CUT/WARNER BROS CHRISTIAN ONLY GOD (COULD STOP ME LOVING YOU) Emerson Drive O DREAMWORKS 450788 DRINKIN' BONE B. J.WALKER JR., I.BYRD IC. BEATHARD, K. PHILLIPS) Tracy Byrd B. J.WALKER JR., I.BYRD IC. BEATHARD, K. PHILLIPS) TRACH BYRD B. J.WALKER JR., I.BYRD IC. BEATHARD, K. PHILLIPS) THE LATE GREAT GOLDEN STATE PANDERSON (M. STINSON) LOVIN' ALL NIGHT E.GOROY, JR. (R. CROWELL) TELL ME SOMETHING BAD ABOUT TULSA George Strait T. BRIDWING. STRAIT (R. LANE) DAYS LIKE THIS Rachel Proctor BNA ALBUM CUT Sawyer Brown LYRIC STREET ALBUM CUT Sawyer Brown LYRIC STREET ALBUM CUT	23	24	28	11	WAVE ON WAVE D.MORRIS.T.BROWN (P.GREEN, O. NEUHAUSER, J. POLLARO) REPUBLIC ALBUM CUT/UNIVERSAL SOUTH	23	53	43	36	12	I'M JUST A GIRL O.CARTER_O.HUFF (D.CARTER_B.MANN) ARISTA NASHVILLE ALBUM CUT	35
26 27 32 LOVIN' ALL NIGHT E.GOROYJR (R.CROWELL) 27 20 13 18 TELL ME SOMETHING BAD ABOUT TULSA T.BROWN,G.STRAIT (R.LANE) 28 29 31 13 DAYS LIKE THIS CLINDSEY (R.PROCTORO, BLACKMAN) 28 29 31 13 DAYS LIKE THIS CLINDSEY (R.PROCTORO, BLACKMAN) 29 14 B.J.WALKERJR, I.BYRD (C.BEATHARD,K.K.PHILLIPS) RCA ALBUM CUT B.J.WALKERJR, I.BYRD (C.BEATHARD,K.K.PHILLIPS) RCA ALBUM CUT THE LATE GREAT GOLDEN STATE PANDERSON (M.STINSON) COWBOYS LIKE US T.BROWN,G.STRAIT (R.LANE) T.BROWN,G.STRAIT (R.LANE) T.BROWN,G.STRAIT (R.LANE) COWBOYS LIKE US T.BROWN,G.STRAIT (R.LANE) T.BROWN	24	25	26	15	WALK A LITTLE STRAIGHTER C.CHAMBERLAIN (B.CURRINGTON.C.CHAMBERLAIN.C.BEATHARD) Billy Currington → MERCURY 000972	24	53	59	56	1		54
27 20 13 18 TELL ME SOMETHING BAD ABOUT TULSA TERDWING STRAIT (R LANE) 28 29 31 13 DAYS LIKE THIS CLINDSEY (R PROCTORO, BLACKMAN) EGORGY STRAIT GEORGE Strait THE COMBOYS LIKE US TERDWING STRAIT (R LANE) COWBOYS LIKE US TERDWING STRAIT (R LANE) COWBOYS LIKE US TERDWING STRAIT (R LANE) COWBOYS LIKE US TERDWING STRAIT (A SMITH B OIPIERO) Sawyer Brown LIYRIC STREET ALBUM CUT	25	28	27	19		25	55	MX		E15		55
1.BROWN.G. STRAIT (A LAME) DAYS LIKE THIS CLINDSEY (R-PROCTORO, BLACKMAN) Rachel Proctor BNA ALBUM CUT 28 55 55 — I'LL BE AROUND M.A MILLER IC WISEMAN, TNICHOLS) Sawyer Brown LYRIC STREET ALBUM CUT	26	27	32	2		26	56	57		2		56
C.LINDSEY (R.PROCTOR.O.BLACKMAN) BNA ALBUM CUT M.A. MILLER (C.WISEMAN,T.NICHOLS) LYRIC STREET ALBUM CUT	27	20	13	18		11	57	les v		ij		57
20 20 20 SMALLED DIECES Ducty Droke	28	29	31	13		28	58	55				55
29 30 29 14 I CAN'T BE YOUR FRIEND Rushlow J. BALDING, C DINAPOLI, TRUSHLOW (R CLAWSON, B CRISLER) Rushlow LYRIC STREET ALBUM CUT 29 59 NEW 59 NEW 59 NEW B. CRAIN, C. SCHLEICHER, PWORLEY (D ORAKE, K. PHILLIPS, R. HARBIN) WARNER BRIDS. ALBUM CUT/WRN	29	30	29	14	I CAN'T BE YOUR FRIEND J.BALDING,C DINAPOLITRUSHLOW (R CLAWSON,B CRISLER) LYRIC STREET ALBUM CUT	29	59	NEV	,		SMALLER PIECES B.CRAIN.C.S.CHLEICHER.P.WORLEY (O ORAKE,K.K.PHILLIPS.R.HARBIN) WARNER BROS. ALBUM CUTAWRN	59
30 32 35 CHICKS DIG IT CAGGER WRIGHT (C CAGGER COWE) Chris Cagle CAPITOL ALBUM CUT CAPITOL CAPITO	30	32	35	7	CHICKS DIG IT CAGLER WRIGHT (C CAGLE,C.CROWE) CAPITOL ALBUM CUT	30	60	54 !	54			54

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. 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 and audience. Titles below the top 20 are removed from the chart after 20 weeks. So Videoclip availability. Catalog number is for CD Single, or Vinyl Single if CD Single is unavailable. CD Single available. CD

20	003		ALBUMS
THIS WEEK	LAST WEEK		Sales data compiled by Nielsen SoundScan Title
1	1		部 NUMBER 1 部 38 Weeks At Number 1 ALISON KRAUSS + UNION STATION A ROUNDER 610515 Live
2	2	1	EARL SCRUGGS/DOC WATSON/RICKY SKAGGS ROUNDER 610526 The Three Pickers
3	3		NICKEL CREEK SUGAR HILL 3941 This Side
4	4		ALISON KRAUSS + UNION STATION • RDUNDER 6:10495 New Favorite
5	5		VARIOUS ARTISTS WARNER SPECIAL PRODUCTS 15828/TIME LIFE Bluegrass Today
6	6		RHONDA VINCENT ROUNDER 610497 [H] One Step Ahead
7	7		RICKY SKAGGS & KENTUCKY THUNDER SKAGGS FAMILY/LYRIC STREET 901004/HOLLYWOOD [#] Live At The Charleston Music Half
8	9		VARIOUS ARTISTS MADACY CHRISTIAN 3241/MADACY Best Of Bluegrass Gospel
9	8	1	THE APPALACHIAN PICKERS K-TEL 3063 Old Timey Gospel
10	15	134	THE NITTY GRITTY DIRT BAND CAPITOL 40177 WIll The Circle Be Unbroken, Volume III
11	11	d	YONDER MOUNTAIN STRING BAND & BENNY GALLOWAY FROM PAD 0103 Old Hands
12	12		VARIOUS ARTISTS UNIVERSAL SPECIAL PRODUCTS 18701/TIME LIFE Time-Life's Treasury Of Bluegrass
13	14	3	DAVID GRISMAN ACQUISTIC DISC 53 Life Of Sorrow
14	13	-	VARIOUS ARTISTS WALTRISNEY SRORS O Mickey, Where Art Thou? The Voices Of Bluegrass Sing The Best Of Disney

DOLLY PARTON BLUE EYE 3946 SUGAR HILL

AUGUST 9 Billboard BING FOUNT

	_			CONTRACTOR OF STREET
THIS WEEK	LAST WEEK	(S. ON	Sales data compiled by \$\frac{\fir}{\frac{\frac{\frac{\frac{\frac{\frac{\frac{\frac{\frac{\frac{\fir}{\frac{\fir}}}{\frac{\frac{\frac{\frac{\frac{\frac{\fir\f{\frac{\f	
置	Ž	2	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	Artist
			※営៖ NUMBER 1 ※営制	35 Weeks At Number 1
1	1		PICTURE ● UNIVERSAL SOUTH 172274 Kid Ro	ock Featuring Allison Moorer
2	3		WHAT WAS ! THINKIN' CAPITOL 77963	Dierks Bentley
3	2	8	HELP POUR OUT THE RAIN (LACEY'S SONG) COLUMBIA 79885/SONY MUSIC	Buddy Jewell
4	5	1/2	STAY GONE DREAMWORKS 000345/INTERSCOPE	Jimmy Wayne
5	6		CAN YOU HEAR ME WHEN I TALK TO YOU? LYRIC STREET 164075/HOLLYWOOD	Ashley Gearing
6	4	4	CARRY THE FLAG SLR 0006	Dean Justin
7	10		BROKENHEARTSVILLE UNIVERSAL SOUTH 000782	Joe Nichols
8	8	20	SPEED COLUMBIA 79864/SONY MUSIC	Montgomery Gentry
9	9	7	YOU'RE STILL HERE WARNER BROS. 16647/WRN	Faith Hill
10	7	2/4	LANDSLIDE MONUMENT/COLUMBIA 79857/SDNY MUSIC	Dixie Chicks

Records with the greatest sales gains this week. Recording Industry Assn. 0f America (RIAA) certification for net shipment of 500,000 album units (Gold). A RIAA certification for net shipment of 1 million units (Platinum), with multimillion titles indicated by a numeral following the symbol. [H] indicates past or present Heatseeker title. © 2003, VNU Business Media, Inc., and Nielsen SoundScan, Inc. All rights reserved.

Halos & Horns

ALBUMS

Edited by Michael Paoletta

POP

► SOUNDTRACK Masked and Anonymous PRODUCERS: various Columbia/Sony Music Soundtrax 90536 RELEASE DATE: July 22

Director Larry Charles' new film, which stars Bob Dylan as (what else?) an enigmatic rock singer, hasn't been wowing the critics. But the sound-track album, which includes newly recorded Dylan performances and an often zany batch of covers, is a feast for the maestro's fans. Dylan offers slamming rerecordings of "Down in the Flood" and "Cold Irons Bound," a loose-jointed take on "Dixie" and the folk chestnut "Diamond Joe." The loony highlight of the collection is an Italian rap version of "Like a Rolling Stone" by Articolo 31—complete with a sample of the original; tracks by Sertab, Francesco De Gregori, the Magokoro Brothers and Sophie Zelmani add to the international flavor. Strong cuts by Los Lobos, the Grateful Dead, Jerry Garcia, Shirley Caesar and the Dixie Hummingbirds round out an eccentric stroll through Dylan's back pages.—CM

★ SPARKS Lil' Beethoven PRODUCERS: Ron Mael, Russell Mael Palm 2126 RELEASE DATE: July 8

The brothers Mael-Ron (he of the dazzling orchestral maneuvers) and Russell (he of the stylish operatic vocals)-who record as Sparks, have been creating musical magic for three decades. On this, their 19th album, the Los Angeles natives (and progenitors of today's electronic scene) reunite with Palm Records founder Chris Blackwell, who, many will surely recall, signed the duo to Island Records in the early '70s. Throughout its career, Sparks has created some of the most clever and theatrical pop music; this tradition continues here. In fact, "Lil' Beethoven" is the best soundtrack to a film that does not exist. Songs like "The Rhythm Thief," "What Are All These Bands So Angry About?," "Your Call's Very Important to Us. Please Hold" and "Ugly Guys With Beautiful Girls" conjure up such strong visual images that a Hollywood production à la "Chicago" seems inevitable.—MP

★ PETE DROGE Skywatching PRODUCER: Pete Droge Puzzle Tree/United Musicians PZL-006 RELEASE DATE: July 15

The mainstream got its first taste of Seattle-based singer/songwriter Pete Droge in 1994, when the infectious "If You Don't Love Me (I'll Kill Myself)" appeared in the movie "Dumb and Dumber." Those who have followed him ever since should love "Skywatching," his fourth set. In the can for some two years as he

E



CELIA CRUZ Regalo del Alma PRODUCERS: Sergio George, Oscar Gómez Sony Discos TRK 70620

records an uptempo, salsa album. And yet, Celia Cruz's posthumously released set, "Regalo del Alma," sounds more alive than most material by artists a third her age. With contemporary, highly personalized repertoire, arrangements that veer from classic to edgy and vibrant delivery, the quality of "Regalo" transcends the circumstances of its recording. Never a nostalgia act. Cruz thrived by being in the vanguard. The album has plenty of traditional son but opens with "Ella Tiene Fuego," a rap/tropical track featuring El General. There's a salsa version of the classic "Ay, Pena, Penita," a duet with Lolita, and the single "Ríe y Llora" is a pop-laced cha-cha-cha with electric guitar. The finale is a Spanish version of "I Will Survive." Without a single overdub, it's a stark and moving reminder of the power of this

RELEASE DATE: July 29 A 77-year-old with terminal cancer

woman and her voice.-LC

searched for management and then formed the Thorns with Shawn Mullins and Matthew Sweet, "Skywatching" is arguably the slackvoiced. Petty-esque Droge's most thoroughly fulfilling set. A beautifulsounding record, "Skywatching" is often lyrically sweet ("Train Love to Stay") and at times funny and poppy ("All Lit Up"). Droge has said that he was tiring of the solo artist routine before joining the Thorns. It's ironic, considering that he seems to have hit his stride here. A surprise that's oh so easy to love.—WO

MARK EITZEL The Ugly American PRODUCER: Manolis Famellos Thirsty Ear 57135 RELEASE DATE: July 22

Last year, high priest of melodic misery Mark Eitzel traveled to Athens and hooked up with a local group of bar entertainers for this unusual project. Eitzel revisits various tunes from the American Music Club catalog and his own solo projects in some unique musical formats; he also debuts two new numbers. The 10 Greek players add unusual textures, deploying violin, viola, tzouras, bouzouki, Cretan

60-piece Melbourne Symphony Orchestra-each member in the band's signature face makeup designs—is great fun, especially for longtime Kiss fans. Yet, surveying this two-disc album (divided into thirds: a regular set, an acoustic set with a string ensemble and a set with the full orchestra), it's clear that the experience didn't translate as well to disc. The band often drowns out the

KISS

Alive IV

PRODUCER: Mark Opitz

RELEASE DATE: July 22

Kiss/Sanctuary 0676-84624

Seeing a video of Kiss backed by the



orchestra, whose contributions are rarely memorable; it shines most brightly on the unplugged take of "Sure Know Something" and the cleverly embellished "God of Thunder." And while Paul Stanley impresses throughout vocally, fellow frontman Gene Simmons has clearly lost some of his range. That said, most of Kiss' devoted fans will nonetheless eat this up. The fence-sitters among them would be wise to wait for the DVD arriving in September.—**WO**

lyra and pipes. The instrumentation heightens the profound melancholia of Eitzel's self-flagellating compositions. "Western Sky," "Last Harbor" and "Love's Humming" receive especially breathtaking readings, while the reed-dominated "Here They Roll Down" sounds like nothing so much as a collaboration with the Master Musicians of Joujouka. Steeped in pain, Eitzel's music is an acquired taste, but this deep-blue Mediterranean detour should thrill long-terms.—CM

R&B/HIP-HOP

lce Cream PRODUCERS: various DreamWorks 50332 RELEASE DATE: July 29

The sister duo of Kim and Kandy Johnson, who record as JS, follow in a long tradition of siblings-in-song with their DreamWorks debut. With manager/mentors R. Kelly and R&B legend Ronald "Mr. Biggs" Isley also executive-producing the set, JS definitely has the right team in its corner. The group's lead single—the

title track—proves just that. Written and produced by Kelly, "Ice Cream" is a deliciously sexy and seductive midtempo jaunt that should make their mentors proud. Ironically, the duo's sound is a bit reminiscent of earlier R. Kelly protégés Changing Faces. Isley also puts his stamp on the set as a featured artist on "Handle Your Business." Other highlights include "Sister," "Love Angel" and "Bye-Bye."—**RH**

WYNONNA

Curb 78811

PRODUCERS: various

RELEASE DATE: Aug. 5

What the World Needs Now Is Love

Few voices in country music possess

the passion and pistol-packing power

of Wynonna Judd-and if ever there

were a time the format needed a hero-

ic womanly return, this would be D-

Day. As with past efforts, Wy remains

enough of a renegade to break beyond Nashville's boundaries, texturing

"What the World Needs Now Is Love"

with an intrepid vocal and instrumen-

banjo-picking title track, an anthemic

country radio. Beyond, it's impossible to

find a track among the 14 not worthy of

praise, whether it's the loose, hook-sod-

den "It All Comes Down to Love," the

raucous "(No One's Gonna) Break Me

Down" or the nostalgic "Flies on the

Butter" (featuring mom Naomi). Still,

nothing beats Wynonna painting the

worthy "Heaven Help Me" is one of

her great moments. Start to finish,

sky with a crafty ballad-and the diva-

"World" is among the finest albums of

the year. God love you, Wynonna.—

tal palette. Leading the list is the

ode to optimism and a top 15 hit at

COUNTRY

CHRIS LeDOUX Horsepower PRODUCERS: Mac McAnally, Alan Schulman Capitol 90183 RELEASE DATE: July 22

Chris LeDoux has hung in like a rusty fish hook, forging ahead on his unlikely post-rodeo career through sheer force of will and all the energy of the bucking broncos he once rode. As a vocalist, no one will ever confuse LeDoux with George Jones, but he does possess a certain wry way with song and attitude to burn. Cue up the Southern-rockish "All Wound Up" and Zydeco-inflected "Pass My Hat" for

proof. Homespun cowboy ballads like the heroic "One Less Tornado" and "A Cowboy Was Born," along with the panoramic "The Buffalo Grass," actually work very well in a "saddle-up" kind of way. The string-laden, earnestly delivered "Between the Rainbow and the Rain" effectively treads into Garth Brooks territory. LeDoux has sold a horse trailer full of records to an extremely loval fan base. "Horsepower" will make those fans quite happy.—RW

REGGAE

BURNING SPEAR Freeman PRODUCERS: not listed **Burning Music Productions BPFM001** RELEASE DATE: July 1

While most of his peers have either passed away or simply resigned themselves to playing nostalgia-packed live shows, at 58, Burning Spear seems to be emerging as the most resilient, relevant and deserving torchbearer of roots reggae. "Freeman" explains why. A thoroughly satisfying roots set, it finds Spear (born Winston Rodney) typically spirited and inspired on such tracks as the horn-laden title cut, the swaying, metal-guitar-laden "Rock and Roll" and the breezy "Loved for Who I Am." A slew of its lyrics make veiled references to his many battles with various record labels over royalties and master ownership, among other things. Even the title of the disc is such a reference: "Freeman" is his first studio set issued on his own label, Burning Music Productions. While Spear's career has always been overshadowed by the likes of Bob Marley and Peter Tosh, with strong albums like "Freeman," he continues to do something they never got a chance to do: grow old gracefully while bolstering his legend at the same time. - WO

<u>JAZZ</u>

★ KURT ELLING Man in the Air PRODUCERS: Kurt Elling, Laurence Hobgood, Bill Traut

Blue Note 7243 5 80834 RELEASE DATE: July 22

Kurt Elling is one of the truly innovative vocalists in mainstream jazz today, "Man in the Air" showcases one of Elling's most distinctive talents, that of setting lyrics to jazz instrumental solos. Ten of the 12 songs feature lyrics written by Elling, and a good deal of this material is very impressive. The opening track on the album, "Minuano," is one of the strongest offerings. The tune is a Pat Metheny original. Elling adds adroitly phrased, wonderfully imaginative lyrics, and he is supported by equally well-phrased solos from Brad Wheeler (soprano sax) and longtime collaborator Laurence Hobgood (piano). Elling's most challenging outing on the record is his take on Coltrane's Resolution." The song requires all of Elling's vocal control and power. He rises to the task, laying down a remarkable performance.—PVV (Continued on page 60)

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GONTRIBUTORS: Bradley Bambarger, Leila Cobo, John Diliberto, Gordon Ely, Deborah Evans Price, Rashaun Hall, Chris Morris, Wes Orshoski, Michael Paoletta, Chuck Taylor, Philip van Vleck, Ray Waddell.

ESSENTIALS: Releases deemed by the review editors to deserve special attention on the basis of musical merit and/or Billboard chart potential. VITAL REISSUES: Rereleased albums of special artistic, archival and commercial interest, and outstanding collections of works by one or

more artists. PICKS (>): New releases predicted to hit the top half of the chart in the corresponding format. CRITICS' CHOICES (*): New releases, regardless of chart potential, highly recommended because of their musical merit. All albums commercially available in the U.S. are eligible. Send album review copies to Michael Paoletta and singles review copies to ChuckTaylor (Billiboard, 770 Broadway, 6th floor, NewYork, N.Y. 10003) or to the writers in the appropriate bureaus

BILLBOARD AUGUST 9, 2003 www.billboard.com www.americanradiohistory.com (Continued from page 59)

GOSPEL

▶ PERCY BADY The Percy Bady Experience PRODUCERS: Percy Bady, Warren Campbell, Gospo Centric 7 575170054 **RELEASE DATE: July 22**

One of gospel's most influential producers of the past two decades steps forward with his first solo artist offering; the results are stunning. As principal producer, keyboardist, arranger and writer/co-writer of the album's 10 songs, Bady delivers a work that is uniquely his own. He displays a vocal presence that is both endearing and commanding and delivers material that is delightfully diverse and unpredictable. "You Oughta Been There" is funk with smooth gospel quartet vocals, "Gone but Not Forgotten" is a heart-rending ballad and "It Was Love" is a delectable slice of hooky pop/R&B. This is one "experience" that is a pleasure from start to finish. - GE

CHRISTIAN

★ ACROSS THE SKY Across the Sky PRODUCERS: Jim Cooper, Kenny Lamb, Jeremy Bose, Peter Kipley Word/Curb/Warner Bros. WD2-886261 **RELEASE DATE: July 8**

Across the Sky bows with this lively set of pop/rock tunes marked by engaging vocals and infectious melodies. The duo, Ben Kolarcik and Justin Unger, met in the Word Records office while pursuing solo careers. Combining their respective talents has resulted in a potent disc that mixes spiritually nour ishing fare ("Found by You") with straight-ahead pop ("Everywhere She Goes"). Among the other highlights are the poignant ballad "Broken World, the musically effervescent "Give It All Away" and the affecting "Do You Dream of Me?," penned by Michael W. Smith, Beverly Darnall and Amy Grant. Both mainstream and Christian audiences should appreciate this duo's combination of upbeat pop/rock and substantive lyrics.—DEP

CLASSICAL

★ DERUSSY: Mélodies Sandrine Piau, soprano: Jos van Immerseel, piano PRODUCER: Jean-Pierre Loisil Naïve V 4932

RELEASE DATE: July 15 This album of Debussy mélodies, or songs, has several things going for it. Foremost is young French soprano Sandrine Piau's bright, bewitching voice and winningly native way with the poems of Verlaine and Mallarmé that the composer used for his cutting-edge songwriting; her stylishly piquant diction adds much to the enjoyment of this great music. Then there is accompanist Jos van Immerseel's period instrument: an 1897 Erard piano, which has a subtle, silvery tone, one that is very well-captured here. Debussy's songs are an intoxicating brew and addictive, too. A music lover could hardly do better than to enter his world with this lovely disc. With this release plus sev-

eral more new and reissued titles, the French label group Naïve inaugurates a fresh distribution relationship for the U.S. with Naxos of America. - BB

NEW AGE

LONGHOUSE A Warrior's Journey PRODUCER: Brandon Friesen Natural Vision 135 **RELEASE DATE: July 8**

Producer Brandon Friesen and composer J. Creasey have put together an elaborately produced concept album centered on Native American music that recalls Jaz Coleman's Maoribased Oceania project. Longhouse takes a chilled-out dance approach, using Native chants, flutes and drums and mixing them with synthesized atmospheres and rhythms. The overall effect hovers between powwow trance and electronica grooves. Although many of the voices are sampled from Native American artists on Canada's Arbor label, there are no musician credits or sources listed, giving the album a slightly unmoored feeling. Who is that haunting female singer on "Maiden Vision"? And where does that glorious choir, recalling Adiemus, come from on the anthemic "Voices of the Dawn"? Longhouse disregards these musicological queries in favor of a New Age-doused lyricism and slick production that is sure to draw listeners into its mythological world.—JD

VITAL REISSUES

JIMMY CLIFF Anthology

PRODUCERS: Dana G. Smart, Mike Ragogna Hip-O/Island/A&M 314 556 766 **RELEASE DATE: July 1**

Pretty much everything Jimmy Cliff fans could want and/or expect to see on a two-disc retrospective of the reggae trailblazer's work is here. From such early-'60s ska singles as "Miss Jamaica" to the many classic tracks from his 1969 self-titled set ("Time Will Tell," "Vietnam") to his 1993 hit cover of "I Can See Clearly Now" from the "Cool Runnings" soundtrack, "Anthology" is easily the best-sounding, most comprehensive and nicely packaged Cliff collection on the U.S. market. At two discs and including a slew of remastered recordings, it easily bests previous anthologies issued by Island and Sony, That said, because so little of Cliff's more recent work holds up to his earlier. "The Harder They Come"-era output, the quality of the first disc in this best-of dwarfs that of the second, which sees Cliff flirting with the mainstream. Nevertheless, Universal's catalog department deserves respect for delivering the best Cliff retrospective U.S. consumers have seen yet.—WO

Billboard.com

Also reviewed online this week:

- Killing Joke, "The Unperverted Pantomime" (Pilot)
- Los Lonely Boys, "Los Lonely Boys" (Or Music)
- Terence Blanchard, "Bounce" (Blue Note)

SINGLES

Edited by Chuck Taylor

P₀P

► BECKY BAELING Heaven Is a Place on Earth (4:08) PRODUCER: Tony Moran WRITERS: R.W. Nowels, E. Shipley PUBLISHERS: EMI Virgin/Shipwreck Universal B0000468 (CD promo) While it would be easy enough to dismiss a high-energy cover of Belinda Carlisle's "Heaven Is a Place on Earth," the powerhouse vocals of dance/pop ingenue Becky Baeling truly take this evergreen song to new heights. In much the way that the similar "Heaven" from DJ Sammy became a surprise radio smash last year, this carefree, seasonal release packs a punch that's an ideal companion for both the dancefloor and beach house. Right-on production from longtime beat icon Tony Moran frames it with just the right sense of gloss. If given the chance, "Heaven" will soar. Baeling is quite a talented young lady.—CT

COUNTRY

★ SAWYER BROWN I'll Be Around (3:18) PRODUCER: Mark A. Miller WRITERS: C. Wiseman, T. Nichols PUBLISHERS: BMG/Mrs. Lumpkin's Poodle, ASCAP; EMI Blackwood/Ty Land, BMI Lyric Street 11606 (CD promo) After two decades on Curb Records, Sawyer Brown enters the next phase of its career with a new deal on Lyric Street. The veteran country outfit, with lead vocalist Mark Miller, sounds fresh and invigorated on this lively uptempo single about a guy who is not giving up on the girl he loves because he is confident that he's the good-time kind of guy she needs. Miller has always had an abundance of personality in his voice and the ability to convey a sense of whimsical fun with a lyric. and he definitely delivers here. It's a new day and this solid single should remind country radio and its listeners why they fell in love with this talented group to begin with.—DEP

DANCE

★ KATE RYAN Desenchantee (U R My Love) (3:38) PRODUCERS: A.J. Duncan, Phil Wilde WRITERS: M. Farmer, L. Boutonnat, K. Ryan,

A. Janssens PUBLISHERS: Requiem, SACEM; Be's Songs/

2 Brains

Robbins 72086 (CD promo)

Thankfully, there's an effort being made by U.S. record labels to bring needed diversity to the music landscape by signing successful Euro acts; take Junior Senior on Atlantic, But it's to no avail—so far, radio continues to obsess on little else but street-styled fare. Here's one more college try from Robbins Entertainment, with Kate Ryan's super-hip European smash "Desenchantee (UR My Love)." The Belgian scored worldwide with the original French version and offers a number of English-language remixes on the commercial single. Still, it's



SEAL Waiting for You (3:55) PRODUCER: Trevor Horn WRITERS: Seal, M. Batson PUBLISHERS: Perfect/Bat Future, BMI Warner Bros. 101151 (CD promo) While his appeal at American radio may have waned in recent years, Seal remains one of the most significant —and talented—male artists of the past decade. Reuniting with trustworthy producer Trevor Horn, the silky singer/songwriter makes his return bid with an edgy, grade-A song that conjures memories of beauties like "Prayer for the Dying" and "Crazy." Thankfully, "Waiting for You" in no way panders to top 40 trends: There is no rapper on board, no lifted hooks and no need to back the chorus with one of today's vapid chart tastemakers. Rather, Seal is talented enough to trust in a momentous melody and in his ability to convey emotion by singing . . . just singing. Ah, yes. Hopefully, Seal's acceptance at adult top 40 and AC will serve as testament that the sexiest thing going is pride in craft, not a racy bio and naked flesh. Seal, welcome back; you cannot imagine how you've been missed.—CT



NICKELBACK Someday (3:28) PRODUCERS: Nickelback, Joey Moi WRITER: Nickelback PUBLISHERS: Warner/Tamerlane Roadrunner Records (CD promo)

The Hoover Dam doesn't possess the fortitude to hold back the first single from now-rock staple Nickelback's upcoming "The Long Road," due Sept. 23. Like previous "How You Remind Me"—the most-played song at radio in 2002—"Someday" delivers a bombastic vocal tour de force from lead Chad Kroeger, as a splattering tidal wave of guitars whips up a melodic froth alongside. Kroeger and his Canadian teammates slam a dart into the bull's-eye of radio's penchant for hard-rocking fodder for the masses, holding the bar high with their innate skill at creating anthemic melodies tough enough to keep headbanging fans in constant motion. Additional tracks slipped to the press ahead of the album's release are equally rock solid. Expect instant saturation at rock and pop radio, followed by what is likely destined to be the biggest non-rap record of the year. A perfect earscorching 10.—*CT*

tically different from the other versions—that'll shake your groove thing. Perhaps it's ambitious to think that U.S. radio might push French on middle America, but at the least, this track is destined to whip club kids into a universal frenzy.—CT

AC

* STEVEN CURTIS CHAPMAN How Do I Love Her? (no timing listed) PRODUCERS: Brown Bannister, Steven Curtis Chapman, Mary Beth Chapman WRITER: S.C. Chapman PUBLISHERS: Sparrow Song/Peach Hill Songs, BMI

Sparrow SPD 41762 (CD promo) Steven Curtis Chapman is the Gospel Music Assn.'s most-awarded artist and one of the Christian music industry's core acts. At a time when others in the genre are releasing church-oriented worship records, Chapman broke from the herd and released an album of love songs. Now he works to expand his audience with an effort aimed squarely at mainstream AC. It's a gorgeous ballad that finds him asking questions many men will relate to: "How do I love her? How do I let her know she means more than anything to me?" It's a touching, heartfelt lyric about expressing one's true feelings in a relationship. Penned for his wife Mary Beth, Chapman brings the song to life with a rich, soulful performance that

teems with passion and vulnerability. He has built a solid career singing earnestly about God and faith. Here he lets loose and reveals the vocal prowess and emotional range that should turn this love song into a hit.—DEP

NEW & NOTEWORTHY

* ANTHONY HAMILTON Comin' From Where I'm From (3:30) PRODUCER: Mark Batson WRITERS: A. Hamilton, M. Batson $PUBLISHERS: Tappy\ Whyte's/Songs\ of$ Universal/Bat Future Music, BML So So Def/Arista 52213 (CD promo) If you don't know Anthony Hamilton's name, you definitely know his voice. Having guested on tracks with such

hip-hop stars as 2Pac, Nappy Roots and Da Brat, the North Carolina native takes center stage with "Comin' From Where I'm From," the lead single and title track to his forthcoming Arista debut, due in late September. The melodic midtempo track is accented by a tormenting piano riff. Hamilton's throaty vocals, best compared with Otis Redding's, tell the tale of a man who can't escape where he has come from. While its old soul sound may make it a tough sell at mainstream R&B radio, adult R&B stations should grab this one quick-and with good reason. This is just the beginning for Hamilton, who's destined to become a name to be reckoned with.-RH

www.americanradiohistory.com

the French radio mix-which is dras-

Pritchitt announces Navarre's plans to take Reader's Digest Music to the masses



Retail



Gerry Lopez reveals the drastic reorganization of Handleman's field operations

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

Web Grows As Marketing Tool

Online Programs Build Awareness

BY ERICA IACONO

With music consumers increasingly turning to the Internet to discover music, new-artist programs through such leading Web destinations as AOL and Yahoo are becoming an important way for labels to showcase and build fan bases for new artists.

AOL's Breakers program began almost two years ago and has featured such acts as Lucy Woodward, T.a.t.u., Boomkat and Ms. Dynamite. Launch, Yahoo's music destination, has helped build awareness for the Strokes, Nivea and New Found Glory with its Emerging Artist program.

Because there is an overlap in label use of the AOL and Launch new-artist initiatives, both companies commonly find themselves claiming credit in generating the early exposure for a new superstar like 50 Cent.

Bragging rights aside, both programs are proving to be popular and showing results.

Because the popularity of these Internet sites is growing, it has become increasingly difficult to secure a spot for an artist on them.

"The competition is heating up," says Adam Lowenberg, VP of marketing for Arista Records. "The secret's out of the bag."

AOL Music VP/GM Evan Harrison says AOL's subscriber base of 35 million people made the idea of Breakers logical.

"There was such a huge opportunity to create buzz for upcoming acts," he says. "It's a great, costeffective way to get the word out that a record is coming."

While at AOL Music, subscribers can hear upcoming music from such established artists as Jewel and Ludacris, Breakers gives special attention to unknown musicians.

The artists chosen for the program are often added to the Welcome screen, with their singles available for listening before they hit the airwaves.

In fact, one of the requirements for being part of Breakers is that the artist has not yet received radio airplay.

"We're building a groundswell before other mediums are involved," Harrison says. "We want to know

(Continued on page 62)

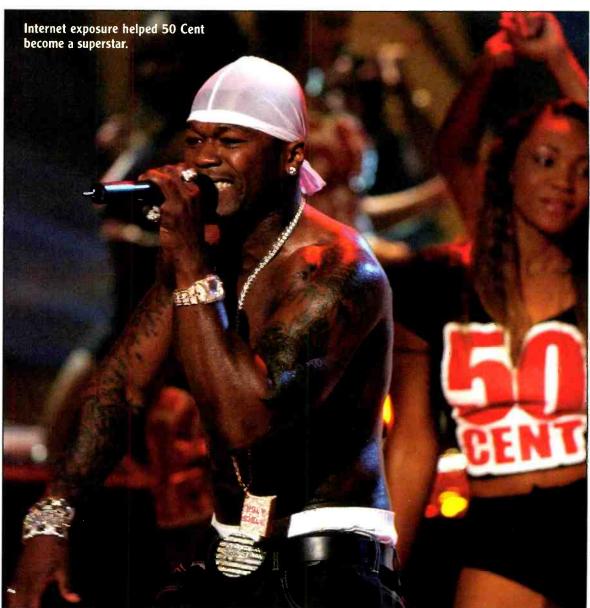


Photo: Steve Grayson/WireImage.com

MEAT... BAD THRILLS...

Pictured at a Record Emporium in-store featuring independent artist Rod Picott, from left, are Record Emporium employee Phil Schlichting, store owner Mike Felten, Picott and Record Emporium employee Scarlett Bielski.

Beating Best Buy With Grassroots Retailing

BY MOIRA McCORMICK

CHICAGO—When it comes to selling records, there is more than one way to beat Best Buy.

In fact, a number of independent stores—from Amoeba on the West Coast to the Record Emporium in Chicago—have discovered two: old-fashioned retailing and 21st-century technology.

The retailing techniques run the gamut, from grassroots promotion and catering to local artists to stocking used and obscure titles. Then it is tied together with a booming online business.

The Record Emporium, an independent shop tucked into a busy neighborhood retail area on Chicago's North Side, bills itself as the "last of the old-time record stores."

But the Internet is also a big part of the reason the store is in business 24 years after its doors opened, owner Mike Felten says.

Store employee Paul Caparino, who is also the singer/lead guitarist of local punk band M.O.T.O. (Masters of the Obvious), says Record Emporium does some 20%-30% of its volume online.

The store's Web site, recordemporium.com, lists titles that can be purchased through a link to the Web site Buy Music Here.

The Record Emporium itself comprises two rooms that contain 2,500 square feet of space. One features approximately 16,000 CDs and 3,000 book titles; the other stocks vinyl records (including 45s) and tapes. It also houses the (Continued on page 63)

Navarre: Bringing Reader's Digest Music To The Masses

Since 1959, Chappaqua, N.Y.-based Reader's Digest Music—a division of the publishing house that operates the like-named compendium of bite-sized literary morsels—has released more than 4,500 boxed-set music packages.

Until now, none of this music has been available at retail: Befitting a publishing operation with a monthly readership of 10 million, Reader's Digest Music has always been a direct-mail operation, with home solicitations and sweepstakes offerings driving sales. The company claims it has moved more than 225 million boxed sets in 33 countries to date.

But Reader's Digest Music has decided to branch out into the music retail business and has signed an exclusive licensing and distribution agreement with Navarre Entertainment Media in New Hope, Minn.

Under the terms of the agreement—the first of its kind for Navarre—the distributor will license Reader's Digest material and pay royalties on sales. Navarre will handle manufacturing and will collaborate on packaging and marketing, which will address some of Reader's Digest's traditional strengths.

"Their direct-mail reach is enormous," Navarre Entertainment Media senior VP/GM **Steve Pritchitt** says.

Both sides see the new arrangement as a winning proposition.

"Navarre by far impressed us the most with their enthusiasm," says Len Handler, director of product development at Reader's Digest Music. "Also, they kind of specialize in the mass merchants and the [discount] clubs, and that's what we feel



our material is ideal for."

Pritchitt says the deal "fills a lot of holes for us. It gives us something for a wide range of accounts, but especially

for the mass merchants."
The mass-merchant arena that the label and the distributor are targeting—one of the few growth areas in music retailing at the moment—is also an indicator of the demographic thrust the com-

panies are pursuing.

Traditionally, Handler says, Reader's Digest Music has sold to an upward-skewing demo of 50 to 55-plus. He believes that taking the material to conventional retail will drop the demographic to the 38 to 55 age bracket—lower, but still graying, and still somewhat unserved by the majors.

Pritchitt says the line will work "anywhere there's an older consumer."

The pact will allow for the first-time release of a motherlode of tracks: Reader's Digest Music controls some 20,000 masters. Some of

the material was recorded specifically for the company, while some was secured through long-term licenses



granted to the publisher through the years that allow for retail distribution of the music.

"There's a lot of big-band stuff, country, inspirational music and Christmas music," Pritchitt says.

"The bulk of the retail releases will be one-CD sets," Handler says. "We're wary to compete out of the box with four-CD boxed sets that go out to our [direct-mail customers] at a full-line price."

The releases will be priced to move: Handler says that most of the single-disc sets will go out at \$7.99 to \$9.99, with some priced at \$11.99.

The initial titles will come in late September or early October, according to Pritchitt. They will include Christmas albums by the National Philharmonic Orchestra, the Canterbury Choir, the Westminster Choir and the St. Paul's Cathedral Choir.

Indicative of some of the star power at Reader's Digest's disposal, the first flight will also feature albums by country luminaries Merle Haggard, Roger Miller, Patsy Cline and Conway Twitty.

Handler adds that eventually, some new Reader's Digest boxed sets will go to retail, at a price to be determined.

BARDIC HITS THE BOARDS: Bardic Records has signed an exclusive North American distribution deal with RED. Bardic is a new label founded by artist manager Jack Ponti, Soulife Records founder Akbar Shamji and former Lehman Brothers sales executive François Pham-Quang. It is a division of New York-based Visigoth Entertainment Holdings. Bardic's first release, from singer/songwriter Allison Crowe, is expected in early 2004.

Web Grows As Marketing Tool

Continued from page 61

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that we were the first ones there."
One of Breakers' most notable successes is Avril Lavigne.

Prior to the release of her debut album, "Let Go," the single "Complicated" was streamed more than 350,000 times on AOL—even

before it was released to radio.

A listening party for the album debuted on AOL Music five days before its release and was streamed more than 230,000 times in seven days.

In total, Lavigne's music received more than 1.1 million streams leading up to the release of "Let Go."

Yahoo has had similar success with Launch's Emerging Artist program.

While Launch Media has existed since 1994, it was not acquired by Yahoo until December 2001.

Emerging Artist is similar to Breakers in that it focuses primarily on unknown acts.

One of the valuable things about Launch is that it enables users to access programming that is customized to their own musical tastes through its streaming radio serv-

ice, Launchcast.

This ensures that the right people hear the right music—which is crucial to helping new artists gain a fan base, according to Jay Frank, Launch head of artist and label relations.

"Nobody has time or patience for that wrong song," he says. "We quickly identify who is becoming a fan."

Such was the case with Jason Mraz, a recent Launch Emerging Artist. Mraz had already struck a chord with the college-age audience, but once Launch featured him, it was apparent that he was gaining a new fan base.

"We found that teen girls also took an interest," Frank says. "We were able to tap into a new culture."

The plan apparently worked: In three weeks, sales of Mraz's album increased by 40%.

Internet music sites also offer a well-rounded image of the artists they feature.

For example, both the Breakers and Emerging Artist programs enable users to not only download music but also to watch exclusive interviews, learn the artists' backgrounds and hear special recording sessions.

Courtney Holt, head of new media at Interscope Records, agrees that the added bonus material these sites offer ultimately sells albums.

"People don't buy records on one impression," he says. "They need two or three different im-

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Ms. Dynamite was one of the artists selected for AOL's Breakers program. She is pictured with AOL Music VP/GM Evan Harrison.

pressions."

Camille Hackney, VP of strategic marketing and new media for Elektra Records, says the sites' ability to provide another dimension to an artist is what makes it a logical choice for publicity.

"There are very few outlets today where people can discover new music," she says. "The Internet is one of the better places, because you can convey the story of the artist."

So what is the criteria for an artist to be featured on one of these sites?

For record companies, the programs have become a major part of every marketing plan. For the Internet sites, it's all about keeping the customer happy.

"For AOL, it's about member ben-

efit," Harrison says. "We make a conscious effort to cover all genres."

Launch's procedure is a little different, because artists are featured on the site before they are chosen for Emerging Artist status by a team of professionals who are wellversed in the music arena.

"It comes down to editorial expertise," Frank says. "We balance that against what the users think."

Despite its increased popularity, most executives agree that the Internet will never be an alternative to traditional mediums, like radio and TV.

"You can never replace radio and MTV," Lowenberg says. "Those are two areas where you need support."

Hackney agrees. "They coexist, and we're happy that they co-exist."



Launch helped recent Emerging Artist Jason Mraz build his new fan base. Pictured, from left, are Yahoo VP/GM of music David Goldberg, Mraz, Yahoo COO Dan Rosensweig and Mraz's manager, Bill Silva.

Handleman Reorganizes Field Operations

The Handleman Co. is reorganizing its field operations to draw more sales from existing opportunities. It is a case study of how to survive in a tough market.

The Troy, Mich.-based rackjobber is dividing the country among three regional VPs. They will oversee the entire field operation, which now has a couple of new business units.



"We have created a group that will specifically drive sales opportunities inside the store," explains **Gerry Lopez**, president of Handleman Resources, the racking unit of Handleman. That group is in addition to the field staff that services stores.

"We think there are opportunities inside the stores that we have not been diligent enough to grab," he says.

While the field sales staff is busy servicing stores, interacting with the outlets' department managers, and in general making sure each store is in top shape, a newly created staff can work at a higher level with account management to identify and exploit store and market opportunities. Lopez adds.

As part of that, Handleman has put together a new staff of 12 territory sales managers across the U.S. Along with seven regional marketing managers who are already in place, they will report to three newly appointed field sales directors.

Also, a business unit analyst has been added, who will be responsible for identifying and quantifying sales opportunities and supporting the efforts of the selling team, according to an internal Handleman memo that Retail Track obtained. The analyst will report to the regional VP.

To ensure better communications between the field and corporate, a sales coordinator has been added to each business-unit office. While that may seem like a lot of new positions and levels, in this day and age, you can be sure that Handleman is keeping overhead down. Lopez says that when all the changes are made, the same number of people will be on staff.

He points out that Handleman is keeping all of its branches open. There currently are seven, "and we are not reducing them at all." Moreover, Lopez says the new Handleman structure is "not terribly different from the way other packaged-good companies are organized."

But the changes recognize that "every dollar we get is not going to show up at the door by us coming to work," Lopez says. "We still have to chase it."

Handleman Co. reported net income of \$27.7 million, or \$1.06 per diluted share, on revenue of \$1.35 billion for its fiscal year ended May 3. "We feel good about our performance so far this year, but let's be better," Lopez says.

CHOOSING YOUR BATTLES: Let me get this straight. The Universal

Music Group will continue to fight the Federal Trade Commission on charges that it price-fixed **the Three Tenors'** albums. Hats off to them, but it stirs wishful thinking. What if it and the other majors had kept battling the FTC on mini-





mum-advertised pricing (MAP), instead of settling, back in 2000?

The Three Tenors' sets are joint ventures between UMG and Warner Music Group. The latter settled with the FTC in July 2001. UMG did not, so the agency issued a complaint against it. UMG's involvement stems from its acquisition of PolyGram, which made the original deal with WMG.

After losing the first round to an FTC judge in July 2000, it ap-

pealed the ruling, meaning that the appeal went back before the entire FTC board. This is basically redundant, because of course the FTC will uphold its own decision—which it just did on July 27. Now, the matter goes to the federal court system, where UMG probably gets its first real chance to overturn the decision. The company has issued a statement, saying, "We strongly disagree with the decision of the FTC, and we intend to vigorously pursue this matter through appeal."

Too bad the majors didn't do this with MAP. Sources told me at the time that the majors' lawyers argued against fighting the FTC. After all, the industry would need the government's help to corral illegal downloading, and the majors did not want to alienate any legislators or bureaucrats. How many times in the past few years have major-label executives lamented that the industry didn't fight for MAP?

If the industry had fought for MAP, the marketplace would still be in disarray because of other current factors. But there might have been a softer landing instead of the free fall the industry is experiencing.

Grassroots Retailing

Continued from page 61

store's small plywood stage.

CDs that list at \$18.98 sell for \$15.99, but Felten would rather leave discounting to the major chains. "We don't do sales, except for 20% off each New Year's Day," he says. "It's one of our best days."

Instead, he has crafted the shop into a destination store for Americana, alternative rock, jazz, blues and classic rock. It also specializes in local music like that offered by alt-country indie label Bloodshot Records.

The store buys direct from other, smaller labels and purchases indie product from Chicago-based whole-salers Choke and Carrot Top, along with Southern Records and Distribution. Major-label product comes from Alliance Entertainment Corp.

"They couldn't care less whether I'm here or not," Felten says candidly. "But the smaller labels do."

In addition to working hand in glove with small labels, the Record Emporium caters to "local bands with no distribution or those who don't know how to go about getting distribution," Felten says.

He devotes one of the store's three listening stations to Chicago acts, which in June included singer/songwriters Justin Roberts and Ellen Rosner and guitar-pop act Frisbie.

Felten puts such acts in the listening station for free if they do an instore appearance. Recent performers have included Billy Joe Shaver, Over the Rhine and Rod Picott.

Some 40% of the units sold at Record Emporium could be classified as "used," though Felten notes that that term has become problematic for Chicago's small indie retailers that sell previously owned product.

Last year, he says, the city of Chicago passed an amendment requiring all such stores to buy a second-hand reseller's license at \$500 per year.

Felten applied for a license, only to be told he was in the wrong zone to be eligible for one. He was stuck with a \$200 ticket from the city last December for selling used CDs.

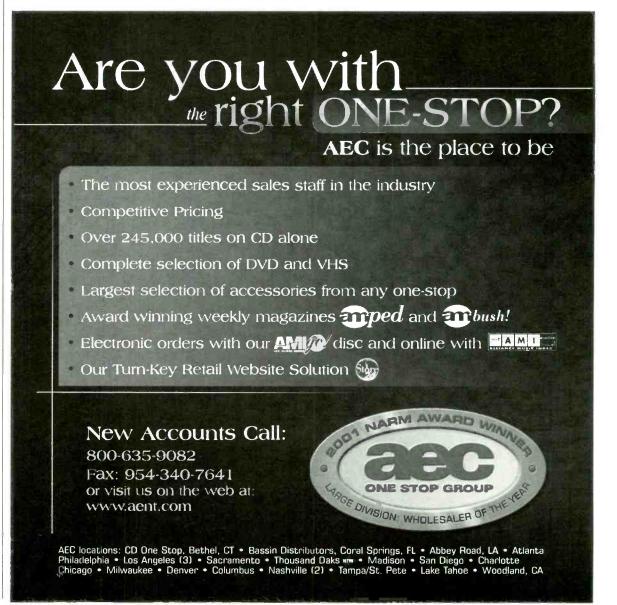
"I told the Department of Revenue," he says, "that when I buy product from a distributor, it was previously owned by the record label. They said, 'You know what we mean.' It's a well-intentioned law. They want to cut down on theft."

Record Emporium still sells used CDs, which Felten says is OK as long as he buys them from the previous owner at a location other than his own store.

"This is the stuff people can't get in small towns." he says. "We just sold a Foo Fighters 10-inch."

Felten says that because of the changes within the industry, the store is working more directly with artists.

"If I hear an independent record I like, I can e-mail the artist and work directly with him/her to promote it, do in-stores, etc.," he says.



Toga! Toga! 'Animal House' Lives On In New DVD

BY JILL KIPNIS

LOS ANGELES—The college comedy with gross-out gags and the quintessential toga party is 25 years old and still going strong.

On Aug. 26, Universal Studios Home Video is releasing with great fanfare "National Lampoon's Animal House" as a Double Secret Probation Edition DVD (\$19.98). The film, which debuted in theaters in 1978, was previously released on DVD, but only in a bare-bones edition.

In addition to about two hours of additional content, the new "Animal House" will benefit from a multifaceted marketing campaign that includes an extensive partnership with beverage company SoBe.

The disc's most interesting extra is the "Where Are They Now?" feature, which was crafted by "Animal House" director John Landis. It includes interviews with the majority of the film's cast in character 25 years later.

Participants include Kevin Bacon, Tim Matheson, James Widdoes, Bruce McGill, James Daughton, Karen Allen, DeWayne Jessie and Stephen Furst. The feature was co-produced by Matty Simmons.

"For the real fan, this will be quite something," Landis says. "This is a follow-up on the movie and sees where the characters are now. All the actors wanted to come back to participate in this. Everyone has good feelings associated with the film. It was fun to make, it was a huge hit, and it was early in everybody's career."

The film was also remastered for the DVD and features a 5.1 DTS digital surround mix.

"The technicians were not happy with me, because I said the master looked too good," Landis says. "They had to degrade the image because I felt it looked too bright and slick, and the movie should be dark and funky."

Similarly, Landis suggested a toned-down version of the soundtrack after hearing the 5.1 version.

"It was amazing to hear Elmer Bernstein's score like you would hear it onstage. It took me a while to get used to the phonics of it, because it is big and full. We compromised, and they brought it down."

Landis, who went on to direct "The Blues Brothers," "Trading Places" and "The Three Amigos," expects "Animal House" to be successful on DVD.

It "captures that sense of freedom and anarchy that everyone is nostalgic for when you are 18 years old [and] in college. Everyone romanticizes that time. There are also archetypal characters in the movie that ring so true," he says.

Universal's partnership with SoBe includes four-packs of the soy drink featuring a \$4 mail-in coupon for the DVD, and 15 million SoBe bottle caps

will contain quotes from the movie to push the title. SoBe is also running a "collect the caps" promotion. Consumers who redeem caps that spell out the company name in Greek letters receive a SoBe pledge kit with a fraternity T-shirt, a pledge pin and a diploma.

Additionally, the company is sponsoring a college scholarship contest Sept. 8-Oct. 6. The winner will receive \$105,000.

The breakdown is \$15,000 for each of the seven years that the late John Belushi's character attended Faber College.

The release will be backed by TV, radio and print ads. A special online campaign will target college campuses, and Uni-

versal is putting together an on-site college promotion program.

Universal will have a kickoff party around the title's release date that will involve the cast, according to executive VP of marketing Ken Graffeo. "TNN will also be launching a whole special around the street date," he

tion deal, it will be at mass-market

that uses film content from Twenti-

MGM, Sony Pictures and Universal

Studios-will be available in a junior

eth Century Fox, DreamWorks,

retail for less than \$40.

By Jill Kipnis

ikipnis@billboard.com

locations beginning Oct. 15 and will

"Scene It?"—a movie trivia game

adds. "There will be a VH1 special as well. Also, we will sponsor one of the largest toga parties tied in to college and back-to-school events."

Graffeo says that A&M rock act MxPx is recording new versions of "Shout" and "Animal House," songs that are prominent in the film. A

music video for the new version of "Shout" will be an extra feature on the DVD.

"There is quite a bit of excitement about this," says Stefan Pepe, group merchandising manager at amazon.com's DVD/video store.

"It is at No. 30 right now [because of pre-orders] and will likely go up throughout August," he says.

Landis hopes that viewers will contin-

ue to enjoy the film. "Peter Bogdanovich once said that the only test of a film is time. If you look at the Academy Awards for best picture, half have dated badly and others have been great. In terms of 'Animal House,' this film has lasted. The script was wonderful, and it just still works."

Sales Of DVD Players Rise

DVD hardware sales reached new highs in May and June, according to the Consumer Electronics Assn.

A total of 1.33 million standalone DVD players were sold in May, a 40% increase over May 2002. June sales hit 2.1 million units, a 29% increase over June 2002. TV/DVD combinations also sold record numbers. In May, 122,053 units were sold, a 316% increase from last year. June sales increased 175% over the same month last year, with 195,152 units.

Through the end of the second quarter, year-to-date sales of stand-alone players have increased more than 24% to about 7.86 million units. TV/DVD combinations have increased 279% to 656,304 units. VCR sales decreased 64% in May compared with last year. In June, sales fell 65%.

JILL KIPNIS

Disney Movies: Ready For On-Demand Download

Disney movies will now be available for download thanks to a new deal with video-on-demand (VOD) provider Movielink.

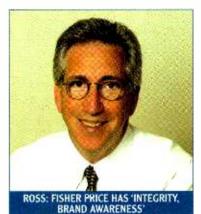
The deal includes new release and library titles from Walt Disney Pictures, Dimension, Miramax and Touchstone. Among the first offerings will be "25th Hour," "Chicago," "Frida," "Gangs of New York," "In the Bedroom," "The Jungle Book 2," "Monsters, Inc.," "The Recruit" and "The Rookie."

Disney becomes the sixth major studio to provide films to Movielink, which launched last November as a joint venture with MGM, Paramount, Sony, Universal and Warner (*Billboard*, Nov. 23, 2002). Movielink's roster will now contain 400 downloadable titles. At launch, the service offered 175 titles.

This fall, Disney is launching its Moviebeam VOD service that involves downloading movies to a set-top box similar to a DVD player (*Billboard*, May 3).

In other VOD news, movieflix.com reports that it now has more than 1 million members. The site offers more than 3,000 movies for download. Movielink subscriber information is not available.

TOY COMPANIES GO DVD: Hot on the heels of the deal between Artisan's Family Home Entertainment (FHE) and Fisher Price to release "Rescue Heroes: The Movie" (*Billboard*, June 28), the two have linked for a line of baby development videos and DVDs.



FHE had been looking to release such a line since 2001, when Walt Disney Co. purchased the successful Baby Einstein line it had distributed. Fisher Price had also been seeking a promotional partner that could assist with the marketing and distribution of its development videos.

"We looked around in the marketplace to see what had the integrity and brand awareness that would speak to parents," FHE president **Glenn Ross** says. "When we met with Fisher Price, we saw the quality and research they did with moms and kids to make sure their line was sound."

Four titles will be released each

year under the terms of the deal, with two debuting in first-quarter 2004 and two more following in the third quarter. Upcoming releases include "Musical Baby," which focuses on classical music, and "Baby Moves," which encourages physical development.

Ross says that Fisher
Price toys will likely include awareness materials for the videos and that informational pamphlets will be distributed at pediatricians' offices.

Meanwhile, toy company Mattel will now distribute Screenlife's DVD-based board game "Scene It?" Originally released last fall (*Bill-board*, Dec. 7, 2002), the game has only been available at specialty retail outlets including Nordstrom, Game Keeper and Wizards of the Coast. Through this new distribu-

version for kids ages 8 to 12 this fall. Screenlife is also teaming with Mattel to develop 16 additional products that will include sequel packs and special editions. More studios will be providing content in future versions.

THIS AND THAT: MGM Home Entertainment has assumed control of operations in Australia from Twentieth Century Fox Home Entertainment and is establishing a sales, marketing and distribution

infrastructure there . . . The results of Warner Home Video, AOL and Turner Classic Movies' DVD Decision 2003 promotion are in (Billboard. May 31). Fans chose "Days of Wine and Roses," "Dr. Jekyll and Mr. Hyde," "The Postman Always Rings Twice," "The Wind and the Lion" and "Where the Boys Are" out of a group of 20 contenders to be released on DVD. Each will debut Jan. 6, 2004, for \$19.98 . . . The Video Industry AIDS Action Committee donated \$150,000 to 30 agencies this year through fundraising efforts in the video and music industries.

PERSONAL ASIDE: It is not often that a print journalist gets to personally experience how a film's fight scenes are created. For its July 29 release of "Daredevil," Twentieth Century Fox Home Entertainment brought martial arts choreographer Cheung Yan Yuen and his team to Raleigh Studios in Hollywood to give the press a taste of how the film's stars (Ben Affleck, Jennifer Garner) used a harness and rigging to perform gravity-defying stunts. I learned how to do two different back flips—one involved spinning backwards while being pulled up into the air—and loved every minute of it.



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20	031 4		Billboard TOP DVD SAL		ТМ
			Sales data compiled by Nielsen		
THIS WEEK	AST WEEK	2019	VideoScan TITLE Principal	RATING	PRICE
E	LAS		LABEL/DISTRIBUTING LABEL & NUMBER Performers NUMBER 1 學 1 Week At Number 1	RA	PRI
1	Wa	,	SHANGHAI KNIGHTS BURNA VISTA HOME ENTERTAINMENT 29968 Jackie Chan Owen Wilson	PG-13	29.98
2	NE	,	GODS AND GENERALS Jeff Daniels	PG-13	27 98
3	1		WARNER HOME VIOEO 28413 Robert Duvall PHONE BOOTH Collin Farrell	R	27.98
4	3		ZOTH CENTURY FOX 08408 Kiefer Sutherland GANGS OF NEW YORK Leonardo DiCaprio	R	29.98
5	17/3		BUENA VISTA HOME ENTERTAINMENT 24017 Daniel Day-Lewis FRIENDS - THE COMPLETE FOURTH SEASON Jennifer Aniston	NR	39.98
6	2	5	WARNER HOME VIOLED 24248 Matthew Perry BASIC COLUMBIA TRISTAR HOME ENTERTAINMENT 08745 Samuel L. Jackson	R	27.98
7	4	3	HOW TO LOSE A GUY IN 10 DAYS PARAMOUNT HOME ENTERTAINMENT 56814 Kate Hudson Matthew McConaughey	PG-13	29.98
8	nt En		SHANGHAI NOON TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 20771 Jackie Chan	PG-13	29.98
9	5	31	HOW TO LOSE A GUY IN 10 DAYS (WIDESCREEN) PARAMOUNT HOME ENTERTAINMENT 36964 Kate Hudson Matthew McConaughey	PG-13	29.98
10	NE	N	M*A*S*H* TV SEASON 4 ZITH CENTURY FOX ORDER Alan Alda	NR	39.98
. 11	6	<u>B</u>	OLD SCHOOL: UNRATED AND OUT OF CONTROL (WIDESCREEN) OREAMWORKS HOME ENTERTAINMENT/JUNIVERSAL MUISIC & VIDED DIST, 90626 Luke Wilson Will Ferrell	NR	26.98
12	8		OLD SCHOOL: UNRATED AND OUT OF CONTROL (PAN & SCAN) DREAMWORKS HOME ENTERTAINMENTAINIVERSAL MILISIC S VIDEO DIST; 90025 Luke Wilson Will Ferrell	NR	26.98
13	18	ā	BAD BOYS (SPECIAL EDITION) Will Smith COLUMBIA TRISTAR HOME ENTERTAINMENT 1012 Martin Lawrence	R	19.98
14	7	J.	JUST MARRIED Ashton Kutcher FOXVIDEG 0728 Brittany Murphy	PG-13	27.98
15	9	ò	TEARS OF THE SUN COLUMBIA TRISTAR HOME ENTERTAINMENT 9751 Bruce Willis Monica Bellucci	R	27.98
16	14	ě	JUNGLE BOOK 2 WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 22741 Animated	G	29.98
17	12		KANGAROO JACK (PAN & SCAN) Jerry 0'Connell WARNER HOME VIDEO 24542 Christopher Walken	PG	27.98
18	13		KANGAROO JACK (WIDESCREEN) WARNER HOME VIDEO 24541 Jerry 0'Connell Christopher Walken	PG	27.98
19	16	,	THE TERMINATOR MGM HOME ENTERTAINMENT 1001182 Arnold Schwarzenegger Linda Hamilton	R	26.98
20	10	25	LEGALLY BLONDE Reese Witherspoon	PG-13	26.98
21	15	7	DIE ANOTHER DAY (WIDESCREEN) MGM HDME ENTERTAINMENT 68884 Pierce Brosnan Halle Berry	PG-13	29.98
22	11	í	T2 (TERMINATOR 2) THE EXTREME DVD EDITION Arnold Schwarzenegger ARTISAN HÜME ENTERTAINMENT 14088 Arnold Admillion	R	29.98
23	17	3	THE RECRUIT AI Pacino BUENA VISTA HOME ENTERTAINMENT 29124 Colin Farrell	PG-13	29.98
24	35	3	8 MILE/EMPIRE Eminem UNIVERSAL STUDIOS HOME VIDEO 23632	R	24.98
25	24	10	THE WEDDING PLANNER COLUMBIA TRISTAR HOME ENTERTAINMENT 6157 Jenniter Lopez Matthew McConaughey	PG-13	24.98
26	26		FAMILY GUY VOLUME ONE Animated FDXVIDEO 2006951	NR	49.98
27	Na		DRAGON BALL GT - BABY - PREPARATION Animated FUNIMATION 14752	NR	24.98
28	Niz		DRAGON BALL GT - BABY - RAMIFICATIONS FUNIMATION 14742 Animated	NR	24.98
29	23	15	HARRY POTTER AND THE CHAMBER OF SECRETS (WIDESCREEN) Daniel Radcliffe Emma Watson	PG	29.98
30	19	7	DIE ANOTHER DAY (SPECIAL EDITION) MGM HOME ENTERTAINMENT 1004785 Pierce Brosnan Halle Berry	PG-13	29.98
31	JAVE		RED DRAGON/THE BONE COLLECTOR UNIVERSAL STUDIOS HOME VIDEO 23555 Anthony Hopkins	R	24.98
32	34		BOURNE IDENTITY/SPY GAME UNIVERSAL STUDIOS HOME VIDEO 23556 THE PROPRIES AND SECTION OF THE PROPRIES AND SECTION	R	24.98
33	32	17	THE BOONDOCK SAINTS FOXVIDED 2002807 Willem DaFoe	R	14.98
34	38	38	THE MATRIX WARNER HOME VIDEO 17737 Reanu Reeves Laurence Fishburne PLINCH OPLINIK LOVE (MIDESCREEN) Adam Sandler	R	24.98
35	25		PUNCH-DRUNK LOVE (WIDESCREEN) COLUMBIA TRISTAR HOME ENTERTAINMENT 01333 PLATINUM COMEDY SERIES - DAVE CHAPPELLE: KILLIN' THEM SOFTLY Dave Chappelle	R	28.98
36	NIA.	-	PLAINUM COMEDY SERIES - DAVE CHAPPELLE: KILLIN' THEM SOFTLY VENTURA DISTRIBUTION 14757 FRIENDS: COMPLETE THIRD SEASON Jennifer Aniston	NR	19.98
37	00	TEN	WARNER HOME VIOLO 22739 Matthew Perry THERE'S SOMETHING ABOUT MARY (WIDESCREEN) Ben Stiller	NR	44.98
38	22	3	THERE'S SOMETHING ABOUT MART (WIDESCREEN) SOMETHING ABOUT MART (WIDESCREEN) Cameron Diaz FRIENDS: COMPLETE FIRST SEASON Jennifer Aniston	R	26.98
39	20	1111	WARNER HOME VIDEO 17804 DARK BLUE Kurt Russell	NR	69.98
40	20	5400	MGM HOME ENTERTAINMENT DAGGS	R	26.98

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THIS WEEK	LAST WEEK	WAS DISH	Sales data compiled by Nielsen TITLE VideoScan LABEL/DISTRIBUTING LABEL & NUMBER	Principal Performers	YEAR OF RELEASE	RATING	PRICE
	1	8	■營 NUMBER 1 灣 HOW TO LOSE A GUY IN 10 DAYS PARAMOUNT HOME ENTERTAINMENT 39963	3 Weeks At Number 1 Kate Hudson Matthew McConaughey	2003	PG-13	19.98
2		W	SHANGHAI KNIGHTS BUENA VISTA HOME ENTERTAINMENT 29969	2003	PG-13	24.98	
3	2	-	KANGAROO JACK WARNER HOME VIDEO 23892	2003	PG	22.98	
4	3	Ġ	JUNGLE BOOK 2 WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 22732	Animated	2003	G	24.98
5		W	GODS AND GENERALS WARNER HOME VIOED 23296	Jeff Daniels Robert Duvall	2003	PG-13	22.98
6	4	3	GANGS OF NEW YORK BUENA VISTA HOME ENTER JAINMENT 26163	2002	R	24.98	
7	0	BUENA VISTA HOME ENTERIAINMENT 76-163 Daniel Day-Lewis DRAGON BALL GT - BABY PREPARATION (UN-CUT) ENIMATION (981) Animated					14.98
8		W	DRAGON BALL GT - BABY RAMIFICATIONS PUNIMATION 04903	2003	NR	19.98	
9	5		AIR BUD SPIKES BACK BUENA VISTA HOME ENTERTAINMENT 29958	2003	G	19.98	
10		W	DRAGON BALL GT - BABY PREPARATION (EDIT)	Animated	2003	NR	14.98
11	6	4	HARRY POTTER AND THE CHAMBER OF SECRETS WARNER HOME VIDEO 23991	Daniel Radcliffe Emma Watson	2002	PG	24.98
12		w	DRAGON BALL GT - BABY RAMIFICATIONS (EDIT) FUNIMATION 04743	Animated	2003	NR	14.98
13	7	B	INCREDIBLE HULK BUENA VISTA HOME ENTERTAINMENT 29044	Animated	2003	NR	14.98
14		17	FAIRLY ODD PARENTS - ABRA CATASTROPHE! THE MOVIE PARAMOUNT HOME ENTERTAINMENT 79293	Animated	2003	NR	19.98
15	10	100	CITY OF LOST TOYS PARAMOUNT HOME ENTERTAINMENT 875413	Dora The Explorer	2003	NR	12.98
16	9		ATLANTIS: MILO'S RETURN WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 25999	Animated	2003	NR	19.98
17	8	12	TREASURE PLANET WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 28154	Animated	2002	PG	24.98
18	14		NOW AND THEN NEW HOME ENTERTAINMENT/TURNER HOME ENTERTAINMENT 04386 Christina Ricci Demi Moore		1995	PG-13	9.98
19	11	A	CARE READS TO THE RESCUE		2003	G	9.98
20	13	24	SPY KIDS 2: THE ISLAND OF LOST DREAMS DIMENSION HOME VICEO/BUENA VISTA HOME ENTERTAINMENT 23965	PY KIDS 2: THE ISLAND OF LOST DREAMS Antonio Banderas		PG	22.98
21	18	2	TEENAGE MUTANT NINJA TURTLES - THE MOVIE NEW LINE HOME ENTERTAINMENT/NEW LINE HOME VIDEO 41213	1989	PG	14.98	
22		NEW LINE HOME ENTERTAINMENT LINE HOME VIOEO 41213 Elias Koteas GRUMPIER OLD MEN Wählige Home Violeo 14191 Walter Walter Matthau					9.98
23	15	34	LILO & STITCH WALI DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 23988	Animated	2002	PG	24.98
24	12	27	BLUE'S CLUES - SHAPES AND COLORS!	Animated	2003	NR	9 98

PRIAM gold certification for a minimum of 125,000 units or \$1 million at sets at suggested retail or nontheatrical titles. BMA platnum 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. BMA platnum certification for a minimum of 125,000 units and \$1 million at suggested retail or nontheatrical titles. BMA platnum certification for a minimum of 125,000 units or \$1 million at sets at suggested retail or nontheatrical titles. BMA platnum 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. BMA platnum 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. BMA platnum certification for a minimum sale of 250,000 units or adollar 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. BMA platnum certification for a minimum sale of 250,000 units or adollar 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. BMA platnum certification for a minimum sale of 250,000 units or adollar volume of \$18 million at retail for theatrically released programs.

	003	9	Billboard TOP DVD RE	NAS.	
THIS	LAST		TITLE Too Yideo Remais is based on transactional data, provided by the Video Schware Diralers Assn. Irom note than 12,000 video certal store LABEL/DISTRIBUTING LABEL & NUMBER	Principal Performer	
		18	◎智制 NUMBER 1 ③智制	2 Weeks At Number	
1	1		PHONE BOOTH 20TH CENTURY FDX	Collin Farre Kiefer Sutherlar	
2	n.	Y	SHANGHAI KNIGHTS BUENA VISTA HOME ENTERTAINMENT 29968	Jackie Cha Owen Wilso	
3	3		BASIC COLUMBIA TRISTAR HOME ENTERTAINMENT 09745	John Travol Samuel L. Jackso	
4	2	3	HOW TO LOSE A GUY IN 10 DAYS PARAMOUNT HOME ENTERTAINMENT 56814	Kate Hudso Matthew McConaughe	
5	4		GANGS OF NEW YORK BUENA VISTA HOME ENTERTAINMENT 24017	Leonardo DiCapr Daniel Day-Lew	
6	5		JUST MARRIED F0XVI0E0 07226	Ashton Kutch Brittany Murph	PG-13
7	110	10	GODS AND GENERALS WARNER HOME VIDEO 23413	Jeff Danie Robert Duva	
8	6	A	OLD SCHOOL DREAMWORKS HOME ENTERTAINMENT 90626	Luke Wilso Will Ferre	
9	7	di-	TEARS OF THE SUN COLUMBIA TRISTAR HOME ENTERTAINMENT 9751	Bruce Will Monica Belluc	
10	8		KANGAROO JACK WARNER HOME VIDEO 24542	Jerry O'Conne Christopher Walke	n PG

	UST O	9	Billboard TOP VHS REN	UTALS	
THIS	LAST		TITLE Top Yideo Rentals at based on a masschoral data, provided by the Video Software Dealers Asso. from more than 12,000 video restall stores LABEL/DISTRIBUTING LABEL & NUMBER	Principal Performers	RATING
111			治学 NUMBER 1 学学	1 Week At Number 1	
1	2		PHONE BOOTH 20TH CENTURY FOX	Collin Farrell Kiefer Sutherland	
2	1	3	HOW TO LOSE A GUY IN 10 DAYS PARAMOUNT HOME ENTERTAINMENT 36963	Kate Hudson Matthew McConaughey	PG-1
3	m	a\/	SHANGHAI KNIGHTS BUENA VISTA HOME ENTERTAINMENT 29969	Jackie Chan Owen Wilson	PG-1
4	3	2	BASIC COLUMBIA TRISTAR HOME ENTERTAINMENT	John Travolta Samuel L. Jackson	R
5	4		GANGS OF NEW YORK BUENA VISTA HOME ENTERTAINMENT 26163	Leonardo DiCaprio Daniel Day-Lewis	R
6	5	5	JUST MARRIED FOXVIDED	Ashton Kutcher Brittany Murphy	PG-
7	6		KANGAROO JACK WARNER HOME VIDEO 23892	Jerry O'Connell Christopher Walken	PG
8	N	EW	GODS AND GENERALS WARNER HOME VIDEO 23296	Jeff Daniels Robert Duvall	PG-
9	8	-/4%	OLD SCHOOL OREAMWORKS HOME ENTERTAINMENT	Luke Wilson Will Ferrell	R
10	7	6	TEARS OF THE SUN COLUMBIA TRISTAR HOME ENTERTAINMENT 09749	Bruce Willis Monica Bellucci	R

Seed Money Helps Plant Studios Grow

BY CHRISTOPHER WALSH

In an industry devoted to creativity, problems are often solved through innovation.

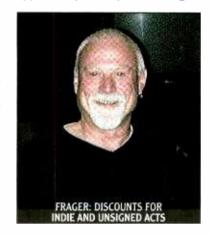
The well-documented depressed conditions under which the commercial audio recording industry currently operates are producing a diversity of responses, from studios downsizing to rethinking equipment and staff or pursuing new revenue streams.

At the Plant Studios in Sausalito, Calif., owner Arne Frager is implementing interesting changes to the storied four-room facility.

Simultaneous to making significant equipment upgrades and additions made possible by an investor, Frager is opening the Plant to indie and unsigned artists at substantially discounted rates.

These lower fees, Frager notes, do not apply to major-label artists.

But indie or unsigned artists who wish to record in an elite, professional studio now have that opportunity, if they are willing to



be flexible regarding timing.

The investor, with whom Frager has a "relationship in progress," as he puts it, enables the concurrent

equipment upgrades and courting of lower recording budgets. "We paid off all our debts and lowered our overhead and are in the process of buying the property," he says. "It's allowing us to operate at a lower cost.

"It's going to be harder and harder for people to keep up with the latest and greatest," Frager says of the competitive, brand-conscious nature of the commercial audio recording industry, "I mean, people just aren't paying rates. I've decided, because I have four studios, that I could keep them jumping and make sure there's always some availability for people that don't have those kinds of budgets. I don't want to just wait around for the big budgets, and I want [musicians] from San Jose to Sacramento to feel like the Plant is an available resource."

In addition to lower operating costs, new investment in the Plant

will result in the installation (by Sept. 1) of a Solid State Logic 9000 J Series console in Studio A, replacing an SSL 4064 G+. Additionally, the Plant has acquired 30 channels of vintage Neve microphone preamplifier/EQs, which can be rolled into any of the Plant's studios, allowing a vintage Neve front end on projects recorded to a digital audio workstation.

Speaking of DAWs, the Plant is now equipped with three Pro Tools HD systems with 23-inch displays. The Plant has also added considerably to its microphone and outboard equipment collection.

With a distinguished history—the Plant originated as a sister studio to the Record Plant in Los Angeles and New York—the facility is emblematic of the circuitous path of artists and studios in the modern era. The DAW has allowed home recording to compete with top com-

mercial studios, siphoning a significant amount of business from the latter. While rates remain a sensitive issue, many studio owners, like Frager, now demonstrate increasing flexibility in an effort to keep rooms booked, and they are inviting the unsigned or indie-label artist who—lacking the resources for high-end commercial studio projects—turned to the personal or home-based studio to record.

It may make it even more difficult to achieve profitability, but in an era of declining sales and shrinking budgets, studio owners are faced with complex, arduous decisions.

"Up until recently, the Plant has only been available for people that could afford \$2,000-a-day budgets, and we don't think that's in keeping with the tone of the time," Frager says. "On the other hand, I think we're as state-of-the-art as any studio in the world."

Macworld Offers Look At Latest DAW Tools

As a manufacturer of widely preferred hardware for digital audio workstation (DAW) production, Apple Computer has now taken the consumer world by surprise with the success of iTunes and the iPod portable music player. At the recent Macworld CreativePro Conference and Expo, held July 14-18 at the Jacob K. Javits Convention Center in New York, thousands of Macintosh users were presented with a wealth of tutorials and conference sessions, such as "Mac OS X for Musi-

cians" and "Five Ways to Get More out of Pro Tools," taught by Berklee College of Music's **David Mash** and **Andy Edelstein**, respectively.

Attendees could also brave a crowded exhibit floor to expand their knowledge and acquire new

production tools.

Apple also took the opportunity to introduce as a stand-alone product Soundtrack, a royalty-free music production tool that, like the iTunes

Music Store and the Apple operating system itself, offers an easy-to-use interface for fast yet high-quality product. Previously, Soundtrack was available only with video editing and finishing tool Final Cut Pro 4.

With a layout familiar to any-

one with DAW experience, Soundtrack offers a simple but comprehensive means of looping, multitracking and processing audio from more than 4,000 professionally recorded audio loops.

Apple's 2002 acquisition of Emagic, developer of the popular Logic platform for computer-based audio production, allows Soundtrack to





ship with plug-in effects from Logic Platinum, the Logic program's most powerful software.

A necessity in an era of exploding demand fostered by DVD and the

Internet, Soundtrack is a convenient and, at \$299, costeffective solution for DVD authoring, video editing and Web site development needs.

DJs and remixers will also find Soundtrack to be an uncomplicated and creative tool for their production endeavors.

REMEMBERING RICKY: A fund devoted to medical care has been established for Grey Keller, daughter of Atlantabased musician/producer Ricky Keller, who passed away June 21. For more details, visit zacrecording.com/rickykeller.

Billboard' PRODUCTION CREDITS

BILLBOARD'S NO. 1 SINGLES (AUGUST 2, 2003)

CATEGORY	HOT 100	R&B	COUNTRY	MODERN ROCK	DANCE SALES
TITLE Artist/ Producer (Label)	CRAZY IN LOVE Beyoncé Featuring Jay-Z/ R. Harrison B. Knowles (Columbia)	CRAZY IN LOVE Beyoncé Featuring Jay-Z/ R. Harrison B. Knowles (Columbia)	RED DIRT ROAD Brooks & Dunn/ K. Brooks R Dunn M. Wright (Arista Nashville)	JUST BECAUSE Jane's Addiction/ B Ezrin B. Virtue (Capitol)	HOLLYWOOD Madonna/ Madonna Mirwais (Maverick/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	SOUND KITCHEN HOUSE OF GAIN (Nashville, TN) Greg Droman	HENSON (Los Angeles) Brian Virtue	SONY, SARM (London) Mark "Spike" Stent
CONSOLE(S)/ DAW(S)	Neve 88 R, SSL 9000 J	Neve 88 R SSL 9000 J	API Legacy, Yamaha DM-2000	SSL 6000	SSL 9000 K
RECORDER(S)	Pro Tools	Pro Tools	Radar iZ_Pro Tools	Studer A800 Pro Tools	Pro Tools
RECORDING MEDIUM	Pro Tools	Pro Tools	Radar iZ, Pro Tools	BASF 900	Pro Tools
MIX DOWN STUDIO(S) (Location) Engineer(s)	HIT FACTORY (New York) Tony Maserati	HIT FACTORY (New York) Tony Maserati	SOUND STAGE (Nashville, TN) David Thoener	HENSON (Los Angeles) Bob Ezrin, Brian Virtue	THE MIX SUITE @ OLYMPIC (London) Mark "Spike" Stent
CONSOLE(S)/DAW(S)	SSL 9000 K	SSL 9000 K	SSL 9000 J	SSL 9000 J	SSL G Series
RECORDER(S)	Studer A827	Studer A827	Pro Tools HD	Ampex ATR 102	Ampex ATR 100
MIX DOWN MEDIUM	EMTEK 900	EMTEK 900	Pro Tools HD	BASF 900	Quantegy GP9
MASTERING (Location) Engineer	STERLING SOUND (New York) Tom Coyne	STERLING SOUND (New York) Tom Coyne	GATEWAY (Portland, ME) Bob Ludwig	BERNIE GRUNDMAN (Los Angeles) Brian "Big Bass" Gardner	METROPOLIS (London) Tim Young
CD/CASSETTE MANUFACTURER	SONY	SONY	BMG	EMD	WEA

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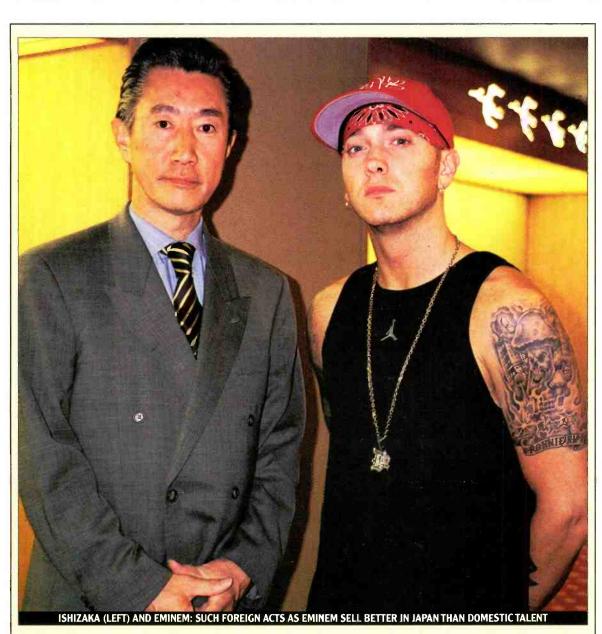
prepares for North American release





Spanish record sales slump, despite singles market explosion

ITED KINGDOM / EUROPE / ASIA / JAPAN / AUSTRALIA / AFRICA / CANADA



Japan Decline Continues

Production Data Down, But Foreign Albums Thrive

BY STEVE McCLURE

TOKYO—The Japanese music market continued its decline in the first half of 2003, according to the Recording Industry Assn. of Japan.

But there was some good news in the otherwise grim January to June production data. After several years of falling market share, sales of foreign music were unexpectedly robust.

Production of prerecorded audio software by the RIAJ's 24 member companies in the first six months of 2003 totaled 151.1 million units, down 13% from the corresponding period in 2002, for a wholesale value of 189.2 billion yen (\$1.6 billion),

The decline was largely a result of

lower domestic production, which fell 16% to 114.5 million units for a value of 135.4 billion yen (\$1.1 billion), down 21%

Production of foreign material, on the other hand, was down only 1% to 36.6 million units, for a value of 53.8 billion yen (\$453.2 million), up 4%.

Such non-Japanese acts as T.a.t.u., Eminem (both on Universal Music K.K.) and Avril Lavigne (BMG Funhouse) enjoyed strong sales during the first half.

According to their respective labels, T.a.t.u.'s self-titled debut album has sold close to 2 million units, "The Eminem Show" and the soundtrack to the film "8 Mile" (starring Eminem) have sold a combined 1.5 million units and Lavigne's album "Let Go" has sold more than 1.5 million copies.

There is no single reason for foreign music's strength compared with that of domestic product. One key factor, Warner Music Japan chairman Hiroshi Inagaki notes, is that while CD burning has hit domestic-repertoire sales hard, foreign product has been less seriously affected because of the one-year ban on rental of non-Japanese product from the date of release.

Domestic product, in contrast, can be rented as soon as one week after the release date.

"The one-year ban on rentals of foreign product has had a good says Inagaki, who also points (Continued on page 71)

Greece's AEPI To Appeal Fine

BY MARIA PARAVANTES

ATHENS—Greek copyright/collec-

tion society AEPI SA will appeal a July 14 ruling that found it guilty of abusing its dominant position on the royalties/collection market, claiming the decision is "erroneous."

AEPI, a privately owned, profit-oriented company, represents 98% of Greece's authors and composers. It has been slapped with a 500,000 euro (\$576,000) fine after a complaint was filed by six independent

composers and the Union of Greek Composers to the Hellenic Competipractices watchdog appointed by Greece's development minister.

The complainants asked the com-

mittee to examine AEPI's membership contracts, alleging they were unfair because they tied members into a deal whereby AEPI automatically had exclusive authority to collect all streams of a composer's royalty earnings.

"This is the largest fine the committee has ever imposed in proportion to the defendant's revenues," claims the plaintiffs' lawyer, George-

In 2001, prior to the introduction of the euro, AEPI collected revenue of (Continued on page 70)



Contested Files 'Lost' In Aussie Piracy Case

BY CHRISTIE ELIEZER

SYDNEY-When a federal judge ordered three Australian universities to surrender all MP3 files, JPEGs and sound recordings on their computer

systems for scrutiny by record companies, it was a groundbreaking victory for the Australian Record Industry Assn.

But one day before the ARIA-appointed online forensic expert, John Thackray, was to start his search (following a court-ordered signing of a confidentiality clause), the universities informed ARIA that some of the files had been wiped out.

ARIA took the universities back to court July 29, arguing that the universities' actions were in contempt of court.

Justice Tamberlin ordered the universities to hand over all deleted files to Thackray and to pay for ARIA's court costs for the hearing.

"We had always feared that the delay by the universities could taint or dissipate the evidence. This is now confirmed. [The loss of files] minimizes the harm to the universities as a con-

sequence of possibly being involved in copyright infringement. The available remedies for the record industry are now reduced," says Michael Speck, GM of the Music Industry Piracy Investigation unit.

The July 18 decision, a first in Australia, means that Internet service providers are obliged to help copyright holders if their copyrights are infringed. Implicit in the judgment is that ISPs

do have control over their traffic.

Speck calls it "a turning point in the global struggle against illicit Internet traffic.

John Mullarvey, CEO of the Australian (Continued on page 71)



AUGUST 9 Billboard HITS OF THE WORLD.



	JAPAN			UNITED KINGDOM	Ţ.		GERMANY			FRANCE
LAST WEEK	(DEMPA PUBLICATIONS INC.) 07/30/03	THIS WEEK	LAST WEEK	(OFFICIAL UK CHARTS CO.) 07/28/03	THIS WEEK	LAST WEEK	(MEOIA CONTROL) 07/30/03	THIS WEEK	LAST WEEK	(SNEP/IFDP/TITE-LIVEI 07/29/03
NEW	SINGLES NAMIDA NO UMI DE DAKARETAI	11	NEW	NEVER GONNA LEAVE YOUR SIDE	1	1	SINGLES	1	1	SINGLES CHIHUAHUA
1	SOUTHERN ALL STARS VICTOR YASEI NO ENERGY	2	1	CRAZY IN LOVE	2	2	OUTLANDISH ARIOLA ICH KENNE NICHTS	2	3	JE VOULAIS TE DIRE QUE JE T'ATTEND
NEW	B'Z VERMILLION RECORDS GIN NO RYU NO SENI NOTTE	3	NEW	MAYBE TOMORROW	3	7	RZA FEATURING XAVIER NAIDOO VIRGIN IN THE SHADOWS	3.	4	JONATAN CERRADA RCA LAISSE PARLER LES GENS
2	MIYUKI NAKAJIMA YAMAHA MUSIC COMMUNICATIONS &	4	2	SATISFACTION	4	4	THE RASMUS PLAYGROUND GET BUSY SEAN PAUL VP/ATLANTIC	4	2	JOCELYNE LABYLLE & JACOB DESVARIEUX UP MUSIC LIVE IS LIFE
NEW	AYUMI HAMASAKI AVEX TRAX REALIZE	5	4	BÉNNÝ BĚNÁŠSI PŘEŠÉNTS THE BIZ DATA/MOS BRING ME TO LIFE	5	9	STUCK	5	6	HERMES HOUSE BAND & DJ OTZI ULM BRING ME TO LIFE
NEW	NAMITAMAKI SDNY UWAKINA HONEY PIE	6	3	EVANESCENCE FEATURING PAUL McCDY WIND-UP/EPIC NO LETTING GO	6	3	STACIE ORRICO VIRGIN I DON'T THINK SO	6	5	SUR UN AIR LATINO
NEW	COUNTRY MUSUME ZETIMA DAY STAR	7	NEW	WAYNE WONDER VP/ATLANTIC DEEPEST BLUE	7	6	GRACIA HANSA CRAZY IN LOVE	7	9	LORIE EPG
4	DAY AFTER TOMORROW AVEX TRAX NATSU NO OMOIDE	8	10	FLY ON THE WINGS OF LOVE	8	8	REIGN	8	10	DIAM'S HOSTILE/VIRGIN SATISFACTION
12	KĒTSŪMĒISHI TDY'S FACTORY CLAUDIA KYOSUKE HIMURD TOSHIBA/EMI	9	NEW	CIVE ME A REASON TRIPLE 8 POLYDOR	9	12	JARULE DEF JAM/MERCURY FOREVER AND FOR ALWAYS SHANIA TWAIN MERCURY	9	8	BENNY BENASSI PRESENTS THE BIZ ULM WE WILL ROCK YOU KCPK ULM
NEW	AI GA NAITERU HIRO AVEX TRAX	10	6	FEEL GOOD TIME PINK FEATURING WILLIAM ORBIT COLUMBIA	10	11	FUR DICH YYONE CATTERFELD HANSA	10	11	LE MUR DU SON WILLY DENZEY SMALL
	HOT MOVER SINGLES			HOT MOVER SINGLES			HOT MOVER SINGLES		7	HOT MOVER SINGLES
NEW	HONTO NO KIMOCHI TAKAKO MATSU UNIVERSAL	13	NEW	SWING, SWING THE ALL-AMERICAN REJECTS DREAMWORKS	15	NEW	BUSINESS EMINEM INTERSCOPE	. 13	17	GET BUSY SEAN PAUL VP/ATLANTIC
NEW	NAKENAI YORUMO NAKANAI ASAMO GARNET CROW GIZA STUDIO	25	NEW	STRICT MACHINE GOLDFRAPP MUTE	16	NEW	BOUNCE SARAH CONNOR SONY	17	20	SUNRISE SIMPLY RED AZ RECORDS
NEW	SUMMER OF LOVE FUKUMIMI BMG FUNHOUSE	2 6	35	FIGHTER CHRISTINA AGUILERA RCA	17	NEW	SOUNDS LIKE A MELODY LICHTENFELS WEA	23	26	SAVE ME REMY ZERO EAST WEST
NEW	SUDAIGOMIJYANEE HIDEKI SAIYD UNIVERSAL	29	33	ROCK WIT U (AWWW BABY) ASHANTI MURDER INC./MERCURY	20	27	KONIG VON DEUTSCHLAND	24	49	FAMILY PORTRAIT PINK ARISTA
NEW	SHINUHODO ANATA GA SUKIDAKARA JIKYU800EN COLUMBIA	31	34	BABY I DON'T CARE JENNIFER ELLISON EAST WEST	22	NEW	FIESTA VANESSA FEATURING FERRIS MC ARIOLA	25	33	IN DA CLUB 50 CENT INTERSCOPE
	ALBUMS			ALBUMS			ALBUMS			ALBUMS
NEW	DRAGON ASH HARVEST VICTOR	1	1	BEYONCÉ DANGEROUSLY IN LOVE COLUMBIA	1	1	BEYONCÉ DANGEROUSLY IN LOVE COLUMBIA	1	1	NORAH JONES COME AWAY WITH ME BLUE NOTE
1	RIP SLYME TIME TO GO WARNER MUSIC JAPAN	2	13	DANIEL BEDINGFIELD GOTTA GET THRU THIS POLYDOR	2	3	SHANIA TWAIN UP! MERCURY	2	2	EVANESCENCE FALLEN WIND-UP/EPIC
2	MAI KURAKI IFI BELIEVE GIZA STUDIO	3	2	DELTA GOODREM INNOCENT EYES EPIC	3	2	NENA 20 JAHRE—NENA FEAT. NENA WARNER STRATEGIC MARKETING	3	4	KYO LE CHEMIN JIVE
3	TUBE DASIS SONY MUSIC ASSOCIATED RECORDS	4	NEW-	SUPER FURRY ANIMALS PHANTOM POWER EPIC	4	6	ROBBIE WILLIAMS ESCAPOLOGY CHRYSALIS	4	3	FLORENT PAGNY AILLEURS LAND MERCURY
NEW 9	PIERROT ID ATTACK UNIVERSAL VARIOUS ARTISTS	5	3	STEREOPHONICS YOU GOTTA GO THERE TO COME BACK V2 KINGS OF LEON	5	7	WIR SIND HELDEN DIE REKLAMATION VIRGIN	2	5	MADONNA AMERICAN LIFE MAYERICK/WARNER BROS. JEAN-JACQUES GOLDMAN
	MELODIES—THE BEST OF AOR WARNER MUSIC JAPAN	7	5	YOUTH AND YOUNG MANHOOD RCA	δ 7	5	EROS RAMAZZOTTI 9 ARIOLA METALLICA	7	7	UN TOUR ENSEMBLE COLUMBIA
NEW 8	JYOSHI JUUNI GAKUBOU BEAUTIFUL ENERGY PLATIA ENTERTAINMENT EVANESCENCE	8	4	GEORGE BENSON THE VERY BEST OF—THE GREATEST HITS WARNER BROS. THE DARKNESS	8	8	METALLICA ST. ANGER VERTIGO EVANESCENCE	Я	8	BENNY BENASSI & THE BIZ HYPNOTICA ULM TV MARKETING CARLA BRUNI
NEW	FALLEN WIND-UP/EPIC BEGIN	9	NEW	PERMISSION TO LAND MUST DESTROY KYM MARSH	9	9	EVANESCENCE FALLEN WIND-UP/EPIC XAVIER NAIDOO	9	12	QUELQU'UN M'A DIT NAIVE SIMPLY RED
7	BEGIN NO ICHIGO ICHIE TEICHIKU HY	10	9	STANDING TALL ISLAND EVANESCENCE FALLEN WIND-UP/EPIC	10	11	ALLES GUTE VOR UNS SPV SIMPLY RED HOME SPV	10	16	EROS RAMAZZOTTI
M.	STREET STORY CLIMAX ENTERTAINMENT			FALLEN WIND-UP/EPIC			HOME SPV			9 ARIOLA
	CANADA		r -	SPAIN			AUSTRALIA			ITALY

		CANADA	SPAIN					AUSTRALIA			ITALY
	LAST WEEK	(SDUNDSCAN) 08/09/03	THIS WEEK	LAST WEEK	(AFYVE) 07/30/03	HISWEEK	LAST WEEK	(ARIA) 07/28/03	THIS WEEK	LAST WEEK	(FIMI) 07/28/03
		SINGLES	н		SINGLES			SINGLES			SINGLES
1	1	BRIDGE OVER TROUBLED WATER/THIS IS THE NIGHT	1	NEW	UNO MAS UNO SON SIETE FRAN PEREA GLOBOMEDIA	1	1	IGNITION R. KELLY JIVE	1	2	BRING ME TO LIFE EVANESCENCE FEATURING PAUL McCOY WIND-UP/EPIC
2	2	FLYING WITHOUT WINGS/SUPERSTAR RUBEN STUDDARD J/BMG	2	1	MOTIVOS DE UN SENTIMIENTO JOAQUIN SABINA ARIOLA	2	2	CRAZY IN LOVE BEYONGE FEATURING JAY-Z COLUMBIA	2	1	GET BUSY SEAN PAUL VP/ATLANTIC
3	4	CRAZY IN LOVE BEYONCE FEATURING JAY-Z COLUMBIA/SONY MUSIC	3	2	HOLLYWOOD MADONNA MAYERICK/WARNER BROS.	3	6	BRING ME TO LIFE EVANSCENCE FEATURING PAUL MCCOY WIND-UP/EPIC	3	4	GOCCE DI MEMORIA GIORGIA DISCHI DI CIOCCOLATA
4	3	BRING ME TO LIFE EVANESCENCE FEATURING PAUL MCCOY EPIC/SONY MUSIC	4	NEW	OJU!!! REMIXES	4	4	I KNOW WHAT YOU WANT BUSTA RHYMES FEATURING MARIAH CAREY ARISTA	4	3	HOLLYWOOD MADONNA MAYERICK/WARNER BROS.
5	5	HOLLYWOOD	5	3	LOS PLANETAS	5	5	21 QUESTIONS	5	NEW	SPIRITO LIBERO
6	8	MADONNA MAVERICK/WARNER 21 QUESTIONS	6	4	TOUR DE FRANCE '03	6	3	50 CENT FEATURING NATE DOGG INTERSCOPE INNOCENT EYES	6	6	GIORGIA DISCHI DI CIOCCOLATA LA CANZONE DEL CAPITANO
7	6	50 CENT FEATURING NATE DOGG SHADY/AFTERMATH/INTERSCOPE/UNIVERSAL FIGHTER	7	6	KRAFTWERK CAPITOL E SAMBA	7	9	DELTA GOGOREM EPIC	7	8	DJ FRANCESCO DO IT YOURSELF CRAZY IN LOVE
8	9	CHRISTINA AGUILERA RCA/BMG PICTURE	8	7	JUNIOR JACK BLANCO Y NEGRO LA NINA	ε	7	JARULE RAL FEEL GOOD TIME	8	7	BEYÖNCE FEATURING JAY-Z COLUMBIA MA DAI
9	10	KIÓ ROCK FEATURING SHERYL CROW UNIVERSAL SOUTH/UNIVERSAL IF YOU'RE NOT THE ONE	9	NEW	MALA RODRIGUEZ UNIVERSAL QUIEREME OTRA VEZ	ç	10	PINK FEATURING WILLIAM ÖRBIT COLUMBIA GET BUSY	9	5	CARDILLO A. SUGAR UN' EMOZIONE PER SEMPRE EROS RAMAZZOTTI ARIOLA
10	7	DANIEL BEDINGFIELD POLYDÖR/ISLAND/UNIVERSAL ROCK WIT U (AWWW BABY) ASHANTI MURDER INC/DEF JAM/UNIVERSAL	10	12	OBK CAPITOL CRAZY IN LOVE	10	8	SEĂN PAUL VP/ATLANTIC INTUITION	10	10	I KNOW WHAT YOU WANT
					BEYONCE FEATURING JAY-Z COLUMBIA			JEWEL EAST WEST			BUSTA RHYMES FEATURING MARIAH CAREY BMG RICORDI
500		HOT MOVER SINGLES	100		HOT MOVER SINGLES		1	HOT MOVER SINGLES			HOT MOVER SINGLES
11	15	FOREVER AND FOR ALWAYS SHANIA TWAIN MERCURY/UNIVERSAL	14	NEW	20 DE ENERO LA DREJA DE VAN GOGH SONY	12	21	UNWELL MATCHBOX TWENTY EAST WEST	13	18	VIAGGIA INSIEME A ME EIFFEL 65 UNIVERSAL STRATEGIC MARKETING
16	19	SING FOR THE MOMENT EMINEM WEB/AFTERMATH/INTERSCOPE/UNIVERSAL	15	NEW	AU SOLEIL JENIFER ISLAND	14	NEW	SATISFACTION BENNY BENASSI PRESENTS THE BIZ MIS	14	19	VEROFALSO PAOLO MENEGUZZI RICORO)
18	NEW	LOVE IS THE ONLY SOLDIER JANN ARDEN UNIVERSAL	16	19	SANTANA PA' BAILAR SANTANA ARIOLA	15	NEW	UNCHAINED MELODY GARETH GATES BMG	17	21	GATTO MATTO ROBERTO ANGELINI EMI
22	NEW	JUST BECAUSE JANE'S ADDICTION CAPITOL/EMI	17	NEW	DEIXA'M OBLIDAR-TE SERGIO DALMA UNIVERSAL	21	26	WHEN I GET YOU ALONE THICKE INTERSCOPE	19	34	FEEL GOOD TIME PINK FEATURING WILLIAM ORBIT COLUMBIA
24	NEW	ST. ANGER METALLICA ELEKTRA/WARNER	18	NEW	EL TEMPLO DE TU CUERPO	22	NEW	BANG THIS THE J WESS PROJECT FESTIVAL	21	24	TRASHED SKIN EMI
		ALBUMS			ALBUMS			ALBUMS		TES.	ALBUMS
1	1	SOUNDTRACK BAD BOY'S II BAD BOY/UNIVERSAL	1	1	VARIOUS ARTISTS CARIBE 2003 VALE MUSIC	1	1	POWDERFINGER VULTURE STREET UNIVERSAL	1	1	EROS RAMAZZOTTI
2	2	SEAN PAUL OUTTY ROCK VP/ATLANTIC/WARNER	2	4	LA OREJA DE VAN GOGH LO QUE CONTE MIENTRAS PIC	2	2	DELTA GOODREM INNOCENTEYES EPIC	2	2	MARISA MONTE TRIBALISTAS WITH CARLINHOS BROWN & ARNALOD CAPITOL
3	5	EVANESCENCE FALLEN WIND-UP/EPIC/SONY MUSIC	3	2	NINO BRAVO	3	8	EVANESCENCE FALLEN EPIC	3	4	NOMADI NOMADI 40 CGO
4	NEW	JANE'S ADDICTION STRAYS CAPITOLEMI	4	3	VARIOUS ARTISTS 0ISC0 ESTRELLA 2003 VALE MUSIC	4	7	COLDPLAY A RUSH OF BLOOD TO THE HEAD PARLOPHONE	4	22	RINO GAETANO SOTTO I CIELI OI RINO RCA
5	3	BEYONCÉ OANGEROUSLY IN LOVE COLUMBIA/SONY MUSIC	5	7	ANDY & LUCAS ANDY & LUCAS ARIOLA	5	3	NORAH JONES COME AWAY WITH ME BLUE NOTE	5	3	EVANESCENCE FALLEN WINO-UP/EPIC
6	4	METALLICA ST. ANGER ELEKTRA/WARNER	6	6	VARIOUS ARTISTS CARACTER LATINO 2003 DRO	6	15	MATCHBOX TWENTY MORE THAN YOU THINK YOU ARE ATLANTIC	6	5	SIMPLY RED
7	8	VARIOUS ARTISTS OON JUAN GUY CLOUTIER/SELECT	7	10	EL CANTO DEL LOCO ESTAGOS DE ANIMO BMG/ARIOLA	7	4	SOUNDTRACK CHARLIE'S ANGELS—FULL THROTTLE COLUMBIA	7	6	CLAUDIO BAGLIONI SONO 10—L'UOMO OELLA STORIA ACCANTO COLUMBIA
8	7	NORAH JONES COME AWAY WITH ME BLUE NOTE/EMI	8	2 3	VEGA	8	5	BEYONCÉ DANGEROUSLY IN LOVE COLUMBIA	8	8	SEAN PAUL DUTTY BOCK VP/ATLANTIC
9	6	50 CENT GET RICH OR DIE TRYIN' SHADY/AFTERMATH/INTERSCOPE/UNIVERSAL	9	11	BEBO & CIGALA LAGRIMAS NEGRAS ARIOLA	9	NEW	JANE'S ADDICTION STRAYS CAPITOL	9	7	GIORGIA GREATEST HITS (LE COSE NON VANNO MAI) DISCHI DI CIOCCOLATA
10	NEW	KISS ALIVE IV—SYMPHONY KISS/SANCTUARY/BMG	10	14	DAVID CIVERA LA CHIQUI BIG BANO VALE MUSIC	1C	24	ROD STEWART IT HAD TO BE YOU ARISTA	10	11	VASCO ROSSI VASCO ROSSI TRACKS EMI

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.

WEEK	WEEK	
THIS	LAST	(MUSIC & MEDIA) 07/30/03
		SINGLES
1	1	CRAZY IN LOVE BEYONCE FEATURING JAY-Z COLUMBIA
2	2	BRING ME TO LIFE EVANESCENCE FEATURING PAUL McCOY WIND-UP/EF
3	3	GET BUSY SEAN PAUL VP/ATLANTIC
4	4	CHIHUAHUA DJ BOBD HANSA/RCA/DJ BOBO/VDGUE
5	5	SATISFACTION BENNY BENASSI PRESENTS THE BIZ ULM
6	NEW	NEVER GONNA LEAVE YOUR SIDE
7	6	AICHA OUTLANDISH ARIOLA
8	12	JE VOULAIS TE DIRE QUE JE T'ATTEND JONATAN CERRADA RCA
9	10	ICH KENNE NICHTS/I'VE NEVER SEE
10	NEW	MAYBE TOMORROW STEREOPHONICS V2
		HOT MOVER SINGLES
11	22	IN THE SHADOWS THE RASMUS PLAYGROUND
12	15	LAISSE PARLER LES GENS JOCELYNE LABYLLE & JACOB DESVARIEUX UP MUSIC
16	27	STUCK STACIE ORRICO VIRGIN
20	39	BUSINESS EMINEM INTERSCOPE
21	25	DJ DIAM'S HOSTILE/VIRGIN
		ALBUMS
1	1	BEYONCÉ DANGEROUSLY IN LOVE COLUMBIA
2	2	EVANESCENCE FALLEN WINO-UP/EPIC
3	3	EROS RAMAZZOTTI
4	4	METALLICA ST. ANGER VERTIGO
5	5	NORAH JONES COME AWAY WITH ME BLUE NOTE
6	7	ROBBIE WILLIAMS ESCAPOLOGY CHRYSAUS
7	6	SEAN PAUL DUTTY ROCK ATLANTIC
8	8	SHANIA TWAIN UP! MERCURY
9	9	SIMPLY RED HOME SIMPLYRED.COM
10	10	NENA 28 Jahre—Nena feat. Nena Weawarner Strategic Marketi

	Ė	HE NETHERLANDS
THIS	LAST	(MEGA CHARTS BV) 07/28/03
		SINGLES
1	1	SUMMER JAM 2003 UNDERDOG PROJECT VS. SUNCLUB DIGIDANCE
2	2	CRAZY IN LOVE BEYONCE FEATURING JAY-Z COLUMBIA
3	NEW	THIS LOVE IS REAL
4	4	IK WOU DAT IK JOU WAS
5	5	BEFORE YOU LET ME GO
		ALBUMS
1	1	ROBBIE WILLIAMS ESCAPOLOGY CHRYSALIS
2	3	ANDRE HAZES 25 JAAR—HET ALLERBESTE VAN EMI
3	2	KANE WHAT IF RCA
4	4	BEYONCÉ DANGERDUSLY IN LOVE COLUMBIA
5	5	BLOF

		SWEDEN
THIS	LAST WEEK	(GLF) 07/25/03
		SINGLES
.1	1	HAR KOMMER ALLA KANSLORNA PER GESSLE CAPITOL
2	3	BRING ME TO LIFE EVANESCENCE FEATURING PAUL McCOY WIND-UP/EPIC
3	2	EVERYWAY THAT I CAN SERTAB ERENER COLUMBIA
4	5	GET BUSY SEAN PAUL VP/ATLANTIC
5	NEW	HONEY TONGUE HARDCORE SUPERSTAR MUSIC FOR NATIONS
		ALBUMS
1	1	PER GESSLE MAZARIN CAPITOL
2	2	CAROLA GULD PLATINA & PASSION—DET BASTA SONET
.3	3	VARIOUS ARTISTS ORIENTAL SUMMER HITS WARNER BROS.
4	6	TOMAS LEDIN I SOMMARNATTENS LJUS METRONOME
5	19	ROBYN DON'T STOP THE MUSIC RICOCHET
		SWITZERLAND

J			SWITZERLAND
	THIS	UAST	(MEDIA CONTROL SWITZERLAND) 07/29/03
ĺ			SINGLES
	1	1	CHIHUAHUA DJ BOBO RCA
ı	2	2	AICHA OUTLANDISH ARIOLA
ı	3	3	GET BUSY SEAN PAUL VP/ATLANTIC
į	4	4	CRAZY IN LOVE BEYONCE FEATURING JAY-Z COLUMBIA
ı	5	5	ICH KENNE NICHTS RZA FEATURING XAVIER NAIDOO VIRGIN
			ALBUMS
Ì	or1	2	DJ BOBO CHIHUAHUA RCA
	2	1	EROS RAMAZZOTTI 9 ARIOLA
	3	3	BEYONCÉ DANGEROUSLY IN LOVE COLUMBIA
1	4	4	EVANESCENCE FALLEN SONY
	5	5	METALLICA ST. ANGER VERTIGO

COMMON CURRENCY

A weekly scorecard of albums simultaneously attaining top 10 chart status in three or more leading world markets.

Repertoire owner: B: BMG, E: EMI, I: Independent, S: Sony, U: Universal, W: Warner

ARTIST	USA	JPN	UK	GER	FRA	CAN	SPN	AUS	ITA	NTH
BEYONCÉ Dangerously in Love (S)	5		1	1		5		8		4
EVANESCENCE Fallen (S)		8	10	8	2	3		3	5	
JANE'S ADDICTION Strays (E)	4	1 to 20				4		9		
NORAH JONES Come Away With Me (E)	10				1	8		5		8
SIMPLY RED Home (S)				10	9				6	10
EROS RAMAZZOTTI 9(B)				6	10				1	6

l			IRELAND
	THIS	LAST	(IRMA/CHART TRACK) 07/25/03
۱			SINGLES
	1	1	CRAZY IN LOVE BEYONCÉ FEATURING JAY-Z COLUMBIA
	2	3	FLY ON THE WINGS OF LOVE XTM & DJ CHUCKY FEATURING ANNIA SERIOUS
	3	2	NEVER WANNA LET YOU DOWN
	4	6	BRING ME TO LIFE EVANESCENCE FEATURING PAUL McCOY WIND-UP/EPIC
	5	4	IGNITION R. KELLY JIVE
			ALBUMS
	1	1	THE THRILLS SD MUCH FOR THE CITY VIRGIN
	2	2	BEYONCÉ DANGEROUSLY IN LOVE COLUMBIA
	3	3	SHANIA TWAIN UP! MERCURY
1	4	10	DELTA GOODREM INNOCENT EYES EPIC
ı	5	5	CHRISTINA AGUILERA STRIPPED RCA

		AUSTRIA
THIS	LAST WEEK	(AUSTRIAN IFPI/AUSTRIA TOP 40) 07/28/03
		SINGLES
1	1	AB IN DEN SUDEN BUDDY VS. DJ THE WAVE WARNER BROS.
2	2	ICH KENNE NICHTS RZA FEATURING XAVIER NAIDOO EDEL
3	3	AICHA OUTLANDISH ARIOLA
4	4	GET BUSY SEAN PAUL VP/ATLANTIC
5	5	FUR DICH YVONNE CATTERFELO HANSA
		ALBUMS
1	1	CHRISTINA FREIER FALL UNIVERSAL
2	2	XAVIER NAIDOOALLES GUTE VOR UNS EDEL
	3	NENA 20 JAHRE—NENA FEAT. NENA WEA
	4	METALLICA ST. ANGER VERTIGO
5	11	WIR SIND HELDEN

SINGLES SINGLES SINGLES SUMMER JAM 2003 UNDERODO PROJECT VS. SUNCLUB DIGIDANCE ALLEMAAL WIM SOUTAER ARRICLA OYA LELE KS STUDID 100 WITHOUT YOU NATALIA ARIDLA GET BUSY SEAN PAUL VP/ATLANTIC ALBUMS 1 1 DREAMLOVERS 20 HITS 4 MOUSE 2 3 MOLOKO STATUES ROADRUNNER ARCADE MUSIC BARRY WHITE THE ULTIMATE COLLECTION MERCURY METALLICA ST. ANGER VERTIGO ARNO LE BEST OF VIRGIN

BELGIUM/FLANDERS

			ARGENTINA
	THIS	LAST	{CAPIF} 07/22/03
			ALBUMS
	1	1	BANDANA VIVIR INTENTANOO BMG
	2	2	ALEX UBAGO QUE PIOES TU? WARNER BROS
	3	NEW	PINON FIJO LOS CHICOS TAMBIEN CENTRALIZA/BMG
	4	5	MANÁ REVOLUCIÓN DE AMOR WEA LATINA
	5	10	RICARDO ARJONA SANTO PECADO COLUMBIA
	6	NEW	NORAH JONES COME AWAY WITH ME BLUE NOTE
	7	NEW	MADONNA AMERICAN LIFE MAVERICK/WARNER BROS.
	8	14	ERREWAY TIEMPO SONY
Ì	9	6	PINON FIJO POR LOS CHICOS VIVO CENTRALIZA/BMG
	10	NEW	VARIOUS ARTISTS ESCALERA A LA FAMA BMG/EMI/SONY MUSIC

Kojak Makes 'Room' For Touring

Kojak is one of the few house/dance acts to have built an audience by live work as much as recorded output. "Me

and Cyril Vaschetto
(aka DJ Vas) started
to work in the studio
and to play gigs
around the same
time," says the
French trio's cofounder Gregoire
Galian. "Three days
before the first date,
we met Jayhem,
who's been our MC
ever since."

The act's 1998 debut album, "Crime in the City" (Pro-Zak Trax/Barclay), sold 500,000 copies worldwide. Its new album, "Every Room on Every Floor," was released last month in France and is available in 12 other territories, including the U.K., Italy, Australia and Hong Kong. Kojak will tour extensively around France in the fall, with international dates in early 2004. GARY SMITH

FUTURE FOLK: Hailed as "the future of British folk music," 21-year-old Jim Moray is exciting the open-minded and upsetting the more myopic folk traditionalists with his remarkable album, "Sweet England." Released on Moray's own Niblick Is a Giraffe label, the record has beaten down the barriers that often separate folk artists from mainstream attention with its



highly contemporary and imaginative treatment of traditional English ballads. Much of "Sweet England" was created by Moray at home on an Apple computer. "A lot of my stuff has come from my dad's record collection, almost like a lucky dip," Moray says. "The records that were played on a Sunday afternoon in our living room went from "Tubular Bells" to the Albion Band. They all go into the box in my brain marked 'music,' rather than 'folk music.'"

PAUL SEXTON

GERMAN HEROES: Berlin-based **Wir Sind Helden** (We Are Heroes), signed to Virgin imprint Labels Germany, has entered the charts there at No. 6

with its debut album, "Die Reklamation" (The Complaint). It follows a successful five-track EP, "Guten Tag"





(Good Day), released on the quartet's own label with the support of independent publisher Wintrup Musik. Singer Juditz Holofernes, who also writes the lyrics, says: "For us, it was most important to just speak our mind—and we felt certain the rest would then just come about. The band is currently on a 38-date tour in Germany, Switzerland and Austria (G/S/A). Upcoming single "Aurélie" is slated for a mid-September release in G/S/A, and a Frenchlanguage version of "Guten Tag" is being prepared. **ELLIE WEINERT**

AFRICAN LOSS: The world of African music is mourning the sudden death from tuberculosis of Kaouding Cissokho, one of the finest kora players of his generation. Cissokho, 38, had played in Baaba Maal's band since 1991, recording with him the electric albums "Lam Toro" (1992), "Firin' in Fouta" (1994) and "Nomad Soul" (1998) and 2001's all-acoustic outing, "Missing You (Mi Yeewni)." In 1996. he became a founding member of the Afro-Celt Sound System and played on the group's debut album, "Volume One: Sound Magic." He also played on records by Nusrat Fateh Ali Khan, veteran Jamaican guitarist Ernest Ranglin and West African rap group Positive Black Soul. He released his only solo album, "Kora Revolution," NIGEL WILLIAMSON

SKA FACE: Italian jazz trumpeter Roy Paci has been a guest player on an estimated 270 albums. Yet he has also found time to release his own records with Aretuska, an eight-piece ska/jazz band that plays "Sicilian rock steady" and dresses in dark, Mafia-style costumes. Paci's first album, "Baciamo le Mani," was picked up in the Netherlands, France and Spain. after being released on Extra Labels, Italy. His second with the group, "Tuttapposto," appeared in June on V2 Italy. Paci, whose nickname is the Godfather, says: "The first album was basically a bit of fun, and we were pleasantly surprised by its success. But this one has a broader range of styles. We play ska, but we like to mix things up as much as possible. MARK WORDEN

Nettwerk Productions Signs Oh Susanna

BY LARRY LeBLANC

TORONTO—Credit the Rolling Stones for enabling Nettwerk Productions to sign Oh Susanna after a failed attempt eight years ago.

Nettwerk is releasing the Toronto-based singer/songwriter's self-titled album in North America Sept. 6. It marks her debut with a significant label in North America, following releases on her own Stella Records imprint in Canada. Hot Records issued the album in the U.K. April 26.

In 1995, George Maniatis, Nettwerk Productions VP of A&R in Vancouver, pursued Oh Susanna after she made a Canadian music-industry splash with the release of a self-produced seven-song cassette recorded for \$200 Canadian (\$145).

The album, initially available only at Vancouver record store Zulu Records—where it sold 50 copies—was nationally released in 1997 as the EP "Oh Susanna" on Stella. According to the singer's co-manager Alex de Cartier, it has since sold 7,000 units.

What brought about Nettwerk's signing was Maniatis discovering a vinyl version of the Rolling Stones' 1969 album "Let It Bleed" that Oh Susanna had lent him years earlier. He used the borrowed album as an excuse to phone her.

"It was a good way to break the ice," Maniatis says. "She told me she was ready [to sign with a label].

"Suzie's the real deal," Maniatis says. "There are no bells and whistles. She sings, and you just drop your jaw. Her songs are fantastic."

Oh Susanna, born Suzie Ungerleider, says the experience of issuing her music herself has been invaluable. "I now know what a label can

do," she says. "I also own my catalog, which I license to Nettwerk and Hot."

Oh Susanna's debut was followed by the somber album "Johnstown" in 1999, issued on Stella in Canada and distributed in the U.K. by Hot. Its original songs were based on stories surrounding the 1889 flood that wiped out the steel town of Johnstown, Pa., killing 2,000. It has sold 13,000 units worldwide.

By her third release, "Sleepy Little Sailor," in 2001, Oh Susanna had begun to jettison her minimalist traditional approach for a fuller, bandbased production. The album has sold 20,000 units worldwide.

Despite opening shows for such headliners as Wilco, Gillian Welch, Steve Earle and Blue Rodeo, Oh Susanna still retains an underground reputation in Canada because she doesn't get airplay on commercial radio stations.

"There are pockets of support for this kind of music, and you have to figure out how you can

leap-frog out of it," says her Toronto-based co-manager, Susan de Cartier.

One pocket of support was provided by Britain's Bob Harris, host of the BBC Radio 2 programs "The Bob Harris Show" and "Bob Harris Country."

Oh Susanna says, "Bob played 'Johnstown,' and I got a deal with Hot Records and began to play in Britain."

"Suzie pulls a crowd wherever she plays," Hot Records GM Andrew Bowles says. "When she plays solo, you can hear a pin drop. This album has opened a few more doors for her, but radio here is still a problem."

Nettwerk Productions

president Ric Arboit says, "In the U.S., we're going after Americana [format] and [NPR] with 'Right by Your Side' the first week of August. In Canada, I'd like to get secondary country radio airplay with the track because I think we can build a base there."

Susan de Cartier says, "She's doing several weeks of Canadian promotional dates in August and early September," de Cartier says. "Then she's with Blue Rodeo in the U.S. for three weeks starting Sept. 10. She's getting married in October and will go to Europe for two weeks of shows in November."

While retaining the traditional influences of her early work on album tracks like "Little White Lie" and "The Fall," such key songs as "Right by Your Side," "Carrie Lee" and "Cain is Rising" were shaped by Oh Susanna's appreciation of '70s rock, particularly the Stones and the Band.

Recorded in December 2002, Oh Susanna used the same producer (Colin Cripps) and backing group that created "Sleepy Little Sailor," augmented by Toronto-based guitarist Travis Good of the Sadies.

Explaining the album's rock stylings, Oh Susanna says she realized soon after "Johnstown" that she had to break away from the traditional mode to evolve.

"I don't want to be a museum piece," she says. "I want to reflect where I am. This time, I wanted something that people can move to the beat first."



Music 24 Offers TV Outlet For Israeli Acts

BY SASHA LEVY

TEL AVIV, Israel—Industry insiders are hailing the July 20 launch of Israel's first local all-music TV channel as a major step forward for the domestic record business.

The pay-TV channel, Music 24, is operated by Israel Music Group (IMG). That company is jointly owned by local venture capitalist Ze'ev Mosez' Tzina, Meimad Television Studios and TV production company Zebra Communications.

The Israeli government awarded IMG a 16-year license in 2002 (*Billboard*, July 20, 2002) to operate an allmusic cable, satellite and digital channel. Music 24 will reach an estimated

1.5 million Israeli homes through packages with local cable/satellite operators.

The government intends for the channel to support the local music industry and to provide competition for such international music channels as MTV and VH1.

"Any visual outlet for Israeli music is good for the industry," notes Roni Braun, CEO of leading Israeli record label Helicon, whose acts have already been featured in radio ads promoting Music 24.

Ze'ev Schlick, managing director of major label NMC Music, calls the launch "a major, influential event."

NMC claims to account for 40% of domestic repertoire sales in Israel. Schlick says Music 24 is "a way for us

to communicate with our domestic audience in the Hebrew language." Music 24 CEO Guy Behar says that

in addition to financial success, he hopes that Music 24 will "return Is-

raeli music to the forefront of Israeli cultural life," while giving Israeli artists "the respect and expo-

sure they deserve."

The target audience is the 12-30 age group; the channel aims to largely support itself through advertising and by selling its programming to other broadcasters.

Music 24 will broadcast non-stop

music videos until November, when it launches its full schedule. That will include documentaries, live music and interactive shows covering a range of musical genres.

Its license enables the channel to devote about 30% of its air time to international music in the first year to attract viewers. Nevertheless, Music 24 has opted to broadcast 100% Israeli music from its launch.

That decision has led some insiders to question the fledgling channel's business model. One label executive says, "Israeli music lacks pop acts. So I doubt there's enough music to cater to the generation that watches [music TV]—and whether advertisers will reach what I presume is their target audience."

There's an increasing tendency world-

wide by publishers to deprive collec-

tion/copyright societies and their

Other sources say the channel has failed so far to define "Israeli music" when describing its format. Behar responds, "Every type of music created in Israel is in. It's a winning formula. We already have eight foreign music channels [available in Israel] and no other Israeli music channel. You have to brand yourself; this is our unique selling point."

Until now, domestic repertoire has received little TV exposure in Israel; artists have relied on radio, touring and in-store marketing to promote their music. Veteran local musician/producer Izhar Ashdot says, "Israeli music needs this [channel] desperately. It's the best thing for Israeli music for a long time."

AEPI Appeal

Continued from page 67

11.5 billion drachmas (\$38.7 million). AEPI has three months to adjust its contracts allowing authors to choose which rights (out of 12 categories) they grant the society over their works. "This means that authors will now be able to negotiate on their own behalf without AEPI's intervention, which has been the

practice until now," Zannos explains.

The ruling also demands that AEPI slash its commission rates on overall revenue to 15% from the current 18.5% it charges for mechanical rights. AEPI's royalty rates for public performance have been as high as 37%.

"This whole case really boils down to AEPI's contract agreements with its members," says Maria Fassoulaki, AEPI communications director. "The root of the ruling—and the accompanying fine—is all about breaking the exclusive contract, allowing authors to grant AEPI a part of their

intellectual rights and not in total."

Fassoulaki says that the ruling comes after "years of pressure by majors that want to set up publishing arms in the Greek market. Breaking these contracts would pave the way for publishers to control a part of authors' rights."

She maintains that AEPI has retained the exclusive contract on the request of its members, who wanted to protect their rights from local record companies that were eager to get their hands on publishing rights.

members of their control so as to have greater power over their intellectual rights," Fassoulaki says.

Ion Stamboulis, GM of the Greek affiliate of the International Federation of the Phonographic Industry

affiliate of the International Federation of the Phonographic Industry and former Warner Greece managing director, notes: "AEPI acts as a publisher, thus eradicating the very existence of music publishing companies. This is an integral part of the business, and this is where music is locat-

ed, invested in and promoted to recording companies. This is the real reason Greek music hasn't shown any versatility and scope.

"If the decision by the Competition Committee reverses this status in Greece, then I am sure that in the next few years, talented people will be tempted to enter the music business, thus providing us with a wider musical scope than we have now."

AEPI has 60 days to appeal the decision. It will be fined an additional 5,000 euros (\$5,760) per day for every day it fails to comply with the ruling.

70 www.billboard.com BILLBOARD AUGUST 9, 2003

www.americanradiohistory.com

"This is not unique to Greece.

NEWSLINE



Spain's sound-carrier sales fell 7.3% in value to 214.9 million euros (\$245 million) and stayed flat in unit sales in the first half of 2003, according to labels body AFYVE. But Sony Music Spain and the country's biggest music retailer—the 80-outlet El Corte Inglés department store chain—claim that the drop in units is closer to 20%. The decrease would have been much larger had it not been for a huge 166% increase in singles sales to 2.5 million units prompted by TV talent show "Operación Triun-

fo" (*Billboard*, May 10) and a 130% increase in DVD music video sales to 453,000 units. But Sony president José María Cámara admits: "Things are far worse than they seem, as AFYVE's figures relate to shipments to retail and do not seem to reflect retail-to-public sales, which appear to have fallen by some 20%." Universal Music Spain held on as market-share leader with 20.1%, followed by Warner Music Spain with 18.6%, EMI Spain with 14.8% and "Operación Triunfo"-linked indie label Vale Music with 14.6%. Sony Music Spain had a 12.6% share, and BMG Ariola Spain had 11.2%. **HOWELL LEWELLYN**

Shipments of prerecorded music in Sweden continued to decline in second-quarter 2003, according to figures from International Federation of the Phonographic Industry affiliate GLF. Volume was down 14.4% from the same period in 2002 to 10.9 million units. Value dropped 14.8% to 560.6 million kronor (\$70.2 million). All non-DVD formats showed declines. CD albums sank 8.3% to 9.2 million units, with value down 14.8% to 517.5 million kronor (\$64.8 million). Singles dropped 33.6% to 1.1 million units; value fell 41.7% to 16.7 million kronor (\$2.1 million). On a positive note, music DVDs jumped 352.2% in volume to 254,000 units, for a value up 222.7% to 21.6 million kronor (\$2.7 million).

London-based Music & Media, a sister publication of *Billboard*, will cease publishing after almost 20 years in operation, parent VNU Business Media has announced. The final issue, dated Aug. 9, is out now. Music & Media editor-in-chief Emmanuel Legrand remains with *Billboard* as global editor and London bureau chief. Kate Leech, financial controller and Music & Media director of operations, continues as finance director, U.K. operations. Billboard Information Group will continue to compile the weekly European Top 100 Albums and Eurochart Hot 100 Singles charts, which are published by *Billboard*, Billboard Bulletin, billboard.com and numerous licensees. Custom chart reports and chart-share data will also be available to clients. Paul Pomfret continues as charts researcher. Music & Media was founded in 1984 in Amsterdam as The Eurotipsheet. It was acquired the following year by then-*Billboard* parent BPI Communications.

Trade organizations the International Federation of the Phonographic Industry, the Recording Industry Assn. of America and the Business Software Alliance have moved to stem proliferating piracy in Pakistan following their first meetings with the highest government officials. "We've asked for the Pakistani authorities' cooperation before, but never at this level," says Willem van Adrichem, the IFPI's Dubai, United Arab Emirates-based coordinator for North Africa, the Middle East and Southwest Asia. The organizations urged Pakistan's ministers of interior, commerce, industry and education to implement more effective copyright laws, improve the training for enforcement officers, clamp down on organized criminals, strengthen enforcement facilities and introduce an anti-piracy campaign coordinated by a special task force. Pakistan produces about 140 million units of recordable discs annually—more than 10 times the local demand.

JULIANA KORANTENG

Singer Bertrand Cantat has been interrogated by Lithuanian police following an incident involving his partner, actress Marie Trintignant, who had been filming in the country's capital, Vilnius. Cantat, frontman with French rock band Noir Desir, is alleged to have assaulted Trintignant during an argument July 26. During the dispute, she reportedly fell and hit her head, resulting in a brain hemorrhage that required surgery. At press time, Trintignant was still in a coma and in critical condition. (An earlier Billboard Bulletin report that she had died proved incorrect.)

Benjamin Chulvanij has been promoted to president of Capitol Records France following the sudden departure of Alain Artaud. The reason for Artaud's departure is unknown; parent company EMI Recorded Music declined to comment. Chulvanij, who was assistant managing director, reports to EMI France president Eric Tong Cuong, who joined the company in February. **EMMANUEL LEGRAND**

Hong Kong Biz Hit By Corruption Scanda

BY CLARENCE TSUI

HONG KONG—Hong Kong's music industry has been plunged into its biggest crisis in years following the arrest by anti-corruption officials of 23 leading executives in the business

Those arrested include the president of Universal Music's Hong Kong branch; the owner of the Emperor Entertainment Group (EEG), the city's premier entertainment conglomerate; and three top producers from Hong Kong's largest TV station, Television

Broadcasts (TVB).

Universal Music Hong Kong president Alex Chan Siu-po, EEG chairman Albert Yeung Sausing and TVB program controllers Ho Lai-tsuen and Chan Ka-lun—who are in charge of the channel's weekly "Solid Gold" music show—were reportedly among those arrested July 16 by the Independent Commission Against Corruption (ICAC). EEG CEO Ng Sui-wan was reportedly arrested July 18.

The ICAC said the arrests were made in connection with corruption allegations regarding the preferential treatment of a number of artists.

Media reports said that the 23 individuals arrested are alleged to have offered advantages, including money, to senior TVB executives in a bribes-for-awards scam.

TVB announces a "seasonal" top 10 list of hits every three months as well as a year-end list of chart-toppers in its annual awards show.

The TVB awards used to be chosen by a combination of TVB executives, record industry people and the public, but in recent years winners have been chosen solely by program controllers at TVB.

Also among those reportedly arrested were Universal

singer Juno Mak; his father, Clement Mak Siu-tong (who is chairman of locally listed company CCI Telecom); several Universal and EEG executives; and a senior staff member from Music Nation, a label owned by local telecom giant PCCW.

The ICAC did not release the names of those arrested, stating merely that they included "two senior executives and an employee of a broadcasting company; a chairman, two senior staff members and an employee of an entertainment company; a chairman, a senior VP and a singer

[with] a record company; five company directors and seven individuals."

But their identities are known in Hong Kong, and local media published their names.

Those arrested were released on bail. No charges have yet been brought in the case.

The ICAC reports directly to Hong Kong chief executive Tung Chee Hwa and is independent of the general security and legal structures of the Hong Kong government.

Universal Music Asia Pacific released the following statement July 17: "Universal Music Asia Pacific acknowledges that two of our Hong Kong executives and one contracted artist were under investigation yesterday with regard to an ICAC complaint.

"Universal Music reiterates that the company does not condone corrupt practices. Universal Music complies with all applicable laws and codes of conduct and will continue to uphold these commitments.

"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."

Twenty-eight others—including top EEG artists Nicholas Tse Ting-fung, Yumiko Cheng and Eason Chan—were interviewed by the commission.

Japan Decline

Continued from page 67

out that non-Japanese albums are generally priced at 500 yen (\$4.18), cheaper than domestic albums.

Universal Music K.K. president/CEO Kei Ishizaka says Japanese majors have recently begun to focus on foreign music for the simple reason that it is

more profitable than domestic music, which in the current stagnant market is becoming less lucrative on a perunit basis, given the relative dearth of local-repertoire mega-hits.

"Domestic music requires more expenditure in promotion, advertising and sales promotion," Ishizaka explains.

Another factor in the resurgence of foreign product is that such acts as T.a.t.u, Eminem and Lavigne appeal strongly to teenage girls, a demographic that historically has gone for domestic "idol" acts.

BMG Funhouse president Hide-

hiko Tashiro says that to stem the Japanese market's overall decline, labels "must provide the consumer with a product that is equal to or even more appealing to him or her than the variety of other attentiongrabbing entertainments or products that are on the market."

The consensus in the industry is that domestic repertoire will likely make something of a recovery in the second half, but Ishizaka speaks for many when he says that labels have to redouble their A&R efforts to discover and nurture the domestic superstars of tomorrow.

ARIA Keeps Battling

Continued from page 67

Vice Chancellors' Committee, accused ARIA of "overreacting" and said that accidental erasures happen.

Of Australia's 38 universities, 15 were detected by random surveillance as hosting illegal download systems. All but

three immediately closed the sites when notified and cooperated with labels.

The universities of Sydney, Melbourne and Tasmania refused, citing concerns about student privacy.

In January, EMI Australia, Universal Music Australia and Sony Music Entertainment Australia initiated civil proceedings against the universities.

If ARIA's search uncovers infringing data, its next step is to contact perpetrators and request they rectify the infringement. It would also demand assurances that it will not happen again and it may seek damages.

Past cases involving physical piracy saw damages awarded of up to \$1 million Australian (\$650,000). In a criminal case, the offender would have been liable for a fine of \$300,000 Australian (\$195,000) for each infringement and five years' imprisonment.

ARIA's next step depends on the seriousness of any infringement discovered and if the culprits can be identified. That, Speck says, remains to be seen because of the tarnished data. He says of the universities, "Their behavior has been as bad as any copyright infringer I've had to deal with."

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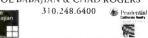


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Songwriters & Publishers

McHugh Catalog Gets Boost From New CD

BY NIGEL HUNTER

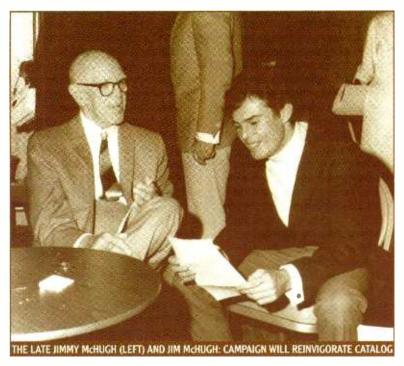
LONDON—The songs of Jimmy McHugh live on.

As part of an extended campaign to reinvigorate the McHugh catalog of standards and secure covers and synchronization usage, a compilation CD, "75 Years of Love Songs," has been made available for promotional purposes.

The disc features McHugh classics written with his two main lyric collaborators, Dorothy Fields and Harold Adamson, including "I'm in the Mood for Love," "Don't Blame Me," "A Lovely Way to Spend an Evening" and "I Couldn't Sleep a Wink Last Night." The McHugh catalog is administered worldwide by EMI Music Publishing.
The London-based MRM promo-

tion company is working to further enhance McHugh's profile. It brought McHugh's grandson, Jim McHugh, here last month as part of its efforts.

A trustee of his grandfather's estate, Jim McHugh was a guest July 10 on the Richard Allinson Show on BBC Radio 2—the 109th anniversary of the elder McHugh's birth. He took



part, too, in Russell Davies' weekly celebration of standard songs and songwriters, also on BBC Radio 2.

Jimmy McHugh died in 1969 at age 74. His publishing interests are controlled through Jimmy McHugh Music, which issued the new compilation. The company is run by his grandson with Lee Newman, who is Jim McHugh's nephew and Jimmy

McHugh's great-grandson.

"Jimmy McHugh's songs have never been more popular, thanks to recent covers by artists such as Diana Krall, Michael Feinstein and Tony Bennett and k.d. lang," Jim McHugh says.

But he notes that he and Newman have had to work especially hard in filling the void left by Lucille Meyers, Jimmy McHugh's secretary since the 1940s and his song administrator after his death. Meyers died at her desk in 1997.

"It was a tremendous loss," McHugh says. "She left a huge gap, which we've been working hard to fill.'

One major current project is a musical written by Mark Saltzman that is being developed by the Nederlander Organization in conjunction with the American Musical Theater of San Jose.

The show will focus on McHugh's collaborations with Fields during the Roaring Twenties, when he was musical director at New York's Cotton Club.

"We're aiming for a Broadway premiere, although it's too early to give a time scale and possible participants," McHugh says. "I'm also

keen for a London production: I was very impressed by the house-full success of 'Dorothy Fields Forever,' the show put on at the King's Head fringe theater in London last yearand the fact that it's returning.'

Jim McHugh, incidentally, is a photographer, specializing in architectural subjects and personality shoots for People magazine. He has exploited his professional skills in the updating, digitizing and general modernization of the McHugh archives, including such memorabilia as photographs and letters and telegrams from the famous—as well as the songs themselves.

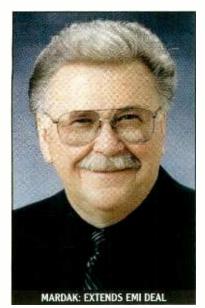
"We've now got my grandfather's catalog in order using modern technology-and in place to be run on a contemporary business footing," he says. "Every song he wrote is on our hard drive.

Newman's other great-grandfather was Eddie Cantor. But proudly on display in his Beverly Hills office is a gray upright piano George Gershwin gave to McHugh in the aftermath of the Wall Street Crash, which left him penniless. McHugh wrote all his subsequent songs at this piano.

Hal Leonard Adds Digital Print Rights To EMI Catalog

Music print publishing powerhouse Hal Leonard Corp.which has long held the print rights to copyrights controlled by EMI Music Publishing—has extended that relationship into the digital arena.

According to the terms of a new



agreement, EMI songs previously available only to North American customers can now be downloaded worldwide via sheetmusicdirect .com, Hal Leonard's joint-venture Web site with London-based music print publisher Music Sales.

The site combines the two companies' catalogs and uses Sibelius' Internet Enabling Technology to enable customers to view the music, transpose keys, select instrumentation, print the piece and even play the scores using Sibelius' downloadable Scorch viewer.

Additionally, EMI songs are being featured in Hal Leonard's new CD-ROM Sheet Music series, which launched in January and provides musicians with unlimited on-screen viewing of hit songs with the permission to go online and print one copy of each, transpose any song to any key and listen to the songs in MIDI playback. EMI songs are currently included on the Motown piano/vocal/guitar CD-ROM and on Nirvana and Blink-182 guitar tablature titles on Hal Leonard's Sheet Music Direct Web site.

"We're very pleased to further our relationship with our long-term ally EMI," Hal Leonard chairman/CEO Keith Mardak says. "This new agreement will make thousands of highly desirable songs in digital format conveniently available to customers around the world."

EMI chairman/CEO Martin Bandier adds, "One of our primary goals is to ensure that our songwriters' compositions are exploited as widely as possible, and we have long been a proponent of using technology to further our business. We are delighted to partner with Hal Leonard in many exciting new uses of our digital song files.

SONGWRITERS GUILD SEMINAR:

The Songwriters Guild Founda-

tion, in association with the Songwriters Guild of America (SGA), has slotted its first annual The Write Key seminar for Nov. 13-16 in Orange Beach, Ala., as part of the Frank Brown

International Songwriters Festival. Seminar sessions will cover the creative process itself and writing and co-writing songs tailored to specific recording artists, SGA Southern regional director Rundi Ream says. "In addition, song critique sessions will focus on songs that have already been written, as well as the co-writes in progress,'

Among the songwriters signed on as panelists, mentors and evalu-

ators are Rick and Janis Carnes, Casey Kelley, Jill Colucci and Randy Sharp. Aspiring tunesmiths in attendance will get a chance to co-write with their peers, as a panel of top music publishers judges whether the songs are ready to be demoed and pitched. Songs that make the grade will then be pitched by the SGA directly to major-label artists.



The Write Key, which takes place at the Tropical Island House Hotel in Orange Beach, is a major addition to the Frank Brown Festival, which annually draws hundreds of songwriters to the beach bars, lounges and performance halls from Gulf Shores, Ala., to Pensacola, Fla. It is named after the late night watchman at the Flora-Bama Lounge songwriters hangout. Tuition is \$140 for SGA

members and \$195 for non-mem-

bers who pre-register before Aug. 29; an additional \$40 will be charged thereafter. More info is available at the SGA's songwriters.org Web site.

SESAC'S NEW DIRECTORS:

SESAC has named Pat Collins and David Shuman to its board of directors, expanding the board to nine members.

Collins is SESAC's senior VP of licensing. Shuman is a partner at Bridger Capital, a New York-based investment fund, and is responsible for the firm's media and communications investments.

In other SESAC news, multigenre songwriter/producer Billy Mann, cleffer of hits for the likes of Martina McBride, Chaka Khan, Kenny G and Celine Dion, has signed with the performingrights organization.

RETURNING THE FAVOR: The Dixie Chicks are using Elvis Costello's version of Nick Lowe's "(What's So Funny 'Bout) Peace. Love and Understanding" as part of their pre-concert music (Billboard, July 12). Just before Costello took the stage July 12 at Central Park's SummerStage, the Chicks' recording of Darrell Scott's "Long Time Gone" was among the songs heard over the sound system.

Peas reach No. 1 on Mainstream Top 40







Ben Folds EP owns five of the top six spots on Hot Digital Tracks

SALES / AIRPLAY / TRENDS / ANALYSIS

Sales 'Now!' And Then

Five new albums enter the top 10 on The Billboard 200, marking the fourth time this year that five or more have

Multi-act hits compilation "Now! 13" leads that charge,



although it misses its bid for the chart's top spot (No. 2, 171,000 copies), while three acts notch the biggest Nielsen SoundScan weeks and best Billboard 200 ranks of their careers.

Mya sets new milestones, entering the big chart at No. 3 with 113,000 units. That handsomely beats the marks set by her second

album in 2000, which began at No. 15 on 72,000 copies. Her "Moodring" opens at No. 2 on Top R&B/Hip-Hop Albums, which beats her career peak on that list, earned when her sophomore set checked in at No. 7.

Jane's Addiction is next in line at No. 4—a career high for the band—with an opener of 110,500 units, which marks the best SoundScan frame ever for lead singer Perry Farrell.







The first two Jane's albums preceded SoundScan's 1991 launch. Its third entered at No. 21 in 1997 on 55,000 copies. Farrell's next band, Porno for Pyros, saw a higher Billboard 200 peak than the new "Strays" realizes but saw fewer sales, when its first album started at No. 3 with 87,000 units. A subsequent Pyros album peaked at No. 20 in 1996, and a solo Farrell set barely dented the chart in 2001, spending a lone

The best previous standing for Jane's Addiction happened with second outing "Ritual De Lo Habitual," which reached No. 19 in 1990. That album had two No. 1s on the Modern Rock chart. Last issue, lead track "Just Because" became the first Jane's track to lead that chart since 1990.

Country singer Brad Paisley, like Mya, finds the third time is the charm, setting best marks not only on the big chart (No. 8) and at SoundScan (86,000) but also notching his first No. 1 on Top Country Albums. His second album hit No. 3 on the country list in 2001 while entering The Billboard 200 at 31 with 38,000 copies.

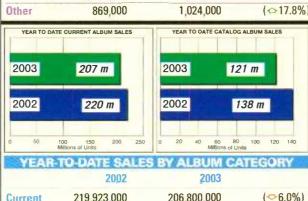
Did you realize that half of the eight albums 311 has placed on The Billboard 200 reached the top 10? The band's latest joins the invasion with its best sales week since 1999, entering at No. 7 (87,000). Its highest rank was in 1997, when "Transistor" started at No. 4 with 128,500 units. Two others since then also hit the top 10, including "Sound-

(Continued on page 78)

Market Watch A Weekly National Music Sales Report WEEKLY ALBUM SALES 35







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Korn's 'Time' **Among Idols**

I'm not sure how high an elephant's eye is, but that's about how high Korn is on The Billboard Hot 100, where "Did My Time" (Immortal/Epic) enters at No. 38. It's the highestdebuting title not related to "American Idol" in 2003.

The three highest-ranking new entries of the calendar year are the No. 1 debut of "This Is the Night" (RCA) by Clay Aiken, the No. 2 opening of "Flying Without Wings" (J) by Ruben Studdard and the No. 4 start of "God Bless the U.S.A." (RCA) by the American Idol Finalists. Korn earns fourth place on the list of the year's highest new entries by combining a healthy first week of sales with some airplay. The single debuts on Hot 100 Singles Sales at No. 2, pushing Studdard's "Flying Without Wings" down to No. 3 after six weeks in the runner-up spot. Aiken remains No. 1 for an eighth week.

"Did My Time" is only the second Korn song to appear on the Hot 100. "Here to Stay" managed to reach No. 72 the week of May 25, 2002.

ROCKTRIO: Three veteran rock acts all have albums entering The Billboard 200 this issue. Ten years after "Alive III" peaked at No. 9, Kiss is back with "Symphony: Alive IV" (Kiss/Sanctuary), new at No. 18. The original "Alive!" also peaked at No. 9, in 1975. In 1978, "Alive II" went to No. 7. This fourth album in the series is the highest-ranking Kiss





set since "Psycho-Circus" topped out at No. 3 in October 1998. The band's album chart span expands to 29 years, three months and three weeks, dating back to the debut of a self-titled LP in April 1974.

Washington state's Queensryche returns with "Tribe" (Sanctuary), a new entry at No. 56. It's the hard-rock band's highest-ranking title since "Q2K" sailed to No. 46 in October 1999. The group is just one month shy of a 30year chart span, as its self-titled debut album entered the chart the week of Sept. 17, 1983.

Originally formed in Rockford, Ill., Cheap Trick returns with "Special One" (Cheap Trick Unlimited/Big3), a new entry at No. 128. It's the group's first chart entry since a self-titled CD peaked at No. 99 in 1997. The band's album chart span stretches to 25 years, 10 months and two weeks, counting back to the debut of "In Color" in 1977.

STILL 'CRAZY' AFTER ALL THESE WEEKS: There's no change at the top of The Billboard Hot 100, so "Crazy in Love" (Columbia) by Beyoncé Featuring Jay-Z is No. 1 for the fifth week. That makes it the second-longest-running chart-topper of 2003, runner-up to 50 Cent's "In Da Club," which had a nine-week reign.

"All I Have" by Jennifer Lopez Featuring LL Cool J and "21 Questions" by 50 Cent Featuring Nate Dogg both had four-week runs at No. 1.

A	JGI 20	JST 03	9	Billboard® THE BI				3		DARD. 200.	
THIS WEEK	LAST WEEK	2 WKS. AG0	WEEKS ON	Sales data compiled by Nielsen ARTIST SoundScan Title IMPRINT & NUMBER/DISTRIBUTING LABEL	PEAK POSITION	THIS WEEK	9	2 WKS. AGO	2	ARTIST Title IMPRINT & NUMBER/DISTRIBUTING LABEL	PEAK POSITION
			e e	2 Weeks At Number 1		49	10	-	2	PAT GREEN REPUBLIC 000562/UNIVERSAL SOUTH (10.98/17.98): Wave On Wave	10
1	1	-		SOUNDTRACK BAD BOY 000716/UMR6 (11.98/18 98) Bad Boys II	1	50	45	38	12	JACK JOHNSON On And On JACK JOHNSON/UNIVERSAL 075012*/UMRG (18.98 CD) On And On	3
-				₩ HOT SHOT DEBUT		51	51	47	36	MATCHBOX TWENTY ▲ More Than You Think You Are MELISMA/ATLANTIC 83612/AG (12 98/18 98)	6
2		100		VARIOUS ARTISTS UNIVERSAL/EMI/ZOMBA/SONY 000556/UME (18.98 CD)	2	52	48	51	25	THE ALL-AMERICAN REJECTS ● The All-American Rejects OGHOUSE/DREAMWORKS 450407/INTERSCOPE (18.98 CD) [H]	25
3	NE	W		MYA A&M 000734/INTERSCOPE (18 98 CO) Moodring	3	53	35	9		TRACE ADKINS Greatest Hits Collection, Volume I CAPITOL INASHVILLER 81512 (10 98/18 98)	9
4	NE	W		JANE'S ADDICTION Strays CAPITOL SOISE (18.98 CD)	4	54	53	50	16	GINUWINE The Senior EPIC 869607/SONY MUSIC (12:98 €Q/18:98)	6
5	_	2	5	BEYONCE COLUMBIA 86386/SDNY MUSIC (12 98 EQ/18 98) Dangerously In Love	1	55	NE	W		SUPERJOINT RITUAL SANCTUARY 70022 (1839 CD) A Lethal Dose Of American Hatred	55
6	2			CHINGY DISTURBING THA PEACE 82976*/CAPITOL (11 98/18.98)	2	56	No.	W		QUEENSRYCHE SANCTUARY 84578 118 39 CO) Tribe	56
7	NE			311 Evolver VOLCANO 53714/ZOMBA (18 98 CD)	7	57	17			DA BRAT Limelite, Luv & Niteclubz S0 S0 DEF 51586/ARISTA (11.98/18.98)	1.7
8	NE			BRAD PAISLEY ARISTA NASHVILLE 50605/RLG (12.98/18.98) Mud On The Tires	8	58		56		JUSTIN TIMBERLAKE JUSTIN TIMBERLAKE JUSTIN TIMBERLAKE Justified JUSTIN TIMBERLAKE JUSTIN TIMBERLAKE JUSTIN TIMBERLAKE JUSTIN TIMBER	2
9		1	A.	ASHANTI Chapter II MURDER INC./DEF JAM 000143*/IOJMG (12 98/18 98)	1	59		15		SOUNDTRACK COLUMBIA 90132/SONY MUSIC (18 98 EO CD)	12
10	6	3	21	EVANESCENCE A 2 Fallen WIND-UP 13062 (18.98 CD)	3	60		46		LIL' KIM ● DUEEN BEE/ATLANTIC 83572"/AG (12 98/18.98) La Bella Mafia	5
	4			BROOKS & DUNN ARISTA NASHVILLE 6707007RLG (12 98/1898)	4	61		37		LUMIDEE Almost Famous UNIVERSAL (000681/UMRG (18 98 CO)	22
.12	7	5	25	50 CENT \$\textstyle 5 \\ SHADY/AFTERMATH 439544*/INTERSCOPE (12.98/18.96) Get Rich Or Die Tryin'	1	62		40		GEORGE STRAIT MCA NASHVILLE 000114/UMGN (12.99/18.98) Honkytonkville	5
13		8	7/4	NORAH JONES A 7 BLUE NOTE 32088 (17.98 CD) [M] Come Away With Me	1	63	63	61	27	TRAPT ● Trapt WARNER BROS. 48296 (18 98 CD) [M]	42
14		4		LUTHER VANDROSS ▲ Dance With My Father J 51885/RMG (12.98/18.98)	1	64	44	70	2	MACY GRAY EPIG 8855/SDNY MUSIC (18.99 EQ.CD) The Trouble With Being Myself	44
	12	12	18	LINKIN PARK \$\(\Delta \) Meteora WARNER BROS. 48485* (19.98 CD) THOUSE	1	65		79		THE ATARIS COLUMBIA 881847/SDNYMUSIC (18.98 EQ. CD) TO SOLONG, Astoria	24
16	11	6		THRICE ISLANO 000295/IDJMG (12.98 CD) MICHELLE BRANCH Hotel Paper	16	66		55	62	EMINEM The Eminem Show WEB/AFTERMATH 483290*/INTERSCOPE (12.98/19 98) SOUNDTRACK American Wedding	67
		0		MAVERICK 48426/WARNER BROS. (18.98 CD) KISS Symphony: Alive IV	18	67	57			UNIVERSAL 000744/UMRG (18.98 CD)	39
18	14	10		CHER The Very Best Of Cher	4	68	71		-0	VARIOUS ARTISTS ● Worship Together: I Could Sing Of Your Love Forever EMI SPECIAL MARKETS 63201/TIME LIFE [19:98 CD] JOHN MAYER ▲ 3 Room For Squares	8
20		7		GEFER-MACAWARNER BROS. 73852/WARNER STRATEGIC MARKETING (18.98.CD) METALLICA St. Anger	1	70	55			JOE BUDDEN Joe Budden	8
21				TOBY KEITH 3 Unleashed	1		81	9	70	DEF JAM 000905*/IO.JMG [10.98/18.98) MERCYME Almost There	67
22	-	23	40	DREAMWORKS (NASHVILLE) 450254/INTERSCOPE (11.98/18.98)	5	72		44		INO 86133/CURB (16.99 CD) [M]	3
23	_	16	40	COLDPLAY A 2 CAPITOL 40504* (12.98/18.98) SEAN PAUL A Dutty Rock	9	73		92	20	VARIOUS ARTISTS Now 12 EMI/UNIVERSAL/SONY/ZOMBA 8234//CAPITOL (12 98/18.98) RASCAL FLATTS Melt	5
24	-	13		VPIATLANTIC 83:207/AG (12 98/18 98) KELLY CLARKSON Thankful	1	74		58	An.	LYRIC STREET 16503/HULL/W000 (12 98/18 98) AVRIL LAVIGNE 6 Let Go	2
		20	8	LONESTAR From There To Here: Greatest Hits	7	75		53	10	ARISTA 14/40 (17.98 (CD) DAVID BANNER Mississippi: The Album	9
26	-	17	1/4	BNA 67076/RLG (12 98/18 98) SOUNDTRACK ▲ The Lizzie McGuire Movie	6	76		32		SRCJUNIVERSAL 000312*/UMRIG (12.99/8.98) BUDDY JEWELL Buddy Jewell	13
27	NE			WALT DISNEY 86000 (18 98 CD) EVE 6 It's All In Your Head	27	77	70		19	COLUMBIA (NASHVILLE) 90131/SONY MUSIC (12.98 EQ/18.98) JASON MRAZ Waiting For My Rocket To Come	64
	21	300	10	RCA 52346/RMG (14 98 CD) STAIND ▲ 14 Shades Of Grey	1	78	80	85	35	ELEKTRA 67829 EEG (12 98 CD) [M] TIM MCGRAW ▲ ² Tim McGraw And The Dancehall Doctors	2
		35	43	FLIP/ELEKTRA 67882/EEG (18 98 CD) GOOD CHARLOTTE The Young And The Hopeless	7	79	75		37	CURB 78746 (12.98/18.98) 3 DOORS DOWN ▲ Away From The Sun	8
30	32	34	5	DAYLIGHT/EPIC 88486 SONY MUSIC (18.98 EQ CD) BLACK EYED PEAS Elephunk	30	80	60	49	1	REPUBLIC/UNIVERSAL 064396/UMRG (12.98/18.98) VARIOUS ARTISTS Totally Hip Hop	48
				A&M 000699/INTERSCOPE (18.98 CD) \$\$ GREATEST GAINER \$\$	-	81	61	11	3	WARNER MUSIC GROUP/BMG STRATEGIC MARKETING \$2559/AAL 118.98 CD) THALIA Thalia	11
31	41	39	39	CHRISTINA AGUILERA ▲² Stripped	2	82	69	71	34	SIMPLE PLAN ● No Pads, No HelmetsJust Balls	36
32	31	31	36	RCA 58037 '/RMG (12:38/18:38) AUDIOSLAVE ▲ Audioslave	7	83	66	60	88	LAVA 83534/AG [7 98/12 98] [N] KID ROCK ▲ 4 Cocky	3
33	18	14	6	INTERSCOPE/PPIC 88988 'SDNY MUSIC (18:98 EQ CD) MONICA After The Storm	1	84	NE	W	12	SOUNDTRACK Pirates Of The Caribbean: The Curse Of The Black Pearl	84
34	25	18	7	J 20031¹/RMG (12 98/18 98) ANNIE LENNOX ● Bare	4	85	78	70	16	WALT DISNEY 880089 (18.98 CD) GODSMACK ▲ Faceless	1
35	46	42	36	J 52350(RMG [18 98 CD) SHANIA TWAIN MERCURY 170314(JMGN 18 98 CD) Up!	1	86	67	57	9	REPUBLIC/UNIVERSAL 067854/UMRG (12 98/18 98) LED ZEPPELIN A How The West Was Won	1
36	27	25	7	THE BEACH BOYS CAPITOL 82710 (18.98.CD) The Very Best Of The Beach Boys: Sounds Of Summer CAPITOL 82710 (18.98.CD)	16	87	73	73	28	ATLANTIC 83987/AG (27.98 CD) UNCLE KRACKER ● No Stranger To Shame [AM 9 894-74 C (1.9 891-891)]	43
37	34	41	39	LIL JON & THE EAST SIDE BOYZ ● Kings Of Crunk	15	88	68	63	12	LAVA 83542*/AG (12 98/18:39) THE ISLEY BROTHERS FEATURING RONALD ISLEY Body Kiss DREAMWORKS 450409/INTERSCOPE (12 98 / 18 98)	1
38	39	36	17	BME 23/0°/TVT (13.98/17.98) THE WHITE STRIPES ● Elephant	6	89	ME	w		DREAMWORKS 450409(INTERSCOPE (12 98 18 98) VIOLENT J PSYCHOPATHIC 4016 (14 98 CD) Wizard Of The Hood (EP)	89
39	23	21	5	THIRD MAN 27148*/VZ (18 98 CD) THREE 6 MAFIA PryNOTIZE WIMOS/COLUMBIA 89030*/SONY MUSIC (11 98 EQ/18 98) Da Unbreakables	4	90	82	83	20	AFI ● Sing The Sorrow	5
40	30	27	15	JIMMY BUFFETT ▲ Meet Me In Margaritaville: Jimmy Buffett The Ultimate Collection MAILBOATMICA 69781/JIME (25.98 CD)	9	91	77	72	11	NITRO/DREAMWORKS 450380-/INTERSCOPE (9.98 CD) COLD Year Of The Spider FLIP/GEFFEN 000006/INTERSCOPE (18.98 CD)	3
41	33	26	7	MAILBOAI/MACA 66/78/10/ME (28-38 CD) RADIOHEAD Hail To The Thief CAPITOL 88453* (18-98 CD)	3	92	72	54	9	THE PETER MALICK GROUP FEATURING NORAH JONES KOCH 8878 (13.98.00) New York City	54
42	42	33	8	TRAIN My Private Nation CILIUMBIA 8559/S0NY MUSIC (18 98 EQ CD) My Private Nation	6	93	40	_	2	NCH 9679 (13-39 UU) NCH 13-99 UU) DET JAM 000316" (10 UMG (11,98/18.98) He's Keith Murray	40
43	26	19	9	SOUNDTRACK STUBBING THA PEACE/DEF JAM SOUTH 000426*/I/DJMG 112.98/18 98)	5	94	Ma	W	1	SOUNDTRACK COLUMBIA 99398 SONY MUSIC (18.99 EQ. CO) Masked And Anonymous	94
44	38	30	23	R. KELLY Chocolate Factory JIVE 41812/ZOMBA (18:95 CD)	1	95	79	66	13	BONE CRUSHER BREAK 1EM OFF/3G SO DEF 50995 1/ARISTA (18 98 CD) AttenCHUN!	11
45	36	29	8	JEWEL ATLANTIC 5938VAG (18 98 CD) 304	2	96	83	59	5	LIZ PHAIR CAPITOL 83928 (18 98 CD)	27
46	52	52	66	KENNY CHESNEY ▲ ³ No Shoes, No Shirt, No Problems BNA 67039/RG [12 98/16 98]	1	97	LIA	W		BRONCO: EL GIGANTE DE AMERICA Siempre Arriba	97
47	28	28	15	CELINE DION ▲ 2 FPIC \$27 88 SONY MUSIC (1238 EQ./8 98) One Heart	2	98	88	75	15	FLEETWOOD MAC ● REPRISE 48394/WARNER BROS (18.98 CD) Say You Will	3
48	43	48	21	FABOLOUS DESERT STORM/ELEKTRA 62791*/EEG (12.98/18 98) Street Dreams	3	99	NE	W		YELLOWCARD Ocean Avenue CAPITOL 39844 (12.98 CD)	99

THIS WEEK LAST WEEK 2 WKS. AG0	WEEKS ON	ARTIST Title IMPRINT & NUMBER/DISTRIBUTING LABEL	PEAK	THIS WEEK	LAST WEEK 2 WKS. AGO	WEEKS ON	ARTIST Title IMPRINT & NUMBER/DISTRIBUTING LABEL	PEAK POSITION
100 119 111	10	JO DEE MESSINA Greatest Hits	14	150	121 109	15	DARRYL WORLEY DREAMWORKS (NASHVILLE) 000640/INTERSCOPE (12 98/18.98) Have You Forgotten? DREAMWORKS (NASHVILLE) 000640/INTERSCOPE (12 98/18.98)	4
101 94 88	21	KIDZ BOP KIDS ● Kidz Bop 3	17	151	125 110	5	JIMMY WAYNE DREAMWORKS (NASHVILLE) 450355/INTERSCOPE (18.98 CD) Jimmy Wayne	64
102 109 120	11	MAROON 5 OCTONE/J 50001/RMG (11.98 CD) [M] Songs About Jane	102	152	106 108	38	JAHEIM ● DIVINE MILL 48214/WARNER BROS. (18.99 CD) Still Ghetto	8
103 86 87	8	VARIOUS ARTISTS SIDE DIVE DUMMY 71237 (8:98 CD) Vans Warped Tour 2003 Compilation	21	153	131 12:	3 02	JOSH GROBAN 🋦 3 Josh Groban 143/REPRISE 48154/WARNER BROS (18:98 CD) [N]	8
104 100 97	28	SOUNDTRACK ▲ Chicago	2	154	146 146	45	DISTURBED ▲ Believe	1
105 NEW	1	MACK 10 HOD-BANGIN 970028/BUNGALD (18:98 CD/DVD) Ghetto Gutter & Gangsta	105	155	127 114	1 38	REPRISE 48320/WARNER BROS. (18.98 CO) TYRESE ■ I Wanna Go There	16
106 103 98	16	JAMES TAYLOR The Best Of James Taylor	11	156	147 141	Eir	J 20041/RMG (12.96/18.98) ELTON JOHN ▲ ² Greatest Hits 1970-2002	12
		WARNER BROS. 73837/WARNER STRATEGIC MARKETING (18 98 CD)	-	157	113 91	4	ROCKET/UTV 053478/UME (24-98 CO) VARIOUS ARTISTS Totally R&B	66
107 155 —	34	ALISON KRAUSS + UNION STATION A	36	158	176 192	2	WARNER MUSIC GROUP/BMG STRATEGIC MARKETING 52552/AAL (18 98 CD) HOT HOT HEAT Make Up The Breakdown	158
108 74 64	6	ROUNDER 6/105/15 / (19.98 CD) VARIOUS ARTISTS Reggae Gold 2003	43	159	135 113	3	SUB POP 70599* (12.98.CD] [N] T.A.T.U. ● 200 KM/H In The Wrong Lane	13
109 91 76	7	VP/ATLANTIC 83654*/AG (17.98 CO) STEELY DAN Everything Must Go	9	160	165 150	4000	INTERSCOPE 064 107 (1838 CD) [H] JOHN MAYER Any Given Thursday	17
1 10 87 89	29	REPRISE 48435/WARNER BROS. (18.98 CD) DANIEL BEDINGFIELD Gotta Get Thru This	41	161	HEW	100	AWARE/COLUMBIA 87/99/SONY MUSIC (19-98 EG CD) SOUNDTRACK Disney's Kim Possible	161
111 96 86	o o	ISLAND 065113*/I0JMG (17.98 CD) NELLY	1	162			WALI DISNEY 880097 (12.99 CO) CHRIS LEDOUX Horsepower	162
112 98 93	- 17 m	FO REEL/UNIVERSAL 017747*/UMR6 (12 98/18.98)		163	151 147	25	CAPITOL INASHVILLE 81580 (10.98/18.98) THIRD DAY Offerings II: All I Have To Give	18
113 97 82	398	EPIC 86157/SONY MUSIC (9:98 EQ CD)	14			1.5	ESSENTIAL 10706/ZDMBA (18.98 CD)	
188		NEMO \$TUDIO 37180/ANGEL (18.98 CD)	29	164	140 131		MONTGOMERY GENTRY COLUMBIA (NASHVILLE) 86520/SONY MUSIC (11.98 EQ/17.98) The second secon	26
114 99 94		LOS TIGRES DEL NORTE Herencia Musical: 20 Corridos Inolvidables FONOVISA 35087/1/UG (14.98 CD)	67	301	124 12	36	50 CENT SHADY/AFTERMATH 000108/INTERSCOPE (19 98 0VO/CD) The New Breed	2
115 76 62		GANG STARR VIRBIN 80247 * (12.98/18.98)	18	166	138 122		MEST MAVERICK 48456/WARNER BROS. (12.98 CD)	64
116 92 69		WILLIE NELSON & FRIENDS Live And Kickin' LOST HIGHWAY 000453/UMGN (18.98 CD)	42	167	143 143	35	JENNIFER LOPEZ This Is MeThen EPIC 86231/SDNY MUSIC 118 98 EQ CO)	2
117 102 95	48	DIXIE CHICKS 6 MONUMENT/COLUMBIA 86840 '/SONY MUSIC (12.98 EQ/18.98)	1	168	144 125	39	SOUNDTRACK ▲ ⁴ SHADY 493508*/INTERSCOPE (12,98/19,98) 8 Mile	1
118 93 77	10	WEIRD AL YANKOVIC WAY MOBY/VOLCANO 31294/ZOMBA (18.98 CD)	17	169	NEW	81	BISHOP PAUL S. MORTON & THE FGBCF MASS CHOIR TEHILLAH/LIGHT 5497/COMPENDIA (10.98/17.98) [M]	169
119 101 81		SOUNDTRACK American Idol Season 2: All-Time Classic American Love Songs RCA \$1169/RMG (18.98 CO)	2	170	156 161	48	QUEENS OF THE STONE AGE Songs For The Deaf	17
120 105 106	97	MARTINA MCBRIDE RCA (NASHVILLE) 8701/2/RLG (12.98/18.99) Greatest Hits	5	171	RE-ENTR	16	DONNIE MCCLURKIN VERITY 43199/20MBA (12.98/18.98) Donnie McClurkin Again	31
121 90 74	10	DEFTONES Dettones MAYERICK 48350 (WARNER BROS. (18.98 CD)	2	172	136 105	7	PLAY MUSIC WORLD/CQLUMBIA 87177/SQNY MUSIC (8-98 EQ/12-98) Replay	67
122 112 100	42	KEITH URBAN ● Golden Road	11	173	123 126	16	LISA MARIE PRESLEY ● To Whom It May Concern	5
123 108 102	5	CAPITOL (NASHVILLE) 32936 (10.98/18.98) THE MARS VOLTA De-Loused In The Comatorium	39	174	142 117	9.5	CAPITOL 96688 (11 98/18:98) DWIGHT YOAKAM Population: Me	75
124 104 104	5	GOLDSTANDARDLABS/STRUMMER 000593/UMRG (9.98 CD) GUSTER Keep It Together	35	175	161 166	33	AUDIUM 8178/KQCH (18.98 CD) B2K ▲ Pandemonium!	10
125 95 65	74	PALM/REPRISE 48306/WARNER BRDS. (14.98 CD) TRACY BYRD The Truth About Men	33	176		5	T.U.G./EPIC 88995 /SDNY MUSIC (12 98 EQ/18.98) FOUNTAINS OF WAYNE Welcome Interstate Managers	150
126 128 136	18	RCA (NASHVILLEI 87073/RLG (11 36/18:39) STACIE ORRICO Stacie Orrico	59	177	NEW		S CURVE 99975/VIRGIN 18.38 COI [M] SOUNDTRACK Lara Croft, Tomb Raider: The Cradle Of Life	177
127 117 118		FOREFRONT 32589/ViRGIN (12 98/18 98) [H] KEM Kemistry	94	178	141 115	an.	HOLLYWOOD 162417 (18:98 CO) HEATHER HEADLEY ● This Is Who I Am	38
128 NEW		MOTOWN 067516/UMRG (8.98/12.98) [M] CHEAP TRICK Special One	128		164 154	100	RCA 99376/RMG (12:99/18:99) SWITCHFOOT The Beautiful Letdown	85
129 126 119		CHEAP TRICK UNLIMITED 36333*/BIG3 (18.98 CD)	44	180			COLUMBIA 71083/RED INK (9.98 CD) GAVIN DEGRAW Chariot	180
	85.1	EMI CMG/WORD/PROVIDENT 80198/ZOMBA (19.98/22.98)	-	100	HEW		J 20058/RMG (11.98 CD) [H]	45
130 107 101		MARILYN MANSON NOTHING 000379(INTERSCOPE 118 98 CD) The Golden Age Of Grotesque	1	181	157 158		LESS THAN JAKE Anthem SIRE 48459/WARNER BROS (14.98 CD)	
131 110 96	9	FRANKIE J What's A Man To Do? COLUMBIA 90073/SONY MUSIC (12:98 EQ CD)	53		153 137		RANDY TRAVIS WORD-CURB 86236/WARNER BROS (11 98/18.98)	73
132 116 112	55	RED HOT CHILI PEPPERS WARNER BROS. 48140* (18 98 CD) WARNER BROS. 48140* (18 98 CD)	2		139 151	100	VENDETTA RED EPIC 86415/SONY MUSIC (9.98 EQ CD) [H] Between The Never And The Now	101
133 118 107	40	FOO FIGHTERS ● One By One ROSWELL/RCA 58008*/RMG (18.98 CD)	3	184	160 142	16	LUCINDA WILLIAMS LOST HIGHWAY 170355 (18.98 CD) World Without Tears	18
134 114 103	7	KENNY G BMG HERITAGE 50997/ARISTA (12.98/18.98) Ultimate Kenny G	42	185	172 187	35	MUDVAYNE ● The End Of All Things To Come EPIC 86487/SDNY MUSIC (18.98 EQ.CD)	17
135 132 129	49	SANTANA ▲ 2 Shaman ARISTA 14737 (12.98/18.98) ************************************	1	186	84 —	2	THE USED REPRISE 48503/WARNER BROS. (19.98 CD/DVD) Maybe Memories	84
136 115 149		SMILE EMPTY SOUL THROBACK/LAVA 83639/AG (12 98 CO) [M]	115	187	158 144	50	SOUNDTRACK BUENA VISTA 880791 WALT DISNEY (12.98 CD) Lizzie McGuire	31
137 122 116	40	ROD STEWART ▲ It Had To Be You The Great American Songbook J 20039/RMG (12.99/18.98)	4	188	150 139	14	MADONNA ▲ MAVERICK 48x39/WARNER BROS. (18.98 CD) American Life	1
138 154 170	٥	BRAND NEW TRIPLE CROWN 82996/RAZOR & TIE (12 98 CD) Deja Entendu	63	189	162 132		LYNYRD SKYNYRD SANDTUARY 98510 (18 98 CD) Vicious Cycle	30
139 129 124	10	LIVE Birds Of Pray	28	190	NEY	5	EARL SCRUGGS/DOC WATSON/RICKY SKAGGS ROUNDERS 10526 1(8.98 CD) The Three Pickers	190
140 130 127		JOE NICHOLS ● Man With A Memory	72	191	152 140	10	CRAIG MORGAN BROKEN BOW 77567 (13.98 CD) [H]	124
141 89 80	13	UNIVERSAL SOUTH 170285 (11 98/17 98) [H] BLU CANTRELL Bittersweet	37	192	166 173	3 30	THE USED ● The Used	63
142 163 —	2	REDZONE 51132/ARISTA (18.99 CD) CELIA CRUZ Hits Mix	142	193	145 133	37	REPRISE 48287/WARNER BROS. (18.96 CO) [M] FLOETRY Floetic	19
143 RE-ES-ET		VARIOUS ARTISTS Worship Together: Be Glorified	136	194			DREAMWORKS 450313/(NTERSCOPE (17.98 CO) CANIBUS Rip The Jacker	194
144 137 128	Ţ	EMI SPECIAL MARKETS 63202/TIME LIFE (19.98 CD) MICHAEL MCDONALD Motown	78	195	167 130		BABYGRANDE 5* (17.98 CD) SNOOP DOGG ▲ Paid Tha Cost To Be Da BoSS	12
145 120 99	11	MOTOWN 000851/UMRG (18.98 CD) SOUNDTRACK How To Lose A Guy In 10 Days	96	196	# 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1		DDGGYSTYLE/PRIORITY 39157*CAPITOL (12.99/18.96) SHERYL CROW C'mon, C'mon	2
146 134 135		VIRGIN 81522 (18 93 CD) ROONEY Rooney	133	475	183 178		AAM 493/260/IN/TERSCOPE (12.96/18.98) ALKALINE TRIO Good Mourning	20
147 170 169	35	THE ROOTS ● Phrenology	28	198		,	VAGRANT 381* (12.98 CD) JOSH KELLEY For The Ride Home	194
		MCA 112996* (18.98 CD)					HOLLWOOD 162377 (9.98 CD) [H] C-BO The Mobfather	199
148 111 90	70 700	SOUNDTRACK WARNER SUNSET/MAKERICK \$4911/WARNER BRDS. (1998 CD) BRIAN MCCOUNAS	5	199	NEW		WEST CDAST MAFIA 2010 (18.98 CD)	
149 NEW		BRIAN MCCOMAS LYRIC STREET 165025(HOLLYWOOD) (11.98/18.99) [H]	149	200	179 162	85	PINK & ' M!ssundaztood ARISTA 14718 (12 98/18 98)	6

[♠] Albums with the greatest sales gains this week. ♠ Recording Industry Assn. 01 America (RIAA) certification for net shipment of 500,000 album units (Gold). ♠ RIAA certification for net shipment of 10 million units (Platinum). ♠ RIAA certification for net shipment of 10 million units (Platinum). ♠ RIAA certification for net shipment of 10 million units (Platinum). ♠ RIAA certification for net shipment of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA and all alter awards: ○ certification of 200,000 units (Oro). △ Certification of 200,000 units (Oro). △ Certification of 200,000 units (Platino). ↑ Certification of 200,000 units (Oro). △ Certification of 200,000 units (O

AU(5US 903	,	Billboard® TOP INTE	RNET ALBUM SALI	ES	
THIS WEEK	AST WEEK	Mar sale	Sales data and internet sales reports compi	Nielsen SoundScan	BILLBOARD 200 RANK	
			世 NUMBE	R 1 👑 1 Week At Number 1	100	
1	2/		THRICE ISLAND 000295/10JMG	The Artist In The Ambulance	16	
2	B.		PEARL JAM EPIC 90515/SDNY MUSIC	Mansfield, MA: July 11, 2003	-	
4	110	100	PEARL JAM EPIC 90521/SDNY MUSIC	Holmdel, NJ: July 14, 2003	-	
	2	17.	NORAH JONES A BLUE NOTE 32088 [H]	Come Away With Me	13	
	3	0	SENSES FAIL DRIVE-THRU 000155/MCA [H]	From The Depths Of Dreams (EP)	-	
		100	EVE 6 RCA 52346/RMG	It's All In Your Head	27	
	G,	3'1	JANE'S ADDICTION CAPITOL 90186	Strays	4	
8	Vi.		PRINCE NPG 7071	N.E.W.S.	-	
9	4	1	DJ BEEJ MDMA 4233	The Big Bang	84	
10	UAI	100	SOUNDTRACK WALT DISNEY 860089 Pirates Of The Caribbean: The Curse Of The Black Pearl			
U.S.	72.,	10	KISS KISS 84624*/SANCTUARY	Symphony: Alive IV	18	
12	9	75.77	VARIOUS ARTISTS WALT DISNEY 860787	Radio Disney Jams: Vol. 5	-	
V.	5	100	ANNIE LENNOX ● J 52350/RMG	Bare	34	
	95-	10	PEARL JAM EPIC 90507/SDNY MUSIC	Mansfield, MA: July 3, 2003	-	
15	13	14	EVANESCENCE ▲² WIND-UP 13063	Fallen	10	
	8		PEARL JAM EPIC 90252/SONY MUSIC	Boston, MA: July 2, 2003	5	
	14	5.5	BEYONCE A COLUMBIA 86386/SONY MUSIC	Dangerously In Love	68	
	10			Worship Together: I Could Sing Of Your Love Forever The Very Best Of Cher	19	
	15	3	CHER ▲ GEFFEN/MCA/WARNER BROS 73852/WARNER STRATEGIC MARKET SOUNDTRACK COLUMBIA 90536/SONY MUSIC	Masked And Anonymous	94	
	16		COLDPLAY A ² CAPITOL 49504*	A Rush Of Blood To The Head	22	
22	11	57	RADIOHEAD © CAPITOL 84543*	Hail To The Thief	41	
21	No.	1	CHEAP TRICK CHEAP TRICK UNLIMITED 36333*/BIG3	Special One	128	
24	17		THE EARLY NOVEMBER DRIVE THRU 060081/MCA	For All Of This (EP)		
95	6	3	PEARL JAM EPIC 90258/SONY MUSIC	New York City, NY: July 8, 2003	+-	

	2003		Billboard TOP SOUN	DTRACKS
			Sales data compiled by Nielser	2
里	WEB	60	SoundSo	
1	LASTWEEK		TITLE	IMPRINT & NUMBER/DISTRIBUTING LABEL
125		38	曾 NUMBER 1 曾	2 Weeks At Number 1
	1		BAD BOYS II	BAD BDY 000716/UMRG
P	2	17	THE LIZZIE MCGUIRE MOVIE A	WALT DISNEY 860080
3	3		2 FAST 2 FURIOUS	STURBING THA PEACE/DEF JAM SOUTH 000426*/IDJMG
	4	1	CHARLIE'S ANGELS: FULL THROTTLE ●	CDLUMBIA 90132/SDNY MUSIC
5	100	TE	AMERICAN WEDDING	UNIVERSAL 000744/UMRG
6	W.		PIRATES OF THE CARIBBEAN: THE CURSE OF THE BLACK	C PEARL WALT DISNEY 860089
7			MASKED AND ANONYMOUS	CDLUMBIA 90536/SDNY MUSIC
8	5		CHICAGO ▲	EPIC 87018/SONY MUSIC
	6	16	AMERICAN IDOL SEASON 2: ALL-TIME CLASSIC AMERICA	AN LOVE SONGS RCA 51169/RMG
10	8		HOW TO LOSE A GUY IN 10 DAYS	VIRGIN 81522
11	7		THE MATRIX RELOADED: THE ALBUM ●	WARNER SUNSET/MAVERICK 48411/WARNER BROS
12	100	431	DISNEY'S KIM POSSIBLE	WALT DISNEY 860097
10	9		8 MILE ▲ ⁴	SHADY 493508°/INTERSCOPE
14			LARA CROFT, TOMB RAIDER: THE CRADLE OF LIFE	HDLLYWOOD 162417
梅	10	Sil	LIZZIE MCGUIRE •	BUENA VISTA 860791/WALT DISNEY
16	12	11	O BROTHER, WHERE ART THOU? A	LOST HIGHWAY/MERCURY 170069/10JMG
17	17	4.3	HOW TO DEAL	CAPITDL 83672
	11		HOLES	WALT DISNEY 860092
1	13	1/3	A WALK TO REMEMBER●	EPIC 86311/SDNY MUSIC
20	15		SHREK A	OREAMWORKS 450305/INTERSCOPE
2.1	20	100	DAREDEVIL: THE ALBUM ●	WIND-UP 13079
	16	1	MOULIN ROUGE A ²	INTERSCOPE 493035
100	14	110	DISNEY'S LILO & STITCH A	WALT DISNEY 860734
ARC	25		COYOTE UGLY A ³	CURB 78703
F-17	22	1	SPIRIT: STALLION OF THE CIMARRON	A&M 493304/INTERSCOPE

Top Internet Album Sales reflects physical albums ordered through Internet merchants, based on data collected by Nielsen SoundScan. Unlike most Billboard album charts, catalog titles are included on the Internet and Soundtrack charts. ■Albums with the greatest sales gain this week. ■ Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ■ RIAA certification for net shipment of 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 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)

Trace Adkins 53 AFT 90 Christina Aguilera 31 Alkaline Trio 197 The All-American Rejects 52 Ashanti 9 Ashantı 9 The Ataris 65 Audioslave 32 Audioslave 32
B2K 175
David Banner 75
The Beach Boys 36
Daniel Bedingfield 110
Beyonce 5
Black Eyed Peas 30
Bone Crusher 95
Michelle Branch 17
Brand New 138
Sarah Brightman 113
Bronce 87 Bronco 97 Brooks & Dunn 11 Joe Budden 70 Jimmy Buffett 40 Tracy Byrd 125 Canibus 194

C-BO 199
Cheap Trick 128
Cher 19
Kenny Chesney 46
Chevelle 112
Chingy 6
Kelly Clarkson 24
Cold 91
Coldplay 22
Sheryl Crow 196
Celia Cruz 142 Da Brat 57 Deftones 121 Gavin Degraw 180 Celine Dion 47 Disturbed 154 Dixie Chicks 117 Eminem 66 Evanescence 10 Eve 6 27 Flabolous 48
Fleetwood Mac 98
Floetry 193
Foo Fighters 133
Fountains Of Wayne 176
Frankie J 131

Jaheim 152 Jane's Addiction 4 Jewel 45 Buddy Jewell 76 Elton John 156 Jack Johnson 50 Norah Jones 13

Kenny G 134 Gang Starr 115 Ginuwine 54 Godsmack 85 Good Charlotte 29 Macy Gray 64 Pat Green 49 Josh Groban 153 Guster 124

Heather Headley 178 Hot Hot Heat 158

Kiss 18 Alison Krauss + Union Station 107 Alison Krauss + Union Station 10
Avril Laugne 74
Led Zeppelin 86
Chris LeDoux 162
Annie Lennox 34
Less Than Jake 181
Lil Jon & The East Side Boyz 37
Liff Kim 60
Linkin Park 15
Live 139
Lonestar 25
Jennifer Lopez 167
Lumidee 61
Lynyrd Skynyrd 189
Mack 10 105 The Isley Brothers Featuring Ronald Isley 88 Lynyrd Skynyrd 189
Mack 10 105
Madonna 188
The Peter Malick Group Featuring
Norah Jones 92
Marilyn Manson 130
Maroon 5 102
The Mars Volta 123
matchbox twenty 51
John Mayer 69, 160
Martina McBride 120
Donnie McClurkin 171

Michael McDonald 144
Tim McGraw 78
MercyMe 71
Jo Dee Messina 100
Mest 166
Metallica 20
Monica 33
Montgomery Gentry 164 Montgomery Gentry 164
Craig Morgan 191
Bishop Paul S. Morton & The FGBCF
Mass Choir 169
Jason Mraz 77
Mudvayne 185
Keith Murray 93
Mya 3
Nelly 111 Nelly 111 Willie Nelson & Friends 116 Joe Nichols 140 Stacie Orrico 126 Brad Paisley 8 Liz Phair 96 Liz Phair 96 Pink 200 Play 172 Lisa Marie Presley 173 Queens Of The Stone Age 170 Queensryche 56

Radiohead 41 Rascal Flatts 73 Red Hot Chili Peppers 132 Rooney 146 The Roots 147 Santana 135 Earl Scruggs/Doc Watson/Ricky Skaggs 190 Sean Paul 23 Simple Plan 82 Smile Empty Soul 136 Snoop Dogg 195 Snoop Dogg 195
SOUNDTRACK
2 Fast 2 Furious 43
8 Mile 168
American Idol Season 2: All-Time
Classic American Love Songs 119
American Wedding 67
Bad Boys II 1
Charlie's Angels: Full Throttle 59
Chicago 104
Disneys Kim Possible 161 ney's Kim Possible 161 w To Lose A Guy In 10 Days Lara Croft Tomb Raider: Cradle Of Life 177 Lizzie McGuire 187

The Lizzie McGuire Movie 26 Masked And Anonymous 94 The Matrix Reloaded: The Album 148 Prates Of The Caribbean: The Curse Of The Black Pearl 84 Staind 28 Steely Dan 109 Rod Stewart 137 George Strait 62 Superjoint Ritual 55 Superjoint Ritual 55 Switchfoot 179 t.A.T.u. 159 James Taylor 106 Thalia 81 Third Day 163 Three 6 Mafia 39 Inree 6 Mana 39
Thrice 16
Los Tigres Del Norte 114
Justin Timberlake 58
Train 42
Trapt 63
Randy Travis 182
Shania Twain 35
Tyrese 155 Uncle Kracker 87 Keith Urban 122

The Used 186, 192 Luther Vandross 14

VARIOUS ARTISTS

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Now 13 2

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Worship Together: Be Glonfied

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Worship Together: 143 Worship Together: I Could Sing Of Your Love Forever 68 WOW Worship (Yellow) 129 Vendetta Red 183 Violent J 89 Jimmy Wayne 151 The White Stripes 38 Lucinda Williams 184 Darryl Worley 150 Weird Al Yankovic 118 Yellowcard 99 Dwight Yoakam 174

Sales 'Now!' **And Then**

Continued from page 75

system," which opened at No. 9 with 91,500 copies in 1999.

This issue boasts the largest number of new goods atop the chart since the issue dated June 28, when six albums entered the top 10.

With this being the fourth time in 2003 that five or more titles have bowed inside the top 10, the chart may be headed for a record. There were five weeks in 2001 when The Billboard 200 had five or more new entries in the top 10, a record for the SoundScan era and probably for the chart's history.

LESS 'NOW' THAN BEFORE: The latest episode of the "Now That's

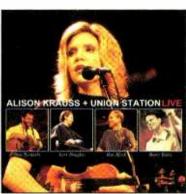
What I Call Music!" series still fields big hits from big names, but the opener for "Now! 13" is the smallest first week the line has seen since 1999, when "Now! 2" also opened at 171,000 copiesand, to put a finer point on it, that one started with about 100 units more than this one.

The previous outing, "Now! 12," started at No. 3 on 256,000 copies in the issue dated April 12.

ROOTS THAT SPRAWL: The re-entry at No. 155 on last issue's Billboard 200 and the subsequent jump to No. 107 by Alison Krauss & Union Station comes thanks to the marketing that came with the July 15 release of her group's DVD-Video.

National advertising on CMT is one of the planks that helps Krauss' "Live" win the Pacesetter on the big chart (up 49%) and the Greatest Gainer on Top Country Albums, The companion "Live" DVD entered Top Music Videos last week at No. 7.

Another Rounder album, "The Three Pickers" by Earl Scruggs, Doc Watson and Ricky Scaggs,



picked up steam even before two big market drivers took place, earning the Pacesetter on the country list (36-28) while entering the big chart at No. 190 (up 62%).

Expect more juice for "Pickers" next issue, thanks to a public TV special that began airing July 29. A long "All Things Considered" segment on NPR will deliver another spike in August.

SHOUT IT OUT LOUD: The new live double-CD from Kiss—recorded with an orchestra, no less-scores the veteran band's best sales week since 1998, while some younger rock acts also kick up their heels.

"Symphony: Alive IV" opens at No. 18 with 41,000 copies, the best Kiss showing since "Psycho-Circus" began at No. 3 in 1998 with 109,500. Last year, a hits set peaked at No. 52, while the band's boxed set entered at No. 128 in 2001.

Thrice sets up shop at No. 16 (47,500), giving the band its first ink on The Billboard 200. An earlier album peaked at No. 20 on Heatseekers.

A launch at No. 27 is the highest Billboard 200 rank ever for Eve 6, but its opening total, 34,000, is not its best Nielsen SoundScan week.

Its last album sold 5,000 more when it began at No. 34 in 2000, while its self-titled album did 88,000 in Christmas week 1998.

RIM SHOTS: A fast start for the new Christina Aguilera track (72-54 on Hot 100 Airplay) helps her album win The Billboard 200's Greatest Gainer (41-31, up 13%) . . . With a second-week drop of less than 40%, the P. Diddy-produced "Bad Boys II" soundtrack easily retains the top rung on both The Billboard 200 and Top R&B/Hip-Hop Albums. It has a good shot to lead both charts again next week . . . Of the 7,000-copy sum that brings the multi-act "Worship Together: Be Glorified" back on the big chart at No. 143, 83% of those sales come from direct-to-consumer marketing. The other "Worship Together" album (No. 68), which won two recent Pacesetter awards, has also seen most of its sales from direct marketing.

78 www.billboard.com BILLBOARD AUGUST 9, 2003

Α	UG 20	US1	9	TOD DOD CATALOC
Bil	lb	OC	bric	® TOP POP® CATALOG™
ÆEK		AGO	ğ	Sales data compiled by 💦 Nielsen
THIS V	LAST WEEK	2 WKS.	TOTAL	ARTIST SoundScan Title IMPRINT & NUMBER/DISTRIBUTING LABEL
				常性: NUMBER 1 / GREATEST GAINER ※性※ 87 Weeks At Number 1
9	2	3	721	BOB MARLEY AND THE WAILERS • 10 Legend TUFF GONG/ISLAND 548904/IDJMG (12.98/18.98)
2	1	1	617	METALLICA ◆¹3 Metallica ELEKTRA 61113*/EEG (11.98/17.98)
3	4	4	60	BARRY WHITE A All Time Greatest Hits MERCURY 522459/IDJMG (11.98/18.98)
4	7	8	110	COLDPLAY A Parachutes NETTWERK 30162/CAPITOL (11.98/17.98) [M]
5	10	5	1, 12	KENNY CHESNEY ▲ ³ Greatest Hits BNA 67376/RLG (12 98) 18 98)
6	8	11	144	LINKIN PARK 8 [Hybrid Theory] WARNER BROS. 47755 (12:98/18:98)
7	5	6	III-X	EMINEM & The Marshall Mathers LP WEBJAFTERMATH 490629*/INTERSCOPE (12.98/18.98)
8	3	7	Mark I	TIM MCGRAW A Greatest Hits CURB 77978 (12 58/18.96)
10				JACK JOHNSON A Brushfire Fairytales ENJOY/UNIVERSAL 880998*/UMRG (18.99 CD) [H] ABBA A 6 Gold - Greatest Hits
11	24 14	31 10		ABBA OGOId – Greatest Hits BOB SEGER & THE SILVER BULLET BAND OGOId – Greatest Hits
12	20	27		ORIGINAL BROADWAY CAST RECORDING Mamma Mia!
13	12	15		DISTURBED A 3 The Sickness
14	27	20		GIANT 24738/WARNER BROS. (11.98/17 98) [M] BEE GEES ▲ One Night Only
15	13	12	170	POLYDOR/UNIVERSAL 559220/UMRG (12.98/18.98) CELINE DION 8 All The WayA Decade Of Song
16	18	21		550 MUSIC/EPIC 63760/SONY MUSIC (12.98 EQ./18.98) THE BEATLES ▲ ⁸ 1
17	15	17	73	APPLE 29325/CAPITOL (12.98/18.99) GOOD CHARLOTTE ● Good Charlotte
18	17	24	11644	DAYLIGHT/EPIC 85845/SONY MUSIC (13 98 EQ CO) [M] SOUNDTRACK O Brother, Where Art Thou?
19	28	32	356	DEF LEPPARD 3 Vault – Greatest Hits 1980-1995
20	16	13	=(0)0)	MERCURY 528718/IDJMG (11.98/18.99) METALLICA Master Of Puppets
21	6	2	33	BARRY WHITE A Barry White's Greatest Hits Volume 1 CASABLANCA/MERCURY 822782//DJM/G (6 98/11 98)
22	26	14	REE.	RASCAL FLATTS A Rascal Flatts LYRIC STREET 185011/HOLLWOOD (11.98/18.98) [M]
23	23	22	268	SHANIA TWAIN 🍑 Come On Over
24	33		11/2	BRUCE SPRINGSTEEN ▲ Greatest Hits COLUMBIA 67060*/50NY MUSIC (10.98 EQ1/1798)
25	19	16	17/3	EMINEM ▲ 4 WEB/AFTERMATH 490287*/INTERSCOPE (12:98/18:98) The Slim Shady LP
26	37	40	47/3	BEASTIE BOYS ▲ ⁹ Licensed To III DEF JAM 527351/IDJMG (6 98/11 98)
27		Hill	100	CAT STEVENS A Cat Stevens Greatest Hits ABM/UNIVERSAL 546899/UMRG (6.98/11.98)
28	46	_	154	BON JOVI ▲ 4 Cross Road MERCURY 526013/10JMG (10.98/17.98)
29		itti)	77	STYX A8M/UNIVERSAL 540387/UMRG (10 98/17 98) Greatest Hits
30	22	19	568	METALLICA ▲ ⁸ And Justice For All
31	11	18	dot	PHIL COLLINS A 2Hits FACE VALUE/ATLANTIC 83139/AG (10.98/17.98)
32		11114	O (TEL	EAGLES The street of the str
33	31	23	377	QUEEN The state of the state
34	21	29	100	MADONNA 🍑 The Immaculate Collection
35	25	26	N(0)7	DIXIE CHICKS ♦ 2 Wide Open Spaces Monument 68195/SNY MUSIC (10.98 EQ/17.98) [N]
36	35 32	46 39	711	JOURNEY COLUMBIA 44493/SONY MUSIC (11.98 EQ/17.98) EAGLES Their Greatest Hits 1971-1975
38	36	41		ASYLUM/ELEKTRA 105/EEG (11.98/17.98) SUBLIME A 5 Sublime
39	29	28	457	GASDLINE ALLEY 11/413/MCA (12,98/18,98) METALLICA Ride The Lightning
40	45		12.4	TOM PETTY AND THE HEARTBREAKERS Greatest Hits MCA 1 (0e13 (12.98)/8.98)
41	38	37	75	LYNYRD SKYNYRD A The Best Of Lynyrd Skynyrd: 20th Century Masters The Millennium Collection
42	34	38	455	MCA 111941 (6.98/11.98) AC/DC ◆19 Back In Black
43	- 0	Tio	658	JAMES TAYLOR 1 Greatest Hits
44	40	45		WARNER BROS. 3113 (7 98/11.98) SOUNDTRACK BRES MANGES SAGGEMENT CORE (12 98/18 93) Shrek
45	43	34	de l	DREAMWORKS 4593936/INTERSCOPE (12.98/18.98) GUNS N' ROSES \$\int 15 \text{1} \text{5} \text{1} \text{5} \text{5} \text{5} \text{5} \text{5} \text{6} \text{5} \text{6} \text{6} \text{7} \text{6} \text{7} \text{6} \text{7} \text{8} \text{7} \text{8} \text{9} \text{9} \text{9} \text{8} \text{9} \text{8} \text{9} \text{8} \text{9} \text{8} \text{9} \text{8} \text{9} \text{9} \text{9} \text{8} \text{9} \text{8} \text{9} \text{9} \text{9} \text{8} \text{9} 9
46		ETRY.	191	BON JOVI 6 98/11.98) BON JOVI 6 198/11.98) Slippery When Wet
47		YHW/	70	SOUNDTRACK Note:
48	A	VIIV	(11)	ERIC CLAPTON ▲ Time Pieces – The Best Of Eric Clapton POLYDOR/UNIVERSAL 800014/UMRG (6.98/11.98)
49	48	_	230	KID ROCK ♦¹¹ TOP DOGIAVA 8319*/AG (12.98/18.98) [N] Devil Without A Cause
50		YUIY	7	BARRY WHITE ● The Ultimate Collection UTV 542291/UME (2-98 CD)
				ald sitted that have fallon halou. No 100 on The Pillhoard 200 or re-incurs of alder allow

	AUGUST 9							
В	illb	XX	, Orc	* TOP HEATSEEKERS				
				Sales data compiled by ♥ ●				
THIS WEE	LAST WEEK	2 WKS. AGO	THE SHIP	Nielsen ARTIST SoundScan Title IMPRINT & NUMBER/DISTRIBUTING LABEL				
0	1	1		学会 NUMBER 1 / GREATEST GAINER (営金 3 Weeks At Number 1 MAROON 5 OCTONEA 5000/RMG (11 98 CD) Songs About Jane				
2	2	4		SMILE EMPTY SOUL Smile Empty Soul				
3	3	2		THRUBACK/LAVA 89859/AG (12.98 CD) ROONEY GEFFEN 000242/INTERSCOPE (9.98 CD) Rooney				
4				BRIAN MCCOMAS Brian McComas				
5	9	8	15	LYRIC STREET 165025/HDLLW000D (11.98/18.98) HOT HOT HEAT SUB POP 70599- (12.98 CD) Make Up The Breakdown				
6		w		BISHOP PAUL S. MORTON & THE FGBCF MASS CHOIR Let It Rain				
7	13	10	7	TEHILLAH/LIGHT 5497/COMPENDIA (10.98/17.98) FOUNTAINS OF WAYNE Welcome Interstate Managers S-CURVE 908754VIRGIN (18.98 CD)				
8	All		1	GAVIN DEGRAW Chariot J20059/RMG (11.98 CD)				
9	4	5	51	VENDETTA RED Between The Never And The Now EPIC 88415/50NY MUSIC 19.98 EQ CO)				
10	6	3	20	CRAIG MORGAN Love It				
11	12	16	7	JOSH KELLEY For The Ride Home				
12	25	25	31	HOLLYWOOD 162377 (9.98 CD) SMOKIE NORFUL I Need You Now				
13	11	7	77	REVIS Places For Breathing				
				EPIC 86514/SONY MUSIC (9.98 EQ.CD)				
14	20	19		DAMIEN RICE VECTOR 48507 I 18 98 CO)				
15	16	11	11-1	THE STARTING LINE DRIVE THRU 060063/MCA (12:98 CD) Say It Like You Mean It				
16	8	_	Z	BERNIE WILLIAMS The Journey Within GRP 000725/VG (18.98 CO)				
T)	i.	ill.		SUPER FURRY ANIMALS Phantom Power XL/BEGGARS BANQUET 85035/BEGGARS GROUP (17.98 CD)				
18	14	6		ME FIRST AND THE GIMME GIMMES Take A Break FAT WRECK CHORDS 550 (14.98 CD)				
19	18	9	11	BOWLING FOR SOUP SILVERTONE/JIVE 41819/ZOMBA (1298 CO) Drunk Enough To Dance				
20	ti		1	THREE DAYS GRACE Three Days Grace				
21	19	21	111	LIVE 53479/ZOMBA (12.98 CO) KINDRED THE FAMILY SOUL HIDDEN BEACH/EPIC 8849//SONY MUSIC (13.98 EO CO) Surrender To Love				
22	10	17		HIDDEN BEACH/EPIC 86491/SONY MUSIC (13.98 EQ CO) VICKIE WINANS Bringing It All Together				
23	15	14		VERITY 43214/ZOMBA (11.98/18.98) DIE TRYING Die Trying				
24	_	_		ISLAND 000099/IDJMG (9.98 CD)				
	24	18		SURCO 017532/UNIVERSAL LATINO (16.98 CO)				
25	23	24	16	LOS CADETES DE LINARES 30 Inolvidables UNIVISION 310127/UG 114.98 CD)				
26	00	4.2		SONICFLOOD Cry Holy IN0 82493/CURB (18 98 CO)				
27	22	13		THE HAPPY BOYS Trance Party (Volume Three)				
28	17	20		LILLIX MAVERICK 48323/WARNER BROS. (12.98 CD) Falling Uphill				
29	33	31	i i	SENSES FAIL From The Depths Of Dreams (EP) DRIVE-THRU 000155/MCA (8.98 CO)				
30		W.	1	CORY MORROW WRITE ON 8000/SMITH MUSIC GROUP (17.98 CD/DVD)				
31	31	38	A	THE POSTAL SERVICE Give Up				
32	C			INDIGENOUS INDIGENOUS/SILVERTONE 53480/ZOMBA (18.98 CD)				
33	7	_		SHINEDOWN Leave A Whisper				
34			N.	ATLANTIC 83566/AG (12.98 CO) DANE COOK CONTROL OF THE COUNTY OF THE CO				
35	34	28		TAKING BACK SUNDAY Tell All Your Friends				
36	26	26		LOS ANGELES AZULES/LOS ANGELES DE CHARLY Encuentro De Angeles Vol. 1				
37	M			DISA 727044 (14.98 CD) SENSEFIELD Living Outside				
38	30	42		AKWID Proyecto Akwid				
39	21	33		UNIVISION 310155/UG (14.98 CD)				
				VI 450587 (15.98 CD)				
40	27	12		DELERIUM Chimera NETTWERK 30305 (19.98 CD)				
41)	50	48		INTERPOL Turn On The Bright Lights MATADOR 545* (9.98 CO)				
42	39	36		12 STONES 12 Stones WIND-UP 13069 (17.98 CD)				
43	40	40	-20	PETER CINCOTTI Peter Cincotti				
44	45	47	10	DWELE VIRGIN 80919* (9.98 CD)				
45	36	30	7	ROSCOE PROBITY 28291 '/CAPITOL (10.98/18.98) Young Roscoe Philaphornia				
46	32	27		BRIAN CULBERTSON Come On Up				
47	35	23	73	WARNER BROS 48300 (18.98 CD) GILLIAN WELCH Soul Journey				
48	5			RX BANDITS The Resignation				
49	29	22	7.1	ORIVE-THRU 000835/MCA (15.38 CD) BANDA EL RECODO Nuestra Historia				
50	38	32		LIZZ WRIGHT Salt				
			NA.	LIZZ VKRGTI VERVE 589933VG (12:98 CD) Is combined weeks (title has appeared on The Billboard 200 and Top Pop Catalog Alliums				

	AUC 2	SUS 003	T 9	TOD INDEPENDENT ALBUMA
Bil	b	oa	rd	■ TOP INDEPENDENT ALBUMS TM TM TM TM TM TM TM TM TM
×	X	AGO		Sales data compiled by 🂦 Nielsen
IS WE	AST WEEK	2 WKS. A	No.	ARTIST SoundScan Title
H	₹	2 V		IMPRINT & NUMBER/DISTRIBUTING LABEL
1	1	1		\$ NUMBER 1
				BME 2370*/TVT(13.98/17.98)
2	NE	w		SUPERJOINT RITUAL A Lethal Dose Of American Hatred
3		W		SANCTUARY 70022 (18.98 CD) VIOLENT J Wizard Of The Hood (EP)
4	2	2		PSYCHOPATHIC 4016 (14.98 CD) THE PETER MALICK GROUP FEATURING NORAH JONES New York City
5	3	3		VARIOUS ARTISTS Vans Warped Tour 2003 Compilation
6	3	J		CHEAP TRICK Special One
0			8.5	CHEAP TRICK UNLIMITED 36333"/BIG3 (18.98 CD)
7	6	12	20.1	S\$ GREATEST GAINER S\$ HOT HOT HEAT SUB POP 70599* 10298 CD [M] Make Up The Breakdown
8		w f		BISHOP PAUL S. MORTON & THE FGBCF MASS CHOIR Let It Rain TEHILLAH/LIGHT 5497/COMPENDIA (10 98/17.98) [M]
9	4	4	5	DWIGHT YOAKAM AUDIUM 8176/KOCH (1898 CD)
10	5	5	-10	CRAIG MORGAN BROKEN BOW 77557 (13 98 CD) [H]
1	96	w	8	CANIBUS Rip The Jacker
12	7	10	151	BABYGRANDE 5* (17.98 CD) ALKALINE TRIO Good Mourning
13	No.		1,74	C-BO The Mobfather
14	No.	÷.	41	WEST COAST MAFIA 2010 (18 98 CO) SUPER FURRY ANIMALS Phantom Power
15	9	9	7/	XVBEGGARS BANQUET 85035/BEGGARS GROUP (17.98.CD) [M] DROPKICK MURPHYS Blackout
16	11	7		ME FIRST AND THE GIMME GIMMES Take A Break
17	8	8		FAT WRECK CHORDS 650 (14 98 CO) [M] LOUIE DEVITO Louie DeVito's Dance Factory Level 2
13				THE WHO Live At Royal Albert Hall
19	14	15		STEVE WINWOOD About Time
20	13	16		WINGRAFT 0001 (17 98 CD) BLACK LABEL SOCIETY The Blessed Hellride
		14		SPITFIRE 15091 (18.98 CD)
21	10		30	EPITAPH 86673 (7.98 CO)
22	12	6		PSYCHOPATHIC 4014 (17.98 CO)
23	00	05		CORY MORROW WRITE ON 8000/SMITH MUSIC GROUP (17.98 CO/DVD) [H]
24	22	25		THE POSTAL SERVICE Give Up
25	19	27		VARIOUS ARTISTS Get The Blues Vol. 2
26				DANE COOK COMEDY CENTRAL 30017 (16.98 CD/DVD) [M] Harmful If Swallowed
27	16	19	12-	NOFX FAT WRECK CHOROS 657 (14.98 CD) The War On Errorism
28	23	23	-4-	TAKING BACK SUNDAY VICTORY 176 (12.98 CD) [M] Tell All Your Friends
29	17	20	Z	BROTHA LYNCH HUNG Lynch By Inch: Suicide Note
30	30	35	110	INTERPOL Turn On The Bright Lights MATAOOR 545* 19.98 CO) [M]
31	27	29	20	PETER CINCOTTI Peter Cincotti CONCORO 2159 (18 98 CD) [M]
32	26	26	30	NICKEL CREEK SUGAR HILL 3941 (18 98 CO)
33	24	21	I	GILLIAN WELCH Soul Journey
34	21	22		MOBB DEEP Free Agents: The Murda Mix Tape
35	34	36	70	PANCHO BARRAZA Las Romanticas De Pancho Barraza MUSART 2713/88180A (6.98 CO) [H]
36	15	11	Tt?	MANNHEIM STEAMROLLER/C.W. MCCALL American Spirit AMERICAN GRAMAPHONE 1776 (16.98 CD)
37	31	46		50 CENT Guess Who's Back?
38	36	44	15	VARIOUS ARTISTS MADACY 4881 (19.98 CD) 30th Anniversary Collection: Ultimate Disco
39	32			DARYL HALL JOHN OATES Do It For Love
40	25	17		DAZ DPGC: U Know What I'm Throwin' Up
41	39	42	i.	GEORGE LOPEZ DELIO 89133 (16.98 CD) [M] Team Leader
42		11	1	SHAGGY 2 DOPE Fxck Off! (EP)
43	20	13	3	BIG BAD VOODOO DADDY BIG BAD 700DOO DADDY Save My Soul
44	48	41	Š.	JOAN SEBASTIAN Coleccion De Oro
45	40	24		MUSART 12887/BALEOA (8-98/13-98) LEE WILLIAMS AND THE SPIRITUAL QC'S Right On Time
46	49	_	5	MCG 7029/MALACO (11.98/16.98) [M] SHADOWS FALL The Art Of Balance
47	41	40	110	CENTURY MEDIA 8128 (16.98 CD) [M] VARIOUS ARTISTS SIDE ONE DUMMY71236 (8.98 CD) Atticus: Dragging The Lake II
48	37	34	112	JOHN HIATT & THE GONERS Beneath This Gruff Exterior
49	45	38	1	MOGWAI Happy Songs For Happy People
50	44	50		MATA(IOR 10567* (16 98 CD) [H] CUISILLOS DE ARTURO MACIAS Las Romanticas De Cuisillos
				MUSART 2709/BALBOA (6.98 CD)

Catalog albums are 2-year-old titles that have fallen below No. 100 on The Billboard 200 or re-issues of older albums. Total Weeks column reflects combined weeks title has appeared on The Billboard 200. If a Heatseekers title reaches that level, it and the act's subsequent albums are immediately ineligible to appear on the Heatseekers chart. Top Independent Albums are current titles that are sold via in distribution, including hose that are fulfilled via a independent albums are current titles that are sold via in independent albums are current titles that are sold via in independent albums. As an expendent of reaching independent albums are current titles that are sold via in independent albums are current titles that are sold via in independent albums. The Heatseekers title reaches that level, it and the act's subsequent albums are uninely flat on interesting the state of the via independent albums are current titles that are sold via in independent albums are turrent titles that are sold via independent albums are fulfilled via an expendent of the state of the via independent albums are independent albums are turrent titles that are sold via independent albums are independe

AUGUST * Billboard * TOP JAZZ ALBUMS TA

THIS WEEK	LAST WEEK		Sales data compiled ARTIST IMPRINT & NUMBER/DISTRIBU	Nielsen SoundScan
1	1		DAVID SANBORN VERVE 065578/VG	JMBER 1 營營 7 Weeks At Number 1 timeagain
2	4	21	PETER CINCOTTI	Peter Cincotti
3	3	4	DIANA KRALL ● VERVE 065109/VG	Live In Paris
4	2		HARRY CONNICK, JR. MARSALIS 613304/ROUNDER	Other Hours: Connick On Piano 1
5	5		PAT METHENY WARNER BROS. 48473	One Quiet Night
6	7	18	DIANA KRALL ▲ VERVE 549846/VG	The Look Of Love
7	6	Ilea	BOZ SCAGGS GRAY CAT 4000/MAILBOAT	But Beautiful: Standards Volume 1
. 8	8	1	TONY BENNETT & K.D. LANG	A Wonderful World
9			RAMSEY LEWIS & NANCY WILS	SON Simple Pleasures
10	9		VARIOUS ARTISTS	Lady Sings The Blues
11	10	16	REGINA CARTER VERVE 065554/VG [N]	Paganini: After A Dream
12	19	8	VARIOUS ARTISTS VERVE 000116/VG	The Diva Series: The Ultimate Diva Collection
13	15			The Most Relaxing Jazz Music In The Universe
14	40 11 2		KURT ELLING BLUE NOTE 80634	Man In The Air
15	13	14	VARIOUS ARTISTS PLAYBOY JAZZ 7507/CONCORO	Jazz After Dark
16	11		SUZY BOGGUSS	Swing
17	12		NINA SIMONE BMG HERITAGE 53015/AAL	Anthology
18	14		SHIRLEY HORN VERVE 076028/VG	May The Music Never End
19	18		HIROSHIMA HEAOS UP 3076	The Bridge
20	16	SP4	ARTURO SANDOVAL CRESCENT MOON/COLUMBIA 87195/SONY MUSIC [H]	Trumpet Evolution
21	17		GLENN MILLER RCA VICTOR 64014/AAL	Platinum Glenn Miller
22		Tir	PATTI AUSTIN PLAYBOY JAZZ 7503 CONCORD	For Ella
23	21		THE BAD PLUS COLUMBIA 87040, SONY MUSIC	These Are The Vistas
24	20	1	NATALIE COLE VERVE 589774/VG	Ask A Woman Who Knows
25	24		KEITH JARRETT/GARY PEACOCK/JACK DEJ	OHNETTE Up For It: Live In Juan-les-Pins, France, July 2002

	TOP CONTEMPORARY JAZZ,							
EEK	EEK	H	Sales data compiled by Nielsen					
MIS W	AST WEEK		SoundScan					
	2		ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL Title					
1	1	7.	NORAH JONES A Come Away With Me					
2	2		KENNY G BMG HERITAGE \$0997/ARISTA Ultimate Kenny G					
3	3	24	BERNIE WILLIAMS The Journey Within GRP 000725/VG [H]					
4	4	91	GEORGE BENSON The Greatest Hits Of All					
5	5	1	WARNER BROS 18284/HINO BRIAN CULBERTSON Come On Up WARNER BROS 4890 [H]					
6	7	Th.	WARNER DRIUS 4000U [PT] LIZZ WRIGHT VERVE 589932/VG [H] Salt					
7	H	V	KIRK WHALUM WARNER BROS. 49446					
8	6	13.0	ROY HARGROVE PRESENTS THE RH FACTOR Hard Groove					
9	9	43	ACOUSTIC ALCHEMY HIGHER OCTAVE 84285 Radio Contact					
10	8	S	MADLIB BLUE NOTE 38447 Shades Of Blue					
11	10	112	THE RIPPINGTONS FEATURING RUSS FREEMAN Let It Ripp PEAK 8514/CDMCCRD					
12	11	42	MINDI ABAIR GRP 06529/90 It Just Happens That Way					
13	13	H	URBAN KNIGHTS Urban Knights V					
14	14	ıĿ	RICHARD ELLIOT Ricochet					
15	12		THE CRUSADERS PRAVERVE 0500277/VG Rural Renewal					
16	15		PAUL TAYLOR Steppin' Out					
17	16		KENNY G ● Paradise					
18	18		KEVIN TONEY Sweet Spot SHANACHIE 5101					
19	19	Ú.	VARIOUS ARTISTS HIDDEN BEACH/LEPIC 87088* SONY MUSIC HIDDEN BEACH/LEPIC 87088* SONY MUSIC					
20	22	n P	THE JOHN SCOFIELD BAND Up All Night					
21	17	240	KIRK WHALUM SQUINT-CURR/WORD 96233WARNER BROS The Gospel According to Jazz - Chapter II					
22	21	110	STREETWIZE Work It!					
23	20		CHUCK LOEB eBop					
24	123	SHANACHI: 5103 SPYRO GYRA HEADS UP 3074 Original Cinema						
25	100	211	KEIKO MATSUI The Piano SHOUT 3/4/38					

Billboard* TOP CLASSICAL ALBUMS...

THIS WEEK	AST WEEK	98	
THIS	LAST		ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL Title
			型 NUMBER 1 型 2 Weeks At Number 1
1	1		MARCELO ALVAREZ/SALVATORE LICITRA SONY CLASSICAL 87957/SONY MUSIC Duetto
2	2		JANUSZ OLENJNICZAK WITH THE WARSAW PHILHARMONIC NATIONAL ORCHESTRA OF POLAND (STRUGALA) The Planist (Soundtrack) SONY CLASSICAL 87739/SONY MUSIC
3	3		ANDREA BOCELLI ▲ Sentimento PHILIPS 470400/UNIVERSAL CLASSICS GROUP
4	4		LANG LANG DG 068602/UNIVERSAL CLASSICS GROUP Tchaikovsky/Mendelssohn: Piano Concertos
5		11.1	RICHARD JOO COLUMBIA 85397/SONY MUSIC Billy Joel: Fantasies & Delusions
6	7		YO-YO MA La Belle Epoque SONY CLASSICAL 87287/SONY MUSIC
7	5	17.	YO-YO MA Classic Yo-Yo SONY CLASSICAL 89667/SONY MUSIC
8	6	2.0	VARIOUS ARTISTS The Most Relaxing Classical AlbumEver! II
9	8		SHARON ISBIN TELDEC 45312/AG Baroque Favorites For Guitar
10	9		ATLANTA SYMPHONY ORCHESTRA (SPANO) Rainbow Body TELARC 80596 Rainbow Body
11	10	44	GLENN GOULD State Of Wonder SDNY CLASSICAL 87703/SONY MUSIC
12	12		CHANTICLEER TELDEC 49702/AG A Portrait
13	13		CARRERAS-DOMINGO-PAVAROTTI The Best Of The 3 Tenors DECCA 465999/UNIVERSAL CLASSICS GROUP
14	LI		KIROV ORCHESTRA (GERGIEV) Shostakovich: Symphony No. 7 "Leningrad" PHILIPS 000076/UNIVERSAL CLASSICS GROUP
15	14		VLADIMIR HOROWITZ Horowitz Rediscovered

AUGUST 9 2003		Billboard TOP			CL	ASS	CAL	L CROSS		OVER		TM
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HIS WE	LAST WI		A DTICT IN ADDITION AND ADDITION OF THE PROPERTY OF THE PROPER	- Tal.					
				ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL Title NUMBER 1 W 7 Weeks At Number 1					
1	1	4	SARAH BRIGHTMAN NEMO STUDIO 37180/ANGEL	ER 1 增 7 Weeks At Number 1 Harem					
2	2		JOSH GROBAN	Josh Groban					
3	3			rue Love Waits: O'Riley Plays Radiohead					
4	4	34	JOSH GROBAN 143/REPRISE 48413/WARNER BROS	Josh Groban In Concert					
5	5	P.F.	CHARLOTTE CHURCH COLUMBIA 86990/SONY MUSIC	Prelude: The Best Of Charlotte Church					
6	6		BOND MBO/DECCA 470500/UNIVERSAL CLASSICS GROUP [M]	Shine					
7	7.	7	OPERA BABES SUNY CLASSICAL 87803/SONY MUSIC [N]	Beyond Imagination					
8	8		SARAH BRIGHTMAN ◆ NEMU STUDIO 33257/ANGEL	Classics					
9	9	17	ANDREA BOCELLI ▲ PHILIPS 589341/UNIVERSAL CLASSICS GROUP	Cieli Di Toscana					
10	10		VARIOUS ARTISTS SONY CLASSICAL 80019/SONY MUSIC	Classics For A New Century					
11	13		RUSSELL WATSON DECCA 473160/UNIVERSAL CLASSICS GROUP	Encore					
12	11	45	MARIO FRANGOULIS SONY CLASSICAL 89805/SONY MUSIC [H]	Sometimes I Dream					
13	14		CHARLOTTE CHURCH ● COLUMBIA 89710/SONY MUSIC	Enchantment					
14	15		GINO VANNELLI RCA VICTOR 88101/AAL	Canto					
15	m n	tlav	YO-YO MA & THE SILK ROAD ENSEMBLE SUNY CLASSICAL 88782/SONY MUSIC	Silk Road Journeys: When Strangers Meet					

AUGUST 9 Billboard TOP NEW AGE ALBUMS TA

THIS WEEK	. WEEK			
THIS	LAST		ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
			僧 NUMBER 1 僧	1. Week At Number 1
10	2		DELERIUM NETTWERK 30306 [H]	Chimera
2	1	111	MANNHEIM STEAMROLLER/C.W. MCCALL AMERICAN GRAMAPHONE 1778	American Spirit
3	3		YANNI VIRGIN 81516	Ethnicity
4	4	14	YANNI WINDHAM HILL 18106/BMG HERITAGE	Ultimate Yanni
5	5	27	MANNHEIM STEAMROLLER AMERICAN GRAMAPHONE 214	Romantic Melodies
6	9		KEVIN KERN REAL MUSIC 2676	The Winding Path
7	6		VARIOUS ARTISTS VIRGIN 12082	Pure Moods IV
8	8	100	STEVEN ANDERSON MAQACY CHRISTIAN 2881/MADACY	100 Church Classics
9	14	Ja:	SOUNDTRACK HIGHER DCTAVE 82505/VIRGIN	Winged Migration
10	7	111	OTTMAR LIEBERT + LUNA NEGRA	Santa Fe Sessions
D	3:	U.V	JIM BRICKMAN WINDHAM HILL/RCA VICTOR 11589/AAL	Simple Things
12			WILLIE & LOBO NARADA 80389	Manana
13	11	4	GEORGE WINSTON Night Divides The Da	y: The Music Of The Doors
14	12	1.01	JIM BRICKMAN WINDHAM HILLYRCA VICTOR 11647/AAL	Love Songs & Lullabies
15		317	JOHANNES LINSTEAD REAL MUSIC 3763	Zabuca

Sales data for Classical, New Age, and Kid Audio charts compiled by Nielsen

SoundScan

AUGUST 9 Billboard

TOP	CLASSICAL BUDG	ET
THE MO	ST PELAVING CLASSICAL MUSIC	VADIAL

	THE MOST RELAXING CLASSICAL MUSIC SAVDY	C VARIOUS ARTISTS
	FOR BOOK LOVERS DECCA /UNIVERSAL CLASSICS GROUP	VARIOUS ARTISTS
3	25 GREATEST HITS ST. CLAIR	VARIOUS ARTISTS
	GUITAR CLASSICS ST. CLAIR	VARIOUS ARTISTS
5	PIANO CLASSICS ST. CLAIR	VARIOUS ARTISTS
	RELAXING CLASSICS ST. CLAIR	VARIOUS ARTISTS
7	TRANQUIL CLASSICS ST. CLAIR	VARIOUS ARTISTS
8	BEST OF BEETHOVEN: VOL. 1 ST. CLAIR	VARIOUS ARTISTS
9	BEST OF MOZART: VOL. 1 ST. CLAIR	VARIOUS ARTISTS
10	20 CLASSICAL FAVORITES MADACY	VARIOUS ARTISTS
11	PEACEFUL CLASSICS ST. CLAIR	VARIOUS ARTISTS
12	ROMANTIC CLASSICS ST. CLAIR	VARIOUS ARTISTS
13	CLASSICAL MASTERPIECES MADACY	VARIOUS ARTISTS
14	BEST TRADITIONAL WEDDING MUSIC ST. CLAIR	VARIOUS ARTISTS
	SPIRITUAL CLASSICS	VARIOUS ARTISTS

AUGUST 9 Billboard

TOP CLASSICAL MIDLINE

1	BABY MOZART WALT DISNEY	VARIOUS ARTISTS
2	DISNEY'S BABY BEETHOVEN WALT DISNEY	VARIOUS ARTISTS
3	VIVA ITALIA DECCA /UNIVERSAL CLASSICS GROUP	VARIOUS ARTISTS
4	CHOPIN: THE ROMANTIC PIANIST EMI CLASSICS /ANGEL	VARIOUS ARTISTS
	50 GREATEST CLASSICS ST. CLAIR	VARIOUS ARTISTS
6	MICHAEL AMANTE MEDALIST	MICHAEL AMANTE
7	THE #1 MOZART ALBUM DECCA/UNIVERSAL CLASSICS GROUP	VARIOUS ARTISTS
8	BABY BACH WALT DISNEY	VARIOUS ARTISTS
9	BABY EINSTEIN: BABY NEPTUNE BUENA VISTA /WALT DISNEY	VARIOUS ARTISTS
10	THE #1 WEDDING ALBUM DECCA /UNIVERSAL CLASSICS GROUP	VARIOUS ARTISTS
11	VIVALDI'S GREATEST HITS RCA VICTOR /BMG CLASSICS	VARIOUS ARTISTS
12	PACHELBEL CANON & OTHER BAROQUE H RCA VICTOR /BMG CLASSICS	ITS VARIOUS ARTISTS
13	BRIDE'S GUIDE TO WEDDING MUSIC ANGEL	VARIOUS ARTISTS
14	MOZART-GREATEST HITS RCA VICTOR /BMG CLASSICS	VARIOUS ARTISTS
15	WEDDING ALBUM RCA VICTOR /BMG CLASSICS	VARIOUS ARTISTS

AUGUST 9 Billboard

TOP KID AUDIO

	TOP KID A	ODIO
	KIDZ BOP KIDS RAZOR & TIE 89060	KIDZ BOP 3
2	VARIOUS ARTISTS WALT DISNEY 860787	RAGIO DISNEY JAMS: VOL. 5
	VARIOUS ARTISTS DISNEYMANIA. WALT DISNEY 860785	SUPERSTAR ARTISTS SING DISNEY
4	READ-ALONG WALT DISNEY 860588	FINDING NEMO
5	KIDZ BOP KIDS RAZOR & TIE 89055	KIOZ BOP 2
	KIDZ BOP KIDS RAZOR & TIE 89042	KIOZ BOP
	VARIOUS ARTISTS WALT DISNEY 860694	DISNEY'S GREATEST: VOL. 2
8	VARIOUS ARTISTS WALT DISNEY 860693	DISNEY'S GREATEST: VOL. 1
9	VARIOUS ARTISTS MUSIC FOR LITTLE PEOPLE/KID RHIP	TODDLER FAVORITES NO 75262/RHINO
	VEGGÆTALES BIG IDEA'S VEGGÆTALES SING-ALDI BIG IDEA 35007	NGS. BOB & LARRY'S SUNDAY MORNING SONGS
	VARIOUS ARTISTS DISNEY WALT DISNEY 860605	CHIEDREN'S FAVORITES VOL. 1
	SING-ALONG SING-ALDN WALT DISNEY 860583	G WITH DISNEY'S PRINCESSES
3	VARIOUS ARTISTS BMG SPECIAL PRODUCTS 44570/AA	KID'S DANCE PARTY
4	VARIOUS ARTISTS WALT DISNEY 860746	PRINCESS FAVORITES
	VEGGIETALES HA BIG IDEA 35037	IVE WE GOT A SHOW FOR YOU!
6	VARIOUS ARTISTS DIS	SNEY'S PRINCESS COLLECTION
7	VEGGIETALES BIG IDEA'S VEGGIETALES SING BIG IDEA 35032	ALONGS ON THE ROAD WITH BOB & LARRY
8	VARIOUS ARTISTS WALT DISNEY 860074	PLAYHOUSE DISNEY 2
9	CEDARMONT KIDS TODDLER TUNE BENSON 84056/ZOMBA	S: 26 CLASSIC SONGS FOR TODDLERS
0	SPONGEBOB SQUAREPANTS NICK/JIVE 49500/ZOMBA	DRIGINAL THEME HIGHLIGHTS
1	THE WIGGLES KOCH 8626	YUMMY YUMMY
2	VARIOUS ARTISTS WALT DISNEY 860770	BABY MOZART
3	VEGGIETALES BIG IDEA'S VEGGIETALES SING- BIG IDEA 35010	ALONGS: BOB & LARRY'S BACKYARD PARTY
4	VARIOUS ARTISTS LIEU WALT DISNEY 860797	D& STITCH ISLAND FAVORITES
5	VARIOUS ARTISTS RA WALT DISNEY 860790	DIO DISNEY'S POP DREAMERS
dian	a's connedings: griginal motion pietu	re coundteacks outlined

■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 10 million units (Platinum). ◆ RIAA certification for net shipment of 100 million units (Platinum). ◆ RIAA certification for net shipment of 100 million units (Platinum). ◆ RIAA certification for net shipment of 100,000 units (Platinum). ◆ Certification for net shipment of 100,000 units (Platinum). ◆ Certification for net shipment of 100,000 units (Platinum). ◆ Certification of 200,000 units (Platinum). ◆ Certification for net shipment of 100,000 units (Platinum). ◆ Certification

Billboard SINGLES AND TRACKS SONG INDEX

Chart Codes: CS (Hot Country Singles); H200 (Hot 200 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 35; RBH 34
245 (Ya Majesty's Music, ASCAP/Toompstone, BMI)

24'S (Ya Majesty's Music, ASCAP/Toompstone, BMI)
H100 99; RBH 43
4 EVER (WBM, SESAC/Babyboy's Little, SESAC/Noontime South, SESAC/C'Amore, BMI/Mo Loving, ASCAP/J
Brasco, ASCAP), WBM, RBH 46
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

ACA ENTRE NOS (LGA, BMI) LT 24
ACT A FOOL (Ludacris, ASCAP/EMI April,
ASCAP/Copyright Control), HL, H100 81; RBH 35
ACTOS DE UN TONTO (Seg Son, BMI) LT 8
ADDICTED (Warner Chappell, SOCAN/Wet Wheelie,
SOCAN/High-Maintenance, SOCAN/Stinky Music,
SOCAN/Drop Out, SOCAN/Slutty, SOCAN/Lanni Tunes,
SOCAN), WBM, H100 45
ALL IN THE WAY (Maurice White, ASCAP/Sony/ATV
Tunes, ASCAP/Stilla Qid, ASCAP/Vaughnwa,
ASCAP/Wendi Vaughn, ASCAP/National League, ASCAP),
HL, RBH 98

HL, RBH 98
ALL NIGHT LONG (Stone City, ASCAP) RBH 96
ALMOST HOME (Triple Shoes, BMI/Magic Mustang,
BMI/Sufferin' Succotash, ASCAP) H100 89
AMAME (BMI April, ASCAP) LT 39

AMAME (EMI ADRII, ASCAP) LL 39
AMAZING () H100 96
AND THE CROWD GOES WILD (Gottahaveable,
BMI/Songs Of Windswept Pacific, BMI/BMG Songs,
ASCAP/MRS, Lumpkins Poodle, ASCAP), WBM, CS 43
ANTES (Copyright Control) LT 25
ARE YOU HAPPY NOW? (I'm With The Band,
ASCAP/WB, ASCAP/Dillon Jackson, ASCAP), HL/WBM,

ASI TE OUIERO (Edimusa, ASCAP) LT 46

-B-

BABY BOY (Beyonce, ASCAP/Hitco South,
ASCAP/Music Of Windswept, ASCAP/Scott Storch,
ASCAP/Music Of Windswept, ASCAP/Scott Storch,
ASCAP/Black Owned Musik, ASCAP/Music World,
ASCAP/Black Owned Musik, ASCAP/Music World,
ASCAP/CATER BOys, ASCAP/TVT, ASCAP), HL, RBH 42
BACKSEAT OF A GREYHOUND BUS (Nashville Dream-Works Songs, ASCAP/Monikey Feet, ASCAP/CATES-BMG, BMI/Silverkiss, BMI/Songs Of Universal,
BMI/Macadoo, BMI), CLM/HL/WBM, CS 17
BEAUTIFUL (My Own Chit, BMI/The Waters Of
Nazareth, BMI/EMI Blackwood, BMI/Chase Chad,
ASCAP/EMI April, ASCAP), HL, RBH 48
BEER FOR MY HORSES (Tokeco Tunes, BMI/Sony/ATV
Tree, BMI/Biy Yellow Dog, BMI), HL, CS 5; Hato 30
BEWARE OF THE BOYS (MUNDIAN TO BACH KE)
(Songs Of Universal, BMI/EMI Blackwood, BMI),
HL/WBM, RBH 94
BIG YELLOW TAXI (Siquomb, BMI), WBM, H100 58
THE BOYS OF SUMMER (Wild Gator, ASCAP/Warner-Tamerlane, BMI/Woody Creek, BMI), WBM, H100 58
BREAK THE RECORD (Island Pacific, ASCAP/Music Of Windswept, ASCAP/Warner-Tamerlane, BMI/Green Ivy, BMI), WBM, H300 56

BREAK THE RECORD (Island Pacific, ASCAP/Music Of Windswept, ASCAP/Warner-Tamerlane, BMI/Green Ivy, BMI), WBM, H300 56

ASCAP/Warner-Tamerlane, BMI/Green Iv

Windswept, ASCAP/Warner-Tamertane, BMI/Green lvy, BMI), WBM, CS 60
BREATHE (God's Cryin', ASCAP/Sony/ATV Tunes, ASCAP/Ghetto Fabulous, ASCAP/VOCO, BMI/City Housing, BMI/Hard Workin Black Folks, ASCAP/WB, ASCAP/Hennessy For Everyone, ASCAP/Eight Mile Style, BMI/Editions Breton, SACEM, HL/WBM, H100 80
BRING ME TO LIFE (Zombies Ate My Publishing, BMI/Forthefallen, BMI/Dwight Frye, BMI), WBM, H100 16
BUSTED (Zomba Songs, BMI/R.Kelly, BMI), WBM, RBH 73

CALLING ALL ANGELS (EMI April, ASCAP/Blue Lamp,

ASCAP), HL, H100 27

CANDI BAR (Illiotic, ASCAP/Zomba, ASCAP/B Ide Lamp,
BMI/S.O.L., BMI/Yippity Yippity, ASCAP), WBM, RBH 89

CANT HOLD US DOWN (Xtina, BMI/Careers-BMG,
BMI/Scott Storch, ASCAP/TVT, ASCAP/Logrhythm, BMI),

HL, H100 53 CAN'T LET YOU GO (Desert Storm, BMI/F.O.B., ASCAP/N.Q.C., ASCAP/MO Loving, ASCAP/EMI April, CAP) H100 48; RBH 28

CAN'T STOP, WON'T STOP (Copyright Control/Six

Figga, BMI) H100 72; RBH 26
CAN YOU HEAR ME WHEN I TALK TO YOU? (Harnen, ASCAP/Love Pig, ASCAP) CS 37

CAP/Love Pig, ASCAP) CS 37

CASI (Yami, BMI) LT 7

CELEBRITY (EMI April, ASCAP/Sea Gayle, ASCAP), HL,

CS 4; H100 32
CHICKS DIG IT (Mark Hybner, ASCAP/Cagle Blue,
ASCAP/Casey Donovan, BMI), WBM, CS 30
CLAVAME TU AMOR (Kike Santander, BMI/Ensign,
BMI/Santander Melodies, ASCAP/Enmous, ASCAP) LT 49
CLOSER (Life Is What We Music, ASCAP/Crystal House
Music, ASCAP/Tigers Milk, ASCAP) RBH 83
CLUBBIN (R.Kelly, BMI/Zomba Songs, BMI/Joe Budden, ASCAP/On Top, ASCAP/Universal, ASCAP), WBM,
RBH 61

RBH 61
COME OVER (Naked Under My Clothes,
ASCAP/Chrysalis, ASCAP/Babyboy's Little, SESAC/Noontime South, SESAC/Warner-Tamerlane, BMI/Kevin Hicks,
BMI/Bubba Gee, BMI/Noontime Tunes, BMI), WBM, H100

AY: RBH 14
47: RBH 14
47: RBH 14
57: RBH 15

COWBOYS LIKE US (Almo, ASCAP/Sony/ATV Songs, BMI/Loxe Monkey, BM), HL, CS 57 CRAZY (Songs Of Universal, BMI/Bayjun Beat, BMI/Javier Cake, ASCAP) RBH 53 CRAZY IN LOVE (Beyonce, ASCAP/Hitco South, ASCAP/Music Of Windswept, ASCAP/EMI Blackwood, BMI/Richcraft, BMI/Damrich, BMI/Carter Boys, ASCAP/EMI April, ASCAP/Music World, ASCAP/Unichappell, BMI), HL/WBM, H100 1; RBH 1

-D-

DAMN! (Drugstore, ASCAP/Lil Jon 00017 Music, II/White Rhino, BMI/Lil' Buddy Dewberry, BMI) H100

85; RBH 31

DANCE WITH MY FATHER (Uncle Ronnie's, ASCAP/EMI April, ASCAP/Chi-Boy, ASCAP), HL/WBM, H100 46; RBH

DAYS LIKE THIS (Castle Street, ASCAP/Cal IV, ASCAP) DEJENME SI ESTOY LLORANDO (Irmaos Vitale, BMI)

LT 42 EL DESEO DE TI (Rubet, ASCAP/Universal Musica,

ASCAP) LT 27
DID MY TIME (Fieldysnuttz, BMI/Stratosphericyoness
BMI/Musik Munk, BMI/Evileria, BMI/Gintoe, BMI/Zomba

Songs, BMI), WBM, H100 38 DIDN'T YOU KNOW (Damrich, BMI/EMI Blackwood,

DIDN'T YOU KNOW (Damrich, BMI/EMI BIACKWOOU, BMI), HL, RBH 79
DIPSET (SANTANA'S TOWN) (Copyright Control/Killa Cam, BMI/Tiarra's Daddy's, ASCAP) RBH 70
DON'T WANNA TRY (SoulSick Muzik, BMI/Logictone, BMI/Jimping Bean, BMI) H100 24; RBH 86
DREAM EYES (Aniyah's, ASCAP/Horrible, ASCAP/Lil Van, ASCAP/Sounds-sof-seventytwo, ASCAP) RBH 91
DRIFT AWAY (Almo, ASCAP), HL, H100 14
DRINKIN' BONE (Sony/ATV Acuff Rose, BMI/Zomba, ASCAP/Sufferin' Succotash, ASCAP), HL, CS 55

-E-

ENTREGA TOTAL (EMI Blackwood, BMI), WBM, LT 50 ESTOY A PUNTO (Ser-Ca, BMI) LT 19 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

FAINT (Zomba Songs, BMI/Chesterchaz, ASCAP/Big Bad Mr, Hahn, BMI/Nondisclosure Agreement, BMI/Rob Bourdon, BMI/Kenji Kobayashi, BMI/Pancakey Cakes,

Bourdon, BMI/Ketiji Nobalja.
BMI), WBM, H100 62
FAITHEUL TO YOU (Zomba, ASCAP/Nikeeya,
ASCAP/Blackfire, ASCAP/Famous, ASCAP), HL/WBM,

H 68 FANATIC (Sony/ATV Tunes, ASCAP/Vivian S. Green, CAP/Fred David Kenney, Jr., ASCAP), HL, RBH 63 FAR AWAY (Family Soul, ASCAP/Babies Formula, BMI) ASCA

FAR AWAY (Family Soul, ASCAP/Babies Formula, BMI)
RBH 54
FEELIN' FREAKY (Nickelodeon, ASCAP/N-Can-N,
ASCAP/Famous, ASCAP/Zomba, ASCAP/Zomba Songs,
BMI/R Kelly, BMI/Sony/ATV Songs, BMI/EKOP,
BMI/Sony/ATV Tunes, ASCAP/ENOT, ASCAP/F. Jones,
ASCAP/Empire, ASCAP/Troy Moet, ASCAP/MO'Lyric's,
ASCAP), HL/WBM, RBH 52
A FEW QUESTIONS (Noble Vision, ASCAP/Green Dog,

ll) CS 16; H100 78 FIGHTER (Xtina, BMI/Scott Storch, ASCAP/TVT,

FIGHTER (Xtina, BMI/Scott Storcn, ASART/IVI, ASCAP/BMG-Careers, BMI), HL, H100 71 FIND A WAY (Modat, ASCAP/916, BMI) RBH 66 FIRE (YES, YES YALL) (Joe Budden, ASCAP/On Top, ASCAP/Universal, ASCAP/FO.B., ASCAP/N.Q.C., ASCAP/Starbus, BMI/Ensign, BMI/Sugar Hill, BMI/Twen-ty Nine Black, BMI/Future Sights And Sounds, BMI/Deco, PART LII | DBILL 1 II), HL, RBH 51

FLIPSIDE (Efartooee, ASCAP/F.O.B., ASCAP/Copyright

Control) RBH 59 FYING WITHOUT WINGS (Rokstone, PRS/Songs Of Windswerp Facific, BM/I/Irving, BMI), HL/WBM, H100 70 FOREVER (R.Kelly, BMI/Zomba Songs, BMI), WBM,

RBH 71

FOREVER AND FOR ALWAYS (Universal-Songs Of Poly-Gram International, BMI/Loon Echo, BMI/Out Of Pocket, ASCAP/Zomba, ASCAP), WBM, CS 7; H100 24

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 15; RBH 6

GET BUSY (EMI April, ASCAP/Tafari, ASCAP), HL, H100

H100 60
GOOD TIME (Jessica Andrews, ASCAP/Irving,
BMI/Miss Ivy, BMI/Almo, ASCAP/Anwa, ASCAP), HL, CS

-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/Suge, ASCAP), WBM, RBH 85 HALF A HEART TATTOO (Sony/ATV Acuff Rose, BMI),

HEADSTRONG (WBM. SESAC/Traptism. SESAC).

BM, H100 59
HELL YEAH (Gottahaveable, BMI/Songs Of Windswept cific, BMI/BMG Songs, ASCAP/Mrs. Lumpkins Poodle,

ASCAP) CS 39
HELP POUR OUT THE RAIN (LACEY'S SONG) (My Little

well, BMI) CS 13; H100 54 HOLE IN THE WORLD (Cass County, ASCAP/Wild stor, ASCAP/Red Cloud, ASCAP) H100 77 HONESTY (WRITE ME A LIST) (Sony/ATV Acuff Rose,

HONESTY (WRITE ME A LID I) (DONY/AIV ACUIT ROSE, BMI/New Works, BMI), HL, CS 31 HOW YOU WANTTHAT (Donceno, ASCAP/Rhythm Bluntz, ASCAP/Iniversal, ASCAP/Iack Knight, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/Issy & Nemo Tunes, ASCAP), HL/WBM, RBH 67 HOY EMPIEZA MI TRISTEZA (Edimusa, ASCAP) LT 20

-1-I CAN ONLY IMAGINE (Simpleville, ASCAP/Fun Attic,

I CAN'T BE YOUR FRIEND (Warner-Tamerlane , BMI/EMI April, ASCAP/Waltz Time.

BMI/WITCH'S EXTERNE, BMI/EMI/ADII, ASCAP/WAILE TIME ASCAP), HL/WBM, CS 29 I CAN'T TAKE YOU ANYWHERE (Sony/ATV Tree, BMI/Big Yellow Dog, BMI/Tokeco Tunes, BMI), HL, CS 42 ICE CREAM (R.Kelly, BMI/Zomba Songs, BMI), WBM,

ICE CREAM (R.Kelly, BMI/Zomba Songs, BMI), WBM, RBH 58
IF I CAN'T (High On Life, ASCAP/WB, ASCAP/Ain't Nuthin' Goin' On But Funking, ASCAP/Music Of Windswept, ASCAP/Blotter, ASCAP/Elvis Mambo, ASCAP/Iniversal, ASCAP/50 Cent, ASCAP), WBM, RBH 40
IF THERE AIN'T THERE OUGHTA' BE (Mosaic Music, BMI/Almo, ASCAP/What If Factor, ASCAP/Extremely Big Tractor, ASCAP), HL, CS 44
IF YOU'RE NOT THE ONE (Sony/ATV Tunes, ASCAP), HL, Hato 81.

HL, H100 51

IGNITION (Zomba Songs, BMI/R.Kelly, BMI), WBM,

H100 44

I KMOW WHAT YOU WANT (Starbus, BMI/Dutty Nigga,
ASCAP/Killa 4, ASCAP/Rah Digga, ASCAP/Cyphercleff,
ASCAP/EMI April, ASCAP), Ht., H100 39; RBH 45

I'LL BE AROUND (BMG Songs, ASCAP/Mrs. Lumpkins
Poodle, ASCAP/EMI Blackwood, BMI/Ty Land, BMI), HL,

Poodle, ASCAP/EMI BIOLEWOOD, ST. CS 58
I'LL NEVER LEAVE (Zomba Songs, BMI/R.Kelly, BMI),

WBM, RBH 29 ILOVE YOU (North Avenue, ASCAP/EMI April, ASCAP/Mr. Yeah, ASCAP/WB, ASCAP/Lii Black, ASCAP/Royalty Network, ASCAP/The Dboogie Acct., ASCAP/Urban Warfare, ASCAP), HL/WBM, RBH 65

I MELT (Sony/ATV Cross Keys, ASCAP/Onaly, ASCAP/Major Bob, ASCAP/Warner-Tamerlane, BMI),

I MELT (Sony/ATV Cross Keys, ASCAP/Onaly, ASCAP/Major Bob, ASCAP/Warner-Tamerlane, BMI), HL/WBM, CS 22 I'M GLAD (Nuyorican, BMI/Sony/ATV Songs, BMI/Mik Chocolate Factory, ASCAP/TuneSmith Advancements, ASCAP/Jaedon Christopher, ASCAP/Cori Tiffani, BMI/Zomba Songs, BMI), HL/WBM, HJ00 95 I'M JUST A GIRL (Deanaling, ASCAP/BP) Administration, ASCAP/Intle Wins The Race, ASCAP/Annotation, ASCAP/Jurite Wins The Race, ASCAP/Annotation, ASCAP/JWB, ASCAP), WBM, CS 53 IN LOVE WIT CHU (Thowin' Tantrums, ASCAP/Air Contol, ASCAP/EMI April, ASCAP/Tunk, BMI/Notting Hill, BMI/Songs Of Universal, BMI), HL, H100 92: RBH 88 IN MY DREAMS (Mundo, BMI/EMI Blackwood, BMI/RUMBalo, BMI/Tot Tunes, ASCAP/Winning Circle, ASCAP/Bluewater, ASCAP), HL, CS 48 IN THOSE JEANS (Music O' Windswept, ASCAP/Hand In My Pocket, ASCAP/Harvey "The Rock" Hester, ASCAP), WBM, H100 9; RBH 3 INTO YOU () Brasco, ASCAP/Desert Storm, BMI/Mr. Manatti, BMI/EMI Blackwood, BMI/Duro, BMI/Songs Of DreamWorks, BMI/Time For Flytes, BMI/EMI April, ASCAP/H1, AJCACP/DD, Brasco, ASCAP/Cherry River, BMI), CLM/HL, H100 11; RBH 8 INTUTION (Wingly Yooth, ASCAP/EMI April, ASCAP/H01 Inaire, BMI/EMI Blackwood, BMI), HL, H100 11; RBH 8 INTUTION (Wingly Yooth, ASCAP/EMI April, ASCAP/Apollinaire, BMI/EMI Blackwood, BMI), HL, H100 11; RBH 8 INTUTION (Wingly Yooth, ASCAP/EMI April, ASCAP/Apollinaire, BMI/EMI Blackwood, BMI), HL, H100 11; RSTIVE O'CLOCK SOMEWHERE (EMI April,

IT'S FIVE O'CLOCK SOMEWHERE (EMI April, CAP/Sea Gayle, ASCAP/Warner-Tamerlane, BMI/R

ASCAP/Sea Gayle, ASCAP/Warner-Tamerlane, BMI/R.
Joseph, BMI), HL/WBM, CS 1; H100 23
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/AImo, ASCAP, HL, H100 26; RBH 84
IWISH (Still Working For The Man, BMI/Tommy Lee
James, BMI/ICG, BMI/Careers-BMG, BMI/Music Hill, BMI)
CC A1

I WISH (SHU WOONING, SAL)
James, BMI/ICG, BMI/Careers-BMG, BMI/Music Hill, Dmi)
CS 41
I WISH I WASN'T (EMI April, ASCAP/Flyte Tyme,
ASCAP/Minneapolis Guys, ASCAP/Ji Branda, ASCAP), HL,
H100 67; RBH 20

JALEO (Sony/ATV Discos, ASCAP/Nueva Ventura, ASCAP/Warner-Tamerlane, BMI) LT 1 JUST BECAUSE ("Il Hit You Back, BMI/Embryonic, BMI/Swizzle Stick, BMI/Ezerman, BMI/ZaneyChaney, BMI/Swizzle Stic ASCAP) H100 75

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

37
LA PILA DE AGUA (Copyright Control) LT 33
THE LATE GREAT GOLDEN STATE (Faded Love, BMI) CS 56 LET ME KNOW (Q Baby, ASCAP/ConstructerCrawf,

LET'S GET DOWN (Shad Moss, BMI/Warner-Tamer lane, BMI/Bubba Gee, BMI/Noontime Tunes, BMI/R.O.C., BMI/JNB, BMI/Ya Majesty's Music, ASCAP), WBM, H100

37; RBH 17
LIGHTS OUT (Hoobangin Music, ASCAP/DreamWorks Songs, ASCAP/EMI Blackwood, BMI/Crypton Music, BMI/Universal, ASCAP/Gangsta Boogie, ASCAP/KnocTurn'AI, ASCAP/Baby Ree Toonz, BMI), HL, RBH 77
LIGHTYOUR ASS ON FIRE (Starbus, BMI/Ensign, BMI/The Waters Of Nazareth, BMI/EMI Blackwood, BMI/Chase Chad, ASCAP/EMI April, ASCAP), HL, H100 69;

RBH 23 LIKE A PIMP (Crump Tight, ASCAP/Lucky, BMI/WB,

LIKE A PIMP (crump Tight, ASCAP/Lucky, BMI/WB, ASCAP) H100 57; RBH 19 LIKE GLUE (Dutty Rock, ASCAP/EMI April, ASCAP/Tony Kelly, BMI/Universal-Songs Of PolyGram, BMI/VP, BMI), HL/WBM, H100 17; RBH 9 LLORARE LAS PENAS (Nati, BMI/Ventura, ASCAP) LT

LONESOME, ON'RY AND MEAN (Rich Way, BMI/Irving,

I), HL, CS 50 LONG BLACK TRAIN (Sony/ATV Cross Keys,

ASCAP/Drivers Ed., ASCAP), HL, CS 40
LO QUE YO TUVE CONTIGO (Universal Musica,
ASCAP/Rubet, ASCAP/2000 Amor, ASCAP/Sony/ATV Dis-

ASCAP/Rubet, ASCAP/2000 Amor, ASCAP/Sony/ATV Discos, ASCAP) Ta 154
LOVE AT 154
LOVE CALLS
LOVE CAL

-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 13 MALDITA IGNORANCIA (F.I.P.P., BMI) LT 32 MARIA CHUCHENA (MARIA SUSENA) (Peer Int'l., BMI)

36 MARIPOSA TRAICIONERA (Tulum, ASCAP/EMI April, ASCA CAP) LT 9
ME FALTA VALOR (Bello Musical, BMI) LT 21

ME PONES SEXY (Cori Tiffani, BMI) Li 21
ME PONES SEXY (Cori Tiffani, BMI)/Mindsetter's
Music, BMI/Gregory Bruno's, BMI/JadaChris,
BMI/Sony/ATV Songs, BMI/Jelly's Jams, ASCAP/loseph
Cartagena, ASCAP/Thaly Songs, BMI/Peermusic III,
BMI/Almo, ASCAP) LT 37
MINUTOS (Sony/ATV Discos, ASCAP/Arjona Musical,
ASCAP) LT-4

CACAP) LT-4

CACAP) LT-4

CACAP LT-4

MINUTOS (Sony/ATV Discos, ASCAP/Arjona Musical,
ASCAP) LT-4

MINUTOS (Sony/ATV Discos)

MINUTOS (Sony/ATV Discos)

ASCAP) LT 10 CAP) LI 16 MISS INDEPENDENT (Rhettski, ASCAP/Xtina, II/Careers-BMG, BMI/Copyright Control/LegRhythm,

BMI/Careers-BMG, BMI/Copyright Control/LegRhythm, BMI), HL, H100 13

MISS P. (Shaniah Cymone, ASCAP/EMI April, ASCAP/Kandacy, ASCAP/Air Control, ASCAP/SoulaJamba Songs, BMI), HL, RBH 87

MUY A TU MANERA (Ser-Ca, BMI) LT 43

MY FRONT PORCH LOOKING IN (Sony/ATV Tree, BMI/Sixteen Stars, BMI/HoriPro, BMI/Cosmic Muel, ASCAP/Don Pfrimmer, ASCAP), HL, CS 6; H100 34

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 29; RBH 22 MY NAME (Eight Mile Style, BMI/Hennessey For Everyone, BMI/Alexandra, BMI/Nate Dogg, BMI) RBH 72

-N-NAGGIN (ColliPark, BMI/Da Crippler, BMI/EWC, BMI) NA NA NA NA (Da Twelve, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/Wild Apache, ASCAP), HL, H100

RBH 33 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 78
NEVER LEAVE YOU - UH OOH, UH OOOH! (1433,
ASCAP/Tafari, ASCAP/Greensleeves, PRS) H100 6; RBH 11
NEVER SCARED (Bonecrusher, ASCAP) H100 79; RBH

NO LETTING GO (Greensleeves, PRS/Singso WW.

NO PODRAS (Kike Santander, BMI) LT 23 NO SHOES, NO SHIRT, NO PROBLEMS (Sony/ATV Acuff Rose, BMI), HL, CS 3; H100 28

OFFICIALLY MISSING YOU (Aurelius, ASCAP/Famous,

ASCAP), H. Hoo 88, RBH 38

ONLY GOD (COULD STOP ME LOVING YOU) (Zomba, ASCAP), WBM, CS 25

THE ONLY THING MISSIN' (Kharatroy, ASCAP/October 12th, ASCAP/Hitco South, ASCAP/Music Of Windswept, ASCAP/Divinebushbaby, SESAC/Evamaemusic, ASCAP),

HL, RBH 60 OOH WEE (Not Listed) RBH 80

-P-

PEQUENA Y FRAGIL (SADAIC Latin, BMI) LT 34 P.I.M.P. (High On Life, ASCAP/EMI April, ASCAP/Derty Works, ASCAP/Universal, ASCAP), HL/WBM, H100 7; RBH

PLAYBOYS OF THE SOUTHWESTERN WORLD (Mur-

, BMI/VanWarmer, ASCAP), WBM, CS 34 PON DE RIVER, PON DE BANK (Greensleeves, PRS/Copyright Control) RBH 56
PRAY FOR THE FISH (Green Dog, BMI/Springer Ink,

PUEDES CONTAR CONMIGO (Sony/ATV Discos,

ASCAP) ASCAP) LT 6 PUMP IT UP (Copyright Control/F.O.B., ASCAP/N.Q.C., ASCAP/Ensign, BMI/Zomba, SESAC), HL/WBM, H100 90;

ASCAP/Ensign, binn/substaction and the RBH 49
PUT THAT WOMAN FIRST (Divine Mill, ASCAP/WB, ASCAP/Dinky B, ASCAP/Universal-PolyGram Internation Tunes, SESAC/Jahqae Joints, SESAC/I Want My Daddy's Records, ASCAP/Miss Mary's, BMI/Nitty & Capone, BMI/Warner-Tamerlane, BMI/Jasane Drama, ASCAP/Irvown, warner-Tamerlane, BM ng, BMI), HL/WBM, RBH 21

QUEDATE CALLADA (Edimonsa, ASCAP) LT 31 QUE GANAS (Hecho A Mano, ASCAP/EMI April, ASCAP/Clear Mind, ASCAP/Famous, ASCAP/Clear Heart,

QUITEMONOS LA ROPA (World Deep, BMI/Sony/ATV in, BMI/Blueplatinum, ASCAP/Sony/ATV Discos,

RAIN ON ME (Pookietoots, ASCAP/Baeza,
ASCAP/Universal, ASCAP/Famous, ASCAP/Soldierz
Touch, ASCAP/Ensign, BMI/DI I/V, BMI/Screen Gems-EMI,
BMI/EMI April, ASCAP), HL/WBM, RBH 50
READ YOUR MIND (Not Listed) RBH 76
REALEST N°GAS (EMI April, ASCAP/Justin Combs,
ASCAP/Big Poppa, ASCAP/EVis Mambo, ASCAP/Blotter,
ASCAP/Universal, ASCAP/So Cent, ASCAP/Webstyle,
BMI/Tony Dofat, BMI), HL, RBH 47
REAL GOOD MAN (Universal, ASCAP/Memphisto,
ASCAP/Zomba Songs, BMI/Teren It Up, BMI), WBM, CS 8;
H100 49

H100 49

RED DIRT ROAD (Sony/ATV Tree, BMI/Buffalo Prairie, RED DINT ROAD (Son)/Art Tree, Bink/sbladb Pfaine, BM/Showbill, BMI), HL, CS 2; Hsoo 25 THE REMEDY (I WONT WORRY) (Goo Eyed, ASCAP/BSM, ASCAP/Warner-Tamerlane, BMI/Hollylodge BMI/Scott Spock Songs, BMI/BMG-Careers, BMI/Grahan Edwards Songs, ASCAP/BMG Songs, ASCAP/Rainbow Fish, BMI), HL/WBM, Hsoo 36 REST OF OUR LIVES (Oz Got Songs, ASCAP/Dragon Gate, ASCAP/ BRH zs.

REST OF OUR LIVES (OZ GOT Songs, ASCAP/Dragon Gate, ASCAP) RBH 75 RIDIN' SPINNERS (Tefnoise, BMI/Bridgeport, BMI/Rubber Band, BMI/Universal, SOAP/MC Ren Muzik, ASCAP/Lucky, BMI) RBH 62 RIEY LUGAK (Sir George, ASCAP/WB, ASCAP) LT 28 RIGHT THURR (Trak Starz, ASCAP) H300 2; RBH 2 RGEW HILL (LAWANN BABY) (Repetiotes)

RIGHT THURR (Irak Starz, ASCAP) H100 2; KBH 2
ROCK WIT U (AWW BABY) (Pookietoots,
ASCAP/Baeza, ASCAP/Universal, ASCAP/Soldierz Touch,
ASCAP/DJ Irv, BMI), WBM, H100 3; RBH 12
ROCK YOUR BODY (Tennman Tunes, ASCAP/Zomba,
ASCAP/EMI April, ASCAP/Chase Chad, ASCAP/EMI Blackwood, BMI/The Waters Of Nazareth, BMI), HL/WBM, H100

SAYYES (Marshmellow, BMI/Perfect, BMI/SPZ, BMI/Aboukir, BMI/Songs Of Universal, BMI/Dirty Dre, ASCAP/Jatcat, ASCAP/Universal, ASCAP), WBM, H100 87; RBH 32

RBH 32
SE ME OLVIDO TU NOMBRE (FI.P.P., BMI) LT 18
SEND THE PAIN BELOW (WB, ASCAP/Loeffler,
ASCAP), WBM, H100 68
SENORITA (Tennman Tunes, ASCAP/Zomba,
ASCAP/EMI April, ASCAP/Chase Chad, ASCAP/EMI Blackwood, BMI/The Waters Of Nazareth, BMI), HL/WBM, H100
52

SERAN SUS OJOS (Fonomusic, SESAC) LT 30 SEVEN NATION ARMY (Peppermint Stripe, BMI), CLM,

H100 82
SHAKE THAT MONKEY (Zomba Songs, BMI/T. Shaw, BMI/Li Jon 00017 Music, BMI), WBM, RBH 81
SHAKE YA TAILFEATHER (Jackie Frost, ASCAP/BMG Songs, ASCAP/Bubo, ASCAP/That's What's Up, ASCAP/Young Dude, ASCAP/Inviersal, ASCAP/Jason Bridges, ASCAP), HI, WBM, H100 12; RBH 15
SHE ONLY SMOKES WHEN SHE DRIMKS (EMI April, ASCAP)/SON(ATV/Tree, BMI/MORAIC MUSIC RMI/FMI

SHE ONLY SMOKES WHEN SHE DRINKS (EMI April, ASCAP/Sony/ATV Tree, BMI/Mosaic Music, BMI/FM Blackwood, BMI/Ty Land, BMI), HL, CS 20
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 63; RBH 18
EL SINVERGUENZA (Flamingo, BMI) LT 35
SITE DIJERON (VMR, ASCAP) LT 14
SMALLER PIECES (Hope-N-Cal, BMI/Dusty Drake, BMI/EMI Full Keel, ASCAP/Left Foot, ASCAP/Kerry Kurt, ASCAP/Sony/ATV Tunes, ASCAP), HL, CS 59
SMOOTH SALLIN' (Scodie Mac, BMI/Word Life, ASCAP/Black Smoove, ASCAP/EMI April, ASCAP), HL, RBH 82
SNAKE (Zomba Songs, BMI/R. Kelly, BMI), WBM, H100

93 SO FAR AWAY (Greenfund, ASCAP/I.m.nobody, ASCAP/My Blue Car, ASCAP/pimpYug, ASCAP) H100 74 SO GONE (Mass Confusion, ASCAP/WB, ASCAP/Cun-ingham, ASCAP/Rashi N' Leory, ASCAP/Portrait-Solar, ASCAP/Sony/ATV Tunes, ASCAP), HL/WBM, H100 18; RBH

SON TUS PERIUMENES MUIER (EMI April, ASCAP) LT

STEP IN 1HE NAME OF COTA COMMISSION OF THE NAME OF COTA COMMISSION OF THE NAME OF COTA COMMISSION OF THE NAME OF COTA COMMISSION OF COMMISSION

BMI/ INCK 1 MARCH 100 98
STREETS OF HEAVEN (Magic Mustang, BMI/Write Em
Cowgirl, BMI/Annie And Clyde, ASCAP/Anthology, ASCAP)

CS 32
STUPID GIRL (WB, ASCAP/Into Everything Music,

STUPID GIRL (WB, ASLAY) Into Everytning Music, ASCAP/E.O. Smith, BMI), WBM, H100 94
SUELTALO (Elix, ASCAP) LT 12
SUMMERTIME (EMI April, ASCAP/Justin Combs, ASCAP/Phoenix Ave, ASCAP/EMI Blackwood, BMI/Janice Combs, BMI/Marsky, BMI/Beyonce, ASCAP), HL, RBH 57
SUPERSTAR (Embassy, BMI/Young Carney, ASCAP)

RBH 24 SUPERVISOR DE TUS SUENOS (Hecho A Mano. ASCAP) LT Ac

.AP) LT 45 SWING, SWING (Smells Like Phys Ed, ASCAP) H100 66

--T-TAL VEZ (Muziekuitgeveris Artemis BV, BMI), WBM, LT

TELL ME SOMETHING RAD ABOUT THESA (SORV/ATV

Tree, BMI), HL, CS 27
TE METISTE EN MI CAMA (Edimonsa, ASCAP) LT 38
TENNESSEE RIVER RUN (EMI April, ASCAP) Pittsburg
Landing, ASCAP/Chord Boy, BMI/Bradley, BMI), WBM, CS

TE REGALO MI TRISTEZA (ADG, SESAC) LT 29 TE VAS AMOR (Universal Musica, ASCAP/Gem

Musical, SACM) LT 17
THEN THEY DO (Warner-Tamerlane, BMI/Makeshift, BM), WBM, CS 11; H100 64 THIS IS THE NIGHT (Aldo Nova, SOCAN/Deston, ASCAP/BITT., ASCAP/WB, ASCAP), HL/WBM, H100 44 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 15; H100 73
THOIA THOING (Zomba Songs, BMI/R.Kelly, BMI), WBM, H100 33; RBH 16
THREE WOODEN CROSSES (Sweet Radical,
BMI/Sony/ATV Cross Keys, ASCAP/Mike Curb, BMI), HL,

BMI/Sony/AI v Cross Reys, AscAr / mine can, 5..., 1910 819
THUG LUV (Notorious K.I.M., BMI/Warner-Tameriane, BMI/Scott Storch, ASCAP/TVT, ASCAP/Feels So Good Music, ASCAP), WBM, RBH 100
TONITE, I'M YOURS (Top Of The World Enterprises, ASCAP/K) 40mm Muzik, ASCAP/S Stooges, ASCAP/WB, ASCAP/Flowers And Cream, ASCAP/Lil' Nettie, ASCAP), WBM ABLE C

.m, квн 95 TOUGH LITTLE BOYS (EMI April, ASCAP/Sea Gayle,

TOUGH LITTLE BOYS (EMI April, ASCAP/Sea Gayle, ASCAP/COburn, BMI), HL/WBM, CS 21

TRAICION (E.I.P.P., BMI/Estefan, ASCAP) LT 48

TRY IT ON MY OWN (Brownville, BMIB/E One, BMI/EMI Blackwood, BMI/NBdaGR8, ASCAP/E Two, ASCAP/EMI April, ASCAP/ECAF, BMI/Sony/ATV Songs, BMI/Warner-Tamerlane, BMI/All About Me, BMI/AMI ASCAP, HL/WBM, RBH 99

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

UNA EMOCION PARA SIEMPRE (Universal-Musica ica, BMI/EMI Blackwood, BMI) LT 22
UN SIGLO SIN TI (Muziekuitgerverij B.V. BUMA, Hn ASCAP/WB, ASCAP) LT 4
UNWELL (Bidnis, BMI/EMI Blackwood, BMI), HL, H100

VETE YA (SACM Latin, ASCAP) LT 41 VIVE LA VIDA (Rubet, ASCAP/Universal Musica, ASCAP/2000 Amor, ASCAP) LT 26

-W-WALK A LITTLE STRAIGHTER (Universal, ASCAP/Off My Rocker, ASCAP/Universal-Songs Of PolyGram Interna-tional, BMI/Everything I Love, BMI/Sony/ATV Acuff Rose, BMI), HL/WBM. CS 24

WAVE ON WAVE (Greenhorse, BMI/EMI Blackwood, I/Cooke's Trust, SESAC/Bug, BMI/Justin Pollard, SESAC), HL, CS 23 WHAT A BEAUTIFUL DAY (Mark Hybner, ASCAP/Universal, ASCAP/Lanark Village Tunes, ASCAP), WBM, H100

97
WHAT A SHAME (Careers-BMG, BMI/Asierfra,
BMI/John Q, ASCAP/Two Guys Who Are Publishers,
ASCAP/Southern Cow, ASCAP/Carol Vincent And Associ-S, ASCAP) CS 47
WHAT THE WORLD NEEDS (WB, ASCAP/Platinum

How, ASCAP/Jony, ACCAP/ACT 14; Hoo 76

WHAT UP GANGSTA (High On Life, ASCAP/Terminally III, BMI/Universal, ASCAP/50 Cent, ASCAP) RBH 39

WHAT WAS I THINKIN' (Sony/ATV Tree, BMI/Sony/ATV Cross Keys, ASCAP), HL, CS 9; H100 41

WHAT WOULD YOU DO? (Zomba Songs, BMI/R.Kelly, BMI), WBM, H100 100; RBH 44

WHEN I'M GONE (Escatawpa, BMI/Songs Of Univercal RMI). WBM, H100 31

Plow, ASCAP/Sony/ATV Cross Keys, ASCAP), HL/WBM, CS

WHEN I'M GONE (Escatawpa, BMI/Songs Of Universal, BMI), WBM, H100 31
WHEN YOU COME AROUND (Sony/ATV Cross Keys, ASCAP/Warner-Tamerlane, BMI), HL/WBM, C5 46
WHERE IS THE LOVE? (Willi.am, BMI/Nawasha Networks, BMI/Jeepney, BMI/Tenman Tunes, BMI/Zomba Songs, BMI/Printz Polor, BMI/Tuono, BMI/EL Cubano, BMI), CLM/WBM, H100 81, RBH 90
WHERE THE H0OD AT? (Boomer X, ASCAP/Universal, ASCAP/Live To Prove, ASCAP/Mafia Music, ASCAP/Songs Of Marl, ASCAP/Cold Chillin', ASCAP) RBH 64
WHO WOULDN'T WANNA BE ME (Universal, ASCAP/Lanark Village Tunes, ASCAP/Coburn, BMI), WBM, CS 18

18 **WHY DON'T YOU & I** (Anaesthetic, BMI/Warner Tamerlane, BMI), WBM, H100 56

WRINKLES (Universal-Songs Of PolyGram Internation al, BMI/Virgin Timber, BMI/Major Bob, ASCAP) CS 38

-Y-

YA NO ERES EL MISMO (Santander Songs, BMI/Ensign, BMI/Univision, ASCAP) LT 47 YA NO ES IGUAL (SoulSick Muzik, BMI/Logictone, BMI/Jumping Bean, BMI) LT 15 YOU ALREADY KNOW (Fat Pat Lives, BMI/Lavish Hitz, BMI/Flysongs, BMI) RBH 92 YOU'RE STILL HERE (Careers-BMG, BMI/Silverkiss, BMI/Songs Of Universal, BMI/Hannaberg, BMI), HL/WBM. CS 32 HL/WBM, CS 33

www.billboard.com

BILLBOARD AUGUST 9, 2003 www.americanradiohistory.com

It's 'Five O'Clock' At No. 1 **On Country Singles & Tracks**

A duet with Alan Jackson gives Jimmy Buffett his first country chart-topper, as "It's Five O'Clock Somewhere" gains 471 detections and steps 2-1 on Hot Country Singles & Tracks.

In a top 10 where the average chart stay is 18 weeks, the summertime drinking song took a comparatively quick eight weeks to hit the summit. "Five O'Clock' is one of only four songs to reach No. 1 in less than 10 weeks since the beginning of 2002 and the only one of those four that doesn't have a patriotic or politically charged theme.

At opposite ends of these rapid ascents, Darryl Worley's "Have You Forgotten?" needed just five weeks to reach the top, while Toby Keith's "Courtesy of the Red,





White and Blue (The Angry American)" took nine weeks.

Arista Nashville's "Five O'Clock" replaces Brooks & Dunn's "Red Dirt Road" atop the chart, marking the first time any imprint has scored back-to-back No. 1 singles on this chart since Curb took three in a row in March 2002.

Also making news in country's top 10 this issue is Dierks Bentley's "What Was I Thinkin'," which is the fastest-rising debut song by a new artist so far this year (11-9).

Bentley cracks the top 10 in 17 weeks, besting an 18-week ride into that part of the chart by Jimmy Wayne's "Stay Gone." Wayne claims the highest chart peak (No. 3) of the four debut singles that have made the top 10 in 2003; the only other debut title to reach the top five so far is Aaron Lines' "You Can't Hide Beautiful" (No. 4).

KRAZY: "Crazy in Love" by Beyoncé Featuring Jay-Z holds at No. 1 on The Billboard Hot 100 for the fifth consecutive week, as the title's listener impressions increase to 158.9 million. That total bests Beyoncé's prior high, reached with Destiny's Child's "Independent Women Part I." One of her four No. 1 hits with the group, "Independent" posted 140.5 million impressions in the Dec. 9, 2000, issue.

Hot Shot Debut honors go to

Korn's "Did My Time" at No. 38. The song is from the movie "Lara Croft Tomb Raider: The Cradle of Life" but is not on the film's soundtrack album.

The CD single shifted 26,000 units, landing it at No. 2 on the Hot 100 Singles Sales chart.

This is Korn's second Hot 100 entry and its first top 40 single.

NA, NA, HEY, **HEY**: After more than doubling airplay on "Na, Na, Na, Na," 112 nabs Greatest Gainer Airplay honors on the Hot R&B/Hip-Hop Singles &

Tracks chart, moving 60-33.

Aiding that ascension was the retail launch of the CD and vinyl single, moving it into the top 10 of the Hot R&B/Hip-Hop Singles Sales chart after a premature debut last issue. The single features reggae artist Super Cat, who returns to the charts for the first time since he took "Girlstown" to No. 59 in 1995.

This is the first release for 112 under the joint deal with Bad Boy, its former label, and Def Soul, its

current, while Super Cat recently signed with Star Trak.

FAST FOLDS: On the Hot Digital Tracks chart, Ben Folds hogs five of the top six positions with titles from his new EP "Speed Graphic." The five-song set does not have a UPC code, like the Avril Lavigne

album purchase.

Silvio Pietroluongo silvio@billboard.com **Minal Patel** Wade Jessen wiessen@billboard.com





live EP (Billboard, Aug. 2), and therefore Nielsen SoundScan is treating sales of this package as separate tracks rather than as an

The top Folds track is his cover of the Cure's "In Between Days," which debuts at No. 1 on the Hot Digital Tracks chart with 1.300 downloads.

Silvio Petroluongo is away this week. Assistance provided by Keith Caulfield.

promosquad

FORMAT	NEW RELEASES WITH Top 10 Callout Potential	RECENTLY TESTED SONGS WITH TOP 10 CALLOUT POTENTIAL
MAINSTREAM TOP 40	LIZ PHAIR Why Can't I CAPITOL BEU SISTERS I Was Only (Seventeen) S-CURVE 70.4	1 CHRISTINA AGUILERA 2 DIFFUSER 1 Wonder HOLLYWOOD 3 THE ATARIS 4 TRAPT Headstrong WARNER BROS 5 STACIE ORRICO (There's Gotta Be) More To Life VIRGIN 71.6 81.6 79.8 79.8 79.8 77.2 77.2 77.4
RHYTHMIC TOP 40	NO NEW SONGS SHOWED Top 10 Callout Potential This Week	1 JUSTIN TIMBERLAKE 97.0 2 BOW WOW Let's Get Down COLUMBIA 89.0 3 TIMBALAND & MAGOO 84.0 4 JAHEIM Put That Woman First WARNER BROS 83.0 5 BABY BASH Suga Suga UMRG 74.0
ADULT TOP 40	STAIND So Far Away ELEKTRA DOORS DOWN Here Without You UMRG MATCHBOX TWENTY 70.2	1 SALIVA Rest in Pieces IDJMG 2 BEU SISTERS I Was Only (Seventeen) S-CURVE 3 THE ATARIS Boys Of Summer COLUMBIA 70.7
MODERN	NO NEW SONGS SHOWED Top 10 Callout Potential This Week	1 THREE DAYS GRACE (I Hate) Everything About You JIVE 2 ME FIRST AND THE GIMME GIMMES 1 Believe I Can Fly FAT WRECK CHORDS 3 THE USED Blue And Yellow REPRISE 4 TRAPT 5 Still Frame WARNER BROS 5 DASHBOARD CONFESSIONAL Hands Down VAGRANT/INTERSCOPE 70.1

MAINSTREAM TOP 40...

D		<u>UU</u>	IC I OI TOTM
Ж	LAST WEEK		
WE	×		
THIS WEEK	1ST		TITLE
_	3		ARTIST (IMPRINT/PROMOTION LABEL)
1	2	10	Where Is The Love? 1 WKAKNO.1 BLACK EYED PEAS (A&M/INTERSCOPE)
2	3	10	Crazy In Love BEYONCE FEAT. JAY-Z (COLUMBIA)
3	1	14	Miss Independent KELLY CLARKSON (RCA/RMG)
4	4	23	Unwell MATCHBOX TWENTY (ATLANTIC)
5	6	10	Are You Happy Now? MICHELLE BRANCH (MAVERICK/WARNER BRDS.)
6	8	10	Rock Wit U (Awww Baby) ASHANTI (MURDER INC/DEF JAM/IDJMG)
7	5	18	Bring Me To Life EVANESCENCE FEAT, PAUL MCCOY (WIND-UP)
8	7	8	Magic Stick LIL' KIM FEAT. 50 CENT (QUEEN BEE/ATLANTIC)
9	9	15	Intuition JEWEL (ATLANTIC)
10	12	8	1 Want You THALIA FEAT, FAT JOE (EMI LATIN/VIRGIN)
11	10	-	Drift Away UNCLE KRACKER FEAT. DOBIE GRAY (LAVA)
12	11	12	Addicted SIMPLE PLAN (LAVA)
13	18	•	Shake Ya Tailfeather NELLY, P. DIODY & MURPHY LEE (BAO BOY/UMRG)
14	19		GITIS AND BOYS GOOD CHARLOTTE (DAYLIGHT/EPIC)
15	24		Senorita JUSTIN TIMBERLAKE (JIVE) 🏚
16	16	21	Rock Your Body JUSTIN TIMBERLAKE (JIVE)
17	29	3	Can't Hold Us Down CHRISTINA AGUILERA FEAT LIL KIM (RCA/RMG)
18	15	21	Ignition R. KELLY (JIVE)
19	14	17	Get Busy

RHYTHMIC Billboard®

THIS WE	LAST WE	5	TITLE
Ė	3		ARTIST (IMPRINT/PROMOTION LABEL)
1	2	10	Crazy In Love 1 Wk At No. 1 BEYONCE FEAT. JAY-Z (COLUMBIA)
2	1	12	Right Thurr CHINGY (DISTURBING THA PEACE/CAPITOL)
3	4	13	Rock Wit U (Awww Baby) ASHANTI (MURDER INC./DEF JAM/IDJMG)
4	3	1.4	Into You faboldus feat tamia or ashan!! (desert storm/elektra/eeg)
(5)	7	7	P.I.M.P. 50 CENT (SHADY/AFTERMATH/INTERSCOPE)
6	5	14	Magic Stick LH, KIM FEAT, 50 CENT (QUEEN BEE/ATLANTIC)
7	6	9	Never Leave You - Uh Ooh, Uh Oooh! LUMIDEE (UNIVERSAL/UMRG)
8	8	-	Shake Ya Tailfeather NELLY, P. DIODY & MURPHY LEE (BAI) BOY/UMRG)
9	9	4	Where Is The Love? BLACK EYED PEAS (A&M/INTERSCOPE)
10	13	6	In Those Jeans GINUWINE (EPIC)
T)	10	18	Like Glue SEAN PAUL (VP/ATLANTIC)
12	15		Get Low UL JON & THE EAST SIDE BOYZ FEAT YING YANG TWINS (BME/TVT)
13	14		My Love Is Like Wo the MYA (A&MVINTERSCOPE)
14	12	6	Love At 1st Sight MARY J. BLIGE FEAT. METHOO MAN (GEFFEN)
15	19	6	Frontin' Pharrell feat. Jay-z (Star Trak/Arista)
16	11	10	21 Questions 50 CENT FEAT. NATE DOGG (SHADY/AFTERMATH/INTERSCOPE)
Ø	22	3	Thoia Thoing R. KELLY (JIVE)
18	17	24	Get Busy SEAN PAUL (VP/ATLANTIC)
19	26		Let's Get Down BOW WOW FEAT, BABY (COLUMBIA) 🏚
20	27	218	Suga Suga

	2003 ADULI				
Ŀ	Billboard® TOP 40,				
THIS WEEK	LAST WEEK	WKS NN	TITLE ARTIST (IMPRINT/PROMOTION LABEL)		
1	1	26	Unwell MATCHBOX TWENTY (ATLANTIC) NUMBER 1 15 Wiss At No. 1		
2	2	17	Calling All Angels TRAIN (COLUMBIA)		
3	3	28	Drift Away UNCLE KRACKER FEAT, DÜBIE GRAY (LAVA)		
4	4	10	Bring Me To Life EVANESCENCE FEAT PAUL MCCOY (WIND-UP)		
5	6	11	Are You Happy Now?		
6		24	The Remedy (I Won't Worry)		
7	5	16	Intuition JEWEL (ATLANTIC)		
8	8	36	When I'm Gone 3 DOORS DOWN (REPUBLIC/UNIVERSAL/UMRG)		
9	9	2	Why Don't You & I SANTANA FEAT ALEX BAND OR CHAD KROEGER (ARISTA)		
1	12	17	Amazing JOSH KELLEY (HOLLYWOOD)		
11	10	315	Big Yellow Taxi counting crows reat vanessa carlton (GEFFENINTERSCOPE)		
Œ		+101	Heaven LIVE (RADIOACTIVE/MCA)		
13		29	Clocks COLOPLAY (CAPITOL)		
14		28	Why Georgia JOHN MAYER (AWARE/COLUMBIA)		
Œ			Why Can't I LIZ PHAIR (CAPITOL)		
16		10	Miss Independent KELLY CLARKSON (RCA/RMG)		
17		24	Sympathy GDO GOO DOLLS (WARNER BROS.)		
18		3	White Flag 0100 (ARISTA)		
15		19	Harder To Breathe MAROON 5 (OCTONE/J/RMG)		
20	22	5	Is She Really Going Out With Him		

Bi	llb	00	rd® ROCK
THIS WEEK	LAST WEEK	N	TITLE ARTIST (IMPRINT/PROMOTION LABEL)
•	2	13	Faint NUMBER 1 1 WKAt No 1
2	1	7	Just Because
3	5	*	The Boys Of Summer
4	3	23	Seven Nation Army THE WHITE STRIPES (THIRD MAN/V2)
5	4	26	Send The Pain Below CHEVELLE (EPIC)
6	7	7	So Far Away STAINO (FLIP/ELEKTRA/EEG)
7	6	34	Headstrong TRAPT (WARNER BROS.)
8	9	5	Creatures (For A While)
9	14	•	Think Twice EVE 6 (RCA/RMG)
10	12	7	Show Me How To Live
W	13	14	Bottom Of A Bottle
12	10	20	Stupid Girl COLO (FLIP/GEFFEN/INTERSCOPE)
13	11	28	Like A Stone AUDIOSLAVE (INTERSCOPE/EPIC)
14	8	18	Go With The Flow QUEENS OF THE STONE AGE (INTERSCOPE)
15	16	(P.A)	Going Under EVANESCENCE (WINO-UP)
16	15	SH	Dosed RED HOT CHILI PEPPERS (WARNER BROS.)
Ø	19		Shatterday VENDETTA RED (EPIC)
18	20	5	Did My Time KORN (IMMORTAL/EPIC)
19	21	A	LOW FOO FIGHTERS (ROSWELL/RCA/RMG)
20	17	22	Somewhere I Belong th

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. Windicates title earned Hit Predictor status in research data provided by Promosquad. © 2003, VNU Business Media, Inc. All rights reserved.

All-Star Lineups Drive TV Specials

Superstars and all-star lineups are the driving forces behind several upcoming music specials on TV.

PBS will begin airing "Soul Comes Home: A Celebration of Stax Records and Memphis Soul Music" Aug. 9. It is a concert that took place April 30 in Memphis to benefit the city's Stax Museum. (Air times vary; check local listings.)

Performers include Solomon Burke, Al Green, Eddie Floyd, Carla Thomas.

Michael McDonald, Rance Allen, Jimmie Vaughan, William Bell. Little Milton and Mavis Staples.

As part of its August pledge drive, PBS is selling the companion CD and

DVD of the concert before its retail release date in January 2004 on Shout Factory.

"Soul Comes Home" executive producer Mark R. Crosby tells Billboard, "We had to get this concert on TV, and PBS was the perfect choice. When people think of Motown, they think of Detroit. With this concert, we want to do the same thing for Stax and Memphis."



Crosby adds that a Stax documentary is in the works, and he hopes to bring it to TV.

Meanwhile, UPN will air "The 2003 Essence Music Festival," a two-hour, condensed version of the event that took place July 3-5 at the Louisiana Superdome in New Orleans. The UPN program (at 8 p.m. ET/PT Sept. 12) will feature performances from

Ashanti, Erykah Badu, Faith Evans, Jaheim, Patti LaBelle, Gerald Levert, LL Cool J, Chaka Khan, Tamia, Usher and Stevie Wonder.

This fall, cable network A&E will premiere new Paul McCartney and Sting documentaries at dates to be determined.

"Paul McCartney: The Journey to Red Square" is a two-hour program about McCartney's first Russian concert, which took place in May. Mc-Cartney executive-produced the special. The program will include footage of his Moscow concert and his visit to the Russian city of St. Petersburg, where he received an honorary doctorate from the Russian Conservatoire.



"Sting: Sacred Love" chronicles the making of the veteran rocker's latest album, as well as performances of the new songs at his Malibu, Calif., home and Los Angeles' Mayan Theatre. There will be an accompanying "Sting: Sacred Love" DVD to be released on a date to be announced.

And, as previously reported (Tuned In, *Billboard*, May 31), NBC will also have concert specials on Shania Twain, Elton John and Harry Connick Jr. Twain's special airs Aug. 19, while the latter two shows' air dates are yet to be determined.

ROAD TO 'FAME': Congratulations to Harlemm Lee, the winner of NBC's "Fame," a viewer-voted talent contest that concluded July 23.

The grand-prize package Lee won includes a management deal with Johnny Wright's Wright Entertainment Group (whose clients include 'N Sync, Britney Spears and Sean "P. Diddy" Combs), a single on Wright's WIRE Records and a prominent role in he off-Broadway musical "Fame."

Wright was a judge on "Fame," and at press time he was in discussions to sign second-place "Fame" contestant Shannon Bex to a management deal.

IN BRIEF: Fox-TV has changed the title of its pop-star impersonation series from "Soundmix" to "Performing As . . . ," with Aug. 26 as the show's premiere date.

Los Angeles-based production company RAW Entertainment has signed veteran music-video director Wayne Isham and the production team the Coalition, which includes directors Bernard Gourlev and Darren Grant.

THE MOST-PLAYED CLIPS AS MONITO RED BY NIELSEN BROADCAST DATA SYSTEMS
"New Ons" are those clips with six or more plays for the first time in the chart week



LUMIDEE, NEVER LEAVE YOU (UH OODH, UH C LILL BOW WOW, LET'S GET DOWN 50 CENT, PI.M.P. LIL JON & THE EAST SIDE BOYZ, GET LOW SEAN PAUL, LIKE GLUE BZK, WHAT A GIRL WANTS ASHANTI, ROCK WITU

ASHANTI, ROCK WITU
BONE CRUSHER, NEVER SCARED
NELLY, P. DIODY & MURPHY LEE, SHAKE YA TAILFEATHER,
MONICA, SO GONE
JAY-Z, LA, LA LA IEXCUSE ME AGAIN)
LOON, HOW YOU WANT THAT
GINLWINE, IN THOSE JEANS

CHINGY, RIGHT THURR
RUBEN STUDOARO, FYING WITHOUT WINGS
FABOLOUS. INTO YOU
MARY J. BLIGE, LOVE AT 1ST SIGHT
YOUNG GUNZ, CAN'T STOP, WON'T STOP
MYA, MYL JOYS LIKE WO
DAVID BANNER. LIKE A PIMP

DAVID BANNER, LIKE A PIMP
TIL, 24 S
JOE BUDDEN, PUMP IT UP
JAVIER, CRAZY
TAMIA OFFICIALLY MISSING YOU
NICK CANNON, FEELIN FREAKY
LUDACRIS, ACT A FOOL
NAPPY ROOTS, ROUN THE GLOBE
R KELLY, SNAKE
SO CENT, 21 QUESTIONS
CLIPSE, HOT DAMM
TYRESE. SIGNS OF LOVE MAKIN'

TYRESE. SIGNS OF LOVE MAKING BUSTA RHYMES & MARIAH CAREY, ZANE. TONITE, PM YOURS 112, NA. NA. NA. NA JAY-Z, EXCUSE ME MISS YOUNGBLOODZ, DAMN

NEW ONS



ALM JACKSON & JIMMY, IT'S RIVE OCLOCK SOMEWHER TIM MCGRAW, REAL GOOD WANTHER RIVE BROOKS & OUNN, RED OIRT ROAD KENNY CHESNEY, NO SHOES, NO SHIRT NO PROBLEMS BRAD PAISLEY, CELEBRITY SHANIA TWAIN, FOREVER AND FOR ALWAYS TOBY KETH, BEEF FOR MY HOSES BRIAN MCCOMAS, 1994% SURE

FAITH HILL, YOU'RE STILL HERE DOLLY PARTON, I'M GONE

FAITH HILL YOU'RE STILL HERE
DOLLY PARTON. I'M GONE
TERRI CLARK, THREE MISSISSIPPI
JOE NICHOLS, SIN GONES WHEN SHE DRINK'S
KENNY CHESNEY, BIG STAR
BLAKE SHELTON, HEAVY LIFTIN
BURDY JEWELL HEIP POUR DUT THE RAINILACEY S SONG!
WART INA MCBRIDE. CONCRETE ANGEL
RICK TREVINO, IN MY DREAMS
DWIGHT YOAKAM, THE BACK OF YOUR HAND
KETH URBAN, SOMEBODY LIKE YOU
MONT GOMENY GENTRY, STEENING IN
THAN MCGRAWS, SHE SMY KIND OF RAIN
TRACE ADVISION, THEN THEY YOU
ALLISON KRAUSS, THE LUCKY ONE
DIENKS BENTLEY, WHAT WAS I THEN KIN'
THACE ADVISION, THEN THEY YOU
ALLISON KRAUSS, THE LUCKY ONE
GEORGE STRAIT, SHE'LL LEAVE YOU WITH A SMILE
DIME CHICKS, LONG TIME GONE
JOHN MELLENCAMP, TEARDROPS WILL FALL
FAITH HILL, WHEN THE LIGHT'S GO DOWN
RHONDA VINCENT, YOU CAN'T TAKE IT WITH YOU
TOBY KEITH, COURTESY OF THE REO, WHITE & BLUE
LEANN RIMES, WE CAN

NEW ONS



GOOD CHARLOTTE, GIRLS & BOYS 50 CENT, PLIM P. NELLY, P. DIDDY & MURPHY LEE, SHAKE YA TAILEEATHER DEVOANGE CRAFT HE COME. REULY, FUIDUR A WHOMEN LES SHAKE TH INJURANIER BEYONGE, CRAZY IN LOVE "MYA, MY LOVE IS LIKE. WO BLACK EYEO PASS, WHERE IS THE LOVE LUMINGE. NEVER LEAVE YOU (UH 000H, UH 000H) SEAN PAUL, LIKE GLUE MICHELLE BRANCH, ARE YOU HAPPY NOW? ASSUANTE INSTY WHIT!! MIGHTELLE MILLIAM ASHANTI, ROCK WIT U
CHINGY, RIGHT THURR
JUNIOR SENIOR, MOVE YOUR FEET
FOUNTAINS OF WAYNE, STACY'S MOM
CHRISTINA AGUILERA, CAN'T HOLD US

BRAND NEW, THE QUIET THINGS THAT NO DI THALIA, I WANT YOU/ME PONES SEXY LINKIN PARK, FAINT GINUWINE, IN THOSE JEANS JANE'S ADDICTION, JUST BECAUSE BOOTS THE SEEPS.

ROOTS. THE SEED ILLE BOW WOW, LET'S GET DOWN FABOLOUS, INTO YOU KELLY CLARKSON, MISS INDEPENDENT INICK LACHEY, SHUT UP DAVID BANNER, LIKE A PIMP COLOPLAY, THE SCIENTIST MADDINNAL HOLLYWOOD

MADONNA, HOLLYWOOD
LIL, JON & THE EAST SIDE BOYZ, GET LOW,
KORN, 010 MY TIME
MARY J, BLIGE, LOVE AT 1ST SIGHT
JUSTIN TIMBERLIAKE, SENDRITA
"VENDETTA RED, SHATTERDAY
"STADE CORRIGO, THERE'S SOTTA BEI MORE TO LIFE
"RADIOHEAD, THERE THERE

NEW ONS NO AIRPLAY ADDS THIS WEEK

TRAIN, CALLING ALL ANGELS
LIZ PHAIR, WHY CAN T I
EVANESCENCE BRING ME TO LIFE
KELLY CLARKSON, MISS INDEPENDENT
MAROON S, HARDER TO BREATHE
FOUNTAINS OF WAYNE, STACY'S MOM
ALL-AMERICAN REJECTS, SWING SWING

MARY J. BLIGE. LOVE AT 1ST SIGHT MICHELLE BRANCH, ARE YOU HAPPY NOW? COLOPLAY, THE SCIENTIST

COLOPLAY THE SCIENTIST
UNCLE KRACKER, ORIFT AWAY
ASHANTI, ROCK WIT U
THORNS, I CAN'T REMEMBER
LISA MARIE PRESLEY, SINKING IN
JASON MRAZ. THE REMEDY (I WON'T WORRY
SUGAR RAY, MR. BARTENDER IT'S SO EASY)
THALIA. I WANT YOU
NO DOUBT, UNDERNEATH IT ALL
JENNIFER LOPEZ, I'M GLAD
WHITE STEIPES, SEVEN NATION ARMY

LIVE. HEAVEN
ROONEY, BLUE SIDE
JOHN MAYER, YOUR BODY IS A WONDERLAND
LISA MARIE PRESELY, LIGHTS OUT
SMASH MOUTH, YOU ARE MY NUMBER ONE
SMASH MOUTH, YOU ARE MY NUMBER ONE

NEW ONS FDUNTAINS OF WAYNE, STACY'S MOM



JANE'S ADDICTION, JUST BECAUSE 311, CREATURES (FOR A WHILE) LINKIN PARK, FAINT BRAND NEW, THE QUIET THINGS THAT NO ONE EVE KORN, DID MY TIME

FOUNTAINS OF WAYNE, STACY'S A TATRIS, THE BOYS OF SUMMER THREE DAYS GRACE. (I HATE! EVERYTH ALKALINE TRID. WE'VE HAD ENDUC CHEVELLE. SEND THE PAIN BELOW COLD, STUPIO GIRL AFIL, THE LEAVING SONG PT. II GOOD CHARLDTTE, GIRLS & BDYS

DEFTONES, MINERVA ALL-AMERICAN REJECTS, THE LAST SONG ALL-AMERICAN REJECTS , THE CAS AUDIOSLAVE, SHOW ME HOW TO LIV QUEENS OF THE STONE AGE, GO W STARTING LINE, THE BEST OF ME

STARTING LINE, THE BEST OF DISTURBEO, LIBERATE VENDETTA RED, SHATTERDAY EVANESCENCE, GOING UNDE SIMPLE PLAN, ADDICTED

SIMPLE PLAN, ADDICTED
STAIND, SO FAR AWAY
TRAPT, HEADSTRONG
EVANESCENCE, BRING ME TO LIFE
HOT HOT HEAT, BANDAGES
THRICE, ALL THAT'S LEFT
GUSTER, ANSTERDAM
SMILE EMPTY SOUL, BOTTOM OF A BOTTLE

NEW ONS B11, CREATURES (FOR A WHILE) FOUNTAINS OF WAYNE, STACY'S MOM DISTURBED, LIBERATE



9697 E. Minoral Ave. Englewood, CO 80112

AIAN JACKSINS. JIMM'S BUFFET, IT SFW G LOCK SOMEWARE
KENNY CHESKY, VO SHOES, BO SHIRT NO PROBLEMS
TOBY KEITH, BEER FOR MY HORSES

TAMBIA TWANIN. FOREYER AND FOR ALWAYS

BRAD PAISLEY, CELEBRITY

BRODKS & DUNN. RED DIRT ROAD

LONESTAR. MY FRONT PORCH LODKING IN

JIMMY WAYNE. STAY GONE

MONT GOMERY GENTRY. SPEED

DIERKS BENTLEY, WHAT WAS ITHINKIN'

TIM MCGRAW, REAL GOOD MAAYTHE RIDE

PAT GREEN, WAVE ON WAVE

BRILAY MCCOMMAS, 999, SURE

BILLY RAY CYRUS, BACK TO MEMPHIS

FAITH HILLY, DUD RE STILL, HERD

BUDDY JEWELL HELP POUR DUT THE RAIN ILACEY'S SONG!

JESSICA ANDREWS, GODO TO TIME

EMERSON DRIVE. ONLY GOO! COULD STOP HE LOVING YOU.

JESNICA MORDEWS. GODO TO TIME

EMERSON DRIVE. ONLY GOO! COULD STOP HE LOVING YOU.

JESNICA MORDEWS. GODO TO TIME

EMERSON DRIVE. ONLY GOO! COULD STOP HE LOVING YOU.

JESNICA MORDEWS. GODO TO TIME

EMERSON DRIVE. ONLY GOO! COULD STOP HE LOVING YOU.

JENNICH SISS. WE CAN "HE BACK OF YOUR HAND

LEANN RIMES. WE CAN "PAIS THE BOLL THEYOO

PHIL WASSAR, ATHENS GREASE"

I HACE ADKINS, THEN THEY DO PHIL VASSAR, ATHENS GREASE TRACY BYRD, THE TRUTH ABOUT MEN BLAKE SHELTON, HEAVY LIFTIN DOLLY PARTON, I'M GONE DERIC RUTTAN, WHEN YOU COME AROU RANDY TRAUS, THEE WOODEN CROSS KEITH URBAN. RAINING ON SUNDAY

NEW ONS



CHINGY, RIGHT THURR
COLDPLAY, THE SCIENTIST
GUSTER, AMSTERDAM
A.F.I., THE LEAVING SONG PT. II JUSTIER, AND TEHDAM
A.F.L. THE LEAVING SON OF T. II.
JAME'S ADDICTION, JUST BECAUSE
90 CENT, PILM P
BEYONCE, CRAZY IN LOVE
EVANESCENCE. GGING UNDER
MARY J. BLIGE. LOVE AT 1 ST SIGHT
JUNIOR SENIOR. MOVE YOUR FEET
PHARRELL FRONTIN
FOUNTAINS OF WAYNE, STACY'S MOM
FABOLOUS, INTO YOU

AND TO THE STACK OF THE

INTO YOU THE QUIET THINGS THAT NO ONE EVER KN

INTERPOL, OBSTACLE I
SMILE EMPTY SOUL, BOTTOM OF A BOTTLE
NELLY, P. DIDDY & MURPHY LEE. SHAKE YA TARLFEATHER STAIND, SO FAR AWAY LIL JON & THE EAST SIDE BOYZ, GET LOW KENNA, FREETIME

NEW ONS FABDLOUS, INTO YOU
311, CREATURES (FOR A WHILE)
THRICE, ALL THAT'S LEFT
YOUNG GUNZ, CAN T STOP, WON'T STOP I.I., 24'S LIL BOW WOW, LET'S GET DOWN



FINGER ELEVEN, GDOD TIMES NELLY, P. DIODY & MURPHY LEE, SHAKE YA TAILFEATHE ASHANTI, ROCK WIT U
GOOD CHARLOTTE, GIRLS & BOYS
BLACK EYED PEAS, WHERE IS THE LOVE

BEYONCE, CRAZY IN LOVE MICHELLE BRANCH, ARE YOU HAPPY NOW? SAM ROBERTS, WHERE HAVE ALL THE GOOD PEOPLE SONE WHITE STRIPES, SEVEN NATION ARMY LINKIN PARK, FAINT

LUNKIN PARK, FAINT
SEAN PAUL LIKE GLUE
BIG BLACK LINCOLU, PIMPIN LIFE:
THEORY OF A DEADMAN, POINT TO PROVE
FORTY FOOT ECHO, SAVE ME
JUSTIN TIMBERLAKE, SENDRITA
MARY J. BLIGE, LOVE AT 15T SIGHT
LUMIDEE, NEVER LEAVE YOU (UH OODH, UH OODH)

50 CEM, A LUESTIONS
GOB, GIVE UP THE GRUDGE
ICHRISTINA AGUILERA LII'KIM, MYA & PINK, LADY MARMALADE
JESSICA SIMPSON, WHERE YOU ARE
IEVANESCENCE, BRING ME TO LIFE
GOOD CHARLOTTE. JEFSTYNES OF THE RICH AND FAMOUS



ASHANTI, ROCK WIT U (AWWW GODD CHARLOTTE, GIRLS AND MICHELLE BRANCH, ARE YOU H SEAN PAUL, LIKE GLUE LIZ PHAIR, WHY CAN'T I PHARRELL, FRONTIN NICK CANNON, FEELIN: FREAKY MEST, JADED (THESE YEARS)
CHEYELLE, SEND THE PAIN BELOW
BLACK EYED PEAS, WHERE IS THE LOVE?
THALIA, I WANT YOU
SANTANA, WHY DON'T YOU & I
LUMIDEE, NEVER LEAVE YOU - UH DOH, UH DOOH!

CHRISTINA AGUILERA, CAN'T HOLD US



QBO, NO MAS
MOLDTOY, HERE WE KUM
METALLICA. ST ANGER
SIMPLE PLAN, ADDICTED
MICHELLE BRANCH, ARE YOU HAPPY NOW?
PLANE FOR ISON TIME

PINK, FEEL GOOD TIME
CAFE TACUBA, EO
CHRISTINA AGUILERA, FIGHTER
ELAN, MIDNIGHT
BEYONGE, CRAZY IN LOVE JEWEL, INTUITION
GDOD CHARLOTTE, GIRLS AND BDYS
P.O.D., SLEEPING AWAKE
AVRIL LAVIGNE, I M WITH YOU



2 hours weekly 3900 Main St. Philadelphia. PA 19127

SEAN PAUL, LIKE GLUE VOLING GUNZ, CAN'T STOP, WON'T STOP YOUNG GUNZ, CAN'T STOP, WON'T R. KELLY, SNAKE 50 CENT, PLIM.P. MARY J. BLIGE. LOVE AT 1ST SIGHT BONE CRUSHER. NEVER SCAREO 112. NA NA NA SLUMLORO, FALL BACK



A SAMPLING OF PLAYUSTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING AUGUST 9, 2003

BILLBOARD AUGUST 9, 2003 www.billboard.com www.americanradiohistory.com

Southern Rap

Continued from page 1

vidual South-based labels as Atlanta's So So Def and New Orleans' Cash Money and No Limit have all thrived at one time or another, the entire region has never gained the acceptance afforded its coastal competitors—until now.

The recent chart success of such Southern talent as Bone Crusher. David Banner, Three 6 Mafia and Lil Jon & the East Side Boyz; the growing interest in crunk music, an Atlanta-based subgenre that combines bass-heavy tracks with powerful hooks; and a number national deals with the majors for indie labels illustrate that the South is again on the rise.

And with new albums from T.I., OutKast, Ludacris, Nappy Roots, Ying Yang Twins, Big Gipp and YoungbloodZ, among others, due in the third and fourth quarter, the South's grasp on the charts may only get stronger.

"[The music is] bringing back the excitement in the club," So So Def CEO/Arista senior VP Jermaine Dupri says of Southern hiphop's rise. "It's similar to slam dancing almost, because it's all about going to the club and getting wild. At the same time, all the records promote fun rather than violence, more or less. [Bone Crusher's] 'Never Scared' is a little violent, but at the same time, the feeling that you get from the record is one of excitement.

"You see black kids now going to clubs and not being afraid to sweat," he adds. "There was a time in rap where black kids didn't want to get their clothes dirty; they didn't want you to waste any water on them. That still exists, but if you go to a club that's crunk and Lil Jon or Bone Crusher is performing, you can pretty much forget about that. It's a whole different mentality. It's like the rock era of rap."

Dupri knows a thing or two about Southern hip-hop. Having founded So So Def more than a decade ago, he has produced such multi-platinum acts as Kris Kross, Lil' Bow Wow and Ludacris. Bone Crusher, one of his signings under his new deal with Arista, is a major Southern hip-hop talent making noise on the charts.

Hailing from Atlanta, Bone Crusher was among the first in



this new bumper crop of Southern MCs to break onto the national scene. The crunk sound of his infectious club anthem "Never Scared," which features fellow Atlanta-based MCs T.I. and Killer Mike, represented a watershed in the movement.

"Every great music has its time," Bone Crusher says of the South's newfound success. "People didn't like West Coast hiphop at first, but eventually it had its shine. Just like New York, it had its shine. It's just our time."

Serving as the lead single to his debut set, "AttenCHUN!," "Never Scared" peaked at No. 8 on the *Billboard* Hot R&B/Hip-Hop Singles & Tracks chart the week ending July 5. As of last week, "AttenCHUN!" had sold more than 337,000 units, according to Nielsen SoundScan. The album debuted at No. 1 on the Top R&B/Hip-Hop Albums chart and at No. 11 on The Billboard 200.

SRC/Universal recording artist David Banner proved that Atlanta wasn't the only city that could get crunk. A music veteran and Mississippi native, Banner is an accomplished producer/MC who knows the uphill battle that many Southern MCs face.

"I'm competing against Puffy and Eminem," Banner says. "I'm competing against people of that caliber, so therefore I want my music on that level. I want to have the same things that those I'm competing against have.

"In most cases, when a Southern act comes out, he has been running all his life just to get to the starting line," he adds. "So when the gun goes off and everyone else takes off running, we've been running full speed just to get to the starting line."



Propelled by the Lil' Flip-featured single "Like a Pimp," Banner's "Mississippi: The Album" has sold more than 303,000 units since its May 20 release. It debuted at No. 1 on Top R&B/Hip-Hop Albums and at No. 9 on The Billboard 200.

Hypnotize Minds/Columbia act Three 6 Mafia is one of the few Southern acts, like OutKast and Scarface, that has consistently maintained visibility for several years.

"We've been hanging around for a minute," Three 6 Mafia's Juicy J says. "The South has always been hanging around. If you look at [BET's] '106 & Park,' there are nothing but Southern videos playing, so I think we're on our way up.

"People's ears are open," he adds. "If you listen to New York radio right now, they're playing New York stuff, but they're also playing a lot of Southern stuff. So, things are expanding, and it's a blessing."

Formerly signed to Loud, the Memphis-based quartet scored its most recent hit with "Da Unbreakables," which has sold more than 222,000 units. The album debuted at No. 2 on Top R&B/Hip-Hop Albums, topped only by labelmate (and fellow Southerner) Beyonce's "Dangerously in Love," and at No. 4 on The Billboard 200 in the issue dated July 12.

GETTING CRUNKY

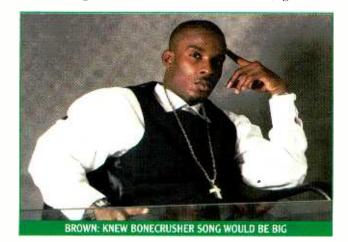
Lil Jon & the East Side Boyz are a staple in the world of crunk music. Recently, their Atlanta-based indie label, Black Market Entertainment (BME), inked a label deal with Warner Bros. Records.

Lil Jon's label partner, attorney Vince Phillips, says the Warner Bros. deal is "really a sign that crunk music is arriving. I'm seeing mainstream audiences and the record industry recognizing it as a part of the industry and having its own niche."

He adds that the time was right for BME to partner with a major. "We met with [Warner Bros. Records chairman/CEO] Tom Whalley] and some of the A&R executives, and we like them. Warner Bros. doesn't have a lot of competition over there. We can be the big dogs over there. They made us feel comfortable in that they wanted us to bring our vision to reality."

BME's artist roster also includes Chyna White, female vocalist Oobie, Bohagon, Lil Scrappy and Trillville.

Shannon Holmes, co-owner of Face to Face Management, which manages two FYE stores in the Atlanta area, agrees with



Phillips' assessment of crunk's growth potential.

"Crunk music is to rap music what heavy metal is to rock," Holmes says. "It's like rap metal, with its own following. The kids at my store rave over it the same way that kids rave over heavy metal. [It is] sort of a subgenre of rap."

Holmes' partner, Tara Garrett, says she thinks the success of crunk music is directly tied to the artists' tendency to relate well to their peers and their audience. "The artists that are bringing it to the forefront make themselves more accessible to people that are getting off the ground," she explains. "Crunk music is more representative of artists that will give back. It's a genre within itself that helps itself keep moving along."

Lil Jon recently took his crunk sounds on the road as one of the headliners of the Dirty South tour. Banner is the other headliner, with opening acts Ying Yang Twins, Field Mob and Killer Mike, on the 12-city tour that began July 27 in Montgomery, Ala.

Break 'Em Off Records, the Atlanta-based indie that first signed Bone Crusher, is also reaping the benefits of crunk's ascent.

"I knew ["Never Scared"] was going to be big," Break 'Em Off CEO Dan Brown says. "I had so many calls coming in [we] just had to make sure that everything was right when we did the Bone Crusher thing."

Break 'Em Off's success with Bone Crusher quickly made the label a hot commodity. It recently signed a deal with Def Jam South (Billboard Bulletin, July 14). The first release in the venture will be from Beezel in October. Future releases include Young Hawk and Lady Ice, slated for December 2003 and February 2004, respectively. Brown says the label also plans to expand the label's creative scope and get into R&B.

THE RADIO PICTURE

Traditionally, regionalism has played a significant role at radio, with stations supporting songs and artists who live in their backyard. But singles like Bone Crusher's "Never Scared," Banner's "Like a Pimp" and Lil Jon's "Get Low" have all scored at radio nationwide. Could things be changing?

"It really depends on the project. Not all of these songs work in Philly," says Colby Colb, PD for rhythmic top 40 WPHI (103.9 the Beat) Philadelphia. "In fact, Nelly's 'Country Grammar' was one of the first to be a big hit out of the box. Rap is less polarized, but each



artist is different. I love Bone Crusher and David Banner, but they didn't [attract requests] or give me callouts, while Chingy's 'Right Thurr' is requesting big time with no callouts. BET and MTV have played a big part in the breakout success of Southern artists."

Nate Bell, director of urban programming for Clear Channel Memphis and PD of mainstream R&B WHRK Memphis, agrees. "I think rap music has always been universal, but tastes are varied. Lifestyles in other parts of the country are still much different, so they rap about different things and the songs take on a different meaning to the audience. Southern rap is becoming much more acceptable in the North, but we are still a ways away from those songs breaking out of the box in New York."

Rhythmic top 40 WLLD (Wild 98.7) Tampa, Fla., PD Orlando does not believe that Southern rappers will ever break out nationally without first growing a fan base in their region.

"Records with a stereotypical 'West Coast' sound start there, not because they have to, but because usually they're made there," Orlando says. "If Ying Yang or Lil Jon makes a record, the testing ground will be Atlanta and Florida radio. Hence it'll start here. Same with New York. Records don't all start in New York because they're large; that's the local test for them. I'm sure it's rough to have Jay-Z, Puff Daddy and 50 Cent as local artists."

Additional reporting by Rhonda Baraka in Atlanta and Skip Dillard in New York.

EquityContinued from page 5

Kraski expects to finalize a distribution deal in the next few weeks. He will hold the title of president and will handle day-to-day operations for the label, which will be based at Sussman & Associates' Music Row office. Black is Equity's first artist, but he will otherwise remain behind the scenes, as will Morey and Sussman.

"It's really going to be Mike's ball game," Black says in an exclusive Billboard interview. Black and Sussman were already partners, along with executive Mike Sebastian, in the 2-year-old music publishing company Blacktop Music Group, also head-quartered at Sussman & Associates. They will retain that company; there are no immediate plans to add a publishing arm to Equity.

Aside from Black, no other artist has yet been signed to the label, and there is no predetermined roster size. "Success will dictate how big the roster will get," Kraski says.

Equity will look to sign new and established country artists. But Kraski says, "I want artists who have something to say, [those] who are honest and flawed and have a strong vision of who they are."

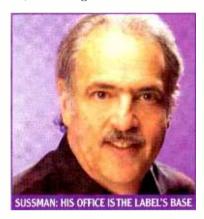
CREATING A PARTNERSHIP

Kraski says Equity's business model is "long overdue" in the record industry.

"It starts with creating a partnership that transcends the CD sale," he says. Other Equity tenets include "giving the artist ownership in everything they create, paying them from the first SoundScan on, and having a royalty statement that is much more transparent."

In turn, Equity contracts are likely to be structured like the ground-breaking deal Robbie Williams signed with EMI last year, in which the label takes a portion of revenue from the artists' touring, publishing and merchandising rather than just from CD sales. But Kraski stresses that every deal is likely to be structured differently "because every artist's career is different."

At Equity, he says, "the one singular, common goal is to do what's in



the best interest of the artist's career. It won't be an agenda that creates distrust and acrimony."

Black says Equity will benefit from the flexibility that its size and local ownership provides.

"We don't have any buildings on Madison Avenue or in Tokyo or Berlin, so you'll be dealing with people on Music Row and it goes no further than that "he says.

Kraski agrees. "We can be flexible and agile, because we are autonomous and local."

In addition to owning their masters, Black says Equity artists will be paid a full mechanical rate instead of the three-quarter rate that most artist/songwriters are paid. "Those two things alone make [Equity] friendly to the artists," he says, along with "the ability to do what the artist wants to do. The label is not going to dictate anything creatively."

Black recorded for RCA Records from 1989 until last year. While on the label, he notched seven albums that either went platinum or multi-platinum and one gold album, according to Recording Industry Assn. of America certifications. He has scored 13 No. 1 singles on the Hot Country Singles & Tracks chart, including "Nobody's Home," "Summer's Comin" and "Like the Rain," each of which topped the chart for three weeks.

After leaving RCA, Black says he explored other major-label options and had some offers.

"I had a great run at RCA," he says. "But this venture gives me the opportunity to continue to do what it is I do and have some ownership in the record and also in the company.

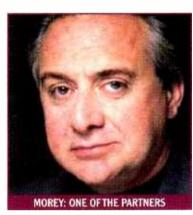
"I walked away from a lot of money [at other labels] on the excitement that this would be something that would grow into something not only for me but for other artists who want to own [their] work and get paid full rate. Every artist that joins Equity Records becomes an owner of Equity Records. I would defy anyone to find

anything more exciting from the artist's perspective."

The Equity partners are launching their venture at a time when country record sales—and the music industry overall—are suffering. Nashville's Music Row has been in a five-year funk.

But several other labels that launched in the same environment, including DreamWorks Records Nashville, Lyric Street Records and Universal South, have proved that success is possible.

While noting that "the business is pretty tough" right now, Dream-Works Records Nashville principal executive James Stroud says the players at the helm of Equity make him think it will be successful.



"Mike is a veteran of some pretty successful situations at Sony over the years," he says. "Clint is a major creative force. The marriage is great . . . Jim is a real talent, and Charles is a veteran. These guys take it seriously and have a plan. I think they're going to be a force to be reckoned with. It's going to be good

for our community."

"When I started Lyric Street Records, it wasn't a good time either," says that label's president, Randy Goodman, "nor was it when Stroud started DreamWorks. But sometimes it is the adversity of the moment that births the creativity and passion that allows those conditions to be conquered. That and a partner that will allow you to lose a significant amount of money over an extended period of time."

The heads of three Nashville label groups declined to comment about Equity Records' launch. Two other label presidents could not be reached for comment by press time.

THE FIRST RELEASE

Black's first album for the label, recorded and produced in his home studio, is nearly completed. "I'm as proud of this collection of songs as anything I've done before," he says of the project.

Kraski hopes to have a single from the project to radio in October and the album out to retail by February 2004. A single will not be selected until a head of promotion is hired, which should happen shortly. Kraski's first priorities are to hire a full promotion staff and a head of A&R.

Black recently scored a victory as producer of "Nashville Star" winner Buddy Jewell's debut album, which opened at No. 1 on the Top Country Albums chart

Asked if he will produce other Equity artists, Black says, "I'm always open to that, but it's not something we're going to mandate. It's up to each artist to pick a producer."

Online

Continued from page 5

He says the company intends to launch a PC service with broad content usage rights similar to those enjoyed by iTunes consumers using Mac computers.

Also getting in on the download store act are Roxio and MusicMatch.

Roxio chairman/CEO Chris Gorog disclosed in a Plug.IN keynote address that the company plans to launch its updated version of the Napster 2.0 service, featuring an à la carte offering, before Christmas (see The Last Word, page 90).

Gorog called the pay-per-download business "essential" to a successful digital music service.

Further details, including pricing information, were not disclosed.

Meanwhile, MusicMatch announced that it too plans to launch a new pay-per-download service before the year ends.

The company unveiled à la carte download licensing deals with Universal Music Group, BMG Entertainment and EMI Recorded Music, as well Hollywood Records, Lyric Street Records, Roadrunner Records, Rounder Records, Sanctuary Records and TVT Records.

Talk at the confab continued to swirl about other pay-per-download offerings

in the works, including anticipated stores from Real/listen.com, AOL and Amazon. But questions persisted about the pricing model—a major focus of the Billboard Roundtable.

At the roundtable, RCA Music Group president/COO Charles Goldstuck said that the industry is still looking for the right model, and prices for digital files will ultimately be dictated by the volume of business online.

Larry Kenswil, president of Universal Music Group eLabs, said in a keynote speech that in the near-to-medium term he expects digital pricing to move away from a steady 99-cent retail price, with some tracks selling for more and a range of catalog tracks selling for less.

Despite all the attention for the Apple-style store, Jupiter is forecasting that the subscription business—although targeting a smaller segment of the online population—will produce equal revenue to the à la carte business during the next three years.

What's more, Jupiter expects subscriptions to be a bigger revenue generator for the music business five years from now.

Jupiter is predicting that by 2008, digital music will be roughly a \$1.5 billion business, with subscriptions generating \$877 million in annual consumer spending and pay-per-downloads accounting for \$677 million.

That's why some companies, like Roxio, plan to offer a mix of services.

MIXING SERVICES

The new Napster will run on the Pressplay technology platform and will blend à la carte downloads and subscription packages.

Meanwhile, at MusicNet, president/CEO Alan McGlade remains bullish on the subscription model as an economical way to sample and purchase high volumes of music.

He too said the successful digital music services will likely offer multiple experiences, including pay-perdownloads, subscriptions and streaming radio.

EMI Group executive VP John Rose said that the market will experiment with a number of different models this fall. But he added that no one model will likely be "the right" one.

Kenswil said 2003 is proving to be a "turning point" for the digital market because it is the year "real revenue is showing up on the P&L."

However, he cautioned that patience is required in the near term. "We should allow the [digital] format to develop and not put too many expectations on it early on." he said.

Kenswil predicted that digital distribution will outpace sales of physical goods within the next decade and that ultimately record companies "will do away with the CD altogether."

The uncertainty surrounding the market is making investors in some publicly traded companies nervous.

Stock in Roxio slipped 30 cents, or 3.8%, to \$7.69 July 28, when the

company announced its embrace of the digital music sector. That was the same day Jupiter outlined its limited expectations for the market over the next few years.

Some financial analysts are voicing concerns about intense competition in the online music market and the future of Roxio's core software business.

But even with all the talk of digital distribution, sales of physical

goods continue to account for a substantial amount of the music-related commerce online for the foreseeable future.

Jupiter says online sales of CDs will be roughly flat in 2003, compared with last year at \$750 million. Jupiter expects online purchasing of CDs to grow to \$1.7 billion by 2008. That's slightly larger than the predicted market for downloads and subscriptions.

Ridenour

Continued from page 6

director of urban marketing Fernando Watson. The label's urban promotion staff also includes Hilda Williams, senior national director of urban promotions. Serletic adds that he plans to hire an additional A&R staffer. Ridenour, Platt and Farmer report to Serletic; all other urban staffers report to Ridenour.

"We have a real opportunity to be a place for artists, producers and acts to come because they'll know we have all the systems now to deliver," says Ridenour, who begins his new post Aug. 4. "This is the urban music division, but at the same time we're part of the whole Virgin family. I want to bring a winning attitude

and help build the company's vision." Ridenour declined to comment on any staff or roster changes he may make.

Ridenour resigned earlier this year as executive VP of Arista Records (*Billboard*, March 8). Working in senior management at Arista since 1993, he played an instrumental role in the careers of Out-Kast, Sean "P. Diddy" Combs and Usher, among others.

The Virgin urban roster includes several established acts as well as a host of newcomers. Through a joint venture with Ruff Ryders, the label is prepping releases from rappers Jin and Drag-On. Additional new acts include Dwele, rappers the Federation and Guerrilla Black and R&B singer J1. Among the label's established urban acts are D'Angelo, N*E*R*D., Beenie Man and Gang Starr.

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Dickey

Continued from page 1

munications Commission's (FCC) recently revised broadcast ownership rules (Billboard, July 19).

"That's what I went in there prepared to talk about," Dickey says. What happened next, he says, was "basically an ambush," with "two hours of grilling on something that was relatively senseless."

That "something" was Cumulus' widely reported corporate decision not to play the Dixie Chicks on any of its country stations for a time after Chicks singer Natalie Maines remarked to a London concert audience that she was ashamed that President Bush is from her home state of Texas.

Dickey was also surprised when Dixie Chicks manager Simon Renshaw of the Firm was brought in to testify. "He was more of a prop than anything," Dickey says of Renshaw. "He didn't really say much.

"We were accused of having a political agenda, but it was clear the only political agenda was theirs," he says, referring to the lawmakers grilling him at the hearing.

Dickey says the fact that his top 40 stations continued to play the Chicks throughout the controversy is evidence that Cumulus had "no political agenda" against the band but was "merely responding to what the listeners wanted us to do." Once the furor died down, he notes, Cumulus chose to resume country airplay for the group.

Dickey says some of the remarks made by members of Congress at the hearing "smacked of hypocrisy. They were not making principled arguments. If they were really concerned about First Amendment rights, there should have been the same outrage about [talk-show hosts] Dr. Laura and Michael Savage losing their [TV] shows [for anti-gay remarks]. It suited their agendas and therefore, they remained silent."

At the hearing, Dickey maintained that the decision to drop the Chicks was a result of a groundswell of negative reaction from the audience, bubbling up to the individual programmers, who then came to corporate for direction.

"We provided our guys with a framework," he says. "The involvement from corporate was to help our guys on a local level make a decision. It was never dictated from corporate based on management's political agenda."

While that has consistently been Cumulus' stated position on the Chicks ban, a letter from Bob Raleigh, Cumulus' corporate format director for country, paints a different picture.

The letter was sent March 17 to Sony Music Nashville, less than a week after news of Maines' comments broke in the U.S. It gives Cumulus executive VP John Dickey, Lew Dickey's brother, more of a central role in dropping the Chicks

"Per my boss, John Dickey, all Dixie Chicks music will be removed from all 42 of our stations until further notice," Raleigh's letter said. "John is pretty upset over the irresponsible remarks made by Natalie. He feels that while she has the right to her opinion, she was an ambassador to our country while she was overseas and should have behaved accordingly."

Raleigh also wrote, "I had intended on allowing the stations to go back to playing their music today, but as I said, John Dickey is still angry over their remarks and refuses to allow any Cumulus station to play their music until Natalie makes a public apology."

Lew Dickey says the memo "doesn't accurately characterize my understanding of how this went down. We are not arbiters of taste here in Atlanta.

"The country audience is an extremely patriotic group of people," he adds. "What our listeners were telling us is that the remark made by [Maines] was very much contrary to the beliefs of the country audience. There was a tremendous disdain for the group as a result."

Dickey also notes that his stations twice aired, and heavily promoted, the Chicks' interview with nationally syndicated radio personality Bob Kingsley in which the Chicks explained why the Bush comment was made.

In addition, "We reached out to the band and asked them to come on our airwaves. It wasn't, as Sen. Barbara Boxer, D-Calif., said, a 'Hollywood blacklist.' We wanted to create a dialogue between our listeners and the band, and they flat-out refused to do so."

Asked if Cumulus would respond the same way again, Dickey says, "Of course we would."

At the recent Conclave radio convention in Minneapolis, Journal Broadcast Group president Carl Gardner said radio had been "vilified" at the hearings. For his part, Dickey thinks Congressional leaders were "venting some frustration that certain members, particularly McCain, have with the industry leader," referring to radio giant Clear Channel Communications, which was the focus of an earlier hearing.

Dickey thinks Congress is "kind of acting as if the industry leader is a proxy for all broadcast groups in their business practices, and that simply isn't true."

BENEFITS OF CONSOLIDATION

Despite Congressional concerns, Dickey is bullish on radio consolidation, saying it "has been very positive from our perspective."

Cumulus owns about 270 stations and recently closed on a few more in

Nashville and Huntsville, Ala.

Before being acquired by Cumulus, Dickey says his stations "were not in a position to have the quality of programming or the amount of live and local content that they do today.

"When we consolidate we create some economies of scale, and that gives us an opportunity to invest more money in the product. We provide more choices for our listeners."

The FCC eased some restrictions on ownership of newspaper and broadcast stations June 2, a decision that has since been publicly challenged by Congress.

Dickey thinks the new rules relating to radio "will more than likely stand. I don't think you'll see Congressional action have any impact on the radio portion of the rules."

Dickey thinks the mainstream press has "an unspoken agenda with respect to radio consolidation," as evidenced by the scores of negative articles published about his business in the past several years.

That bias, he alleges, "is being driven in large part by the Recording Industry Assn. of America."

Dickey believes radio needs to be more proactive about improving its own public relations. The radio bashing in the consumer press, he says, "is not unlike a political campaign where we've had a lot of negative ads run against us and we haven't responded. We have to respond to our critics, and we have to do so forcefully."

Another business practice that has generated bad press for radio for years is independent promotion. Cumulus has a centralized system for dealing with independent promoters, with indies retained exclusively by the company for its pop, R&B and country stations.

Those indies deal solely with the company's corresponding format director, not with the individual PDs. Dickey refers to the system as "centralized quality control.

"We think records should be played because they sound good and will be well-received by our audience, not because of promotional hype and other consideration from independents. If that changes the [independent promoters'] business model, than that's a business model that needs to be changed. In all other industries, products sell based on their own merit."

Dickey would like to see labels channel indie money directly to radio stations through buying commercial time on stations to sell their music. Those that bypass that tactic are making "a huge mistake," he says.

RIAA

Continued from page 5

tor, he got you here."

Bainwol is viewed by former colleagues as "intelligent," "a people person," "charming" and "a man of great loyalty."

Another colleague says that the RIAA "needed somebody who had even better strategic skills [than Rosen]. She had good ones, but [it needed] a person who wouldn't stiff-arm the technology and artists' communities."

Don Henley, co-founder of the Recording Artists' Coalition, says, "It will certainly benefit the major labels to have a top-gun leader who has the ear of the Republican administration and Congress.

"As to whether his appointment is partly to make peace with the artist community is beside the point," Henley continues. "How artists are treated by the labels is not really up to Mr. Bainwol. It's up to the heads of the five families—you know: Zach Horowitz, Doug Morris, Alain Levy, Rolf Schmidt-Holtz, et al. I don't think things will change."

Bainwol runs lobbying firm the Bainwol Group but returned to Capitol Hill last December for a short time to help Frist organize GOP leadership after Frist was appointed majority leader. Bainwol also served as chief of staff to Sen. Connie Mack, R-Fla.

As a Republican lobbyist, Bainwol's recent clients have included Oracle and

Freddie Mac. In 1999, as managing director of the Clark and Weinstock lobbying firm here, the pharmaceutical industry paid the firm \$120,000 to help defeat the Clinton-era Democratic plan for lower drug costs for seniors.

Bainwol was not available for an interview, but he said in a prepared statement that he was "delighted" to take the job, which reportedly comes with a \$1 million annual salary. "What could be more rewarding than helping to promote two great American traditions: music and property rights?" he added.

In a written statement of support, Roger Ames, Warner Music Group chairman/CEO, and David Munns, CEO of EMI Music North America, echoed the remarks of Sony Music Entertainment executive VP Michele Anthony.

Anthony says she views Bainwol as a Washington insider with "a strong reputation as an articulate and highly effective leader. His experience in the political arena is extensive and multifaceted, and he enjoys the respect of legislators on both sides of the aisle.

"Mitch's track record of developing strategic initiatives that get real results makes him the perfect choice to lead the RIAA," Anthony continues. "I look forward to working closely with him, as well as with [RIAA president] Cary Sherman."

Bainwol is the third RIAA chief with Congressional experience; Rosen and her predecessor, Jay Berman, worked in the offices of Capitol Hill lawmakers and then ventured into lobbying.

Berman, now chairman/CEO of the International Federation of the Phonographic Industry, calls Bainwol "the perfect combination of political and organizational skills... that perfectly complements the legal and policy talents of Cary Sherman."

The RIAA would not reveal the length of Bainwol's contract nor whether the organization would want to switch to a Democratic head should the political tide change.

IAAM

Continued from page 6

reano of the Riverside Convention Center in Rochester, N.Y., adds that sponsorships were the most lucrative in IAAM history.

While sessions were generally wellattended, trade show traffic could have been better at times. This is a situation that new IAAM president Mike Kelly, executive director of NCC in New Zealand, hopes to address. He also wants the association to provide more tangible results to sponsors, exhibitors and meeting attendees.

"I hope to bring more of a commercial edge [to IAAM] and leave that as a legacy," Kelly told *Billboard*, adding that IAAM meetings must offer more than networking opportunities. "It's tougher to get approval from employers for travel these days, so we have to face the fact that we must give our members something to take back that's a benefit; a tangible thing employers can measure."

Ticketmaster CEO Terry Barnes did not seem overly concerned about foot traffic to the Ticketmaster booth. "When you're in a cool city [that includes the historic French Quarter], you find a lot of things to do."

OTHER DEVELOPMENTS

IAAM members held their first Industry Affairs Council meeting at the convention. The new organization's goal is to promote IAAM in the live event community. One order of business is to find ways to stem IAAM membership losses.

"Private management companies are not participating in IAAM. We need to see why," said Greg Davis, director of the Cajundome in Lafayette, La., and chair of the Industry Affairs Council.

During the next 12 months, he and others in the group will survey these firms and allied, venue-support companies—including those not involved

in IAAM like they have been in the past—to identify problems.

In addition, active IAAM membership has been stagnant during the past two to three years. One reason "might be attributable to the economy; some of these guys are taking a beating financially," Davis said.

Also a concern among a number of attendees is the lack of major touring acts in the marketplace.

Fall 2003 bookings seem light to Mike Evans, senior VP of sports and entertainment at venue management firm SMG. Evans believes that "artists are being cautious. Summer ticket sales are off—as much as 20% to 30% in some markets, vs. last year at this time."

Likewise, Mike Wooley, assistant GM of the Gaylord Entertainment Center in Nashville, notes that "each show is a struggle to sell tickets."

Other markets, including secondaries, are notching respectable numbers, at least in terms of show volume. Carey Harveycutter, director of the Salem (Va.) Civic Center, says his concert vol-

www.americanradiohistory.com

ume is good, but attendance is spotty.

New venues are being well-received. In Green Bay, Wis., the 13,500-seat Resch Center "has answered a real niche; the city has really embraced it," says Cora Haltaufderheid, COO at PMI, which manages the facility.

Recent Green Bay successes include Elton John, Brooks & Dunn and Alabama—"all of which sold really strong, even as we're suffering with the overall economic situation in the region."

Clear Channel Entertainment has opened the new White River Amphitheatre at the Muckleshoot Indian Reservation just outside Tacoma, Wash. The new venue has affected the number of concerts that would have gone to the Tacoma Dome this year, says Michael Combs, director of the city's convention center, Cheney Stadium and the Dome.

In response, the Dome is expanding: It plans to construct a new 5,000- to 6,000-seat capacity shed on its grounds.

"If you can't beat them, join them," Combs says.

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EVENTS CALENDAR

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@p2psum-

Aug. 8-9, 10th Annual CRS-SW, presented by the Country Radio Broadcasters. Omni Dallas Park West Hotel 615-269-7071

Aug. 14, Video Industry Aids Action Committee (VIAAC)'s An Evening of Wine and Wisdom, benefiting the UCLA Aids Institute, UCLA Hammer Museum, Los Angeles. 213-833-6694.

Aug. 14-16, Fourth Annual Latin Alternative Music Conference. Beverly Hilton Hotel, Los Angeles. 818-763-1397.

Aug. 14-16, Popkomm 2003, Koelnmesse Complex, Cologne, Germany. 49-221-6509-7620.

Aug. 14-16, Sixth Australasian Music Business Conference, Sydney Superdome Olympic Park, Homebush, Australia. immedia com au.

Aug. 16, 2003 Mancini Musicale Honoring Clint Eastwood, presented by the Henry Mancini Institute, Royce Hall, University of California, Los Angeles. 310-314-5407.

Aug. 21-22, Sixth Annual DVD Entertainment Conference & Showcase, Hilton Universal City & Towers, Los Angeles. 609-279-1700

Aug. 23, Shero Hall of Fame Dinner, presented by the National Assn. of Black Female Executives in Music & Entertainment Loews Hotel, Philadelphia. 877-622-3363.

Aug. 28, 2003 MTV Music Awards, Radio City Music Hall, New York. 212-258-8000.

SEPTEMBER

Sept. 3, Fourth Annual Latin Grammy Awards, presented by LARAS, AmericanAirlines Arena, Miami. 305-672-0047.

Sept. 8, Man of the Year Award Dinner Honoring Bruce Lundvall, presented by the Nordoff-Robbins Music Therapy Foundation, Essex House, New York, 212-707-2818.

Sept. 11, Fifth Annual Grammy Golf Tournament, presented by the Chicago chapter of NARAS, Harborside Golf Course, Chicago, 312-786-1121.

Sept. 13, DIY Convention: Do It Yourself in Film, Music & Books, Belcourt Theatre, Nashville, 323-665-8080

Sept. 13, 25th Annual Georgia Music Hall of Fame Awards, Thomas B. Murphy Ballroom, Georgia World Congress Center, Atlanta, 770-934-0906.

Sept. 17-19, 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.

OCTORER

Oct. 3-5, Second Annual Mid-Atlantic Music Conference, Sheraton Four Points Hotel Charlotte N.C. 888-755-0036

Oct. 5-8. 2003 International Entertainment Buyers Assn. Conference, Hilton Suites, Nashville, 615-463-0161.

Oct. 10-13. 115th Audio Engineering Society Convention, Jacob K. Javits Convention Center, New York. 212-661-8528.

Oct. 21. Songs for the Cause, presented by the N.J. Songwriters in the Round, benefiting the Susan G. Komen Breast Cancer Foundation, the Stanhope House, Stanhope, N.J. 908-852-4749.

Oct. 21, U.K. Music Industry Trusts' Award, Grosvenor House Hotel, London. 44-207-803-1300

Oct. 23, Bogart Tour for a Cure 2003 Children's Choice Awards, presented by the Bogart Pediatric Cancer Research Program, Kodak Theatre, Los Angeles. 310-358-4970.

Oct. 23, 2003 MTV Video Music Awards Latin America, Jackie Gleason Theater, Miami, 305-535-3700.

Oct. 27-28, What Teens Want Conference, presented by Adweek, Brandweek, Mediaweek, Billboard and The Hollywood Reporter, Fairmont Miramar Hotel, Santa Monica, Calif. 888-536-8536.

Submit items for Lifelines and Events Calendar to Margo Whitmire at Billboard, 5055 Wilshire Blvd., Los Angeles, Calif. 90036 or at mwhitmire@ billboard.com.

DEATHS

Allen Kwela, 64, of an asthma attack, June 30 in Johannesburg, Kwela played guitar alongside such musicians as Johnny Fourie, Vusi Thusi, Barney Rachabane, Bruce Cassidy and Darius Brubeck. He is credited with developing kwela music in the 1950s and taught guitar at Canada's Carlton University and University of Quebec. He is survived by his wife and four children.

Bertha Egnos Godfrey, 90, of natural causes, July 2 in Johannesburg. Godfrey is best-known for the songs "Mama Thembu's Wedding" and "The Warrior," which were written for Eartha Kitt to perform on her South African

tour. Since Kitt did not perform them, Godfrey used them to create the globally renowned musical "Ipi Tombi," which she wrote with her daughter, Gail Lakier. Godfrey is also survived by another daughter.

Erik Braunn, 52, of cardiac arrest, July 25 in Los Angeles. Braunn began his musical career as a violin prodigy. He joined the Boston Symphony Prodigy program at age 6 before studying guitar with famed Los Angeles locals Milt Norman and Duke Miller. Braunn joined heavy metal band Iron Butterfly at age 16, touring as lead guitarist from 1967 to 1969. The band became famous for its 1968 classic 17-minute anthem, "In-a-Gadda-Da-Vida." The album of the same name went platinum and staved on the national sales chart for more than two years. Braunn worked as a songwriter/musician/producer until his death. He is survived by his wife.

FOR THE RECORD

The July 26 article "Blossom Renovations Raise Facility's Capacity, Profile," concerning the Cuyahoga Falls, Ohio-based shed Blossom Music Center, should have listed the Gund Arena as being located in the city of Cleveland.

The photo of Evanescence singer Amy Lee that ran on page 68 of the Aug. 2 issue should have been credited to Frank Veronsky.

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BT Ready To Shake Up Dance Music Summit **0&A**



BT has made a mark for himself as an artist, producer, remixer, composer and DJ. Now, he's getting ready to make his mark on the 2003 Billboard Dance Music Summit as the subject of this year's superstar Q&A session. The Summit runs Sept. 22-24 at the Union Square Ballroom in New York.

BT will interviewed by Billboard senior writer Michael Paoletta about his career and his vision for the future. Initially known as a pioneer of trance music, BT has contributed to a multitude of musical styles. As an artist, he has

released numerous albums, including "Ima," "ESCM," "Movement In Still Life" and his latest, "Emotional Technology" (Nettwerk America). His current hit track, "Simply Being Loved (Somnambulist)," reached No. 5 on the Club Play chart. Additionally, BT has worked with 'N Sync, Sting, Sarah McLachlan, Tori Amos, Madonna and Seal. And he has composed scores for "The Fast and the Furious" and "Under Suspicion." (For more about BT, see page 52.)

This year's Dance Summit will also feature the Billboard DJ meet-n-greet, appearances by cutting-edge DJs and artists and provocative and informative business sessions

For more information on the Billboard Dance Music Summit, visit www.billboard events.com or contact Michele Jacangelo at 646-654-4660. For information on registration and group discounts, contact Kelly Peppers at 646-654-4643. For sponsorship information, contact Cebele Marquez at 646-654-4648.

DIRECTORY OF THE WEEK LATIN MUSIC BUYER'S GUIDE

The 2004 International Latin Music Buyer's Guide is the most accurate and complete reference source for the Latin music industry.

The newly published 2004 edition contains more than 3,000 listings from 19 countries. Contact information includes record company executives, music publishers, wholesalers



and distributors, publishers, clubs, Latin music radio stations in the U.S., artists, managers, agents and much more.

The 2004 International Latin Music Buyer's Guide is available for \$119 per copy, plus \$7 shipping (\$15 for international orders). Order online at www.orderbillboard.com or mail orders and payment to Billboard Directories, PO Box 2011, Marion, OH 43306.

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

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'We Are Very Confident That We Won't Let The Public Down'

BY BRIAN GARRITY

Chris Gorog is putting his money where his mouth is. The chairman/CEO of Roxio is transforming the Santa Clara, Calif.-based company from a maker of CD-burning software to a provider of digital music and media services. And he's already spent more than \$45 million doing so.

Under Gorog's direction, late last year Roxio acquired the assets of Napster—the embattled peer-to-peer network that made music downloading a worldwide phenomenon—for \$5.3 million.

This May, the company purchased the Pressplay digital music service from Universal Music Group and Sony Music Entertainment. The cash and stock transaction is valued at roughly \$40 million.

A new, legitimate version of Napster operating on the Pressplay technology platform is expected to bow before Christmas. Although pricing details have not been disclosed, Gorog is betting that the popularity of the Napster brand will outweigh the impediment of the music no longer being offered for free.

Ahead of that launch, in June the company announced that it had raised \$22 million in a private placement for its "activities in the digital media sector"—presumably the Napster rollout.

Since joining Roxio in September 2000, Gorog has led the company's successful spinoff from Adaptec Inc.; he took the company public in May 2001. He has driven the creation of the Roxio consumer brand and broadened the company's role in digital media to include photography and video as well as music.

"He has a very, very ambitious program ahead of him," Universal Music Group eLabs president Larry Kenswil says of Gorog's digital distribution strategy. "But he has the right team behind him to be one of the survivors in this space, if not one of the leaders."

Prior to joining Roxio, Gorog spent 22 years in the entertainment industry, most recently as president of new business development for Universal Studios Recreation Group.

He added chairman of Roxio to his title in September 2001. Gorog was a keynote speaker July 28 at the Jupiter Plug.In conference.

Q: What's happening with Napster?

There's been a lot of questions [about whether] Pressplay will remain a subscription service. Will it become a download service? Napster will really be a download service not dissimilar to what Apple is doing with à la carte downloads. It will also have subscription elements, a radio component, important community elements and original programming.

Q: So it will be different from Pressplay?

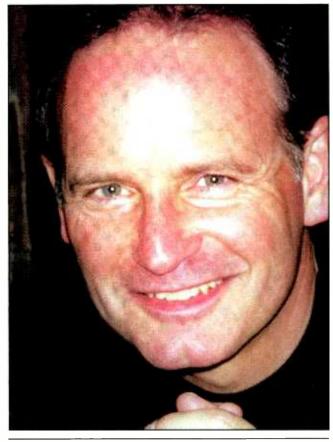
A: Napster 2.0, which is what we have named the next version of the service, will be unrecognizable from the Pressplay service. It will have a much richer graphical interface, much easier navigation and it will be even more feature-complete.

Q: What about those who used the old Napster? Will it be what they expect it to be?

A: I think the old Napster was great at instantly accessing huge volumes of songs. Of course, we'll be able to do that. But in terms of our user-interface design, we are raising the bar beyond what the original Napster had. If you think back, it was quite rudimentary by today's standards. We aspire to take from the best of those brand values and integrate that into how we are building the service from the ground up.

Q: You're looking to the pay-per-download model as the chief consumption model for the service?

We believe the à la carte download model will be the chief consumption model for the early months and perhaps the early years. Roxio felt it was imperative to remove any obstacle for the consumer to quickly obtain one or more tracks as he or she sees fit without any





Chris Gorog

2000-present: CEO of Roxio Inc.
1995-1999: President of new business development,
Universal Studios' Recreation Group
1985-1993: President/CEO of ITC Entertainment Group
1978-1985: VP of business affairs, the Walt Disney Co.
San Diego State University, BA in telecommunications

Gorog serves on the board of directors of House of Blues Entertainment. He is a member of the Young Presidents Organization and a member of the Academy of Motion Pictures Arts and Sciences.

requirement to join a club, sign up for a subscription, etc. However, we also believe that once consumers get into the habit of downloading music and paying a fee per track, they will very quickly realize the somewhat staggering value proposition of a music subscription.

Q: How will you help them realize that?

A: For example, if one of our consumers buys 10 tracks for approximately \$10, they are going to quickly realize that for

the same \$10, they could have access to hundreds of thousands of tracks. We believe that once consumers know how the model works, they will find that very compelling.

Q: Given Napster's name recognition, what kind of expectations do you think the public is going to have about the service?

A: I think the public's expectation is that it is special and different from the other services out there. We are very confident that we won't let the public down. Our goal is to be the best independent store on the Internet.

What are your expectations about how Napster is going to scale in comparison to Apple in its early days?

At this point, we haven't publicly stated what our goals are. But clearly, the opportunity is enormous, and we're trying to prepare for it. Scalability has been one of our primary concerns in preparing for launch. One of the key reasons why we bought Pressplay was that the technology platform was the most robust out there. We felt that it was critical, because we have expectations for very high volumes. If you extrapolate from Apple's success and look at the other 97% of the market [that Apple doesn't reach], we feel we have to be ready for a very serious level of volume.

Q: Both Apple and BuyMusic are engaging in high-profile marketing campaigns to promote their services. Is aggressive marketing required to bow a successful digital music service?

A: Brand awareness is critically important. It's something Pressplay suffered from and something Napster will not suffer from. Napster has 97% brand awareness among all Internet users, 76% positive brand affinity, and 47% of Internet users have indicated that they are willing to pay for a Napster-branded service. We feel that the brand value of Napster is an enormous advantage over what our competitors and the new entrants have to bring to the table. That said, we will be doing a serious amount of marketing.

Q: How do you plan to drive distribution for Napster?

A: Napster.com is one of the most recognized URLs in the world. Our surveys indicate that it has awareness comparable to Amazon and Yahoo. So we don't believe consumers will have any difficulty finding Napster. We are in discussions very selectively with a handful of distribution and marketing partners.

Q: What type of synergies do you see between Napster and Roxio's CD-burning business?

A: Right now, we have 100 million consumers with Roxio software on their desktop. All of these consumers are interested in digital music, so it's a wonderful opportunity to introduce them to the Napster brand. We will be using all of our marketing channels to do that.

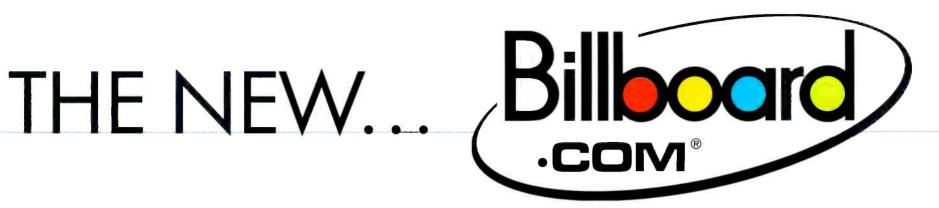
[Additionally], we are in over 10,000 retail stores in the U.S. alone, we have successful global distribution for our software and it's a great distribution opportunity for us with the Napster service.

Q: So the Napster client will be bundled with Roxio software?

A: Ves

Q: What is Shawn Fanning's association with Napster at this point?

A: Shawn is consulting with us, primarily on the user-interface design.



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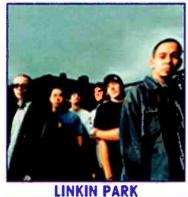
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DAILY MUSIC NEWS



Crash Into U.K. Charts

Linkin Park, Room 5

Linkin Park's "Meteora". (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, »

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Founded in 1981, the Beverage Testing Institute conducts tests in a specially designed lab that minimizes external factors and maximizes panelists' concentration. The Institute selects judges based on their expertise, and its tasting and scoring procedures are widely praised as the best in the industry.



- 96 **GREY GOOSE® VODKA**
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- 93 Stolichnaya Gold Vodka
- 92 Staraya Moskva Premium
- 91 Van Hoo Vodka
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- 90 Tanqueray Sterling Vodka
- 90 Rain 1995 Harvest Vodka
- 89 Ketel One Vodka
- 88 Wyborowa Vodka
- 87 Kremlyovskaya Vodka
- 86 Finlandia Vodka of Finland
- 86 Alps French Vodka
- 85 Skyy Vodka
- 82 Original Polish Vodka
- 82 Glenmore Special
- 82 Fleischmann's Royal Vodka
- 81 Mr. Boston Vodka
- Pole Star Vodka
- Luksusowa Potato Vodka
- Absolut Vodka
- 78 Cardinal Vodka
- 78 **Barton Vodka**
- Barclay's Vodka

- 72
- 69 Mr. Boston's Riva Vodka

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