

Classical Music
Special Section
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Billboard

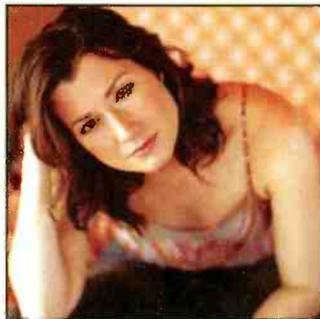
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THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO AND HOME ENTERTAINMENT • www.billboard.com • SEPTEMBER 6, 2003

HOT SPOTS



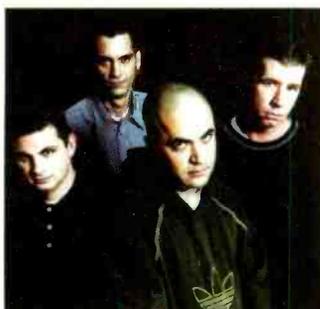
11 The 'Simple' Life

Amy Grant shares her latest life journey on her Word/Curb/Warner Bros. debut, "Simple Things."



35 Universal Support

Universal South's Tony Brown talks about his remarkable recovery from a nearly fatal head injury.



43 Painting Stars

NASCAR paints Staind and other acts on Chevys as part of Warner Music Group's cross-promotional alliance.

Photo © David Katzenstein/Courtesy of Sony Music



All Out For The Blues

Advocates Hope Scorsese Series Sparks Music Sales

BY CHRIS MORRIS

LOS ANGELES—Will "The Blues" fire up the blues?

The PBS series "Martin Scorsese Presents the Blues," an unconventional, seven-part look at the genre, premieres Sept. 28 on the public TV network.

The series is expected to provide the blues with unprecedented national exposure.

"This is going to be the best marketing of blues and the most intense presentation of blues to the general public that's ever happened," says Bruce Iglauer, owner of Chicago-based label Alligator Records.

"If the films convey the excitement and the intensity of emotion of blues, then people will want the music," adds Iglauer, who also serves as president of the blues trade group the Blues Music Assn. (BMA).

The PBS film series will be accompanied

by a flood of "Blues"-branded music, DVD and book titles, as well as a concurrent radio series.

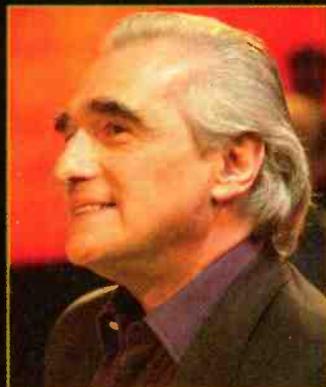
Sony Legacy and Universal Music Enterprises (UME) are issuing a best-of package, just out Aug. 26, plus a five-CD boxed set, seven soundtrack albums and 12 individual artist compilations, all due Sept. 9. Sony will issue the seven-DVD edition of the series Sept. 30 (*Billboard*, July 12).

Additionally, Amistad, an imprint of HarperCollins Publishers, has created a companion book for the series, arriving in stores Sept. 16.

Public Radio International will distribute a 13-hour historical series, "The Blues: The

Radio Series," for airing in late September. Though some observers express only guarded optimism, many say the series—executive-produced and directed by Scorsese—and its heavily cross-marketed products could provide a major boost to the waning

(Continued on page 67)



SCORSESE: OVERSAW PROJECT

FCC Rules Get New Scrutiny

Groups: Radio Pay-For-Play, Artist Abuse Must Be Eyed

BY SEAN ROSS
and BILL HOLLAND

Any effort to rewrite the latest federal rules for radio must include a broad investigation into such issues as "pay-for-play" and artist intimidation, according to music and artists' groups.

Michael Bracey, director of government relations for the Future of Music Coalition, says his group wants the Federal Communications Commission to examine "pay-for-play and vertical integration" in the radio industry. The group opposes FCC rule changes that were enacted June 7.

And Jay Rosenthal, co-counsel of the Recording Artists' Coalition (RAC), wants the commission to follow up on reports of artist intimidation.

"The FCC can no longer ignore evidence" (Continued on page 68)

Justin, Beyoncé, U.K. Rockers Tops At VMAs

BY CARLA HAY

NEW YORK—Justin Timberlake, Beyoncé and Coldplay emerged as the top winners at the 2003 MTV Video Music Awards (VMAs), which were held Aug. 28 at New York's Radio City Music Hall.

At press time, Timberlake, Beyoncé and Coldplay were tied at three awards each.

Timberlake's "Cry Me a River" took the prizes for best male video and best pop video; his clip for "Rock Your Body" won best dance video.

"Crazy in Love" by Beyoncé Featuring Jay-Z won the awards for best R&B video, best female video and best choreography in a video.

Coldplay's "The Scientist" received honors for best group video, breakthrough video and best direction in a video.

(Continued on page 68)



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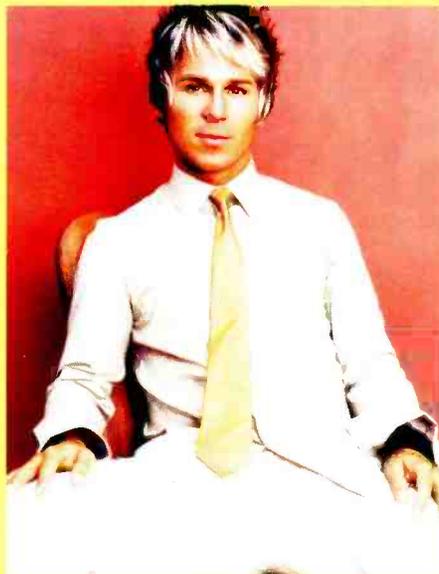
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DANIEL GLASS, ARTEMIS RECORDS	CURTIS URBINA, QUARK RECORDS
EDDIE GORDON, DJ IN THE MIX	JIMMY VAN M., THE COLLECTIVE AGENCY
HOSH GURELI, RCA MUSIC GROUP	GARRY VELLETRI, BUG MUSIC
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Unpublished
No. 1 on this week's unpublished charts

ARTIST	ALBUM
BLUES	
JOHN MELLENCAMP	Trouble No More
CONTEMPORARY CHRISTIAN	
AMY GRANT	Simple Things
GOSPEL	
SMOKIE NORFUL	I Need You Now
REGGAE	
SEAN PAUL	Dutty Rock
WORLD MUSIC	
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MUSIC VIDEO	
LED ZEPPELIN	Led Zepppelin
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MARGARET BECKER

debut of Essence magazine's annual Essence Music Festival.

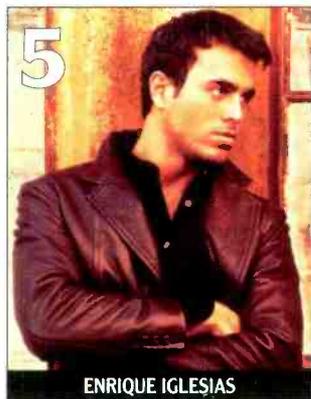
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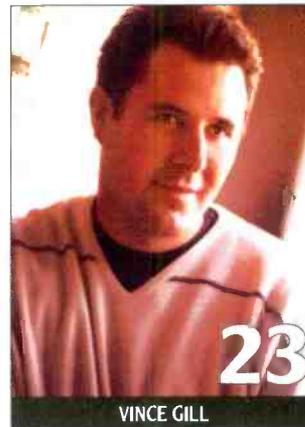
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ENRIQUE IGLESIAS



VINCE GILL

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ARETHA FRANKLIN

QUOTE OF THE WEEK

“The fact that Britney Spears is not singing about Iraq tells you a great deal about the world she exists in.”

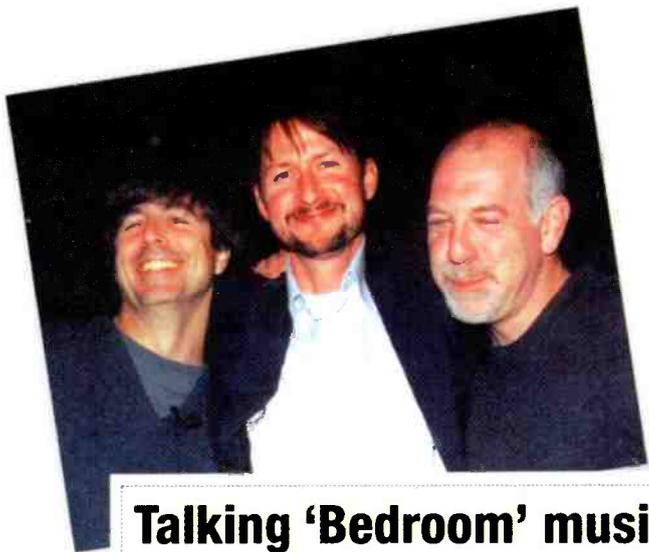
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It was the most important Film, TV and music event of 2002 . . .



Talking 'Bedroom' music

By Carla Hay

Making the music for last year's award-winning movie "In the Bedroom" epitomized the credo "less is more" because only 25 minutes of music was used in the two-hour picture.

"In the Bedroom" composer Thomas Newman, screenwriter-director Todd Field and music editor Bill Bernstein talked about the challenges and rewards of the sparse use of music in discussion at the Reporter/ Billboard Music Conference. The discussion by THR's editor-in-chief features Paula Burnett clips from the filmmakers on how music was used in the movie. Newman was

Field joked, "I called Bo up and said, 'I know you haven't seen this movie yet, but if you love your daughter and want to see your kids again, you'll call Thomas.' And he did."

Newman said he had not read the script when he first saw the movie, adding, "Sometimes it isn't good idea for a composer to read the script before you see the movie, because you



'Frida's' melody of love Music confab hears director, composer

By Carla Hay

Director Julie Taymor and composer Elliot Goldenthal gave an inside look at the film's "Frida" the first Reporter/ Billboard Music Conference Thursday.



"Frida" helmer Julie Taymor praises composer Elliot Goldenthal.



Burnett is talk of THR/Billboard chat

Staff report

Multiple Grammy winner T Bone Burnett will be the featured artist at the inaugural The Hollywood Reporter/Billboard Film & TV Music Conference, scheduled for Oct. 10-12 at the Renaissance Hollywood Hotel.

The recording artist/songwriter/producer will discuss the creative and commercial aspects of developing music for film in a question-and-answer session. See **BURNETT** on page 27.



Burnett



The Anatomy of 'Drumline'

Staff report

Fox Music president Robert Kraft turned the confab into a percussive palaver as he previewed scenes from Fox's "Drumline," a comedy about university football-stadium marching bands. Kraft led a deconstruction of the film's musical elements for an audience of composers, music superstars and industryites. The "of a Film" panel was moderated by Fox Music president Robert Kraft.

replay how the initial layer of drum-and-bugle sound became augmented by dialogue, score, crowd noises and earth-shattering sonic elements that nearly shook the room.

Panelists debated whether there will be enough demand for an album full of some of the most untested

The Hollywood Reporter and Billboard join forces for a 2-day conference that examines the role of music in film & television.

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Upfront



TOP OF THE NEWS

Iglesias Feels Joy Of Global Pepsi Push

'Relationship Of Mutual Support' Includes Tour Sponsorship



BY LEILA COBO

MIAMI—Enrique Iglesias will be seen in Pepsi ads worldwide by year's end as part of an international sponsorship deal with the soft-drink company.

The one-year agreement, signed with PepsiCo Beverages International, covers all territories. But inside the U.S., Pepsi will be able to run campaigns in Spanish-language media only.

Although sources say that conversations are under way for other U.S. possibilities, "at this point, this is just an international relationship," according to Pepsi spokesman Larry Jabbonsky.

Iglesias' stature as a bilingual, bicultural artist was a factor in Pepsi's decision to partner with him, Jabbonsky says: "Enrique has exceptionally broad appeal across a diverse audience."

The wide-ranging deal covers commercial campaigns and tour support. Under the new accord, Pepsi will sponsor Iglesias' 2004 world tour, scheduled to take place following the release of his next English-language album later this year. Iglesias is signed to Interscope Records.

(Continued on page 10)

Best Buy/Rhapsody: What's The Deal?

BY BRIAN GARRITY

NEW YORK—Real Networks is enjoying bragging rights for its Rhapsody subscription service with a two-week exclusive for Rolling Stones content.

But analysts say that the company's real coup was picking up the support of its other partner in the deal: Best Buy.

"It's even bigger news for Rhapsody than the Stones," Raymond James and Associates analyst Phil Leigh says.

To date, convincing retail to meaningfully participate in the digital distribution of music has been a challenge for the industry that is as daunting as obtaining music from the world's most famous rock band.

The deal with Rhapsody signals a first attempt by Best Buy to get into the digital music services market.

"The move by Best Buy has very significant long-term strategic implications for us and the industry as a whole," says Dave Williams, GM of product management for music at RealNetworks. "Best Buy brings tre-

mendous marketing muscle to the category." Williams says Rhapsody enjoyed "record-breaking sales" during the Stones exclusive but would not reveal figures.

The Stones; their label, EMI/Virgin; Best Buy; and ABKCO linked in an exclusive deal with Rhapsody to make most of the group's catalog available for digital purchase or streaming for a two-week period ending Aug. 31 (*Billboard*, Aug. 23).

Once the exclusive window closes, the EMI/Virgin material will be available for download through all legitimate services, including Apple's iTunes Music Store and MusicNet.

Thanks to Best Buy's participation, the deal may herald the start of a more widespread movement by brick-and-mortar retailers into the digital music business.

"It's clearly the first good synergy we've seen between brick-and-mortar, a music service and a label to build a real cross-channel promotion between digital and physical product," Jupiter
(Continued on page 55)

PPL Distributions Up Despite Biz Woes

BY GORDON MASSON

LONDON—Significant cost-cutting measures at Phonographic Performance Ltd. helped the U.K. collections society distribute its highest-ever revenue to rights owners.

PPL chose the most recent financial year to change its reporting process, meaning that the accounting period was the 13 months to Dec. 31, 2002.

During that period, PPL collected public-performance income of nearly £33 million (\$51.9 million) and broadcasting and dubbing income of £48.7 million (\$76.6 million) for a total license fee income of £81.7 million (\$128.5 million). But those figures were recalculated on a pro-rata basis to give a fair com-

parison to the previous year.

As a result, PPL increased its license revenue by 4.3% in 2002 to £75.5 million (\$118.8 million) on a pro-rata basis. But thanks to the organization reducing its costs from £17.9 million (\$28.2 million) in 2001 to £15.5 million (\$24.4 million) in 2002, the amount distributed to members rose 8.3% to £61 million (\$96 million).

"A further growth in PPL income was accompanied by a significant reduction in our running costs, which will enable us to distribute more money than ever before to member companies and performers," PPL chairman/CEO Fran Nevrlka says.

"We are determined to pursue this trend [that] is absolutely essential,"
(Continued on page 10)



NEVRKLA: PPL COSTS OUT

Sony/ATV Names New Head

Hockman Keeping Eye Out For Growth Opportunities

BY BRIAN GARRITY

NEW YORK—Evaluating growth opportunities—including a possible run at Warner/Chappell Music Publishing—will be at the top of the to-do list for newly hired Sony/ATV Music Publishing chairman David Hockman, Sony officials say.

"We will be taking a very serious look at all publishing opportunities that arise," Sony Music Entertainment (SME) executive VP Michele Anthony says.

That includes Warner/Chappell, should Warner Music Group look to sell off the division to clear the way for a potential joint venture with BMG Entertainment.

"If Warner/Chappell were to become available, we would take a very serious look at it," she says.

Hockman is no stranger to growing publishing businesses. During the past 15 years he has served as the architect of the publishing arms of PolyGram and Edel Records.

Hockman tells *Billboard* that in his



HOCKMAN: TARGETING TALENT, CATALOG

new role he hopes to build Sony/ATV's established base and "turn it into if not the biggest music publishing company in the world, than certainly the best."

But he says the company will be as focused on acquiring new talent as it will be on grabbing established catalogs.

"It's no secret that the available opportunities these days are diminishing. I don't think one can necessarily assume there will be a plethora of

acquisitions over the next few years," he says.

Hockman's focus will be "to ensure that Sony/ATV becomes the first choice for creative talent when it comes to music publishing deals," he says.

The past few years have been a time of growth for Sony/ATV Music Publishing.

In July 2002 the company acquired the catalog and real estate of Acuff-Rose—home to popular works from Roy Orbison, Hank Williams, the Everly Brothers and Felice and Boudleaux Bryant—for \$157 million.

In March, Sony/ATV completed a sub-publishing agreement with U.K. independent music publisher Strong-songs to represent its catalog worldwide outside of the U.K.

Sony/ATV Music Publishing owns and/or administers copyrights and catalog by a number of famous acts. They include Babyface, the Beatles, Ruben Blades, Brooks & Dunn, Leonard Cohen, David Crosby, Miles Davis, Neil Diamond, Bob Dylan, Merle Haggard.

(Continued on page 10)

A LOOK AHEAD

Blige, Duff Target The Top

BY GEOFF MAYFIELD

LOS ANGELES—Mary J. Blige and Hilary Duff will be the leading ladies on next issue's *Billboard* 200. The R&B veteran and the teen star led a busy Aug. 26 album slate, which could place five albums in the top 10 for a second consecutive week (see *Over the Counter*, page 57).

Blige's "Love & Life," her first since MCAs roster got absorbed by the Interscope-distributed Geffen label, is expected to exceed 250,000 copies, according to projections culled from chains' first-day sales.

The debut Buena Vista album by Duff, who portrayed the title character from "Lizzie McGuire" on Disney Channel and on film, could approach the 200,000 mark and seems destined for the No. 2 slot.

Next issue's chart will also show sale halos from MTV's Video Music Awards, which hit the cable channel Aug. 28 (see story, page 1). The 2002 edition provided boosts for Avril Lavigne, the Vines, the Hives and the White Stripes, among others.

In 2001, 10 charting albums by acts who appeared on the MTV special saw post-show spikes, while 14 got a lift from the 2000 show.

Aside from Blige and Duff, hip-hop acts Nappy Roots (Atlantic) and Youngbloodz (So So Def/Arista) are on track for starts in the range of 70,000, while a live album from Cher's farewell tour (Warner Bros.) could do as much as 60,000.

If all five albums meet projections, it will likely be the sixth week this year that five albums have entered the top 10, which would be a *Billboard* 200 record.

Sympathy For The Environment On Rolling Stones' U.K. Tour Dates

BY GORDON MASSON

LONDON—The Rolling Stones are the first band in the world to undertake an eco-friendly "carbon-neutral" tour.

Nine scheduled dates on the U.K. leg of the Stones' Licks world tour have been made carbon-neutral through a deal with London-based for-profit company Future Forests.

Having already calculated a method to make CDs carbon neutral (*Billboard*, March 15), Future Forests has now carried out a similar study for live music.

CarbonNeutral Touring is a scheme that measures emissions of carbon dioxide from any concert and offsets this by planting natural forests and investing in renewable energy.

Dan Morrell, Future Forests' president and founder, explains that the company has worked closely with the Edinburgh Centre for Carbon Management (ECCM)—a specialist team of scientists and advisers in carbon management to government and industry—to calculate the emission rate for touring. The factors taken into account are venue size, distance between gigs and fan travel.

The Rolling Stones shows should bring 160,000 fans to the nine dates. "It is estimated that each fan will produce 13 kilograms of carbon dioxide," he says. "This takes everything into account—even the power required for the venues. But a staggering 90% of the total emissions are from fans' travel to and from the gigs."

The ECCM has calculated that planting and maintaining

one tree for every 60 fans will make the Stones tour carbon neutral. Trees absorb carbon dioxide and produce oxygen.

As a result, 2,800 trees are now being planted in two forestry projects in Scotland—one on the Isle of Skye and one in Inverness.

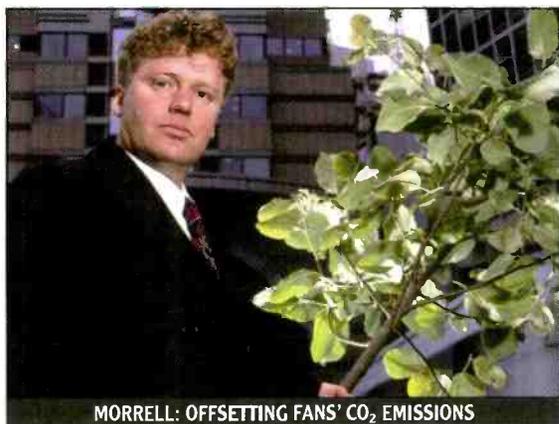
The cost of about £24,000 (\$37,700) works out to 15 pence (20 cents) per ticket, which is being paid in this instance by tour sponsor T-Mobile, a subsidiary of Deutsche Telekom.

Future Forests and ECCM have only recently calculated the formula for carbon-neutral touring. Morrell says he originally anticipated rolling out the package early next year,

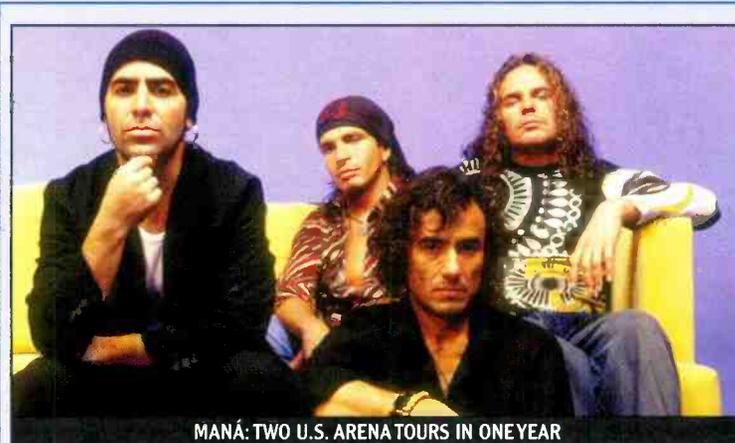
when "it looks like it will become the norm worldwide," but the Rolling Stones were able to launch the initiative six months ahead of schedule because of T-Mobile's willingness to pick up the costs.

Morrell comments: "Everything we do creates the greenhouse gas carbon dioxide, from going to a gig to driving a car to boiling a kettle. Yet there is still a lot of inertia in the public's attitude. The music industry is rallying to [be] proactive on climate change, empowering fans to take positive steps to offset their carbon dioxide emissions in a way that is affordable and radically changes the way people think and act."

Future Forests was conceived in 1996 around a campfire at Glastonbury Festival with the late Clash frontman Joe Strummer. Today, acts including Coldplay, Foo Fighters, Pink Floyd and David Gray are involved in Future Forests initiatives (*Billboard*, March 15), and some 30 million CDs have been made carbon-neutral.



MORRELL: OFFSETTING FANS' CO₂ EMISSIONS



MANÁ: TWO U.S. ARENA TOURS IN ONE YEAR

Maná Makes It Back To U.S.

BY LEILA COBO

MIAMI—Less than a year after it wrapped up a U.S. arena tour, Mexican rock band Maná is gearing up to do it all over again.

Touring twice in support of the same album in venues of this size is unusual for a Latin act and may be unprecedented for a Latin rock act. But Maná is not only Latin rock's biggest-selling act; it has also built steady support through touring.

The group will kick off an 18-date U.S. stint that starts Oct. 13 at Los Angeles' Home Depot Arena (capacity 27,000) and ends Oct. 30 at Mandalay Bay in Las Vegas (capacity 12,000).

According to Chris Dalston, Maná's agent at Creative Artists Agency in Los Angeles, 18,000 tickets for the Home Depot concert were sold during the first three days of sale.

"They were always going to come back a second time. We just didn't

know how big it was going to be," Dalston says.

Although the group will still be supporting its 2002 release, "Revolución de Amor" (Warner), it remains remarkably strong at radio.

"Mariposa Traicionera," the third single from that album, reached No. 1 on the *Billboard* Hot Latin tracks chart July 5. This week, it sits at No. 20.

In addition, the band is releasing a greatest-hits album Oct. 21, which will include two new tracks. Promoters say that these two elements should add new life to the tour.

"We're very optimistic because they're so strong at radio," says Malaica Valiente, director of the Latin department at Miami-based NYK Productions. The company is promoting Maná's Miami show with Clear Channel and the Orlando show with Water Brother Productions.

Valiente says that last year, Maná

(Continued on page 10)

NEWSLINE ●●●●

THE WEEK IN BRIEF

The California Supreme Court delivered a victory to the DVD industry Aug. 25, when it decided that free speech rights do not extend to computer users who post movies unlawfully for download. The ruling stemmed from the film industry's objection to a computer programmer posting DVD decryption code on his Web site. More than 100 Web sites had posted the decryption after the code was originally cracked in 1999 in Norway. But all the other violators had settled or removed the code. **MELINDA NEWMAN**

The Webcaster Alliance, a group of small Webcasters, filed a complaint Aug. 28 in U.S. District Court for the Northern District of California, charging anti-competitive conduct in last year's Webcast rate negotiations. The suit follows an announcement by the alliance in July that it would sue unless the Recording Industry Assn. of America rectified the rate structure. In 2002, Congress passed legislation that gave small Webcasters that gross less than \$1 million annually a current rate beginning at 7% of gross revenue. The alliance wants a flat rate of 3% to 5%. The RIAA characterized the suit as a "publicity stunt that has no merit." **BILL HOLLAND**

A woman that the Recording Industry Assn. of America targeted for allegedly distributing copyrighted music online has filed a court motion seeking to protect her anonymity. "Jane Doe" plans to attempt to quash a subpoena served by the RIAA to her Internet service provider (ISP), Verizon, according to her lawyer, Glenn Peterson. Filed Aug. 21 in U.S. District Court in Washington, D.C., the motion says Verizon informed the woman that it had received an RIAA subpoena requesting her personal information. The filing concedes that Jane Doe had copied music to "her family's home computer" but says she took "reasonable good-faith steps to ensure that no other member of the [online] community could access" the material. Verizon filed a motion in support of Jane Doe Aug. 21, saying a subscriber has the right to protect his or her interests. The RIAA claims the woman made more than 900 songs available on Kazaa and had already received two warnings from the trade group. In an Aug. 27 brief filed in the U.S. District Court in Washington, D.C., the RIAA said the woman's motion to protect her anonymity should be denied. Peterson counters that the original RIAA subpoena listed only nine songs that she had allegedly offered for download. **TODD MARTENS**

Audits at the Sound Recording Special Payment Fund of the American Federation of Musicians have resulted in two separate actions, one at Local 47 in Los Angeles and the other at the national headquarters. AFM announced Aug. 21 that it had fired Enex Steele, national executive director of the union's special payment fund. The union determined that Steele engaged actions that were "in flagrant disregard of the fiduciary obligation" owed to the fund, according to AFM president Thomas F. Lee. "The investigation will continue to determine to what extent, if any, the fund has lost any money because of Mr. Steele's actions." At AFM's behest Aug. 17, the Los Angeles Police Department issued felony warrants for two members of Local 47, John Rosenberg and Robert O'Donnell, charging them with grand theft embezzlement. They are alleged to have engaged in a scheme of falsely claiming to have participated as sidemen in a significant number of nonexistent recording sessions during the past five years. The two allegedly scammed "many thousands of dollars" from the fund, according to AFM. The warrants were issued following a one-year investigation by the union and LAPD. The fund provides a once-a-year distribution of money contributed by signatory companies to non-featured artists on recording sessions. **BILL HOLLAND**

The Independent Online Distribution Alliance, a new San Francisco-based organization designed to help independent artists sell their content through digital music services, has announced that it aims to broker online distribution for 50 independent music labels. Labels represented by IODA—including French Kiss Records, Kindercore Records, Lookout Records, StarTime International and Velocette Records—control music from such acts as the Donnas, Del Tha Funkee Homopien, Green Day, Cracker, Speech and Vic Chesnutt. IODA offers indie labels encoding services, collective negotiation, online marketing promotional services, royalty administration and usage and sales data reporting systems. IODA was founded in May by Kevin Arnold, former listen.com director of data services and creator of San Francisco's Noise Pop music festival. **BRIAN GARRITY**

'Two Towers' Sales Hot; Replenishment Tough

BY ED CHRISTMAN

"The Two Towers," the second installment of the "Lord of the Rings" (LOTR) trilogy, did better-than-expected business on its debut day, leaving some to wonder if holes in the pipeline will leave non-direct accounts scrambling for replenishment.

According to Best Buy senior VP of entertainment Gary Arnold, the chain moved 343,000 copies on its Aug. 26 release day alone, the biggest debut day in the DVD era for the chain. Arnold predicts that Best Buy will finish the week with more than 700,000 units sold from the chain's stores.

At Trans World Entertainment, divisional merchandise manager Mark Higgins projects that the title "will be one of the year's top sellers" based on first-day sales. "It could be our top title for debut-week sales so far in 2003."

Musicland VP of purchasing Peter Busch says the movie is "the biggest-selling title for the past 12 months at the chain, exceeding expectations by about 20%. We look forward to the extended version."

Its studio, New Line Home Entertainment, will issue a four-disc extended-edition DVD of "The Two Towers" Nov. 18.

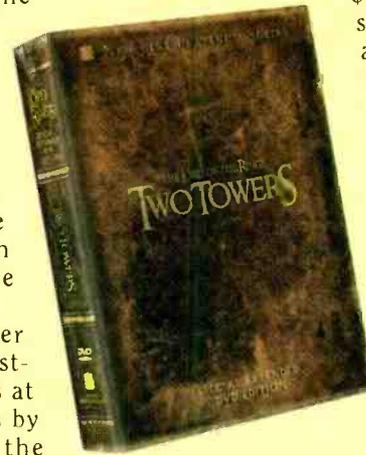
At Hastings Entertainment in Amarillo, Texas, VP of purchasing Steve Hicks reports that "The Two Towers" sold 26% more copies than the first LOTR film, "The Fellowship of the Ring."

Victor Fuentes, director of movie purchasing at the chain, says Hastings' sales were boosted by an aggressive reservation campaign prior to the release, as well as a successful midnight release party on the debut date. "It definitely was

one of the strongest video releases so far [this year]," he says.

But the usual big-box pricing has specialty store merchants gnashing their teeth, with their cash registers ringing hollow because of the profitless environment spawned by hit movies.

While the title carried an \$18.74 cost and a \$22.95 minimum-advertised-price, most discounters were selling the title in the \$15.99 range, while one specialty store merchant says he saw it for about \$13.99 in a Target store. Most specialty store merchants tried to price it around cost or \$1 or \$2 higher.



"One goes to a low price, and then everyone matches it, so what's the point?" one specialty store merchant gripes. "We give away the best product. I never see people going in to buy 'Lord of the Rings' coming out with a refrigerator."

But even though Warner Home Video probably shipped, by some estimates, 10 million units, the better-than-expected performance is leaving some accounts scrambling for replenishment. Calls around the market indicate that the video distributors still buying direct from Warner Home Video, New Line's distributor, are tight on supply.

Likewise, other wholesalers that were cut off last year when Warner Home Video pruned its distributor portfolio now have to jump through hoops for the company's DVDs. Those wholesalers say that they, too, are scrambling to restock.

Additional reporting by Geoff Mayfield in Los Angeles.

MTV And Tracks Music Magazines Launch This Fall

BY CARLA HAY

NEW YORK—Even with the publishing business facing tough times, two new music magazines aim to beat the odds when they launch this fall.

In October, MTV will debut a self-titled consumer magazine to be published by the Nickelodeon Magazine Group, owned by MTV parent Viacom. The MTV magazine will target the network's core demographic of 12- to 24-year-olds.

Meanwhile, an adult-oriented music magazine titled Tracks is expected to hit newsstands in November. Both magazines will be

headquartered in New York.

MTV's magazine will carry a retail price of \$5.99; circulation is estimated to be 300,000. The first issue will include a mini-magazine and a CD-ROM, as well as a "Spankin' New" theme for new record releases.

The second issue of MTV's magazine is slated for December. It will have a "Rewind" focus, offering a retrospective of music from the past year. In addition to covering music, the magazine will cover movies, DVDs and videogames.

Bob Moses—who previously worked in the publishing business for A&E and the Sundance Channel, among other TV networks—will serve

as MTV magazine's editor in chief.

Although some published reports said the MTV magazine will be bi-monthly, a spokeswoman says there are no definitive plans for the publication beyond its initial two issues.

Tracks will be headed by editor in chief Alan Light and publisher John Rollins. Light and Rollins previously held the same positions at Spin magazine.

Secret Communications CEO Frank Wood has agreed to invest up to \$5 million in Tracks during a five-year period. Tracks will launch as a quarterly; the magazine's founders intend to make Tracks bi-monthly by the end of next year.



Piracy: Finally Real Action

All eyes have been on the Recording Industry Assn. of America as the group wages its controversial legal campaign against individuals who trade copyrighted music online.

Since the effort began, the RIAA has issued nearly 1,000 subpoenas to those it judges to be "egregious" file swappers. The campaign, so far, has been credited for causing a 10% to 15% dip in downloading.

That's progress, but with all the hoopla surrounding the RIAA's campaign, more significant developments in the war against Internet piracy have been somewhat overshadowed.

A case in Federal District Court signals, we think, a far more substantive milestone. On Aug. 21, Mark Shumaker, a 21-year-old from Orlando, Fla., pleaded guilty to violating copyright laws. Shumaker was the leader of an organized Internet bootlegging ring known as the Apocalypse Crew.

Significantly, the case was the first federal criminal prosecution of an online music piracy ring. In fact, Shumaker is one of 22 people convicted so far on charges of felony copyright infringement under Operation Buccaneer, a global investigation run by the Bureau of Immigration

& Customs Enforcement and the Department of Justice Computer Crime & Intellectual Property Section.

Similar developments have taken place around the globe within the past few weeks. In Australia, Federal Police broke up an

This is not to belittle the RIAA's campaign. But clearly, organized piracy is a far greater threat.

international piracy ring that operated under the names "Drink or Die" and "VICE." Its leader is on the run.

In Malaysia, where the trade in pirated software, music and movies is rampant, the government finally launched a crackdown with a series of successful raids.

In Italy, a piracy ring was broken up, based on a lead from a single e-mail. So far, 181 people have been charged; 10,300 others are under investigation.

On another front, movie and music companies did the right thing last Tuesday when they appealed U.S. District Court Judge Stephen Wilson's appalling decision to

absolve two file-sharing companies of liability for massive copyright infringement on their services. Let's hope the appeals court can see what's really going on here.

All of this is not meant to belittle the RIAA's "egregious" file swappers campaign. But, clearly, organized piracy is a far greater threat. It's good to see the Justice Department finally taking action. It's setting an example, and other nations are now following its lead.

If the government truly wants to curtail rampant Internet piracy, aggressive law enforcement is one key to a solution. The final piece of the puzzle is to hold file-sharing services responsible for the content traded over their networks. It's that simple.

FOR THE RECORD

A line was dropped from the last paragraph of last issue's editorial. It should have read: And let's hope, this time, that Congress delivers a clear message: Police illegal content voluntarily on P2P services or be forced to do so by law.

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.

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The Right To Control Property Is One Of Our Most Sacred Compulsory Licensing Is Not The Answer

In the Aug. 2 issue of *Billboard*, Steve Gordon raised the specter of a statutory compulsory license as an answer to the pervasive sharing of music online.

While federal laws have occasionally aided in the wider dissemination of music, which is healthy, this is not an area in which I think it is wise to propound such a solution.

Needless to say, publishers and record companies abhor the very concept of compulsory licensing, given the fact that they, like all of us, consider it their constitutional right—if not a God-given one—to value their property as they determine, not according to an objective standard. Is a Beatles song worth as much as a Gershwin song? A Norah Jones song? A Sean Paul song? Who is to say they are worth the same?

When dealing with copyright as property, we must address one fundamental issue above others:

Among the many characteristics of the U.S. that makes it a one-of-a-kind nation is the right to acquire and hold property. Property—especially the kind of private property that is the fruit of sheer diligence and industry—has always been inviolate in this country.

The right to hold it and to deal with it as one likes has always protected the weak against the strong, the up-and-comer against the entrenched. John Locke, James Madison and Thomas Jefferson all held the view that civilized society is predicated upon the sanctity of private property and the guarantees provided by our governments to protect it.

We in the Copyright Bar have a favorite expression: that without the right to acquire property rights, there is no incentive to create. Article II of the Constitution says as much.

We argue that without the right to own and control one's property, there is no certainty, no security, no liberty. The freedom to enter into contract, to keep what is ours and to dispose of what is ours underlies all our liberties.

To fiddle with the basic tenets of private property—particularly that which is specifically delineated in our Constitution—might establish a very nice society, but it would not be our society. It would be a society susceptible to the whims of a particular time and the momentary circumstances of that era.

But you might argue: Why not modify these rights a bit to

allow compulsory licenses for online music sharers? Why not amend the Copyright Law so corporations can play music for holiday parties without paying performing royalties, even though they pay the DJ, the electric company, the oil company and everyone else who contributed to the parties' ambience?

Why not allow kids to download music for their own use, without paying the copyright owners and without the fear of subpoena? It seems to me that the right to property and these kinds of entitlements are mutually exclusive. One cannot have it both ways.

Compulsory licenses are a bad idea. But why is the issue raising its ugly head so often these days?

One reason is that the copyright interests often manage their copyrights in ways that are fundamentally obstructive and block the free marketability of ideas and the arts.

It can take as many as 200 contracts to clear five songs and five masters for a TV show. As another example, an independent filmmaker recently made a small movie for film festivals and, at considerable expense, cleared dozens of songs and masters for \$500 each on a most-favored-nations basis.

But one publisher decided that its two songs were of such extraordinary value (songs that have not been heard for more than 40 years) that it felt that \$40,000 per song might be more appropriate.

Appropriate to what? Appropriate for a film that would never be distributed except at film festivals? Appropriate to killing the entire project? The exercise of exclusive copyright rights in this manner only exacerbates the drive toward governmental involvement. Yes, their property is absolute. But isn't there some responsibility to respect the needs of the public as well?

There are many battles being waged among the copyright and anti-copyright interests, whether it is the effort to repeal the Fairness in Music Licensing Act, to re-establish the seven-year statute in California for recording contracts or to establish a seven-year rule in New York state.

The music industry may be scared to death of losing any of these skirmishes, because doing so would signal the further loss of control over its property. But its fear has not impeded it from exploiting in any way it can the extraordinary natural monopoly that it controls, including ways that I suggest are self-destructive.

According to recent reports, the Recording Industry Assn. of America has issued 859 subpoenas to individuals who share music. The press suggests that among those subpoenaed were

children and grandmothers. Has our industry got it backwards? Is the passion to stop thievery overcoming reason?

For there is another battle raging in our industry: between those who want easier and more economical access to the music of their cultures and those who want to deny them such access except on their terms, their parameters, their paradigms, their conditions, their specifications, their financial demands.

We have seen what kids will do if they are not offered what they want, when they want it, at a fair price. We are now seeing the opposite. Until iTunes came into the picture, kids who downloaded music did not have the means to access the music they wanted in the manner in which the Internet functions best: when they wanted it and at a fair price.

Digital sheet-music download company musicnotes.com is one of the world's leading e-commerce sites. It achieved this position through technological breakthroughs, along with clever and incessant Internet marketing.

Its almost 300,000 paid downloads are more than six times the paid downloads of Pressplay. And it sells its "sheet music" at full price, experiencing no price resistance from customers. At almost \$5 per download, its gross receipts rival those of iTunes in its first spectacular months.

No, compulsory licensing is not the answer. Self-regulation and the respect for their potential customers' desires and needs is.

I am afraid that without a manifested display of the latter, the government may choose to step in and apply its own methods to solve the problems that we in the industry helped create.

We have a chance to apply reason as we find ways to satisfy our own vested interests in protecting the copyright structure as well as the expressed needs of those who consider our creations as their own. Some of this will be achieved through education; some through example; some, inevitably, through lawsuits.

Hopefully, with a better understanding of the culture and the nature of the Internet as a business—which the traditional music industry is sorely lacking—executives will make more rational decisions regarding their responsibilities to the public at large.

Yes, copyright is inviolate—but only until we give the government reasons to chip away at it. I hope we cease doing so.

Peter M. Thall has practiced entertainment and copyright law in New York for 35 years. He is the author of "What They'll Never Tell You About the Music Business: The Myths, the Secrets, the Lies (And a Few Truths)" (Billboard Books, 2002).

**Taking
Issue**
By Peter M. Thall



Letters

Lack Of Selection, Singles Leads To Downloading

As a consumer, I wholeheartedly agree with Larry Kenswil's assessment of the digital dilemma facing artists as well as the music industry ("Seizing the Digital Opportunity," *Billboard*, Aug. 23).

I think, for the first time, the average music consumer, or the average music downloader, was not portrayed as some leech on the music industry whose sole goal is to get music for free.

Moreover, the ease of digital downloads in the age of cable modems and CD burners compares to the days of creating a cassette tape from an album (remember those!) or taping a CD for a friend. Yet the music indus-

try needs to face other issues for the rise in peer-to-peer file sharing.

First, where have all the music stores gone? Here on Staten Island, a borough of New York with a population of more than 400,000, my choices for music purchases are limited: Best Buy, Circuit City, the Sam Goody store in the mall and one independent music store.

If they do not stock what I am looking for, I am out of luck. My other options? Get myself into Manhattan to the nearest Tower Records. Or I could search it out online, where I am guaranteed to pay \$16.98 plus shipping and handling and tax—and then wait a week for my CD to arrive.

Secondly, where have all the singles gone? I remember the days of poring over the singles rack for just the song I wanted. As a longtime music consumer, I can only suggest that the music business made a huge mistake by eliminating singles.

Singles were what drove me and my friends into the store. Give me a great A side and a fairly good B side, and I'll consider buying the album. Give me five great singles, and I'll consider buying five albums.

Let me download a couple of songs by an artist for 99 cents a pop. Odds are, if I like what I hear and I want to hear more, I'm in the store buying the album.

Third, if the music industry wants to get us into the brick-and-mortars, cut the price of a CD (and I don't mean the \$9.99 loss leaders) and give us a wider selection. Consumers view most CDs as overpriced. We don't begrudge musicians and music companies a profit, but we are also not foolish enough to spend \$18.98 on an item we know costs half as much (if that) to produce.

Furthermore, a "classic album" is not a 3-year-old release from 'N Sync. A walk through any Wal-Mart "music department" can only suggest how anemic selection has become.

In the end, consumers will seek out the means of acquisition of mer-

chandise that is cheapest and most convenient. And for most music consumers—much to the chagrin of the music business—this means sitting down at a computer and downloading it for free.

It is refreshing to see, though, that the music industry is finally offering consumers a legal and cost-effective means of supporting musicians and acquiring samples of the rich variety of music, as well as an opportunity to use this music in a media most convenient for us—which is what most music downloaders were doing in the first place.

Eric A. Walters
Staten Island, N.Y.

Billboard SPECIALS

ARETHA FRANKLIN



Billboard turns the spotlight on Aretha Franklin, the Queen of Soul. We report on Aretha's best-selling albums and singles, and take a look at her illustrious career from her gospel recordings of the '50s and groundbreaking soul hits in the '60s to her pop repertoire and upcoming new album for Arista Records.

issue date: october 4 • ad close: september 9

Pat Jennings 646.654.4614 • pjennings@billboard.com

DVD



DVDs are on the rise and Billboard reports on the growth of this market. We take an in-depth look at the increasing sales of DVDs, specialty DVD titles in growing areas such as anime and Latin and tell you what to expect at this year's East Coast Video Show!

issue date: october 4 • ad close: september 9

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TOURING QUARTERLY 4



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issue date: october 11 • ad close: september 16

Cynthia Mellow 615.321.9172 • cmellow@billboard.com

UPCOMING SPECIALS

GLORIA ESTEFAN issue date: October 11 • ad close: September 16

EUROPEAN QUARTERLY 3 issue date: October 18 • ad close: September 23

AUSTRALIA issue date: October 18 • ad close: September 23

CLEVELAND issue date: October 25 • ad close: September 30

MTV LATIN 10TH ANNIV. issue date: October 25 • ad close: September 30

Upfront

Sony/ATV

Continued from page 6

Lauryn Hill, Harlan Howard, Sarah McLachlan, Roger Miller, Joni Mitchell, Graham Nash, Willie Nelson, Stevie Nicks, Pearl Jam and Sade.

Hockman reports to Anthony and will maintain offices in London and New York. He will oversee worldwide publishing activities and will work with senior management of SME on strategic initiatives.

"With ring tones and videogames, etc., it's an exciting time for the publishing business," Anthony says. "There are a lot of new revenue possibilities to explore."

"We're going to be looking at new and innovative ways to make sure that Sony copyrights are cleverly exploited," Hockman adds.

He points out that while he was at PolyGram he pushed for the inclusion of his copyrights in everything from

PolyGram films (including the PolyGram project "Four Weddings and a Funeral") to more publishing-driven efforts like the Abba musical "Mama Mia!" and the Elton John/Bernie Taupin tribute album, "Two Rooms."

Hockman was CEO of Edel Publishing from 1999-2002. During part of that time, he also held the title of president of Edel Records Europe. Prior to that, Hockman oversaw PolyGram's re-entry into the music publishing business and served as CEO of PolyGram International Music Publishing from 1986-98.

At Sony, Hockman replaces Paul Russell—a 30-year Sony veteran who is leaving to join an entertainment law firm.

Russell declined to comment on the reasons for his departure from the company.

Sources discard the notion that Russell left because Hockman was brought in. They point out that Russell brought Hockman to Sony in the first place in 2002 to do some consultancy work for Sony/ATV.

A source close to Russell suggests that Russell's departure has to do with other management changes at the company.

"Somebody was going to be brought in that [Russell] would have found extremely difficult to work with," a source says.

Russell told *Billboard* that he was relocating to London "in the coming weeks" and that he planned "to align myself with one of the key media law firms in the U.K., where I expect to represent a select number of key European artists, managers and executives."

Russell says he has been in discussions with two law firms and that he expects to finalize an agreement "within a month or so."

Russell was named chairman of Sony/ATV Music Publishing in October 2000, relocating to New York from London, where he had served last as SME Europe chairman. He later added the title of senior VP of SME Inc.

Additional reporting by Emmanuel Legrand in London.

Iglesias

Continued from page 5

"This is more than just a business deal where Enrique receives a sum of money," says Fernando Giaccardi, Iglesias' manager at the Firm. "There's more of a marriage here, where Enrique will promote Pepsi and Pepsi will support his album and his tour. This will be a relationship of mutual support."

Neither Pepsi nor Giaccardi are disclosing details of the deal, but sources say the singer could earn up to \$80 million through the affiliation.

"By signing Enrique, we hope to bring our customers even closer to their favorite stars on tour as part of a continuing commitment to our Ask for More campaign," said Karen Goffe, head of marketing for Pepsi U.K., in a statement.

The Ask for More campaign is Pepsi's international equivalent of the Joy of Pepsi campaign in the U.S.

Aside from the tour sponsorship,

Pepsi is planning to run several commercials and advertising campaigns featuring Iglesias in the international market.

Conversations are under way to have one of those commercials feature Iglesias' own music instead of a Pepsi jingle. Giaccardi says a date has yet to be finalized to begin running the first commercial, but it will probably be by the end of the year.

Iglesias recently came to the end of a year-long association with Doritos, which is a division of PepsiCo.

PPL

Continued from page 5

especially against the backdrop of declining volume sales of physical formats. There is no doubt that PPL income will continue to become increasingly important to the industry as a whole."

PPL's annual report states that Stereophonics' "Handbags and Gladraggs" was the U.K.'s most-played track in 2002, while label-mate Liberty X made it a good year for V2, with its "Just a Little" being the No. 4 most-played song.

Stealing the limelight, though, is Kylie Minogue, who scored three of the top 20 most-used tracks. Her "Love at First Sight" was No. 2, "Can't Get You out of My Head" was No. 6 and "In Your Eyes" was No. 14.

Since his arrival nearly three years ago, Nevkla has radically streamlined PPL. And having again cut expenditure—the cost-to-income ratio has dropped to 20.5% from 24.7% in 2001—he is now determined to repatriate overseas

performance fees to their rightful U.K. owners.

PPL counts more than 3,000 record companies (and 13,000 individual labels) among its members, while more than 25,000 performers have registered with the collection society.

"We have redoubled our efforts to ensure that the streams of PPL-type overseas income generated by British repertoire are eventually repatriated back to the United

Kingdom, and this process is already well advanced in relation to the monies [that] specifically belong to the British record labels," Nevkla says.

"In full collaboration with all the performer organizations, we shall be delighted to offer the same services to the British performers so that they, too, can recover the even greater sums from the same overseas usage, which historically have been denied to them."

Maná

Continued from page 6

sold out the 11,000-seat Miami Arena. This time, the band is playing at the AmericanAirlines Arena, which seats 13,000.

Valiente says the Orlando venue is also new for Maná but should be a sellout. The band last played there nearly five years ago, at the House of Blues. This time, it will be at TD Waterhouse, which seats

more than 6,000.

Other stops on the tour, which is sponsored by Coors, include Madison Square Garden in New York, the Sports Arena in San Diego, Calif., and the Patriot Center in Washington, D.C.

Maná is donating \$1 from each ticket sold to benefit the Food and Agriculture Organization of the United Nations and its own environmental organization, the Selva Negra Foundation.

Maná was the recipient of *Billboard's* 2000 Spirit of Hope Award in recognition of its humanitarian contributions.

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Branford Marsalis adds color to Romare Bearden's canvas with his new CD



Celine Dion's performance at the Colosseum kicks its way into the Billboard Boxscore

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Amy Grant's 'Simple Things'

New Album Reflects Singer's Personal Transformation

BY DEBORAH EVANS PRICE

NASHVILLE—Always one to wear her heart on her sleeve musically, Amy Grant's willingness to be vulnerable and surprisingly forthright in her creative expression has earned the 42-year-old singer/songwriter devoted fans in contemporary Christian and mainstream pop circles.

Since her last album, 1997's "Behind the Eyes," she divorced longtime husband Gary Chapman, a Christian singer/songwriter with whom she has three children. In 2000, she married country superstar Vince Gill, and they now have a 2-year-old daughter.

So the songs on Grant's new album, "Simple Things," out Aug. 19, reflect a season of life marked by choices, regrets, healing, love and a renewed appreciation for God's mercy.

She says, "One thing I like about this record taking three years to make is that it captured a really common but beautiful transformation," Grant tells *Billboard* as she settles onto a big,

comfortable sofa in her Nashville home.

"People go through it all the time. We all make choices that carry great consequences and a lot of times things that bring about a lot of shame. I feel several songs capture the process of learning to forgive yourself, the process of trying to be honest—and holding your head up again, feeling the beauty of the other side and feeling the weightlessness of grace and the maturity that come with that life experience."

"Simple Things" is going to the Christian market through the Word/Curb/Warner Bros. label and is being worked to the mainstream pop market through Grant's longtime association with A&M Records.

Like her previous albums, the new set is a portrait of Grant's current life and times, and it was an album she says couldn't be rushed. "I wasn't ready to pull a record together," she says of the original timetable. "I'd been through so many personal changes. I didn't want to belittle any of those things by not having enough personal time to process them."

Grant acknowledges that at one point Word executives were threatening a lawsuit because the album hadn't been delivered. "There were a lot of highly emotional conversations that took place, none (Continued on page 12)

'Several songs capture the process of learning to forgive yourself, the process of trying to be honest—and holding your head up again.'

—AMY GRANT

Columbia's Kalodner Will Segue To Sanctuary

After nine years at Columbia Records, senior VP of A&R **John Kalodner** will start Sept. 15 as senior VP at Sanctuary Records Group. He will be based in the company's Santa Monica, Calif., office.

Kalodner's multi-year deal allows him to continue working with non-Sanctuary artists, including **Cher**, for whom he will A&R a new album next year. Sanctuary will get a percentage of any of his non-Sanctuary projects.

"I want to stay at Sony, but that can't happen," Kalodner says in an exclusive interview with *Billboard*. "They didn't renew a lot of people's contracts, including myself. I'm still very close to a lot of people there," including Sony Music Entertainment executive VP **Michele Anthony**, Sony Music U.S. president **Don Ienner** and

Columbia Records Group president **Will Botwin**. "It's sad that I'm not staying, but I'm thrilled about this new opportunity."

"I have nothing but respect for John and what he has contributed to Columbia Records," Botwin says.

When asked why Kalodner's contract wasn't renewed, Botwin says, "It's part of an evolution of [where] this company is at this point [and] certainly reflects the circumstances in the marketplace and changing musical taste and directions. I'm always going to have good thoughts about

him and help him any way I can."

Kalodner notes that he plans to continue working with Sony, including A&R'ing an upcoming slate of

The Beat
By Melinda Newman
mnewman@billboard.com



Journey DVDs set for release through Sony Legacy.

During his stints at Atlantic, Geffen

and Columbia, Kalodner has worked with a staggering number of artists.

Long affiliated with **Bon Jovi** and **Aerosmith**, he has worked with acts ranging from **the Catherine Wheel**, **Shawn Colvin** and **Chantal Kreviazuk** to **John Lennon**, **Simon & Garfunkel**, **XTC**, **Dokken**, **Heart** and **Jackyl**.

At Sanctuary, in addition to signing new acts and A&R'ing existing artists on the label, Kalodner will help with the company's other divisions. Sanctuary's diversity was part of its appeal, he says. "For instance, they manage **the Pet Shop Boys**," he says. "I brought a **Diane Warren** song to them that they're doing. Or if **Van Halen** or **Bon Jovi** want a new T-shirt deal, I would try to push Sanctuary's [merchandising] company to Bon Jovi."

However, he says he'll probably stay away from the company's management arm. "I don't want to be a manager. I'll recommend them to acts, but I'd recommend **Irving Azoff** to acts still, because I think he's the best manager in the world."

"John and I have worked together for close to 20 years, and he is arguably the greatest rock A&R man of our time," says Sanctuary Group CEO **Merck Mercuriadis**, to whom Kalodner will report. "His expertise and deep relationships with artists, producers, writers and managers will make him an incredible resource for all of our artists and managers across the entire Sanctuary group of companies."

Kalodner will take his trademark (Continued on page 12)

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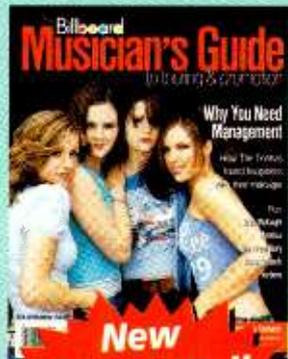
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Amy Grant

Continued from page 11

of which I was part of," she says, noting that her management (Nashville-based Blanton, Harrell, Cook and Corzine) handled the situation with Word executives.

Although still working hard, she admits her priorities have shifted. "Having new music is one of many things going on in my life," Grant says. "When the kids were younger, we had to fold it into what the next career move was, and now I kind of feel like we are folding the next career move into the bigger picture of life. I've never felt so free from expectation about what's going to happen with an album."

Grant knows the pop music landscape has changed dramatically since her last album, but she isn't stressing about her place in today's market.

"I've always taken great comfort in the strength of the female singer/songwriter," Grant says. "Even if they aren't on top of the chart, the audience is always there because women do not want to be disconnected from their feelings. Part of being a woman is understanding who you are, where you come from and being in touch with yourself. So whether it's Carole King a long time ago or Avril Lavigne, I feel records find their own audience."

The song "Happy" is an insightful revelation about delving deeper in a relationship and appreciating the power of little gestures.

"Beautiful" is about the end of a relationship and is, ironically, a duet with Gill. "How much more interesting to have two people that are in love sing a song about [a relationship being] over," Grant says of the twist.

"Out in the Open" is about "freedom from shame and forgiving yourself." "I Don't Know Why" was co-written by Grant and Wayne Kirkpatrick.

The album was produced primarily by Keith Thomas (responsible for Grant's biggest hit, "Baby, Baby") with additional cuts produced by Brown Bannister and Kirkpatrick.

Word and A&M are working together to ensure Grant's audience knows about "Simple Things" through an extensive publicity push that includes appearances on "The Tonight Show With Jay Leno" and "The View."

Grant and Gill will hit the road together starting Dec. 1 for a 19-date holiday tour called Vince and Amy's Simple Christmas (see related story, page 23).

Word already put Grant on a promotional tour during which she performed sold-out shows at churches in Chicago; Columbus, Ohio; Jacksonville, Fla.; and other markets.

"The first show in Chicago sold out quickly, so we had to add a second show. In Columbus we also added a second show," Word senior VP of marketing and artist development Mark Lusk says. "We go into these markets and partner with Christian radio and retail and a major church. We pull all the partners together to host these events, which are very consumer-focused. The idea is to [have consumers] pre-purchase the record from the Christian retailer. We are doing a special premium promotion with the first quantity of initial orders shipped on the [Christian retail] side and will have a free membership for the Amy Grant Fan Club with purchase."

The first single, the title track, is currently at mainstream AC and Christian radio. It is No. 23 on the *Billboard* AC chart and No. 6 at Christian AC. The album, which debuts this issue at No. 1 on Top Contemporary Christian Al-

bums and No. 23 on The *Billboard* 200, sold 28,000 copies during its first week, according to Nielsen SoundScan.

"I like the Amy Grant record, and we added it right away," says Barb Richards, PD at WJFI Fort Wayne, Ind. "I think she has to work pretty hard to restore herself as a pop artist. It has been a few years. At AC, we love to have familiar artists to play, but the song is very different for her. I keep thinking back to Cher and 'Believe'—[that was] a different sound from a familiar artist, and it caught on. Maybe this will do the same for Amy."

Though some Christian artists who have divorced have seen their popularity decline among Christian consumers with more conservative views, Lusk doesn't think Grant will have a problem.

"There are those that are always going to be very critical of anybody who has done something that they don't feel is consistent with the Christian lifestyle, be it a divorce or what have you, but Amy's life has always been a positive witness. The way she has handled the difficulty of her marriage breaking up was very classy. People are just happy to see her back and happy to see her happy."

A&M president Ron Fair agrees. "This is an important artist with a 25-year legacy," Fair says. "We're in a climate where everything that's compelling is like a reality show, whether it's the fact that Amy went through a tumultuous marital split and ended up with Vince or 50 Cent being shot nine times. People like the real story on things, and I think they are going to look to this album to see what she's saying lyrically."

That's fine with Grant. "I don't really think about the presentation to the public," she says. "I just think about the honesty of putting a pen to paper. What's the point of writing a song if it's not real? Why waste the record company's money and why waste everybody's time?"

The Beat

Continued from page 11

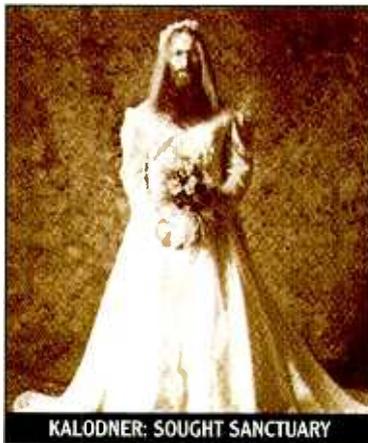
liner-note credit of "John Kalodner: John Kalodner" with him. For trivia buffs, **Foreigner's Mick Jones** came up with that handle when Kalodner A&R'd the group's "Double Vision" album.

EASY AS 1-2-3: Look for 456 Entertainment, the new record company launched by **Carson Daly** and former Loud Records executive VP **Jonathan Rifkind**, to announce several signings and the formation of a management division in coming weeks.

Already inked to the label are drum'n'bass artist **Photek**, quartet **Seymour Glass** and hip-hop outfit **U.N.**

"This is a combining of the resources of Loud with Jonathan on the hip-hop side and Carson in the rock world," says label president **John Davis**, who was formerly VP of A&R and marketing for Loud.

456 has signed a nonexclusive distribution deal with Caroline. The pact allows 456 to shop artists to other labels. "If we're in Europe and we pick up a group that may have massive appeal at top 40, we may need a radio staff for that," says Rifkind, who



KALODNER: SOUGHT SANCTUARY

shares the co-chairman title with Daly. "I'm not going to take that act to Caroline, because our deal with them isn't predicated on commercial avenues of exposure. For that, we

would look at a major label."

Despite Daly's hectic schedule, he will be active in the label's dealmaking. "He'll be heavily involved in whom we sign," Rifkind says. "He has a cool, credible little circle of people he grew up with who basically allow him to find these groups that are really buried."

Although the label is signing more acts, it will remain small. "I'd be nervous with more than eight acts," Rifkind says.

The company is in talks with companies for foreign distribution. "Our first priority was to lock down our U.S. releases," Davis says.

DEALMAKERS: RCA has signed **Velvet Revolver**. The band, fronted by **Stone Temple Pilots' Scott Weiland**, includes former **Guns N' Roses** members **Slash, Duff McKagan** and **Matt Sorum** and **Suicidal Tendencies' David Kushner**. The group, which was introduced to the public with the song "Set Me Free" on "The Hulk" soundtrack, is writing songs and selecting a producer for its RCA debut, which will bow in first-quarter 2004.

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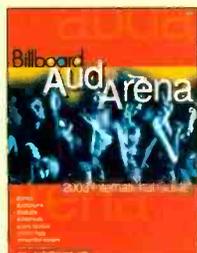
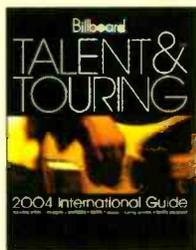


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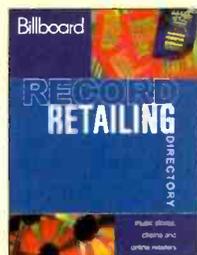


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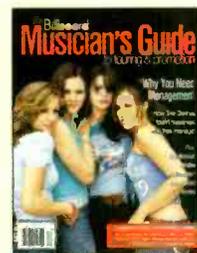
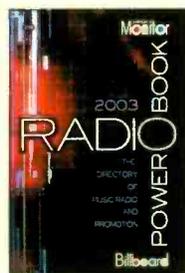


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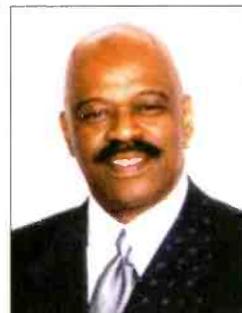
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Music

GMWA Confab Still Strong

With a majority of gospel's major labels opting out of the costly luncheons and showcases that had for years become a fixture at the annual meeting of the Gospel Music Workshop of America—and with some big-name stars noticeably absent—



HOBBS: SEEKING SUPPORT

there was some question as to the convention's relevance in a changing industry. The 15,000-plus attendees who turned out Aug. 9-16 in Tampa, Fla., for the GMWA's 36th annual session provided the answer—the gathering is still relevant.

Some suggested that with so many new avenues of exposure, it was not as necessary to have an artist perform there. But attendance was high at the week-long confab, swelling to 1,800 alone at its **National Mass Choir** session, where a live album to be released by Gospo Cen-

tric was recorded.

"Just having all of the gospel announcers and programmers in one room made it for us the best place to showcase," AIR Records national promotions director **Kenny Taylor** says. "Last year, we were preparing

to release **Maurette Brown-Clark** and after the event, radio jumped on the record—though the costs have gone up to where we could not have done it alone."

Gospel Announcers Guild chairman **Al Hobbs** cites escalating costs and shrinking budgets for declining label participation.

"That's about to change," Hobbs says, "as showcases will be more target-specific to our broadcast members in order to reduce the cost."

An emphasis is also being put on attracting corporate partners.

Some of the week's biggest crowds were registered at the confab's youth division—an indication of yet another conference trend: the

increasing attendance of young people. Highlights included performances from **John P. Kee** and **CeCe Winans** as well as the salute to such gospel pioneers as **Albertina Walker**, the **William Brothers** and the **Five Blind Boys**.

In The Spirit™

By Lisa Collins
eye4gospel@aol.com



Despite the absence of some key heavy-hitters—the result of scheduling conflicts—most consider the GMWA conference a key destination stop.

Hobbs says, "You cannot ignore the fact that this is where the industry gathers. [There are] 1,500-2,000 choir directors [who] come here each year, and if you can get them singing your music, you will see a difference."

Becker Takes Indie Route

As a singer, songwriter and all-around great human being, **Margaret Becker** has continually impressed me for many years. She does it again on her latest collection, "Just Come In."

The project finds Becker at an interesting time in her life and career. She has been producing such artists as **Kelly Minter** and **Ginny Owens**, and she has penned a new book. She also left Sparrow, the only label she has ever been on, to create an independent album free of commercial expectations.

The result is an 11-track collection that includes five new tunes as well as earthy, acoustic versions of six of her best-loved songs, including "Say the Name" and "Clay and Water."

Becker signed a deal with Here to Him Music's Cross Driven Records to market and distribute the record.

"Sparrow has been an incredible company to work with, and they really empowered me to be able to do what I'm doing now," she says. "I had an incredible ride. I enjoyed it but just didn't want to continue in that way."

As Becker moves forward, she looks to do more than follow the usual artist cycle of recording, releasing and

touring in support of an album.

"I love to encourage people, and I love to empower people," Becker says. "I realized I had been short-sell-

trating on other ways to use words that would be equally fulfilling to me. That's when I started concentrating more on writing the book."

She was inspired to write the as-yet-untitled book after attending a retreat. "It completely focused my life and helped me rearrange my priorities," she says. "It kind of sent me in a place where I started to live from the center of my giftings. These past couple of years have been an exercise in that, and it has been working so incredibly well."

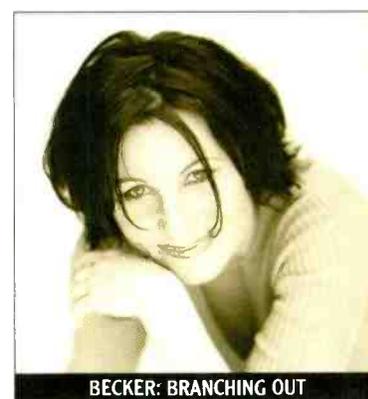
Becker says that after that refocusing, "I'm working harder than I think I've ever worked, but I'm enjoying it more. I am no longer being pushed by my life—I started to direct it again, which I did when I first decided I wanted to be an artist. After a while you get caught in a machine, and no matter what everyone's intentions are—good, bad or otherwise—you can't get out of that cycle."

Becker continues to tour but is trying to limit her road schedule so she can explore other options, including producing some world music artists.

As for her next project, "I'm going to be working on the first in a series of records based on the book of Psalms," Becker says. "It has rage, jealousy, celebration—all the humanity is there. It's interesting to see how the psalmists dealt with all that stuff that we all deal with, and that's kind of the commentary I'll be writing."

Higher Ground™

By Deborah Evans Price
dprice@billboard.com



BECKER: BRANCHING OUT

ing my tools in the business and that I had a lot more tools available to me than just music. I needed to be responsible for those tools, so that's when I started to think that my tools are words, so I have to start concen-

Classical

A BILLBOARD SPECIAL REPORT



SOPRANO ANNA NETREBKO IS AMONG NEW SIGNINGS BY DEUTSCHE GRAMMOPHON

Dealing With Hard Times

Majors, Indies Find New Ways To Boost Acts' Success

BY STEVE SMITH

Everywhere you look, the story is the same: Classical music is on the ropes, whether in concert halls or record stores.

Across the country, symphony orchestras and arts presenters are struggling to make ends meet—to varying degrees of success.

But the fall release schedules of classical recording labels tell another story. Labels large and small are finding new ways to deal with hard times, by making fundamental changes in the kinds of artists and repertoire they record or by developing new strategies for marketing and promoting the music.

Universal Classics—home to the venerable Deutsche Grammophon, Decca and Philips imprints—

boasts a deep catalog of legendary recordings by some of the greatest artists. Nevertheless, this fall Deutsche Grammophon will roll out new recordings by an impressive lineup of recent signings, including violinist Hilary Hahn, soprano Anna Netrebko, pianist Helene Grimaud and conductor Esa-Pekka Salonen, all of whom perform music from the standard repertoire.

Another new addition to the roster, pianist Lang Lang, recently made his label debut with a recording of concertos by Tchaikovsky and Mendelssohn. It was issued in June to capitalize on a pair of high-profile TV appearances but will continue to be a priority into the fall.

"There are troubles in the marketplace, but there will always be

room for someone who has talent and personality and who is willing to make a commitment to their fans and do what needs to be done today, which is perhaps more complicated than it has been in the past," says Chris Roberts, worldwide chairman of Universal Classics and Deutsche Grammophon president.

"These new signings reflect all of what's healthy about the business, as well as a new era of media-savvy artists who can get outside of the traditional audience and make a connection with a wider spectrum of people," he continues.

Though this new crop of artists finds itself in direct competition with the recordings of past legends, Roberts places great faith in its ability to reach beyond a core clas-

(Continued on page 17)

Bringing Music Into Classrooms

BY STEVE SMITH

Many explanations have been offered for the dire straits affecting the contemporary classical music industry. But one stands out as the most critical: the deep cuts in public schools' music education programs.

Without meaningful exposure to classical music, children can hardly be expected to embrace such a serious, often demanding art. As a result, they may grow into adults who feel no connection to the music—and therefore have no compelling reason to attend concerts or purchase recordings.

Rather than simply bemoaning the situation, several individuals and companies have embarked on a campaign to win young hearts and minds on behalf of classical music by offering educational tools for children of all ages and developmental stages. Some have begun to direct their efforts toward empowering adult listeners, as well.

The Sibelius Group, a leader in music notation technology (sibelius.com), recently expanded its educational software suite with the June introduction of Sibelius Instruments, an encyclopedic guide to orchestral and band instruments on CD-ROM. Sibelius was founded in the U.K. in 1993 by twin brothers Ben and Jonathan Finn, who combined their talents for music composition and computer programming. Today the company has offices in the U.K. and U.S. and reports it has customers in 100 countries.

Earlier this year, Sibelius launched Sibelius Starclass, a comprehensive software program designed to aid elementary-school teachers in teaching music, with more than 180 interactive lesson plans.

"I really believe that what we're doing, to enable creativity and improve the study of music, is going to be of major importance in building the talent base for the music industry of the future," Sibelius CEO Jeremy Silver says.

Canadian musician/educator Susan Hammond has been at the forefront of classical music educa-

tion for more than a decade with Classical Kids, an ambitious and ever-growing range of products designed not only to teach schoolchildren about classical music but to demonstrate its deep and rich connections to other areas of human experience.

From its humble origins with the 1988 release of "Mr. Bach Comes to Call," a fanciful story about a contemporary child's personal encounter with the great composer, Classical Kids—based in Pickering, Ontario—has grown into a diverse company offering nine different programs on cassette and CD, as well as videotapes, interactive CD-ROMs, DVDs, teacher's guides and even live concert events.



SILVER: ENABLING CREATIVITY

While the company's products have been cited for numerous awards by educators and home-schooling experts, it is somewhat ironic that Hammond did not conceive "Mr. Bach" and its successors for classroom use. She merely intended to educate and entertain her own daughters.

"We didn't even sell to teachers for the first four years," Hammond says. "We sold it to families who wanted it in the car and by the bedside. Then the kids began to bring 'Mr. Bach Comes to Call' and 'Beethoven Lives Upstairs' to school for show and tell, and the teachers said, 'What is this? It's wonderful!'"

Feedback from interested educators led Hammond to create detailed teacher's notes for each release in the series; the guides were

(Continued on page 17)



HA-NA CHANG



SIR SIMON RATTLE



DANIEL BARENBOIM



EROICA TRIO



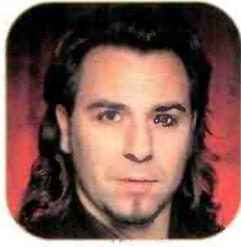
EMMANUEL PAHUD



ITZHAK PERLMAN



SARAH CHANG



ROBERTO ALAGNA



MAXIM VENGEROV



ANGELA GHEORGHIU



IAN BOSTRIDGE



PLÁCIDO DOMINGO



LIEF OVE ANDSNES



NIGEL KENNEDY



KING'S COLLEGE CHOIR

EMI CLASSICS

great artists, great art



Hard Times

Continued from page 15

sical audience through a combination of talent and personality.

ON THE HORIZON

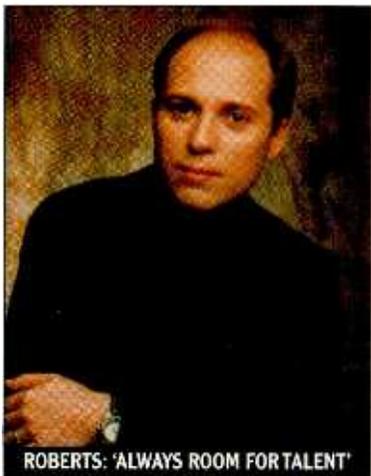
Meanwhile, Deutsche Grammophon expands its horizons this fall with the release of "North," a jazz-oriented disc by singer/songwriter Elvis Costello, as well as with the launch of Edge, a new imprint that will feature more jazz- and world music-oriented releases.

"There's so much good music out there, but I didn't want to do the kind of crossover that Decca does," Roberts says, referring to that label's emphasis on such popular artists as Andrea Bocelli, Bond and Russell Watson. "We wanted to move the label forward in certain areas of repertoire that wouldn't contradict its general aesthetic."

Sony Classical president Peter Gelb has long held that the industry's constant recycling of the standard repertoire is at the heart of its problem.

"It's not reasonable to expect consumers to continue to buy additional recordings of the same repertoire," he explains.

"But hopefully, in the creative process that goes on between artists and record companies, it is possible to create new recordings



ROBERTS: 'ALWAYS ROOM FOR TALENT'

and new music that have genuine artistic resonance and a reason to exist beyond purely commercial aspects."

Gelb holds up the label's recently issued "Duetto," a crossover-oriented recording by rising young operatic tenors Marcelo Alvarez and Salvatore Licitra, as a prime example of a project that can enable classical musicians to reach a widespread audience without compromise (*Billboard*, June 28). Although it was issued in the U.S. in June to capitalize on a PBS broadcast and a performance in New York's Central Park (attended by an estimated 50,000 people), "Duetto" will be a key fall release throughout most of the world.

"In the world of opera, these are two of the most acclaimed young singers out there," Gelb



TENORS MARCELO ALVAREZ AND SALVATORE LICITRA SEEK MAINSTREAM AUDIENCE WITH 'DUETTO'

says. "But the fact of the matter is that opera stars today have less of a public foothold than they did 10, 20 or 30 years ago, and it becomes harder with every passing year to maintain that foothold. So it is doing a service to classical music, to audiences and certainly to ourselves as a record company, to find vehicles and projects that can put classical musicians in front of a larger public."

Along the same lines, Sony's major fall priorities include cellist Yo-Yo Ma's recently issued Latin-crossover disc, "Obrigado Brazil," as well as a still-untitled disc of popular melodies and arias performed by violinist Joshua Bell.

Still, the core repertoire has its place, such as in upcoming Sony offerings by pianists Murray Perahia and Arcady Volodos.

INDIE SUCCESS

Some independent labels are also beginning to find success by drawing upon the example set by the majors.

Steve Wehmhoff, senior label manager for Koch Entertainment, says that cellist Maya Beiser's "World to Come," on in-house label Koch International Classics, will be a major fall priority. The disc features a lively mix of contemporary compositions by David Lang, Osvaldo Golijov, Arvo Pärt and John Tavener.

"Maya is touring to promote the record, which is novel in the independent world," Wehmhoff says. "She takes great interest in her records; she's involved in recording, mixing, editing, marketing—the whole bit."

The label's aggressive publicity campaign includes using a publicist with experience in promoting pop music, another sign of faith that an artist can break through to a larger audience with the proper strategy.

On the other hand, Michael Davis, founder of audiophile piano specialist label Ivory Classics, feels that the emphasis on high-priced

marketing and strategizing is the very thing that has been most detrimental to classical music.

Davis hews instead to a more fundamentalist approach: Record great artists in the repertoire of their choosing.

In October, Ivory Classics will issue a new recording by Earl Wild, featuring repertoire that the 88-year-old keyboard legend has never previously recorded, including music by Beethoven, Marcello and Balakirev. Currently self-distributed after short stints with Allegro



GELB: NEW VEHICLES NEEDED

and Naxos, Davis faces the daunting proposition of attracting attention to a worthy recording without the benefits of a major-label budget and market access.

"A big marketing blitz can sell records, we all know that," Davis says. "The main task is to get the word out about what is truly good, and that can only happen through word-of-mouth, because the smaller labels can't afford to spend the money that the larger labels can."

As has been the case with so many other independent labels, Davis has turned most of his efforts toward Internet sales. Despite the difficulties, however, he sees a clear need for his label's efforts.

"These artists deserve to be heard, and their performances deserve to be preserved," he says.

Classrooms

Continued from page 15

designed not only for music specialists but for everyday classroom teachers. The materials expand beyond the music and the composer's biography to touch on topics from literature, social studies, history and the visual arts.

Each guide also calls for the children's participation. Such activities as singing, playing instruments, dancing, drawing and writing poetry are used to deepen a child's appreciation for the music and the composer's story.

BEETHOVEN ON DVD

The newest addition to the Classical Kids product line, issued in March, is a DVD version of the popular "Beethoven Lives Upstairs" program, ideal for an age in which children are even more visually oriented, computer-savvy and enamored of videogames. In addition to the Emmy Award-winning live-action film version of the tale, the disc includes several interactive features and games, some of which were derived from a previous CD-ROM incarnation.

Most important to Hammond, the DVD teaches children to read music.

"I've taught tons of kids how to read music, and it's not hard," Hammond insists. "And it's extremely important that they do something, instead of the way we usually present classical music with them strapped to their seats. They want to feel it's something that they could do. And they can."

Like Hammond, Naxos Records president Klaus Heymann also entered the field of educational products out of enlightened self-interest.

"It started over dinner around four years ago; we were sitting around lamenting the decline in concert attendance and the aging of our audiences," he recalls. "And I said, 'Well, let's do something about it.' I realized that the only way to build an audience for the future is to educate new audiences but without being overbearing and forcing things down their throats. I mean, I can't read music or play an instrument, but I would still like to know what's going on in the music that I'm listening to."

Heymann's ongoing foray into musical appreciation is a sophisticated line of audio books on CD, written and narrated by British author/broadcaster/educator Jeremy Siepmann. The *Life and Works* series presents a biography of a major composer on two to four discs, illustrated with copious musical examples. (The company also distributes the Classical Kids line in the U.S.)

"Classics Explained" and "Opera Explained" (the latter written by Thomson Smillie) focus on a single musical work in-depth, presented in a refreshingly jargon-free manner.

Naxos issues four new sets from each series per year.

INSTRUMENTAL ROLE

The most impressive issue to date, however, is the seven-CD boxed set "The Instruments of the Orchestra," which introduces each instrument, describes its role within the orchestra and illustrates the various effects that each can create.

While it is intended for sophisticated high schoolers, college students and adults who want to learn about the genre, the set is so comprehensive and logically arranged that even knowledgeable music lovers might find it valuable. Here and in his other series, Siepmann's warm, patrician tone conveys a sense of seriousness without stuffiness or condescension.

That impressive product is only the tip of the iceberg for Heymann.

When he established Naxos' U.S. headquarters in Nashville, as a goodwill gesture to the state he donated 70,000 CDs to be given to the parents of newborn babies. The CD he

'The only way to build an audience for the future is to educate new audiences.'

compiled for that program, "Listen, Learn and Grow," has since become a Naxos franchise in its own right.

Aimed at the parents of infants and toddlers, the discs feature short, upbeat popular classics, accompanied by a colorful activity booklet designed by children's book producers Williamson's Little Hands.

Naxos will soon take on an active role in music education at a higher level. "The problem faced by many professors and universities, if there's only a copy of a CD in the school music library and they want to put together a listening program for the students, is that it's often very difficult to get all of the CDs together," he says.

To solve that, Naxos has developed the Naxos Music Library, which will deliver its entire catalog on a single hard disc, searchable with a special search engine, he says. Teachers will be able to listen to the Naxos catalog on its Web site, then go to the hard disc and set up a listening program for their students on their university server. Students can listen to the program whenever they choose.

Heymann demonstrated a prototype of the system at last year's National Music Librarians Conference, then took suggestions and requests into account to develop the final product.

"That's ready to be rolled out now. We're handing out trial subscriptions so that people can try out the service before we start shipping the hard discs."

Selected Q4 Classical Releases

Here is a selective month-to-month guide of upcoming classical music releases. Specific release dates available at press time are noted.

SEPTEMBER

BLACK BOX
Susan Chilcott & Iain Burnside, "Voices, Vol. 3/The Gift to Be Free: Songs of Aaron Copland" (Sept. 23)

BMG CLASSICS
Jussi Bjorling, "Rediscovered" (Sept. 9)

CANARY CLASSICS/ARTEMIS
Gil Shaham, "The Faure Album" (Sept. 23)

CHANDOS
Richard Hickox/London Symphony

Andras Schiff, "Bach: Goldberg Variations"
Isabelle van Keulen, "Erkki-Sven Tuur Violin Concerto"

EMI CLASSICS
Leif-Ove Andsnes, "Grieg and Schumann Piano Concertos"
Emanuel Pahud, "Khachaturian & Ibert Flute Concertos"
Sir Simon Rattle, "Beethoven: Fidelio"

ERATO
William Christie/Les Arts Florissants, "Handel: Theodora" (Sept. 23)

HARMONIA MUNDI
Andrew Manze/English Concert, "Mozart: Night Music"

NONESUCH
Gidon Kremer, "The Russian Seasons"
Lorraine Hunt Lieberson, "Bach Cantatas Nos. 82 & 199"

ONDINE
Lilli Paasikivi, "Alma Mahler: Complete Songs" (Sept. 23)

OXINGALE/ARTEMIS
Matt Haimovitz, "Anthem" (Sept. 9)

REFERENCE RECORDINGS
Felix Hell, "Organ Sensation"
Eiji Oue/Minnesota Orchestra, "Argento: Casa Guidi"
Paul Goodwin/Minnesota Orchestra, "Taverner: Ikon of Eros"

SONY CLASSICAL
Murray Perahia, "Bach Brandenburg Concerto No. 5 & Italian Concerto"

TELARC
Donald Runnicles/Atlanta Symphony, "Beethoven Symphony No. 9"
Erich Kunzel/Cincinnati Pops, "Epics"

VIRGIN CLASSICS
Vivica Genaux, "Bel Canto Arias"

WARNER CLASSICS
Barry Wordsworth/Royal Philharmonic, "Bernstein: West Side Story" (Sept. 23)

OCTOBER

ASV
Caspar Richter/Bruckner Orchestra Linz, "Korngold: Der Sturm"

BRIDGE
Sir William Walton, "Walton Conducts Walton"

BLACK BOX
Matthew Barley, "The Silver Swan"

BMG CLASSICS
Ensemble Modern, "Music of Steve Reich"
Nikolaus Harnoncourt/Vienna Philharmonic, "Bruckner Symphony No. 9"
Nikolaus Harnoncourt/Vienna Philharmonic, "Smetana: Ma Vlast"

CANTALOUPE
Ethel, "Ethel"

DENON
Andre Rieu, "Live From Dublin"

DEUTSCHE GRAMMOPHON
Magdalena Kozena, "French Arias" (Oct. 14)
Anne-Sophie Mutter, "Andre Previn Violin Concerto" (Oct. 14)

DORIAN
Les Violins du Roy, "A Celebration"

ECM NEW SERIES
Leonidas Kavakos, "Music of Ravel and Enescu"
John Potter, "Care Charming Sleep"

EMI CLASSICS
Roberto Alagna, "Nessun Dorma"
Eroica Trio, "Beethoven Triple Concerto"
Hei-Kyung Hong, "Korean Songs"
Nigel Kennedy, "The Vivaldi Experience"
Maxim Vengerov, "French Violin Concertos"

ERATO
Susan Graham, "Carnegie Hall Recital" (Oct. 7)

HARMONIA MUNDI
Anonymous 4, "Wolcum Yule"
Rene Jacobs/Akademie fur Alte Musik Berlin, "Scarlatti: Griselda"
Olga Kern, "Tchaikovsky Piano Concerto No. 1"

HYPERION
Graham Johnson, "Robert Schumann Songs, Vol. 8"
Stephen Layton/Polyphony, "Arvo Part: Triodion"
Angela Hewitt, "Bach: English Suites"

KOCH INTERNATIONAL CLASSICS
Maya Beiser, "World to Come"
Gramercy Brass, "Christmastime Is Here"

Project, "Arthur Berger: Complete Orchestral Music"

REFERENCE RECORDINGS
Virgil Fox, "The Bach Gamut, Vol. 1"

SONY CLASSICAL
Vladimir Horowitz, "Carnegie Hall Recital 1965"
Volodos, "Tchaikovsky Piano Concerto No. 1"

TELARC
Paavo Jarvi/Cincinnati Symphony, "Prokofiev: Romeo and Juliet Suites"

TELDEC CLASSICS
Pierre-Laurent Aimard, "Debussy Images & Etudes" (Oct. 7)

WARNER CLASSICS
Chanticleer, "Evening Prayer: Purcell Anthems and Sacred Song" (Oct. 7)

NOVEMBER
ASV
Felicity Lott & Graham Johnson, "Strauss Songs"

BRIDGE
Cygnus Ensemble, "Music of Milton Babbitt"
Gregory Fulkerson, "Stephen Jaffe: Violin Concerto"

DORIAN
Chuckerbutty Ocarina Ensemble, "The Classic Ocarina"



BARTOLI: HER 'SALIERI ALBUM' ARRIVES SEPT. 23

Orchestra, "Vaughan Williams Symphonies Nos. 6 & 8" (Sept. 23)

COLLEGIUM
John Rutter, "Mass of the Children"

DECCA
Cecilia Bartoli, "The Salieri Album" (Sept. 30)
Bond, "Remixed" (Sept. 16)
Renee Fleming, "By Request" (Sept. 16)
Luciano Pavarotti, "Te Adoro" (Sept. 16)

DEUTSCHE GRAMMOPHON
Elvis Costello, "North" (Sept. 23)
Hilary Hahn, "Bach Violin Concertos" (Sept. 9)
Gilbert Kaplan/Vienna Philharmonic, "Mahler Symphony No. 2" (Sept. 9)
Anna Netrebko, "Opera Arias" (Sept. 9)

DORIAN
Baltimore Consort, "Adew Dundee: Early Music of Scotland"
Piffaro & the Concord Ensemble, "Trionfo d'Amore e Della Morte"
Red Priest, "Vivaldi: The Four Seasons"

ECM NEW SERIES
Hilliard Ensemble, "Hartke: Tituli"

Paul Hillier/Estonian Philharmonic Chamber Choir, "The Powers of Heaven"

HYPERION
Seta Tanyel, "Scharwenka Piano Concertos Nos. 2 & 3"

KOCH INTERNATIONAL CLASSICS
St. Thomas Choir of Men and Boys, "A Cappella II" (Sept. 23)

MILKEN ARCHIVE/NAXOS
Mario Castelnuovo-Tedesco, "Naomi and Ruth"
Kurt Weill, "The Eternal Road"
Various artists, "Milken Sampler"
Various artists, "Yiddish Theater Songs, Vol. 1"
Various composers, "Klezmer Concertos"

NAXOS
Marin Alsop/Bournemouth Symphony, "Leonard Bernstein: Chichester Psalms"
Michael Stern/IRIS, "Hartke: Orchestral Works"

NEW WORLD
Various artists, "Music From the ONCE Festival 1961-1965"

ASV
Caspar Richter/Bruckner Orchestra Linz, "Korngold: Der Sturm"

BRIDGE
Sir William Walton, "Walton Conducts Walton"

BLACK BOX
Matthew Barley, "The Silver Swan"

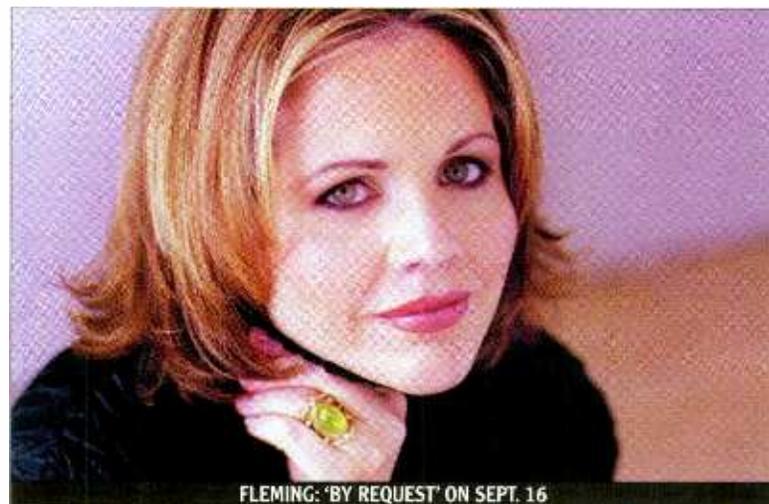
BMG CLASSICS
Ensemble Modern, "Music of Steve Reich"
Nikolaus Harnoncourt/Vienna Philharmonic, "Bruckner Symphony No. 9"
Nikolaus Harnoncourt/Vienna Philharmonic, "Smetana: Ma Vlast"

CANTALOUPE
Ethel, "Ethel"

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Andre Rieu, "Live From Dublin"

DEUTSCHE GRAMMOPHON
Magdalena Kozena, "French Arias" (Oct. 14)
Anne-Sophie Mutter, "Andre Previn Violin Concerto" (Oct. 14)

DORIAN
Les Violins du Roy, "A Celebration"



FLEMING: 'BY REQUEST' ON SEPT. 16

Lionheart, "Tydyngs Trew"

MILKEN ARCHIVE/NAXOS
Leonard Bernstein, "A Jewish Legacy"
Joseph Achron, "Orchestral Works"

NAIVE
Accentus, "Choral Transcriptions"

NAXOS
Gil Rose/National Symphony Orchestra of the Ukraine, "Barber: Vanessa"

NEW WORLD
Gil Rose/Boston Modern Orchestra

Trinity Choir Boston, "Radiant Light, Vol. II"

HARMONIA MUNDI
Philippe Herreweghe, "Bach: Christmas Cantatas From Leipzig"
Jon Nakamatsu, "Wolfi Piano Sonatas"
Orlando Consort, "The Toledo Summit"

HYPERION
Christopher Maltman, "Songs of Travel"
Various artists, "Gramophone Award Winners" (A 14-disc limited-edition series)

(Continued on page 20)

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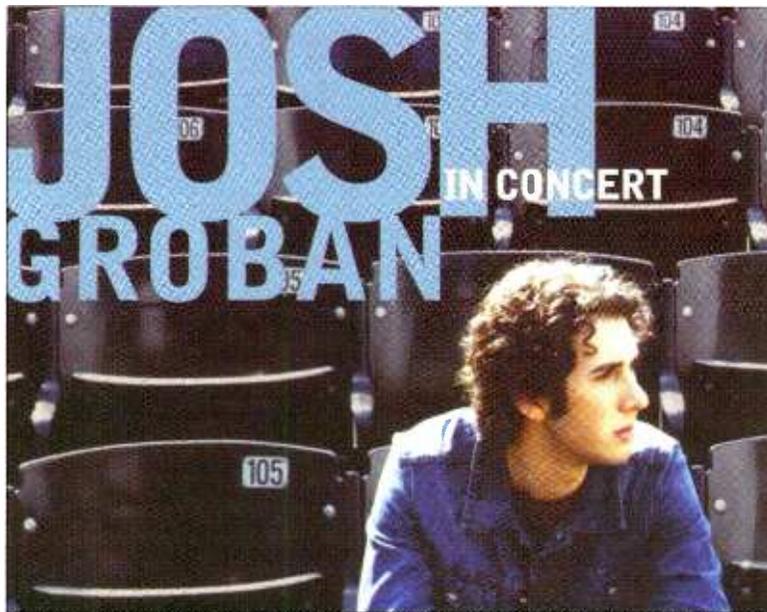
Groban Is Crossover Chart Darling Releases

Continued from page 18

These chart recaps are year-to-date beginning with the issue dated Dec. 7, 2002—the start of the 2003 chart year—through the Aug. 9 issue.

The recaps are based on point-of-sale data as compiled by Nielsen SoundScan. Titles receive credit for unit sales for each week they appear on the pertinent chart. Although the classical charts appear bi-weekly in *Billboard*, they are compiled weekly and are available through billboard.com, the Billboard Information Network and Nielsen SoundScan. The recap rankings include sales during the unpublished weeks.

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

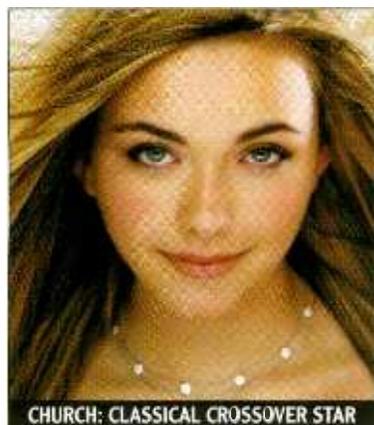


GROBAN: HE REIGNS ON THE TOP CLASSICAL CROSSOVER ARTISTS AND CROSSOVER TITLES CHARTS

Top Classical Crossover Artists

Pos. ARTIST (No. of Charted Titles) Imprint/Label

- 1 JOSH GROBAN (2)
143/Reprise/Warner Bros.
- 2 CHARLOTTE CHURCH (2) Columbia/Sony Music



CHURCH: CLASSICAL CROSSOVER STAR

- 3 SARAH BRIGHTMAN (2) Nemo Studio/Angel
(1) Really Useful/Decca Broadway/Universal Classics Group
- 4 BOND (2) MBO/Decca/Universal Classics Group
- 5 RUSSELL WATSON (2) Decca/Universal Classics Group
- 6 MARIO FRANGOULIS (1) Sony Classical/Sony Music
- 7 ANDREA BOCELLI (1) Philips/Universal Classics Group
- 8 OPERA BABES (1) Sony Classical/Sony Music
- 9 DANIEL RODRIGUEZ (2) Manhattan/Angel
- 10 ASELIN DEBISON (1) Sony Classical/Sony Music

Top Classical Crossover Imprints

Pos. IMPRINT (No. of Charted Titles)

- 1 REPRISE (2)

- 1 143 (2)
- 3 COLUMBIA (2)
- 4 SONY CLASSICAL (10)
- 5 DECCA (7)

Top Classical Crossover Labels

Pos. LABEL (No. of Charted Titles)

- 1 WARNER BROS. (2)
- 2 SONY MUSIC (12)
- 3 UNIVERSAL CLASSICS GROUP (9)
- 4 ANGEL (5)
- 5 AAL (5)

Top Classical Crossover Titles

Pos. TITLE—Artist—Imprint/Label

- 1 JOSH GROBAN—Josh Groban—143/Reprise/Warner Bros.
- 2 JOSH GROBAN IN CONCERT—Josh Groban—143/Reprise/Warner Bros.
- 3 PRELUDE: THE BEST OF CHARLOTTE CHURCH—Charlotte Church—Columbia/Sony Music
- 4 HAREM—Sarah Brightman—Nemo Studio/Angel
- 5 SHINE—Bond—MBO/Decca/Universal Classics Group
- 6 ENCORE—Russell Watson—Decca/Universal Classics Group
- 7 SOMETIMES I DREAM—Mario Frangoulis—Sony Classical/Sony Music
- 8 CIELI DI TOSCANA—Andrea Bocelli—Philips/Universal Classics Group
- 9 BEYOND IMAGINATION—Opera Babes—Sony Classical/Sony Music
- 10 CLASSICS—Sarah Brightman—Nemo Studio/Angel
- 11 ENCHANTMENT—Charlotte Church—Columbia/Sony Music
- 12 SILK ROAD JOURNEYS: WHEN STRANGERS MEET—Yo-Yo Ma & The Silk Road Ensemble—Sony Classical/Sony Music

- 13 SWEET IS THE MELODY—Aselin Debison—Sony Classical/Sony Music
- 14 THE VOICE—Russell Watson—Decca/Universal Classics Group
- 15 FROM MY HEART—Daniel Rodriguez—Manhattan/Angel

Top Classical Artists

Pos. ARTIST (No. of Charted Titles) Imprint/Label

- 1 ANDREA BOCELLI (1) Philips/Universal Classics Group
(1) Decca/Universal Classics Group
- 2 JANUSZ OLENJNICZAK (1) Sony Classical/Sony Music
- 3 YO-YO MA (2) Sony Classical/Sony Music
- 4 GLENN GOULD (1) Sony Classical/Sony Music
- 5 RENEE FLEMING (1) Decca/Universal Classics Group
- 6 PLACIDO DOMINGO (1) DG/Universal Classics Group
(1) Decca/Universal Classics Group
- 7 CHANTICLEER (2) Teldec/AG
- 8 LUCIANO PAVAROTTI (1)
Decca/Universal Classics Group
(1) Decca/UTV/Universal Classics Group
- 9 CECILIA BARTOLI (1) Decca/Universal Classics Group
- 10 WARSAW PHILHARMONIC NATIONAL ORCHESTRA OF POLAND (1) Sony Classical/Sony Music
- 10 TADEUSZ STRUGALA (1) Sony Classical/Sony Music

Top Classical Imprints

Pos. IMPRINT (No. of Charted Titles)

- 1 PHILIPS (3)
- 2 SONY CLASSICAL (11)
- 3 DECCA (10)
- 4 TELDEC (3)
- 5 CIRCA (1)

Top Classical Labels

Pos. LABEL (No. of Charted Titles)

- 1 UNIVERSAL CLASSICS GROUP (21)
- 2 SONY MUSIC (12)
- 3 ANGEL (8)
- 4 AG (5)
- 5 VIRGIN (2)

Top Classical Titles

Pos. TITLE—Artist—Imprint/Label

- 1 SENTIMENTO—Andrea Bocelli—Philips/Universal Classics Group
- 2 THE PIANIST (SOUNDTRACK)—Janusz Olenjniczak With The Warsaw Philharmonic National Orchestra Of Poland (Strugala)—Sony Classical/Sony Music
- 3 STATE OF WONDER—Glenn Gould—Sony Classical/Sony Music
- 4 CLASSIC YO-YO—Yo-Yo Ma—Sony Classical/Sony Music



- 5 THE BEST OF THE 3 TENORS—Carreras-Domingo-Pavarotti—Decca/Universal Classics Group
- 6 BEL CANTO—Renee Fleming—Decca/Universal Classics Group
- 7 THE MOST RELAXING CLASSICAL ALBUM...EVER! II—Various Artists—Circa/Virgin
- 8 LA BELLE EPOQUE—Yo-Yo Ma—Sony Classical/Sony Music
- 9 THE ART OF CECILIA BARTOLI—Cecilia Bartoli—Decca/Universal Classics Group
- 10 THE BEST OF VANESSA-MAE—Vanessa-Mae—Angel
- 11 SACRED SONGS—Placido Domingo—DG/Universal Classics Group
- 12 OUR AMERICAN JOURNEY—Chanticleer—Teldec/AG
- 13 DUETTO—Marcelo Alvarez/Salvatore Licitra—Sony Classical/Sony Music
- 14 A PORTRAIT—Chanticleer—Teldec/AG
- 15 THE ULTIMATE RELAXATION CHRISTMAS ALBUM—Various Artists—Decca/Universal Classics Group

KOCH INTERNATIONAL CLASSICS
Sara Davis Buechner, "Rudolph Friml Works for Piano"
MILKEN ARCHIVE/NAXOS
Gerard Schwarz/Czech Philharmonic, "Milhaud: Sacred Service"
Various artists, "Music for Chanukah"

NAXOS
David Lloyd-Jones/Royal Scottish National Orchestra, "Bax Symphony No. 7"
James Judd/New Zealand Symphony, "Bernstein: Jeremiah Symphony"

ONDINE
Mikko Franck/Oulu Philharmonic, "Rautavaara: The House of the Sun"
Soile Isokoski, "Sacred Finnish Songs"
Leif Segerstam/Helsinki Philharmonic, "Sibelius Symphonies 2 & 6"

NEW WORLD
Paragon Ragtime Orchestra, "Black Manhattan"
Various artists, "Music of Margaret Brouwer"

REFERENCE RECORDINGS
Stanislav Skrowaczewski, "Concerto Nicolo; Concerto for Orchestra"

TELARC
Leon Botstein/London Symphony Orchestra, "Liszt: Dante Symphony"

VANGUARD CLASSICS/ARTEMIS
Michael Hersch, untitled (First disc by award-winning young composer)

VIRGIN CLASSICS
William Christie, "Campra: Grands Motets"

WARNER CLASSICS
Nikolai Lugansky, "Rachmaninoff Piano Concertos Nos. 1 & 3" (Nov. 4)

DECEMBER
HÄNSSLER CLASSIC
Neville Marriner/Academy of St. Martin in the Fields, "Bruch Symphony No. 1 & Violin Concerto No. 1"

HARMONIA MUNDI
Victor Pablo/Tenerife Symphony, "Villa-Lobos Symphony No. 10"
Josep Pons/Orquesta Ciudad de Granada, "Ginastera: Estancia"
Paul Van Nevel/Huelgas Ensemble, "Festa: La Spagna"

HYPERION
Stephen Coombs, "Pierre: Complete Works for Piano and Orchestra"
Vernon Handley/Royal Philharmonic, "Bantock: Song of Songs"
Stephen Hough, "Hummel Piano Sonatas"
Robert King/King's Consort, "Monteverdi: Sacred Music. Vol. 1"



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Visual Art Colors Marsalis' 'Romare Bearden'

Instead of unplugging during his recent, long-awaited month off, **Branford Marsalis** kicked into gear with his quartet to work on a new project with a tight deadline: "Romare Bearden Revealed," a jazz reflection on the renowned visual artist. **Bearden's** works will be exhibited in a major retrospective at the National Gallery of Art in Washington, D.C., beginning Sept. 14. The CD will be released Sept. 9 by Marsalis' label, Marsalis Music, distributed by Rounder.

The stylistically diverse album features Marsalis' band (pianist **Joey Calderazzo**, bassist **Eric Revis**, drummer **Jeff "Tain" Watts**) and such

guests as **Wynton Marsalis**, the **Marsalis Family Band**, **Harry Connick Jr.** and guitarist **Doug Wamble**. They perform traditional tunes linked to Bearden (1911-1988), whose artwork was inspired by jazz musicians like **Duke Ellington** ("I'm Slappin' Seventh Avenue With the Sole of My Shoe") and **James P. Johnson** ("Carolina Shout"). They also cover originals (including Branford's swingin' and struttin' "B's Paris Blues") and a song Bearden composed, "Seabreeze."

"I met Romare when I was 26," Branford recalls. "I was gregarious and a chatterbox, and he was the complete opposite: very quiet and thoughtful." After Bearden painted the cover of Wynton's 1986 album "J-Mood," Branford began paying more attention to the artist's oeuvre. "He loved jazz, which was especially evident in his collages. He improvised, taking disparate elements and making them into something cohesive."

For the project, Branford studied Bearden's paintings and hand-picked tunes that fit the spirit, including the slowed-down but still-swinging "J-Mood" and the gem of the bunch, Watts' "Laughin' and Talkin' (With Higg)." As for the latter, Branford says, "That's the jewel of the CD. As I was

studying Romare's paintings, I kept hearing Tain's tune. It has the same exuberance of Bearden's work."

CONVERGENCE: Nat "King" Cole and **Dinah Washington** did it. So did **George Benson** and **Louis Arm-**

says. "It was the ultimate of cool working with him."

Released last month, the CD features such guests as vocalists **Karrin Allyson** and **Brian McKnight**. **Manilow** joins **Schuur** for the gorgeous duet "Anytime."

Also released in August on Concord Jazz: another jazz-and-beyond disc, "Y'all Just Don't Know" by **Dapp Theory**, led by pianist **Andy Milne**. He fuels his avant-leaning improvisation with hip-hop and what he calls "bar talk." The key guest is folk-rocker **Bruce Cockburn**, who performs on three dynamic tunes that he co-wrote. (Milne

returned the favor by jazzing up **Cockburn's** latest, "You've Never Seen Everything," on Rounder.)

Meanwhile, Concord Jazz has

upped the crossover ante with its recent signing of **Ray Charles**, the epitome of the jazz-pop connect.

THREE-DOT LOUNGE: Italian reeds man **Gianluigi Trovesi** is a primo example of a foreign artist flying under the radar of American jazz aficionados. With his **Ottetto** band, he has released another brilliant ECM album, "Fugace," which ranges from old-timey swing to **Bartók**-infused jazz with ample dollops of humor thrown into the mix... Coming Nov. 4: Fantasy Records releases the four-CD **Oscar Peterson** box "Dimensions: A Compendium of the Pablo Years."

TRACKS: This column marks my official entry into *Billboard*. For jazz news and upcoming releases, please contact me by e-mail (douellette@billboard.com) or write: Dan Ouellette P.O. Box 847, Planetarium Station, New York, N.Y. 10024.

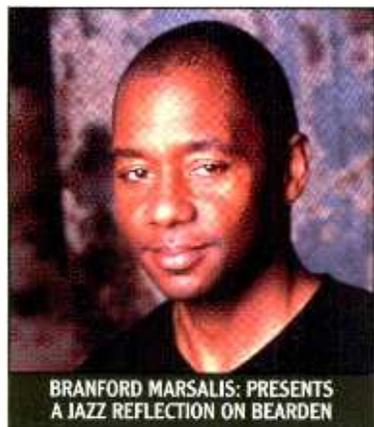
Jazz
Notes
By Dan Ouellette
douellette@billboard.com



strong. "So why can't I make a recording that finds common ground between jazz and pop music?" questions jazz vocalist **Diane Schuur** when asked about her new Concord Jazz album, "Midnight," a collaborative project with **Barry Manilow**.

The pop hitmaker not only co-produced the set with **Eddie Arkin** but also spent a year writing fresh material with **Schuur** in mind.

"Barry knows his jazz," **Schuur**



BRANFORD MARSALIS: PRESENTS A JAZZ REFLECTION ON BEARDEN

Nappy Roots

Continued from page 13

"They're in the process of putting together their next DVD, so we asked video director **Lenny Bass** to travel with them to the Middle East to document [the trip]," **Lopez** says. "They shot the video for the single the week before they left, but during the editing process we decided to stick in some of the USO footage because it's both timely and topical."

"They've actually heard from a couple of soldiers who saw them out there who are now back home," he adds. "They were on 'The Steve Harvey Show' in Los Angeles on **KKBT**, and one of the guys called. They're going to always run into people who saw them over there. It was a life experience, and it gave us a chance to show another side of what the Nappy Roots movement is about."

Released Aug. 26, "Wooden Leather" aims to build on the group's success while remaining true to the formula that helped sell more than 1.2 million copies of its debut, according to Nielsen SoundScan.

"We like to build off of every piece of work we make," **Scales** says. "We always want [to be] better, so this album shows a lot of growth."

One of the secrets to Nappy Roots' success has been touring. The group toured for a year-and-a-half in support of the first album. Atlantic plans to follow that same formula this time around.

"Management and the label are committed to keeping the guys on the road," **Lopez** says. "They're in the process of routing an extensive tour for the fall that will hit a lot of traditional core markets but also focus a little bit more on breaking them a lot earlier on the West Coast and in the Northeast."

Atlantic has also concentrated on the group's visibility on TV. Nappy Roots have already appeared on MTV's "DFX," Fuse's "IMX," "The Tonight Show With Jay Leno" and WB's "Pepsi Smash." Upcoming appearances are planned for "Showtime at the Apollo," FX's "The Orlando Jones Show" and BET's "Rap City" and "106 & Park."

Following the platinum-plus success of "Watermelon, Chicken & Gritz," Atlantic has guarded hopes for the performance of the new set.

"The group has their goals and I have in my head what I'd like to see it do, but given current market factors, it's hard to say," **Lopez** admits. "It really is scary out there in regards to follow-up albums. Even superstar artists who have long careers have come out with some good product in the last year, and the numbers didn't match the expectations. For me, if we do twice as many albums as we did last time, I'm happy."

"The pressure is on all of us to do well," he adds. "We definitely had one of the artist-development stories of the year last year, and we just want to continue that."

With sights set high, Nappy Roots believe that their music is the kind that will last, hence the new album's title.

"'Wooden Leather' resembles a lot of things that you come across in American culture," **Skinny DeVille** says. "The 'wood' is the structure. You can look at 'leather' as success. If you take care of them both, they will last forever—they both represent quality."

"These are things that we have been accustomed to for generations and generations. It's almost like 'Watermelon, Chicken & Gritz' but not quite," he adds. "It shows the growth and development of Nappy Roots in making classic material that will last a lifetime for you and your sons and daughters."

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Jam, SMG Team For Co-Promotion Venture

BY SUSANNE AULT

LOS ANGELES—Looking to score more A-list events, venue-management group SMG and Chicago-based Jam Productions have teamed for a broad concert promotion co-venture.

Dubbed Jam/SMG, the partnership's first major splash will be its presentation of 13 dates on the upcoming Vince Gill and Amy Grant holiday outing, called Vince and Amy's Simple Christmas tour.

The 19-date arena trek runs from Dec. 1 at the Jacksonville Arena in Jacksonville, Fla., to Dec. 22 at the Van Andel Arena in Grand Rapids, Mich. Tickets will be \$24.50-\$50 apiece. It is booked by the William Morris Agency.

While SMG quietly entered its pact with Jam early last year—co-promoting a few Dixie Chicks and Dave Matthews Band shows together—SMG is carving out its largest monetary stake yet with the Gill/Grant tour.

"This is the most extensive manifestation of the relationship," says Mike Evans, SMG senior VP of entertainment.

He continues, "We wanted to take more control over our bookings and content. The competition for quality holiday shows is intense. You can sit back and hope the artist finds your

building, or you can be aggressive [and] secure those dates by [being] financially involved."

Evans says SMG identified Jam as the best partner because of their past promotion collaborations, and because the two companies have few conflicting interests.

"They are one of the few promoters out there that doesn't have a lot of real estate," Evans says. Such promoters as AEG-owned Concerts West, Clear Channel Entertainment and House of Blues Concerts all have substantial venue holdings.

For Jam, the union offers an opportunity to pump up its strength in the concert world. Sharing risk with another company should improve its ability to work with blue-chip but often pricey acts, co-president Army Granat says.

"We're the largest independent promoter, but we found ourselves shut out from people who would sell a tour to other organizations [with more resources]. We want to be in the ballgame in today's marketplace," Granat says. "We want to get more shows to survive in this market. We're in a more powerful stance joining forces than by being an individual force."

Neither side would disclose terms of the deal, but essentially, Jam and SMG are sharing equally in promotion costs

and show revenue for the Gill/Grant dates, as well as any future ones.

Overall, the Jam/SMG alliance will remain flexible. For example, SMG may just rent its buildings, as it is doing on the Gill/Grant dates. Local promoters will work these shows instead of Jam/SMG. Also, two of the concerts will be at non-SMG venues.



GRANAT: PACT WILL STRENGTHEN JAM

SMG operates 156 venues—housing 1.5 million seats total—consisting of arenas, sheds and theaters in primary and secondary markets.

"If other buildings have had a history with Vince and Amy, we'll step aside," Evans says. "It was never the intent to force the whole tour into

SMG buildings. We submitted 25 SMG buildings to William Morris as possibilities. We didn't want to put pressures on William Morris. We wanted to do what's best for Vince and Amy."

After the first initial co-promotes between Jam and SMG went well, the companies decided to form the alliance.

"It is a joint venture continuing forward," Evans says. "We're trying to [build a Jam/SMG] brand."

Granat adds, "Since last year, we have been under a business agreement. We'll explore lots of possibilities—explore [co-promotions] on partial tours, concerts, family shows, full arenas, cut-down arenas and theaters. The whole spectrum. Whatever financially makes sense."

Early reception to the Jam/SMG initiative seems positive.

Gill's manager, Terry Elam at Fitzgerald/Hartley, admits he would have pushed for the road trip to go into other buildings if SMG had not stepped up to co-promote.

Elam says that SMG's interest in coming to the table "made a huge difference. It probably would have routed differently if Mike [Evans] had not made this offer."

Co-promotion boosts a tour's profit potential, Elam believes, because "everyone has a vested interest in the

project. They are not just leasing the building for a fee. The success of the event is in their hands."

More Christmas shows are out in the market than in years past, which increases the rivalry for audience dollars, Elam says. That makes a building's involvement in promotion important to attracting crowds.

Gill/Grant is SMG's most comprehensive co-promotion yet because of the stars' statures and the inherent attractiveness of a Christmas show. "It's a family show—it's the kind of event that you want in the building," Evans says.

Regardless of the financial results of the Gill/Grant outing, SMG is sticking with Jam and its long-term co-promotion strategy.

"This is an interesting business. We have winners and losers, and we understand the business is cyclical," Evans says. "But this is not something that we just decided yesterday."

Mindful of Jam/SMG's big debut with Gill/Grant, Elam says the approximate \$40,000 per-show production costs are far from sky high, calling them "right in the middle."

He adds, "Because we're all partners, if we win, we all win together. And if we lose, we'll share the loss so it's not so severe. We're hedging our bets, so to speak."

Outlaws Plan Jennings Tribute In Texas

BY RAY WADDELL

The Red River Tribute, set for Sept. 19-20 at Saengerhalle in New Braunfels, Texas, will feature like-minded musicians honoring legendary outlaw Waylon Jennings as best they know: by playing music their way.

And, unlike two recently released multi-artist albums paying homage to the late Jennings, the Red River players skew more toward acts of a rebellious bent that best make their statement from the stage.

"At first we wanted to do a studio record, but most all of the bands we had in mind work 200-plus dates a year, so it would be nearly impossible to get all of them in the studio," says Cody Canada, frontman for Cross Canadian Ragweed. Canada's wife/manager, Shannon, is spearheading the Red River Tribute.

Most of the acts on that bill, except for country hitmaker Lee Ann Womack, inhabit that murky country/rock no man's land where Jennings staked his claim.

Among those booked for the occasion are Cross Canadian Ragweed; Billy Joe Shaver; Jason Boland & the Stragglers; Cooder Graw; Travis Linville; Ray Wylie Hubbard; the Mike McClure Band; 1,100 Springs; Stoney LaRue; Randy Rogers; Wade Bowen;

and Mickey & the Motor Cars.

"Just about every person we called jumped right on it," Canada says. He adds that the tribute was put together with the full blessing of Jennings' widow, Jessi Colter, and son Shooter Jennings. Both of them will also perform.

For Shaver, playing the tribute is a chance to tip his hat to an artist who had a huge impact on his own career.

"I heard about a few other tribute shows, but I didn't get invited to 'em," Shaver says. "If Waylon hadn't stuck his neck out and recorded my songs, I probably wouldn't even be on the map."

Putting the event together has involved "lots of paperwork and dealing with lots of record labels, getting permission," Shannon Canada admits. "XM Radio wants to broadcast it, so that's a whole 'nother set of paperwork. But I imagine most artists will sign off on it."

Shannon says most acts will play 45-minute sets, including their own material plus a Jennings song, while Colter and Shooter Jennings will perform a set of the elder Jennings' material. Doors open both days at 9 a.m. Music will run from 11 a.m. until midnight on Aug. 19. On Aug. 20, the bands play from 11 a.m. until 1 a.m.

No outside promoter has been

brought in to work the event. "It's just us, word-of-mouth and [our] Web site," Cody Canada says. As for production costs, "Ragweed will foot the bill. If we don't get our money back, well, it's for a good cause."

Cross Canadian Ragweed is signed to Universal South Records, but a live double-CD recording from the tribute will be released in time for Christmas on the band's own Underground Sound label.

All profits from tickets (\$45 for one day, \$80 for both days), food and beverages, merchandise and CD sales will benefit diabetes research. Jennings died of complications from diabetes Feb. 13, 2002.

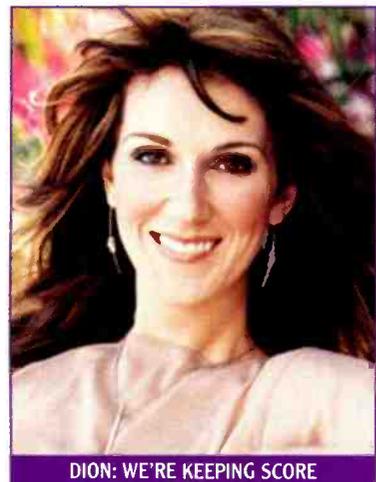
IEG/BILLBOARD TOUR SPONSORSHIP ROUNDUP

Sponsor	Tour	Estimated Fee	Leverage	Dealmakers
FreshLook contact lenses CIBAVision	FreshLook Fresh Faces tour featuring Nodessa and Nikki Cleary, August-September, 16 stops	\$100,000	Using tour as part of an integrated marketing platform to reposition FreshLook color contact lenses from a vision correction product to a fashion accessory. Using the tour's mall stops to drive traffic to local eye-care practitioners. Teamed with BMG Entertainment to create the tour; BMG is using tour to tout upcoming releases by tour artists and build ties with record stores through in-store promos offering artist meet-and-greets with product purchase. Tour will also hit schools, YMCAs and Boys & Girls Clubs. Talent will wear FreshLook lenses.	Julie Collins, group director of consumer marketing North America, CIBA Vision; Kenetta Bailey, VP of strategic marketing, BMG. Youth marketing agency 12-to-20 executes.
GM Card General Motors	Kenny Chesney tour, January-August, 100 stops Steely Dan tour, July-October, 42 stops	\$1.2 million \$600,000	Leveraging Chesney tour with on-site promos offering souvenir CD and the chance to win front-row tickets and artist meet-and-greet to attendees who apply for a card; existing cardholders who fill out an automobile intent survey also are entered in the meet-and-greet raffle. Displaying vehicles at roughly 20 gigs. Soliciting card applications through link on Chesney's Web site. Steely Dan on-site leverage is limited to tabling, although GM Card is offering tickets for both tours to local GM dealerships for customer entertainment and prospecting.	Annette Lloyd, director of advertising and communication, GM Card; Noel Pearlman, senior marketing manager, Household International; Tony Potter, VP, account director, Momentum; Irving Azoff, president, Azoff Entertainment (Steely Dan). Momentum executes.
Jim Beam Jim Beam Brands Co.	Jim Beam Live tour featuring Trapt, Tantric, Maroon 5 and other acts, September-December, 45 stops	\$750,000	Routing tour to top 15 markets; will use radio ads to hype concerts and convey Jim Beam's rock'n'roll positioning to 21- to 26-year-olds. Replaces 5-year-old Jim Beam Backroom Sessions that featured smaller acts.	Chris Hess, senior manager, promotional marketing, Jim Beam; Nicola Merenda, director of market development, Big Hit Marketing. Big Hit executes.

Compiled by William Chipps, senior editor, IEG Sponsorship Report
sponsorship.com

Boxscore Includes Dion's Vegas Gig

To paraphrase **Bob Dylan**, *Billboard* has changed its way of thinkin' regarding **Celine Dion's** perennially sold-out performances at the **Colosseum** at Caesar's Palace, the one-of-a-kind venue built to showcase the songstress during a three-year run.



DION: WE'RE KEEPING SCORE

Until now, we have viewed Dion's Vegas engagement as an event rather than a tour, so we did not run it in our weekly *Boxscore* chart. From now on, though, Dion's numbers from the Colosseum will be featured in *Boxscore*.

In short, because the show is ticketed, held at a venue and promoted like a concert, it must be a concert. That will no doubt please promoter **Concert West**, where co-president **John Meglen** has long maintained that the only difference between Dion's Vegas engagement and a regular concert is that the people travel instead of the artist.

Whichever way one looks at it, Dion is destined to be one of the top attractions of the year. From March 25 through Aug. 24, she grossed almost \$44.4 million from 80 sellouts that drew 327,088 fans.

WILL HEADS ROLL? Outspoken rocker **Ted Nugent** filed a civil complaint Aug. 21 in Grand Rapids (Mich.) Federal Court regarding the cancellation of his June 30 appearance at the Summer Celebration in Muskegon, Mich. His performance at the fest was nixed following the alleged "derogatory racial remarks" Nugent made during a May 5 radio interview with heritage rock **KRFX** Denver. Defendants include the City of Muskegon, Mayor **Stephen Warmington**, city manager **Bryon Mazade**, fest president **Joe Austin** and promoter **Meridian Entertainment**. The suit seeks a jury trial and unspecified compensatory and punitive damages.

"It's not in [Nugent] to make

racial slurs, and that's why he's so angered by [the city's] actions," **Mike Novak**, Nugent's longtime attorney, tells *On the Road*. "I tried to explain to them that they picked the wrong artist to do this to." Muskegon city officials declined to comment.

CAN WE CALL IT STARWOOD NOW?

The shed formerly known as **AmSouth Amphitheatre** in Antioch, Tenn., will have a new name by the time the next concert season rolls around, as AmSouth Bank announces it will not renew its title sponsorship. The facility opened as **Starwood Amphitheatre**, a prototype **PACE** shed, in 1985. It became **First American Bank Music Center** with its first title sponsorship; AmSouth bought First American and again changed the name of the venue, but the locals have always pretty much referred to it as Starwood.

Whatever the case, it's not going to be AmSouth Amphitheatre any more. "Our deal is up at the end of this concert season," says **Heather Story**, who came to the Clear Channel Entertainment-owned venue in February from **Nissan Pavilion at Stone Ridge** in Bristow, Va. "We've had a great rela-

tionship, and now we're both going our own way. We're pursuing a new name-in-title sponsorship.

Story says the new sponsor could be local, regional or national. "There are some prospects on the horizon," she says.

Given the number of venues already bearing their names and the confusion it can cause, here's hoping **Tweeter** and **Verizon Wireless** aren't among them.

TOURS AND SUCH: "Whisperin' "

Bill Anderson will host the 25th anniversary Georgia Music Hall of Fame show Sept. 13 in Atlanta before heading to Canada for the Traditionally Yours tour with **Jean Shepard**, **George Hamilton IV**, **Bobby Wright**, **Johnny Wright** and **Kitty Wells**. The tour will also include U.S. dates in Tacoma (Oct. 6) and Spokane, Wash. (Oct. 7).

Shelby Lynne and **Steve Conn** will tour this fall, starting Sept. 26 at the **Boulder (Colo.) Theater**. The trek ends Nov. 16 at a site to be determined.

On The Road
By Ray Waddell
rwaddell@billboard.com



SEPTEMBER 6 2003		Billboard®	BOXSCORE™	
		CONCERT GROSSES		
ARTIST(S)	VENUE/ DATE	GROSS/ TICKET PRICE(S)	ATTENDANCE/ CAPACITY	PROMOTER
SUMMER SANITARIUM TOUR: METALLICA, LIMP BIZKIT, LINKIN PARK, DEFTONES, MUDVAYNE	Los Angeles Memorial Coliseum, Los Angeles Aug. 9	\$4,156,165 \$75/\$55	57,773 79,742	Clear Channel Entertainment, Frank Productions, OCESA Presents
BRUCE SPRINGSTEEN & THE E STREET BAND	Pacific Bell Park, San Francisco Aug. 16	\$3,134,054 \$75	40,702 sellout	Giants Enterprises, Another Planet Entertainment
BRUCE SPRINGSTEEN & THE E STREET BAND	U.S. Cellular Field, Chicago Aug. 13	\$2,970,543 \$77.50/\$57.50	39,439 sellout	Jam Productions
CELINE DION	The Colosseum at Caesars Palace, Las Vegas Aug. 20-24	\$2,789,769 \$200/\$150/\$127.50/\$87.50	20,564 five sellouts	Concerts West
CELINE DION	The Colosseum at Caesars Palace, Las Vegas Aug. 13-17	\$2,788,263 \$200/\$150/\$127.50/\$87.50	20,559 five sellouts	Concerts West
DIXIE CHICKS, MICHELLE BRANCH	MGM Grand Garden, Las Vegas July 26-27	\$1,845,845 \$100/\$75/\$55	22,098 two sellouts	TBA Entertainment, Concerts West
KISS & AEROSMITH, SALIVA	Nissan Pavilion at Stone Ridge, Bristow, Va. Aug. 9	\$1,510,372 \$127/\$45	21,088 22,454	Clear Channel Entertainment
OZZFEST: OZZY OSBOURNE, KORN, MARILYN MANSON, DISTURBED, CHEVELLE, CRADLE OF FILTH, VOIVOD & OTHERS	Tweeter Center for the Performing Arts, Mansfield, Mass. Aug. 14-15	\$1,465,482 \$65.50/\$39.50	29,960 39,800 two shows	Clear Channel Entertainment
TOM PETTY & THE HEARTBREAKERS, BOB DYLAN	PNC Bank Arts Center, Holmdel, N.J. Aug. 9-10	\$1,388,954 \$84.75/\$37.50	26,827 33,888 two shows	Clear Channel Entertainment
AEROSMITH & KISS, SALIVA	PNC Bank Arts Center, Holmdel, N.J. Aug. 11	\$1,241,342 \$137/\$47.50	16,902 16,944	Clear Channel Entertainment
THE DEAD	Tommy Hilfiger at Jones Beach Theater, Wantagh, N.Y. Aug. 9-10	\$1,188,334 \$44.50/\$42.50	28,390 28,403 two shows	Clear Channel Entertainment
FLEETWOOD MAC	Rose Garden, Portland, Ore. July 25	\$1,177,810 \$125/\$75/\$49.50	11,722 sellout	Concerts West
FLEETWOOD MAC	America West Arena, Phoenix July 21	\$1,100,495 \$125/\$75/\$49.50	10,201 sellout	Concerts West, Arizona Heart Foundation
FLEETWOOD MAC	White River Amphitheatre, Auburn, Wash. July 26	\$1,064,889 \$128.50/\$88.50/\$58.50	11,874 13,630	Concerts West, Clear Channel Entertainment
DIXIE CHICKS, MICHELLE BRANCH	Air Canada Centre, Toronto Aug. 6	\$1,031,779 (\$1,444,903 Canadian) \$89.50/\$69.50/\$59.50	17,470 sellout	TBA Entertainment, Concerts West
JOHN MAYER & COUNTING CROWS, DAVID RYAN HARRIS	Tweeter Center, Tinley Park, Ill. Aug. 9	\$1,018,019 \$47.50/\$30.50	28,531 sellout	Clear Channel Entertainment
DIXIE CHICKS, MICHELLE BRANCH	America West Arena, Phoenix July 25	\$965,950 \$65/\$45/\$35	15,984 sellout	TBA Entertainment, Concerts West
DIXIE CHICKS, MICHELLE BRANCH	Gaylord Entertainment Center, Nashville Aug. 4	\$921,730 \$67.50/\$47.50/\$37.50	15,696 sellout	TBA Entertainment, Concerts West
OZZFEST: OZZY OSBOURNE, KORN, MARILYN MANSON, DISTURBED, CHEVELLE, CRADLE OF FILTH, VOIVOD & OTHERS	ctnow.com Meadows Music Centre, Hartford, Conn. Aug. 9	\$915,729 \$83.75/\$10	19,605 24,620	Clear Channel Entertainment
JUSTIN TIMBERLAKE & CHRISTINA AGUILERA, BLACK EYED PEAS	Palace of Auburn Hills, Auburn Hills, Mich. July 25	\$897,043 \$72/\$55/\$42	15,316 sellout	Concerts West, Palace Sports & Entertainment
AEROSMITH & KISS, SALIVA	Riverbend Music Center, Cincinnati Aug. 13	\$884,312 \$127/\$13.45	14,013 20,335	Clear Channel Entertainment
DIXIE CHICKS, MICHELLE BRANCH	Pengrowth Saddledome, Calgary, Alberta Aug. 13	\$850,800 (\$1,178,954 Canadian) \$89.50/\$69.50	13,442 sellout	TBA Entertainment, Concerts West
JUSTIN TIMBERLAKE & CHRISTINA AGUILERA, BLACK EYED PEAS	United Center, Chicago July 23	\$846,143 \$75/\$52.50/\$39.50	13,422 sellout	Concerts West
RADIOHEAD, STEPHEN MALKMUS & THE JICKS	Tweeter Center for the Performing Arts, Mansfield, Mass. Aug. 13	\$837,108 \$45/\$38.50	19,901 sellout	Clear Channel Entertainment
LOLLAPALOOZA: JANE'S ADDICTION, AUDIOSLAVE, INCUBUS, A PERFECT CIRCLE, JURASSIC 5, THE DONNAS, ROONEY & OTHERS	Coors Amphitheatre, Chula Vista, Calif. Aug. 17	\$831,583 \$65/\$53	14,042 17,000	House of Blues Concerts
FLEETWOOD MAC	Oakland Arena, Oakland, Calif. July 23	\$830,768 \$125/\$75/\$49.50	8,856 10,266	Concerts West
JOHN MAYER & COUNTING CROWS, WISECHILD	Nissan Pavilion at Stone Ridge, Bristow, Va. Aug. 15	\$826,296 \$47.50/\$31.50	22,625 22,645	Clear Channel Entertainment
JUSTIN TIMBERLAKE & CHRISTINA AGUILERA, BLACK EYED PEAS	Allstate Arena, Rosemont, Ill. July 22	\$822,466 \$75/\$52.50/\$39.50	13,732 sellout	Concerts West
FLEETWOOD MAC	CenturyTel Center, Bossier City, La. Aug. 9	\$813,982 \$95/\$75/\$48	10,236 11,142	Concerts West
CHER, TOMMY DRAKE	Target Center, Minneapolis Aug. 15	\$797,153 \$79.75/\$34.75	11,911 14,391	Clear Channel Entertainment
FLEETWOOD MAC	San Diego Sports Arena, San Diego July 19	\$783,695 \$125/\$75/\$46.50	9,906 sellout	Concerts West
LOLLAPALOOZA: JANE'S ADDICTION, AUDIOSLAVE, INCUBUS, QUEENS OF THE STONE AGE, JURASSIC 5, THE DONNAS, THE DISTILLERS & OTHERS	Cynthia Woods Mitchell Pavilion, The Woodlands, Texas Aug. 10	\$782,290 \$71.50/\$44.55	16,224 sellout	Clear Channel Entertainment
FLEETWOOD MAC	Kemper Arena, Kansas City, Mo. Aug. 15	\$778,843 \$125/\$75/\$48.50	11,050 12,952	Concerts West
DIXIE CHICKS, MICHELLE BRANCH	Skyreach Centre, Edmonton, Alberta Aug. 12	\$732,918 (\$1,012,453 Canadian) \$85/\$65/\$45	12,590 sellout	TBA Entertainment, Concerts West
DIXIE CHICKS, MICHELLE BRANCH	Cox Arena, San Diego July 23	\$723,021 \$68.25/\$48.25/\$38.25	11,168 sellout	TBA Entertainment, Concerts West

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Will R&B Survive Hip-Hop's Reign?

BY RASHAUN HALL
and GAIL MITCHELL

This summer, the sounds of R&B and hip-hop have been at the center of American pop culture. Albums by 50 Cent, Beyoncé, Ashanti, Luther Vandross and the Isley Brothers have topped not only the Top R&B/Hip-Hop Albums chart but also The Billboard 200.

But despite that success, industry members are split on whether R&B is fighting an uphill battle against hip-hop's dominance or if the genre is holding its own.

Interviews with artists, label executives, managers, producers, songwriters and radio programmers about creative trends revealed a divergence of opinion—not surprising, when you consider the diverse community behind R&B and hip-hop.

Apart from successful albums by the Isleys, Tyrese, Vandross, Jaheim, Floetry, R. Kelly and others, there is plenty of evidence regarding R&B's struggle to maintain its foothold in the mainstream.

One member of the management group behind a top-selling R&B singer says his team has hit a roadblock while shopping a new R&B act. At several labels, they were told, "If it isn't rap or hip-hop, we aren't dealing with it," the manager says.

"Hip-hop is at the top of its game, but R&B is dying," he concludes.

Jay Oz/Koch artist Jeffrey Osborne—the veteran singer/songwriter who first hit it big with LTD—agrees. "R&B is actually fading out. It's largely hip-hop and rap using our old R&B for flavor."

Songs used to have more character, according to Osborne. "With the

musicians and artist feeding off each other, you can hear the magic on those old records," he says. "Today, you've got one guy with synthesizers and sequencers. You don't get the different colors. R&B will live on, but I don't know if it will ever come back full force."

On the other hand, Geo Bivins, Priority/Capitol VP of urban promotion, cites such artists as Monica, Beyoncé, Vivian Green, Heather Headley and Musiq to illustrate that R&B is still very much alive.

"Sales show that R&B fans are still out there," Bivins says. "If R&B is played on the radio and in videos and clubs, it will survive."

Soul music is the key to R&B's survival, artist manager Eli Davis of Special Assignment says. "Real good soul music is what's next," says Davis, who manages So So Def/Arista R&B new-

comer Anthony Hamilton.

"Real singing is so refreshing right now, since everything from hip-hop to



R&B sounds the same," Davis says. "It's the same thing that happened with dancehall this year. It was so refreshing that people were ready to jump on it. That's going to happen to soul music."

Rico Brooks, Atlanta district manager for Peppermint Music, agrees, but he expects a slow building of momen-

tum. "I look for the new crop of R&B/soul artists to develop through touring, word-of-mouth, press, video and in-store play," he says.

Other observers say R&B already is on the rebound. They point to a new generation of male R&B/soul singer/songwriters that stands ready to take center stage.

In addition to Hamilton, they cite Donnie and Kem, both recently picked up by Universal/Motown; Calvin Richardson on Hollywood; Javier on Capitol; Raheem DeVaughn on Jive; and Rashad on Fo' Reel/Universal.

"I do notice a lot of R&B [singers] coming out," says Rashad, whose "Elevator Music" album debut mixes in hip-hop. "Hopefully, I can create my own lane."

Jerome Hipps, who manages Musiq with Mama's Boys partner Mike McArthur, welcomes the new voices, even if it means added competition for listeners' attention.

"The more the merrier," Hipps says. "It's healthy to have a lot of artists out there doing quality music. Our whole thing is to save black music; we can't do it by ourselves. We love hip-hop, but

(Continued on page 55)

Network Shuffles Shows

UPN Loses Source Awards, Gets Essence Festival

The Source Hip-Hop Music Awards may be moving to BET from UPN (Billboard Bulletin, Aug. 22). But on Sept. 12, UPN will host the TV debut of Essence magazine's annual Essence Music Festival. The three-day event celebrates its 10th anniversary in 2004.

The two-hour show (8 p.m.-10 p.m. ET/PT) will feature highlights from the 2003 Louisiana Superdome show, staged July 3-5 in New Orleans. On tap will be performances by **LL Cool J**, **Ashanti**, **Erykah Badu**, **Stevie Wonder**, **Chaka Khan** and **Usher**. Telecast host is **Steve Harvey**. At this juncture, the UPN/Essence agreement is just for this year.

In the meantime, the Source Hip-Hop Music Awards will commence Oct. 13 at the Miami Arena (see Beats & Rhymes, page 28). BET plans to broadcast the show Nov. 4 at 8 p.m. ET/PT. For a complete list of nominees, log on to billboard.com/awards.

IN OTHER NEWS: BBE/Rapster Records is preparing a set of unreleased recordings (circa 1976-1981) by **Roy Ayers**. For the uninitiated, the vibraphonist's music (especially the much-sampled 1976 tune "Everybody Loves the Sunshine") has inspired artists ranging from **Guru** and **Mary J. Blige** to **Eric Benét**. "Virgin Ubiquity" is due in early 2004. . . . During his well-received concert in Los Angeles, **R. Kelly** noted that he has recorded enough material

Rhythm & Blues
By Gail Mitchell
gmitche1@billboard.com



FAB FEMMES: DreamWorks' dynamic duo **Floetry** carried home three awards during the ninth annual Soul Train Lady of Soul Awards. The British-born pair's cache included double wins for hit single "Say Yes" (best group, band or duo R&B/soul or rap new artist, group, band or duo). The pair's debut album, "Floetic," earned kudos in the same category for R&B/soul album of the year.

Tied at two wins apiece were **Missy Elliott** and newcomer **Heather Headley**. Elliott's "Work It" was named R&B/soul or rap song of the year and best R&B/soul or rap music video. Headley's debut, "This Is Who I Am," was R&B/soul album of the year, solo; single "He Is" won Headley recognition as best R&B/soul or rap new artist, solo.

Headley also doubled as an awards show co-host, sharing the stage with **Aisha Tyler**, **Arsenio Hall** and **Tyrese**.

Dorinda Clark-Cole's self-titled CD was named best gospel album. **Erykah Badu's** "Love of My Life (An Ode to Hip Hop)" featuring **Common** claimed best R&B/soul single, solo. Badu also received the Aretha Franklin Entertainer of the year Award. Actress **Vivica A. Fox** was given the Lena Horne Award for outstanding career achievement.

The Aug. 23 live telecast took place at the Pasadena (Calif.) Civic Auditorium. The awards were voted on by a panel of radio PDs, active recording artists and key retailers.

for four albums—not counting his new forthcoming hits compilation . . . A new **Luther Vandross** set, "Live at Radio City Music Hall 2003," is slated for Oct. 14 from J Records . . . Def Squad female teen act **Nia** will perform at the 25th annual Georgia Music Hall of Fame Awards Sept. 13. **James Brown** and **TLC** are among past hall honorees.



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

Records with the greatest increase in audience impressions. The rap tracks audience is compiled from 98 R&B/Hip-Hop and 55 rhythmic top 40 stations which are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of audience, computed by cross-referencing exact times of airplay with Arbitron Listener data. * Videoclip availability. © 2003, VNU Business Media, Inc. All rights reserved.

SEPTEMBER 6
2003

Billboard® TOP R&B/HIP-HOP ALBUMS™

Sales data compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan					Sales data compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan									
THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION	THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION	
1	72	—	3	NUMBER 1/GREATEST GAINER VARIOUS ARTISTS STAR TRAK 51295*/ARISTA (11.98/18.98)	The Neptunes Present... Clones	1	50	42	42	30	SCARFACE J PRINCE 42024/RAP-A-LOT (12.98/18.98)	Balls And My Word	3	
2	—	—	1	HOT SHOT DEBUT T.I. GRAND HUSTLE/ATLANTIC 83650*/AG (19.98/14.98)	Trap Muzik	2	51	49	60	41	DOTTIE PEOPLES ATLANTA INT'L 10279 (8.98/13.98)	Churchin' With Dottie	49	
3	—	—	1	JUELZ SANTANA ROC-A-FELLA/DEF JAM 000142*/(DJMG (12.98/18.98)	From Me To U	3	52	46	44	62	NELLY ▲ ⁶ FD REEL/UNIVERSAL 017747*/UMRG (12.98/18.98)	Nellyville	1	
4	—	—	1	BOW WOW COLUMBIA 87103/SONY MUSIC (11.98 EQ/18.98)	Bow Wow: Unleashed	4	53	66	88	5	OMAR CUNNINGHAM ON TOP 4904 (10.98/15.98)	Hell At The House	53	
5	1	—	2	VARIOUS ARTISTS CRIMINAL BACKGROUND/ROC-A-FELLA 000971*/(DJMG (11.98/18.98)	State Property Presents: The Chain Gang Vol. II	1	54	54	53	27	BARRY WHITE ISLAND/CROWN/DELES 000884/(DJMG (12.98 CD))	The Best Of Barry White: 20th Century Masters The Millennium Collection	54	
6	2	1	4	SOUNDTRACK ▲ BAD BOY 000716*/UMRG (11.98/18.98)	Bad Boys II	1	55	47	43	37	FREEWAY ROC-A-FELLA/DEF JAM 586920*/(DJMG (12.98/18.98)	Philadelphia Freeway	3	
7	3	2	4	CHINGY ● DISTURBING THE PEACE 82976*/CAPITOL (11.98/18.98)	Jackpot	2	56	43	35	6	B2K ▲ T.U.G./EPIC 86995*/SONY MUSIC (12.98 EQ/18.98)	Pandemonium!	3	
8	4	3	10	BEYONCE ▲ COLUMBIA 86386*/SONY MUSIC (12.98 EQ/18.98)	Dangerously In Love	1	57	62	—	22	KEITH MURRAY DEF JAM 000316*/(DJMG (11.98/18.98)	He's Keith Murray	11	
9	5	6	44	LIL JON & THE EAST SIDE BOYZ ● BME 2370*/TVT (13.98/17.98)	Kings Of Crunk	2	58	48	50	11	SOUNDTRACK ● BLOODLINE/DEF JAM 063615*/(DJMG (12.98/18.98)	Cradle 2 The Grave	3	
10	6	5	12	LUTHER VANDROSS ▲ J 51885/RMG (12.98/18.98)	Dance With My Father	1	59	70	66	48	ROSCOE CAPITOL 28291*/(10.98/18.98) [M]	Young Roscoe Philaphornia	22	
11	7	7	9	ASHANTI ▲ MURDER INC./DEF JAM 000143*/(DJMG (12.98/18.98)	Chapter II	1	60	50	54	39	INDIA.ARIE ● MOTOWN 064755/UMRG (12.98/18.98)	Voyage To India	1	
12	9	10	28	R. KELLY ▲ ² JIVE 41812/ZOMBA (18.98 CD)	Chocolate Factory	1	61	57	69	45	SNOOP DOGG ▲ DGGSTYLE/PRIORITY 39157*/CAPITOL (12.98/18.98)	Paid Tha Cost To Be Da Boss	3	
13	8	8	29	50 CENT ▲ ⁵ SHADY/AFTERMATH 493544*/INTERSCOPE (12.98/18.98)	Get Rich Or Die Tryin'	1	62	59	62	12	HEZEKIAH WALKER & THE LOVE FELLOWSHIP CRUSADE CHOIR VERITY 43176/ZOMBA (11.98/17.98) [M]	Family Affair II: Live At Radio City Music Hall	37	
14	15	14	16	KEM MOTOWN 067516/UMRG (18.98/12.98) [M]	Kemistry	14	63	68	63	3	T. NAIJA NOK 0537 (15.98 CD)	Rhythm Of Love	58	
15	12	12	16	THE ISLEY BROTHERS FEATURING RONALD ISLEY ● DREAMWORKS 450409/INTERSCOPE (12.98/18.98)	Body Kiss	1	64	68	63	3	TYRONE DAVIS FUTURE 1005 (10.98/18.98)	Come To Daddy	63	
16	10	4	4	LSG ELEKTRA 62851/EEG (18.98 CD)	LSG2	3	65	84	83	39	2PAC ▲ ² AMARU/DEATH ROW 497070*/INTERSCOPE (18.98/24.98)	Better Dayz	1	
17	—	—	1	DO OR DIE J PRINCE 42029/RAP-A-LOT (18.98 CD)	Pimpin Ain't Dead	17	66	56	92	3	LIL' BOOSIE AND WEBBIE TRILL 6310 (10.98/16.98)	Pimp C Presents... Ghetto Stories	56	
18	11	9	3	MYA A&M 000734/INTERSCOPE (18.98 CD)	Moodring	2	67	51	46	3	MACK 10 HDO-BANGIN' 970028/BUNGALO (18.98 CD/DVD)	Ghetto, Gutter & Gangsta	28	
19	16	17	25	FABOLOUS ● DESERT STORM/ELEKTRA 62791*/EEG (12.98/18.98)	Street Dreams	3	68	64	52	1	JOHNNIE TAYLOR MALACO 7515 (17.98 CD)	There's No Good In Goodbye	30	
20	14	13	9	THREE 6 MAFIA HYPNOTIZE MINDS/COLUMBIA 89030*/SONY MUSIC (11.98 EQ/18.98)	Da Unbreakables	2	69	58	67	13	FRANKIE J COLUMBIA 90073/SONY MUSIC (12.98 EQ/18.98)	What's A Man To Do?	33	
21	13	11	11	MONICA ● J 20031*/RMG (12.98/18.98)	After The Storm	2	70	78	57	14	BROTHA LYNCH HUNG SICCMAD 07013 (17.98 CD)	Lynch By Inch: Suicide Note	21	
22	19	20	14	DAVID BANNER SRC/UNIVERSAL 000312*/UMRG (12.98/18.98)	Mississippi: The Album	1	71	92	75	17	MARY J. BLIGE GEFEN 000566*/INTERSCOPE (12.98/18.98)	Love & Life	71	
23	18	16	41	SEAN PAUL ▲ VP/ATLANTIC 83620*/AG (12.98/18.98)	Dutty Rock	4	72	87	58	41	AALIYAH ▲ BLACKGROUND/UNIVERSAL 060082/UMRG (12.98/18.98)	I Care 4 U	1	
24	17	15	30	GINUWINE ● EPIC 86960*/SONY MUSIC (12.98 EQ/18.98)	The Senior	1	73	63	51	6	VIVIAN GREEN ● COLUMBIA 86357/SONY MUSIC (12.98 EQ/18.98)	Love Story	14	
25	26	18	3	PACESETTER JAVIER CAPITOL 39843* (12.98/18.98)	Javier	18	74	63	51	6	KIRK WHALUM WARNER BROS 48446 (18.98 CD) [M]	Into My Soul	44	
26	21	19	4	JS DREAMWORKS 450332/INTERSCOPE (9.98 CD)	Ice Cream	11	75	52	68	10	UGK JIVE 41866/ZOMBA (11.98/18.98)	Best Of	22	
27	20	—	2	BIG GIPP GOODIE MOB/IN THE PAINT 8481/KOCH (18.98 CD) [M]	Mutant Mindframe	20	76	71	80	15	LOU MOSLEY JENSTAR 1379 (11.98 CD)	Finally	71	
28	22	22	6	DA BRAT SO SO DEF 51586*/ARISTA (11.98/18.98)	Limelite, Luv & Niteclubz	6	77	86	76	40	TALIB KWELL RAWKUS 113048*/MCA (18.98 CD)	Quality	6	
29	27	25	9	BLACK EYED PEAS A&M 000699/INTERSCOPE (18.98 CD)	Elephunk	23	78	80	45	17	THE ROOTS ● MCA 112956* (18.98 CD)	Phrenology	11	
30	23	23	11	JOE BUDDEN DEF JAM 000505*/(DJMG (10.98/18.98)	Joe Budden	2	79	80	65	70	KELLY PRICE DEF SDUL 586777/(DJMG (12.98/18.98)	Priceless	2	
31	31	26	5	SMOKIE NORFUL EMI GOSPEL 20374 (9.98/16.98) [M]	I Need You Now	26	80	96	87	19	LIL' FLIP ▲ SUCKA FREE/LOUD 86521*/SONY MUSIC (7.98 EQ/12.98)	Undaground Legend	4	
32	24	24	17	BONE CRUSHER BREAK EM OFF SO SO DEF 50995*/ARISTA (18.98 CD)	AttenCHUN!	1	81	61	55	8	MOBB DEEP LANDSPEED 9222*/KOCH (14.98 CD)	Free Agents: The Murda Mix Tape	4	
33	35	34	22	CAM'RON PRESENTS THE DIPLOMATS ● ROC-A-FELLA/DEF JAM 063211*/(DJMG (12.98 CD)	Diplomatic Immunity	1	82	82	61	55	VARIOUS ARTISTS WARNER MUSIC GROUP/BMG STRATEGIC MARKETING 52553/AAL (18.98 CD)	Totally Hip Hop	30	
34	28	21	3	YUKMOUTH J PRINCE 42028/RAP-A-LOT 4 LIFE (18.98 CD)	Godzilla	21	83	69	48	3	THE MANHATTANS BEMARK 107 (17.98 CD)	...Even Now...	83	
35	29	29	26	LIL' KIM ● QUEEN BEE/ATLANTIC 83572*/AG (12.98/18.98)	La Bella Mafia	4	84	55	61	8	C-BO WEST COAST MAFIA 2010 (18.98 CD)	The Mobfather	37	
36	30	27	9	LUMIDEE UNIVERSAL 000681/UMRG (18.98 CD)	Almost Famous	11	85	87	89	—	36	DONNIE GIANT STEP/MOTOWN 000324/UMRG (12.98 CD) [M]	The Colored Section	31
37	25	30	10	VARIOUS ARTISTS VP/ATLANTIC 83654*/AG (17.98 CD)	Reggae Gold 2003	14	86	89	—	36	B2K T.U.G./EPIC 86885/SONY MUSIC (9.98 EQ/18.98)	The Remixes Vol. 2 (EP)	38	
38	32	33	22	KINDRED THE FAMILY SOUL HIDDEN BEACH/EPIC 86481/SONY MUSIC (13.98 EQ/18.98) [M]	Surrender To Love	29	87	89	—	36	T.I. GHET-O-VISION 14681/ARISTA (11.98/17.98)	I'm Serious	27	
39	—	—	1	ZANE PRIORITY 50191*/CAPITOL (11.98/18.98)	The Big Zane Theory	39	88	77	—	36	KIRK FRANKLIN ▲ GDSPD CENTRIC 70037/ZOMBA (11.98/17.98)	The Rebirth Of Kirk Franklin	1	
40	40	40	42	JUSTIN TIMBERLAKE ▲ ³ JIVE 41823/ZOMBA (12.98/18.98)	Justified	2	89	90	53	71	ANITA BAKER ATLANTIC 78209/RHINO (17.98 CD)	The Best Of Anita Baker	29	
41	34	38	47	FLOETRY ● DREAMWORKS 450313/INTERSCOPE (17.98 CD)	Floetic	4	90	53	71	5	CANIBUS BABYGRANDE 5* (17.98 CD)	Rip The Jacker	34	
42	36	39	47	HEATHER HEADLEY ● RCA 69376/RMG (12.98/18.98)	This Is Who I Am	14	91	67	84	22	BRIAN MCKNIGHT ● MOTOWN 067315/UMRG (12.98/18.98)	U Turn	4	
43	33	37	46	EMINEM ▲ ⁸ WEB/AFTERMATH 493290*/INTERSCOPE (12.98/19.98)	The Eminem Show	1	92	91	67	84	DAZ GANGSTA ADVISORY 184 (17.98 CD)	DPGC: U Know What I'm Throwin' Up	35	
44	44	47	14	DWELE VIRGIN 80919* (9.98 CD) [M]	Subject	28	93	97	81	8	50 CENT SHADY/AFTERMATH 000108/INTERSCOPE (19.98 DVD/CD)	The New Breed	1	
45	39	28	9	BLU CANTRELL REDZONE 51132/ARISTA (18.98 CD)	Bittersweet	8	94	73	65	19	GOAPELE SKYLAZE 220108/HERD IMPERIUM (16.98 CD)	Even Closer	74	
46	38	31	42	JAHEIM ● DIVINE MILL 48214/WARNER BROS. (18.98 CD)	Still Ghetto	3	95	94	82	14	DJ KAYSLAY COLUMBIA 87048*/SONY MUSIC (12.98 EQ/18.98)	The Streetsweeper: Vol. 1	4	
47	41	32	13	SOUNDTRACK ● DISTURBING THE PEACE/DEF JAM SOUTH 000426*/(DJMG (12.98/18.98)	2 Fast 2 Furious	1	96	60	64	6	THE LAST MR. BIGG WARLOCK 2894 (18.98 CD)	The Mask Is Off	44	
48	37	36	36	TYRESE ● J 20041/RMG (12.98/18.98)	I Wanna Go There	2	97	90	49	22	LES NUBIANS DMOTOWN 82569/HIGHER OCTAVE (17.98 CD)	One Step Forward	16	
49	45	41	9	GANG STARR VIRGIN 80247* (12.98/18.98)	The Ownerz	5	98	97	76	59	25	ROY HARGROVE PRESENTS THE RH FACTOR VERVE 065192*/VG (12.98 CD) [M]	Hard Groove	32
							99	76	59	25	DONNIE MCCLURKIN VERITY 43199/ZOMBA (12.98/18.98)	Donnie McClurkin... Again	12	
							100	—	—	—	38	SYLEENA JOHNSON JIVE 41815/ZOMBA (11.98/17.98) [M]	Chapter 2: The Voice	19

SEPTEMBER 6
2003

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

Sales data compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan					Sales data compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan					
THIS WEEK	LAST WEEK	TOTAL CHART WKS	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	THIS WEEK	LAST WEEK	TOTAL CHART WKS	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	TOTAL CHART WKS
1	2	355	NUMBER 1 BOB MARLEY AND THE WAILERS ● ¹⁰⁶ TUFF GDNG/ISLAND 548904/(DJMG (12.98/18.98)	Legend	13	10	81	NAS ▲ COLUMBIA 57884*/SONY MUSIC (2.98 EQ/11.98)	Illmatic	81
2	3	385	2PAC ▲ ¹⁴ DEATH ROW 63008*/KOCH (19.98/25.98)	All Eyez On Me	14	—	434	AL GREEN ▲ HIT THE RIGHT STUFF 30800/CAPITOL (10.98/17.98)	Greatest Hits	434
3	4	131	EMINEM ▲ ¹⁶ WEB/AFTERMATH 490629*/INTERSCOPE (12.98/18.98)	The Marshall Mathers LP	15	24	100	NAS ▲ ²⁴ COLUMBIA 67015*/SONY MUSIC (10.98 EQ/15.98)	It Was Written	100
4	1	285	BONE THUGS-N-HARMONY ▲ ¹ RUTHLESS/EPIC 69443*/SONY MUSIC (10.98 EQ/15.98)	E. 1999 Eternal	16	21	178	EMINEM ▲ ⁴ WEB/AFTERMATH 490629*/INTERSCOPE (12.98/18.98)	The Slim Shady LP	178
5	9	406	THE NOTORIOUS B.I.G. ▲ ¹⁷ BAD BOY 273000*/UMRG (11.98/18.98)	Ready To Die	17	14	363	2PAC ▲ AMARU/JIVE 41636/ZOMBA (11.98/17.98)	Me Against The World	363
6	5	244	2PAC ▲ ¹⁹ AMARU/DEATH ROW 490301*/INTERSCOPE (19.98/24.98)	Greatest Hits	18	17	30	LIL JON & THE EAST SIDE BOYZ ● BME 2220*/TVT (10.98/16.98)	Put Yo Hood Up	30
7	6	293	THE NOTORIOUS B.I.G. ▲ ¹⁰ BAD BOY 273001*/UMRG (19.98/24.98)	Life After Death	19	22	119	BARRY WHITE ▲ CASABLANCA/MERCURY 827282/(DJMG (8.98/11.98)	Barry White's Greatest Hits Volume 1	119
8	7	252	BARRY WHITE ▲ MERCURY 522459/(DJMG (11.98/18.98)	All Time Greatest Hits	20	16	133	LAURYN HILL ▲ RUFFHOUSE/COLUMBIA 69035*/SONY MUSIC (11.98 EQ/17.98)	The Miseducation Of Lauryn Hill	133
9	13	147	NELLY ▲ ⁶ FD REEL/UNIVERSAL 15743*/UMRG (12.98/18.98)	Country Grammar	21	25	177	MARY J. BLIGE ▲ ³ UPTOWN 110881/MCA (16.98/11.98)	What's The 411?	177
10	12	271	MAKAVELI ▲ ⁴ DEATH ROW 63012*/KOCH (12.98/17.98)	The Don Killuminati: The 7 Day Theory	23	23	111	R. KELLY ▲ ⁴ JIVE 41705/ZOMBA (12.98/18.98)	tp-2.com	111
11	20	263	MICHAEL JACKSON ▲ ²⁸ EPIC 66073/SONY MUSIC (12.98 EQ/18.98)	Thriller	24	18	127	JAHEIM ▲ DIVINE MILL 47452*/WARNER BROS. (11.98/17.98)	[Ghetto Love]	127
12	8	292	JAY-Z ▲ FREEZE/ROC-A-FELLA 50040*/CAPITOL (10.98/17.98)	Reasonable Doubt	25	15	179	DR. DRE ▲ ⁶ AFTERMATH 490486*/INTERSCOPE (12.98/18.98)	Dr. Dre—2001	179
							187	DMX ▲ RUFF RYDERS/DEF JAM 586227*/(DJMG (12.98/18.98)	It's Dark And Hell Is Hot	187

● Albums with the greatest sales gains this week. Catalog albums are 2-year-old titles that have fallen below No. 100 on The Billboard 200 or reissues of older albums. Total Chart Weeks column reflects combined weeks title has appeared on the Top R&B/Hip-Hop Albums and Top R&B/Hip-Hop Catalog Albums. ● Recording Industry Assn. (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 2 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with 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 (Dol). △ 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 ED, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows albums removed from Heatseekers this week. [M] indicates past or present Heatseeker title. © 2003, VNU Business Media, Inc., and Nielsen SoundScan, Inc. All rights reserved.

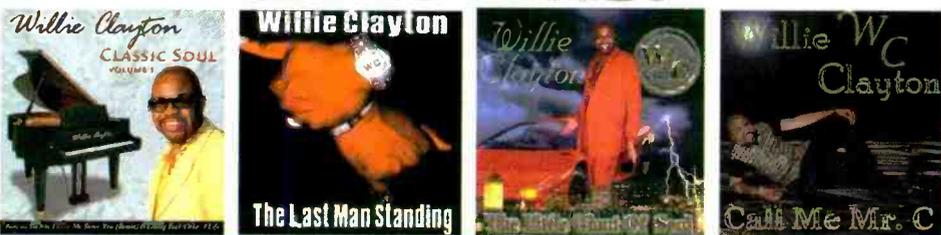
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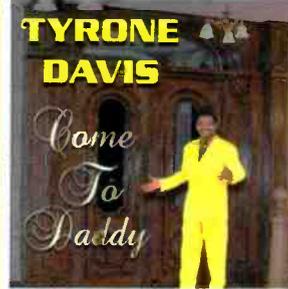
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End Zone/Clayton's Southern Soul AT ITS FINEST



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the hit singles
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"Bangin The Headboard"
and "Come To Daddy"

TOP R&B/HIP-HOP
ALBUMS CHART
#66

Trill Entertainment



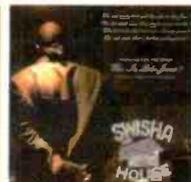
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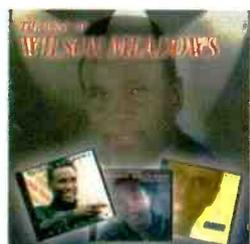
Executive Produced by S.U.C.

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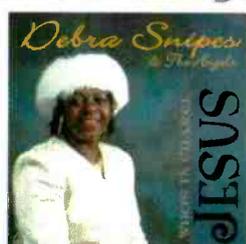
TOP R&B/HIP-HOP
ALBUMS CHART (53)

Wilson Meadows "Best Of"



Bob Grady Records

Debra Snipes "Who In Charge"



J-Platinum Records

T-Bo "Firecracker"



Firecracker Entertainment

Omar Cunningham "Hell At The House"



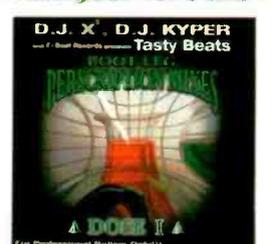
On Top Records

Bobby Rush "Undercover Lover"



Deep Rush Records

DJ X "Prescription Vol. 6 thru 1"



Kyper/Tip Top Records

SEPTEMBER 6 2003

Billboard® HOT R&B/HIP-HOP AIRPLAY™

THIS WEEK	LAST WEEK	WKS. ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WKS. ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WKS. ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	17	Frontin'	LIL JON & THE EAST SIDE BOYZ (BME/TVT)	26	25	10	Light Your A** On Fire	BUSTA RHYMES (STAR TRAK/ARISTA)	51	53	4	What A Girl Wants	B2K (T.U.G./EPIC/SUM)
2	3	22	Get Low	LIL JON & THE EAST SIDE BOYZ (BME/TVT)	27	26	29	Put That Woman First	JAEHEIM (DIVINE MILL/WARNER BROS.)	52	62	7	Find A Way	DWELE (VIRGIN)
3	2	22	P.I.M.P.	50 CENT (SHADY/AFTERMATH/INTERSCOPE)	28	27	23	I'll Never Leave	R. KELLY (JIVE)	53	54	8	The Only Thing Missin'	ARETHA FRANKLIN (ARISTA)
4	7	12	Shake Ya Tailfeather	NELLY, P. DIDDY & MURPHY LEE (BAD BOY/UMRG)	29	31	12	24's	T.I. (GRAND HUSTLE/ATLANTIC)	54	60	2	Fly	213 (D.P.G.)
5	4	20	Right Thurr	CHINGY (DISTURBING THE PEACE/CAPITOL)	30	39	21	Love Calls	KEM (KEMISTRY/MOTOWN/UMRG)	55	51	4	Roun' The Globe	NAPPY ROOTS (ATLANTIC)
6	6	16	Into You	FABOLOUS (DESERT STORM/ELEKTRA/VEE)	31	36	10	What Up Gangsta	50 CENT (SHADY/AFTERMATH/INTERSCOPE)	56	52	7	Feelin' Freaky	NICK CANNON FEAT. B2K (NICK/JIVE)
7	11	10	Baby Boy	BEYONCÉ FEAT. SEAN PAUL (COLUMBIA/SUM)	32	32	25	Like A Pimp	DAVID BANNER FEAT. LL' JON (SRC/UNIVERSAL/UMRG)	57	63	30	Far Away	KINDRED THE FAMILY SOUL (HIDDEN BEACH/EPIC/SUM)
8	5	18	In Those Jeans	GIN WINE (EPIC/SUM)	33	35	17	Dance With My Father	LUTHER VANDROSS (J/RMG)	58	59	8	Busted	THE ISLEY BROTHERS (DREAMWORKS)
9	10	11	Come Over	AALIYAH (BLACKGROUND/UNIVERSAL/UMRG)	34	30	7	Na Na Na Na	112 FEAT. SUPER CAT (BAD BOY/DEF SOUL/IOJMG)	59	68	7	Got Some Teeth	OBIE TRICE (SHADY/INTERSCOPE)
10	8	14	So Gone	MONICA (J/RMG)	35	46	46	Stand Up	LUDACRIS (DISTURBING THE PEACE/DEF JAM SOUTH/IOJMG)	60	57	8	Cop That Sh#!	TIMBALAND & MAGDO (BLACKGROUND/UNIVERSAL/UMRG)
11	9	16	Crazy In Love	BEYONCÉ FEAT. JAY-Z (COLUMBIA/SUM)	36	43	4	Walked Outta Heaven	JAGGED EDGE (SO SO DEF/COLUMBIA/SUM)	61	58	18	Ice Cream	JS (DREAMWORKS)
12	15	11	Damn!	YOUNGBLLOOD FEAT. LIL JON (SO SO DEF/ARISTA)	37	44	4	Where The Hood At?	DMX (BUFF RYDERS/DEF JAM/IOJMG)	62	61	9	Naggin	YING YANG TWINS (COLLAPARK/TVT)
13	13	9	Thoina Thoina	R. KELLY (JIVE)	38	22	11	Love At 1st Sight	MARY J. BLIGE FEAT. METHOD MAN (GEPFEN)	63	67	3	Nookie (Real Good)	JACK-O FEAT. RODNEY (POE BOY/SOBE)
14	12	15	Like Glue	SEAN PAUL (VP/ATLANTIC)	39	38	12	Officially Missing You	TAMIA (ELEKTRA/VEE)	64	65	5	I Need You Now	SMOKIE NORFUL (EMI GOSPEL)
15	16	10	Can't Stop, Won't Stop	YOUNG GUNZ (ROC-A-FELLA/DEF JAM/IOJMG)	40	34	11	Rock Wit U (Awww Baby)	ASHANTI (MURDER INC./DEF JAM/IOJMG)	65	66	11	Flipside	FREEMAN FEAT. PEEDI CRACK (ROC-A-FELLA/DEF JAM/IOJMG)
16	14	12	Let's Get Down	BOB WOVW FEAT. BABY (COLUMBIA/SUM)	41	48	7	Summertime	BEYONCÉ (MUSIC WORLD/COLUMBIA/SUM)	66	—	1	Holidae In	CHINGY (DISTURBING THE PEACE/CAPITOL)
17	18	22	Step In The Name Of Love	R. KELLY (JIVE)	42	33	10	Get Busy	SEAN PAUL (VP/ATLANTIC)	67	64	4	Calling All Girls	ATL (NODD/TIME/EPIC/SUM)
18	21	27	I Wish I Wasn't	HEATHER HEADLEY (RCA/RMG)	43	37	12	Superstar	RUBEN STUDDARD (J/RMG)	68	71	3	Suga Suga	BABY BASH FEAT. FRANKIE J (UNIVERSAL/UMRG)
19	17	17	Signs Of Love Makin'	TYRESA (J/RMG)	44	41	4	Danger	ERYKAH BADU (MOTOWN/UMRG)	69	72	2	Getting Late	FLOETRY (SOLJAZ/DREAMWORKS)
20	19	19	Never Leave You - Uh Ooh, Uh Oooh!	LUMIDEE (UNIVERSAL/UMRG)	45	40	22	If I Can't	50 CENT (SHADY/AFTERMATH/INTERSCOPE)	70	—	1	Party & Bullsh*t 2003	RAH DIGGA (FLIPMODE/J/RMG)
21	29	3	Ooh!	MARY J. BLIGE (GEPFEN)	46	55	10	Pon De River, Pon De Bank	ELEPHANT MAN (VP)	71	—	1	Knock Knock	MONICA (J/RMG)
22	20	12	My Love Is Like... Wo	MYA (A&M/INTERSCOPE)	47	56	7	Read Your Mind	AVANT (GEPFEN)	72	70	3	Wat Da Hook Gon Be	MURPHY LEE (FO' REEL/UNIVERSAL/UMRG)
23	23	7	Rain On Me	ASHANTI (MURDER INC./DEF JAM/IOJMG)	48	45	17	21 Questions	50 CENT (SHADY/AFTERMATH/INTERSCOPE)	73	—	1	Milkshake	KELIS (STAR TRAK/ARISTA)
24	28	6	Clubbin'	MARQUEE HOUSTON (T.U.G.)	49	47	19	La-La-La (Excuse Me Again)	JAY-Z (BAD BOY/UMRG)	74	—	1	Girl I'm A Bad Boy	FAT JOE & P. DIDDY (BAD BOY/UMRG)
25	24	23	Magic Stick	LIL KIM FEAT. 50 CENT (QUEEN BEE/ATLANTIC)	50	50	11	Crazy	JAVIER (CAPITOL)	75	73	7	Faithful To You	SYLVEANA JOHNSON (JIVE)

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

Music R&B/Hip-Hop

Would Kool Keith Get Your Vote?

Kool Keith, the enigmatic rapper who made a name for himself as a member of Ultramagnetic MCs, came dangerously close to joining the growing roster of celebrities vying to replace embattled California Gov. Gray Davis.

Keith's publicist, Craig Melone, says, "We were seriously preparing to have Keith take a run at politics."

"We pulled the necessary paperwork, and [label] president Carl Caprioglio had cut the check," Melone continues. "We guessed there would be a handful of candidates, but after we saw how it was panning out, we decided against it. It was an interesting concept: Vote Black Elvis & Dr. Doom for governor. That's a bumper sticker people would remember."

Instead of digging up political dirt on opponents, Keith has dug into his vault and pulled out a cache of previously unreleased songs that he has compiled as a CD, titled "The Lost Masters." DMAFT/Oglio Records released the set Aug. 26.

The album features songs that Keith says he wanted to "keep for my

Like some of these tracks were so ahead of their time, they sound new right now."

No commercial single had been announced at press time but prospects include "Baby Baby" and "Girls Want You."

VOODOO MUSIC: The 5-year-old New Orleans Voodoo Music Experience has announced its lineup of talent for

Beats & Rhymes™

By Rhonda Baraka
rbaraka@comcast.net



this year's festival. Among hip-hopers on the ticket are 50 Cent, Cypress Hill, the Roots, Mos Def, Ludacris, Ahmir "Questlove" Thompson and Blackalicious. Organizers say more acts are expected to be added in the coming weeks.

Voodoo expands from one day to three this year, taking place Oct. 31-Nov. 2 at the New Orleans City Park. The event features three stages and more than 80 acts serving up a combined total of some 90 hours of music.

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

THIS WEEK	LAST WEEK	WKS. ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WKS. ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WKS. ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	51	2	Walked Outta Heaven	JAGGED EDGE (SO SO DEF/COLUMBIA/SUM)	26	25	10	Where The Hood At?	DMX (BUFF RYDERS/DEF JAM/IOJMG)	51	—	2	Shake That Monkey	TOO SHORT (SHORTY/JIVE)
2	1	6	Love At 1st Sight	MARY J. BLIGE FEAT. METHOD MAN (GEPFEN)	27	30	10	Step In The Name Of Love	R. KELLY (JIVE)	52	40	4	When You Hear That	BEANIE SIGEL (ROC-A-FELLA/DEF JAM/IOJMG)
3	2	10	Superstar/Flying Without Wings	RUBEN STUDDARD (J/RMG)	28	27	11	Never Scared	BONE CRUSHER (BREAK 'EM OFF/SO SO DEF/ARISTA)	53	37	7	Fire (Yes, Yes Y'all)	JOE BUDDEN FEAT. BUSTA RHYMES (DEF JAM/IOJMG)
4	3	10	Let's Get Down	BOB WOVW FEAT. BABY (COLUMBIA/SUM)	29	42	14	Tonite, I'm Yours	ZANE FEAT. TANK (PRIORITY/CAPITOL)	54	—	18	21 Questions	50 CENT (SHADY/AFTERMATH/INTERSCOPE)
5	11	3	Soul Shake	NATHANIEL LAMAR (JENSTAR)	30	34	5	I Don't Wanna Hurt You	LATIF (MOTOWN/UMRG)	55	—	1	Abacadabra	APANI B (D BORO/BEAT5)
6	5	5	I Like	A.J. (RIPE)	31	59	12	Never Leave You - Uh Ooh, Uh Oooh!	LUMIDEE (UNIVERSAL/UMRG)	56	—	7	Naggin	YING YANG TWINS (COLLAPARK/TVT)
7	4	6	Na Na Na Na	112 FEAT. SUPER CAT (BAD BOY/DEF SOUL/IOJMG)	32	36	5	Angel	AMANDA PEREZ (POWERHOUSE/IRGIN)	57	54	12	Snake/I'll Never Leave	R. KELLY (JIVE)
8	15	3	Let's Get It	SMOOT (RAPROCK/PYRAMID)	33	21	11	Crazy In Love	BEYONCÉ FEAT. JAY-Z (COLUMBIA/SUM)	58	50	10	In Love Wit Chu	DA BRAT FEAT. CHERISH (SO SO DEF/ARISTA)
9	13	3	By The Way	JESSE POWELL (MONOPOLY/D3/RIVERA)	34	52	19	Flipside	FREEMAN FEAT. PEEDI CRACK (ROC-A-FELLA/DEF JAM/IOJMG)	59	62	14	24's	T.I. (GRAND HUSTLE/ATLANTIC)
10	10	3	Suga Suga	BABY BASH FEAT. FRANKIE J (UNIVERSAL/UMRG)	35	46	11	Got Some Teeth	OBIE TRICE (SHADY/INTERSCOPE)	60	60	14	Breathe	BLU CANTRELL FEAT. SEAN PAUL (REDZONE/ARISTA)
11	9	12	Jimmy Mathis	BHARNA SPANIKOX (BEAT CLUB/INTERSCOPE)	36	29	17	Miss You	AALIYAH (BLACKGROUND/UNIVERSAL/UMRG)	61	69	29	In Da Club	50 CENT (SHADY/AFTERMATH/INTERSCOPE)
12	17	6	Officially Missing You	TAMIA (ELEKTRA/VEE)	37	47	10	Through The Rain	MARIAH CAREY (MONARCS/LAND/IOJMG)	62	31	10	Pump It Up	JOE BUDDEN (DEF JAM/IOJMG)
13	16	6	Light Your A** On Fire	BUSTA RHYMES (STAR TRAK/ARISTA)	38	35	4	Starting With Me	BRANDY MOSS SCOTT (HEAVENLY TUNES)	63	—	1	Made You Look	NAS (JILL WIL/L/COLUMBIA/SUM)
14	18	3	Damn!	YOUNGBLLOOD FEAT. LIL JON (SO SO DEF/ARISTA)	39	49	10	I'm Glad	JENNIFER LOPEZ (EPIC)	64	64	3	Crazy	JAVIER (CAPITOL)
15	—	1	Stand Up	LUDACRIS (DISTURBING THE PEACE/DEF JAM SOUTH/IOJMG)	40	53	13	Dipset (Santana's Town)	JUELZ SANTANA FEAT. CAM RON (ROC-A-FELLA/DEF JAM/IOJMG)	65	56	9	I Love You	DRU HILL (DEF SOUL/IOJMG)
16	6	17	Right Thurr	CHINGY (DISTURBING THE PEACE/CAPITOL)	41	44	10	Get Busy	SEAN PAUL (VP/ATLANTIC)	66	61	8	I Can	NAS (JILL WIL/L/COLUMBIA/SUM)
17	14	14	All Night Long	SEDUCTION WITH SADDLER (JENSTAR)	42	55	14	Like Glue	SEAN PAUL (VP/ATLANTIC)	67	58	8	Feelin' Freaky	NICK CANNON FEAT. B2K (NICK/JIVE)
18	20	—	Frontin'	PHARRELL FEAT. JAY-Z (STAR TRAK/ARISTA)	43	23	11	Into You	FABOLOUS FEAT. TAMIA (DESERT STORM/ELEKTRA/VEE)	68	—	2	Summertime	D.J. JAZZY JEFF & THE FRESH PRINCE (JIVE)
19	7	17	Thoina Thoina	R. KELLY (JIVE)	44	—	1	Rain On Me	ASHANTI (MURDER INC./DEF JAM/IOJMG)	69	—	4	Ooh Wee	MARK RONSON (ELEKTRA/VEE)
20	19	10	Cop That Sh#!	TIMBALAND & MAGDO (BLACKGROUND/UNIVERSAL/UMRG)	45	38	15	Be About Yours	JAY-E (POWERHOUSE/IRPHEUS)	70	72	2	Feels Good	KRONQ (STRONG ARM STEADY/FAT BEATS)
21	8	16	My Love Is Like... Wo	MYA (A&M/INTERSCOPE)	46	—	8	Ghetto Musick	OUTKAST (ARISTA)	71	—	1	Nitefall	KEY BROWN (TRAFFIC)
22	26	—	Get Low	LIL JON & THE EAST SIDE BOYZ (BME/TVT)	47	33	14	Chow, Chow, Chow	SHOTGUN THE REPRESENTER (BLACK 5 ENTERTAINMENT)	72	—	10	Step Daddy	HITMAN SAMMY SAM (ROCKY ROAD/COLLAPARK/UMRG)
23	24	—	If You Let Me	LOU MOSLEY (JENSTAR)	48	22	10	Uh-Oh	THE PROJECT 2B (IN/CE/IRPHEUS)	73	—	12	Candi Bar	KEITH MURRAY (DEF JAM/IOJMG)
24	28	—	Danger	ERYKAH BADU (MOTOWN/UMRG)	49	—	1	Miss P.	CHERISH FEAT. OA BRAT (ARIZEN/REPRISE/WARNER BROS.)	74	70	20	Girlfriend	B2K (T.U.G./EPIC/SUM)
25	12	23	P.I.M.P.	50 CENT (SHADY/AFTERMATH/INTERSCOPE)	50	32	18	Stop/Excuse Me Miss Again	JAY-Z (ROC-A-FELLA/DEF JAM/IOJMG)	75	39	14	Rock Wit U (Awww Baby)	ASHANTI (MURDER INC./DEF JAM/IOJMG)

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.



KEITH: CONSIDERED RUNNING FOR GOVERNOR

own. [It is] a collage of my music and a road map of my inspirations."

The album contains "as many lost tracks as I could dig up. I found them everywhere: in my dresser, in my suitcases, my kitchen drawers. When I actually started looking, I was like, 'Damn! Where has this been hiding?'"

Known for his edgy, innovative style, Keith says his music has always contrasted sharply with what has dominated the hip-hop marketplace.

"It just seems to work out like that," he says. "I never tried to be an innovator, per se... Like sit down and say, 'How can I be different?'"

STRAIGHT FROM THE SOURCE: This year, Lil' Kim and Jay-Z lead the list of nominees for The Source Hip-Hop Music Awards. Both artists received five nods, including album of the year ("La Bella Mafia" and "The Blueprint 2," respectively).

Other multiple award nominees include Nelly, 50 Cent, Cam'ron, the Diplomats, Scarface, Lil Jon & the East Side Boyz, LL Cool J, Clipse, Missy Elliott, Baby, David Banner, Ludacris, Disturbing The Peace, the Neptunes, Pharrell, Eve, Bone Crusher, Nas, Snoop Dogg, Slum Village, Field Mob and Ja Rule.

This year's show will include three new categories: independent album of the year, dancehall reggae album of the year and international album of the year.

The show will take place Oct. 13 in Miami and will air on BET in November (see Rhythm & Blues, page 25).

The editorial staff of The Source magazine chooses nominees based on the songs and artists that have had the most impact in a given year. Source subscribers and the Five Mic Council, a group of influential DJs across the U.S., then cast ballots to determine the winners. For a complete list of the nominees, visit billboard.com/awards.

SEPTEMBER 6
2003

Billboard® TOP LATIN ALBUMS™

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON	ARTIST	Title	PEAK POSITION	THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON	ARTIST	Title	PEAK POSITION
				NUMBER 1 / HOT SHOT DEBUT							1 Week At Number 1		
1	NEW	1	1	INTOCABLE	Nuestro Destino Estaba Escrito	1	50	43	53	15	GRUPO MONTEZ DE DURANGO	El Sube Y Baja	43
2	1	1	5	CELIA CRUZ	Regalo Del Alma	1	51	46	46	12	EROS RAMAZZOTTI	9 (Spanish Version)	30
3	NEW	1	1	CONJUNTO PRIMAVERA	Decide Tu	3	52	45	34	12	VARIOUS ARTISTS	Las 30 Cumbias Mas Pegadas Vol. 2	21
4	2	2	4	CELIA CRUZ	Exitos Eternos	2	53	56	60	22	ALEXANDRE PIRES	Estrella Guia	12
5	3	4	3	LOS BUKIS	25 Joyas Musicales	3	54	44	49	17	LOS ANGELES AZULES	Alas Al Mundo	6
6	6	5	5	BRONCO: EL GIGANTE DE AMERICA	Siempre Arriba	1	55	NEW	1	1	BRONCO	Historia Musical	55
7	5	6	8	LOS TIGRES DEL NORTE	Herencia Musical: 20 Corridos Inolvidables	1	56	47	45	9	LA OREJA DE VAN GOGH	Lo Que Te Conte Mientras Te Hacias La Dormida	42
8	4	3	35	CELIA CRUZ	Hits Mix	2	57	62	67	4	CUISILLOS DE ARTURO MACIAS	Coleccion De Oro	57
9	NEW	1	1	CONTROL	La Historia	9	58	41	26	8	CAFE TACUBA	Cuatro Caminos	11
				GREATEST GAINER									
10	7	7	11	AKWID	Proyecto Akwid	7	59	54	43	47	SELENA	Ones	4
11	8	10	66	JUANES	Un Dia Normal	2	60	NEW	1	1	TEGO CALDERON	El Abayarde	60
12	NEW	1	1	LUNYTUNES & NORIEGA	Mas Flow	12	61	58	57	22	PEPE AGUILAR	Y Tenerte Otra Vez	1
13	NEW	1	1	LOS ACOSTA	En Vivo Vol. 1	13	62	63	72	70	CHAYANNE	Grandes Exitos	1
14	11	12	10	LOS CADETES DE LINARES	30 Inolvidables	5	63	35	32	20	EL PODER DEL NORTE	Imaginate Sin Ellos	13
15	9	9	3	LIMITE	Gracias 1995-2003	9	64	52	54	8	PANCHO BARRAZA	Coleccion De Oro	52
16	10	8	14	RICKY MARTIN	Almas Del Silencio	1	65	55	—	2	ADAN CHALINO SANCHEZ	Un Sonador	55
17	13	13	42	PANCHO BARRAZA	Las Romanticas De Pancho Barraza	12	66	57	58	7	CARDENALES DE NUEVO LEON	30 De Coleccion	57
18	12	11	10	LOS ANGELES AZULES/LOS ANGELES DE CHARLY	Encuentro De Angeles Vol. 1	7	67	RE-ENTRY	64	64	THALIA	Thalia	1
19	14	15	53	MANA	Revolucion De Amor	1	68	69	—	2	VARIOUS ARTISTS	Las Rebajadas Sonideras	68
20	16	23	17	CUISILLOS DE ARTURO MACIAS	Las Romanticas De Cuisillos	16	69	75	—	17	ALEJANDRO FERNANDEZ	Nina Amada Mia	22
21	15	14	11	DON OMAR	The Last Don	2	70	64	64	24	VARIOUS ARTISTS	Los 30 Corridos Mas Prohibidos	27
22	19	25	26	A.B. QUINTANILLA III PRESENTS KUMBIA KINGS		4	71	53	51	8	LOS FREDDY'S	30 Inolvidables	21
23	18	17	5	GRUPO BRYNDIS/LIBERACION	Encuentro Romantico	17	72	50	56	3	EL COYOTE Y SU BANDA TIERRA SANTA	El Rancho Grande	50
24	22	19	3	POLO URIAS Y SU MAQUINA NORTENA	20 Mas...Quinazos!!!	19	73	NEW	1	1	VARIOUS ARTISTS	Jamz Vol. 1	73
25	20	27	18	JOAN SEBASTIAN	Coleccion De Oro	14	74	71	—	7	SORAYA	Soraya	25
26	NEW	1	1	CELIA CRUZ	El Carnaval De La Vida	26	75	NEW	1	1	SOUNDTRACK	Clase 406	75
27	17	22	22	SOUNDTRACK	Frida	4							
				PACESETTER									
28	67	52	3	BELINDA	Belinda	28							
29	21	20	11	BANDA EL RECODO	Nuestra Historia	5							
30	25	24	16	MARCO ANTONIO SOLIS	Tu Amor O Tu Desprecio	1							
31	23	22	11	PALOMO/CONJUNTO PRIMAVERA	Encuentro De Titanes	12							
32	26	28	26	THALIA	Thalia's Hits Remixed	7							
33	31	31	10	GRUPO BRYNDIS	Memorias	4							
34	32	35	15	LOS PLAYER'S	Ranchero De	26							
35	34	38	28	INTOCABLE	La Historia	3							
36	27	30	15	DAVID BISBAL	Corazon Latino	27							
37	42	47	39	RICARDO ARJONA	Santo Pecado	3							
38	33	33	9	LOS HURACANES DEL NORTE	En El Tiempo	4							
39	49	37	8	SAMUEL HERNANDEZ	Jesus Siempre Llega A Tiempo	36							
40	38	44	32	ANTONIO AGUILAR	Con Tambora	38							
41	RE-ENTRY	5	5	PEPE AGUILAR	Coleccion De Oro	31							
42	28	18	6	CELIA CRUZ	Siempre Celia Cruz: Boleros Eternos	8							
43	30	29	7	LOS ORIGINALES DE SAN JUAN	La Motosierra	3							
44	39	41	22	BRONCO	30 Inolvidables	3							
45	36	36	42	SHAKIRA	Grandes Exitos	1							
46	37	39	22	CONJUNTO PRIMAVERA	Nuestra Historia	4							
47	29	55	4	OBIE BERMUDEZ	Confesiones	29							
48	48	48	21	LOS TEMERARIOS/LOS BUKIS	20 Inolvidables	1							
49	24	16	36	CELIA CRUZ	La Negra Tiene Tumbao	5							

LATIN POP ALBUMS	TROPICAL ALBUMS	REGIONAL MEXICAN ALBUMS
1 JUANES UN DIA NORMAL (SURCO/UNIVERSAL LATINO)	1 CELIA CRUZ REGALO DEL ALMA (SONY DISCOS)	1 INTOCABLE NUESTRO DESTINO ESTABA ESCRITO (EMI LATIN)
2 RICKY MARTIN ALMAS DEL SILENCIO (SONY DISCOS)	2 CELIA CRUZ EXITOS ETERNOS (UNIVERSAL LATINO)	2 CONJUNTO PRIMAVERA DECIDE TU (FONOVISA/UG)
3 MANA REVOLUCION DE AMOR (WARNER LATINA)	3 CELIA CRUZ HITS MIX (SONY DISCOS)	3 LOS BUKIS 25 JOYAS MUSICALES (FONOVISA/UG)
4 DON OMAR THE LAST DON (VI)	4 LUNYTUNES & NORIEGA MAS FLOW (VI)	4 BRONCO: EL GIGANTE DE AMERICA SIEMPRE ARRIBA (FONOVISA/UG)
5 A.B. QUINTANILLA III PRESENTS KUMBIA KINGS 4 (EMI LATIN)	5 CELIA CRUZ EL CARNAVAL DE LA VIDA (LIDERS)	5 LOS TIGRES DEL NORTE HERENCIA MUSICAL: 20 CORRIDOS INOLVIDABLES (FONOVISA/UG)
6 BELINDA BELINDA (ARIOLA/BMG LATIN)	6 CELIA CRUZ LA NEGRA TIENE TUMBADO (SONY DISCOS)	6 CONTROL LA HISTORIA (EMI LATIN)
7 THALIA THALIA'S HITS REMIXED (EMI LATIN)	7 HUEY DUNBAR MUSIC FOR MY PEOPLES (SONY DISCOS)	7 AKWID PROYECTO AKWID (HEADLINERS/UNIVISION/UG)
8 DAVID BISBAL CORAZON LATINO (VALE/UNIVERSAL LATINO)	8 IBRAHIM FERRER BUENOS HERMANOS (WORLD CIRCUIT/NONESUCH/AG)	8 LOS ACOSTA EN VIVO VOL. 1 (DISA)
9 RICARDO ARJONA SANTO PECADO (SONY DISCOS)	9 VARIOUS ARTISTS SALSA AROUND THE WORLD (PUTUMAYO)	9 LOS CADETES DE LINARES 30 INOLVIDABLES (UNIVISION/UG)
10 SAMUEL HERNANDEZ JESUS SIEMPRE LLEGA A TIEMPO (SH)	10 VARIOUS ARTISTS BACHATAHITS 2003 (J&N/SONY DISCOS)	10 LIMITE GRACIAS 1995-2003 (UNIVERSAL LATINO)
11 CELIA CRUZ SIEMPRE CELIA CRUZ: BOLEROS ETERNOS (VENE/EMI LATIN)	11 MONCHY & ALEXANDRA THE MIX (J&N/SONY DISCOS)	11 PANCHO BARRAZA LAS ROMANTICAS DE PANCHO BARRAZA (MUSART/BALBOA)
12 SHAKIRA GRANDES EXITOS (SONY DISCOS)	12 CELIA CRUZ EL CARNAVAL DE EXITOS (UNIVERSAL LATINO)	12 LOS ANGELES AZULES/LOS ANGELES DE CHARLY ENCUENTRO DE ANGELES VOL. 1 (DISA)
13 OBIE BERMUDEZ CONFESIONES (EMI LATIN)	13 FRANKIE RUIZ EXITOS ETERNOS (UNIVERSAL LATINO)	13 CUISILLOS DE ARTURO MACIAS LAS ROMANTICAS DE CUISILLOS (MUSART/BALBOA)
14 EROS RAMAZZOTTI 9 (SPANISH VERSION) (ARIOLA/BMG LATIN)	14 VARIOUS ARTISTS THE REVENTON: 30 PEGADITAS (MOCK & ROLL/SONY DISCOS)	14 GRUPO BRYNDIS/LIBERACION ENCUENTRO ROMANTICO (DISA)
15 ALEXANDRE PIRES ESTRELLA GUIA (ARIOLA/BMG LATIN)	15 INDIA LATIN SONGBOOK: MI ALMA Y CORAZON (SONY DISCOS)	15 POLO URIAS Y SU MAQUINA NORTENA 20 MAS...QUINAZOS!!! (FONOVISA/UG)
16 LA OREJA DE VAN GOGH LO QUE TE CONTE MIENTRAS TE HACIAS LA DORMIDA (SONY DISCOS)	16 CELIA CRUZ SERIE 32 (UNIVERSAL LATINO)	16 JOAN SEBASTIAN COLECCION DE ORO (MUSART/BALBOA)
17 CAFE TACUBA CUATRO CAMINOS (MCA)	17 SALVADOR CON PODER (WORLD-CURB/WARNER BROS.)	17 SOUNDTRACK FRIDA (DG/UNIVERSAL CLASSICS GROUP)
18 SELENA ONES (EMI LATIN)	18 VARIOUS ARTISTS LA BULLA DEL REGGAETON (REVOLU/UNIVERSAL LATINO)	18 BANDA EL RECODO NUESTRA HISTORIA (FONOVISA/UG)
19 TEGO CALDERON WE BROKE THE RULES (PREMIUM LATIN/J&N)	19 AVENTURA WE BROKE THE RULES (PREMIUM LATIN/J&N)	19 MARCO ANTONIO SOLIS TU AMOR O TU DESPRECIO (FONOVISA/UG)
20 CHAYANNE GRANDES EXITOS (SONY DISCOS)	20 FLOR DE TABACO FLOR DE TABACO (ERAMI/VI)	20 PALOMO/CONJUNTO PRIMAVERA ENCUENTRO DE TITANES (DISA)

Albums with the greatest sales gains this week. Recording Industry Assn. of America (RIAA) certification for net shipment of 500,000 album units (Gold). RIAA certification for net shipment of 1 million units (Platinum). RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: Certification for net shipment of 100,000 units (Oro). Certification of 200,000 units (Platino). Certification of 400,000 units (Multi-Platino). *Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows albums removed from Heatseekers this week. [H] indicates past or present Heatseeker title. © 2003, VNU Business Media, Inc., and Nielsen SoundScan, Inc. All rights reserved.

Billboard HOT LATIN TRACKS

THIS WEEK	LAST WEEK	WKS. AGO	WEEKS ON	TITLE PRODUCER (SONGWRITER)	Artist IMPRINT/PROMOTION LABEL	PEAK POSITION
1	2	2	6	UN SIGLO SIN TI R.L. TOLEDO (F. DE VITA)	Chayanne SONY DISCOS	1
NUMBER 1						
GREATEST GAINER						
2	20	13	12	SE ME OLVIDO TU NOMBRE E. ESTEFAN JR. / A. PENA (E. ESTEFAN JR., A. PENA)	Shalim CRESCENT MOON / SONY DISCOS	2
3	1	1	16	FOTOGRAFIA G. SANTAOLALLA, JUANES (JUANES)	Juanes With Nelly Furtado SURCO / UNIVERSAL LATINO	1
4	12	12	7	QUITEMONOS LA ROPA R. NERIO, J. REYES (ESTEFAN JR., REYES)	Alexandre Pires ARIOLA / BMG LATIN	4
5	4	7	9	ANTES S. KRYS, J. SORRELLAN (OBIE BERMUDEZ)	Obie Bermudez EMI LATIN	4
6	9	20	3	HOY G. ESTEFAN, E. ESTEFAN JR., S. KRYS (G. MARCO)	Gloria Estefan EPIC / SONY DISCOS	6
7	13	—	2	NO HACE FALTA E. ESTEFAN JR., R. BARLOW (E. ESTEFAN JR., R. BARLOW, N. TOVAR)	Cristian ARIOLA / BMG LATIN	7
8	5	16	9	MINUTOS R. ARJONA (R. ARJONA, M. LUNA)	Ricardo Arjona SONY DISCOS	5
9	6	9	8	VIVE LA VIDA R. PEREZ (R. PEREZ, R. LIVI)	Area 305 RPE / UNIVISION	6
10	7	10	8	ESTOY A PUNTO BRONCO (D. VILLARREAL)	Bronco: El Gigante De America FONOVISA	7
11	26	27	6	ME PONES SEXY C. ROONEY, D. DELUGE (C. ROONEY, D. DELUGE, G. BRUNO, J. CARTAGENA, T. SODI, B. RUSSELL)	Thalia Featuring Fat Joe EMI LATIN	11
12	3	3	20	TU AMOR O TU DESPRECIO M. A. SOLIS (M. A. SOLIS)	Marco Antonio Solis FONOVISA	1
13	14	15	11	YA NO ES IGUAL FRANKIE J. J. GALVEZ (F. J. BAUTISTA)	Frankie J SONY DISCOS	11
14	17	22	6	RIE Y LLORA S. GEORGE (S. GEORGE, F. OSORIO)	Celia Cruz SONY DISCOS	14
15	15	17	11	HOY EMPIEZA MI TRISTEZA J. L. TERRAZAS (J. SEBASTIAN)	Grupo Montez De Durango DISA	15
16	25	35	4	NO ES LO MISMO A. SANZ, L. PEREZ (A. SANZ)	Alejandro Sanz WARNER LATINA	16
17	22	28	4	ESO DUELE R. MUNOZ, R. MARTINEZ (L. PADILLA)	Intocable EMI LATIN	17
18	16	8	10	ACTOS DE UN TONTO J. GUILLEN (R. GONZALEZ MORA)	Conjunto Primavera FONOVISA	4
19	18	6	22	TAL VEZ T. TORRES (F. DE VITA)	Ricky Martin SONY DISCOS	1
20	10	14	23	MARIPOSA TRACIONERA F. HERA, J. GONZALEZ (F. HERA)	Mana WARNER LATINA	1
21	21	18	7	TE REGALO MI TRISTEZA A. A. ALBA (A. A. ALBA)	Los Temerarios FONOVISA	18
22	8	4	12	LLORARE LAS PENAS K. SANTANDER, J. M. VELAZQUEZ (J. M. VELAZQUEZ, RAYITO)	David Bisbal VALE / UNIVERSAL LATINO	3
23	46	—	2	ASIGNATURA PENDIENTE T. TORRES (R. ARJONA)	Ricky Martin SONY DISCOS	23
24	19	21	13	QUE GANAS K. SANTANDER, O. BETANCOURT (R. MONTANER, O. BETANCOURT, J. E. OCHOA)	Ricardo Montaner WARNER LATINA	5
25	23	11	12	SUETALTO R. PEREZ, B. BOTIJA (R. PEREZ, B. BOTIJA)	Millie ARIOLA / BMG LATIN	9
26	30	26	22	SI TE DIJERON J. M. LUGO (V. M. RUIZ)	Gilberto Santa Rosa SONY DISCOS	5
27	33	24	5	YA NO ERES EL MISMO J. GAVIRIA, B. OSSA (J. GAVIRIA, B. OSSA, NOELIA)	Noelia FONOVISA	24
28	27	25	20	ACA ENTRE NOS A. LIZARRAGA, J. LIZARRAGA (M. URIBE)	Banda El Recodo FONOVISA	12
29	11	5	10	PUEDES CONTAR CONMIGO N. WALKER, L. OREJA DE VAN GOGH (A. MONTERO, P. BENEGAS, A. FUENTES, H. GARDE)	La Oreja De Van Gogh SONY DISCOS	5
30	44	41	15	UNA EMOCION PARA SIEMPRE E. RAMAZZOTTI, C. GUIDOTTI (E. RAMAZZOTTI, A. COGLIATI, C. GUIDOTTI, M. FABRIZIO, M. DRTZ, MARTIN)	Eros Ramazzotti ARIOLA / BMG LATIN	5
31	31	32	8	DEJENME SI ESTOY LLORANDO I. RODRIGUEZ, F. HEHLICH (A. CURIEL, N. NED)	Los Angeles De Charly FONOVISA	31
32	34	34	25	QUEDATE CALLADA P. CABRERA (G. FLORES)	Jorge Luis Cabrera DISA	14
33	41	44	4	EN LOS PURITOS HUESOS F. CAMACHO (T. VILLA)	Banda El Limon DISA	33
34	28	29	22	ME FALTA VALOR PAGUIAR (T. BELLO)	Pepe Aguilar UNIVISION	5
HOT SHOT DEBUT						
35	NEW	1		NOMAS POR TU CULPA LOS HURACANES DEL NORTE (S. SERNA DEL RIO)	Los Huracanes Del Norte UNIVISION	35
36	32	30	8	EL DESEO DE TI R. PEREZ (R. PEREZ)	Daniel Rene With Jennifer Pena UNIVISION	27
37	37	36	19	EL SINVERGUENZA M. QUINTERO LARA (M. QUINTERO LARA)	Los Tucanes De Tijuana UNIVERSAL LATINO	6
38	NEW	1		DEJAME VOLAR P. MASITTI, L. FOCHOA, J. IGLESIAS JR. (P. MASITTI, J. IGLESIAS JR.)	Julio WARNER LATINA	38
39	35	50	3	OTRA VEZ G. GIL (L. C. MONROY, R. ORNELAS, J. FLORES)	Victor Garcia SONY DISCOS	35
40	38	39	17	LO QUE YO TUVE CONTIGO R. PEREZ (R. LIVI, R. PEREZ)	Jose Feliciano UNIVERSAL LATINO	13
41	45	46	7	TE METISTE EN MI CAMA PALOMO (F. Y. QUEZADA)	Palomo DISA	38
42	36	40	22	SERAN SUS OJOS A. URIAS (T. VELA)	Adolfo Urias Y Su Lobo Norteno PLATINO / FONOVISA	30
43	50	45	5	SUPERVISOR DE TUS SUEÑOS L. MEDINA, F. BELLOMO (A. ALAYON)	A. Cinco LATIN WORLD	42
44	RE-ENTRY	6		MALDITA IGNORANCIA E. ESTEFAN JR., R. GAITAN, A. GAITAN, J. GAITAN, A. GAITAN, E. ORTEGA, H. T. MULET)	Jimena CRESCENT MOON / SONY DISCOS	27
45	NEW	1		MI PRIMAVERA G. GARCIA (R. AGUILAR)	Beto Y Sus Canarios DISA	45
46	NEW	1		AMOR BESAME A. URIAS (NOT LISTED)	Adolfo Urias Y Su Lobo Norteno PLATINO / FONOVISA	46
47	49	48	13	ASI TE QUIERO J. SEBASTIAN (J. SEBASTIAN)	Joan Sebastian MUSART / BALBOA	23
48	RE-ENTRY	2		MASUCAMBA NOT LISTED (T. CALDERON)	Tego Calderon WHITE LION	48
49	42	43	18	VETE YA V. ELIZALDE (R. E. MORA)	Valentin Elizalde UNIVERSAL LATINO	25
50	NEW	1		AUNQUE TE ROMPAN EL ALMA J. NAVARRETE, C. ALVARADO (L. ELIZALDE, J. GAMEZ)	Cardenales De Nuevo Leon DISA	50

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

LATIN POP AIRPLAY

THIS WEEK	LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	ARTIST	THIS WEEK	LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	ARTIST
1	2	UN SIGLO SIN TI SONY DISCOS	CHAYANNE	21	4	PUEDES CONTAR CONMIGO SONY DISCOS	LA OREJA DE VAN GOGH
2	1	FOTOGRAFIA SURCO / UNIVERSAL LATINO	JUANES WITH NELLY FURTADO	22	28	UNA EMOCION PARA SIEMPRE ARIOLA / BMG LATIN	EROS RAMAZZOTTI
3	6	ANTES EMI LATIN	OBIE BERMUDEZ	23	32	DEJAME VOLAR WARNER LATINA	JULIO
4	8	QUITEMONOS LA ROPA ARIOLA / BMG LATIN	ALEXANDRE PIRES	24	24	RIE Y LLORA SONY DISCOS	CELIA CRUZ
5	9	NO HACE FALTA ARIOLA / BMG LATIN	CRISTIAN	25	22	ME FALTA VALOR UNIVISION	PEPE AGUILAR
6	3	MINUTOS SONY DISCOS	RICARDO ARJONA	26	23	LO QUE YO TUVE CONTIGO UNIVERSAL LATINO	JOSE FELICIANO
7	18	HOY EPIC / SONY DISCOS	GLORIA ESTEFAN	27	26	TE REGALO MI TRISTEZA FONOVISA	LOS TEMERARIOS
8	17	NO ES LO MISMO WARNER LATINA	ALEJANDRO SANZ	28	31	SUPERVISOR DE TUS SUEÑOS LATIN WORLD	A. CINCO
9	19	ME PONES SEXY EMI LATIN	THALIA FEATURING FAT JOE	29	30	EL DESEO DE TI UNIVISION	DANIEL RENE WITH JENNIFER PENA
10	7	VIVE LA VIDA RPE / UNIVISION	AREA 305	30	33	SI TE DIJERON SONY DISCOS	GILBERTO SANTA ROSA
11	16	SE ME OLVIDO TU NOMBRE CRESCENT MOON / SONY DISCOS	SHALIM	31	25	CASI EMI LATIN	SORAYA
12	11	TAL VEZ SONY DISCOS	RICKY MARTIN	32	27	AMAME ARIOLA / BMG LATIN	ALEXANDRE PIRES
13	13	YA NO ES IGUAL SONY DISCOS	FRANKIE J	33	—	UN AMOR PARA LA HISTORIA SONY DISCOS	GILBERTO SANTA ROSA
14	5	MARIPOSA TRACIONERA WARNER LATINA	MANA	34	34	BESO EN LA BOCA MUSART / BALBOA	AXE BAHIA
15	29	ASIGNATURA PENDIENTE SONY DISCOS	RICKY MARTIN	35	20	JALEO SONY DISCOS	RICKY MARTIN
16	10	QUE GANAS WARNER LATINA	RICARDO MONTANER	36	—	NINA AMADA MIA SONY DISCOS	ALEJANDRO FERNANDEZ
17	12	LLORARE LAS PENAS VALE / UNIVERSAL LATINO	DAVID BISBAL	37	36	MALDITA IGNORANCIA CRESCENT MOON / SONY DISCOS	JIMENA
18	14	TU AMOR O TU DESPRECIO FONOVISA	MARCO ANTONIO SOLIS	38	40	CLAVAME TU AMOR FONOVISA	NOELIA
19	15	SUETALTO ARIOLA / BMG LATIN	MILLIE	39	39	DEJENME SI ESTOY LLORANDO FONOVISA	LOS ANGELES DE CHARLY
20	21	YA NO ERES EL MISMO FONOVISA	NOELIA	40	38	LEVANTO MIS MANOS SH	SAMUEL HERNANDEZ

TROPICAL AIRPLAY

THIS WEEK	LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	ARTIST	THIS WEEK	LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	ARTIST
1	1	RIE Y LLORA SONY DISCOS	CELIA CRUZ	21	27	HOY TE VI PASAR DISCOMANIA	KIKO RODRIGUEZ
2	11	SE ME OLVIDO TU NOMBRE CRESCENT MOON / SONY DISCOS	SHALIM	22	21	PERDONAME EMI LATIN	LIMI-T 21
3	3	SI TE DIJERON SONY DISCOS	GILBERTO SANTA ROSA	23	16	VIVE LA VIDA RPE / UNIVISION	AREA 305
4	15	MASUCAMBA WHITE LION	TEGO CALDERON	24	18	SOY MUJER SONY DISCOS	INDIA
5	5	TU VOLVERAS UNIVERSAL LATINO	KEVIN CEBALLO	25	—	NO HACE FALTA ARIOLA / BMG LATIN	CRISTIAN
6	2	HOY EPIC / SONY DISCOS	GLORIA ESTEFAN	26	32	YA NO ES IGUAL SONY DISCOS	FRANKIE J
7	—	QUITEMONOS LA ROPA ARIOLA / BMG LATIN	ALEXANDRE PIRES	27	—	EL AMOR ES CIEGO COMBO	EL GRAN COMBO DE PUERTO RICO
8	12	SIN PODERTE HABLAR SONY DISCOS	HUEY DUNBAR	28	28	EL DESEO DE TI UNIVISION	DANIEL RENE WITH JENNIFER PENA
9	4	POCO HOMBRE SONY DISCOS	VICTOR MANUELLE	29	14	CUIDALA M.P.	TITO ROJAS
10	20	AY AMOR VI	HECTOR & TITO FEATURING VICTOR MANUELLE	30	35	UN SIGLO SIN TI SONY DISCOS	CHAYANNE
11	7	TRACION SONY DISCOS	INDIA	31	—	CON ESTE HOMBRE NO DISA	FLOR DE TABACO
12	10	INTENTALO TU J&N	JOE VERAS	32	38	YA NO ERES EL MISMO FONOVISA	NOELIA
13	25	ME PONES SEXY EMI LATIN	THALIA FEATURING FAT JOE	33	29	DEJAME VOLAR WARNER LATINA	JULIO
14	9	LA ULTIMA VEZ J&N	MAGIC JUAN FEATURING EDDY HERRERA	34	—	CUANDO TU NO ESTAS WARNER LATINA	OLGA TANDON
15	17	FOTOGRAFIA SURCO / UNIVERSAL LATINO	JUANES WITH NELLY FURTADO	35	19	JALEO SONY DISCOS	RICKY MARTIN
16	26	NO TENGO SUERTE EN EL AMOR J&N	YOSKAR SARANTE	36	36	MERIANDO LA COLA J&N	SEXAPPEAL
17	23	TE VOY A DAR WEACARIBE / WARNER LATINA	CHARLIE CRUZ	37	—	TU MAMA Y TU PAPA Z&K	DRG SLDIO
18	8	ANTES EMI LATIN	OBIE BERMUDEZ	38	30	HASTA QUE TE ENAMORES WEACARIBE / WARNER LATINA	FRANKIE NEGRON
19	22	QUE SIGA LA FIESTA UNIVERSAL LATINO	FRANKIE RUIZ	39	—	SON DE CALI UNIVISION	SON DE CALI
20	24	LA CURA RCC	PENA SUAZO Y SU BANDA GORDA	40	34	AMAME O DEJAME UNIVERSAL LATINO	KEVIN CEBALLO

REGIONAL MEXICAN AIRPLAY

THIS WEEK	LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	ARTIST	THIS WEEK	LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	ARTIST
1	1	ESTOY A PUNTO DISA	BRONCO: EL GIGANTE DE AMERICA	21	15	VETE YA UNIVERSAL LATINO	VALENTIN ELIZALDE
2	2	HOY EMPIEZA MI TRISTEZA DISA	GRUPO MONTEZ DE DURANGO	22	31	YA NO TE VAYAS UNIVERSAL LATINO	BANDA EL LIMON
3	4	ESO DUELE EMI LATIN	INTOCABLE	23	29	AUNQUE TE ROMPAN EL ALMA DISA	CARDENALES DE NUEVO LEON
4	3	ACTOS DE UN TONTO FONOVISA	CONJUNTO PRIMAVERA	24	—	AVE CAUTIVA FONOVISA	CONJUNTO PRIMAVERA
5	5	ACA ENTRE NOS FONOVISA	BANDA EL RECODO	25	18	PEQUENA Y FRAGIL EMI LATIN	CONTROL
6	7	QUEDATE CALLADA DISA	JORGE LUIS CABRERA	26	30	TE RETO A QUE ME OLVIDES RCA / BMG LATIN	JULIO PRECIADO Y SU BANDA PERLA DEL PACIFICO
7	14	EN LOS PURITOS HUESOS DISA	BANDA EL LIMON	27	27	LA PILA DE AGUA DISA	GERMAN LIZARRAGA
8	6	TE VAS AMOR EMI LATIN	EL COYOTE Y SU BANDA TIERRA SANTA	28	37	PARA MORIR IGUALES RCA / BMG LATIN	NICO FLORES Y SU BANDA PURD MAZATLAN
9	25	NOMAS POR TU CULPA UNIVISION	LOS HURACANES DEL NORTE	29	24	TU AMOR O TU DESPRECIO FONOVISA	MARCO ANTONIO SOLIS
10	10	EL SINVERGUENZA UNIVERSAL LATINO	LOS TUCANES DE TIJUANA	30	13	EL RANCHO GRANDE EMI LATIN	EL COYOTE Y SU BANDA TIERRA SANTA
11	11	UNA VEZ MAS FONOVISA	CONJUNTO PRIMAVERA	31	22	MUY A TU MANERA EMI LATIN	INTOCABLE
12	17	TE METISTE EN MI CAMA DISA	PALOMO	32	28	ME CANSE DE MORIR POR TU AMOR UNIVISION	ADAN CHALINO SANCHEZ
13	9	SERAN SUS OJOS PLATINO / FONOVISA	ADOLFO URIAS Y SU LOBO NORTEÑO	33	23	SOY ASI UNIVERSAL LATINO	LIMITE
14	12	DEJENME SI ESTOY LLORANDO FONOVISA	LOS ANGELES DE CHARLY	34	33	DESDE HOY UNIVISION	DUELO
15	8	OTRA VEZ SONY DISCOS	VICTOR GARCIA	35	26	SON TUS PERJURNES MUJER SONY DISCOS	LUPILLO RIVERA
16	19	MI PRIMAVERA DISA	BETO Y SUS CANARIOS	36	—	CUANTO ME APUESTAS DISA	LIBERACION
17	15	DE UNO Y DE TOOOS LOS MOOOS DISA	PALOMO	37	36	FRENTE A FRENTE DISA	AROMA
18	35	AMOR BESAME PLATINO / FONOVISA	ADOLFO URIAS Y SU LOBO NORTEÑO	38	—	NO HAY MANERA HEADLINES / UNIVISION	AKWID
19	21	ASI TE QUIERO MUSART / BALBOA	JOAN SEBASTIAN	39	—	AMARTE ES UN CASTIGO FONOVISA	MOJADO
20	20	TE REGALO MI TRISTEZA FONOVISA	LOS TEMERARIOS	40	34	COMO OLVIDARTE WEMEX / WARNER LATINA	

Peaches Seeks Sexual Equality On New Disc

BY MICHAEL PAOLETTA

With only one album under her faux-leather white belt—"The Teaches of Peaches"—novel performer Peaches has given new meaning to the phrases "women in rock" and "cock rock."

Salacious tracks like "Fuck the Pain Away" and "Set It Off" blur the line between male and female, angering some and delighting others. In her own way, Peaches is simply leveling the playing field between the sexes.

"I'm just trying to be inclusive," says the Canadian artist who now calls Berlin home. "Some people find it angry or vindictive, as if I'm against males. But that happens a lot with my music. Artists like Busta Rhymes and 50 Cent get away with so much more lyrically, without being questioned. But because I'm a woman, there's that double standard."

But she presses on. Her new album, "Fatherfucker," continues to smudge the borders between male and female sexuality—as well as electro-hued dance beats and punk-inflected rock.

Due Sept. 23 from XL Recordings/Beggars Group (one day earlier internationally), the enhanced CD is home to Joan Jett references ("I Don't Give A . . ."), collaborations with Iggy Pop ("Kick It") and fellow Canadian ex-

patriot Taylor Savvy ("Stuff Me Up") and tales of equality ("Shake Yer Dix," "I U She").

"The term 'motherfucker' is so over," Peaches explains, referring to the album's title. "It's used every day by everybody. You would probably even call your mother a 'motherfucker'—and it would mean absolutely nothing. But 'fatherfucker' is an incredible word. It's time to put them on equal terms."

Peaches is an equal opportunist, indeed. And this pleases her label just fine.

"She started as a home-grown project with some schtick," notes Matt Harmon, VP of marketing at Beggars Group U.S. "But in the last couple of years, she has grown into an artist."

During that period, Peaches has toured the world with a diverse cross-section of acts, from Queens of the Stone Age and the White Stripes to Björk and Chicks on Speed. Thus, she has courted the rock, pop-electronic and

electroclash communities. Along the way, she learned how to deal with an array of personalities.

While opening for Queens of the Stone Age, Peaches—a former elementary-school music and drama teacher ("I was known as 'Merrill Nisker' then")—says she learned how to deal with hecklers.

"People in the audience were yelling things like, 'Fuck you, bitch' and 'Get off the stage, gay man.' I was having fun with the fact that people were so visibly offended."

That said, Peaches is quick to point out that she does not want to offend just for the sake of offending. "For me, it's about the music. The music must first be good. Then I can offend, make people think and make them dance."

With the electroclash crowd, Peaches recalls, "it was more like, 'We love you' and 'Look at our cool haircuts.'"

Because she infuses rock music with electro beats and electro-hued dance music with rock elements, Peaches' new album will naturally be marketed to

both camps, Harmon says.

Club DJs, as well as college and specialty radio, will soon receive a promo-only 12-inch single featuring album tracks "Shake Yer Dix" and "Operate." Similarly, "Kick It" will be sent to modern rock radio, while the track's video (featuring Pop) will be delivered to MTV and other outlets.

Figuring into the promotion mix is an Internet viral campaign, which spotlights the "Peaches cursing typewriter." With this electronic tool, as users type on their keyboards, words appear from the mouth of an animated, pop-up image of the artist that sits on the computer screen, translating what the user writes into Peaches-speak.

Also available on the Internet is an MP3 of album track "I Don't Give A . . .," which can be purchased at third-party U.K.-based sites.

Looking forward to her upcoming three-week headlining tour, which commences Oct. 1 in Washington, D.C., Peaches explains what it feels like for a girl to play live.

"People think when I'm playing live it's all about my machismo. But it's just me giving 200%. I can't do it any other way. Joan Jett also scared people. So did Pat Benatar in her own way. And let's get one thing straight: I love Pat and Joan."



PEACHES: DOES NOT WANT TO OFFEND...UNLESS THE MUSIC IS GOOD

West End Offers Catalog For Sale Online

By the end of September, expect venerable dance music label West End to have its entire catalog available for digital purchase. Individual tracks—priced between 79 and 99 cents—will be sold at the label's official Web site, westendrecords.com.

West End president Kevin Hedge says the time is "more than right" to begin selling the label's music online. Indeed: The label's rich, historic catalog has been illicitly shared for years on the Internet.

Once the West End catalog is up and running, Hedge says he will approach other independent dance music labels to discuss the possibility of selling their music on the West End site.

"Dance music is being hit particularly hard," Hedge notes, referring to illegal file sharing and downloading of music. "In times like these, we really have to get serious about working together."

DMS UPDATE: The 10th annual Billboard Dance Music Summit—which takes place Sept. 22-24 at the Union Square Ballroom in New York—is gearing up to be extra-special this year.

At a time when the music industry is undergoing major

changes in the way it conducts business, card-carrying members of the dance/electronic community realize the importance of coming together to discuss the road ahead.



STONE: DANCE MUSIC SUMMIT PANELIST

Recently confirmed panelists for the summit include remixer/producer the Scumfrog, Global Underground's Chris Barbour, Most Wanted U.K.'s Lee Bridle,

Aurelia Entertainment's Lainie Copicotto, ASCAP's Todd Brabec and singer Lisa Shaw.

Also figuring into the illustrious mix are Michael Perlmutter, the musical supervisor for the hit Showtime series "Queer as Folk," and Rachid Wehbi of production duo Widelife, which is responsible for the theme to the smash Bravo/NBC show "Queer Eye for the Straight Guy."

And then there is J recording artist Angie Stone, who will participate on the "Hip, Hop, Dance" panel. A former member of seminal early-'80s female rap trio the Sequence (remember "Funk You Up?"), the globally revered Stone will surely offer much insight into the distinctly different worlds of R&B/hip-hop and dance/electronic—two communities that have gone their separate ways since the death of disco.

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

AND THE AWARD GOES TO: The second annual American Dance Music Awards—presented by DanceStar U.S. in March—will finally have their U.S. broadcast in late September. Leading U.S. cable systems (including Time

Warner, Comcast and Charter) will air the one-hour awards presentation through Music Choice as part of the Music Choice Concert Series.

The show was co-hosted by Grammy Award winner Roger Sanchez and actors Juliette Lewis and Roselyn Sanchez. One of its many highlights is the dance/electronic debut of P. Diddy, who along with Kelis performed "Let's Get III."

AURAL TIDBITS: Founded by James Murphy and Tim Goldsworthy, DFA Records is at the forefront of the feisty disco-punk sound (think Liquid Liquid produced by John Lydon and then remixed by Paradise Garage DJ Larry Levan). The label's fans are many, including DJs Trevor Jackson, Felix da Housecat and Tiga.

To celebrate its first anniversary, the Brooklyn, N.Y.-based label will issue "Compilation #1" Sept. 30. Highlights of the truly essential collection include the Rapture's "House of Jealous Lovers," the Juan Maclean's "By the Time I Get to Venus," Black

Beat Box™

By Michael Paoletta
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Dice's "Cone Toaster" and LCD Soundsystem's "Losing My Edge."

Paul Oakenfold's sassy rerub of Elvis Presley's "Rubberneckin'" arrives Sept. 9 from RCA. The remix will also appear on the Presley collection "2nd to None," due Oct. 7.

CH-CH-CHANGES: Effective immediately, Kevin Williams is no longer with Nervous Records. He departs at a time when the label is undergoing a shift in musical direction (Beat Box, *Billboard*, Aug. 23).

While with Nervous, Williams handled A&R and promotional duties; he also organized the label's many special events. Currently considering his next move, Williams may be reached at willkev@hotmail.com.

SEPTEMBER 6
2003

Billboard® HOT DANCE MUSIC™

Dance Singles Sales and Sales Breakouts data compiled by Nielsen SoundScan

Club Play

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON	TITLE	IMPRINT & NUMBER/PROMOTION LABEL	Artist
NUMBER 1 1 Week At Number 1						
1	3	7	8	HAREM (M. LEHMAN, R. RIVERA, & H. HECTOR MIXES)	NEMO STUDIO PROMO/ANGEL	Sarah Brightman
2	5	13	6	CRAZY IN LOVE (J. VASQUEZ & M. JOSHUA MIXES)	COLUMBIA 79947	Beyonce
3	1	2	8	SUNRISE (LOVE TO INFINITY & ATFC REMIXES)	SIMPLYRED.COM PROMO/RED INK	Simply Red
4	6	10	8	MORNING STAR (THUNDERPUSS, THICK DICK, 29 PALMS MIXES)	DREAMWORKS PROMO	Cooler Kids
5	8	12	7	77 STRINGS	UNCOMMON TRAX 001	Kurtis Mantronik Presents Chamonix
6	10	14	7	MY TIME	EFFIN 1002	Dutch Featuring Crystal Waters
7	12	16	7	OFFICIALLY MISSING YOU (REMIXES)	ELEKTRA 47436/EEG	Tamia
8	15	21	5	INTO THE SUN	MULTIPLY/FFRR PROMO/WARNER STRATEGIC MARKETING	Weekend Players
9	2	1	9	HOLLYWOOD (REMIXES)	MAVERICK 42638/WARNER BROS.	Madonna
10	13	19	7	FANATIC (REMIXES)	COLUMBIA 79904	Vivian Green
11	7	8	13	FOR THE MUSIC (T. STONE, F. MONTANEZ, GUIDO, V. CALDERONE MIXES)	QD700101/14	Colourful Karma Featuring Terra Deva
12	17	27	5	APPRECIATE ME (P. RAUHOFFER & AL B. RICH MIXES)	STAR 69 1262	Amuka Featuring Sheila Brody
13	16	24	6	BLINDSIDED (DANCE MIXES)	ATLANTIC 88172	Lucy Woodward
14	4	3	9	BUCCI BAG (P. RAUHOFFER, R. H. VISSION, & J. VICIOUS MIXES)	STAR 69 1263	Andrea Doria
15	20	35	3	GET IT TOGETHER (REMIXES)	WARNER BROS. 42645	Seal
16	9	4	10	PAVEMENT CRACKS (REMIXES)	J PROMO/RMG	Annie Lennox
17	14	5	10	I WISH I WASN'T (REMIXES)	RCA PROMO/RMG	Heather Headley
18	22	26	8	CAN YOU FIND THE HEART	NITEGROOVES 187/KING STREET	Ananda Project Featuring Nicola Hitchcock
19	11	9	11	TALK 2 ME	TOMMY BOY SILVER LABEL 2407/TOMMY BOY	K-Klass Featuring Kinane
20	18	11	11	BRASS IN POCKET	BLUFIRE 002	Ultra Nate
21	23	23	7	YOU SPIN ME ROUND (REMIXES)	LEGACY PROMO/EPIC	Dead Or Alive
22	27	31	5	SINNERMAN (FELIX DA HOUSECAT MIX)	VERVE 000910/UMRG	Nina Simone
23	21	15	12	ADDICTED	MIADREAMWORLD IMPORT	Mia
24	30	37	4	FEEL GOOD TIME (BORIS & BECK REMIXES)	COLUMBIA PROMO	Pink Featuring William Orbit
25	26	30	6	WHITE HORSE	TOMMY BOY SILVER LABEL 2408/TOMMY BOY	The Orange Factory
26	24	6	12	DON'T MAKE ME COME TO VEGAS (TIMO MAAS REMIX)	EPIC 73888	Tori Amos
27	28	33	5	I WANT YOU (PABLO FLORES REMIX)	EMI LATIN 47305/VIRGIN	Thalia Featuring Fat Joe
28	34	42	3	I LOVE I LOVE	VINYL SOUL 124/MUSIC PLANT	Georgie Porgie
29	35	40	4	WE CAN (REMIXES)	CURB PROMO	LeAnn Rimes
30	25	20	10	WHENEVER (THE REMIXES)	PEACE BISQUIT 106	Jody Watley
31	19	17	14	DIRTY STICKY FLOORS (JUNKIE XL, PASSENGERZ, LEXICON AVE. MIXES)	MUTE 42620/REPRISE	Dave Gahan
POWER PICK						
32	40	—	2	I NEED YOU (REMIXES)	MUTE 42643/REPRISE	Dave Gahan
33	36	47	3	YOU ARE MY NUMBER ONE (E. KUPPER & MINGE BINGE MIXES)	INTERSCOPE PROMO	Smash Mouth
34	39	43	4	ALL I WANT	RADIKAL 99170	Gardeweg
35	38	45	3	I'M FEELIN' HIGH	CUTTING 458	Whorizon
36	45	48	3	SOUL DEEP (D. AUDE, RIVA, & H2 MIXES)	CURB PROMO	Laura Turner
37	47	—	2	SHELTER	IT'S TIME CHILD 002	Ann Nesby
HOT SHOT DEBUT						
38	NEW	1	1	SEND YOUR LOVE	A&M PROMO/INTERSCOPE	Sting
39	46	—	2	A BETTER WORLD	GATE 1169/KING STREET	AgeHa Featuring Jocelyn Brown & Loleatta Holloway
40	33	32	9	MEDICINE	NERVOUS 20485	DJ Mike Cruz Presents Chyna Ro & Sandy B
41	NEW	1	1	WURKIN'	HARLEQUIN 51251	Housekeeperz Featuring Ceevox
42	31	25	13	AFTER ALL	NETTWERK 33194	Delerium Featuring Jael
43	29	22	13	MUSIC REVOLUTION	EFFIN 1001	The Scumfrog
44	NEW	1	1	LONG WAY HOME	RADIKAL 99193	ATB
45	48	—	2	MOVE YOUR FEET	CRUNCHY FROG 88149/ATLANTIC	Junior Senior
46	NEW	1	1	SOUL SLOSHING	GEFFEN PRDMD	Venus Hum
47	NEW	1	1	FREETIME (REMIXES)	COLUMBIA 79860	Kenna
48	NEW	1	1	WHAT U DO 2 ME (REMIXES)	DREAMWORKS PROMO	Boomkat
49	37	36	8	TREMBLE (MOREL, SMITTY/DAVENPORT, M. CRUZ, D. DUBIOUS MIXES)	DCIDE 001	Clare Quilty
50	41	41	5	I AM WHAT I AM (DANCE MIXES)	ATLANTIC 88183	Linda Eder

Dance Singles Sales

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON	TITLE	IMPRINT & NUMBER/DISTRIBUTING LABEL	Artist
NUMBER 1 1 Week At Number 1						
1	4	3	4	OFFICIALLY MISSING YOU (REMIXES)	ELEKTRA 47436/EEG	Tamia
2	3	4	5	I'M GLAD (REMIXES)	EPIC 79952/SONY MUSIC	Jennifer Lopez
3	5	5	11	THROUGH THE RAIN (HEX HECTOR/MAC QUAYLE REMIX)	MONARCH/ISLAND 063793/IOJMG	Mariah Carey
4	2	1	7	HOLLYWOOD (REMIXES)	MAVERICK 42638/WARNER BROS.	Madonna
5	1	2	12	STUCK (THUNDERPUSS REMIX)	FOREFRONT 38869/VIRGIN	Stacie Orrico
6	NEW	1	1	GET IT TOGETHER (REMIXES)	WARNER BROS. 42645	Seal
7	6	6	8	ALL NIGHT LONG	JENSTAR 1384	Seduction With Saddler
8	NEW	1	1	I NEED YOU (REMIXES)	MUTE/REPRISE 42643/WARNER BROS.	Dave Gahan
9	7	7	7	THE DISTRICT SLEEPS ALONE TONIGHT	SUB POP 70614	The Postal Service
10	13	10	18	NEVER (PAST TENSE)	TOMMY BOY SILVER LABEL 2407/TOMMY BOY	The Roc Project Featuring Tina Arena
11	10	13	22	IF YOU'RE NOT THE ONE (REMIXES)	ISLAND 000243/IOJMG	Daniel Bedingfield
12	9	9	8	CRAZY IN LOVE (J. VASQUEZ & M. JOSHUA MIXES)	COLUMBIA 79947/SONY MUSIC	Beyonce
13	8	11	14	INTUITION (REMIXES)	ATLANTIC 88122/AG	Jewel
14	21	—	3	APPRECIATE ME	STAR 69 1262	Amuka Featuring Sheila Brody
15	12	14	18	AMERICAN LIFE (REMIXES)	MAVERICK 42614/WARNER BROS.	Madonna
16	16	16	18	NOTHING BUT YOU	MUTE 9204	Paul Van Dyk Featuring Hemstock & Jennings
17	15	12	21	BEWARE OF THE BOYS (MUNDIAN TO BACH KE)	SEQUENCE 8011/ULTRA	Panjabi MC
18	17	17	45	DIE ANOTHER DAY (REMIXES)	WARNER BROS. 42492	Madonna
19	14	15	7	TOUR DE FRANCE 2003	ASTRALWERKS 52689	Kraftwerk
20	11	8	3	I AM WHAT I AM (DANCE MIXES)	ATLANTIC 88183/AG	Linda Eder
21	22	—	2	SOMETHING HAPPENED ON THE WAY TO HEAVEN	J 54569/RMG	Deborah Cox
22	19	20	4	A LITTLE LOUDER	ZONE 1019/SYSTEM	DJ Icey
23	23	19	35	CRY ME A RIVER (DIRTY VEGAS, J. FIASCO, & B. HAMEL MIXES)	JIVE 40073	Justin Timberlake
24	20	23	12	DIRTY STICKY FLOORS (REMIXES)	MUTE/REPRISE 42620/WARNER BROS.	Dave Gahan
25	RE-ENTRY	5	1	I DON'T WANNA STOP	RADIKAL 99180	ATB

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

Billboard® TOP ELECTRONIC ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
NUMBER 1 3 Weeks At Number 1					
1	1	3	BT	NETTWERK 30344 [M]	Emotional Technology
2	2	20	THE POSTAL SERVICE	SUB POP 595 [M]	Give Up
3	NEW	1	KRAFTWERK	ASTRALWERKS 31708*	Tour De France Soundtracks
4	3	8	THE HAPPY BOYS	ROBBINS 75038 [M]	Trance Party (Volume Three)
5	4	10	LOUIE DEVITO	DEE VEE 0305/MUSICRAMA	Louie DeVito's Dance Factory Level 2
6	6	9	DELERIUM	NETTWERK 30306 [M]	Chimera
7	7	5	DEBORAH COX	J 53711/UMG	Deborah Cox Remixed
8	5	5	SOUNDTRACK	HOLLYWOOD 162417	Lara Croft, Tomb Raider: The Cradle Of Life
9	9	19	VARIOUS ARTISTS	MADACY 4881	30th Anniversary Collection: Ultimate Disco
10	10	21	THALIA	EMI LATIN 81595 [M]	Thalia's Hits Remixed
11	11	4	DAVID WAXMAN	ULTRA 1170	Ultra Chilled 04
12	8	2	BROADCAST	WARP 105	Haha Sound
13	13	16	TIESTO	NETTWERK 30314 [M]	Nyana
14	16	14	DAVID WAXMAN	ULTRA 1185 [M]	Ultra Trance: 2
15	12	2	BJORK	ELEKTRA 00355/EEG	Live Box 1993-2002
16	14	5	VARIOUS ARTISTS	WATER 00063	Pure Trance 2
17	15	19	THE HAPPY BOYS	ROBBINS 75038	Techno Party (Volume 1)
18	NEW	1	VARIOUS ARTISTS	ROBBINS 75039	Best Of House Volume Three
19	19	8	ATB	RADIKAL 90062	Addicted To Music
20	18	6	DARUDE	BLUECHIP 70003	Rush
21	21	10	DJ SKRIBBLE/DAVID WAXMAN	ULTRA 1166	Ministry Of Sound: American Annual
22	25	38	THE STREETS	VICE 51181/ATLANTIC [M]	Original Pirate Material
23	17	2	VARIOUS ARTISTS	SOUND FACTORY 79002/BLUECHIP	Last Dance: Soundfactory Classics
24	20	5	FERRY CORSTEN	MOONSHINE 80206	Mixed Live...Spundae, LA
25	23	26	MASSIVE ATTACK	VIRGIN 81235	100th Window

• Albums with the greatest sales gains this week. • Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Dor). △ Certification of 200,000 units (Platin). ▲ Certification of 400,000 units (Multi-Platin). *Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. [M] indicates past or present Heatseeker title. ©2003, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

Billboard® HOT DANCE BREAKOUTS

Club Play		Dance Singles Sales	
1	HOT IN HERRE (THE REMIXES) Tiga IK7	1	YOU BRING ME VIBES Only Child Featuring Amp Fiddler GRAND CENTRAL
2	LEI LO LAI The Latin Project ELECTRIC MONKEY	2	REMIND ME Royksopp WALL OF SOUND/ASTRALWERKS
3	FUTURE FUNK Seth Lawrence TOMMY BOY SILVER LABEL/TOMMY BOY	3	YOU ARE SLEEPING (REMIXES) PQM YOSHITISHI/DEEP DISH
4	BRINGIN' ON THE HEARTBREAK (REMIXES) Mariah Carey MONARCH/ISLAND/IOJMG	4	TAKE (MY BREATH AWAY) Green Court RADIKAL
5	LOVING ME COMPLETELY Loopdoctor VITAL	5	ISABELLA Sultan SHINICHI/DEEP DISH

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

Tony Brown: Smiling All The Way Back

BY PHYLLIS STARK

NASHVILLE—For Tony Brown, 2003 will be remembered as a year of adversity and triumph.

On April 11, Brown, who is a senior partner in Nashville's Universal South Records and a sought-after producer, fell down some steps in Los Angeles and sustained a nearly fatal head injury.

Less than five months later, to the surprise of friends, family and his doctors, Brown is back at work. Last month he was behind the board at Starstruck Studios, where he cut five sides with new Universal South artist Amanda Wilkinson.

Prior to launching Universal South with partner Tim DuBois last year, Brown spent 17 years at MCA Nashville, the last eight as president. As a producer, he has worked with a who's who of country music's elite, including Reba McEntire, George Strait, Vince Gill, Wynonna and Trisha Yearwood.

Now fit and looking healthy, Brown has finished his therapy and is working on recovering his stamina and energy level. Beyond some afternoon naps, he says he's back to normal.

"I truly believe in guardian angels," Brown says. "I couldn't have been in a better city, with the UCLA trauma center. If I had been in the middle of nowhere, the outcome could have been completely different."

At one point, Brown says, if surgery

hadn't been performed to relieve pressure in his skull, doctors say he probably wouldn't have made it through the night. Part of his skull was removed and stored in his abdomen to keep it alive and healthy until it could be reattached.

"I never knew that it got that serious," says Brown, who was in a medically induced coma for three weeks, which he remembers as three days. "They said my head was a mess when they picked me up. I really hit it hard." He has no memory of the accident and calls that "God's way of keeping me from having nightmares."

He credits his recovery to his doctors; the love, support and prayers of friends and family, particularly his wife, Anastasia; and to his own will to live.

"Mentally, I really wanted to [recover]," he says. "I have other things to do."

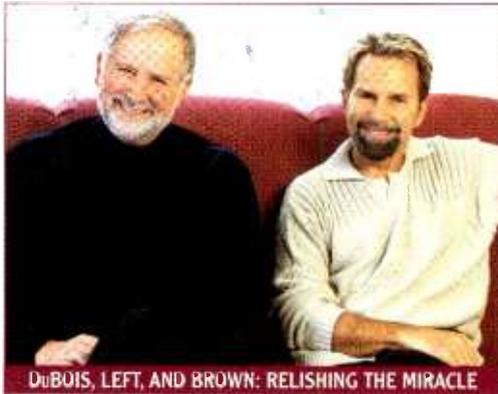
KEEPING THE FAITH

DuBois was among those who kept the faith after the accident.

"The start of that period was very scary, because it wasn't looking good there for a while," he says. "But from the beginning, somehow it just always felt like he was going to be OK. There was such an amazing amount of positive energy from all the prayers and all the well-wishers that you could just almost feel

it in the air.

"It's been an amazingly uplifting thing to come through it and to experience all the love that exists for him," DuBois continues. "Talking about it now, I can't help smiling about it. I feel like God gave us one."



DUBOIS, LEFT, AND BROWN: RELISHING THE MIRACLE

DuBois says the amazing part of Brown's story is not just that he cheated death but that he made such an "amazingly fast recovery. We had been told nine months to two years, and 90 days later he was driving a car."

For DuBois, his priorities after the accident included keeping up staff morale and keeping the business on track.

"We had one artist, Katrina Elam, that we were trying to sign [before the accident], and we did go ahead and sign. We were able to get that done while Tony was still in the hospital."

"One of the neat things about Uni-

versal South is it's not just me and Tony. There are five executives, and we run it like a partnership," DuBois says, naming senior executives Van Fletcher, Bryan Switzer and Susan Levy as part of the inner circle.

"Yes, we missed Tony," he says, but it was easier to have one partner temporarily out of the process at a business where "we command a healthy disrespect."

"His therapist asked me one time if I was worried about Tony having to make decisions while he was still in therapy. I said, 'No, you don't understand how it works at Universal South. Nobody's going to make a decision without four other people questioning it.' Like any family, we were on edge and very worried about him, but as far as the business itself, obviously we might not have been 100% but we didn't miss a lick."

Wilkinson's recording session was set back, but the upside was that a song they originally wanted for her became available in the interim.

OUTPOURING OF LOVE

If Brown knew he was loved before the accident, it's likely he had no idea to what extent.

When he couldn't receive cards or visitors in intensive care, DuBois encouraged people to send e-mails, and hundreds poured in. Old friends reconnected. Rodney Crowell kept a

vigil at the hospital. McEntire came to Brown's room and sang to him as he was emerging from his coma.

Even former Capitol Records Nashville chief Jimmy Bowen sent a letter. "I haven't heard from him in forever," Brown says, "and I got this wrinkled-up, dirty, nasty-looking envelope in the mail that just had 'Bowen' written in the corner. He just told me to take the elevator."

Bowen wasn't the only friend with a sense of humor. "In the beginning I got flowers," Brown says. "Then I started getting the baskets with the Goo Goo Clusters and pound cakes. Then I started getting boxes with little skull caps and doo-rags."

With the crisis behind them, Brown and DuBois are relishing the miracle of his recovery.

"I'd never want to go through it again," Du Bois says. "but to have him back 100% and to be able to feel the joy of experiencing this miracle is something I wouldn't want to give up, either."

Brown says the accident has changed his life in both small and large ways. Now, he says, "I sure do hold onto the handrail when I go down steps."

Beyond that, "it made me realize how all of us take a normal day for granted, when a normal day is an incredible experience," he says. "It made me want to be sure that I treat people right, because that's what it's all about."

Diverse Acts Get A Shot At This Year's CMAs

This year's Country Music Assn. Awards nominations contain more surprises than usual.

They include nods for several acts that get virtually no country radio airplay, such as **Johnny Cash**, **Dolly Parton**, **Alison Krauss** and the **Nitty Gritty Dirt Band**.

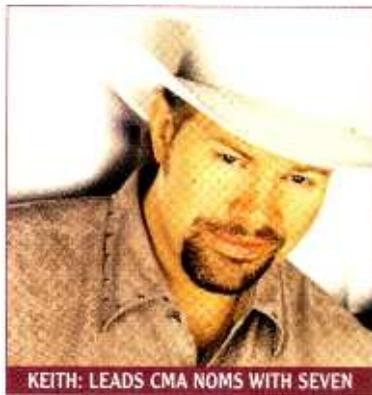
Pop stars **Kid Rock**, **Sheryl Crow** and **Jimmy Buffett** all earned nominations in the category of vocal event of the year, just in case the list of nominees wasn't already eclectic enough.

Consistent hitmaker **Toby Keith** leads the nominations for the 37th CMA Awards with seven nods, including entertainer, male vocalist and album of the year. **Brooks & Dunn**, **Cash** and **Brad Paisley** landed four nominations apiece. **Alan Jackson**, **Tim McGraw**, **Willie Nelson** and **Darryl Worley** each earned three.

The other nominees for entertainer of the year are Brooks & Dunn, **Kenny Chesney**, Jackson and McGraw.

Up for album of the year are Cash's "American IV: The Man Comes Around" (American/Lost

Highway), **Dixie Chicks'** "Home" (Open Wide/Monument/Columbia), **Joe Nichols'** "Man With a Memory" (Universal South), **Tim McGraw & the Dancemasters'** self-titled album (Curb) and Keith's "Unleashed" (DreamWorks).



KEITH: LEADS CMA NOMS WITH SEVEN

The male vocalist nominees are Chesney, Jackson, Keith, McGraw, Paisley and **George Strait**. A tie in this category resulted in six nominees.

Terri Clark, **Patty Loveless** and **Martina McBride** join Krauss and

Parton in the female vocalist of the year category. Parton last won that award in 1976.

Alabama, which is nominated in the vocal group category, hasn't won that award in 20 years. The group is joined by **Diamond Rio**, **Dixie Chicks**, **Lonestar** and **Rascal Flatts**.

Randy Travis, nominated in the single of the year category for "Three Wooden Crosses," last received that award in 1987 for his breakthrough hit, "Forever and Ever, Amen."

The nominees for the Horizon Award, which recognizes artist development, range in experience from **Gary Allan** and **Worley**—who are multiple albums into their careers—to "Nashville Star" winner **Buddy Jewell**, who is just one single into his. Also nominated are **Blake Shelton** and **Nichols**.

Nominees were determined by votes cast by CMA members. The awards will be presented Nov. 5 at the Grand Ole Opry house in Nashville and will air live on CBS.

For a complete list of nominees, log on to billboard.com.

Nashville Scene
By Phyllis Stark
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ON THE ROW: **Jon Loba** has been promoted from senior director of promotion to VP of promotion at Broken Bow Records in Nashville. He replaces **Rick Baumgartner**, who recently moved to Equity Records (*Billboard*, Aug. 23). Also at Broken Bow, Northeast director of promotion **Lee Adams** adds senior director

of promotion duties.

LeAnn Phelan is promoted from creative director to senior director of creative at Combustion Music. Former Capitol Records artist **Jameson Clark** joins as creative director, replacing **Terry Malone**, who exits to join Dann Huff Productions.

Jamie Cheek has been promoted to executive business manager at Flood, Bumstead, McCready & McCarthy. His clients include **Wynonna** and **Garbage**.

ARTIST NEWS: **Mary Chapin Carpenter** will join **Shawn Colvin**, **Patty Griffin** and **Dar Williams** on a 25-city tour beginning Sept. 12 at Penn State. The tour will include a performance in New York's Central Park. A new Columbia album from Carpenter is due next year.

Clark, the family band formerly known as **the Clark Family Experience**, exits Curb Records following a court battle to break its contract with the label. Curb withdrew its objection to the band's departure from the roster. The group had previously filed for bankruptcy in Virginia.

Billboard TOP COUNTRY ALBUMS

THIS WEEK	Sales data compiled by Nielsen SoundScan			Title	PEAK POSITION
	LAST WEEK	2 WKS. AGO	WEEKS ON		
				NUMBER 1	2 Weeks At Number 1
1	1	55	3	ALAN JACKSON ARISTA NASHVILLE 53097/RLG (12.98/19.98)	Greatest Hits Volume II And Some Other Stuff 1
2	5	6	40	SHANIA TWAIN MERCURY 170314/UMGN (12.98 CD)	Up! 1
3	NEW		1	SARA EVANS RCA 67074/RLG (12.98/18.98)	Restless 3
4	NEW		1	DIERKS BENTLEY CAPITOL 39814 (12.98/18.98)	Dierks Bentley 4
5	2	2	57	TOBY KEITH [▲] DREAMWORKS 450254/INTERSCOPE (11.98/18.98)	Unleashed 1
6	4	4	70	KENNY CHESNEY [▲] BNA 67038/RLG (12.98/18.98)	No Shoes, No Shirt, No Problems 1
7	3	3	6	BROOKS & DUNN ● ARISTA NASHVILLE 67070/RLG (12.98/18.98)	Red Dirt Road 1
8	7	7	12	LONESTAR ● BNA 67076/RLG (12.98/18.98)	From There To Here: Greatest Hits 1
9	9	8	43	RASCAL FLATTS [▲] LYRIC STREET 165031/HOLLYWOOD (12.98/18.98)	Melt 1
10	10	11	39	TIM MCGRAW [▲] CURB 78746 (12.98/18.98)	Tim McGraw And The Dancehall Doctors 2
11	8	5	5	BRAD PAISLEY ARISTA NASHVILLE 50605/RLG (12.98/18.98)	Mud On The Tires 1
12	6	1	3	WYNONNA CURB 78811 (12.98/18.98)	What The World Needs Now Is Love 1
13	11	10	7	TRACE ADKINS CAPITOL 81512 (10.98/18.98)	Greatest Hits Collection, Volume I 1
14	12	9	6	PAT GREEN REPUBLIC 000562/UNIVERSAL SOUTH (10.98/17.98)	Wave On Wave 2
15	13	14	46	KEITH URBAN [▲] CAPITOL 32936 (10.98/18.98)	Golden Road 3
16	14	13	11	GEORGE STRAIT MCA NASHVILLE 000114/UMGN (12.98/18.98)	Honkytonkville 1
17	15	12	8	BUDDY JEWELL COLUMBIA 90131/SONY MUSIC (12.98 EQ/18.98)	Buddy Jewell 1
18	17	18	52	MONTGOMERY GENTRY ● COLUMBIA 86520/SONY MUSIC (11.98 EQ/17.98)	My Town 3
19	NEW		1	VARIOUS ARTISTS RCA 67064/RLG (11.98/18.98)	I've Always Been Crazy: A Tribute To Waylon Jennings 19
20	18	17	101	MARTINA MCBRIDE [▲] RCA 67012/RLG (12.98/18.98)	Greatest Hits 1
21	16	15	57	JOE NICHOLS ● UNIVERSAL SOUTH 170285 (11.98/17.98) [M]	Man With A Memory 9
22	19	19	14	JO DEE MESSINA CURB 78790 (18.98 CD)	Greatest Hits 1
23	20	20	42	ALISON KRAUSS + UNION STATION [▲] ROUNDER 810515 (19.98 CD)	Live 9
24	21	16	54	DIXIE CHICKS [▲] MONUMENT/COLUMBIA 86840/SONY MUSIC (12.98 EQ/18.98)	Home 1
25	23	23	19	DARRYL WORLEY ● DREAMWORKS 450355/INTERSCOPE (12.98/18.98)	Have You Forgotten? 1
26	26	29	48	ELVIS PRESLEY [▲] RCA 68079/RLG (12.98/19.98)	Elv1s: 30 #1 Hits 1
27	31	31	42	JOHNNY CASH ● AMERICAN 863339/LOST HIGHWAY (18.98 CD)	American IV: The Man Comes Around 4
28	22	—	2	SHERRIE AUSTIN BROKEN BOW 75872 (18.98 CD) [M]	Streets Of Heaven 22
29	24	22	8	TRACY BYRD RCA 67073/RLG (11.98/18.98)	The Truth About Men 5
30	25	21	9	WILLIE NELSON & FRIENDS LOST HIGHWAY 000453/UMGN (18.98 CD)	Live And Kickin' 4
31	29	30	21	CHRIS CAGLE CAPITOL 40516 (11.98/18.98)	Chris Cagle 1
32	28	27	45	RANDY TRAVIS WORD-CURB 86236/WARNER BROS. (11.98/18.98)	Rise And Shine 8
33	32	26	9	JIMMY WAYNE DREAMWORKS 450355/INTERSCOPE (18.98 CD)	Jimmy Wayne 7
34	30	25	9	DWIGHT YOAKAM AUDIUM 8176/KOCH (18.98 CD)	Population: Me 8
35	27	24	6	EARL SCRUGGS/DOC WATSON/RICKY SKAGGS ROUNDER 810526 (18.98 CD)	The Three Pickers 24
36	34	33	45	FAITH HILL [▲] WARNER BROS. 48001/WRN (12.98/18.98)	Cry 1

THIS WEEK	Sales data compiled by Nielsen SoundScan			Title	PEAK POSITION
	LAST WEEK	2 WKS. AGO	WEEKS ON		
37	33	32	24	CRAIG MORGAN BROKEN BOW 77567 (11.98 CD) [M]	I Love It 16
38	35	34	28	GEORGE STRAIT ● MCA NASHVILLE 170319/UMGN (12.98/18.98)	For The Last Time: Live From The Astrodome 2
39	37	36	19	TOBY KEITH MERCURY 170351/UMGN (12.98 CD)	The Best Of Toby Keith: 20th Century Masters The Millennium Collection 5
40	36	39	54	NICKEL CREEK SUGAR HILL 3941 (11.98 CD)	This Side 2
41	43	43	29	BLAKE SHELTON WARNER BROS. 48237/WRN (12.98/18.98)	The Dreamer 2
42	38	37	53	DIAMOND RIO ● ARISTA NASHVILLE 67046/RLG (11.98/17.98)	Completely 3
43	40	41	74	GEORGE STRAIT MCA NASHVILLE 170290/UMGN (11.98 CD)	The Best Of George Strait: 20th Century Masters The Millennium Collection 8
44	39	35	5	CHRIS LEDOUX CAPITOL 81580 (10.98/18.98)	Horsepower 24
45	49	49	104	TOBY KEITH [▲] DREAMWORKS 450297/INTERSCOPE (12.98/18.98)	Pull My Chain 1
46	42	42	21	WILLIE NELSON LEGACY/COLUMBIA 86740/SONY MUSIC (25.98 EQ CD)	The Essential Willie Nelson 24
47	41	28	64	ALAN JACKSON [▲] ARISTA NASHVILLE 67038/RLG (12.98/18.98)	Drive 1
48	46	44	28	RODNEY CARRINGTON CAPITOL 36579 (18.98 CD)	Nut Sack 14
49	44	40	19	JESSICA ANDREWS DREAMWORKS 450355/INTERSCOPE (12.98/18.98)	Now 4
50	48	50	22	SOUNDTRACK WARNER BROS. 48424/WRN (18.98 CD)	Blue Collar Comedy Tour: The Movie 29
51	47	—	2	THE DEL MCCOURY BAND MCCOURY MUSIC 0001/SUGAR HILL (16.98 CD) [M]	It's Just The Night 47
52	45	38	5	BRIAN MCCOMAS LYRIC STREET 165025/HOLLYWOOD (11.98/18.98) [M]	Brian McComas 21
53	53	54	91	GARY ALLAN ● MCA NASHVILLE 170201/UMGN (11.98/17.98)	Alright Guy 4
54	52	53	64	EMERSON DRIVE DREAMWORKS 450272/INTERSCOPE (8.98/14.98) [M]	Emerson Drive 13
55	58	47	2	GEORGE JONES BANDIT/BNA 67063/RLG (11.98/18.98)	The Gospel Collection: George Jones Sings The Greatest Stories Ever Told 19
56	50	48	4	VARIOUS ARTISTS WARNER SPECIAL PRODUCTS 18995/TIME LIFE (17.98 CD)	Classic Country: The '80s 45
57	51	46	31	TERRI CLARK MERCURY 170325/UMGN (11.98/18.98)	Pain To Kill 5
58	56	57	12	LARRY THE CABLE GUY ARK 21 810076 (18.98 CD)	Lord, I Apologize 55
59	54	51	12	DOLLY PARTON RCA/BMG HERITAGE 52006/RLG (18.98 CD)	Ultimate Dolly Parton 20
60	59	56	28	VINCE GILL MCA NASHVILLE 170286/UMGN (12.98/18.98)	Next Big Thing 4
61	NEW ENTRY		9	ELVIS PRESLEY RCA/BMG HERITAGE 50537/AAL (70.98 CD)	Elvis: Close Up 41
62	60	58	9	VARIOUS ARTISTS WARNER SPECIAL PRODUCTS 15828/TIME LIFE (24.98/24.98)	Bluegrass Today 48
63	65	—	16	RHONDA VINCENT ROUNDER 810487 (18.98 CD) [M]	One Step Ahead 30
64	62	63	64	PAT GREEN REPUBLIC/UNIVERSAL 016018/UMRG (18.98/14.98)	Three Days 7
65	63	60	13	ROY D. MERCER CAPITOL 38086 (17.98 CD) [M]	Roy D. Mercer Hits The Road 31
66	66	65	31	ALABAMA RCA 67052/RLG (18.98 CD)	In The Mood: The Love Songs 4
67	64	59	4	MARK WILLIS MERCURY 170313/UMGN (11.98/18.98)	Greatest Hits 16
68	70	66	43	VARIOUS ARTISTS ● EPIC/WEA/UNIVERSAL/RLG 86920/SONY MUSIC (12.98 EQ/17.98)	Totally Country Vol. 2 5
69	69	67	9	CRISTY LANE LS 11980 (19.98 CD)	One Day At A Time: 22 All Time Favorites Vol. I & II 63
70	55	45	20	BERING STRAIT UNIVERSAL SOUTH 170218 (18.98 CD)	Bering Strait 17
71	68	70	3	VARIOUS ARTISTS SMCMG 18940/TIME LIFE (17.98 CD)	Heaven Bound: The Best Of Bluegrass Gospel 68
72	57	64	8	MARTY STUART AND HIS FABULOUS SUPERLATIVES COLUMBIA 87063/SONY MUSIC (9.98 EQ CD)	Country Music 40
73	NEW ENTRY	46		LEANN RIMES ● CURB 78747 (12.98/18.98)	Twisted Angel 3
74	NEW ENTRY	79		VARIOUS ARTISTS ● BNA 67043/RLG (12.98/17.98)	Totally Country 2
75	NEW ENTRY	38		JOHNNY CASH LEGACY/COLUMBIA 86290/SONY MUSIC (17.98 EQ/24.98)	The Essential Johnny Cash 29

● Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numeral following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro). △ Certification for 200,000 units (Platino). ▲ Certification for 400,000 units (Multi-Platino). * Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows albums removed from Heatseekers this week. [M] indicates past or present Heatseeker title. © 2003, VNU Business Media, Inc., and Nielsen SoundScan, Inc. All rights reserved.

SEPTEMBER 6 2003 Billboard TOP COUNTRY CATALOG ALBUMS

THIS WEEK	Sales data compiled by Nielsen SoundScan			Title	TOTAL CHART WKS
	LAST WEEK	2 WKS. AGO	WEEKS ON		
				NUMBER 1	24 Weeks At Number 1
1	3			SHANIA TWAIN [◆] MERCURY 536003/UMGN (12.98/18.98)	Come On Over 303
2	2			KENNY CHESNEY [▲] BNA 67976/RLG (12.98/18.98)	Greatest Hits 152
3	1			TIM MCGRAW [▲] CURB 77978 (12.98/18.98)	Greatest Hits 144
4	5			RASCAL FLATTS [▲] LYRIC STREET 165011/HOLLYWOOD (11.98/18.98) [M]	Rascal Flatts 168
5	4			SOUNDTRACK [▲] LOST HIGHWAY/ME RCURY 170069/UMGN (12.98/18.98)	O Brother, Where Art Thou? 142
6	7			DIXIE CHICKS [▲] MONUMENT 68195/SONY MUSIC (10.98 EQ/17.98) [M]	Wide Open Spaces 291
7	9			BROOKS & DUNN [▲] ARISTA NASHVILLE 18852/RLG (12.98/18.98)	The Greatest Hits Collection 310
8	6			ALAN JACKSON [▲] ARISTA NASHVILLE 18801/RLG (12.98/18.98)	The Greatest Hits Collection 409
9	8			JOHNNY CASH [▲] LEGACY/COLUMBIA 89739/SONY MUSIC (7.98 EQ/11.98)	16 Biggest Hits 229
10	10			DIXIE CHICKS [◆] MONUMENT 69678/SONY MUSIC (12.98 EQ/18.98)	Fly 208
11	13			WILLIE NELSON [▲] LEGACY/COLUMBIA 69322/SONY MUSIC (7.98 EQ/11.98)	16 Biggest Hits 259
12	15			TOBY KEITH [▲] MERCURY 558962/UMGN (11.98/17.98)	Greatest Hits Volume One 24

THIS WEEK	Sales data compiled by Nielsen SoundScan			Title	TOTAL CHART WKS
	LAST WEEK	2 WKS. AGO	WEEKS ON		
13	12			JOHN DENVER [▲] MADACY 4750 (5.98/9.98)	The Best Of John Denver 262
14	14			HANK WILLIAMS JR. [▲] CURB 77638 (5.98/9.98)	Greatest Hits, Vol. 1 473
15	11			PATSY CLINE [▲] MCA NASHVILLE 32002/UMGN (6.98/11.98)	12 Greatest Hits 795
16	17			SOUNDTRACK [▲] CURB 78703 (11.98/17.98)	Coyote Ugly 159
17	16			GARTH BROOKS [◆] CAPITOL 97424 (19.98/26.98)	Double Live 208
18	23			ROY ORBISON LEGACY/MONUMENT 69738/SONY MUSIC (7.98 EQ/11.98)	16 Biggest Hits 68
19	21			THE JUDDS ● CURB 77955 (7.98/11.98)	Number One Hits 150
20	18			HANK WILLIAMS ● MERCURY 536029/UMGN (11.98/17.98)	20 Of Hank Williams Greatest Hits 127
21	22			WILLIE NELSON [▲] LEGACY/COLUMBIA 64184/SONY MUSIC (5.98 EQ/9.98)	Super Hits 369
22	19			TIM MCGRAW [▲] CURB 77886 (12.98/18.98)	Everywhere 259
23	20			TIM MCGRAW [▲] CURB 78711 (12.98/18.98)	Set This Circus Down 121
24	24			GEORGE JONES ● LEGACY/EPIC 69319/SONY MUSIC (7.98 EQ/11.98)	16 Biggest Hits 135
25	—			SHANIA TWAIN [◆] MERCURY 522856/UMGN (12.98/18.98) [M]	The Woman In Me 310

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

SEPTEMBER 6
2003

Billboard® HOT COUNTRY SINGLES & TRACKS

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	Airplay monitored by Nielsen Broadcast Data Systems		PEAK POSITION	TITLE	Artist	IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION	THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	Airplay monitored by Nielsen Broadcast Data Systems		TITLE	Artist	IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION	
				IMPACT	MOVEMENT										IMPACT	MOVEMENT					
							NUMBER 1	5 Weeks At Number 1			31	31	31	9			PLAYBOYS OF THE SOUTHWESTERN WORLD	Blake Shelton	WARNER BROS. ALBUM CUT/WRN	31	
1	1	1	12			1	IT'S FIVE O'CLOCK SOMEWHERE	Alan Jackson & Jimmy Buffett	ARISTA NASHVILLE ALBUM CUT		32	33	32	9			TENNESSEE RIVER RUN	Darryl Worley	DREAMWORKS ALBUM CUT	32	
2	2	2	16			2	NO SHOES, NO SHIRT, NO PROBLEMS	Kenny Chesney	BNA ALBUM CUT		33	34	36	7			AND THE CROWD GOES WILD	Mark Wills	MERCURY ALBUM CUT	33	
3	4	6	21			3	WHAT WAS I THINKIN'	Dierks Bentley	CAPITOL 77963		34	36	37	7			I WISH	Jo Dee Messina	CURB ALBUM CUT	34	
4	5	5	22			4	FOREVER AND FOR ALWAYS	Shania Twain	MERCURY ALBUM CUT		35	35	34	6			WRINKLES	Diamond Rio	ARISTA NASHVILLE ALBUM CUT	34	
5	7	7	17			5	REAL GOOD MAN	Tim McGraw	CURB ALBUM CUT		36	26	19	18			WHAT THE WORLD NEEDS	Wynonna	ASYLUM-CURB ALBUM CUT	14	
6	3	3	25			3	CELEBRITY	Brad Paisley	ARISTA NASHVILLE ALBUM CUT		37	39	42	4			WALKING IN MEMPHIS	Lonestar	BNA ALBUM CUT	37	
7	8	12	16			7	HELP POUR OUT THE RAIN (LACEY'S SONG)	Buddy Jewell	COLUMBIA 79885		38	55	—	2			I'M GONNA TAKE THAT MOUNTAIN	Reba McEntire	MCA NASHVILLE ALBUM CUT	38	
8	6	4	21			1	RED DIRT ROAD	Brooks & Dunn	ARISTA NASHVILLE ALBUM CUT		39	37	39	15			LONG BLACK TRAIN	Josh Turner	MCA NASHVILLE 000976	37	
9	9	10	26			9	THEN THEY DO	Trace Adkins	CAPITOL ALBUM CUT		40	41	46	5			DRINKIN' BONE	Tracy Byrd	RCA ALBUM CUT	40	
10	14	14	12			10	THIS ONE'S FOR THE GIRLS	Martina McBride	RCA ALBUM CUT		41	38	38	12			CAN YOU HEAR ME WHEN I TALK TO YOU?	Ashley Gearing	LYRIC STREET 164075	36	
11	13	13	20			11	A FEW QUESTIONS	Clay Walker	RCA ALBUM CUT		42	40	40	7			I CAN'T TAKE YOU ANYWHERE	Scotty Emerick With Toby Keith	DREAMWORKS ALBUM CUT	40	
12	11	8	34			1	BEER FOR MY HORSES	Toby Keith Duet With Willie Nelson	DREAMWORKS 450785		43	45	53	3			I LOVE YOU THIS MUCH	Jimmy Wayne	DREAMWORKS ALBUM CUT	43	
13	15	15	14			13	WHO WOULDN'T WANNA BE ME	Keith Urban	CAPITOL ALBUM CUT		44	44	45	6			HALF A HEART TATTOO	Jennifer Hanson	CAPITOL ALBUM CUT	44	
14	10	9	26			1	MY FRONT PORCH LOOKING IN	Lonestar	BNA ALBUM CUT		45	43	43	7			WHAT A SHAME	Rebecca Lynn Howard	MCA NASHVILLE 001050	43	
15	16	16	11			15	TOUGH LITTLE BOYS	Gary Allan	MCA NASHVILLE ALBUM CUT		46	42	41	9			IF THERE AIN'T THERE OUGHTA' BE	Marty Stuart And His Fabulous Superlatives	COLUMBIA ALBUM CUT	41	
16	18	20	9			16	I MELT	Rascal Flatts	LYRIC STREET ALBUM CUT		47	48	51	4			EVERY FRIDAY AFTERNOON	Craig Morgan	BROKEN BOW ALBUM CUT	47	
17	17	17	19			17	SHE ONLY SMOKES WHEN SHE DRINKS	Joe Nichols	UNIVERSAL SOUTH 000157		48	47	49	11			IN MY DREAMS	Rick Trevino	WARNER BROS. ALBUM CUT/WRN	47	
18	12	11	27			10	99.9% SURE (I'VE NEVER BEEN HERE BEFORE)	Brian McComas	LYRIC STREET ALBUM CUT		49	57	—	3			I'M ONE OF YOU	Hank Williams Jr.	ASYLUM-CURB ALBUM CUT	49	
19	19	21	15			19	WAVE ON WAVE	Pat Green	REPUBLIC ALBUM CUT/UNIVERSAL SOUTH		50	56	57	4			RUN, RUN, RUN	Ryan Tyler	ARISTA NASHVILLE ALBUM CUT	50	
20	21	23	18			20	LOVIN' ALL NIGHT	Patty Loveless	EPIC 79954/EMN		51	49	48	12			WHEN YOU COME AROUND	Deric Ruttan	LYRIC STREET ALBUM CUT	46	
21	20	22	19			20	WALK A LITTLE STRAIGHTER	Billy Currington	MERCURY 000972		52	54	52	7			PRAY FOR THE FISH	Randy Travis	WORD-CURB ALBUM CUT/WRN BROS. CHRISTIAN	52	
22	22	26	11			22	CHICKS DIG IT	Chris Cagle	CAPITOL ALBUM CUT		53	52	58	5			I'LL BE AROUND	Sawyer Brown	LYRIC STREET ALBUM CUT	52	
23	30	—	2			23	I LOVE THIS BAR	Toby Keith	DREAMWORKS ALBUM CUT		54	50	55	4			SMALLER PIECES	Dusty Drake	WARNER BROS. ALBUM CUT/WRN	50	
24	23	24	23			23	ONLY GOD (COULD STOP ME LOVING YOU)	Emerson Drive	DREAMWORKS 450788		55	59	—	3			I WANNA DO IT ALL	Terri Clark	MERCURY ALBUM CUT	55	
25	32	33	9			25	COWBOYS LIKE US	George Strait	MCA NASHVILLE ALBUM CUT		56	58	54	6			THE LATE GREAT GOLDEN STATE	Dwight Yoakam	AUDIUM ALBUM CUT	52	
26	24	25	17			24	DAYS LIKE THIS	Rachel Proctor	BNA ALBUM CUT		57	46	35	16			EVERY LITTLE THING	Jamie O'Neal	MERCURY 000584	34	
27	25	27	18			25	I CAN'T BE YOUR FRIEND	Rushlow	LYRIC STREET ALBUM CUT		HOT SHOT DEBUT										
28	27	30	7			27	HELL YEAH	Montgomery Gentry	COLUMBIA ALBUM CUT		58	NEW	1				LITTLE MOMENTS	Brad Paisley	ARISTA NASHVILLE ALBUM CUT	58	
29	29	29	12			29	HONESTY (WRITE ME A LIST)	Rodney Atkins	CURB ALBUM CUT		59	RE-ENTRY	2				I'VE NEVER BEEN ANYWHERE	Sammy Kershaw	AUDIUM ALBUM CUT	58	
30	28	28	13			28	STREETS OF HEAVEN	Sherrie Austin	BROKEN BOW ALBUM CUT		53	50	5				GOOD TIME	Jessica Andrews	DREAMWORKS ALBUM CUT	49	

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 awarded to songs appearing in the top 20 on both the BDS Airplay and Audience charts for the first time with increases in both detections and audience. Titles below the chart after 20 weeks: ♫ Videoclip availability. Catalog number is for CD Single, or Vinyl Single if CD Single is unavailable. Ⓢ CD Single available. Ⓣ DVD Single available. Ⓜ CD Maxi-Single available. Ⓢ Cassette Single available. Ⓣ Vinyl Maxi-Single available. Ⓣ Vinyl Single available. Ⓢ Cassette Maxi-Single available. © 2003, VNU Business Media, Inc. All rights reserved.

SEPTEMBER 6 2003 Billboard® TOP BLUEGRASS ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	32	ALISON KRAUSS + UNION STATION	ROUNDER 610515	Live
2	2	24	EARL SCRUGGS/DOC WATSON/RICKY SKAGGS	ROUNDER 610526	The Three Pickers
3	3	24	NICKEL CREEK	SUGAR HILL 3941	This Side
4	4	2	THE DEL MCCOURY BAND	MCCOURY MUSIC 0001/SUGAR HILL [M]	It's Just The Night
5	5	11	VARIOUS ARTISTS	WARNER SPECIAL PRODUCTS 15828/TIME LIFE	Bluegrass Today
6	6	17	RHONDA VINCENT	ROUNDER 610497 [M]	One Step Ahead
7	7	3	VARIOUS ARTISTS	SMCMG 18940/TIME LIFE	Heaven Bound: The Best Of Bluegrass Gospel
8	9	22	RICKY SKAGGS & KENTUCKY THUNDER	SKAGGS FAMILY/LYRIC STREET 901004/HOLLYWOOD [M]	Live At The Charleston Music Hall
9	10	20	VARIOUS ARTISTS	MADACY CHRISTIAN 3241/MADACY	Best Of Bluegrass Gospel
10	8	2	TIM O'BRIEN	HOWDY SKIES 3978/SUGAR HILL	Traveler
11	15	47	THE NITTY GRITTY DIRT BAND	CAPITOL 46177	Will The Circle Be Unbroken, Volume III
12	13	61	VARIOUS ARTISTS	UNIVERSAL SPECIAL PRODUCTS 18701/TIME LIFE	Time-Life's Treasury Of Bluegrass
13	11	—	THE APPALACHIAN PICKERS	K-TEL 3063	Old Timey Gospel
14	14	—	VARIOUS ARTISTS	WALT DISNEY 860083	O Mickey, Where Art Thou?: The Voices Of Bluegrass Sing The Best Of Disney
15	12	3	VARIOUS ARTISTS	SANCTUARY 84600	The Best Of Bluegrass: The Americana Series

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

SEPTEMBER 6 2003 Billboard® HOT COUNTRY SINGLES SALES

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	IMPRINT & NUMBER/DISTRIBUTING LABEL	Artist
1	1	39	PICTURE	UNIVERSAL SOUTH 172274	Kid Rock Featuring Allison Moorer
2	2	14	WHAT WAS I THINKIN'	CAPITOL 77963	Dierks Bentley
3	3	12	HELP POUR OUT THE RAIN (LACEY'S SONG)	COLUMBIA 79885/SONY MUSIC	Buddy Jewell
4	5	4	WALK A LITTLE STRAIGHTER	MERCURY 000972/UMGN	Billy Currington
5	6	4	LONG BLACK TRAIN	MCA NASHVILLE 000976/UMGN	Josh Turner
6	4	6	CAN YOU HEAR ME WHEN I TALK TO YOU?	LYRIC STREET 164075/HOLLYWOOD	Ashley Gearing
7	7	8	CARRY THE FLAG	SLR 0006	Dean Justin
8	8	16	STAY GONE	DREAMWORKS 000345/INTERSCOPE	Jimmy Wayne
9	9	9	BROKENHEARTSVILLE	UNIVERSAL SOUTH 000782	Joe Nichols
10	10	11	YOU'RE STILL HERE	WARNER BROS. 16647/WRN	Faith Hill

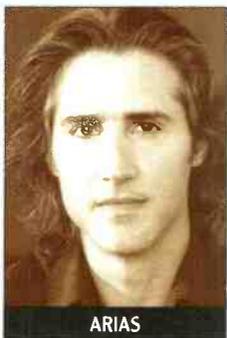
Records with the greatest sales gains this week. Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). RIAA certification for net shipment of 1 million units (Platinum), with multimillion titles indicated by a numeral following the symbol. [M] indicates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

EXECUTIVE TURNTABLE

PEOPLE ON THE MOVE



CLOWER



ARIAS



DALTON

RECORD COMPANIES: **Donna Clower** is named VP of strategic marketing and artist development for RCA Music Group in New York. She was senior director of strategic marketing for J Records.

PUBLISHING: **Ramón Arias** is promoted to VP of Latin operations for Peermusic in Miami. He was VP of Peermusic Miami.

RETAIL: **John Dalton** is named VP of lifestyle sales for WEA in New York. He was VP of marketing for Universal Classics Group.

Bradford Braun is promoted to VP of international licensing category development and sales for Warner Bros. Consumer Products in Los Angeles. He was director of international licensing business

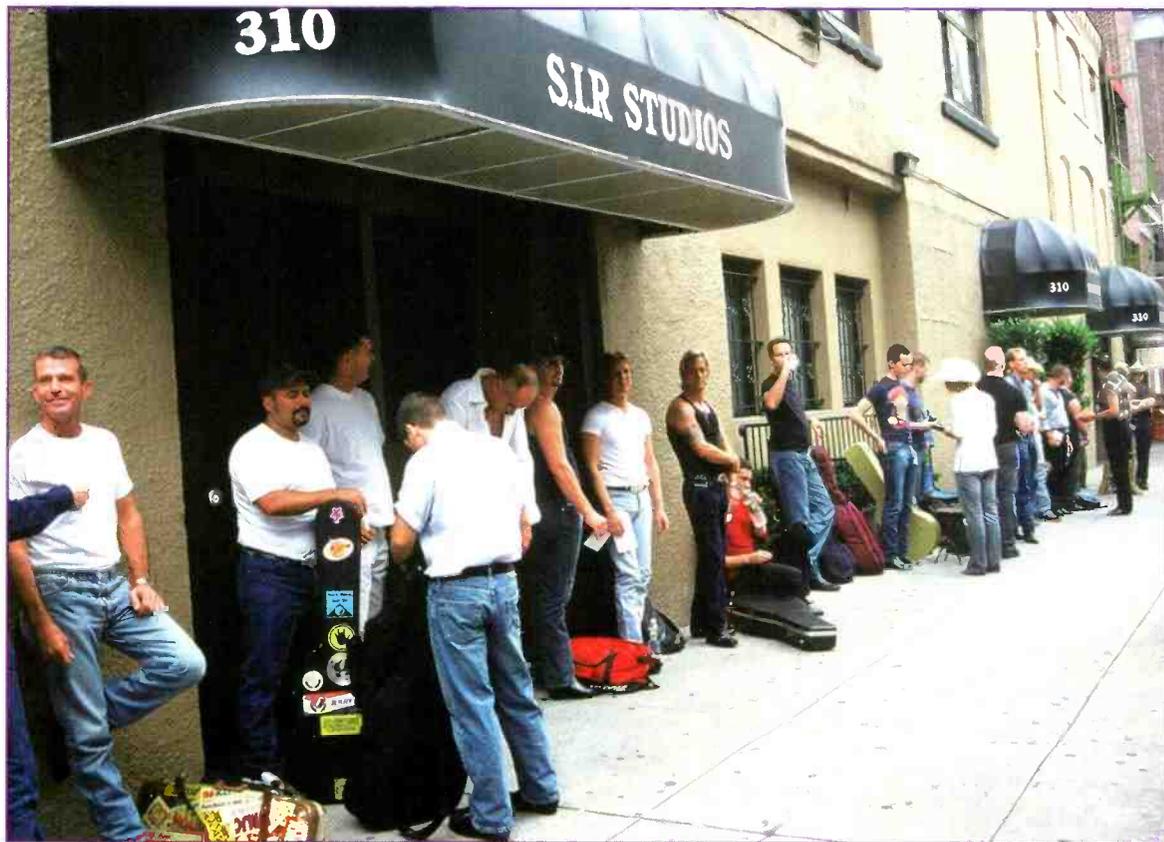
development and sales.

ARTIST SERVICES: **Matt Pressman** is named VP of Cornerstone Promotion in New York. He was associate publisher for Vibe.

John Hendrickson is named national advertising special counsel for Katten, Muchin, Zavis & Rosenman in Los Angeles. He was a partner with Hall, Dickler, Kent, Goldstein & Wood.

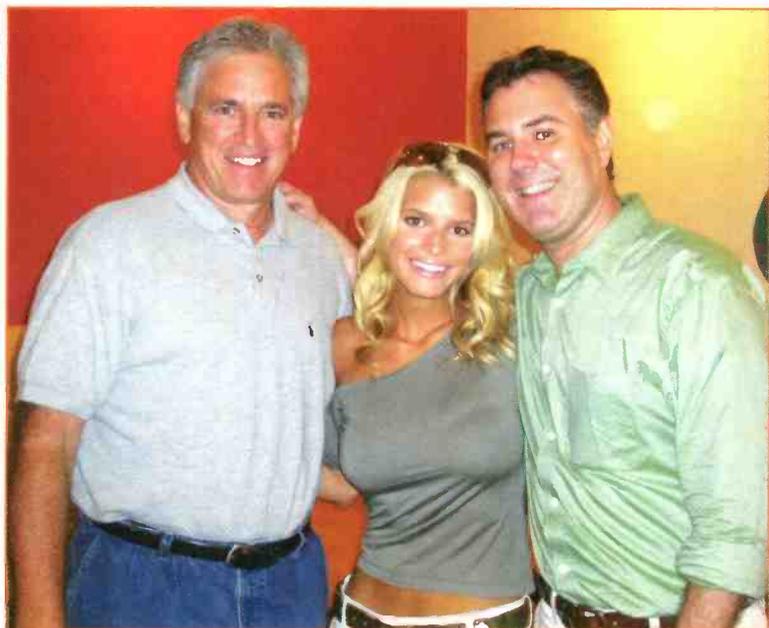
BROADCASTING: **Ron Rodrigues** is named senior director of public relations for Sirius in New York. He was editor in chief of Radio & Records.

DISTRIBUTION: **Chris Donnelly** is named account manager for Galaxy Music Distributors in Cincinnati. He was an associate for Arc One Stop.



Calling All (Gay) Cowboys!

Grammy Award-nominated producer/songwriter **Larry Dvoskin** (*Meredith Brooks, Sammy Hagar, Bad Company*) and **Jeff Margolis**, director/producer of the revived "Fame" TV show, held a search in New York for "America's first gay country music singer." The two are producing a TV show called "American Pride" that will chronicle the journey to stardom for 50 contestants who want to be named America's first openly gay country music superstar. A cattle call was held Aug. 7 at SIR Studios on West 52nd Street in Manhattan. Contestants only needed two qualifications: 1) Be an openly gay male, and 2) Sing country music. Those who auditioned were permitted to sing popular or original songs. Pictured above are contestants lined up in front of SIR; at left is singer **Matt Alber**, who has been picked as a finalist for the series.



Skin Pic Jessica Simpson, whose third Columbia Records set, "In This Skin," hit the racks Aug. 19, made a release-week stop by the Billboard Cafe in New York to meet with staff. She is flanked by editor-in-chief Keith Girard, left, and senior editor Chuck Taylor. (Photo: Emma Warby)



Now, Hear This ... THE SHINS Artists to Watch

Albuquerque, N.M.'s **the Shins** return Oct. 21 with their sophomore effort, "Chutes Too Narrow" (Sub Pop). Critics slathered praise all over their 2001 debut, "Oh, Inverted World"—a gem that blended '60s garage aesthetics, **Guided by Voices**-style lo-fi rock and a sunny folk-pop sensibility. Enduring tracks from that album, like "New Slang," a gorgeous acoustic pop song, have fueled strong word-of-mouth for the band. Now, expectations are running high for the follow-up. **Phil Ek**, who has worked with such acts as **Built to Spill**, is producing this time out. The band hits the road in September.

BRIAN GARRITY



Rocky Mountain High

Ex-Black Crowes front man **Chris Robinson** (above), **Norah Jones** (left), **Warren Haynes** and the **Indigo Girls** were among those who played the 13th annual Rocky Mountain Folks Festival. A 3,500-ticket sellout, the fest was held Aug. 15-17 on the St. Vrain River in Lyons, Colo. (Photos: Benko Photographics)

Sonic Publishers

BMI songwriters **Sonic Youth** headlined the Don't Stop the Rock film and music festival in Los Angeles with an Aug. 17 show at the El Rey Theater. Pictured prior to the show are, from left, Sonic Youth's **Kim Gordon**, **Steve Shelley** and **Jim O'Rourke**; BMI's **Myles Lewis**, **Tracie Verlinde**, **Barbara Cane** and **Ivanne Deneroff**; and the band's **Thurston Moore** and **Lee Renaldo**.



On A High

Online music site dotmusic.com showcased U.K. act **Kosheen's** new album, "Kokopelli" (Moksha/Arista), during the appropriately named Vertigo Sessions. Held July 28 in arguably the most exclusive venue in London—600-plus feet above the capital in the BT Tower's revolving viewing area—the event was recorded by dotmusic and is now available for broadband Webcast. "This is amazing—we've just been in the highest dressing room ever," singer **Sian Evans** told an invited audience. The tower closed to the public in 1980 and is now used only for corporate events.

U.S. Hears Mahlasela's 'Voice'



By the time Vusi Mahlasela shyly took the main stage at this year's Bonnaroo festival, the spirits of the several thousand people enjoying lauded vocalist/guitarist Warren Haynes' noontime acoustic set were already soaring.

Haynes had thrilled his faithful with a slew of his own songs, as well as heart-busting takes on Otis Redding's "I've Got Dreams to Remember" and U2's "One." But he saved the best for last.

For his finale, Haynes dueted with Mahlasela on his inspiring Allman Brothers Band cut "Soulshine."

A star in his native South Africa, Mahlasela is a man who knows more about suffering than most of these hippie-rock fans could ever fathom. His is a voice that has championed hope and love and battled hate and segregation in his Apartheid-scarred homeland.

And so here he was bouncing up and down, peering out across a mass of people baking in the dry June sun, passionately reminding them—with Haynes at his left—to "let your soul shine, shine 'til the break of day."

It was a rapturous, utterly transcendent musical moment that left already-buzzing audience members breathless and at least one—this writer—literally thumbing away tears.

Over 15-plus years, it's the kind of impact that Mahlasela and his songs of compassion and empowerment have often had on listeners, however unfamiliar they may be with his music.

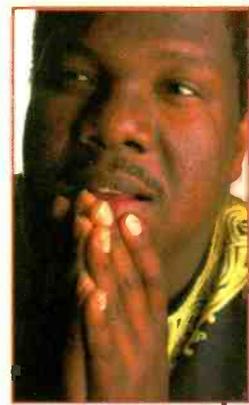
And thanks to fellow South African Dave Matthews, there is more potential than ever before for Americans to share such moments with Mahlasela.

Realizing a goal Matthews has

had since cofounding the ATO label a few years ago, the imprint last month issued Mahlasela's U.S. debut, "The Voice," a compilation spanning his international-only sets.

"The Voice" follows ATO's release last year of "Amandla!," a collection of songs documenting the musical movement triggered by Apartheid that features several performances by Mahlasela.

Instantly affecting—and perhaps more resonant in these terrorism-altered times—"The Voice" features the striking "Emtini Wababe," a song about Mahlasela searching for his biological father, only to find him six months after his death. The uplifting "Silang Mabele," he says, is a call for unity to fight poverty across the globe.



Thanks to such songs, Mahlasela has become one of the most important influences of Matthews' life.

"Vusi has a light on in him," Matthews says. "And that's something he would share with Bob Marley or Neil Young, Marvin Gaye, Miles Davis—he has that sort of profound beauty about him."

"I always think we're headed toward the next Dark Ages, but then it's people like Vusi that give me hope that culture and civilization will survive. And I don't mean that in any small way—I mean that absolutely."

With all his music, Mahlasela says the goal is "just, sort of, to drive some hope to people and give them some piece of mind."

Of his American bow, Mahlasela says, "I'm so happy that it is happening. These songs, for me, they were not just songs created, but it was more of a labor of love, and I love all of them."

WES ORSHOSKI

ALBUMS

Edited by Michael Paoletta

POP

► AMY GRANT

Simple Things

PRODUCERS: Keith Thomas, Brown Bannister, Wayne Kirkpatrick, Ron Hemby
A&M B0000612

RELEASE DATE: Aug. 19

Three years in the making, Amy Grant's 17th album resonates with the musical, emotional and spiritual depth that has marked her career. And while the title track may testify to Grant's longing for "true love and the miracle of forgiving," the artist's own life has not been so simple. Sure enough, Ron Hemby's "Innocence Lost," one of two songs not written by Grant, candidly suggests the self-realization arising from her first failed marriage. Of course, Grant is now married to Vince Gill, who gracefully guests on "Beautiful," both vocally and musically (with an acoustic guitar solo). Along the way, she also found self-acceptance, as evidenced by the set-closing "After the Fire."—**JB**

► ADEMA

Unstable

PRODUCER: Howard Benson
Arista 82876-51794

RELEASE DATE: Aug. 19

Adema's self-titled debut went gold, thanks to the modern rock track "The Way You Like It" and the band's main-stage gig at the 2001-2002 Ozzfest. The latter had the added effect of putting the band on industry watch lists. Here, with producer Howard Benson (P.O.D., Cold), the quintet ably delivers the goods. The title track's buzzing guitars rock hard enough for the boys, while its aggressive, enticing beat will get the girls dancing. Ditto for "Co-Dependent" and "Rip the Heart Out of Me." Lyrically, tales of betrayal ("Betray") and domestic abuse ("Stand Up") can be heard. But vocalist Mark Chavez also pours his heart out about his love for his son ("So Fortunate"). Though Chavez's voice is whiny at times, at least it complements the angst of the material. As for the speed-metal track "Needles," it is too abrupt a shift from the album's overall melodicism. But neither flaw will keep fans from repeatedly listening to this CD.—**CLT**

► ALIEN ANT FARM

truANT

PRODUCERS: Dean DeLeo, Robert DeLeo
DreamWorks B000056810

RELEASE DATE: Aug. 19

Following a ridiculously catchy cover of Michael Jackson's "Smooth Criminal" would be tricky for any act. But Alien Ant Farm's decision to throw in everything but the kitchen sink on its follow-up studio album is confusing. "truANT" spotlights the powerful, driving rock that perfectly souped up the band's Jackson cover. But reggae-flavored "Never Meant" and Spanish-influenced "Tia Lupe" seem to trip up the album's flow. This effort to shed its

ESSENTIAL REVIEWS



CHAYANNE

Sincero

PRODUCERS: various
Sony Discos LAK 70627

RELEASE DATE: Aug. 26

It is hard to be a heartthrob for more than a minute. But Puerto Rican crooner Chayanne has managed to stay on top of the game for more than 10 years—thanks to a mix of extraordinary performance skills and good A&R. Yes, his new studio album, "Sincero," is typical Chayanne: a mix of upbeat dance tracks (albeit with rock-'n-roll-hued guitars instead of trumpets) and soaring romantic fare. Of course, such a musical marriage suits Chayanne just fine, as he is not a great, or even compelling, vocalist. Rather, the songs he sings fly on their own: put his distinctive voice to them and they become signatures. Here, every track is a potential hit. Standouts include the saucy "Santa Sofia" and the feisty rocker "Caprichosa." On the ballad front, the gorgeous "Sentada Aquí en Mi Alma" is simply irresistible. While "No Hay Más," a pseudo funk track, finds Chayanne treading new waters, we prefer his trademark style.—**LC**

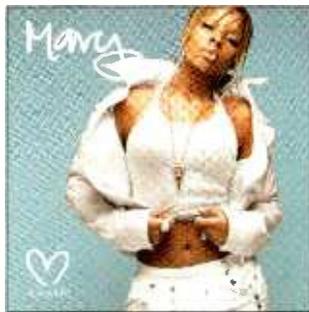
MARY J. BLIGE

Love & Life

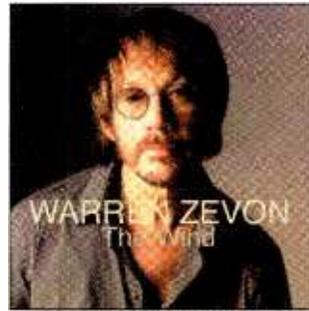
PRODUCERS: various
Geffen B0000956

RELEASE DATE: Aug. 26

On her now-classic 1994 album "My Life," Mary J. Blige sang the following words: "All I really want is to be happy." With this, her new studio recording, Blige seems to have found what she has been looking for all these years. Primarily produced by Sean "P. Diddy" Combs, the spirited, if uneven, "Love & Life" is home to funky sensations, hip-hop attitude and loved-up lyrics. (Interestingly,



unlike previous recordings, references to "Him," the man above, are next to nowhere.) The boiling-hot "Ooh!" recalls "Rock Steady"-era Aretha Franklin, while the summery "Willing & Waiting" brings back memories of Michael Jackson's "Rock With You." Of course, those desiring the Blige of yore will find solace in the sterling "Press On," the haunting "Friends," the sassy "It's a Wrap" and the Dr. Dre-produced "Not Today" (featuring Eve).—**MP**



WARREN ZEVON

The Wind

PRODUCERS: Warren Zevon, Jorge Calderon, Noah Scot Snyder
Artemis 51156

RELEASE DATE: Aug. 26

Warren Zevon is dying of cancer, and everyone knows it. "The Wind" is an intimate insight into that most personal of experiences and an Andy Kaufman-like jab at the Grim Reaper. Would you expect anything less from a guy who has made a career out of Jolly Roger humor and sleight-of-hand quintessence? "Some days I feel like my shadow's casting me," sings Zevon in the country-kick opener "Dirty Life and Times," and it is typical of the laser-like poetry of this album. There are heart-rending ballads ("She's Too Good for Me," "Keep Me in Your Heart"), a savagely satirical rocker ("Disorder in the House") and a poignant version of "Knockin' on Heaven's Door" (with Zevon shouting "Open up! Open up!"). Guests, including Bruce Springsteen and Jackson Browne, help out on this soul-bearing masterpiece. "The Wind" hangs like a Picasso in a world of finger painting.—**AZ**

nü-metal label is understandable for Alien Ant Farm: It is no longer the genre du jour. Yet the missteps taint what could have been a hands-down success. "Quiet" pulsates with an invigorating mix of guitar hooks, and "S.S. Recognize" is as melodically angry as any good Metallica track. Smartly adding variety to the album's predominantly angst-ridden themes is "Glow," a bright, bouncy song about a physical attraction.—**SA**

★ PAT BENATAR

Go

PRODUCER: Neil Giraldo
Bel Chiasso/Welk Music Group 79743

RELEASE DATE: Aug. 12

Multimillion-selling Pat Benatar has certainly influenced many of today's kids. From Pink to Peaches, numerous artists have feverishly studied the native New Yorker's classic rock riffs ("Heartbreaker"), pop melodies ("Love Is a Battlefield") and synth-hued dance beats ("We Live for Love"). Now, armed with a new studio album, impeccably produced by her husband, Neil Giraldo—and released on the couple's Bel Chiasso label—Benatar seems to be having the time of her life. Let's hope that radio will

discover that new tracks like the gutsy title track, the anthemic "Brave" and the tender "Please Don't Leave Me" sound rather cool when played alongside the latest hits by those she has inspired. With "Go," Benatar rocks hard.—**MP**

★ STEADMAN

Revive

PRODUCERS: Natasha Shneider, Alain Johannes

Elektra 62840-2

RELEASE DATE: Aug. 5

Paul McCartney is not known for handing out accolades, so when he says that British band Steadman has "the ability to deliver," it should not be taken lightly. Deliver the band does, in no small part because of singer/guitarist Simon Steadman. His expressive vocals recall Jeff Buckley, and he wrote all of the songs on this, the act's sophomore album (and first U.S. release). While the band should instantly appeal to any Britpop fan, such songs as lead single "No Big Deal," "The Bitter End" and "Wave Goodbye" have the ability to cross over to any fan of modern rock, because of their catchy melodies. And if one of the original

purveyors of British pop can recognize Steadman's talent, the States should be next to follow.—**BT**

R&B/HIP-HOP

► T.I.

Trap Muzik

PRODUCERS: various
Grand Hustle/Atlantic 83650

RELEASE DATE: Aug. 19

While most Southern MCs are all about making the party crunk, Atlanta native T.I. has a different agenda with his Grand Hustle/Atlantic debut. "Trap Muzik" spotlights tales of drugs, crime and life in the ghetto. The DJ Toomp-produced title track, which features Mac Boney, gives listeners a vivid description of the drug game in Atlanta. But T.I. does know how to party. Lead single "24's" celebrates the pleasures of the glamorous life and is set to an infectious track. Other highlights include the melodic "Let's Get Away," "No More Talk" and the bluesy "I Can't Quit." As the follow-up to the artist's sorely underrated debut, "I'm Serious" (released on Arista in 2001), "Trap Muzik" is poised to put T.I. on the national radar screen.—**RH**

ANN NESBY

Make Me Better

PRODUCERS: Herb Middleton, Chucky Thompson, Basement Boys
It's Time Child/RT Entertainment
RT100200

RELEASE DATE: Aug. 12

The former Sounds of Blackness front-woman draws primarily on her inspirational roots here. But in true Nesby fashion, she flavors the proceedings accordingly. Stirring in liberal dollops of R&B, hip-hop and house music, Nesby and her studio chefs serve up a good helping of soul-filling message music. Her pairing with guest rappers King Cyz and Knowledge, however, pale in comparison to the other tracks. For it is when Nesby's full-bodied, gut-pulling vocals are placed center stage that the album truly soars. Witness the single "With Open Arms," featuring saxophonist Tom Scott and keyboardist George Duke. Elsewhere, believers and non-believers alike will be stomping and shouting in the aisles after one listen to "Can't Stop (Praising His Name)." Racked by Navarre.—**GM**

ZANE

The Big Zane Theory

PRODUCERS: various
Priority 50191

RELEASE DATE: Aug. 19

Zane, formerly known as Lil' Zane, attempts to enter the major leagues on his sophomore set for Priority. Taking his cue from LL Cool J and Jay-Z, Zane rehashes himself as an ultra-suave ladies' man with bravado to spare on "The Big Zane Theory." Lead single "Tonight, I'm Yours" is an R&B-driven hip-hop ballad à la LL Cool J's "Hey Lover." Although not cutting edge, the track, which features Tank, is sweet enough. Elsewhere, the rapper shares a cautionary tale ("All \$ Ain't Good \$"). But while the lyrics are indeed valid, they are not that believable alongside boasts of females, money and cars. In the end, Zane attempts to do too much on this album: as a result, he never realizes his true potential as an MC.—**RH**

DANCE/ELECTRONIC

► KRAFTWERK

Tour de France Soundtracks

PRODUCERS: Ralf Hutter, Florian Schneider

Astralwerks KW4/708761804225

RELEASE DATE: Aug. 19

It has been nearly 17 years since Kraftwerk released a proper album. While there have certainly been remixes, singles and the occasional gig, the group left it to its electronic-dance progeny to bring techno-pop to the masses. Despite new technology and aesthetics, Kraftwerk plugs in to the same circuitry as "Electric Café" in 1986, sculpting glistening electro soundscapes that pulse but do not quite groove. Kraftwerk eschews any organic samples, crafting its sounds purely from microchips. Vocally, Kraftwerk remains charmingly, if anachronistically, robotic, although the supercilious voice that recites lists of hormones on "Vitamin" or muscle movements on "La Forme"

(Continued on next page)

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

(Continued from preceding page)

does get tiring. For all its influence in the pop and dance world, Kraftwerk remains surprisingly avant-garde, Bauhaus-spare in its delivery and relentlessly electronic.—**JD**

★ STIGMATO INC.

Reality Check
PRODUCERS: Tito Rosell, Carles Sánchez
Intensil Recordings UTR0002
RELEASE DATE: Aug. 12
 Barcelona-based quintet Stigmatos Inc. makes club music of the sophisticated kind, encompassing live instrumentation and computer-generated beats. Heavily referencing Afro-Cuban rhythms, Stigmatos's five players are not afraid to shift musical gears: a little bit of jazz here, pop-electronic over there, strains of house music throughout. The disco-smacked "Strive to Be Happy" is a classic-sounding soulful club track, while "Begone" recalls the summery sounds of Swing Out Sister. A languid track like "I Can Hang" is the perfect setting for lead singer Danna Leese, whose vocals reside somewhere between those of Billie Holiday and Crystal Waters.—**MP**

COUNTRY

► SARA EVANS

Restless
PRODUCERS: Sara Evans, Paul Worley
RCA 67074
RELEASE DATE: Aug. 19
 Owing a crystal-clear tremolo and a real star quality, Sara Evans has already broken through at radio and seems poised to take things even further. "Rockin' Horse" is a punchy, passionately delivered uptempo, arranged and produced with gusto. Powerhouse ballads like "Niagara" and "Need to Be Next to You" are produced to the teeth, as is such peppier fare as "To Be Happy" and the stylish "Otis Redding." But Evans is at her very best when the focus is on her voice, which is quite impressive when surrounded by less obtrusive, more acoustic material. Witness "Backseat of a Greyhound Bus," the inspired, Celtic-tinged title cut and tender fare like "Tonight" and "I Give In." Evans is also an impressive belter on the bluesy "Big Cry," and she showcases a little twang to great effect on "Suds in the Bucket."—**RW**

WORLD

★ ROSALIA DE SOUZA

Garota Moderna
PRODUCER: Nicola Conte
Leeds Music/Avatar 10302
RELEASE DATE: July 29
 A young Brazilian chanteuse performing standard bossa nova repertoire is nothing new. What sets Rosalia de Souza apart is that she has gone looking for her roots in another country: Italy. In the process, her musical origins receive the revamping of a lifetime, with irresistible swing and a unique sense of style. De Souza has the breathy, sexy voice suited for this repertoire, but she increases the emotion level a notch, taking it beyond the usual nonchalant interpretation. Accompanied by mostly Italian musicians, she performs nearly all of the material at a fast clip, propelled by effortless, almost airy percussion. Beyond the

standards, about half of the collection is original material, much of it penned by de Souza and producer/DJ Nicola Conte. The content ranges from jazzy—"Zona Sul," which features a lengthy piano solo—to the rhythmic play of "Tempo Futuro" and the trance-like ambience of "Samba Novo." Throughout, "Garota Moderna" is a delight to listen to.—**LC**

JAZZ

► VINCE GUARALDI

The Charlie Brown Suite & Other Favorites
PRODUCERS: Dawn Atkinson, David Guaraldi
Bluebird 82876-53900
RELEASE DATE: Aug. 19
 Twenty-seven years after his death, Vince Guaraldi's musical contribution to the Charlie Brown animated TV specials remains a beloved and instantly recognizable sound. Here, recently discovered recordings find Guaraldi and trio paired with the Amici Della Music ensemble live in 1968. During the course of 40 minutes, Charles M. Schulz's celebrated characters are brought to life in Guaraldi's orchestral arrangements, to which he contributes his own sublime meditations on Charlie Brown, Linus and the gang. Guaraldi's musicianship is top-notch. He leads the ensemble through a rocking "Peppermint Patty," pounding a bassline with his left hand while dashing off boogie-style runs with his right. Conversely, the delicate "Rain, Rain Go Away" and "The Charlie Brown Theme" are pretty, almost melancholy contemplations. Also included is Guaraldi's Grammy Award-winning composition "Cast Your Fate to the Wind," recorded live in 1962.—**CW**

DVD

Cher—The Farewell Tour

Image 0759
RELEASE DATE: Aug. 26
 As Cher's farewell tour winds down after more than one year on the road, the extravaganza arrives on DVD. But Cher being Cher, it is absolutely fitting that the set is augmented with a number of fun extras. The concert as seen on this DVD is the same show that was broadcast on NBC in April to an audience of more than 16 million. Additionally, three bonus performances are included, as well as a behind-the-scenes documentary, a goofy "meet the crew" segment and full-length versions of Cher's stage monologues. Presented in widescreen format, the concert footage is especially vivid, considering that it was taped for a TV special. Taking into account the tour's visibility—it has been seen by hundreds of thousands on the road and millions in its numerous TV airings—expect brisk sales of this DVD.—**KC**

Billboard.com

Also reviewed online this week:

- Steve Reich, "Three Tales" (Nonesuch)
- LFO, "Sheath" (Warp)
- Consonant, "Love and Affliction" (Fenway)

SINGLES

Edited by Chuck Taylor

POP

► MATCHBOX TWENTY Bright Lights (3:55)

PRODUCER: Matt Serletic
WRITER: R. Thomas
PUBLISHERS: Bidnis/EMI Blackwood, BMI
Melisma/Atlantic 83612 (CD track)
 With more than four months at the top of the adult top 40 airplay chart and a top five rank in The Billboard Hot 100, Matchbox Twenty's "Unwell" is one of few millennium-era success stories that personifies an enduring band getting better with time—and maintaining a good relationship with radio. No small part of that success is owed to the quintet's tenacious work ethic and lead Rob Thomas' sincere good-guy reputation. But in addition, current album "More Than You Think You Are" is a powder keg of timeless, gimmick-free melodies and crafty, universal lyrics. Third single "Bright Lights" showcases the best of the band's talents, opening as a sad piano-led bloodletting before combusting into full guitar-flooding despair. As usual, it's a smart-enough song to court adults, while its edge will reel in the kids. We're still gunning for "All I Need" as a definitive single, but "Bright Lights" is certainly another illuminating moment for the best pop band of our time.—**CT**

R&B

KELIS Milkshake (2:59)

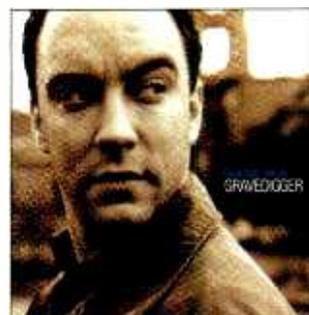
PRODUCERS: the Neptunes
WRITER: not listed
PUBLISHER: not listed
Star Trak/Arista 54243 (CD promo)
 Having made the transition from Virgin to Star Trak/Arista, Kelis looks ready to shake up the charts with the lead single from her forthcoming album, "Tasty." The appropriately titled "Milkshake" is smooth and sweet. Part bhangra and part go-go, the Neptunes-produced track instantly captivates with its synthed-up bassline, while Kelis sings the praises of her "milkshake." Her sensual vocals may remind older listeners of Vanity 6's "Nasty Girl"—and that's not a bad thing. Radio is just beginning to pick up on the infectious track, which is already a staple in many clubs. "Milkshake" may just be the perfect end-of-summer treat.—**RH**

COUNTRY

► TERRI CLARK I Wanna Do It All (2:48)

PRODUCER: Byron Gallimore
WRITERS: T. Nichols, R. Giles, G. Goddard
PUBLISHERS: EMI Blackwood/Ty Land/
Mike Curb Music/Diamond Storm, BMI
Mercury 02454 (CD promo)
 One year is shaping up to be one of the best in Clark's career—thanks in large part to the strength of her current album, "Pain to Kill." This third single is another winner, marked by Clark's effervescent delivery and a well-written lyric that is instantly relatable. Initially, Clark's performance reverberates with the frustra-

ESSENTIAL REVIEWS



DAVE MATTHEWS Gravedigger (3:50)

PRODUCER: Stephen Harris
WRITER: David J. Matthews
PUBLISHER: Colden Grey (ASCAP)
RCA RDJ 55168 (CD promo)
 A dark and compelling tale about death splashed with images of hope, dreams and living forever, "Gravedigger" is big and dramatic and laden with strings and electric guitar swirls. The lead cut from Matthews' forthcoming solo bow is ambitious, enveloping and definitely not the bouncy, hippie fare some expect from the Dave Matthews Band. Yet the acoustic version here—not the one being promoted (both appear on "Some Devil," out Sept. 29)—is gut-wrenching. Matthews' voice is more haunting and the strings are more affecting, even if the electric guitar swirls from Tim Reynolds and Phish's Trey Anastasio are missed. It will be interesting to see how the electric version is received, as "Some Devil" boasts two tracks that will prove to be at the very least huge fan faves, if not massive singles—the spare, heart-tugging title track ("You said 'Always and forever/Now I believe you, baby'") and the sad-but-sweet "Oh" ("I love you oh so well, like a kid loves candy and fresh snow").—**WO**



BETH HART Leave the Light On (3:53)

PRODUCER: Oliver Leiber
WRITERS: B. Hart, O. Leiber
PUBLISHERS: Jezebel Blues, BMI;
Tattoons, ASCAP
Koch Records 82412 (CD promo)
 Beth Hart is one lucky woman. Not only has she survived a host of hardcore addictions—which she consistently bares through vivid lyrical bruises—but the singer/songwriter has a third chance to shine in the public eye. Following acclaimed albums for Atlantic in '96 and '99 and the hit "L.A. Song" from the latter, Hart vanished into the dark underground. Now signed to Koch, her "Leave the Light On" shows a woman still battling her demons. Rarely does an artist share their trials with such depth and pained vulnerability, and yet there's a universality within her self-doubt that fosters instant kinship ("I don't know what to do/Can the damage be undone/I swore to God I'd never be what I've become"). Add to that a piano-framed Oliver Leiber-produced melody that's as ardent as the verse, and you've got one of the year's prize singles. This Hart-felt song is here to teach the world, whether you're adolescent or convalescent.—**CT**

tion often produced by the tedium of daily living, but when she romps into the chorus and unleashes her litany of hopes, dreams and desires, the longing in her vocal is palpable. It's one of those feel-good songs that is an immediate musical motivator sure to make listeners shake off their doldrums and reach for that brass ring—or perhaps the nearest shot of tequila.—**DEP**

ROXIE DEAN Everyday Girl (3:32)

PRODUCERS: James Stroud, Buddy Cannon
WRITERS: R. Dean, B. Baker, R. Lee Bruce
PUBLISHERS: Zomba Melodies/Agatha Monroe Music, SESAC; Songs of Mosaic/
Songs of Otis Barker/Big Red Tractor, ASCAP
DreamWorks 14047 (CD promo)
 One of Music Row's most successful songwriters, Roxie Dean has the looks, voice and personality to step into the spotlight as an artist—and she does just that on this saucy debut single. Penned by Dean, Bonnie Baker and Robin Lee Bruce, it's an empowering salute to the many attributes of a modern girl who can cook in French, darn and stitch and work a wrench. You have to love a song that references Kenny Chesney's hit "She Thinks My Tractor's Sexy" with a line that says, "Yeah, I think a tractor's sexy—if I'm on it." It's a frisky, fun song that is fueled by a personality-packed vocal performance full of sass and grit. This cool

little record should serve as an effective calling card for Dean.—**DEP**

AC

★ GLORIA ESTEFAN Wrapped (3:25)

PRODUCERS: Gloria Estefan, Emilio Estefan, Sebastian Krysz
WRITERS: G. Estefan, G. Marco
PUBLISHERS: Foreign Imported Productions & Publishing, BMI; Estefan Music
Epic 674283 (CD promo)
 "Wrapped" is the lead single from the forthcoming "Unwrapped," Estefan's first English-language studio recording in six years. Fans of the artist's 1996 album, the introspective and intimate "Destiny," will find much to admire in this collection. Until its Sept. 23 release, fans can feast on "Wrapped." A seamless marriage of tender guitar strummings and festive Latin-styled percussion, the track's rhythms increase in wattage during the song's positively joyful chorus: "Wrapped in your arms where it's peaceful/Back in your arms where I'm happy/I would do anything gladly/Only to see you again/Wrapped in your arms I can wander/Up to the heavens above me/Hearing you say that you love me/Back in your arms where I'm free." Throughout, Estefan's vocals shine with a heartfelt sincerity. All that is needed now is a welcoming embrace from adult contemporary radio and VH1.—**MP**

Brick Brings Videogame Scores To Life With Orchestra

BY JIM BESSMAN

Andy Brick faced several novel challenges in preparing to conduct the first symphony concert outside of Japan to feature music from videogame soundtracks.

Most of those challenges centered on orchestrating music that was written for a medium that does not lend itself to live performance.

The award-winning film/game composer conducted the Czech National Symphony Orchestra Aug. 20 at Gewandhaus in Leipzig, Germany, at the opening ceremony of the GC—Games Convention.

The program came from Western and Japanese game titles—also a first. It included “Final Fantasy,” “Shenmue” and Brick’s own score for “Merregnon II,” which he recently recorded with the Prague Symphony Orchestra and Philharmonic Choir.

“The critical thing is to understand the differences between writing for a live orchestra and for not only games but any genre that has music originating from synthesizers or computers or samplers,” Brick says. “There are a lot of differences between what a synthesizer can do and what a real human being can do.”

Not only are human beings restricted by “physical limitations,” but the instruments they play are “similarly

limited by physical capabilities,” adds Brick, whose compositions have earned him ASCAP’s Young Film Composer Award and its Popular Music Award and the CINE Golden Eagle Award.

Brick explains that the GC concert offered music by numerous composers. “Synthesizer and computer-oriented people often don’t understand the basic parameters of an instrument,” he continues, “even basic things like how high or low a note a particular instrument can play.”

“For example, one of the composers wrote a fairly fast, flowing flute line, which ended on middle C: The problem is, that note is extremely difficult for a flute player to execute—and very, very risky in that particular passage.”

“Similarly, a number of trumpet lines got into some very theoretical places more common for jazz players than orchestral trumpeters,” Brick continues. “So some guys were taking chances they probably shouldn’t have.”

Brick cites another flute example. “When the flute goes into the lower registers it gets very soft, and as it goes higher it gets louder. So I had a composer who wrote a passage with the flute in a low register against the trumpet in a strong register, and he wanted the flute to be heard and the trumpet to accompany.”

“He was able to do this in his synth demo by turning up the flute volume,”

Brick says. “But in real life the flute would be drowned out completely by the trumpet.”

Other issues relate to the musicians themselves, since not all orchestras



and players perform at the same level of competence.

“We’re very lucky in this country to have great players in big cities that you can find easily, but when you start going outside the U.S. to the smaller provinces and more remote areas, the quality goes down,” the composer observes. “So what you’ve written might work on

paper, but the players might not be able to cut it.”

Then there’s the matter of the paper itself—that is, setting forth the music on paper so the musicians can read it.

Brick says, “This concert had 18 scores by different composers—some using orchestrators, some professional copyists. But there are technical problems in going from writing for synthesizers to live orchestras that can throw a [live] player, especially with guys who are mainly synth players.”

A well-written orchestral score actually *looks* better on the page, Brick notes.

“I wrote a big fanfare for the opening of the concert and sent it to the executive producer, and he said, ‘It looks beautiful.’ And I said, ‘You’re beginning to learn what a score should look like.’”

“There’s an actual physical beauty to a score on paper,” Brick continues, “and when a score *looks* good, there’s a real good chance it’s going to *sound* good—and that’s only something you learn from reading lots of scores. Look at Beethoven or Brahms scores—they’re gorgeous. They look like art pieces. But the real masters spent a lifetime learning how to deal with orchestras.”

Finally, the nature of game music also must be considered.

“In a film, the music is basically linear,” Brick explains. “There’s the beginning, middle and end—and it’s over.”

“But in games, the music often is not linear. [Based] on players’ options, it might then progress into one of several [game-play] scenarios, such that if a player arrives at a spot and decides to go in one direction, the music has to go there. But if he decides to go somewhere else, the music has to go there instead—and it might sound completely different, depending on the scenario. So you have to make this whole stream of music possibilities work together in concert.”

Transitioning from synthesizers to live orchestras is “the make-it-or-break-it point” for synth-based contemporary composers, Brick concludes.

“If you’re good, at some point somebody is going to come and say, ‘We like your work so much we’re giving you a live orchestra,’ and at that point you sink or swim. The catch-22 is that as the technology improves and samplers and synths become more capable of reproducing more realistic sounds, the need for a composer to actually master the art of working with live instruments diminishes.”

ASCAP affiliate Brick publishes through Andy Brick Music.

“In the game world, a company buys the music outright,” he says. “So you write it, and they own everything. The art of the game [publishing] deal is very different from film and record deals—but that’s a whole other topic.”

Bunetta Celebrates Goodman Classics With DVD

The phrase “a labor of love” is not uncommon in the music business—especially on the independent side.

But never was the phrase more appropriate than when applied to **Al Bunetta’s** “Steve Goodman—Live From Austin City Limits . . . And More!,” a DVD celebrating the life and music of the late, beloved singer/songwriter.

In addition to live performances of such classic **Steve Goodman** songs as “City of New Orleans” and “You Never Even Call Me by My Name,” the program, which is available on Goodman’s label Red Pajamas Records’ Web site and Bunetta’s Oh Boy Records site, features interviews about Goodman with the likes of **John Prine**, **Arlo Guthrie** and **Kris Kristofferson**.

Goodman, who enjoyed the nickname “Cool Hand Leuk,” succumbed to leukemia in 1984 at age 36.

“The past few years have been very frustrating,” says Bunetta, who managed Goodman and partnered in his label. “I always told Stevie, ‘Nobody knows you wrote “City of New Orleans.”’ The pedestrian crowd thinks it was Arlo Guthrie or **Willie Nelson** or anyone else who recorded it.” So if I had any wish, it was to have people experience who Steve Goodman was in terms of a performer and songwriter—and I guess that’s never stopped since he’s been gone.”

Highlights of the DVD, Bunetta says, include the recollections of Kristofferson, who was instrumental

in discovering Goodman. “Prine talks about when he first saw Stevie, and [Goodman’s wife] Nancy discusses how he wrote ‘City of New Orleans’ on the train going to Mattoon [Ill.]. And then Arlo talks about the first time he saw Stevie and how he introduced him to the song.”

The disc also has “blistering performances” by Goodman with mandolin great **Jethro Burns**, who often accompanied the guitarist, and Prine.

“One of the only things I regret in my life is not being able to see Stevie perform again,” Bunetta continues. “But now he’s there on DVD, and it really tells the story about the man.”

The DVD also satisfies Bunetta’s long-felt need to have a video piece “that I could send to friends or people who inquire about Stevie,” he says. “So I carry a bunch in the car and when someone says they’re not sure who he was, I leave them a DVD and say, ‘Write an essay about him!’”

Viewers “won’t have a dry eye if they see it,” Bunetta adds. “People have the nerve to ask how many I’m going to sell, and I say, ‘The question is, ‘How many am I going to give away?’”

Meanwhile, Putnam has published a beautiful book, “The Train They

Call the City of New Orleans,” featuring the lyrics to Goodman’s Jurisdad Music/Turnpike Tom Music (ASCAP)-published standard and

will use AMG’s extensive archive of music CDs in generating large databases of the former’s TRM advanced acoustic fingerprinting technology



in Relatable business-to-business copyright monitoring applications.

Relatable will now develop databases of fingerprints for some 5 million AMG CD tracks.

“With AMG, Relatable is creating the largest

illustrations by the award-winning **Michael McCurdy**.

“An interviewer once asked Stevie if he thought he’d ‘made it,’” Bunetta remembers. “And he said, ‘I got a call from Willie Nelson saying he was going to cut “City of New Orleans.” If that ain’t makin’ it, man, what is?’”

RELATABLE’S AMG RELATIONSHIP: Relatable, the Alexandria, Va.-based provider of music identification software for copyright management and royalty allocation, has made a deal with All Media Guide (AMG). Relatable

inventory management database of music ‘bar codes’ to track music through any channel, from radio broadcast to the Internet,” Relatable CEO **Pat Breslin** says. “What’s most interesting is that AMG gives us by far the broadest coverage across multiple music genres. In this era of monitoring traditional broadcast and Internet [outlets], to have broad coverage is a key benefit because there’s far more diversity on the Internet, and diversity has not been tracked well by traditional broadcast monitoring in smaller markets and genres.”



John Burns works with Central South as he launches his new CBul Distribution



Despite Sun Capital's efforts, some suppliers have not embraced the new Musicland

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

Warner Revs Up Roster With Chevy Deal

Concerts, Car Designs Plug Such Acts As Staind, Trapt At NASCAR Events

BY BRIAN GARRITY

NEW YORK—Using live music to hype a professional sporting event is moving beyond football and basketball. The latest attraction to get in on the act? Motor sports.

Warner Music Group (WMG) has inked a cross-promotional alliance with car maker Chevrolet to plug its acts at NASCAR events.

Under the terms of the deal, images of select WMG acts will be featured on Chevy-sponsored race cars, and those artists will perform at a NASCAR weekend Sept. 5-6 in Richmond, Va.

TNT, a WMG sister company, will feature both events in its TV coverage of the races.

WMG wants to build on the growing popularity of motor sports to help raise awareness about its artists.

"NASCAR is now up there with the NFL in terms of popularity and in terms of reach," says Laura Del Greco, WMG VP of corporate integrated marketing.

Seven Chevrolet Monte Carlo race cars will carry special paint schemes, each featuring a different WMG act. The participating acts are Staind, Third Eye Blind, Sugar Ray, Hootie & the Blowfish, Uncle Kracker, Trapt and Franky Perez.

Sugar Ray and Perez will perform a trackside concert at the Richmond International Raceway before the start of the Sept. 5 Funai 250 NASCAR Busch Series race.

Hootie & the Blowfish, Uncle Kracker and Trapt are scheduled to play trackside Sept. 6 at the Chevy Rock & Roll 400 NASCAR Winston Cup event.



Several race cars that are driven in NASCAR events will sport the names of Warner acts, such as Trapt, as shown on the car above.

CDs from each of the featured artists also will be sold at the raceway.

"We tried to align the priorities we had for certain acts with the timing of the event so we could get some lift out of this," Del Greco says.

For Chevy, the deal represents an opportunity to entertain its motor sports fans prior to the races while reaching out to new audiences.

Both Richmond concerts are free for fans who purchase tickets to the respective races.

"The popularity of NASCAR is so huge that fans tend to get to an event many hours prior to the start of the race. So they're looking for entertainment pre-race, and we wanted to provide that opportunity," says Terry Dolan, marketing manager for Chevrolet's Chevy Racing division.

What's more, Dolan notes that the addition of music entertainment provides a complementary opportunity to market the sport to key demographics.

"In many cases, the artists that we're paired with provide a nice reach into a female music-listener demographic, as well as male and female youthful listeners," Dolan says. "That aligns with some of our marketing strategies."

Indeed, Del Greco says that the move by Chevy is part of a broader promotional trend in which sports leagues and their associated sponsors are looking to music to create a broader reach for their product.

Dolan says its WMG promotion also aids such sponsors as

(Continued on page 45)

Hip-Hop Soundtrack, Tour Will Boost Videogame

BY STEVE TRAIMAN

Game manufacturer Activision is using the hip-hop community to help promote its latest videogame, "True Crime: Streets of L.A."

The title is the latest major game release to take advantage of music synergies. It will be available Nov. 3 for Sony PlayStation 2, Microsoft Xbox and Nintendo Game Cube.

A companion double-CD soundtrack to the game featuring original music from Snoop Dogg and a host of other hip-hop artists will be released on the Vybe Squad label.

An early 2004 concert tour is also in the works from Vybe Squad. Snoop Dogg will be the headliner; the outing will primarily visit 5,000- to 10,000-seat venues in secondary markets.

The game also will debut an unprecedented 50-plus original songs performed by West Coast rap artists. Included are Westside Connection (Ice Cube, Mac 10 and WC), E40, KAM, Caviar, Easy-E Jr., Lil 1/2 Dead, Bad Azz, Damizza, Young Billionaires, Sly Boogy, KoKain and Jay-O-Felony.

Licensed tracks from Ice-T and D.O.C., as well as contemporary hip-hop acts like



ARCHER, LEFT, AND RILEY: PARTNERS IN 'TRUE CRIME'

N*E*R*D, will also be featured.

Activision has partnered with the Los Angeles-based indie rap label to develop a soundtrack that will showcase most of the original songs from the game.

Distributed by Universal and planned for release several weeks before the game streets, it will be aggressively cross-marketed at retail. "Our game represents the largest collection of original West Coast hip-hop music ever assembled," Activision Worldwide Studios executive producer Chris Archer says.

"With the authentic L.A. feel of the game, the hip-hop music immerses the player in the true L.A. urban lifestyle," Archer says. "Realism is critical for games today, and we've got the synergy between a top production and great music that will translate to the soundtrack album."

Indeed, Vybe Squad president Bigg Swoop notes that the game "has all the action of a hardcore action film."

Label executives say that the soundtrack has a similar tone.

The artists "jumped at the chance to contribute music to the game and the soundtrack,"

(Continued on page 44)

New Kid In Town Is An Old, Familiar Name

Distribution veteran **John Burns** has supplied The Indies with some fresh details about his new Nashville-based firm, CBUJ Distribution (Nashville Scene, *Billboard*, Aug. 30).

Burns is, of course, a familiar name in distribution circles: He was with Uni Distribution (now Universal Music & Video Distribution) for 23 years and exited as president. Most recently, he headed Giant Records' Nashville operation as executive VP/GM.

He has now started up CBUJ (the name incorporates Burns' ini-

tials and those of his wife, **Calina**, his partner in the venture) as a collaborative effort with Central South Distribution.

Central South is perhaps the biggest distributor of gospel music in the country and is also a prominent Christian-music distributor. Burns says, "I will be carrying some of their product to the mainstream marketplace."

CBUJ's output will be fulfilled by Central South, which will also sell Burns' wares using its staff of 20 phone-sales people and six regional sales staffers.

"I didn't want to have to get a warehouse," Burns says. "We're not going to have a lot of infrastructure to start with. [We're] trying to start small, outsource a lot and be financially responsible, to allow our acts and labels to make money from sale one."

Initially, CBUJ's output will be modest: Burns says he plans to release only four or five titles per month.

"We want to be able to give total focus, whether it be to an act or a label," Burns says. "I'll probably wind up with a handful of labels."

In terms of CBUJ's genre orientation, Burns says, "We're starting out with a number of country projects, but I don't want to limit it to that." He says the company would be interested in taking on music from either established or developing talent.

In addition to previously announced relationships with Identical Records and Central South's Promise Records, CBUJ has picked up a workout CD from Curves International, the gym chain that boasts 7,000 locations nationwide.

Speaking generally about his firm's orientation, Burns says, "We want to come from the regional side, as opposed to building everything nationally. [This] is an opportunity to grow acts."

KOCH KEEPS ROCKIN': Koch Entertainment Distribution in Port Washington, N.Y., has upped its commitment to rock in recent months, bringing on board such

labels as Epitaph, Hopeless/Sub City, Gearhead and SST.

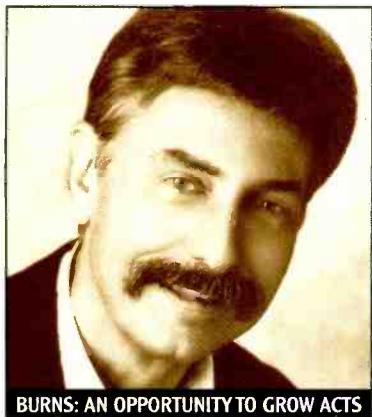
Now, Koch has sealed exclusive North American distribution deals with four indie-rock labels.

U.K.-based Lizard King Records bows with the distributor Oct. 7 with a self-titled album by Detroit band

bassist **Eric Avery**) and **El Centro**; its sister label, Finger Records, will issue a joint project by **El Nada** and **Electric Frankenstein** (produced by **Greg Hetson** of **Bad Religion**) and a live DVD by founding L.A. punk band **the Skulls**.

In a separate deal, Koch has wrapped an exclusive North American pact with Munich-based Paroli Records. The label, headed by musician/producer **Leslie Mandoki**, will release "24 Hours a Night" by singer/songwriter **Masha** Oct. 21. All-star rock/jazz fusion title "Soulmates" arrives Nov. 11. Featured performers include **Ian Anderson**, **Jack Bruce**, **Al DiMeola**, **David Clayton-Thomas** and **the Brecker Brothers**.

PIG OUT: San Francisco-based blues label Blind Pig Records has signed an exclusive U.S. deal with Ryko Distribution in New York. Blind Pig was formerly with Memphis-based Select-O-Hits. The first new releases under the agreement—**Big Bill Morganfield's** "Blues in the Blood," **Renee Austin's** "Sweet Talk" and albums from the Blue Rocket subsidiary by **Chris Cain** and **the Ford Blues Band**—are due Sept. 23.



BURNS: AN OPPORTUNITY TO GROW ACTS

The Indies
By Chris Morris
cmorris@billboard.com



and former Sub Pop act **the Go**.

Uninhibited Records, a New York-based label that formerly had a joint venture with MCA Records, will issue four to six titles through Koch per year.

Los Angeles' Long Live Crime will debut on Koch with a pair of Nov. 25 releases by **Polar Bear** (featuring former **Jane's Addiction**

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Soundtrack, Tour Boosts Videogame

Continued from page 43

Vybe Squad CEO Bright Riley notes. "We're excited to partner with Activision to release what is sure to be one of the most extraordinary and innovative collections of hip-hop music inspired by any game."

Riley explained that the game and soundtrack would be continually re-promoted as new albums from the label's artists were released into early 2004.

"It's a great opportunity to get maximum bounce for our acts and extend the reach of the game and soundtrack," she notes.

The first titles to be released are Westside Connection's "Terrorist Threat," before year-end, and the Young Billionaires' "Small Things to a Giant," which arrives early next year.

"We felt it was important to include a Westside Connection track on this project," Mac 10 says. "The West Coast came together strong to make sure that

Snoop Doog is headlining a Vybe Squad tour.



'Streets of L.A.' was on point."

Archer says a number of retail cross-promotions are in the works, including a "Making-of True Crime" DVD that will be a pre-order bonus with a \$5 deposit at all GameStop locations.

The Official PlayStation Magazine will offer a shrink-wrapped DVD game-play demo on its cover. Microsoft and Nintendo are planning their own prerelease promotions, including online demos on their respective sites and previews in their monthly magazines.

Both Vybe Squad and Activision had hoped for a cross-coupon discount offer in the soundtrack and the game but were unable to work out a program.

Instead, a number of chains are planning to shelve the

titles together at a special discount, Riley confirms. The label is also providing a three-song soundtrack sampler to Activision for other retail promotional use.

Vybe Squad is in discussions with several promoters related to the tour. The number of stops on the trek depends on how well the game and soundtrack sell during the holidays.

"There are a lot of smaller markets out there starving for rap tours, which are hard to put together," she notes. "We expect the tour will really extend the reach of both the soundtrack and the game."

Musicland Waits For Complete Industry Support

Believe it or not, things are looking up at music retail.

Five months ago, every label sales and distribution executive was sweating what appeared to be an imminent Chapter 11 filing from Musicland.

Now, the company has a new owner, Sun Capital Partners, which appears to know what it is doing; a \$200 million revolver that should get Musicland through the holiday selling season with change

SUN CAPITAL PARTNERS, INC.

to spare; and a new, impressive management team in the form of **Eric Weisman**, formerly of Alliance Entertainment Corp., as CEO, and **Mike Madden**, formerly of Trans World, as president.

Considering the previous alternative, you would think that vendors would be rushing to support the reconfigured Musicland. Alas, that is not the case.

One major still has the chain paying cash up front. Two others,

although they are giving traditional credit terms in the form of early payment discounts and 60 days' dating, are nevertheless getting weekly installments instead of the traditional monthly ones.

In the latter case, it is unclear if that was Sun Capital's or the two majors' idea, because both sides claim credit for instigating the shortened payment scheme.

The main problem behind the reluctance of the three majors to resume normal trading terms is that Sun Capital has "no skin in the game," in the parlance of Wall Street. You see, Best Buy, Musicland's previous owner, in effect gave Sun Capital the chain.

Consequently, the three majors have been using their position as major suppliers to try and get Sun Capital to infuse some equity into Musicland. That way, if things go south, Sun Capital will be in the same dire straits as the majors for extending credit. The majors are also demanding that they be secured behind the banks, although that has not been such a good position to occupy in such recent Chapter 11s as those of

National Record Mart and Music Network, where only the banks are likely to enjoy recovery.

In light of that, the major suppliers have found out how much fun it is to wait in line with all of the other creditors with their hands out, only to wind up grasping nothing in the end. (In case you are wondering how much fun that is, choose the door labeled "Take a stick in the eye.")

Thus, we see the ongoing reluctance on the part of some music and video suppliers to embrace the new Musicland.

Sun Capital's patience is wearing thin. "In the two months, we have made great progress at Musicland and have done everything we said we were going to do," Sun Capital managing director **Marc Leder** notes. "Yet some still are asking credit-related questions, and we should be beyond that. We want relations with all suppliers but will reward in the long term the ones who are the most supportive in the short term."

At least one reluctant supplier appears ready to change its tune. That supplier says Sun Capital has made great strides in strengthening Musicland, and since there

While the revolver appears to give Musicland the liquidity it needs to get through the holiday selling season and beyond, there is still the matter of the 300 stores that Sun Capital says it must close. Despite the \$25 million Sun Capital has allocated to buying Musicland's way out of those leases, some suppliers still fear that the only way to close those stores is through a Chapter 11 filing.

In Retail Track's view, Sun Capital cannot afford to do that, even if that proves to be the only way out of the leases. The financial firm has painted itself into a corner with all of its denials about a Chapter 11 real-estate strategy, so if it did it now, it likely would be pushed out of Musicland by a bunch of irate creditors in the ensuing bankruptcy proceedings.

Also, it might not be too long before Sun Capital Partners fulfills the majors' main requirement. All it would have to do is beat out other bidders and buy Wherehouse—up for sale as part of its Chapter 11 process with a going price said to be in the range of \$10 million to \$20 million—and merge it with Musicland. And voilà: skin in the game.

Retail Track

By Ed Christman
echristman@billboard.com



BuyMusic Upgrades Site

BY BRIAN GARRITY

NEW YORK—BuyMusic.com has upgraded the shopping functionality of its site three weeks after launch.

The Aliso Viejo, Calif.-based company is now allowing shoppers to select albums with a single click. Users previously had to select songs individually.

BuyMusic has also simplified the checkout process, so users can complete their transactions in fewer steps. Once an account has been created, the customer can purchase as many songs

as desired; it is no longer necessary to input a security code several times.

The updated site can also handle multi-file downloads with one click. New personalization features also enable customers to request notification of when a specific track is available.

BuyMusic VP of marketing Elizabeth Brooks says BuyMusic is working to expand its selection of content from indie labels. She says the company is finalizing deals "with large independents in every genre."

Warner

Continued from page 43

Budweiser, Cingular Wireless, GM Goodwrench and AC Delco, which are affiliated with the individual race car drivers.

He notes that such sponsors—whose logos appear on the hoods of the drivers' cars—can expand their marketing reach to music fans.

"Hood sponsors have the ability to get incremental awareness for their product," he says.

Such benefits are creating promotions within promotions, Del Greco says.

"If you are a company that has paid

millions of dollars to have your logo on one of these race cars, you need to know what kind of reward you are going to get from this alliance," she notes. "Sponsors need to develop mutually beneficial programs, because they're giving up valuable hood space."

Meanwhile, the race cars are emerging as valuable billboards for marketing new music. The promotional value is particularly important because of the TV exposure associated with the event.

"Any time we get national TV exposure, we're hoping it is going to be very beneficial to the act," Del Greco says.

In addition, Action Performance, a motor sports merchandising specialist, is producing a complete line of die-cast replica collectibles of the WMG-themed cars and other related merchandise in connection with the event.

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Monty Python DVD Is A Holy Grail For Fans

BY CATHERINE APPLEFELD OLSON

Packed with hours of bonus content created by the original Monty Python team, Universal Studios Home Video's Sept. 2 worldwide release of the special-edition DVD "The Meaning of Life" is turning out to be the full Monty.

From a new introduction by Monty Python's Eric Idle to "The Snipped Bits," a gaggle of deleted scenes accompanied by candid commentary from the Pythoners, the two-disc set rolls from one hilarious sequence to another in true, unadulterated Monty Python style. It has a suggested retail price of \$26.98.

The idea that the motherlode of bonus content would come from the tireless comic minds of Idle, John Cleese, Michael Palin, Terry Jones and Terry Gilliam was a request Universal was only too happy to accommodate.

"They had a very clear vision of what they wanted to see for the special-edition DVD," says Ken Graffeo, Universal executive VP of marketing. "They are still very much in touch with their fans, so they were the ones who could best understand what their fans would want, what would make it funny."

According to Idle, in 1983, then-Universal Studios chief Tom Mount greenlighted the original film, even though the only particulars the Pythoners would reveal were their planned \$9 million budget and a 12-

line poem Idle wrote that also kicks off the special-edition DVD. "We had total control over the [content]," Idle notes. "It's just a part of the deal."

The special features include a "Soundtrack for the Lonely," an audio commentary for people watching the DVD alone, and the 50-minute "The History of the Meaning of Life." The latter is guided by animated versions of some of the film's madcap characters, such as Mr. Creosote, A Fish, the Headmaster and the Man in Pink.

There's also a new Cleese-created trailer for the movie, a contemporary parody of a British school that is rife with sex-education scandal, and loads of new interstitials. Plus, a brilliant where-are-they-now segment peeks into the lives of the children from the "Every Sperm Is Sacred" sequence and the topless runners seen in the series.

"DVD is lovely for the ability to add so much [material]," Idle says. "There is no time constraint when watching, and you also have many different audiences. We've always liked to recycle and re-embellish things. The material changes and does something different each time."

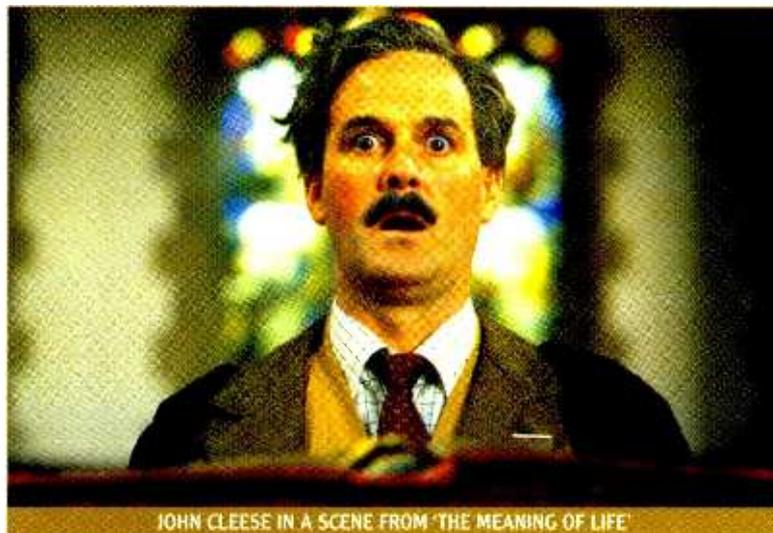
DVD-ROM content includes the original screenplay, lost scenes, song sheets of music from the film, Creosote cooking tips and the Python's "Good Death Guide."

"John Goldstone, who produced the original movie, coordinated the whole

thing," Cleese says of the year-long bonus-content-creation process.

"As usual, we were scattered all over the globe, so most of the communication was by fax or e-mail," Cleese continues. "So, for example, Michael sent

we keep recycling," he says. "If you watch the old TV shows, there are mentions of Jack Nodell, Reggie Maudling, Dawn Palethorpe, etc. . . I haven't seen them in People magazine lately."



JOHN CLEESE IN A SCENE FROM 'THE MEANING OF LIFE'

me a couple of pieces he'd written, which I thought were funny, and I asked Michael if I could rewrite a bit, and he said, 'Fine,' because he was going to the Himalayas the next day."

Cleese adds that revisiting the movie provided a fresh perspective on its core content.

"Surprisingly, it seems a lot more relevant than most of the old rubbish

Graffeo says, "Support has been unanimous among all the retail chains. There is a large base in the speciality stores, but this DVD is highly anticipated by all retailers—even the mass merchants—because of the nature of the film."

Best Buy spokesman Brian Lucas says, "The Monty Python movies have a strong cult following, so we antici-

pate a great deal of interest in the special-edition release of 'Meaning of Life.' This is a movie that fans like to watch over and over again, so it's a natural for DVD." He says the bonus features will help sales.

The special-edition release follows a single-disc version of "The Meaning of Life" released in 2001, as well as several DVDs of Python TV episodes released by A&E Home Entertainment and a richly embellished version of "The Holy Grail" that Columbia TriStar released in 2001.

"People have been waiting for more Monty Python titles," says Kevin Moser, video buyer for the Independent Records & Video chain. "And for fans of this movie, they're going to love the bonus content."

"With our strong consumer identification with everything culturally British, [we] highly anticipate strong sales upon release and right on through the holidays," says Vince Szydowski, senior director of product at Virgin Entertainment Group, North America. "Virgin sold the original, stripped-down version very well, [and] we plan on doing even better with this version."

Aside from a bevy of in-store activity and consumer magazine ads, Universal is also touting the title through several online avenues, including a live chat Cleese will conduct on msnchat.com on street date.

Album-Rock-Oriented Brit Series Makes U.S. Debut

BY JIM BESSMAN

The U.K.'s legendary '70s and '80s live rock-performance TV series "The Old Grey Whistle Test" (BBC Video) arrives on DVD Sept. 16. But getting consumers to look past its name to its treasure trove of classic performances will be a challenge.

The \$24.98 disc contains 28 performance clips from such varied talents as John Lennon, U2, the Police, the Ramones and Bonnie Raitt, along with interviews with such luminaries as Lennon, Elton John, Mick Jagger, Keith Richards and Robert Plant.

Also included is an Artists Gallery of stills of the artists on the show, an audio commentary by series producer Mike Appleton and sleeve notes by DVD producer Jill Sinclair, who joined the show in 1977 as a production assistant.

"It was fantastic revisiting my youth," Sinclair says.

She explains the distinction between the series' album-track slant and the U.K.'s hit-oriented "Top of the Pops" program.

"It was devised as the antidote to 'Top of the Pops,'" she says. "In the early '70s, lots of bands like Led

Zeppelin were emerging that didn't want singles and wanted to be seen as 'album bands.' But there was nowhere on television you could be unless you had a hit single until 'Whistle Test.'"

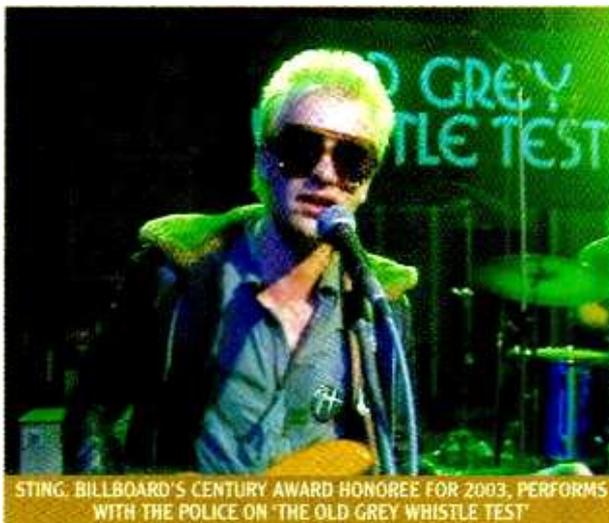
Bands did need to have an album available, though. Sinclair notes that this policy "came back and bit the program in the backside" with the advent of punk rock in the late '70s.

As some punk bands did not have albums at the time, the series "came a bit unstuck for a couple of seasons but then regained its composure," Sinclair says. "But a lot of people say its heyday was the beginning of the '70s, when it was the only place in the world you could see the artists who are on this DVD."

Indeed, as Talking Heads drummer Chris Frantz relates, "The Old Grey Whistle Test" was the first major non-cable TV show the band played.

"We were considered pretty edgy

at the time," says Frantz, who appears on the DVD in his band's performance of "Psycho Killer." "So it shows how open the times were in the U.K. that we would be invited to perform."



STING, BILLBOARD'S CENTURY AWARD HONOREE FOR 2003, PERFORMS WITH THE POLICE ON 'THE OLD GREY WHISTLE TEST'

"The Old Grey Whistle Test" ran from 1971 to 1987. The BBC Video release was compiled from a two-disc "best-of" set previously issued in the U.K. to commemorate the 30th anniversary of the show's debut.

"It's taken this long to get per-

mission for stateside release," Sinclair says, adding that two more DVD volumes are in the pipeline, both domestically and in the U.K.

BBC Video VP of marketing Burton Cromer says that many of the performances included in the U.K. version "went to the very end of the series and included bands we didn't think were familiar to Americans." But Cromer also notes that the single-disc U.S. release is "a much riskier proposition, so we didn't want a price point that was too high."

Much of the problem, Cromer points out, is the show's name.

"The Old Grey Whistle Test" is an institution in the U.K., but except for the most rabid Brit-pop or rock fans, it's completely unknown here," Cromer says.

A "big marketing challenge," then, was the packaging, which Cromer says was designed to strike the right balance between establishing the series' title and character and highlighting the artists.

A major print ad campaign is targeting key national- and major-market music, general interest and alternative/counter-culture publications including Rolling Stone, Spin, People, Time, EW, The Onion and The Village Voice. Additionally, BBC Video is launching a radio giveaway promotion on classic rock stations in 15 major markets.

"We have a treasure trove of mostly never-before-seen early performances from an amazing list of great artists, as well as the Wailers with both Bob Marley and Peter Tosh and a piece John Lennon did specifically for the show in New York when his green-card issue hadn't been resolved," Cromer says.

Sinclair adds, "The ones I love the most tend to be overlooked: You can see U2 any day of the week but not Lynyrd Skynyrd or Little Feat or Captain Beefheart. We adore Bonnie Raitt, but we can still see her play—but Curtis Mayfield we can't."

"And there's something about the Edgar Winter Group that transports me to a time in my life when it was OK to wear clothes like that—and 10-minute solos were absolutely a requirement."

SEPTEMBER 6
2003

Billboard TOP DVD SALES

Sales data compiled by Nielsen VideoScan

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE LABEL/DISTRIBUTING LABEL & NUMBER	Principal Performers	RATING	PRICE
1	NEW	1	NUMBER 1 THE LIZZIE MCGUIRE MOVIE BUENA VISTA HOME ENTERTAINMENT 31491	Hilary Duff	PG-13	29.98
2	NEW	1	CRADLE 2 THE GRAVE (PAN & SCAN) WARNER HOME VIDEO 23294	Jet Li DMX	R	27.98
3	NEW	1	CRADLE 2 THE GRAVE (WIDESCREEN) WARNER HOME VIDEO 23411	Jet Li DMX	R	27.98
4	1	2	BRINGING DOWN THE HOUSE (PAN & SCAN) BUENA VISTA HOME ENTERTAINMENT 29149	Steve Martin Queen Latifah	PG-13	29.98
5	NEW	1	HOUSE OF 1,000 CORPSES LIONS GATE HOME ENTERTAINMENT 08429	Rob Zombie Karen Black	R	26.98
6	NEW	1	HEAD OF THE STATE (WIDESCREEN) UNIVERSAL STUDIOS HOME VIDEO 90662	Chris Rock Bernie Mac	PG-13	26.98
7	2	2	BRINGING DOWN THE HOUSE (WIDESCREEN) BUENA VISTA HOME ENTERTAINMENT 32238	Steve Martin Queen Latifah	PG-13	29.98
8	NEW	1	HEAD OF THE STATE (PAN & SCAN) UNIVERSAL STUDIOS HOME VIDEO 90716	Chris Rock Bernie Mac	PG-13	26.98
9	NEW	1	HUNTED (WIDESCREEN) PARAMOUNT HOME ENTERTAINMENT 39724	Tommy Lee Jones Benicio Del Toro	R	29.98
10	NEW	1	HUNTED (PAN & SCAN) PARAMOUNT HOME ENTERTAINMENT 56844	Tommy Lee Jones Benicio Del Toro	R	29.98
11	3	2	AGENT CODY BANKS MGM HOME ENTERTAINMENT 04700	Frankie Muniz Hilary Duff	PG	26.98
12	4	3	DAREDEVIL (WIDESCREEN) 20TH CENTURY FOX 07785	Ben Affleck Jennifer Garner	PG-13	29.98
13	5	2	WHAT A GIRL WANTS (PAN & SCAN) WARNER HOME VIDEO 24655	Amanda Bynes	PG	27.98
14	NEW	1	FUTURAMA - VOLUME 2 20TH CENTURY FOX 07919	Animated	NR	49.98
15	8	4	FINAL DESTINATION 2 WARNER HOME VIDEO 06278	T.C. Carson	R	27.98
16	6	3	DAREDEVIL (PAN & SCAN) 20TH CENTURY FOX 07794	Ben Affleck Jennifer Garner	PG-13	29.98
17	9	3	PIGLET'S BIG MOVIE BUENA VISTA HOME ENTERTAINMENT 31171	Animated	G	29.98
18	NEW	1	WILL & GRACE - SEASON ONE LIONS GATE HOME ENTERTAINMENT 08441	Eric McCormack Debra Messing	NR	44.98
19	7	2	WHAT A GIRL WANTS (WIDESCREEN) WARNER HOME VIDEO 24656	Amanda Bynes	PG	27.98
20	11	5	SHANGHAI KNIGHTS BUENA VISTA HOME ENTERTAINMENT 29969	Jackie Chan Owen Wilson	PG-13	29.98
21	13	7	GANGS OF NEW YORK BUENA VISTA HOME ENTERTAINMENT 24017	Leonardo DiCaprio Daniel Day-Lewis	R	29.98
22	NEW	1	BABYLON 5 - THE COMPLETE THIRD SEASON WARNER HOME VIDEO 24243	Bruce Boxleitner Claudia Christian	NR	99.98
23	10	2	CASABLANCA (SPECIAL EDITION) WARNER HOME VIDEO 65681	Humphrey Bogart Ingrid Bergman	PG	26.98
24	40	17	FAMILY GUY VOLUME ONE FOX VIDEO 2006951	Animated	NR	49.98
25	NEW	1	SATURDAY NIGHT LIVE - BEST OF WILL FERRELL LIONS GATE HOME ENTERTAINMENT 08419	Will Ferrell	NR	19.98
26	16	7	HOW TO LOSE A GUY IN 10 DAYS PARAMOUNT HOME ENTERTAINMENT 36963	Kate Hudson Matthew McConaughey	PG-13	29.98
27	12	3	SOLARIS 20TH CENTURY FOX 07983	George Clooney	PG-13	27.98
28	19	10	OLD SCHOOL: UNRATED AND OUT OF CONTROL (WIDESCREEN) DREAMWORKS HOME ENTERTAINMENT/UNIVERSAL MUSIC & VIDEO DIST 90626	Luke Wilson Will Ferrell	NR	26.98
29	14	6	PHONE BOOTH 20TH CENTURY FOX 08408	Collin Farrell Kiefer Sutherland	R	27.98
30	21	10	OLD SCHOOL: UNRATED AND OUT OF CONTROL (PAN & SCAN) DREAMWORKS HOME ENTERTAINMENT/UNIVERSAL MUSIC & VIDEO DIST 90625	Luke Wilson Will Ferrell	NR	26.98
31	15	5	GODS AND GENERALS WARNER HOME VIDEO 23413	Jeff Daniels Robert Duvall	PG-13	27.98
32	17	6	BASIC COLUMBIA TRISTAR HOME ENTERTAINMENT 09745	John Travolta Samuel L. Jackson	R	27.98
33	31	2	JERRY MAGUIRE (SPECIAL EDITION) COLUMBIA TRISTAR HOME ENTERTAINMENT 68253	Tom Cruise Cuba Gooding, Jr.	R	14.98
34	38	21	THE BOONDOCK SAINTS FOX VIDEO 2002807	Willlem DaFoe	R	14.98
35	22	7	HOW TO LOSE A GUY IN 10 DAYS (WIDESCREEN) PARAMOUNT HOME ENTERTAINMENT 36964	Kate Hudson Matthew McConaughey	PG-13	29.98
36	RE-ENTRY	1	WE WERE SOLDIERS PARAMOUNT HOME ENTERTAINMENT 340024	Mel Gibson	R	29.98
37	35	4	BIG LEBOWSKI! UNIVERSAL STUDIOS HOME VIDEO 22665	Jeff Bridges John Goodman	R	14.98
38	RE-ENTRY	1	RONIN MGM HOME ENTERTAINMENT/WARNER HOME VIDEO 67439	Robert De Niro	R	24.98
39	RE-ENTRY	1	SOUTH PARK: BIGGER, LONGER & UNCUT PARAMOUNT HOME ENTERTAINMENT 336827	Animated	R	29.98
40	RE-ENTRY	1	DIRTY DANCING ARTISAN HOME ENTERTAINMENT 10002	Patrick Swayze Jennifer Grey	PG-13	14.98

SEPTEMBER 6
2003

Billboard TOP VHS SALES

Sales data compiled by Nielsen VideoScan

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE LABEL/DISTRIBUTING LABEL & NUMBER	Principal Performers	YEAR OF RELEASE	RATING	PRICE
1	NEW	1	NUMBER 1 THE LIZZIE MCGUIRE MOVIE BUENA VISTA HOME ENTERTAINMENT 31460	Hilary Duff	2003	PG	22.98
2	1	2	BRINGING DOWN THE HOUSE BUENA VISTA HOME ENTERTAINMENT 29149	Steve Martin Queen Latifah	2003	PG-13	24.98
3	2	3	PIGLET'S BIG MOVIE BUENA VISTA HOME ENTERTAINMENT 31175	Animated	2003	G	24.98
4	4	2	WHAT A GIRL WANTS WARNER HOME VIDEO 24096	Amanda Bynes	2003	PG	19.98
5	5	2	AGENT CODY BANKS MGM HOME ENTERTAINMENT 04689	Frankie Muniz Hilary Duff	2003	PG	19.98
6	3	3	DAREDEVIL 20TH CENTURY FOX 07785	Ben Affleck Jennifer Garner	2003	PG-13	22.98
7	NEW	1	CRADLE 2 THE GRAVE WARNER HOME VIDEO 32943	Jet Li DMX	2003	R	19.98
8	7	10	JUNGLE BOOK 2 WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 22732	Animated	2003	G	24.98
9	8	8	KANGAROO JACK WARNER HOME VIDEO 23892	Jerry O'Connell Christopher Walken	2003	PG	22.98
10	6	7	HOW TO LOSE A GUY IN 10 DAYS PARAMOUNT HOME ENTERTAINMENT 36963	Kate Hudson Matthew McConaughey	2003	PG-13	19.98
11	13	9	SPONGEBOB SQUAREPANTS - LAUGH YOUR PANTS OFF PARAMOUNT HOME ENTERTAINMENT 79273	Animated	2003	NR	12.98
12	15	8	CARE BEARS TO THE RESCUE UNITED AMERICAN VIDEO 60149	Animated	2003	G	9.98
13	12	3	BOB THE BUILDER: TEAMWORK HIT ENTERTAINMENT 24115	Animated	2003	NR	16.98
14	19	11	CITY OF LOST TOYS PARAMOUNT HOME ENTERTAINMENT 875413	Dora The Explorer	2003	NR	12.98
15	14	3	SPONGEBOB SQUAREPANTS - SPONGE-A-RAMA PARAMOUNT HOME ENTERTAINMENT 79283	Animated	2003	NR	12.98
16	16	4	THOMAS THE TANK ENGINE & FRIENDS: JAMES AND THE RED BALLOON ANCHOR BAY ENTERTAINMENT 01215	Animated	2003	NR	12.98
17	9	5	SHANGHAI KNIGHTS BUENA VISTA HOME ENTERTAINMENT 29969	Jackie Chan Owen Wilson	2003	PG-13	24.98
18	10	4	FINAL DESTINATION 2 WARNER HOME VIDEO 06275	T.C. Carson	2003	R	22.98
19	17	2	BABY EINSTEIN: BABY GALILEO BUENA VISTA HOME ENTERTAINMENT 31445	Animated	2003	NR	19.98
20	20	19	HARRY POTTER AND THE CHAMBER OF SECRETS WARNER HOME VIDEO 23591	Daniel Radcliffe Emma Watson	2002	PG	24.98
21	11	2	VEGGIE TALES - THE BALLAD OF LITTLE JOE WARNER HOME VIDEO 07081	Animated	2003	NR	14.98
22	21	9	INCREDIBLE HULK BUENA VISTA HOME ENTERTAINMENT 29044	Animated	2003	NR	14.98
23	23	25	SPY KIDS 2: THE ISLAND OF LOST DREAMS DIMENSION HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 23965	Antonio Banderas Alan Cumming	2002	PG	22.98
24	22	7	GANGS OF NEW YORK BUENA VISTA HOME ENTERTAINMENT 26163	Leonardo DiCaprio Daniel Day-Lewis	2002	R	24.98
25	24	5	FAIRLY ODD PARENTS - ABRA CATASTROPHE! THE MOVIE PARAMOUNT HOME ENTERTAINMENT 79293	Animated	2003	NR	19.98

● RIAA gold cert. for sales of 50,000 units or \$1 million in sales at suggested retail. ▲ RIAA platinum cert. for sales of 100,000 units or \$2 million in sales at suggested retail. ◆ IRMA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 2003, VNU Business Media, Inc. and Nielsen VideoScan. All rights reserved.

SEPTEMBER 6
2003

Billboard TOP DVD RENTALS

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE LABEL/DISTRIBUTING LABEL & NUMBER	Principal Performers	RATING
1	1	2	NUMBER 1 BRINGING DOWN THE HOUSE BUENA VISTA HOME ENTERTAINMENT 32238	Steve Martin Queen Latifah	PG-13
2	NEW	1	HUNTED PARAMOUNT HOME ENTERTAINMENT 39724	Tommy Lee Jones Benicio Del Toro	R
3	NEW	1	HEAD OF STATE UNIVERSAL STUDIOS HOME VIDEO 90662	Chris Rock Bernie Mac	R
4	NEW	1	CRADLE 2 THE GRAVE WARNER HOME VIDEO 23411	Jet Li DMX	R
5	2	3	DAREDEVIL 20TH CENTURY FOX 07788	Ben Affleck Jennifer Garner	PG-13
6	NEW	1	THE LIZZIE MCGUIRE MOVIE BUENA VISTA HOME ENTERTAINMENT 31491	Hilary Duff	PG-13
7	3	2	WHAT A GIRL WANTS WARNER HOME VIDEO 24686	Amanda Bynes	PG
8	NEW	1	HOUSE OF 1,000 CORPSES LIONS GATE HOME ENTERTAINMENT 08429	Rob Zombie Karen Black	R
9	4	4	FINAL DESTINATION 2 WARNER HOME VIDEO 06278	T.C. Carson	R
10	8	6	PHONE BOOTH 20TH CENTURY FOX 200804	Collin Farrell Kiefer Sutherland	R

SEPTEMBER 6
2003

Billboard TOP VHS RENTALS

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE LABEL/DISTRIBUTING LABEL & NUMBER	Principal Performers	RATING
1	1	2	NUMBER 1 BRINGING DOWN THE HOUSE BUENA VISTA HOME ENTERTAINMENT 29149	Steve Martin Queen Latifah	PG-13
2	NEW	1	HUNTED PARAMOUNT HOME ENTERTAINMENT 39724	Tommy Lee Jones Benicio Del Toro	R
3	NEW	1	HEAD OF STATE UNIVERSAL STUDIOS HOME VIDEO 90622	Chris Rock Bernie Mac	R
4	NEW	1	CRADLE 2 THE GRAVE WARNER HOME VIDEO 32943	Jet Li DMX	R
5	NEW	1	THE LIZZIE MCGUIRE MOVIE BUENA VISTA HOME ENTERTAINMENT 31460	Hilary Duff	PG
6	3	2	WHAT A GIRL WANTS WARNER HOME VIDEO 24096	Amanda Bynes	PG
7	2	3	DAREDEVIL 20TH CENTURY FOX 07785	Ben Affleck Jennifer Garner	PG-13
8	5	4	FINAL DESTINATION 2 WARNER HOME VIDEO 06275	T.C. Carson	R
9	7	7	HOW TO LOSE A GUY IN 10 DAYS PARAMOUNT HOME ENTERTAINMENT 36963	Kate Hudson Matthew McConaughey	PG-13
10	NEW	1	HOUSE OF 1,000 CORPSES LIONS GATE HOME ENTERTAINMENT 08429	Rob Zombie Karen Black	R

◆ IRMA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◆ IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 2003, VNU Business Media, Inc. and Nielsen VideoScan. All rights reserved.

Audio Pros Share Their Chops At Seminar

BY CHRISTOPHER WALSH

While commercial studios are rethinking business models in order to keep rooms booked in this time of extraordinary change, self-empowering individuals—producers, engineers and recording artists—are increasingly seizing the moment to expand opportunity.

With that independent spirit in mind, several audio professionals are planning “Business Chops for the Independent,” the first in a series of Business Chops seminars. The inaugural seminar will be held Sept. 15 at the Sportsman’s Lodge in Studio City, Calif.

The Business Chops series was conceived by Claris Sayadian-Dodge, founder of online information exchange studioexpresso.com; John Stiernberg, principal of Stiernberg Consulting and author of “Succeeding in Music: A Business Handbook

for Performers, Songwriters, Agents, Managers, and Promoters”; and David Schwartz, COO of entertainment development company Mpowered Ideas Media.

“Technology has allowed artists to take control of their destiny, which is a good thing,” says Sayadian-Dodge, a veteran of studio management, sales and public relations.

“It may seem a little daunting at times, because it’s a big world and it’s a lot to do. Regardless, one thing that seems to be missing in all these panels and workshops is the business basics. We’re trying to fill that void and empower the artist to learn about and get comfortable with business and marketing tools. It’s such a competitive world, and they need to be able to at least present themselves in the right way so they can have more opportunity.”

Topics to be addressed include “Aligning Your Creative, Financial

and Personal Goals,” “The Seven Links in the Marketing Chain” and “How to Plan, Optimize, and Track Your Business Progress.”



SAYADIAN-DODGE: ‘CHOPS’ ORGANIZER

The session, Sayadian-Dodge says, will focus primarily on audio

professionals. Guest speakers will include 11-time Grammy Award-winning engineer/producer Al Schmitt and Ron McCarrell, president/chief marketing officer of entertainment/media company DHI Studios. Schmitt, with engineer/producers Elliot Scheiner and Ed Cherney, launched Bop City Records, a joint venture with DHI Studios, in 2002.

“We thought [the presentation] would be followed by a conversation on how to start a label,” Sayadian-Dodge says. “In my experience with studioexpresso in the last year or two—having so many producers, mix engineers, recording studios and artists [featured]—they’re launching their own record label. I know several artists who have been doing it, who have released 10, 12 records themselves, and are doing well. They’re not selling millions, but if they get to keep 50% of it or

more, it’s not bad.”

Once established through independent releases, Sayadian-Dodge says, “you become more attractive to majors, and people put offers on your table. To me, it’s a great way for a new artist to test-market themselves and enjoy the experience, because they’re full owners at that point.”

Key to reaching that point, she emphasizes, are the “business chops” covered in the seminar series. “In the first one, we’re focusing mostly on the studio, studio operators, producers and all independent people in music. The second one is going to be more oriented to the musician.”

“Business Chops for the Independent” will be videotaped, Sayadian-Dodge adds, though distribution, via stream or physical media, for example, has not been determined. The next Business Chops seminar is scheduled for November, also in Los Angeles.

The Sound Kitchen Finds A Partner In Weston

Weston Entertainment, a San Antonio-based conglomerate with holdings in real estate and media ventures, has acquired a major stake

in Franklin, Tenn.-based Sound Kitchen, one of the largest recording facilities in the Southeast. Sound Kitchen owners **John**

and **Dino Elefante** will remain involved in day-to-day activity at the studio but will move their 3.1 Productions company—in which

Weston has also acquired a stake—into nearby office space. John is the former lead singer for **Kansas**, and both brothers are prolific songwriter/producers.

3.1 Productions has signed up-and-coming acts including **Abner**, a jazz-influenced artist; female folk-rock artist **Sunny Taylor**; indie rock band **homeless J.**; and hard

“We weren’t looking to sell,” says Dino, who opened the Sound Kitchen with John in 1994.

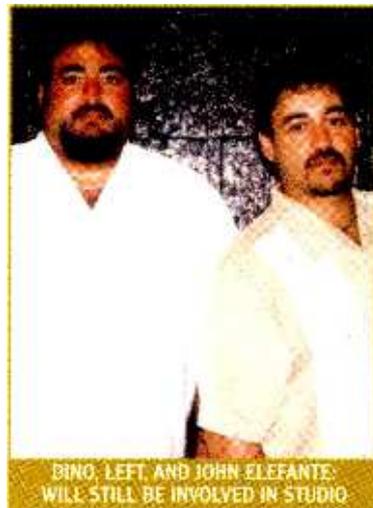
“We were looking for a partner, and we found one. Our production company is booming: Our artists are getting a lot of attention, and it has become a task. We’re going to sign, develop and create product for labels,” he adds. “[We’ll] A&R outsource.”

Studio Monitor
By Christopher Walsh
cwalsh@billboard.com



SEPTEMBER 6 2003 Billboard PRODUCTION CREDITS					
BILLBOARD'S NO. 1 SINGLES (AUGUST 30, 2003)					
CATEGORY	HOT 100	R&B	COUNTRY	MODERN ROCK	RAP
TITLE Artist/ Producer (Label)	CRAZY IN LOVE Beyoncé Featuring Jay-Z/ R. Harrison B. Knowles (Columbia)	FRONTIN' Pharrell Featuring Jay-Z/ The Neptunes (Star Trak/Arista)	IT'S FIVE O'CLOCK SOMEWHERE Alan Jackson & Jimmy Buffett/ K. Stegall (Arista Nashville)	FAINT Linkin Park D. Gilmore, Linkin Park (Warner Bros.)	P.I.M.P. 50 Cent/ D. Porter (Shady/Aftermath/ Interscope)
RECORDING STUDIO(S) (Location) Engineer(s)	SONY HIT FACTORY (New York) Jim Caruana, Pat Thrall	HOVERCRAFT (Virginia Beach, VA) BASSLINE (New York) Andrew "Drew" Coleman, Gimel "Young Guru" Keaton	TRACKING ROOM SOUND STATION (Nashville, TN) SHRIMPBOAT SOUND (Key West, FL.) John Kelton	NRG (North Hollywood, CA) Don Gilmore, Jr. John Ewing, Jr.	ENCORE (Burbank, CA) Mauricio "Veto" Iragorri THE DISC LTD (Eastpointe, MI) Justin Bendo
CONSOLE(S)/ DAW(S)	Neve 88 R, SSL 9000 J	SSL 4000 G+/ Pro Tools	SSL 9000 J, SSL 4056 G, Neve 8068	Vintage Neve 8068	SSL 4000 G, SSL 400 E/G
RECORDER(S)	Pro Tools	Otari MTR 90, Pro Tools	Studer 800 Otari MX80, Pro Tools	Pro Tools HD	Pro Tools
RECORDING MEDIUM	Pro Tools	Quantegy 499, Pro Tools	BASF 900, Pro Tools	Pro Tools HD	Pro Tools
MIX DOWN STUDIO(S) (Location) Engineer(s)	HIT FACTORY (New York) Tony Maserati	SONY (New York) SUITE E (Atlanta, GA) Phil Tan	SOUND STATION (Nashville, TN) John Kelton	SOUNDTRACK (New York) Andy Wallace	ENCORE (Burbank, CA) Dr. Dre
CONSOLE(S)/DAW(S)	SSL 9000 K	SSL 9000 J/Pro Tools	SSL 4056 G	SSL G Series	SSL 4000 G
RECORDER(S)	Studer A827	Pro Tools	Ampex ATR 100	Studer A820	Pro Tools
MIX DOWN MEDIUM	EMTEC 900	Pro Tools	BASF 900	EMTEC SM900	Pro Tools
MASTERING (Location) Engineer	STERLING SOUND (New York) Tom Coyne	STERLING SOUND (New York) Chris Athens	MASTERMIX (Nashville, TN) Hank Williams	BERNIE GRUNDMAN (Los Angeles) Brian "Big Bass" Gardner	BERNIE GRUNDMAN (Los Angeles) Brian "Big Bass" Gardner
CD/CASSETTE MANUFACTURER	SONY	BMG	BMG	WEA	UMVD

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DINO, LEFT, AND JOHN ELEFANTE, WILL STILL BE INVOLVED IN STUDIO

rock act **Cross Culture**. “We’re producers,” Dino says. “We didn’t come to Nashville to ultimately get into the studio business, although the demand was so high it caused us to expand. The Sound Kitchen is still doing really well.”

The facility underwent a significant expansion in the late 1990s, adding four studios, including the Big Boy, a 5,000-square-foot tracking room featuring an 80-input API Legacy Plus console.

Of Weston Entertainment chief manager **Gregg Weston**, Dino says that he has an “entrepreneurial spirit and [is] into music. He’s a musical guy, mission-minded and has goals. He’s just a great partner, and that’s what we were looking for. We weren’t looking to drop the keys and say goodbye, because we need to stay here.”

'The African Sting,' Richard Bona, returns on Universal France



Global



Producer/DJ Junkie XL will address Amsterdam Dance Event

UNITED KINGDOM / EUROPE / ASIA / JAPAN / AUSTRALIA / AFRICA / CANADA

'Dead' Revives Rasmus

Finnish Band's Fifth Set Hits Top 10 In Europe

BY PAUL SEXTON

LONDON—Europe's newest rock sensation is one that's been percolating in Finland for seven years. But now, it shows every sign of spreading worldwide.

With the band's fifth album, Finnish quartet the Rasmus is the hottest guitar-driven graduate of the European Top 100 Albums chart with its latest set, "Dead Letters." It was No. 7 on European Top 100 Albums in the Aug. 30 issue of *Billboard*. Its single "In the Shadows" is also hot at No. 9 on the corresponding Eurochart Hot 100 Singles.

The success represents an early blossoming of a deal struck in April between the Malmö, Sweden-based Playground Music, to which the Rasmus is signed, and MotorUrbanDefJam Group in Germany. Under the latter company, the act is licensed worldwide to Universal Music International outside Scandinavia and selected other territories.

Germany is an early campaign leader. At press time, sales of the single there were at 168,000, and the album had moved 85,000 units, according to Playground.

The Swedish company releases the Rasmus in Scandinavia and secured No. 1 sales rank-

ings for the single and album in Finland in first-quarter 2003.

Playground has other licensing deals for the band with Edel in Italy, Legend Recordings in Greece and Soyuz/Dance Paradise in Russia.

But the UMI association brought a fresh bloom to an act that learned much from its earlier major-label association with Warner Music Finland, according to lead singer Lauri Ylönen.

"Our first three albums were only released in Finland and Japan," the vocalist says. "But if we got a little attention in Japan, they would not send us there. Now it's more likely that a company will realize they have to bring the artist to the place [where there is interest]. We learned from that.

"Things have changed a lot in Finland in the last five years, and now record companies have a bit more courage. Going to Playground in Sweden was a new beginning, and also, the production of our last two albums ["Dead Letters" and 2001's "Into"] was much better."

The Rasmus' current European breakout is centered on the Germany/Switzerland/Austria market—most notably Germany, where both single and album have hit No. 1.

(Continued on page 52)



Cautious Optimism At Oz Music Confab

BY CHRISTIE ELIEZER

SYDNEY—Vigorous, provocative—and sometimes confrontational—the debate about the future of the music industry here held the attention of some 600 attendees at the Australasian Music Business Conference.

The sixth annual conference (known until this year as the National Entertainment Conference) took place Aug. 14-16. Australian entertainment industry PR firm and directory publisher Immedia organized the event.

During the three days of seminars, industry insiders spoke about their anxiety for the future development of the music industry in Australasia, with the domestic

levels of CD burning and illegal downloading high on the agenda.

But there was also a degree of optimism expressed in much of the

discussion, backed by the promising start to the year. Although annual trade shipment figures for 2002 from labels body the Australian Record Industry Assn. had shown a 4.4% fall in volume (*Billboard*, Feb. 8) in June, ARIA confirmed that first-quarter 2003 saw a 5.6% rise in total units shipped compared with January-March 2002 (*Billboard*, June 14).

In particular, attendees were upbeat about the current level of global interest in Australasian artists.

(Continued on page 53)



BOND: PREFABRICATED POP FADING

Dutch Music Sales Drop In Value, Units

BY CESCO VAN GOOL

HILVERSUM, the Netherlands—Music sales in Holland, the world's 11th-largest world market, fell during the first half of the year both in units and value. But the depth of decline varies according to different trade organizations.

Total music sales reached 201 million euros (\$223 million), a 7.6% drop from the same period in 2002, according to Dutch industry body NVPI's statistics, based on reports of deliveries to retail by its member labels.

NVPI claims a 10% drop in volume of all sound carriers sold, bringing it down to 18 million units. Album sales dropped 14% in volume (to 14.7 million units) and 16% in value to 161.9 million euros (\$179 million). Singles unit sales dropped 11% to 1.7 million, for a value of 8.3 million euros (\$9.1 million), a 7% drop compared with the same period one year ago.

Martin de Wilde, chairman of

retail organization NVGD, is surprised that NVPI's figures show only a limited drop in singles sales.

"Our reports are based on actual over-the-counter sales, registered by Entertainment Datacenter Holland at 850 outlets representing 85% to 90% of the market," de Wilde says. NVGD also logged a 20.8% drop in singles sales and a 13.6% drop in volume for singles, de Wilde says.

On the bright side, both associations report a rise of around 80% in music DVD sales, bringing the market up to 31.1 million euros (\$33.9 million), almost three times as much as singles sales. NVGD estimates that, together with the rapidly increasing sales of films on DVD (they were up 49%), this factor compensates partly for the drop in audio CD sales.

But EDH does warn that the growth is slowing and that specialist music stores do not profit from this growth as much as the chains, as they normally stock fewer DVD film titles.



JAPAN		UNITED KINGDOM		GERMANY		FRANCE	
THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK
(IDEMPA PUBLICATIONS INC.) 08/27/03		(OFFICIAL UK CHARTS CO.) 08/25/03		(MEDIA CONTROL) 08/27/03		(SNEP/FOP/TITE-LIVE) 08/26/03	
SINGLES		SINGLES		SINGLES		SINGLES	
1	NEW	1	1	1	3	1	1
FORGIVENESS AYUMI HAMASAKI / AVEX TRAX		BREATHE BLU CANTRELL & SEAN PAUL / ARISTA		NEVER LEAVE YOU—UH OOH, UH OOOH! LUMIDEE / MCA		CHIUAHUA DJ BOBO / VOGUE	
2	1	2	NEW	2	5	2	2
HAKKA CANDY KINKI KIDS / JOHNNY'S ENTERTAINMENT		DANCE (WITH U) LEMAR / SONY MUSIC		AB IN DEN SUDEN BUDDY VS. DJ THE WAVE / WARNER MUSIC AUSTRIA		LAISSE PARLER LES GENS JOCELYNE LABYLLE & JACOB DESVARIEUX / UP MUSIC	
3	NEW	3	NEW	3	1	3	3
LOVE IS MESSAGE WINDS / PONY CANYON		LIFE GOT COLD GIRLS ALoud / POLYDOR		BURGER DANCE DJ OTZI / UNIVERSAL		DJ DIAM'S HOSTILE/VIRGIN	
4	3	4	2	4	2	4	5
NAMIDA NO UMI DE DAKARETAI SOUTHERN ALL STARS / VICTOR		PRETTY GREEN EYES ULTRABEAT / ALL AROUND THE WORLD		IN THE SHADOWS THE RASMUS / PLAYGROUND		SATISFACTION BENNY BENASSI PRESENTS THE BIZ / ULM	
5	NEW	5	5	5	NEW	5	4
NATSU NO OWARI NAOTARO MORIYAMA / UNIVERSAL		NEVER LEAVE YOU—UH OOH, UH OOOH! LUMIDEE / MCA		SMILE STAR SEARCH—THE KIDS / POLYDOR		JE VOULAIS TE DIRE QUE JE T'ATTENDS JONATAN CERRADA / RCA	
6	NEW	6	3	6	4	6	NEW
BEAUTIFUL FIGHTER CHIHIRO ONITSUKA / TOSHIBA/EMI		SLEEPING WITH THE LIGHT ON BUSTED / UNIVERSAL		MARIA (I LIKE IT LOUD) SCOOTER VS. MARC ACARDIPANE / EDEL		LES MOTS BLEUS THERRY AMIEL / RCA	
7	NEW	7	4	7	7	7	6
TAIYO KETSUMEISHI / TOY'S FACTORY		COMPLETE JAIMESON / V2		ICH KENNE NICHTS RZA FEATURING XAVIER NAIDOO / VIRGIN		BRING ME TO LIFE EVANESCENCE FEATURING PAUL MCCOY / WIND-UP	
8	NEW	8	6	8	6	8	9
UETA TAIYO JAMNE DA ARC / AVEX TRAX		FOUR MINUTE WARNING MARK OWEN / UNIVERSAL		STUCK STACIE ORRICO / VIRGIN		PAPI CHIULO... TE TRAIGO EL MMMM LORNA / SCORPIO	
9	NEW	9	11	9	8	9	7
SEXY NIGHT ROMANS / ZETIMA		STUCK STACIE ORRICO / VIRGIN		THE MAGIC KEY ONE-T & COOL-T / POLYDOR		LIVE IS LIFE HERMES HOUSE BAND & DJ OTZI / ULM	
10	5	10	NEW	10	13	10	8
ASHITA E KAERU/US CHEMISTRY / DEFSTAR		THE ANTHEM GODD CHARLOTTE / EPIC		ICH DENK AN DICH PUR / CAPITOL		SUR UN AIR LATINO LORIE / EPG	
HOT MOVER SINGLES		HOT MOVER SINGLES		HOT MOVER SINGLES		HOT MOVER SINGLES	
13	NEW	11	NEW	13	NEW	19	34
GARDEN SAYAKA / SONY		DON'T LOOK BACK INTO THE SUN LIBERTINES / ROUGH TRADE		SPIRIT IN THE SKY GARETH GATES & THE KUMARS / RCA		STUCK ON YOU 3T / WARNER STRATEGIC	
16	NEW	12	NEW	20	NEW	20	29
SING A SONG SKOOP ON SOMEBODY / SONY		GO TO SLEEP RADIOHEAD / PARLOPHONE		HURRAH HURRAH DIE SCHULE BRENNT BUSTED / UNIVERSAL		SUNRISE SIMPLY RED / AZ RECORDS	
17	NEW	14	NEW	23	NEW	26	31
DANCE/BELIEVE PEN PALS / R&C JAPAN LTD.		BARCELONA D. KAY & EPSILON / BC RECORDINGS		I NEED YOU DAVE GAHAN / MUTE		CRAZY IN LOVE BEYONCE FEATURING JAY-Z / COLUMBIA	
23	NEW	17	NEW	31	NEW	27	37
DENWA REMIDROMEN / VICTOR		FIX UP LOOK SHARP DIZZEE RASCAL / XL RECORDINGS		NO LETTING GO WAYNE WUNDER / ATLANTIC		MISS MATT / BARCLAY	
25	NEW	19	NEW	42	NEW	32	40
KAISUIYOKU JUDE / SEXY STONES RECO		STOP BLACK REBEL MOTORCYCLE CLUB / VIRGIN		RIGHT THURR CHINGY / CAPITOL		ENCORE UNE FOIS HELENE SEGARA / ORLANDO	
ALBUMS		ALBUMS		ALBUMS		ALBUMS	
1	1	1	1	1	2	1	1
JYOSHI JUUNI GAKUBOU BEAUTIFUL ENERGY / PLATIA ENTERTAINMENT		EVA CASSIDY AMERICAN TUNE / BLIX STREET		SHANIA TWAIN UP! / MERCURY		NORAH JONES COME AWAY WITH ME / BLUE NOTE	
2	NEW	2	6	2	1	2	2
KYOSUKE HIMURO FOLLOW THE WIND / TOSHIBA/EMI		BUSTED BUSTED / UNIVERSAL		THE RASMUS DEAD LETTERS / PLAYGROUND		KYO LE CHEMIN / JIVE	
3	2	3	10	3	3	3	3
STACIE ORRICO STACIE ORRICO / VIRGIN		THE DARKNESS PERMISSION TO LAND / MUST DESTROY		STAR SEARCH—THE VOICES THE ALBUM / POLYDOR		EVANESCENCE FALLEN / EPIC	
4	NEW	4	3	4	NEW	4	4
YUJI ODA 11 COLOURS / UNIVERSAL		DANIEL BEDINGFIELD GOTTA GET THRU THIS / POLYDOR		MATTHIAS REIM REIM / CAPITOL		VARIOUS ARTISTS FOREVER YOUNG / ULM	
5	9	5	2	5	5	5	6
VARIOUS ARTISTS DISCO FINE / BMG FUNHOUSE		ROBBIE WILLIAMS ESCAPOLOGY / CHRYSALIS		WIR SIND HELDEN DIE REKLAMATION / VIRGIN		BENNY BENASSI & THE BIZ HYPNOTICA / ULM TV MARKETING	
6	5	6	4	6	NEW	6	5
BEGIN BEGIN NO ICHIGO ICHIE / TEICHIKU		SEAN PAUL DUTTY ROCK / ATLANTIC		NEIL YOUNG & CRAZY HORSE GREENDALE / REPRISE		EROS RAMAZZOTTI 9 / ARIOLA	
7	3	7	NEW	7	4	7	7
HITOMI SHIMATANI GATE SODENAIH / AVEX TRAX		ELBOW CAST OF THOUSANDS / V2		BEYONCE DANGEROUSLY IN LOVE / COLUMBIA		FLORENT PAGNY AILLEURS LAND / MERCURY	
8	NEW	8	12	8	8	8	15
RANCID INDESTRUCTIBLE EPIC		KINGS OF LEON YOUTH AND YOUNG MANHOOD / RCA		NENA 20 JAHRE—NENA FEAT. NENA / WARNER STRATEGIC MARKETING		ERA THE MASS / MERCURY	
9	NEW	9	11	9	7	9	16
KOJI KIKKAWA JELLYFISH & CHIPS / TOKUMA		DELTA GOODREM INNOCENT EYES / EPIC		WITHIN TEMPTATION MOTHER EARTH / HANSA		EMINEM THE EMINEM SHOW / INTERSCOPE	
10	NEW	10	5	10	11	10	11
VARIOUS ARTISTS OSAKA SOUL BALLAD / VICTOR		THE CORAL MAGIC AND MEDICINE / DELTASONIC		ROBBIE WILLIAMS ESCAPOLOGY / CHRYSALIS		TRYO GRAIN DE SABLE / COLUMBIA	
CANADA		SPAIN		AUSTRALIA		ITALY	
(SOUNDSCAN) 09/06/03		(AFYVE) 08/20/03		(ARIA) 08/25/03		(FIMI) 08/25/03	
SINGLES		SINGLES		SINGLES		SINGLES	
1	1	1	1	1	2	1	1
BRIDGE OVER TROUBLED WATER/THIS IS THE NIGHT CLAY AIKEN / RCA/BMG		UNO MAS UNO SON SIETE FRAN PEREA / GLOBOMEDIA		WHERE IS THE LOVE? BLACK EYED PEAS FEATURING JUSTIN TIMBERLAKE / A&M		GET BUSY SEAN PAUL / ATLANTIC	
2	2	2	2	2	3	2	2
SO YESTERDAY HILARY DUFF / BUENA VISTA/WALT DISNEY/UNIVERSAL		MOTIVOS DE UN SENTIMIENTO JOAQUIN SARBINA / BMG/ARIOLA		ANGEL AMANDA PEREZ / EMI		BRING ME TO LIFE EVANESCENCE FEATURING PAUL MCCOY / WIND-UP/EPIC	
3	3	3	4	3	1	3	3
CRAZY IN LOVE BEYONCE FEATURING JAY-Z / COLUMBIA/SONY MUSIC		OJU!!! REMIXES LAS NINAS / VIRGIN		IGNITION R. KELLY / JIVE		LA CANZONE DEL CAPITANO DJ FRANCESCO / DO IT YOURSELF	
4	4	4	3	4	4	4	4
FLYING WITHOUT WINGS/SUPERSTAR RUBEN STUDDARD / J/BMG		HOLLYWOOD MADONNA / MAVERICK/WARNER BROS.		GET BUSY SEAN PAUL / ATLANTIC		PAPI CHIULO... TE TRAIGO EL MMMM LORNA / TIME	
5	6	5	5	5	NEW	5	7
FOREVER AND FOR ALWAYS SHANIA TWAIN / MERCURY/UNIVERSAL		EL ARTISTA MADRIDISTA LDS PLANETAS / RCA		BUSINESS EMINEM / INTERSCOPE		UN' EMOZIONE PER SEMPRE EROS RAMAZZOTTI / ARIOLA	
6	7	6	14	6	5	6	6
21 QUESTIONS 50 CENT FEATURING NATE DOGG / SHADY/AFTERMATH/INTERSCOPE/UNIVERSAL		ST. ANGER METALLICA / VERtigo		THE REIGN JA RULE / RAL		GOCCE DI MEMORIA GIORGIA / DISCHI DI CIOCCOLATA	
7	5	7	10	7	11	7	5
BRING ME TO LIFE EVANESCENCE FEATURING PAUL MCCOY / EPIC/SONY MUSIC		E SAMBA JUNIOR JACK / BLANCO Y NEGRO		BRING ME TO LIFE EVANESCENCE FEATURING PAUL MCCOY / EPIC		CRAZY IN LOVE BEYONCE FEATURING JAY-Z / COLUMBIA	
8	9	8	8	8	9	8	8
SUNRISE SIMPLY RED / UNIVERSAL		JALEO RICKY MARTIN / COLUMBIA		SHAKE YA TAILFEATHER NELLY FEATURING P. DIDDY & MURPHY LEE / UNIVERSAL		MA DAI CARDILLO A. SUGAR	
9	NEW	9	6	9	8	9	11
DID MY TIME KORN / IMMORTAL/EPIC/SONY MUSIC		CRAZY IN LOVE BEYONCE FEATURING JAY-Z / COLUMBIA		MISS INDEPENDENT KELLY CLARKSON / RCA		I KNOW WHAT YOU WANT BUSTA RHYMES FEATURING MARIAH CAREY / BMG RICORDI	
10	NEW	10	17	10	10	10	10
LIKE GLUE SEAN PAUL / VP/EMI		LA NINA MALA RODRIGUEZ / UNIVERSAL		SATISFACTION BENNY BENASSI PRESENTS THE BIZ / MIS		E POI... NON TI HO VISTA PUI FIORILLO / UNIVERSO	
HOT MOVER SINGLES		HOT MOVER SINGLES		HOT MOVER SINGLES		HOT MOVER SINGLES	
11	17	13	16	14	NEW	22	31
RIGHT THURR CHINGY / DISTURBING THE PEACE/CAPITOL/EMI		EVERYWAY THAT I CAN SERTAB ERENER / COLUMBIA		GOING UNDER EVANESCENCE / WIND-UP		LATIN LOVER CESARE CREMONINI / WEA	
16	23			24	NEW	23	27
TIME OF OUR LIVES DAVID USHER / EMI				COMING HOME ALEX LLOYD / CAPITOL		SOMETHING BEAUTIFUL ROBBIE WILLIAMS / CAPITOL	
17	20			23	NEW	27	37
UNPREDICTABLE KESHIA CHANTE / VIR/BMG				RIGHT THURR CHINGY / CAPITOL		TRASHED SKIN / EMI	
21	NEW			29	NEW	28	46
ONE STEP CLOSER AMERICAN JUNIORS / 19/JIVE/ZOMBA				SOMETHING BEAUTIFUL ROBBIE WILLIAMS / CAPITOL		IO VOGLIO VIVERE NOMADI / CGD	
24	NEW			32	NEW	29	38
HEAD ON COLLISION NEW FOUND GLORY / DRIVE-THRU/MCA/UNIVERSAL				MIDNIGHT ELAN / FESTIVAL		KAMASUTRA PAOLA & CHIARA / COLUMBIA	
ALBUMS		ALBUMS		ALBUMS		ALBUMS	
1	NEW	1	1	1	NEW	1	1
VARIOUS ARTISTS NOW! THAT'S WHAT I CALL MUSIC 8 / EMI		VARIOUS ARTISTS CARIBE 2003 / VALE MUSIC		SOMETHING FOR KATE THE OFFICIAL FICTION / MUSHROOM		EROS RAMAZZOTTI 9 / ARIOLA	
2	1	2	3	2	1	2	3
EVANESCENCE FALLEN / WIND-UP/EPIC/SONY MUSIC		LA OREJA DE VAN GOGH LO QUE CONTE MIENTRAS... / EPIC/SONY		DELTA GOODREM INNOCENT EYES / EPIC		NOMADI NOMADI 40 / CGD	
3	4	3	2	3	2	3	2
SEAN PAUL DUTTY ROCK / VP/ATLANTIC/WARNER		NINO BRAVO TODO NINO / UNIVERSAL		COLDPLAY A RUSH OF BLOOD TO THE HEAD / PARLOPHONE		RINO GAETANO SOTTO I CIELI DI RINO / RCA	
4	8	4	4	4	4	4	4
SHANIA TWAIN UP! / MERCURY/UMGN		ANDY & LUCAS ANDY & LUCAS / BMG/ARIOLA		MATCHBOX TWENTY MORE THAN YOU THINK YOU ARE / ATLANTIC		EVANESCENCE FALLEN / SONY	
5	2	5	7	5	6	5	5
ALAN JACKSON GREATEST HITS VOLUME II AND SOME OTHER STUFF / ARISTA NASHVILLE/BMG		VARIOUS ARTISTS DISCO AZUL / BLANCO Y NEGRO		EVANESCENCE FALLEN / EPIC		SIMPLY RED HOME / NUN	
6	3	6	5	6	3	6	6
SOUNDTRACK BAD BOYS II / BAD BOY/UNIVERSAL		VARIOUS ARTISTS DISCO ESTRELLA 2003 / VALE MUSIC		NORAH JONES COME AWAY WITH ME / BLUE NOTE		MARISA MONTE TRIBALISTAS WITH CARLINHOS BROWN & ARNALDO / CAPITOL	
7	NEW	7	6	7	5	7	7
VARIOUS ARTISTS THE NEPTUNES PRESENT... CLONES / STAR TRAK/ARISTA/BMG		BEBO & CIGALA LAGRIMAS NEGRAS / BMG/ARIOLA		POWDERFINGER VULTURE STREET / UNIVERSAL		GEMELLI DIVERSI FUEGO / RICORDI	
8	10	8	9	8	8	8	8
SOUNDTRACK THE LIZZIE McGUIRE MOVIE / WALT DISNEY/UNIVERSAL		DAVID CIVERA LA CHOU! BIG BAND / VALE MUSIC		CHRISTINA AGUILERA STRIPPED / RCA		SEAN PAUL DUTTY ROCK / ATLANTIC	
9	5	9	8	9	7	9	12
BEYONCE DANGEROUSLY IN LOVE / COLUMBIA/SONY MUSIC		AMARAL ESTRELLA DEL MAR / VIRGIN		AMITY DRY THE LIGHTHOUSE / UNIVERSAL		CESARE CREMONINI BAGUS / WEA	
10	7	10	11	10	9	10	9
LINKIN PARK METEORA / WARNER		EVANESCENCE FALLEN / EPIC		JACK JOHNSON ON AND ON / MOD		BEN HARPER DIAMONDS FROM THE INSIDE / VIRGIN	

Lovefield Achieves 'Vivid' Debut

A time-honored mix of rousing melody and big-scale production comes to fruition on Lovefield's

newly released debut Polydor single, "Vivid," produced by the in-demand Trevor Horn, fresh from his success with international chart-toppers T.a.t.u. But for the album of the same name, London-born writer/keyboardist Norman

Levene, who is joined in the band by singer Andrew Pearce and guitarist Mark McRae, produced all but three tracks himself. "I like the idea where you have a Beatles-ish, ELO-type backing and put a soul singer at the front of it," says Levene, who signed a development deal with Polydor in 1998. He put Lovefield together three years ago after the name was inspired by both the Elvis Costello song and Arthur Lee's legendary band.

band's first Warner-released single. But relentless touring and the group's honest rock ballads sung by female vocalist Ania Wyszkonil won enough fans to break the band without radio. Supporting the Offspring in Poland also helped, and subsequent single "Agnieszka" stormed the charts. Commenting on the new album, Konkol says, "It's more mature musically, as we used both strings and brass, but we still write simple songs for ordinary people." Current single "Oczy Szeroko Zamkniecie" recently topped all the Polish charts. The album is released on the band's own label, Lzy Agencja Artystyczna, and distributed by Pomaton/EMI.

IT'S THE JO AND DANNY SHOW: Ozzy Osbourne has his Ozziest, but few other artists can lay claim to having their own festival. Yet little-known Welsh-based roots act It's Jo and Danny staged its own Green Man festival Aug. 25 on the grounds of a 16th-century castle in Brecon, Wales, with a program including Celtic-themed literature and cinema, as well as music. The move was a typically original one for Jo Bartlett and Danny Hagan, who record in a secluded farmhouse in Wales. The duo's third album, "But We Have the Music," released on independent label Double Snazzy, is as hip as it is pastoral, adding urban beats and scratching to its folk-tinged acoustic songs.

BEYOND THE BEACH: Brazilian singer Daúde is making a major play for an international audience by signing to Peter Gabriel's Virgin-distributed Real World label. Due Sept. 15, "Neginha Te Amo," her first album for the label, teams her with producer Will Mowat (Soul II Soul, Chico Cesar). "One of the reasons for working with Will is to reach out to an international public with a different vision of Brazilian music that goes beyond the tropical clichés and stereotypes of sun and sand," Daúde says. "The songs on the album pay homage to the strength of Brazilian women."

Global Pulse™

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PAUL SEXTON

THIRD TALE: Cameron singer/songwriter/multi-instrumentalist Richard Bona, known as "the African Sting," has signed to Universal France, which will release his new album Sept. 23. Called "Munia" (it means "the tale" in Bona's Daoula dialect), it closes a trilogy of albums that started with the Sony-released "Scenes From My Life" in 1997. "Scenes" sold more than 30,000 copies in France. "This third album is a continuation of the first two records," Bona says. "They explore



BONA: KNOWN AS 'THE AFRICAN STING'

the tales and the culture my grandfather handed down to me." The soulful-voiced Bona blends world music and jazz idioms to create joyfully rhythmic songs. Guests include Salif Keita and saxophonist Kenny Garrett. Bona first gained recognition playing bass with the likes of Paul Simon, Pat Metheny and Herbie Hancock. He tours Europe this fall and will perform Nov. 5 in Paris.

TEARS OF JOY: The third album by Polish band Lzy, "Nie Czekaj Na Jutro," has gone gold (35,000 copies). The six-piece from Pszow in southern Poland became a sensation in 2000 when its second album sold more

Billboard®

EUROCHART

Eurocharts are compiled by *Billboard* from the national singles and album sales charts of 18 European countries.

THIS WEEK	LAST WEEK	08/27/03
1	1	NEVER LEAVE YOU—UH OOH, UH OOOH! LUMIDEE MCA
2	4	BREATHE BLU CANTRELL & SEAN PAUL ARISTA
3	2	CHIHUAHUA DJ BOBO RCA/HANSA/DJ BOBO/VOGUE
4	3	BRING ME TO LIFE EVANESCENCE FEATURING PAUL MCCOY WIND-UP/EPIC
5	6	GET BUSY SEAN PAUL ATLANTIC
6	5	CRAZY IN LOVE BEYONCÉ FEATURING JAY-Z COLUMBIA
7	10	SATISFACTION BENNY BENASSI PRESENTS THE BIZ ULM
8	7	STUCK STACIE ORRICO VIRGIN
9	11	LAISSE PARLER LES GENS JOCELYNE LABYLLE & JACOB DESVARIEUX UP MUSIC
10	NEW	DANCE (WITH U) LEMAR SONY MUSIC/SONY
HOT MOVER SINGLES		
12	NEW	LIFE GOT COLD GIRLS ALOUD POLYDOR
13	21	AB IN DEN SUDEN BUDDY VS. DJ THE WAVE WARNER MUSIC AUSTRIA/WARNER BROS.
20	NEW	LES MOTS BLEUS THIERRY AMIEL RCA
21	NEW	SMILE STAR SEARCH—THE KIDS POLYDOR
23	27	AICHA OUTLANDISH ARIOLA
ALBUMS		
1	1	EVANESCENCE FALLEN WIND-UP/EPIC
2	2	ROBBIE WILLIAMS ESCAPOLOGY CHRYSALIS
3	4	EROS RAMAZZOTTI ARIOLA
4	5	SEAN PAUL DUTTY ROCK ATLANTIC
5	3	BEYONCÉ DANGEROUSLY IN LOVE COLUMBIA
6	6	NORAH JONES COME AWAY WITH ME BLUE NOTE
7	8	SHANIA TWAIN UPI MERCURY
8	9	EVA CASSIDY AMERICAN TUNE BLIX STREET/HOT
9	7	THE RASMUS DEAD LETTERS PLAYGROUND
10	NEW	NEIL YOUNG & CRAZY HORSE GREENDALE REPRISE/WARNER BROS.

THE NETHERLANDS

(MEGA CHARTS BV) 08/28/03

THIS WEEK	LAST WEEK
1	1
2	3
3	4
4	2
5	12

SINGLES

- 1 NEVER LEAVE YOU—UH OOH, UH OOOH! LUMIDEE MCA
- 3 CHIPZ IN BLACK (WHO YOU GONNA CALL) CHIPZ GLAM SLAM
- 4 SUMMER JAM 2003 UNDERDOG PROJECT VS. SUNCLUB DIGIDANCE
- 2 THIS LOVE IS REAL JIM BMG
- 12 AICHA OUTLANDISH ARIOLA

ALBUMS

- 1 JIM IMPRESSED BMG
- 4 THE ROLLING STONES FORTY LICKS VIRGIN
- 2 ROBBIE WILLIAMS ESCAPOLOGY CHRYSALIS
- 5 KANE WHAT IF RCA
- 7 UB40 LABOUR OF LOVE—VOL. I, II & III VIRGIN

SWEDEN

(GLF) 08/22/03

THIS WEEK	LAST WEEK
1	1
2	2
3	3
4	7
5	6

SINGLES

- 1 HAR KOMMER ALLA KANSLORNA PER GESSLE CAPITOL
- 2 BRING ME TO LIFE EVANESCENCE FEATURING PAUL MCCOY WIND-UP
- 3 NAR VI TVA BLIR EN MID S&S
- 7 EVERYWAY THAT I CAN SERTAB ERENER COLUMBIA
- 6 GET BUSY SEAN PAUL ATLANTIC

ALBUMS

- 1 PER GESSLE MAZARIN CAPITOL
- 2 CAROLA GULO PLATINA & PASSION SONET
- NEW LASSE STEFANZ DET HAR UR BARA BARJAN FRITUNA
- 3 EVANESCENCE FALLEN COLUMBIA
- 6 SEAN PAUL DUTTY ROCK ATLANTIC

SWITZERLAND

(MEDIA CONTROL SWITZERLAND) 08/26/03

THIS WEEK	LAST WEEK
1	1
2	6
3	3
4	4
5	2

SINGLES

- 1 CHIHUAHUA DJ BOBO RCA
- 6 IN THE SHADOWS THE RASMUS PLAYGROUND
- 3 GET BUSY SEAN PAUL ATLANTIC
- 4 CRAZY IN LOVE BEYONCÉ FEATURING JAY-Z COLUMBIA
- 2 AICHA OUTLANDISH ARIOLA

ALBUMS

- 4 THE RASMUS DEAD LETTERS PLAYGROUND
- 1 EROS RAMAZZOTTI ARIOLA
- 3 EVANESCENCE FALLEN SONY
- 2 DJ BOBO CHIHUAHUA RCA
- 5 BEYONCÉ DANGEROUSLY IN LOVE COLUMBIA

IRELAND

(IRMA/CHART TRACK) 08/22/03

THIS WEEK	LAST WEEK
1	2
2	1
3	NEW
4	3
5	4

SINGLES

- 2 BREATHE BLU CANTRELL & SEAN PAUL ARISTA
- 1 FLY ON THE WINGS OF LOVE XTM & DJ CHUCKY FEATURING ANNIA SERIOUS
- NEW LIFE GOT COLD GIRLS ALOUD POLYDOR
- 3 CRAZY IN LOVE BEYONCÉ FEATURING JAY-Z COLUMBIA
- 4 SLEEPING WITH THE LIGHT ON BUSTED UNIVERSAL

ALBUMS

- 1 MICKEY HARTE SOMETIMES RIGHT, SOMETIMES WRONG COLUMBIA
- 2 THE THRILLS SO MUCH FOR THE CITY VIRGIN
- 3 ROBBIE WILLIAMS ESCAPOLOGY CHRYSALIS
- 5 DELTA GOODREM INNOCENT EYES EPIC
- NEW NEIL YOUNG GREENDALE REPRISE

AUSTRIA

(AUSTRIAN IFPI/AUSTRIA TOP 40) 08/25/03

THIS WEEK	LAST WEEK
1	1
2	2
3	3
4	4
5	8

SINGLES

- 1 AB IN DEN SUDEN BUDDY VS. DJ THE WAVE WARNER MUSIC AUSTRIA
- 2 IN THE SHADOWS THE RASMUS PLAYGROUND
- 3 BURGER DANCE OJ OTZI UNIVERSAL
- 4 ICH KENNE NICHTS RZA FEATURING XAVIER NAIDOD EDEL
- 8 MARIA (I LIKE IT LOUD) SCOOTER VS. MARC ACARIPANE EDEL

ALBUMS

- 2 THE RASMUS DEAD LETTERS PLAYGROUND
- 3 CHRISTINA FREIER FALL UNIVERSAL
- 7 WIR SIND HELDEN DIE REKLAMATION CAPITOL
- 12 SHANIA TWAIN UPI MERCURY
- 1 NOCKALM QUINTETT DIE KLEINE INSEL ZAERTLICHKEIT KOCH

BELGIUM/FLANDERS

(PROMU.VI) 08/27/03

THIS WEEK	LAST WEEK
1	2
2	1
3	4
4	3
5	5

SINGLES

- 2 TURN THE MUSIC UP! BRAHIM ARIOLA
- 1 ALLEMAAL WIM SOUTAER ARIOLA
- 4 NEVER LEAVE YOU—UH OOH, UH OOOH! LUMIDEE MCA
- 3 SUMMER JAM 2003 UNDERDOG PROJECT VS. SUNCLUB DIGIDANCE
- 5 OYA LELE K3 STUDIO 100

ALBUMS

- 2 MOLOKO STATUES ROADRUNNER ARCADE MUSIC
- 14 NEIL YOUNG & CRAZY HORSE GREENDALE REPRISE
- NEW PETER EVRARD RHUBARB ARIOLA
- 1 BELLE PEREZ BAILA PEREZ APR
- 3 DREAMLOVERS 20 HITS 4 MOUSE

ARGENTINA

(CAPIF) 07/22/03

THIS WEEK	LAST WEEK
1	1
2	2
3	NEW
4	5
5	10
6	NEW
7	NEW
8	14
9	6
10	NEW

ALBUMS

- 1 BANDANA VIVIR INTENTANDO BMG
- 2 ALEX UBAGO QUE PIDES TU? WARNER BROS.
- NEW PINON FIJO LOS CHICOS TAMBIEN CENTRALIZA/BMG
- 5 MANÁ REVOLUCION DE AMOR WEA LATINA
- 10 RICARDO ARJONA SANTO PECADO COLUMBIA
- NEW NORAH JONES COME AWAY WITH ME BLUE NOTE
- NEW MADONNA AMERICAN LIFE MAVERICK/WARNER BROS.
- 14 ERREWAY TIEMPO SONY
- 6 PINON FIJO POR LOS CHICOS... VIVO CENTRALIZA/BMG
- NEW VARIOS ARTISTAS ESCALERA A LA FAMA BMG/EMI/SONY MUSIC

COMMON CURRENCY

A weekly scorecard of albums simultaneously attaining top 10 chart status in three or more leading world markets.

Repertoire owner: B: BMG, E: EMI, I: Independent, S: Sony, U: Universal, W: Warner

ARTIST	USA	JPN	UK	GER	FRA	CAN	SPN	AUS	ITA	NTH
BEYONCÉ Dangerously in Love (S)	9			7		9	N/A			
EVANESCENCE Fallen (S)	7				3	2	N/A	5	4	
SEAN PAUL Dutty Rock (W)			6			3	N/A		8	10
VARIOUS ARTISTS The Neptunes Present... Clones (B)	1					7	N/A			8

Folk Vet Lightfoot Praises 'Beautiful' Tribute

BY LARRY LeBLANC

TORONTO—Canada's foremost folk troubadour of the past four decades pronounces himself "delighted" about the upcoming album release "Beautiful—A Tribute to Gordon Lightfoot."

"I love this tribute," Lightfoot tells *Billboard* in a rare interview. "Some of the artists have outdone me on songs."

"There are so many great takes," he continues. "The performances are energetic—and I appreciate it [being done]."

The 15-track album includes performances by such leading Canadian acts as Bruce Cockburn, Ron Sexsmith, Cowboy Junkies, the Tragically Hip and Blackie & the Rodeo Kings, as well as U.S. vocalist Maria Muldaur.

The album is a joint project between two Canadian independent labels, Ottawa-based, blues-styled NorthernBlues Music and Toronto's folk-based Borealis Recording Co. It will be released Oct. 7 in North America, distributed in Canada by Festival Distribution in Vancouver and in the U.S. by Big Daddy Distribution in Kenilworth, N.J.

Lightfoot, 64, has been quiet since being rushed to the hospital in August 2002 with an undisclosed stomach illness, just hours before he was to perform in his hometown of Orillia, Ontario. Refraining from commenting on his condition, Lightfoot says he is completing a new album, which will be issued independently in early 2004.

"The timing is perfect to pay tribute to Gordon Lightfoot," says NorthernBlues Music owner Fred Litwin, who came up with the album concept. "I'm delighted with the album. I can't stop listening to it."

Borealis co-owner Grit Laskin adds, "We're thrilled with the record. We feel like we've created a piece of

Canadian history."

Lightfoot greatly influenced a generation of Canadian performers. Acts as diverse as Elvis Presley, Bob Dylan, Marty Robbins, Johnny Cash, Sarah McLachlan and Jane's Addiction have recorded his compositions.

Tragically Hip bassist Gord Sinclair marvels at Lightfoot's career vision. "He sets the standard for us Canadian musicians that have followed in his footsteps. He's a breed that doesn't exist anymore."

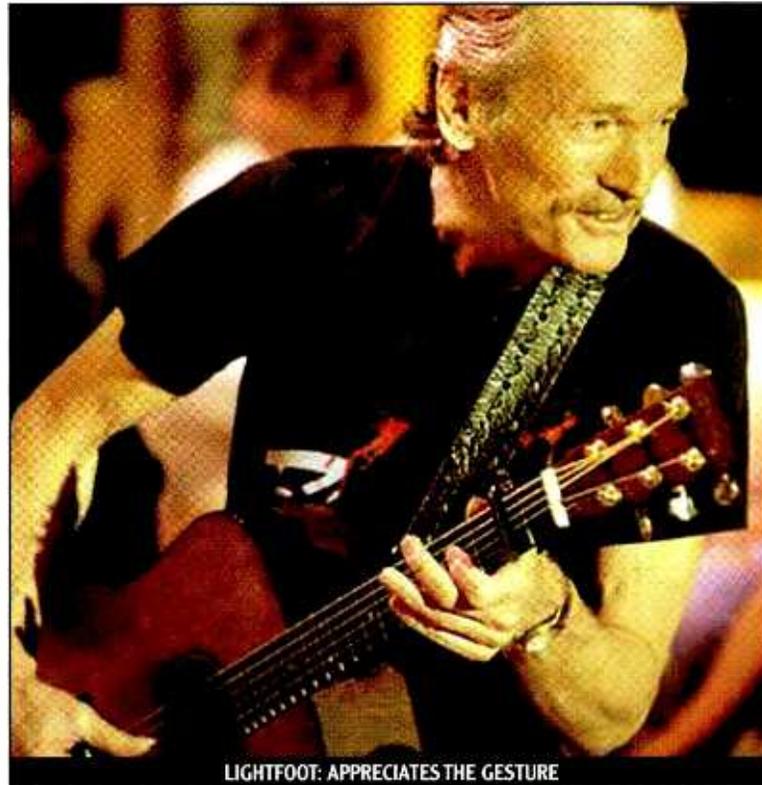
Blue Rodeo singer/guitarist Greg Keeler agrees. "Talk about a great career. He is such an amazing guitar player, and his enunciation is so beautiful."

Overseeing the tribute during the past year were Litwin, Laskin and his Borealis partner Bill Garrett, plus producer/guitarist Colin Linden. Despite Lightfoot's repertoire of more than 100 songs spread across some 19 albums, Linden says it was often difficult to match artists to songs. "Gordon casts such a big shadow," he explains. "It's hard for another singer/songwriter to do something that wouldn't pale in comparison."

By choosing to cover Lightfoot's "Ribbon of Darkness," Cockburn says he had to contend with both the artist's 1965 original and Robbins' version, which topped the *Billboard* Hot Country Singles chart the same year.

"I wanted to do something different and still be respectful of the song," Cockburn says. "I played it on the baritone guitar, and it's more mournful than Lightfoot's version."

Sinclair, however, says that picking Lightfoot's uncharacteristically political song "Black Day in July" from 1968 (chronicling the aftermath of Detroit's 1967 race riots) was "an easy choice" for him. He explains, "When I was a



LIGHTFOOT: APPRECIATES THE GESTURE

fourth-year student at Queen's University [in Kingston, Ontario] in 1984, I did a term paper based on that song."

Seven songs on "Beautiful" are from Lightfoot's '60s folk period, in which he recorded five albums for United Artists in the U.S. At the time, Lightfoot worked extensively on the North American folk circuit, but his popularity was primarily in Canada,

where he was lionized by the media.

Among the early Lightfoot songs represented are "Canadian Railroad Trilogy" (James Keelaghan), "The Way I Feel" (Cowboy Junkies), "For Lovin' Me" (Terry Tufts) and "Home From the Forest" (Murray McLachlan). Particularly noteworthy are "Black Day in July" (the Tragically Hip) and "Go Go Round" (Blue Rodeo), as Lightfoot has rarely

performed them through the years.

"I love what Lightfoot did in the early days," Cockburn says. "He was finger picking and doing the type of songs I hadn't heard other Canadians do. Plus he had a vibe that was complete in itself and not part of a scene."

As the popularity of folk music waned in the late '60s, Lightfoot signed with Reprise Records in 1970. During the course of the 14 albums he released on the label until 1998, he moved toward an adult contemporary style. He also scored hits with "If You Could Read My Mind" (covered on the tribute by Connie Kaldor), "Sundown" (covered by Jesse Winchester) and "The Wreck of the Edmund Fitzgerald."

Other Reprise-era songs that are featured are "Summer Side of Life" (Blackie & the Rodeo Kings), "Song for a Winter's Night" (Quartette), "That Same Old Obsession" (Muldaur), "Bend in the Water" (Harry Manx) and "Drifters" (Sexsmith). Additionally, there is one non-original, "Lightfoot," penned and performed by Borealis singer/songwriter Aengus Finnian.

Lightfoot marvels at how deftly the tribute covers his career.

"It took Blue Rodeo to breathe life into 'Go Go Round,'" he jokes. "It's also a wonderful performance of 'Canadian Railroad Trilogy,' [and] I like 'Bend in the Water,' too. Quartette is just wonderful; another that knocked me out was Bruce Cockburn. The Tragically Hip really went after 'Black Day in July' with a lot of gusto."

Rasmus

Continued from page 49

Playground head of international John Cloud says he has confirmation of release commitments (which are yet to be scheduled) from the U.K. on Island/Def Jam and the U.S., with details on a label to be decided.

"Dead Letters" is also set for release through UMI in most central European markets, including Hungary and Turkey.

Ylönen agrees that this career-best European presence for the band—which debuted with the 1996 album "Peep"—is partially because Wind-up/Epic's Evanescence has helped pave the way for the band's melodic rock style. But he also credits individual label supporters.

"The money [from the UMI deal]

is always good to have, because you can make good videos," he observes. "But in this case, the deal works really well, because when [Playground] signed the Rasmus, we were only their fourth signing, and it's better for us being in a small company as a priority, and a bigger company can market it around the world."

"I have to say there's many great people who found us, such as Daniel Lieberberg [head of A&R at MotorUrbanDefJam Group in Germany], who's been working hard, going by himself to radio stations to talk about us."

Cloud also credits MotorUrbanDefJam Group head of international Silke Hoelker for her work on the Rasmus. He adds that the relationship with the major is working well.

"It's like the best of both worlds," Cloud says. "Daniel is a like-minded A&R guy who understands labels doing good A&R and sees the opportunity to capitalize on that."

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NEWSLINE

THE INTERNATIONAL WEEK IN BRIEF

The German music-publishing subsidiaries of the five majors have established a domestic chapter of the International Music Publishers Assn., based in Berlin. Music publishers with subsidiaries in at least three European Union countries, or the U.S., Japan or Australia, are eligible for membership to the Winterthur, Switzerland-headquartered IMPA. The organization works to promote the common interests of international music publishers by conducting research on national and international developments that affect the business, negotiating copyright use and providing a body to facilitate dealings with rights societies. Mike Weller, managing director of Sony/ATV in Berlin, estimates that the five participating German companies—BMG/UFA Musikverlage, EMI Music Publishing, Sony/ATV Music Publishing, Universal Music Publishing and Warner/Chappell Music Publishing—hold 70%-80% of all copyrights in the country. **WOLFGANG SPAHR**

EMI Music Publishing U.K. has appointed William Booth to the new role of senior VP/head of business development. Booth takes over some duties from outgoing deputy managing director Tom Bradley (Billboard Bulletin, Aug. 22). Reporting to chairman/CEO Peter Reichardt, Booth will assist in deal-making and business development. Booth began his career in the music business as a solicitor; most recently, he ran his own consultancy business. **LARS BRANDLE**

Dutch creative industry anti-piracy foundation BREIN says that this fall it will begin actively pursuing individuals who share unlicensed music, films and gaming software through peer-to-peer networks. BREIN's approach will depend on the level of abuse. In the case of individuals sharing a few tracks, the organization will ask the Internet service provider (ISP) to send them a warning to remove the tracks or to identify themselves to BREIN and show they are entitled to distribute the copyrighted material. If they refuse, BREIN will ask the ISP to disconnect them. Eventually, court action will be taken against persistent offenders. Foundation managing director Tim Kuik says, "Although we respect the right to privacy, we feel that right should not be an excuse to allow a massive, unchallenged infringement on the rights of authors, musicians, composers and other copyright holders." **CESCO VAN GOOL**

Dutch producer/DJ Junkie XL (real name Tom Holkenborg) will be the keynote speaker for this year's Amsterdam Dance Event (ADE), set for Oct. 30-Nov. 1. As JXL, Holkenborg produced the 2002 international hit remix of Elvis Presley's "A Little Less Conversation" (RCA). This year's ADE will feature an expanded second edition of the Live Dance Music Conference seminar, which focuses on the live electronic events industry. ADE 2003 is organized by local authors' rights organization Buma/Stemra and Conamus, a foundation dedicated to promoting Dutch music abroad. **LARS BRANDLE**



Warner Music Japan's hire of one of Sony Japan's most highly rated execs, Takashi Yoshida, has been greeted with surprise by Japanese industry insiders. Yoshida has taken the new position of president/representative director. He was previously president of Sony Music Entertainment (Japan) label DefSTAR Records. During the past six years, Yoshida developed DefSTAR into one of the hottest record labels in Japan—and a major money-spinner for SMEJ. One highly placed industry source suggests Yoshida is seen as WMJ chairman/CEO Hiroshi Inagaki's long-term successor as chairman of WMJ. Industry insiders also suggest that Yoshida may lure one or more DefSTAR acts to WMJ. Yoshida

reports directly to Inagaki, with dotted-line responsibility to Hong Kong-based Warner Music Asia Pacific president Lachie Rutherford. Inagaki, himself a former SMEJ executive, says: "Yoshida's 18 years' experience as a manager involved in marketing, promotion and A&R will significantly strengthen our company." **STEVE McCLURE**

MTV Networks Europe president/CEO Brent Hansen, who recently added stripes as president of creative for MTV Networks International (MTVNI), has made three appointments in the programming, music and creative fields. London-based Harriett Brand, who was senior VP of talent and music at MTV Europe, takes the same title at MTVNI. Bill Flanagan adds the title of senior VP/editorial director for MTVNI to his current role as senior VP/editorial director for MTV Networks Music Group. He remains based in New York. Cristian Jofre is promoted to senior VP/creative director of MTVNI. In January 2004, he will move to London from Miami, where he has been serving as VP of marketing/creative director for MTV Networks Latin America. All three report to Hansen in their international roles; Flanagan continues to report to MTV Networks Group president Judy McGrath for his U.S. responsibilities. **LARS BRANDLE**

Germany's Phonoline Offers Legit Downloads

BY LARS BRANDLE and WOLFGANG SPAHR

COLOGNE, Germany—German industry executives are uniting to propose a creative solution to that market's crippling online piracy problems.

After months of deliberation, the industry is preparing to launch Phonoline, a digital music distribution service set to go live this fall, with an agenda to tempt users away from rogue download sites.

"This is crucial for us; all the illegal offers which are available on the net are killing us," say Gerd Gebhardt, chairman of German recorded music association BPW and the German affiliate of the International Federation of the Phonographic Industry.

"The only way to fight this is to have a special legal offer, which we're now creating," he notes. "You only can fight the illegal downloads if you offer something different."

The platform, unveiled Aug. 14 during the opening session of the Popkomm trade fair, claims to be the first joint service from the music industry to offer an extensive range of music from majors and independents on a single technical platform.

"It's a good start," BMG Germany/Switzerland/Austria president Thomas Stein observes.

The platform was originally scheduled to start in April, but it was delayed because of differences of opinion regarding the technology and business conditions.

Market leader Universal apparently preferred a partnership with Germany's main telecoms operator Deutsche Telekom, with which it works on its Popfile online platform. But other companies involved in the project were concerned about the telecoms giant's fees.

As a result, negotiations commenced with rival Siemens. This prompted Deutsche Telekom to revise its bid, and its fixed network division T-Com was ultimately awarded the contract to handle the infrastructure.

Phonoline's technical interface will be organized by Hamburg-based PhonoNet, a subsidiary of labels body BPW, which for the past 12 years has handled the flow of data between the record industry and retailers.

The platform will not target consumers on a dedicated Web site but instead be offered to such third parties as retailers, to be incorporated into their own Web presence.

Naturally, online retailers will be actively sought as partners.

"We found the best possible compromise, and that is what we are offering," Gebhardt says.

At launch, some 10,000 tracks will be available as à la carte downloads, comprising repertoire from German and international artists.

Each music company will be able to nominate the price per download, but a fee of about 1 euro (\$1.09) per title is likely to apply. Customers will have the option of paying for the service through their telephone bills, enabling those who do not have credit cards to participate.

"A joint technical platform of this type, additionally offering partners such as McDonald's or MTV the possibility of selling the entire industry's catalog, would mark an international first," comments Bernd Dopp, president of Warner Music Germany.

"It could prove to spark the electronic sale of music in Germany," Dopp adds. "We expect that roughly 15% to 20% of revenue will come from online business by 2007, and this is a conservative figure."



GEBHARDT: 'ILLEGAL OFFERS ARE KILLING US'



DOPP: PHONOLINE COULD SPARK ELECTRONIC SALES

Oz Confab

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"There is a mass opportunity for everybody," veteran Australian manager/music publisher John Woodruff assured delegates.

But keynote speaker Woodruff—whose company Rough Cut launched Savage Garden internationally in the late 1990s—also warned: "To break America, you need radio." He stressed that remixes of individual tracks by local acts could be important to make domestic repertoire more appealing to U.S. broadcasters.

Ideas for improving the lot of the Australian music business were discussed during the event. Among them were:

- setting up a program where up-and-coming artist managers could meet radio programmers face to face on a monthly basis;
- making local online companies create a code of practice to deal with piracy; and
- educating consumers about how

much money the music industry spends on developing artists each year in an attempt to raise awareness of the value of music.

Another keynote speaker was Los Angeles-based producer/author Moses Avalon. Avalon suggested that the music industry follow Hollywood's example and learn to publicize how much a record costs to make and how much superstar artists earn from their hits.

"We don't do that, and we then wonder why consumers assume that music should be free and has no value," Avalon said.

During an opening-day seminar on downloading, ARIA CEO Stephen Peach and Michael Speck, ARIA's Music Industry Piracy Investigation unit GM, shared the stage with Kevin Bermeister, Sydney-based president/CEO of Kazaa-affiliated commercial file-swapping service Altnet.

Bermeister accused record companies of being slow to embrace the potential of digital delivery and suggested they learn from Altnet's business model.

But Speck countered: "That's not a business model—it is a modus operandi!"

Elsewhere during the event, Sebas-

tian Chase, managing director of independent distributor MGM Distribution, claimed that the platinum success (70,000 units shipped) in Australia of local indie acts the Whitlams, the Waifs and John Butler Trio was proof that Australian artists "no longer have to sign to a major label to get marketing and distribution clout."

Peter Bond, outgoing president of Universal Music International for Australia, New Zealand and Africa (and chairman of Universal Music Australia), was a keynote speaker on the second day of the conference. Bond claimed that there was an identifiable consumer trend moving from prefabricated pop to "the great music from dream weavers who inspire us."

Effective Aug. 31, Bond will manage Universal Australia singer/songwriter Candice Alley. He is also in the process of setting up an A&R production house in Sydney for new Australian artists (Billboard Bulletin, July 25).

The Australian Trade Commission used the conference to announce that it would allocate \$20,000 Australian (\$13,000) in funding to promote Australian music at the March 2004 South by Southwest Music Conference in Austin.

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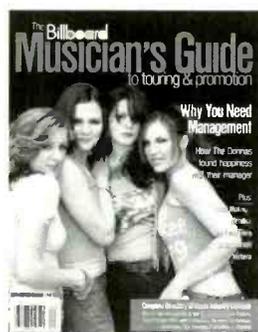
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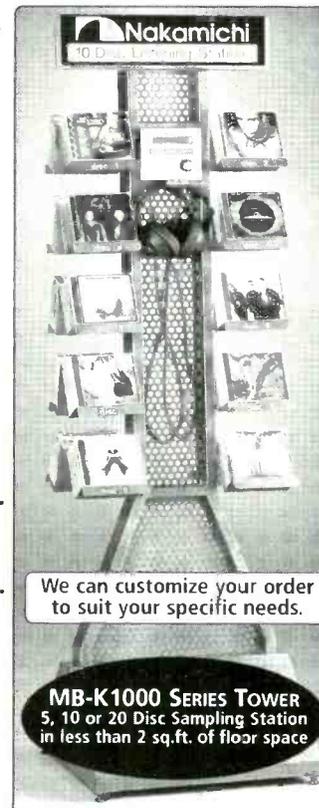
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Will R&B Survive?

Continued from page 25

you still need classic [R&B] music." While the future of R&B is open to debate, there is no question that 50 Cent is on top in hip-hop. But who—and what—will follow him is anyone's guess.

"Music is always youth-driven, and mainstream media and the general public are always a step behind. So hip-hop is going to be perceived as hot for a while to come," says Rick Nuhn, assistant music director/air personality at KHHT Los Angeles (Hot 92 Jamz).

"There is a little bit of a drought going on. Of course, 50 Cent was refreshing for a second. Now Three 6 Mafia and some of the 'conscious' artists are real cool. The Missy Elliott/Timbaland crew are hall of fame. But there isn't a lot of real

memorable hip-hop music being made, as in past decades."

Some believe that the recent success of such Southern MCs as David Banner and Bone Crusher could be an important new influence.

"I look for rap music to get back to basics," Peppermint Music's Brooks says. "And that is hard beats coupled with tight lyrics. The South will continue to germinate and develop new artists, with several more independent artists and labels inking with majors."

The alliances that R&B and hip-hop form with other genres also hold future possibilities.

"One of the trends that resurfaces every 15 to 20 years is the blending of black music and dance music," Jive Records senior director Jeffrey Sledge says. "I'm talking about what Soul II Soul did in the late '80s and early '90s. Groups like that were making R&B records, but they had a dance/club edge to them."

"I know [Bad Boy's Sean Combs] has been experimenting with dance music already," Sledge continues. "I haven't heard what he's

done. But the fact that he is willing to do it shows there is something going on."

Sledge also believes that as hip-hop's first generation grows older, it will become more open to other musical genres.

For Trans World Entertainment music buyer Jim Stella, independent artists and labels hold the key to the future for R&B and hip-hop.

"The biggest thing for us is our consignment process," Stella says. "We started the process last year. The success we're seeing just from dealing with these local independent R&B and rap artists from all over the country is impressive. Some of our consignment artists have already signed deals with major labels—not just because we carried their product but because it was decent. We see that as a huge opportunity on a regional level."

"Now you have artists like Ja Rule, Jay-Z and DMX, among others, saying their next album is their last album. The reality is we need to find the new, fresh, undiscovered talent that is out there."

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Best Buy/ Rhapsody

Continued from page 5

Research senior analyst Lee Black says.

The deal also represents the industry's recognition that there are other digital services besides Apple's iTunes, which has been receiving the bulk of attention and praise since its bow in April.

"It's really a clear signal from the industry that they believe in our service and that iTunes is far from the only game in town," Williams says.

STONES RESULTS

Not surprisingly, the Rolling Stones are now the most popular band available through Rhapsody, Real Networks executives say.

In the days immediately following the Stones' debut on the service, the band accounted for 13 of the top 20 songs streamed by users of the site.

As the exclusive promotion draws to a close, its impact on digital singles sales appears more muted.

Real says it is seeing increased CD burning in the wake of the Stones promotion, which offers tracks at 79 cents apiece, but no Rolling Stones tracks are ranked among the top digital singles tracked by Nielsen SoundScan this week.

Williams says Real users stream tracks more than 20 times as often as they download.

That could speak, in part, to the Rhapsody business model, which allows for direct burning of tracks to CD but not full ownership of downloads on a user's hard drive.

Real points out that an advantage of its model is that it offers burns at lower prices. What's more, its streaming model allows for the inclusion of the pre-1971 ABKCO-controlled tracks,

which are not being made available for downloading as digital singles.

"Rhapsody continues to get critical acclaim from consumers and industry insiders," Williams says, "and we're very comfortable that our combination of unlimited on-demand streaming plus low-cost burning is a highly competitive combination."

THE BEST BUY FACTOR

More important to Real, the service claims it has been acquiring customers in record numbers, largely because of Real's presence on kiosks in 556 Best Buy stores. Figures were not disclosed.

Analysts confirm that Best Buy has a proven track record in driving subscriptions for digital services. It is a leading customer acquisition outlet for Netflix, a Web-based DVD rental service, as well as the MSN Internet service from Microsoft.

"Best Buy is no newbie when it comes to selling digital products through its physical stores," Black says.

Leigh calls Best Buy an ideal place for consumers to sign up for music subscription services. "People already go there to buy computers, and computers are increasingly multimedia-oriented, so the salesman can recommend Rhapsody to those who want music on their computer but don't want to use Kazaa," he says.

Best Buy officials say the Rhapsody/Rolling Stones promotion is going "as well or better than anticipated."

The Rhapsody deal is part of a wider perspective Best Buy is taking on digital services.

"This is the beginning for us," says Scott Young, VP of digital entertainment for Best Buy. "Our view is this is still very early."

Young says the company intends to offer other online music services through its stores as early as later this year.

"Over time we plan on creating a model where we give you a selection of services," Young says. "We keep working on our ability to make it

easy for the customer to understand how these services work with devices and connectivity."

Best Buy is also still hoping to launch its own offering at some point through the multi-retailer-supported Echo digital music service, which is still in development.

"Just as we sell Sony computers and then our own brand of computer, we will be able to sell other services and our own branded services," Young says. "We're really trying to perform the same function for these services that we do with TVs, computers and other products: Give people a reasonable choice, give them information about it and help them get set up."

The retailer sees an opportunity to sell digital services to broadband Internet subscribers who are looking for entertainment options and increasingly inquiring about legitimate music offerings.

Best Buy also is using the Rhapsody kiosks as an in-store music sampling opportunity to help drive CD sales.

"We believe that we will grow the pie by offering digital and physical, and that these things will become complementary because consumers will consume products across the different formats," Young says.

As for the digital services looking for consumer attention, exclusives like the Stones deal will be a key differentiator, Williams says.

"Exclusives like this will continue to occur between all the services, and they will undoubtedly present short-term tactical advantages to whomever secures them," he says.

But the most important point is that the likes of the Rolling Stones and Best Buy are working with digital services at all, Williams says.

"The overriding theme of both moves is that the legitimate online services, like Rhapsody, are very quickly going mainstream in the eyes of major artists like the Stones and the traditional music retail industry and, most importantly, consumers," he adds.

NOTICES/ANNOUNCEMENTS

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THE MOST-PLAYED CLIPS AS MONITORED BY NIELSEN BROADCAST DATA SYSTEMS
 "New Ons" are those clips with six or more plays for the first time in the chart week.

For week ending
 AUGUST 24, 2003

BET	CMT	MUSIC TELEVISION	VH1
1234 W. Street, NE, Washington, D.C. 20018	330 Commerce Street, Nashville, TN 37201	1515 Broadway, New York, NY 10036	1515 Broadway, New York, NY 10036
CHINGY, RIGHT THURR NELLY, P. DIDDY & MURPHY LEE, SHAKE YA TAILFEATHER 50 CENT, P.I.M.P. PHARRELL, FRONTIN' MARY J. BLIGE, LOVE AT 1ST SIGHT YOUNGBLOODZ, DAMN B2K, WHAT A GIRL WANTS LIL' JON & THE EAST SIDE BOYZ, GET LOW ZANE, TONITE, I'M YOURS 112, N.A. NA, N.A. NA LUMIDEE, NEVER LEAVE YOU (UH OOH, UH OOH) BOW WOW, LET'S GET DOWN FABOLOUS, INTO YOU YOUNG GUNZ, CAN'T STOP, WON'T STOP T.I., 21 SEAN PAUL, LIKE GLUE NAPPY ROOTS, ROUN' THE GLOBE BEYONCE, CRAZY IN LOVE ASHANTI, ROCK WIT U NICK CANNON, FEELIN' FREAKY GINUWINE, IN THOSE JEANS BEYONCE, MISSY ELLIOTT, FIGHTING TEMPTATION YING YANG TWINS, NAGGIN ISLEY BROTHERS, BUSTED DMX, WHERE THE HOOD AT R. KELLY, THOIA THOING GANG STARR, NICE GIRL, WRONG PLACE MACK 10, LIGHTS OUT TIMBALAND & MAGOD, COP THAT DISC MARQUEES HOUSTON, CLUBBIN JAVIER, CRAZY BRIAN MCKNIGHT, ALL NIGHT LONG LUTHER VANDROSS, DANCE WITH MY FATHER YAHZARAH, WISHING TAMIA, OFFICIALLY MISSING YOU J.S. ICE CREAM JAY-Z, LA, LA, LA (EXCUSE ME AGAIN) TYRESE, SIGNS OF LOVE MAKIN' ANTHONY HAMILTON, COMIN' FROM WHERE I'M FROM LATIF, I DON'T WANNA HURT YOU	ALAN JACKSON & JIMMY BUFFETT, IT'S FIVE O'CLOCK SOMEWHERE TIM MCGRAW, REAL GOOD MAN KEITH URBAN, WHO WOULD'NT WANNA BE ME KENNY CHESNEY, NO SHOES, NO SHIRT, NO PROBLEMS GARY ALLAN, TOUGH LITTLE BOYS BROOKS & DUNN, RED DIRT ROAD SHANIA TWAIN, FOREVER AND FOR ALWAYS DIERKS BENTLEY, WHAT WAS I THINKIN' MARTINA MCBRIDE, THIS ONE'S FOR THE GIRL MONTGOMERY GENTRY, HELL YEAH EAGLES, HOLE IN THE WORLD BRAD PAISLEY, CELEBRITY KENNY CHESNEY, BIG STAR DWIGHT YOAKAM, THE BACK OF YOUR HAND VINCE GILL, SOMEDAY LONESTAR, MY FRONT PORCH LOOKING IN BRIAN MCCOMBS, 99.9% SURE RASCAL FLATTS, I MELT TRACE ADKINS, WHEN THEY DO BUDDY JEWELL, HELP POUR OUT THE RAIN (LACEY'S SONG) DOLLY PARTON, I'M GONE MARTINA MCBRIDE, CONCRETE ANGEL GEORGE STRAIT, SHE'LL LEAVE YOU WITH A SMILE PAT GREEN, WAVE ON WAVE RHONDA VINCENT, YOU CAN'T TAKE IT WITH YOU KEITH URBAN, SOMEBODY LIKE YOU TOBY KEITH, BEER FOR MY HORSES JOE NICHOLS, SHE ONLY SMOKES WHEN SHE DRINKS TIM MCGRAW, SHE'S MY KIND OF RAIN DIXIE CHICKS, LONG TIME GONE TOBY KEITH, WHO'S YOUR DADDY JESSICA ANDREWS, GOOD TIME DARRYL WORLEY, TENNESSEE RIVER RUN MONTGOMERY GENTRY, SPEED MARTY STUART, IF THERE AIN'T THERE OUGHTA BE BILLY CURRINGTON, WALK A LITTLE STRAIGHTER DERIC RUTTAN, WHEN YOU COME AROUND TOBY KEITH, COURTESY OF THE RED, WHITE & BLUE ALAN JACKSON, DRIVE (FOR DADDY GENE) FAITH HILL, YOU'RE STILL HERE	JENNIFER LOPEZ, BABY I LOVE U CHRISTINA AGUILERA, CAN'T HOLD US DOWN NELLY, P. DIDDY & MURPHY LEE, SHAKE YA TAILFEATHER GOOD CHARLOTTE, GIRLS & BOYS FABOLOUS, INTO YOU R. KELLY, THOIA THOING LINKIN PARK, FAINT LIL' JON & THE EAST SIDE BOYZ, GET LOW LIMP BIZKIT, EAT YOU ALIVE 50 CENT, P.I.M.P. SEAN PAUL, LIKE GLUE CHINGY, RIGHT THURR MYA, MY LOVE IS LIKE... WO DASHBOARD CONFSSIONAL, HANDS DOWN FOUNTAINS OF WAYNE, STACY'S MOM JUSTIN TIMBERLAKE, SENDORITA PHARRELL, FRONTIN' HILARY DUFF, SO YESTERDAY BLACK EYED PEAS, WHERE IS THE LOVE BRAND NEW, THE QUIET THINGS THAT NO ONE EVER KNOWS ATARIAS, THE BOYS OF SUMMER BUSTA RHYMES, LIGHT YOUR ASS ON FIRE BEYONCE, MISSY ELLIOTT, FIGHTING TEMPTATION BEYONCE, CRAZY IN LOVE MAROON 5, HARDER TO BREATHE GINUWINE, IN THOSE JEANS JASON MRAZ, THE REMEDY (I WON'T WORRY) DMX, WHERE THE HOOD AT MADONNA, HOLLYWOOD MICHELLE BRANCH, ARE YOU HAPPY NOW? JESSICA SIMPSON, SWEETEST SIN KELLY CLARKSON, MISS INDEPENDENT SIMPLE PLAN, PERFECT NICK CANNON, FEELIN' FREAKY BOW WOW, LET'S GET DOWN DREAM, CRAZY SARAI, LADIES STACIE ORRICO, (THERE'S GOTTA BE) MORE TO LIFE ASHANTI, ROCK WIT U EVANESCENCE, GOING UNDER	BLACK EYED PEAS, WHERE IS THE LOVE MATCHBOX TWENTY, UNWELL BEYONCE, CRAZY IN LOVE EVANESCENCE, BRING ME TO LIFE FOUNTAINS OF WAYNE, STACY'S MOM DAMIAN RICE, VOLCANO LIZ PHAIR, WHY CAN'T I JENNIFER LOPEZ, BABY I LOVE U COLDFPLAY, THE SCIENTIST MARY J. BLIGE, LOVE AT 1ST SIGHT MAROON 5, HARDER TO BREATHE JASON MRAZ, THE REMEDY (I WON'T WORRY) TRAIN, CALLING ALL ANGELS THORN'S, CAN'T REMEMBER STING, SEND YOUR LOVE LIVE, HEAVEN WHITE STRIPES, SEVEN NATION ARMY ROBERT RANDOLPH, I NEED MORE LOVE JEWEL, INTUITION 3 DOORS DOWN, WHEN I'M GONE MACY GRAY, SHE AIN'T RIGHT FOR YOU THALIA, I WANT YOU COLDFPLAY, CLOCK JENNIFER LOPEZ, I'M GLAD SANTANA, THE GAME OF LOVE JOHN MAYER, YOUR BODY IS A WONDERLAND ROONEY, BLUE SIDE MARIAH CAREY, BRINGIN ON THE HEARTBREAK USA MARIE PRESLEY, SINKING IN ASHANTI, ROCK WIT U SHERYL CROW, SOAK UP THE SUN JOHN MAYER, NO SUCH THING AUDIOSLAVE, LIKE A STONE NORAH JONES, DON'T KNOW WHY NO DOUBT, UNDERNEATH IT ALL SALIVA, REST IN PIECES KID ROCK, PICTURE SANTANA, WHY DON'T YOU & I RED HOT CHILI PEPPERS, CAN'T STOP

NEW ONS	NEW ONS	NEW ONS	NEW ONS
YING YANG TWINS, NAGGIN DMX, WHERE THE HOOD AT? R. KELLY, THOIA THOING GANG STARR, NICE GIRL, WRONG PLACE MACK 10, LIGHTS OUT YAHZARAH, WISHING	MARTINA MCBRIDE, THIS ONE'S FOR THE GIRL TOBY KEITH, I LOVE THIS BAR	R. KELLY, THOIA THOING LIMP BIZKIT, EAT YOU ALIVE BUSTA RHYMES, LIGHT YOUR ASS ON FIRE MAROON 5, HARDER TO BREATHE	STING, SEND YOUR LOVE ROBERT RANDOLPH, I NEED MORE LOVE

fuse	GAC GREAT AMERICAN COUNTRY	MUSIC TELEVISION 2	MUSIC TELEVISION CANADA
200 Jericho Quadrangle, Jericho, NY 11753	9697 E. Mineral Ave., Englewood, CO 80112	1515 Broadway, New York, NY 10036	299 Queen St West, Toronto, Ontario M5V2Z5
EVANESCENCE, GOING UNDER BRAND NEW, THE QUIET THINGS THAT NO ONE EVER KNOWS RANCID, FALL BACK DOWN 311, CREATURES (FOR A WHILE) LINKIN PARK, FAINT GOOD CHARLOTTE, GIRLS & BOYS STAINED, SO FAR AWAY ATARIAS, THE BOYS OF SUMMER SMILE EMPTY SOUL, BOTTOM OF A BOTTLE WHITE STRIPES, SEVEN NATION ARMY KORN, DID MY TIME JANE'S ADDICTION, JUST BECAUSE THREE DAYS GRACE, I HATE EVERYTHING ABOUT YOU FOUNTAINS OF WAYNE, STACY'S MOM AUDIOSLAVE, SHOW ME HOW TO LIVE A.F.I., THE LEAVING SONG PT. II 50 CENT, P.I.M.P. THRICE, ALL THAT'S LEFT CHEVELLE, SEND THE PAIN BELOW SIMPLE PLAN, PERFECT EVE 6, THINK TWICE COLD, STUPID GIRL BILLY TALENT, TRY HONESTY VENDETTA RED, SHATTERDAY KINGS OF LEON, MOLLY'S CHAMBERS IMA ROBOT, DYNOMITE MARILYN MANSON, THIS IS THE NEW HIT DISTURBED, LIBERTY PRESENCE, REMEMBER BLACK REBEL MOTORCYCLE CLUB, STOP	ALAN JACKSON & JIMMY BUFFETT, IT'S FIVE O'CLOCK SOMEWHERE TIM MCGRAW, REAL GOOD MAN KEITH URBAN, WHO WOULD'NT WANNA BE ME SHANIA TWAIN, FOREVER AND FOR ALWAYS KENNY CHESNEY, NO SHOES, NO SHIRT, NO PROBLEMS GARY ALLAN, TOUGH LITTLE BOYS BROOKS & DUNN, RED DIRT ROAD SHANIA TWAIN, FOREVER AND FOR ALWAYS DIERKS BENTLEY, WHAT WAS I THINKIN' MARTINA MCBRIDE, THIS ONE'S FOR THE GIRL MONTGOMERY GENTRY, HELL YEAH EAGLES, HOLE IN THE WORLD BRAD PAISLEY, CELEBRITY KENNY CHESNEY, BIG STAR DWIGHT YOAKAM, THE BACK OF YOUR HAND VINCE GILL, SOMEDAY LONESTAR, MY FRONT PORCH LOOKING IN BRIAN MCCOMBS, 99.9% SURE RASCAL FLATTS, I MELT TRACE ADKINS, WHEN THEY DO BUDDY JEWELL, HELP POUR OUT THE RAIN (LACEY'S SONG) DOLLY PARTON, I'M GONE MARTINA MCBRIDE, CONCRETE ANGEL GEORGE STRAIT, SHE'LL LEAVE YOU WITH A SMILE PAT GREEN, WAVE ON WAVE RHONDA VINCENT, YOU CAN'T TAKE IT WITH YOU KEITH URBAN, SOMEBODY LIKE YOU TOBY KEITH, BEER FOR MY HORSES JOE NICHOLS, SHE ONLY SMOKES WHEN SHE DRINKS TIM MCGRAW, SHE'S MY KIND OF RAIN DIXIE CHICKS, LONG TIME GONE TOBY KEITH, WHO'S YOUR DADDY JESSICA ANDREWS, GOOD TIME DARRYL WORLEY, TENNESSEE RIVER RUN MONTGOMERY GENTRY, SPEED MARTY STUART, IF THERE AIN'T THERE OUGHTA BE BILLY CURRINGTON, WALK A LITTLE STRAIGHTER DERIC RUTTAN, WHEN YOU COME AROUND TOBY KEITH, COURTESY OF THE RED, WHITE & BLUE ALAN JACKSON, DRIVE (FOR DADDY GENE) FAITH HILL, YOU'RE STILL HERE	50 CENT, IN DA CLUB MISSY ELLIOTT, WORK IT BEYONCE KNOWLES, CRAZY IN LOVE ENINEM, LOSE YOURSELF WHITE STRIPES, SEVEN NATION ARMY COLDFPLAY, THE SCIENTIST BUSTA RHYMES & MARIAH CAREY, I KNOW WHAT YOU WANT COMMON, COVE CLOSE TO ME EVANESCENCE, BRING ME TO LIFE R. KELLY, IGNITION A.F.I., GIRLS & BOYS AALIYAH, MISS YOU SHERRIE AUSTIN, STREETS OF HEAVEN JOE NICHOLS, SHE ONLY SMOKES WHEN SHE DRINKS PATTY LOVELESS, LOVIN' ALL NIGHT PAT GREEN, WAVE ON WAVE BILLY CURRINGTON, WALK A LITTLE STRAIGHTER DWIGHT YOAKAM, THE BACK OF YOUR HAND SCOTTY EMERICK, I CAN'T TAKE YOU ANYWHERE MONTGOMERY GENTRY, HELL YEAH DARRYL WORLEY, TENNESSEE RIVER RUN PHIL VASSAR, ATHENS GREASE TOBY KEITH, BEER FOR MY HORSES MARTY STUART, IF THERE AIN'T THERE OUGHTA BE BILLY RAY CYRUS, BACK TO MEMPHIS BILLY DEAN, I'M IN LOVE WITH YOU BLAKE SHELTON, HEAVY JET BRIAN MCCOMBS, 99.9% SURE EMERSON DRIVE, ONLY GOD COULD STOP ME LOVING YOU LONESTAR, MY FRONT PORCH LOOKING IN	50 CENT, P.I.M.P. FINGER ELEVEN, GOOD TIMES THREE DAYS GRACE, I HATE EVERYTHING ABOUT YOU SEAN PAUL, LIKE GLUE JANE'S ADDICTION, JUST BECAUSE BEYONCE, CRAZY IN LOVE LINKIN PARK, FAINT GOOD CHARLOTTE, GIRLS & BOYS EVANESCENCE, BRING ME TO LIFE IN ESSENCE, FRIEND OF MINE LUMIDEE, NEVER LEAVE YOU (UH OOH, UH OOH) BILLY TALENT, TRY HONESTY EVANESCENCE, GOING UNDER SKYE SWEETNAM, BILLY'S SIMPLE PLAN, PERFECT NELLY, P. DIDDY & MURPHY LEE, SHAKE YA TAILFEATHER ATARIAS, THE BOYS OF SUMMER SLOAN, THE REST OF MY LIFE BIG BLACK LINDOLN, PIMPIN LIFE 50 CENT, WANKSTA MARILYN MANSON, THIS IS THE NEW HIT AUDIOSLAVE, SHOW ME HOW TO LIVE CHRISTINA AGUILERA, CAN'T HOLD US DOWN KESHIA CHANTE, UNPREDICTABLE ASHANTI, ROCK WIT U MICHELLE BRANCH, ARE YOU HAPPY NOW? SIMPLE PLAN, I DO ANYTHING COLDFPLAY, GOD PUT A SMILE UPON YOUR FACE SAM ROBERTS, WHERE HAVE ALL THE GOOD PEOPLE GONE JUSTIN TIMBERLAKE, SENDORITA

THE CLIP LIST

CMT	MUSIC TELEVISION	URBAN X-PRESSIONS	VIVA
15 hours weekly 10227 E. 14th St, Oakland, CA 94603	Continuous programming 1111 Lincoln Rd, Miami Beach, FL 33139	2 hours weekly 3900 Main St, Philadelphia, PA 19127	VIVA, Continuous programming Im Media Park 2, 50670 Koln, Germany
JUSTIN TIMBERLAKE, SENDORITA GOOD CHARLOTTE, GIRLS AND BOYS CHRISTINA AGUILERA, CAN'T HOLD US DOWN HILARY DUFF, SO YESTERDAY BEYONCE, CRAZY IN LOVE ASHANTI, ROCK WIT U (JAWNY BABY) JASON MRAZ, THE REMEDY (I WON'T WORRY) CHINGY, RIGHT THURR MICHELLE BRANCH, ARE YOU HAPPY NOW? LIZ PHAIR, WHY CAN'T I SEAN PAUL, LIKE GLUE PHARRELL, FRONTIN' NICK CANNON, FEELIN' FREAKY MYA, MY LOVE IS LIKE... WO ME FIRST AND THE GIMME GIMMES, I BELIEVE I CAN FLY	AUDIOSLAVE, SHOW ME HOW TO LIVE LINKIN PARK, FAINT OBD, NO MAS SIMPLE PLAN, ADDICTED MADONNA, HOLLYWOOD MICHELLE BRANCH, ARE YOU HAPPY NOW? STACIE ORRICO, STUCK MOLTOVO, HERE WE KUM THE WHITE STRIPES, SEVEN NATION ARMY AVRIL LAVIGNE, LOSING RAIN ELAN, MIDNIGHT BEYONCE, CRAZY IN LOVE JEWEL, INTUITION GOOD CHARLOTTE, GIRLS AND BOYS METALLICA, ST ANGER THE SOUNDS, I'VE BEEN IN AMERICA CAFE TACUBA, ES PINK, FEEL GOOD TIME COLDFPLAY, GOD PUT A SMILE UPON YOUR FACE NICK CARTER, I GOT YOU	BUBBA SPARXXX, DELIVERANCE LUMIDEE, NEVER LEAVE YOU - UH OOH, UH OOH YOUNG GUNZ, CAN'T STOP, WON'T STOP BEYONCE, CRAZY IN LOVE FABOLOUS, INTO YOU JILL SCOTT, A LONG WALK ELEPHANT MAN, PON DE RIVER, PON DE BANK MARQUEES HOUSTON, CLUBBIN MURPHY LEE, WAT DA HOOD GON BE JULZ SANTANA, DIPSET (SANTANA'S TOWN) SLUMFORD, FALL BACK CHINGY, RIGHT THURR BIG GIPPI, SIF PIMPIN OUT JAVIER, CRAZY CASSIDY, TAKE IT KINDRED THE FAMILY SOUL, FAR AWAY ICQNZ, YOU A TRICK SEAN PAUL, LIKE GLUE YOUNGBLOODZ, DAMN! LUTHER VANDROSS, DANCE WITH MY FATHER NAPPY ROOTS, ROUN' THE GLOBE	SEAN PAUL, GET BUSY STACIE ORRICO, STUCK LUMIDEE, NEVER LEAVE YOU - UH OOH, UH OOH RZA, ICH KENNE NIGHTS BEYONCE, CRAZY IN LOVE OUTLANDISH, AICHA THE RASMUS, IN THE SHADOWS SCOOTER, MARIA I LIKE IT LOUD! ONE-T, THE MAGIC KEY DJ OTZI, BURGER DANCE BUDDY VS. UJ THE WAVE, AB IN DEN SUDEN STAR SEARCH - THE VOICES, EVERY SINGLE STAR PUR, ICH BEIK AN DICH MUSTAFA SANDAL, AYA BENZER SARAH CONNOR, BOUNCE KORN, DID MY TIME MARK OH, STUCK ON YOU JA RULE, REIGN ENINEM, BUSINESS SHANIA TWAIN, FOREVER AND FOR ALWAYS

Burt: The World Needs Him Now

Legendary songwriter **Burt Bacharach** is experiencing a TV revival. His classic song "What the World Needs Now Is Love," which he co-wrote with **Hal David**, currently is featured in TV commercials for Sandals Resorts and Calvin Klein's Eternity.

Bacharach's upcoming projects include working with the **Isley Brothers** on an upcoming album from DreamWorks Records. Later this year, Bacharach will begin working on a solo album. He says 70% of it will be instrumental.

Earlier this year, the second-season finalists of "American Idol" recorded a cover version of the song, and it became a No. 4 hit on the *Billboard* Hot 100 Singles Sales chart.

Tuned In: The Tube
 By Carla Hay
 chay@billboard.com



In addition, several of Bacharach's songs are performed regularly on "American Idol." Last year, the songwriter made a guest appearance on the show as a vocal coach. Now Bacharach will be honored with his own TV special, "McCormick Presents Burt Bacharach Tribute on Ice." NBC will air the tribute at 4 p.m. ET/PT Dec. 20.

MUSIC AT THE MTR: Johnny Cash and the Beatles are the latest music icons to get special screening exhibitions at the Museum of Television and Radio (MTR) in New York and Los Angeles.

Bacharach, **Aretha Franklin**, **Michael McDonald** and **James Ingram** are set to perform on the two-hour special, which will be taped Sept. 20 at HP Pavilion in San Jose, Calif. The artists will sing several of Bacharach's songs and will be accompanied by performances from such ice-skating stars as **Brian Boitano**, **Rudy Galindo** and **Nicole Bobek**.

Cash will be the subject of a career retrospective series, titled "Hello, I'm Johnny Cash." It will run Oct. 3, 2003-Jan. 25, 2004, and will focus on Cash's TV appearances and music videos.

Franklin will tape a new Bacharach-penned song, "Falling Out of Love," which is on Franklin's next album, "So Damn Happy," due Sept. 16 on Arista Records. McDonald will perform "On My Own" and "Make It Easy on Yourself." Bacharach is scheduled to sing "Alfie," and Ingram will do his version of "A House Is Not a Home."

Last year, the MTR held a similar retrospective on **David Bowie**. The Cash series will be shown in four chronological parts. Part one will focus on Cash's TV appearances from 1957 to 1969, including his TV debut on "The Jackie Gleason Show."

Bacharach tells *Billboard*, "A lot of the songs had to be prerecorded because the skaters had to have [prerecorded tracks] to do their routines. The rest of the songs we'll do live."

Part two will screen the films "Johnny Cash in San Quentin" (1969) and "Ridin' the Rails" (1974), a rarely seen musical. Part three features clips from the 1969-1971 series "The Johnny Cash Show." Part four highlights Cash's TV appearances and music videos from 1970 to the present.

Meanwhile, to commemorate the 40th anniversary of the Beatles' first appearance on U.S. TV, the MTR will present an exclusive Beatles exhibit Feb. 6-April 30, 2004. The exhibit, titled "Revolution: The Beatles on Television," will include Beatles music videos and TV appearances before and after the breakup of the band. There will also be screenings of **Albert and David Maysles'** documentary, "What's Happening! The Beatles in the U.S.A.," also known as "The Beatles: The First U.S. Visit."



BACHARACH



SALES / AIRPLAY / TRENDS / ANALYSIS

Neptunes Ride No. 1 Wave

After contributing to No. 1 albums by several other artists, the production/songwriting team known as **the Neptunes** gets its own. With a first-week total of 249,000 copies, "The Neptunes Present... Clones" easily leads The Billboard 200, with a 91,000-unit margin over last issue's chart champ, **Alan Jackson**.



The Neptunes' album is one of five new albums to enter the top 10, four being from the hip-hop camp.

Also representing the genre are new sets by **Bow Wow** and newcomers **T.I.** and **Juelz Santana**, at Nos. 3, 4 and 8, respectively.

On Top R&B/Hip-Hop Albums, where the order sometimes differs because it is determined by a subset panel of core stores, the Neptunes are followed by T.I., Santana and Bow Wow, respectively, with those new titles locking up that chart's top four slots.

With all the star power from contributors like **Busta Rhymes**, **Ludacris**, **Snoop Dogg** and **Clipse**, "Neptunes Presents" turns out to be a much bigger deal than last year's **N*E*R*D** album, which also featured Neptune partners

Over the Counter

By Geoff Mayfield
gmayfield@billboard.com



Pharrell Williams and **Chad Hugo**. That outing, "In Search Of..." peaked at No. 61 and clocked 20,000 in its biggest week; it has sold 563,000 copies to date, according to Nielsen SoundScan.

Of course, it also helps that the new album's lead track, Williams' catchy "Frontin'," which features **Jay-Z**, has been a winner at radio, holding the No. 1 slot on Hot R&B Singles & Tracks for four weeks. The song bullets at No. 7 on the all-format Hot 100 Airplay list.

Chart-wise, Bow Wow is bigger than ever—and that's not just a reference to him losing "Lil" from his moniker, because his previous Billboard 200 peak was No. 8, scored in 2000 by his first album. This is not his biggest sales week, though, because his second set began with 319,500 copies, when it entered at No. 11 during Christmas week 2001.

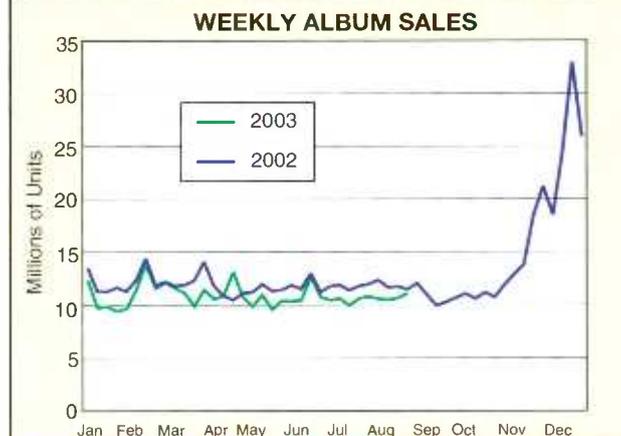
GIVE ME FIVE: Aside from the hip-hop titles that invade The Billboard 200's top 10, pop belter **Jessica Simpson** makes the scene, too. Her 64,000-copy opener puts her at No. 10, a bigger number than her first-day sales had suggested.

Figure that TV juice from "Total Request Live," her own MTV series with husband **Nick Lachey** and a stop on "The Late, Late Show With Craig Kilborn" helped pad her total as the sales week progressed.

This is not a milestone week for Simpson, as her second
(Continued on page 60)

Market Watch

A Weekly National Music Sales Report



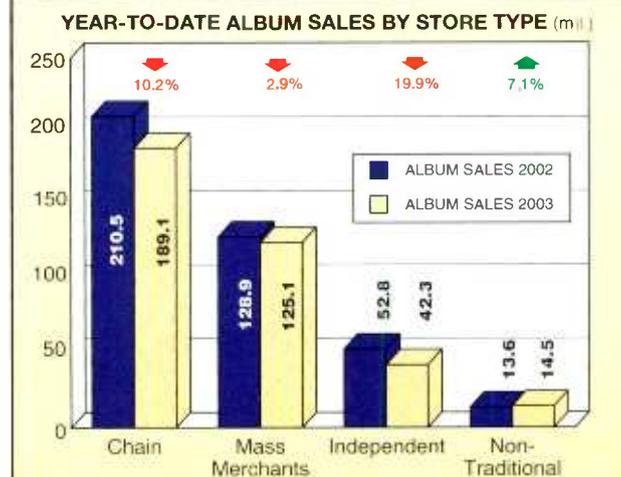
ALBUM SALES			
This Week	11,137,000	This Week 2002	11,543,000
Last Week	10,710,000	Change	↔3.5%
Change	↔4.0%		

SINGLES SALES			
This Week	239,000	This Week 2002	230,000
Last Week	249,000	Change	↔3.9%
Change	↔4.0%		



YEAR-TO-DATE OVERALL UNIT SALES			
	2002	2003	Change
Total	414,211,000	379,144,000	↔8.5%
Albums	405,773,000	371,101,000	↔8.5%
Singles	8,438,000	8,043,000	↔4.7%

YEAR-TO-DATE SALES BY ALBUM FORMAT			
	2002	2003	Change
CD	384,245,000	358,094,000	↔6.8%
Cassette	20,537,000	11,856,000	↔42.3%
Other	991,000	1,151,000	↔16.1%



For week ending 8/24/03. Rounded figures. Compiled from a national sample of retail store and rack sales reports collected, compiled and provided by Nielsen SoundScan.

'Shake' Breaks For Bad Boys

The first single from the "Bad Boys II" soundtrack has turned out to be a whale of a "tail." "Shake Ya Tailfeather" (Bad Boy) by **Nelly, P. Diddy & Murphy Lee** replaces "Crazy in Love" by **Beyoncé Featuring Jay-Z** at No. 1.

"Shake Ya Tailfeather" is the eighth song to advance to pole position in 2003 but the first from a soundtrack. The last No. 1 song to originate from a film was **Eminem's** "Lose Yourself," from "8 Mile." That Academy Award-winning tune spent 12 weeks at No. 1 and was the final chart-topper of 2002. It's the most recent song to have a double-digit run at the top; the longest-running No. 1 of 2003 to date is "In Da Club" by **50 Cent**, with a nine-week reign.

"Shake Ya Tailfeather" is the fifth No. 1 for P. Diddy. It's Diddy's second consecutive chart entry to reach the top, following "Bump, Bump, Bump," credited to **B2K & P. Diddy**. It's the second time in Diddy's career that he has had back-to-back No. 1 hits. In 1997, "Can't Nobody Hold Me Down" and "I'll Be Missing You" achieved the same feat. "Bump, Bump, Bump" was the first No. 1 of 2003, making Diddy the second artist to have two chart-toppers this calendar year, following 50 Cent.

"Shake" is the third No. 1 for Nelly. Last summer,

Chart Beat

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"Hot in Herre" was replaced by "Dilemma" at No. 1. The new kid in the trio is Lee, who is enjoying his first time on top of the list. "Shake" is only his second chart appearance, following a featured stint on Nelly's "Air Force Ones," a No. 3 hit in January.

Nelly, Diddy and Lee are the first group of three or more individual artists to occupy the top spot since June 2001, when "Lady Marmalade" by **Christina Aguilera, Lil' Kim, Mya & Pink** settled in for a five-week run. The last time three different acts got together for a No. 1 song was in February 2000, when "Thank God I Found You" by **Mariah Carey Featuring Joe & 98°** spent a lone week at the summit. The last time three individual artists teamed up on a No. 1 hit was in August 1997, when **the Notorious B.I.G., Puff Daddy & Mase** went all the way with "Mo Money Mo Problems."

'FAINT' OF CHART: **Linkin Park's** "Faint" (Warner Bros.) is No. 1 on Modern Rock Tracks for the fifth week. That makes Linkin Park only the fourth act in the history of this chart to have at least three songs spend five weeks or more at No. 1; it is the first to do so with three consecutive chart-toppers.

R.E.M. and **Red Hot Chili Peppers** have had four Modern hits that have remained No. 1 for at least five weeks; **Green Day** has had three.

Billboard® THE BILLBOARD® 200®

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION	THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION
				NUMBER 1/HOT SHOT DEBUT 1 Week At Number 1									
1				VARIOUS ARTISTS STAR TRAK 51295*/ARISTA (11.98/18.98)	The Neptunes Present... Clones	1	50	31	24	6	BROOKS & DUNN ARISTA NASHVILLE 67070/RLG (12.98/18.98)	Red Dirt Road	4
2	1		2	ALAN JACKSON ARISTA NASHVILLE 53097/RLG (12.98/18.98)	Greatest Hits Volume II And Some Other Stuff	1	51	36	28	12	METALLICA ^{▲2} ELEKTRA 62853*/EAG (18.98 CD)	St. Anger	1
3			1	BOW WOW COLUMBIA 87103/SONY MUSIC (11.98 EQ/18.98)	Bow Wow: Unleashed	3	52	42	39	25	FABOLOUS [●] DESERT STORM/ELEKTRA 62791*/EAG (12.98/18.98)	Street Dreams	3
4			1	T.I. GRAND HUSTLE/ATLANTIC 83650*/JAG (9.98/14.98)	Trap Muzik	4	53	41	37	11	THE BEACH BOYS CAPITOL 82710 (18.98 CD)	The Very Best Of The Beach Boys: Sounds Of Summer	16
5	3	1	6	SOUNDTRACK BAD BOY 000716*/UMRG (11.98/18.98)	Bad Boys II	1	54	39	36	12	LONESTAR BNA 67076/RLG (12.98/18.98)	From There To Here: Greatest Hits	7
6	99	114	32	GREATEST GAINER			56	35	16	5	MATCHBOX TWENTY [▲] MELISMA/ATLANTIC 83612/JAG (12.98/18.98)	More Than You Think You Are	6
7	4	3	25	SOUNDTRACK [▲] EPIC 87018/SONY MUSIC (18.98 EQ CD)	Chicago	2	57	46	52	74	JANE'S ADDICTION CAPITOL 90186 (18.98 CD)	Strays	4
8			1	EVANESCENCE ^{▲2} WIND-UP 13053 (18.98 CD)	Fallen	3	58	48	42	27	MERCYME [▲] INO 86133/CURB (16.98 CD) [M]	Almost There	46
9	NEW		1	JUELZ SANTANA ROC-A-FELLA/DEF JAM 000142*/IOJMG (12.98/18.98)	From Me To U	8	59	53	51	31	R. KELLY ^{▲2} JIVE 41812/ZOMBA (18.98 CD)	Chocolate Factory	1
10	5	4	9	BEYONCE [▲] COLUMBIA 86386*/SONY MUSIC (12.98 EQ/18.98)	Dangerously In Love	1	60	52	46	12	TRAPT [●] WARNER BROS. 48296 (18.98 CD) [M]	Trapt	42
11	NEW		1	JESSICA SIMPSON COLUMBIA 86560/SONY MUSIC (12.98 EQ CD)	In This Skin	10	61	55	58	23	TRAIN [●] COLUMBIA 86593/SONY MUSIC (18.98 EQ CD)	My Private Nation	6
12	7	5	6	CHINGY DISTURBING THE PEACE 82976*/CAPITOL (11.98/18.98)	Jackpot	2	62	62	71	25	JASON MRAZ [●] ELEKTRA 62829/EAG (12.98 CD) [M]	Waiting For My Rocket To Come	55
13	9	7	78	NORAH JONES ^{▲7} BLUE NOTE 32088* (17.98 CD) [M]	Come Away With Me	1	63	59	61	67	THE ATARIS COLUMBIA 86184*/SONY MUSIC (18.98 EQ CD)	So Long, Astoria	24
14	10	17	18	SOUNDTRACK [▲] WALT DISNEY 860030 (18.98 CD)	The Lizzie McGuire Movie	6	64	61	64	43	JOHN MAYER ^{▲3} AWARE/COLUMBIA 85293*/SONY MUSIC (7.98 EQ/18.98) [M]	Room For Squares	8
15	11	6	29	50 CENT ^{▲5} SHADY/AFTERMATH 493544*/INTERSCOPE (12.98/18.98)	Get Rich Or Die Tryin'	1	65	51	49	16	RASCAL FLATTS [▲] LYRIC STREET 165031/HOLLYWOOD (12.98/18.98)	Melt	5
16	NEW		1	RANCID HELLCAT 48529*/WARNER BROS. (18.98 CD)	Indestructible	15	66	50	38	11	JACK JOHNSON [●] JACK JOHNSON/UNIVERSAL 075012*/UMRG (18.98 CD)	On And On	3
17	2		2	DASHBOARD CONFSSIONAL VAGRANT 0395 (18.98 CD)	A Mark, A Mission, A Brand, A Scar	2	67	47	40	19	ANNIE LENNOX [●] J 52350/RMG (18.98 CD)	Bare	4
18	12	10	17	LINKIN PARK ^{▲2} WARNER BROS. 48186* (19.98 CD)	Meteora	1	68	72	87	15	JIMMY BUFFETT [▲] MAILBOAT/MCA 067781/UME (25.98 CD)	Meet Me In Margaritaville: Jimmy Buffett The Ultimate Collection	9
19	8	2	5	VARIOUS ARTISTS UNIVERSAL/EMI/ZOMBA/SONY 000556/UME (18.98 CD)	Now 13	2	69	64	72	39	MAROONS OCTONE/J 50001/RMG (11.98 CD) [M]	Songs About Jane	68
20	34	35	40	SHANIA TWAIN MERCURY 170314/UMGN (19.98 CD)	Up!	1	70	54	55	11	TIM MCGRAW ^{▲2} CURB 78746 (12.98/18.98)	Tim McGraw And The Dancehall Doctors	2
21	NEW		1	SARA EVANS RCA (NASHVILLE) 67074/RLG (12.98/18.98)	Restless	20	71	45	33	5	RADIOHEAD [●] CAPITOL 84543* (18.98 CD)	Hail To The Thief	3
22	18	14	14	COLDPLAY ^{▲2} CAPITOL 40504* (12.98/18.98)	A Rush Of Blood To The Head	5	72	69	54	29	BRAD PAISLEY ARISTA NASHVILLE 50605/RLG (12.98/18.98)	Mud On The Tires	8
23	NEW		1	NEIL YOUNG & CRAZY HORSE REPRISE 48533/WARNER BROS. (19.98 CD)	Greendale	22	73	77	80	38	THE ALL-AMERICAN REJECTS [●] DOGHOUSE/DREAMWORKS 450407/INTERSCOPE (18.98 CD) [M]	The All-American Rejects	25
24	6		2	AMY GRANT A&M 000612/INTERSCOPE (18.98 CD)	Simple Things	23	74	37	8	3	SIMPLE PLAN [●] LAVA 83534/AG (7.98/12.98) [M]	No Pads, No Helmets...Just Balls	36
25	20	19	19	VARIOUS ARTISTS CRIMINAL BACKGROUND/ROC-A-FELLA 000571*/IOJMG (11.98/18.98)	State Property Presents: The Chain Gang Vol. II	6	75	65	60	4	WYONNNA CURB 78811 (12.98/18.98)	What The World Needs Now Is Love	8
26	NEW		1	LIL JON & THE EAST SIDE BOYZ [●] BME 2370*/TVT (13.98/17.98)	Kings Of Crunk	15	76	70	69	7	YO-YO MA SONY CLASSICAL 89935/SONY MUSIC (18.98 EQ CD)	Obrigado Brazil	60
27	NEW		1	DIERKS BENTLEY CAPITOL (NASHVILLE) 39814 (12.98/18.98)	Dierks Bentley	26	77	44	23	5	TRACE ADKINS CAPITOL (NASHVILLE) 81512 (10.98/18.98)	Greatest Hits Collection, Volume I	9
28	15	12	21	CHER [▲] Geffen/MCA/WARNER BROS. 73852/WARNER STRATEGIC MARKETING (18.98 CD)	The Very Best Of Cher	4	78	58	43	5	SOUNDTRACK UNIVERSAL 000744/UMRG (18.98 CD)	American Wedding	23
29	17	11	11	LUTHER VANDROSS [▲] J 51885/RMG (12.98/18.98)	Dance With My Father	1	79	67	57	16	311 VOLCANO 53714/ZOMBA (18.98 CD)	Evolver	7
30	13	9	8	ASHANTI [▲] MURDER INC./DEF JAM 000143*/IOJMG (12.98/18.98)	Chapter II	1	80	66	50	12	THE ISLEY BROTHERS FEATURING RONALD ISLEY [●] DREAMWORKS 450409/INTERSCOPE (12.98/18.98)	Body Kiss	1
31	19	32	4	SOUNDTRACK HOLLYWOOD 162404 (13.98 CD)	Freaky Friday	19	81	57	47	10	JEWEL [●] ATLANTIC 83638/AG (18.98 CD)	0304	2
32	21	20	47	GOOD CHARLOTTE ^{▲2} DAYLIGHT/EPIC 86486/SONY MUSIC (18.98 EQ CD)	The Young And The Hopeless	7	82	68	56	20	MONICA [●] J 20031*/RMG (12.98/18.98)	After The Storm	1
33	14		2	KIDZ BOP KIDS RAZOR & TIE 89074 (11.98/18.98)	Kidz Bop 4	14	83	79	79	20	GINUWINE [●] EPIC 86960*/SONY MUSIC (12.98 EQ/18.98)	The Senior	6
34	38	48	41	3 DOORS DOWN [▲] REPUBLIC/UNIVERSAL 064396/UMRG (12.98/18.98)	Away From The Sun	8	84	73	66	66	GODSMACK [▲] REPUBLIC/UNIVERSAL 067854/UMRG (12.98/18.98)	Faceless	1
35	22	15	14	STAINED [▲] FLIP/ELEKTRA 62882/EAG (18.98 CD)	14 Shades Of Grey	1	85	84	83	24	EMINEM ^{▲6} WEB/AFTERMATH 493290*/INTERSCOPE (12.98/18.98)	The Eminem Show	1
36	30	30	40	AUDIOSLAVE [▲] INTERSCOPE/EPIC 86968*/SONY MUSIC (18.98 EQ CD)	Audioslave	7	86	80	62	32	AFI [●] NITRO/DREAMWORKS 450380*/INTERSCOPE (9.98 CD)	Sing The Sorrow	5
37	28	26	9	BLACK EYED PEAS A&M 000699/INTERSCOPE (18.98 CD)	Elephunk	26	87	74	67	6	VARIOUS ARTISTS [●] EMI SPECIAL MARKETS 83201/TIME LIFE (19.98 CD)	Worship Together: I Could Sing Of Your Love Forever	39
38	29	27	43	CHRISTINA AGUILERA ^{▲3} RCA 68037*/RMG (12.98/18.98)	Stripped	2	88	56	25	4	PAT GREEN REPUBLIC 000562/UNIVERSAL SOUTH (10.98/17.98)	Wave On Wave	10
39	24	22	57	TOBY KEITH ^{▲3} DREAMWORKS (NASHVILLE) 450254/INTERSCOPE (11.98/18.98)	Unleashed	1	89	71	53	9	LSG ELEKTRA 62851/EAG (18.98 CD)	LSG2	6
40	27	21	41	SEAN PAUL [▲] VP/ATLANTIC 83620*/JAG (12.98/18.98)	Dutty Rock	9	90	76	65	5	THREE 6 MAFIA HYPNOTIZE MINDS/COLUMBIA 85030*/SONY MUSIC (11.98 EQ/18.98)	Da Unbreakables	4
41	23	13	5	MYA A&M 000734/INTERSCOPE (18.98 CD)	Moodring	3	91	81	78	64	THRICE ISLAND 000295*/IOJMG (12.98 CD)	The Artist In The Ambulance	16
42	25		2	SOUNDTRACK ROADRUNNER 618347/IOJMG (18.98 CD)	Freddy Vs. Jason	25	92	92	96	46	AVRIL LAVIGNE ^{▲6} ARISTA 14740 (17.98 CD)	Let Go	2
43	NEW		1	ALIEN ANT FARM EL TONAL/DREAMWORKS 000568/INTERSCOPE (18.98 CD)	truANT	42	93	82	73	9	KEITH URBAN [●] CAPITOL (NASHVILLE) 32935 (10.98/18.98)	Golden Road	11
44	33	31	70	ADEMA ARISTA 51794 (18.98 CD)	Unstable	43	94	100	102	9	LUMIDEE UNIVERSAL 000681/UMRG (18.98 CD)	Almost Famous	22
45	26	18	9	KENNY CHESNEY ^{▲3} BNA 67038/RLG (12.98/18.98)	No Shoes, No Shirt, No Problems	1	95	NEW		1	SMILE EMPTY SOUL THROBACK/LAVA 83639/AG (12.98 CD) [M]	Smile Empty Soul	94
46	32	29	19	MICHELLE BRANCH MAVERICK 48426/WARNER BROS. (18.98 CD)	Hotel Paper	2	96	60	63	18	INTOCABLE EMI LATIN 90524 (16.98 CD)	Nuestro Destino Estaba Escrito	95
47	32	29	19	KELLY CLARKSON [▲] RCA 68159/RMG (18.98 CD)	Thankful	1	97	75	76	1	JOSH GROBAN ^{▲3} 143/REPRISE 48154/WARNER BROS. (18.98 CD) [M]	Josh Groban	8
48	16		2	LYNYRD SKYNYRD MCA/UTV 000284/UME (21.98 CD)	Thyrty: 30th Anniversary Collection (Limited Edition)	16	98	83	74	33	SOUNDTRACK WALT DISNEY 860089 (18.98 CD)	Pirates Of The Caribbean: The Curse Of The Black Pearl	75
49	40	34	21	THE WHITE STRIPES [●] THIRD MAN 27148*/V2 (18.98 CD)	Elephant	6	99	89	85	11	CELINE DION ^{▲2} EPIC 87185/SONY MUSIC (12.98 EQ/18.98)	One Heart	2
50	43	41	42	JUSTIN TIMBERLAKE ^{▲3} JIVE 41823*/ZOMBA (12.98/18.98)	Justified	2	100	NEW		1	DAVID BANNER SRC/UNIVERSAL 000312*/UMRG (12.98/18.98)	Mississippi: The Album	9
											BARRY WHITE ISLAND/CHRONICLES 000884/IOJMG (12.98 CD)	The Best Of Barry White: 20th Century Masters The Millennium Collection	100

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST	Title	PEAK POSITION	THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST	Title	PEAK POSITION
101	78	75	5	EVE 6	It's All In Your Head	27	151	151	9	FOUNTAINS OF WAYNE	Welcome Interstate Managers	150	
				RCA 52346/RMG (14.98 CD)						S-CURVE 90875/VIRGIN (18.98 CD) [M]			
102	90	82	32	UNCLE KRACKER ●	No Stranger To Shame	43	152	123	109	17	BONE CRUSHER	AttenCHUN!	11
				LAVA 835427/AG (12.98/18.98)						BREAK 'EM OFF/50 SO DEF 509957/ARISTA (18.98 CD)			
103	RE-ENTRY		6	VARIOUS ARTISTS	Worship Together: Be Glorified	103	153	130	126	52	DIXIE CHICKS ▲ ⁶	Home	1
				EMI SPECIAL MARKETS 83202/TIME LIFE (19.98 CD)						MONUMENT/COLUMBIA 868407/SONY MUSIC (12.98 EQ/18.98)			
104	94	115	11	BRAND NEW	Deja Entendu	63	154	141	172	5	YELLOWCARD	Ocean Avenue	99
				TRIPLE CROWN 82896/RAZOR & TIE (13.98 CD)						CAPITOL 39844 (12.98 CD)			
105	91	77	11	LIL' KIM ●	La Bella Mafia	5	155	RE-ENTRY	25	LIONEL RICHIE ●	The Definitive Collection	19	
				QUEEN BEE/ATLANTIC 835727/AG (12.98/18.98)						MOTOWN/UTV 068140/UME (18.98 CD)			
106	93	88	11	KID ROCK ▲ ⁴	Cocky	3	156	139	144	44	ROD STEWART ▲	It Had To Be You ... The Great American Songbook	4
				LAVA 834827/AG (12.98/18.98)						J 20039/RMG (12.98/18.98)			
107	NEW		1	PASSION WORSHIP BAND	Sacred Revolution: The Songs From OneDay03	107	157	146	167	7	HOT HOT HEAT	Make Up The Breakdown	146
				SIXSTEPS 84393/SPARROW (18.98 CD)						SUB POP 70599* (12.98 CD) [M]			
108	101	111	23	KEM	Kemistry	90	158	152	161	41	ELTON JOHN ▲ ²	Greatest Hits 1970-2002	12
				MOTOWN 067516/UMRG (8.98/12.98) [M]						ROCKET/UTV 063478/UME (24.98 CD)			
109	85	68	13	SOUNDTRACK ●	2 Fast 2 Furious	5	159	131	113	8	VARIOUS ARTISTS	Totally Hip Hop	48
				DISTRIBUTING THA PEACE/DEF JAM SOUTH 0004267/DJMG (12.98/18.98)						WARNER MUSIC GROUP/BMG STRATEGIC MARKETING 52553/AAL (18.98 CD)			
110	95	101	9	LIZ PHAIR	Liz Phair	27	160	138	155	15	MARILYN MANSON	The Golden Age Of Grotesque	1
				CAPITOL 83928 (18.98 CD)						NOTHING 000370/INTERSCOPE (18.98 CD)			
111	96	70	4	JS	Ice Cream	33	161	172	91	3	JAVIER	Javier	91
				DREAMWORKS 450332/INTERSCOPE (9.98 CD)						CAPITOL 39843* (12.98/18.98)			
112	86	44	4	CELIA CRUZ	Regalo Del Alma	40	162	140	137	9	GUSTER	Keep It Together	35
				SONY DISCOS 70620 (15.98 EQ CD)						PALM/REPRISE 48306*/WARNER BROS. (14.98 CD)			
113	NEW		1	KINGS OF LEON	Youth & Young Manhood	113	163	135	133	10	VARIOUS ARTISTS	Reggae Gold 2003	43
				RCA 52394/RMG (12.98 CD) [M]						VPI/ATLANTIC 836547/AG (17.98 CD)			
114	63	—	2	THE DOORS	The Doors Legacy: The Absolute Best	63	164	162	163	13	FRANKIE J	What's A Man To Do?	53
				ELEKTRA 73889/RHINO (25.98 CD)						COLUMBIA 9073/SONY MUSIC (12.98 EQ CD)			
115	NEW		1	DO OR DIE	Pimpin Ain't Dead	115	165	147	153	99	RED HOT CHILI PEPPERS ▲	By The Way	2
				J PRINCE 42029/RAP-A-LOT (18.98 CD)						WARNER BROS. 08140* (18.98 CD)			
116	102	104	22	STACIE ORRICO	Stacie Orrico	59	166	126	97	25	KIDZ BOP KIDS ●	Kidz Bop 3	17
				FOREFRONT 32589/VIRGIN (12.98/18.98) [M]						RAZOR & TIE 89060 (11.98/17.98)			
117	97	90	11	GEORGE STRAIT	Honkytonkville	5	167	184	193	5	JOSH KELLEY	For The Ride Home	167
				MCA NASHVILLE 000114/UMGN (12.98/18.98)						HOLLYWOOD 162377 (9.98 CD) [M]			
118	NEW		1	THE DANDY WARHOLS	Welcome To The Monkey House	118	168	134	121	12	VARIOUS ARTISTS	Vans Warped Tour 2003 Compilation	21
				CAPITOL 84368 (18.98 CD) [M]						SIDE ONE DUMMY 71237 (8.98 CD)			
119	104	103	61	NELLY ▲ ⁶	Nellyville	1	169	194	—	16	SOUNDTRACK ●	Cradle 2 The Grave	6
				FD REEL/UNIVERSAL 0177477/UMRG (12.98/18.98)						BLUDDLINE/DEF JAM 053615*/DJMG (12.98/18.98)			
120	98	89	6	BUDDY JEWELL	Buddy Jewell	13	170	133	159	9	THE MARS VOLTA	De-Loused In The Comatorium	39
				COLUMBIA (NASHVILLE) 90131/SONY MUSIC (12.98 EQ/18.98)						GOLDSTANDARDLABS/STYRUMMER 000593/UMRG (9.98 CD)			
121	116	129	44	SANTANA ▲ ²	Shaman	1	171	163	136	5	BRONCO: EL GIGANTE DE AMERICA	Siempre Arriba	97
				ARISTA 14737 (12.98/18.98)						FONOVISA 350927/UG (13.98 CD)			
122	87	86	7	THALIA	Thalia	11	172	145	154	28	JOHN MAYER ▲	Any Given Thursday	17
				EMI LATIN 81023/VIRGIN (18.98 CD)						AWARE/COLUMBIA 87199/SONY MUSIC (19.98 EQ CD)			
123	193	—	2	SOUNDTRACK	The Cheetah Girls (EP)	123	173	164	176	22	BEN HARPER	Diamonds On The Inside	19
				WALT DISNEY 860126 (7.98 CD)						VIRGIN 80640* (18.98 CD)			
124	NEW		1	CONJUNTO PRIMAVERA	Decide Tu	124	175	NEW	1	STEELY DAN	Everything Must Go	9	
				FONOVISA 350875/UG (14.98 CD) [M]						REPRISE 48435/WARNER BROS. (18.98 CD)			
125	105	95	22	VARIOUS ARTISTS ▲	Now 12	3	176	150	142	8	THE NEW BROADWAY CAST RECORDING	Gypsy	175
				EMI/UNIVERSAL/SONY/ZOMBA 82344/CAPITOL (12.98/18.98)						BROADWAY ANGEL 83858/ANGEL (18.98 CD)			
126	107	108	15	COLD	Year Of The Spider	3	177	173	199	14	LOS TIGRES DEL NORTE	Herencia Musical: 20 Corridos Inolvidables	67
				FLIP/GEFFEN 000006/INTERSCDPE (18.98 CD)						FONOVISA 350871/UG (14.98 CD)			
127	111	156	22	SWITCHFOOT	The Beautiful Letdown	85	178	148	149	5	ROONEY	Rooney	133
				COLUMBIA 71083/RED INK (9.98 CD)						GEFFEN 000242/INTERSCDPE (9.98 CD) [M]			
128	108	118	46	CHEVELLE ▲	Wonder What's Next	14	179	158	140	44	SOUNDTRACK	Disney's Kim Possible	125
				EPIC 86157/SONY MUSIC (9.98 EQ CD)						WALT DISNEY 860097 (12.98 CD)			
129	114	105	4	CELIA CRUZ	Exitos Eternos	95	180	190	197	5	FOO FIGHTERS ●	One By One	3
				UNIVERSAL LATINO 000756 (16.98 CD)						RDSWELL/RCA 68008*/RMG (18.98 CD)			
130	119	131	42	MONTGOMERY GENTRY ●	My Town	26	181	155	168	19	THE STARTING LINE	Say It Like You Mean It	109
				COLUMBIA (NASHVILLE) 86520/SONY MUSIC (11.98 EQ/17.98)						DRIVE-THRU 06063/MCA (12.98 CD) [M]			
131	NEW		1	VARIOUS ARTISTS	I've Always Been Crazy: A Tribute To Waylon Jennings	131	182	161	—	2	DARRYL WORLEY ●	Have You Forgotten?	4
				RCA (NASHVILLE) 67064/RMG (11.98/18.98)						DREAMWORKS (NASHVILLE) 000640/INTERSCOPE (12.98/18.98)			
132	106	92	11	JOE BUDDEN	Joe Budden	8	183	143	127	6	BIG GIPP	Mutant Mindframe	161
				DEF JAM 000505*/DJMG (10.98/18.98)						GOODIE MOB/IN THE PAINT 8481/KOCH (18.98 CD) [M]			
133	109	98	7	THE PETER MALICK GROUP FEATURING NORAH JONES	New York City	54	184	128	195	8	CELIA CRUZ	Hits Mix	106
				KOCH 8678 (13.98 CD)						SONY DISCOS 87607 (14.98 EQ CD)			
134	88	59	3	SUPERSTAR KIDZ	Superstar Kidz	59	185	149	125	6	SOUNDTRACK	What A Girl Wants	106
				WALT DISNEY 860087 (18.98 CD)						ATLANTIC 83641/AG (9.98/16.98)			
135	103	84	22	SOUNDTRACK ●	Daredevil: The Album	9	186	171	—	11	DA BRAT	Limelite, Luv & Niteclubz	17
				WIND-UP 13079 (18.98 CD)						SO SO DEF 51586*/ARISTA (11.98/18.98)			
136	118	119	23	VARIOUS ARTISTS ●	WOW Worship (Yellow)	44	187	NEW	1	REVIS	Places For Breathing	115	
				EMI CMG/WORL/PROVIDENT 80198/ZOMBA (19.98/22.98)						EPIC 86514/SONY MUSIC (9.98 EQ CD) [M]			
137	120	130	11	MARTINA MCBRIDE ▲ ²	Greatest Hits	5	188	170	182	39	VARIOUS ARTISTS	Drive-thru Invasion Tour Compilation	187
				RCA (NASHVILLE) 67012/RMG (12.98/18.98)						DRIVE-THRU 051028/MCA (7.98 CD)			
138	110	93	11	SARAH BRIGHTMAN	Harem	29	189	181	—	44	MUDVAYNE ●	The End Of All Things To Come	17
				NEMO STUDIO 37180/ANGEL (18.98 CD)						EPIC 86487/SONY MUSIC (18.98 EQ CD)			
139	113	123	41	JOE NICHOLS ●	Man With A Memory	72	190	174	164	15	ELVIS PRESLEY ▲ ³	Elvis: 30 #1 Hits	1
				UNIVERSAL SOUTH 170285 (11.98/17.98) [M]						RCA 68079*/RMG (12.98/19.98)			
140	129	124	20	JAMES TAYLOR	The Best Of James Taylor	11	191	NEW	1	SOUNDTRACK	How To Lose A Guy In 10 Days	96	
				WARNER BROS. 73837/WARNER STRATEGIC MARKETING (18.98 CD)						VIRGIN 81522 (18.98 CD)			
141	115	110	19	FLEETWOOD MAC ●	Say You Will	3	192	156	171	25	ZANE	The Big Zane Theory	191
				REPRISE 48394/WARNER BROS. (18.98 CD)						PRIORITY 50191*/CAPITOL (11.98/18.98)			
142	117	107	13	LED ZEPPELIN ▲	How The West Was Won	1	193	NEW	1	THIRD DAY	Offerings II: All I Have To Give	18	
				ATLANTIC 83587/AG (27.98 CD)						ESSENTIAL 10706/ZOMBA (18.98 CD)			
143	122	134	14	JO DEE MESSINA	Greatest Hits	14	194	157	184	41	GUIDED BY VOICES	Earthquake Glue	193
				CURB 76790 (18.98 CD)						MATADOR 574* (16.98 CD) [M]			
144	136	150	14	LIVE	Birds Of Pray	28	195	186	94	3	FLOETRY ●	Floetic	19
				RADIOACTIVE 000374/MCA (18.98 CD)						DREAMWORKS 450313/INTERSCOPE (17.98 CD)			
145	121	135	11	LOS BUKIS	25 Joyas Musicales	121	196	NEW	1	JUNIOR SENIOR	D-D-Don't Don't Stop The Beat	94	
				FONOVISA 350895/UG (14.98 CD) [M]						CRUNCHY FROG/ATLANTIC 83663/AG (14.98 CD)			
146	112	—	2	EVA CASSIDY	American Tune	112	197	182	173	11	CONTROL	La Historia	196
				BLIX STREET 10079 (17.98 CD)						EMI LATIN 90878 (14.98 CD) [M]			
147	127	139	38	ALISON KRAUSS + UNION STATION ▲	Live	36	198	180	178	11	JENNIFER LOPEZ ▲ ²	This Is Me...Then	2
				ROUNDER 610515 (19.98 CD)						EPIC 86231/SONY MUSIC (18.98 EQ CD)	</		

SEPT. 6 2003 Billboard TOP INTERNET ALBUM SALES™			
Sales data and internet sales reports compiled by Nielsen SoundScan			
WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1		NEIL YOUNG REPRIS 48497/WARNER BRDS	On The Beach 1 Week At Number 1
2	4	SENSES FAIL DRIVE-THRU 000155/MCA [M]	From The Depths Of Dreams (EP) -
3		NEIL YOUNG & CRAZY HORSE REPRIS 48533/WARNER BRDS	Greendale 22
4	6	NORAH JONES ▲ BLUE NOTE 32088* [M]	Come Away With Me 12
5		OVER THE RHINE BACK PORCH 90996/VIRGIN [M]	Ohio -
6	1	ALAN JACKSON ARISTA NASHVILLE 53097/RLG	Greatest Hits Volume II And Some Other Stuff 2
7		NEIL YOUNG, CRAZY HORSE & THE BULLETS REPRIS 48496/WARNER BRDS	American Stars 'N Bars -
8		NEIL YOUNG REPRIS 48499/WARNER BRDS	Hawks & Doves -
9	13	EVANESCENCE ▲ ² WIND-UP 13063	Fallen 7
10		NEIL YOUNG & CRAZY HORSE REPRIS 48498/WARNER BRDS	Re-ac-tor -
11		SOUNDTRACK ▲ EPIC 87018/SONY MUSIC	Chicago 6
12	16	THE EARLY NOVEMBER DRIVE-THRU 060081/MCA	For All Of This (EP) -
13	5	EVA CASSIDY BLIX STREET 10079	American Tune 146
14	8	SOUNDTRACK WALT DISNEY 860088	Pirates Of The Caribbean: The Curse Of The Black Pearl 97
15	10	YO-YO MA SONY CLASSICAL 89935/SONY MUSIC	Obrigado Brazil 75
16	25	VARIOUS ARTISTS ● EMI SPECIAL MARKETS 63201/TIME LIFE	Worship Together: I Could Sing Of Your Love Forever 86
17	20	ANNIE LENNOX ● J 52350/RMG	Bare 66
18	23	JOSH GROBAN ▲ ³ 143/REPRIS 48154/WARNER BRDS [M]	Josh Groban 96
19	18	COLDPLAY ▲ ² CAPITOL 40504*	A Rush Of Blood To The Head 21
20		VARIOUS ARTISTS STAR TRAK 51295*/ARISTA	The Neptunes Present... Clones 1
21		PASSION WORSHIP BAND SIXSTEPS 84393/SPARROW	Sacred Revolution: Songs From OneDay03 107
22		THE MOVIELIFE DRIVE-THRU 060092/MCA [M]	Forty Hour Train Back To Penn -
23		AMY GRANT A&M 000612/INTERSCOPE	Simple Things 23
24		THE NEW BROADWAY CAST RECORDING BROADWAY ANGEL 83858/ANGEL	Gypsy 175
25	14	EARL SCRUGGS/DOC WATSON/RICKY SKAGGS ROUNDNER 610526	The Three Pickers -

SEPT. 6 2003 Billboard TOP SOUNDTRACKS™			
Sales data compiled by Nielsen SoundScan			
WEEK	LAST WEEK	TITLE	IMPRINT & NUMBER/DISTRIBUTING LABEL
1		BAD BOYS II ▲	6 Weeks At Number 1 BAD BDDY 000716*/UMRG
2	8	CHICAGO ▲	EPIC 87018/SONY MUSIC
3	2	THE LIZZIE MCGUIRE MOVIE ▲	WALT DISNEY 860080
4	3	FREAKY FRIDAY	HOLLYWOOD 162404
5	4	FREDDY VS. JASON	ROADRUNNER 618347/IDJMG
6	5	AMERICAN WEDDING	UNIVERSAL 000744/UMRG
7	6	PIRATES OF THE CARIBBEAN: THE CURSE OF THE BLACK PEARL	WALT DISNEY 860089
8	7	2 FAST 2 FURIOUS ●	DISTURBING THA PEACE/DEF JAM SOUTH 000426*/IDJMG
9	16	THE CHEETAH GIRLS (EP)	WALT DISNEY 860126
10	9	DAREDEVIL: THE ALBUM ●	WIND-UP 13079
11	17	CRADLE 2 THE GRAVE ●	BLOODLINE/DEF JAM 063615*/IDJMG
12	12	DISNEY'S KIM POSSIBLE	WALT DISNEY 860097
13	10	WHAT A GIRL WANTS	ATLANTIC 83641/AG
14	13	HOW TO LOSE A GUY IN 10 DAYS	VIRGIN 81522
15	15	8 MILE ▲ ⁴	SHADY 493508*/INTERSCOPE
16	14	LIZZIE MCGUIRE ▲	BUENA VISTA 860791/WALT DISNEY
17	11	CHARLIE'S ANGELS: FULL THROTTLE ●	COLUMBIA 90132/SONY MUSIC
18	18	O BROTHER, WHERE ART THOU? ▲ ⁷	LOST HIGHWAY/MERCURY 170069/IDJMG
19	20	THE MATRIX RELOADED: THE ALBUM ●	WARNER SUNSET/MAVERICK 48411/WARNER BRDS
20	19	AMERICAN IDOL SEASON 2: ALL-TIME CLASSIC AMERICAN LOVE SONGS ●	RCA 51169/RMG
21	22	SHREK ▲ ²	DREAMWORKS 450305/INTERSCOPE
22	21	A WALK TO REMEMBER ●	EPIC 86311/SONY MUSIC
23	23	DISNEY'S LILO & STITCH ▲	WALT DISNEY 860734
24	25	MOULIN ROUGE ▲ ²	INTERSCOPE 493035
25		HOLES	WALT DISNEY 860092

Top Internet Album Sales reflects physical albums ordered through Internet merchants, based on data collected by Nielsen SoundScan. Unlike most Billboard album charts, catalog titles are included on the Internet and Soundtrack charts. ● Albums with the greatest sales gain this week. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numeral following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro). △ Certification of 200,000 units (Platino). ▲² Certification of 400,000 units (Multi-Platino). * Asterisk indicates vinyl available. [M] indicates past or present Heatseeker title © 2003, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

THE BILLBOARD 200 A-Z (LISTED BY ARTISTS)

3 Doors Down 33	Jimmy Buffett 67	Fleetwood Mac 141	Norah Jones 12	Marilyn Manson 160	Rancid 15	The Lizzie McGuire Movie 13	Drive-thru Invasion Tour 187
50 Cent 14	Los Bukis 145	Floetry 194	JS 111	Maroon5 68	Rascal Flatts 64	Pirates Of The Caribbean: The Curse Of The Black Pearl 97	Compilation 187
311 78	Eva Cassidy 146	Foo Fighters 179	Junior Senior 195	The Mars Volta 170	Red Hot Chili Peppers 165	What A Girl Wants 184	I've Always Been Crazy: A Tribute To Waylon Jennings 131
Adema 43	Kenny Chesney 44	Fountains Of Wayne 151	Toby Keith 38	matchbox twenty 55	Revis 186	Staind 34	The Neptunes Present... Clones 1
Trace Adkins 76	Chevelle 128	Frankie J 164	Josh Kelley 167	Lionel Richie 155	Rooney 177	The Starting Line 180	Now 12 125
AFI 85	Chingy 11	Ginuwine 82	R. Kelly 58	Sean Paul 39	Juice 8	Steady Dan 174	Now 13 18
Christina Aguilera 37	Kelly Clarkson 46	Godsmack 83	Kern 108	Simple Plan 73	Santana 121	Rod Stewart 156	Reggae Gold 2003 163
Alien Ant Farm 42	Cold 126	Good Charlotte 31	Kid Rock 106	Smile Empty Soul 94	Sean Paul 39	George Strait 117	State Property Presents. The Chain Gang Vol. II 24
The All-American Rejects 72	Coldplay 21	Amy Grant 23	Kidz Bop Kids 32, 166	SOUNDTRACK	Simple Plan 73	Superstar Kidz 134	Totally Hip Hop 159
Ashanti 29	Conjunto Primavera 124	Macy Gray 200	Kings Of Leon 113	2 Fast 2 Furious 109	Simple Plan 73	Switchfoot 127	Vans Warped Tour 2003
The Ataris 62	Control 196	Pat Green 87	Alison Krauss + Union Station 147	8 Mile 198	Jessica Simpson 10	Switchfoot 127	Worship Together: Be Glorified 103
Audioslave 35	Celia Cruz 112, 129, 183	Josh Groban 96	Avril Lavigne 91	American Wedding 77	Smile Empty Soul 94	James Taylor 140	Worship Together: I Could Sing Of Your Love Forever 86
David Banner 99	Da Brat 185	Guided By Voices 193	Led Zeppelin 142	Bad Boys II 5	SOUNDTRACK	Thalia 122	WOW Worship (Yellow) 136
The Beach Boys 53	The Dandy Warhols 118	Guster 162	Annie Lennox 66	Chicago 6	2 Fast 2 Furious 109	Thrice 192	Barry White 100
Daniel Bedingfield 148	Dashboard Confessional 16	Ben Harper 173	Lil Jon & The East Side Boyz 25	Cradle 2 The Grave 169	8 Mile 198	Three 6 Mafia 89	The White Stripes 48
Dierks Bentley 26	Celine Dion 98	Hot Hot Heat 157	Linkin Park 17	Daredevil: The Album 135	Bad Boys II 5	Trapt 59	Darryl Worley 181
Beyonce 9	Disturbed 150	Intocable 95	Live 144	The Cheetha Girls (EP) 123	Bad Boys II 5	Shania Twain 19	Wynonna 74
Big Gipp 182	Dixie Chicks 153	The Isley Brothers Featuring Ronald Isley 79	Lil' Kim 105	Chicago 6	Chicago 6	Uncle Kracker 102	Weird Al Yankovic 149
Black Eyed Peas 36	Do Or Die 115	Alan Jackson 2	Lonestar 54	Cradle 2 The Grave 169	Chicago 6	Keith Urban 92	Yellowcard 154
Bone Crusher 152	The Doors 114	Jane's Addiction 56	Jennifer Lopez 197	Daredevil: The Album 135	Chicago 6	Luther Vandross 28	Neil Young & Crazy Horse 22
Bow Wow 3	Eminem 84	Javier 161	LSG 88	Disney's Kim Possible 178	Chicago 6	VARIOUS ARTISTS	Zane 191
Michelle Branch 45	Evanescence 7	Jewel 80	Lumidee 93	Freaky Friday 30	Chicago 6		
Brand New 104	Sara Evans 20	Buddy Jewell 120	Lynyrd Skynyrd 47	How To Lose A Guy In 10 Days 190	Chicago 6		
Sarah Brightman 138	Eve 6 101	Elton John 158	Yo-Yo Ma 75	Lizzie McGuire 199	Chicago 6		
Bronco: El Gigante De America 171	Fabulous 52	Jack Johnson 65	The Peter Malick Group Featuring Norah Jones 133		Chicago 6		
Brooks & Dunn 50					Chicago 6		
Joe Budden 132					Chicago 6		

Over The Counter

Continued from page 57

album started at No. 6 with 120,000 copies sold in its 2001 opener. It is, however, a banner week for The Billboard 200, as it is the fifth time this year that five or more new titles have entered the top 10.

That ties the chart's record, set when there were five such weeks in all of 2001 (*Over the Counter*, *Billboard*, Aug. 9). With lots of hot releases scheduled for the last 18 weeks of the year, it seems likely that 2003 will top that record, perhaps as soon as next week (see *A Look Ahead*, page 5).

THAT'S CHICAGO: We have often seen the video release of a movie

spur a soundtrack spike, but none as big as the one earned by this week's Greatest Gainer, "Chicago." Growing by more than 63,000 copies, the album bolts 99-6.

A combo deal at Best Buy's stores—where consumers could



buy the movie for \$15.99, the soundtrack for \$11.99 or both for \$20—fed that increase. Consequently, the chain held a 63% market share of the 75,000 sold

during the frame.

"We were surprised by the consumer response," says Gary Arnold, Best Buy senior VP of entertainment. "It blew out."

Other soundtracks have had larger video-induced chart jumps. Within the past 10 months alone, home video bows induced 100-plus-rank strides for the albums from "Spider-Man" (184-63), "Sweet Home Alabama" (174-57) and "Lilo & Stitch" (161-56).

Of those three, the largest sales gain belonged to "Lilo," which had an increase of 22,500 the week that it jumped 105 places—almost one-third of the growth that "Chicago" shows this issue.

COUNTRY FRESH: Dierks Bentley's No. 4 debut on Top Country Albums is the second debut set to bow inside the chart's top five so far this year, marking only the second time in the Nielsen SoundScan era that more than one new

artist has bowed inside country's top five in any calendar year.

Bentley's set joins **Buddy Jewell's** eponymous debut at No. 1 in the July 19 issue.

The country chart hasn't seen a pair of new artists' debuts arrive in the top five during the same calendar year since **Wynonna's** self-titled debut and **Billy Ray Cyrus' blockbust** "Some Gave All" both bowed at No. 1 in 1992. At that time, the former was hardly an unknown entity, as she had already scored four chart-toppers as a member of **the Judds**.

FAST FEATS: Punk band **Rancid** sets a new high for its Billboard 200 rank and a Nielsen SoundScan week, entering at No. 15 on 51,000 copies. "Life Won't Wait" held the band's prior marks, when it entered at No. 35 on 39,000 units in 1998. This is the sixth Rancid album to reach the big chart... Alto sax vet **David Sanborn** rules Top Jazz Albums for a

10th consecutive week, the longest streak by an instrumental album since that chart started using SoundScan data in December 1993. That doubles the prior record-holder, **Herbie Hancock's** "Gershwin's World," which sewed five weeks together in 1998. Sanborn's 1993 album, "Pearls," had 13 weeks at No. 1 but not consecutively... **Shania Twain's** NBC special picks up "Up!" (34-19 on the big chart, up 70%) and "Come On Over" (17-3 on Top Pop Catalog, up 95%). The show drew 8.9 million viewers and ranked 21st among the week's TV programs... **Four Neil Young** albums, issued on CD for the first time, enter Top Pop Catalog (Nos. 2, 12, 21 and 34). The reissues were timed to coincide with the new "Greendale," which enters The Billboard 200 at No. 22. Combined, the five titles sold 74,000 for the week. Prior to now, "Harvest" was the only Young set to reach the catalog list.

SEPTEMBER 6 2003 **Billboard** **TOP POP CATALOG**

THIS WEEK	LAST WEEK	2 WKS AGO	TOTAL WKS	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	1	725	NUMBER 1	91 Weeks At Number 1	BOB MARLEY AND THE WAILERS Legend TUFF GONG/ISLAND 548904/IDJMG (12.98/18.98)
2	NEW	19		HOT SHOT DEBUT		NEIL YOUNG On The Beach REPRISE 48497/WARNER BROS. (12.98 CD)
3	17	26	302	GREATEST GAINER		SHANIA TWAIN Come On Over MERCURY 536003/UMGN (12.98/18.98)
4	3	6	114			COLDPLAY Parachutes NETTWERK 30162/CAPITOL (11.98/17.98) [M]
5	8	7	143			THE BEATLES 1 APPLE 29325/CAPITOL (12.98/18.98)
6	12	5	1340			PINK FLOYD Dark Side Of The Moon CAPITOL 46001* (10.98/18.98)
7	7	11	439			BOB SEGER & THE SILVER BULLET BAND Greatest Hits CAPITOL 30334 (10.98/15.98)
8	5	3	152			KENNY CHESNEY Greatest Hits BNA 67976/RLG (12.98/18.98)
9	2	4	521			METALLICA Metallica ELEKTRA 61113/EEG (11.98/17.98)
10	4	8	144			TIM MCGRAW Greatest Hits CUHB 77978 (12.98/18.98)
11	9	9	148			LINKIN PARK [Hybrid Theory] WARNER BROS. 47755 (12.98/18.98)
12	NEW	16				NEIL YOUNG, CRAZY HORSE & THE BULLETS American Stars 'N Bars REPRISE 48496/WARNER BROS. (12.98 CD)
13	11	12	320			ABBA Gold - Greatest Hits POLYDOR/UNIVERSAL 517007/UMRG (12.98/18.98)
14	6	2	72			BARRY WHITE All Time Greatest Hits MERCURY 52249/IDJMG (11.98/18.98)
15	10	14	81			JACK JOHNSON Brushfire Fairytales ENJOY/UNIVERSAL 86994*UMRG (18.98 CD) [M]
16	14	19	27			FRANK SINATRA Classic Sinatra: His Great Performances 1953-1960 CAPITOL 23902 (11.98/17.98)
17	13	13	135			EMINEM The Marshall Mathers LP WEB/AFTERMATH 490629*/INTERSCOPE (12.98/18.98)
18	15	18	172			DISTURBED The Sickness GIANT 24738/WARNER BROS. (11.98/17.98) [M]
19	29	35	314			SUBLIME Sublime GASOLINE ALLEY 111413/MCA (12.98/18.98)
20	16	22	174			CELINE DION All The Way...A Decade Of Song 550 MUSIC/EPIC 83780/SONY MUSIC (12.98 EQ/18.98)
21	NEW	17				NEIL YOUNG Hawks & Doves REPRISE 48499/WARNER BROS. (12.98 CD)
22	30	34	127			RASCAL FLATTS Rascal Flatts LYRIC STREET 165011/HOLLYWOOD (11.98/18.98) [M]
23	20	27	102			GOOD CHARLOTTE Good Charlotte DAYLIGHT/EPIC 85845/SONY MUSIC (13.98 EQ CD) [M]
24	18	15	340			DEF LEPPARD Vault - Greatest Hits 1980-1995 MERCURY 528718/IDJMG (11.98/18.98)
25	19	24	56			ORIGINAL BROADWAY CAST RECORDING Mamma Mia! DECCA BROADWAY 54315 (18.98 CD)
26	23	28	139			SOUNDTRACK O Brother, Where Art Thou? LDS HIGHWAY/MERCURY 170069/IDJMG (12.98/19.98)
27	28	29	117			BRUCE SPRINGSTEEN Greatest Hits CDLUMBA 67060*/SONY MUSIC (10.98 EQ/17.98)
28	24	31	457			AC/DC Back In Black LEGACY/EPIC 80207/SONY MUSIC (18.98 EQ CD)
29	NEW	65				RADIOHEAD OK Computer CAPITOL 55229 (11.98/17.98)
30	21	20	474			BEASTIE BOYS Licensed To Ill DEF JAM 52735/IDJMG (6.98/11.98)
31	26	25	124			NELLY Country Grammar FD: REEL/UNIVERSAL 157743*/UMRG (12.98/18.98)
32	40	41	501			QUEEN Greatest Hits HOLLYWOOD 161265 (11.98/17.98)
33	27	10	92			BEE GEES One Night Only POLYDOR/UNIVERSAL 559220/UMRG (12.98/18.98)
34	NEW	18				NEIL YOUNG & CRAZY HORSE Re-ac-tor REPRISE 48498/WARNER BROS. (12.98 CD)
35	25	30	504			METALLICA Master Of Puppets ELEKTRA 60439/EEG (11.98/18.98)
36	32	33	174			EMINEM The Slim Shady LP WEB/AFTERMATH 490287*/INTERSCOPE (12.98/18.98)
37	39	40	291			DIXIE CHICKS Wide Open Spaces MONUMENT 68195/SONY MUSIC (10.98 EQ/17.98) [M]
38	48	—	429			STEVE MILLER BAND Greatest Hits 1974-78 CAPITOL 46101 (7.98/11.98)
39	22	21	448			TOM PETTY AND THE HEARTBREAKERS Greatest Hits MCA 110813 (12.98/18.98)
40	36	38	572			METALLICA ...And Justice For All ELEKTRA 60812/EEG (11.98/18.98)
41	41	44	549			JOURNEY Journey's Greatest Hits COLUMBIA 444293/SONY MUSIC (11.98 EQ/17.98)
42	NEW	194				BROOKS & DUNN The Greatest Hits Collection ARISTA NASHVILLE 18852/RLG (12.98/18.98)
43	33	—	306			ALAN JACKSON The Greatest Hits Collection ARISTA NASHVILLE 18801/RLG (12.98/18.98)
44	42	45	350			EAGLES Their Greatest Hits 1971-1975 ASYLUM/ELEKTRA 105/EEG (11.98/17.98)
45	37	39	201			PHIL COLLINS ...Hits FACE VALUE/ATLANTIC 83139/AG (10.98/17.98)
46	43	48	92			SOUNDTRACK Shrek DREAMWORKS 456305/INTERSCOPE (12.98/18.98)
47	47	—	43			JOHNNY CASH 16 Biggest Hits LEGACY/COLUMBIA (NASHVILLE) 69739/SONY MUSIC (7.98 EQ/11.98)
48	35	36	403			MADONNA The Immaculate Collection SIRE 26440*/WARNER BROS. (13.98/18.98)
49	NEW	102				VARIOUS ARTISTS Songs 4 Worship - Shout To The Lord INTEGRITY 61001/TIME LIFE (19.98 CD)
50	44	43	62			STAINED Break The Cycle FLIP/ELEKTRA 62626/EEG (12.98/18.98)

SEPTEMBER 6 2003 **Billboard** **TOP HEATSEEKERS**

THIS WEEK	LAST WEEK	2 WKS AGO	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	NEW	1	NUMBER 1 / HOT SHOT DEBUT	1 Week At Number 1	KINGS OF LEON Youth & Young Manhood RCA 52394/RMG (12.98 CD)
2	NEW	1			THE DANDY WARHOLS Welcome To The Monkey House CAPITOL 84368 (18.98 CD)
3	NEW	1			CONJUNTO PRIMAVERA Decide Tu FONOVISA 35085/SUG (14.98 CD)
4	1	2			LOS BUKIS 25 Joyas Musicales FONOVISA 350895/UG (14.98 CD)
5	5	5			FOUNTAINS OF WAYNE Welcome Interstate Managers S-CURVE 90875/VIRGIN (18.98 CD)
6	4	6			HOT HOT HEAT Make Up The Breakdown SUB POP 70599* (12.98 CD)
7	11	8			JOSH KELLEY For The Ride Home HOLLYWOOD 16237 (9.98 CD)
8	10	11			ROONEY Rooney Geffen 000242*/INTERSCOPE (9.98 CD)
9	12	10			THE STARTING LINE Say It Like You Mean It DRIVE-THRU 06063/MCA (12.98 CD)
10	7	—			BIG GIPP Mutant Mindframe GODDIE MOB/JIN THE PAINT 8481/KOCH (18.98 CD)
11	9	13			REVIS Places For Breathing EPIC 86514/SONY MUSIC (9.98 EQ CD)
12	NEW	1			GUIDED BY VOICES Earthquake Glue MATADOR 574* (16.98 CD)
13	8	12			DAMIEN RICE O DRM 48507/VECTRA (16.98 CD)
14	6	9			SMOKIE NORFUL I Need You Now EMI 605PEL 20374 (9.98/16.98)
15	3	—			SHERRIE AUSTIN Streets Of Heaven BROKEN BOW 75872 (18.98 CD)
16	21	26			GREATEST GAINER AKWID Proyecto Akwid HEADLINERS/UNIVISION 310155/UG (14.98 CD)
17	2	7			VENDETTA RED Between The Never And The Now EPIC 86415/SONY MUSIC (9.98 EQ CD)
18	16	14			VICKIE WINANS Bringing It All Together VERITY 43214/ZOMBA (11.98/18.98)
19	31	29			JUANES Un Dia Normal SURCO 017532/UNIVERSAL LATINO (16.98 CD)
20	25	22			THREE DAYS GRACE Three Days Grace JIVE 53479/ZOMBA (12.98 CD)
21	NEW	1			LUNYTUNES & NORIEGA Mas Flow VI 409429 (14.98 CD)
22	14	4			ROBERT RANDOLPH & THE FAMILY BAND Unclassified DARE 48472/WARNER BROS. (18.98 CD)
23	33	30			INTERPOL Turn On The Bright Lights MATADOR 545* (9.98 CD)
24	NEW	1			CONTROL La Historia EMI LATIN 90878 (14.98 CD)
25	NEW	1			MICHAEL FRANTI AND SPEARHEAD Everyone Deserves Music BOO BOO WAX/MUSIC 0135/ARTISTDIRECT (18.98 CD)
26	20	16			KINDRED THE FAMILY SOUL Surrender To Love HIDDEN BEACH/EPIC 86491/SONY MUSIC (13.98 EQ CD)
27	15	3			BT Emotional Technology NETTWERK 30344 (14.98 CD)
28	18	19			CRAIG MORGAN I Love It BROKEN BOW 77567 (13.98 CD)
29	28	23			THE POSTAL SERVICE Give Up SUB POP 595 (14.98 CD)
30	37	41			DWELE Subject VIRGIN 80919* (9.98 CD)
31	24	31			JEREMY CAMP Stay BEC 40456 (16.98 CD)
32	NEW	1			LOS ACOSTA En Vivo Vol. 1 DISA 72692 (14.98 CD/DVD)
33	22	17			GAVIN DEGRAW Chariot J 20958/RMG (11.98 CD)
34	30	18			BERNIE WILLIAMS The Journey Within GRP 000725/VG (18.98 CD)
35	36	39			LOS CADETES DE LINARES 30 Inolvidables UNIVISION 310127/UG (14.98 CD)
36	19	—			LOS LONELY BOYS Los Lonely Boys OR 80305 (13.98 CD)
37	23	21			BOWLING FOR SOUP Drunk Enough To Dance SILVERTONE/JIVE 41819/ZOMBA (12.98 CD)
38	27	36			TAKING BACK SUNDAY Tell All Your Friends VICTORY 176 (12.98 CD)
39	32	28			LIMITE Gracias 1995-2003 UNIVERSAL LATINO 000964 (16.98 CD)
40	34	15			SENSES FAIL From The Depths Of Dreams (EP) DRIVE-THRU 000155/MCA (8.98 CD)
41	NEW	1			IAN ANDERSON Rupi's Dance FUEL 2000 061328 (18.98 CD)
42	35	27			SARAI The Original SWEAT/EPIC 85859/SONY MUSIC (12.98 EQ CD)
43	42	32			LIZZ WRIGHT Salt VERVE 58953/VG (12.98 CD)
44	29	30			SHINEDOWN Leave A Whisper ATLANTIC 83566/AG (12.98 CD)
45	40	44			PANCHO BARRAZA Las Romanticas De Pancho Barraza MUSART 2713/BALBOA (6.98 CD)
46	13	—			BELA FLECK & THE FLECKTONES Little Worlds COLUMBIA 86353/SONY MUSIC (30.98 EQ CD)
47	38	33			LOS ANGELES AZULES/LOS ANGELES DE CHARLY Encuentro De Angeles Vol. 1 DISA 727944 (14.98 CD)
48	26	25			ME FIRST AND THE GIMME GIMMES Take A Break FAT WRECK CHORDS 650 (11.98 CD)
49	NEW	1			OVER THE RHINE Ohio BACK PORCH 90996/VIRGIN (18.98 CD)
50	41	—			LILLIX Falling Uphill MAVERICK 48323/WARNER BROS. (12.98 CD)

SEPTEMBER 6 2003 **Billboard** **TOP INDEPENDENT ALBUMS**

THIS WEEK	LAST WEEK	2 WKS AGO	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	—	NUMBER 1	2 Weeks At Number 1	DASHBOARD CONFESSIONAL A Mark, A Mission, A Brand, A Scar VAGRANT 0385 (18.98 CD)
2	2	1	GREATEST GAINER		LIL JON & THE EAST SIDE BOYZ Kings Of Crunk BME 2370*/TVT (13.98/17.98)
3	3	2			THE PETER MALICK GROUP FEATURING NORAH JONES New York City KOCH 8678 (13.98 CD)
4	4	—			EVA CASSIDY American Tune BLIX STREET 10079 (17.98 CD)
5	7	5			HOT HOT HEAT Make Up The Breakdown SUB POP 70599* (12.98 CD) [M]
6	5	3			VARIOUS ARTISTS Vans Warped Tour 2003 Compilation SIDE ONE OUMMY 71237 (8.98 CD)
7	8	—			BIG GIPP Mutant Mindframe GODDIE MOB/JIN THE PAINT 8481/KOCH (18.98 CD) [M]
8	NEW	1	HOT SHOT DEBUT		GUIDED BY VOICES Earthquake Glue MATADOR 574* (16.98 CD) [M]
9	6	—			SHERRIE AUSTIN Streets Of Heaven BROKEN BOW 75872 (18.98 CD) [M]
10	NEW	1			KENNY LOGGINS It's About Time ALL THE BEST 0001 (17.98 CD)
11	10	4			SUPERJOINT RITUAL A Lethal Dose Of American Hatred SANCTUARY 70022 (18.98 CD)
12	17	40			BIG BAD VODOO DADDY Save My Soul BIG BAD 79742/VANGUARD (16.98 CD)
13	11	6			DWIGHT YOAKAM Population: Me AUDIUM 0176/KOCH (18.98 CD)
14	22	16			INTERPOL Turn On The Bright Lights MATADOR 545* (9.98 CD) [M]
15	12	7			CRAIG MORGAN I Love It BROKEN BOW 77567 (13.98 CD) [M]
16	19	11			THE POSTAL SERVICE Give Up SUB POP 595 (14.98 CD) [M]
17	13	—			LOS LONELY BOYS Los Lonely Boys OR 80305 (13.98 CD) [M]
18	16	17			TAKING BACK SUNDAY Tell All Your Friends VICTORY 176 (12.98 CD) [M]
19	21	18			NICKEL CREEK This Side SUGAR HILL 3941 (18.98 CD)
20	18	14			BLACK LABEL SOCIETY The Blessed Hellride SPITFIRE 15091 (18.98 CD)
21	9	—			PAT BENATAR Go BEL CHASSO 79743/AEKL (16.98 CD)
22	26	27			PANCHO BARRAZA Las Romanticas De Pancho Barraza MUSART 2713/BALBOA (6.98 CD) [M]
23	14	8			ALKALINE TRIO Good Mourning VAGRANT 381* (12.98 CD)
24	20	10			DROPKICK MURPHYS Blackout HELLCAT 80446*/EPITAPH (18.98 CD)
25	15	13			ME FIRST AND THE GIMME GIMMES Take A Break FAT WRECK CHORDS 650 (11.98 CD) [M]
26	27	15			VARIOUS ARTISTS Punk -O- Rama 8 EPITAPH 86673 (7.98 CD)
27	33	41			CUISILLOS DE ARTURO MACIAS Las Romanticas De Cuisillos MUSART 2709/BALBOA (6.98 CD)
28	28	19			LOUIE DEVITO Louie DeVito's Dance Factory Level 2 DEE VEE 0006/MUSICRAMA (17.98 CD)
29	24	9			VIOLENT J Wizard Of The Hood (EP) PSYCHOPATHIC 4016 (14.98 CD)
30	30	24			VARIOUS ARTISTS Get The Blues Vol. 2 NARM 50009 (1.98 CD)
31	31	21			NOFX The War On Errorism FAT WRECK CHORDS 657 (14.98 CD)
32	25	12			MISFITS Project 1950 MISFITS 10643*/RYKOODISC (17.98 CD) [M]
33	23	20			DASHBOARD CONFESSIONAL MTV Unplugged V. 2.0 VAGRANT 378 (18.98 CD/DVD) [M]
34	34	29			PETER CINCOTTI Peter Cincotti CONCORD 2159 (18.98 CD) [M]
35	38	—			JOAN SEBASTIAN Coleccion De Oro MUSART 12887/BALBOA (8.98/13.98)
36	29	23			STEVE WINWOOD About Time

SEPTEMBER 6 2003 **Billboard** TOP JAZZ ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	12	DAVID SANBORN	VERVE 065578/VG	timeagain
2	NEW		VINCE GUARALDI	BLUEBIRD 53900/AAL	The Charlie Brown Suite & Other Favorites
3	2	47	DIANA KRALL	VERVE 065109/VG	Live In Paris
4	3	24	PETER CINCOTTI	CONCORD 2159 [M]	Peter Cincotti
5	NEW		DIANNE REEVES	BLUE NOTE 80252	A Little Moonlight
6	4	6	HARRY CONNICK, JR.	MARSALIS 613204/RHINO	Other Hours: Connick On Piano 1
7	5	19	PAT METHENY	WARNER BROS. 48473	One Quiet Night
8	6	40	TONY BENNETT & K.D. LANG	RPM/COLUMBIA 86734/SONY MUSIC	A Wonderful World
9	7	10	BOZ SCAGGS	GRAY CAT 4000/MAILBOAT	But Beautiful: Standards Volume 1
10	9	3	RAMSEY LEWIS & NANCY WILSON	NARADA JAZZ 80487/NARADA	Simple Pleasures
11	8	22	VARIOUS ARTISTS	CAPITOL 80738	Lady Sings The Blues
12	10	8	VARIOUS ARTISTS	DENON 17241	The Most Relaxing Jazz Music In The Universe
13	NEW		VARIOUS ARTISTS	JAZZ ALLIANCE INTERNATIONAL 83908	Jazz! Here And Now
14	11	10	REGINA CARTER	VERVE 065554/VG [M]	Paganini: After A Dream
15	14	3	TERENCE BLANCHARD	BLUE NOTE 83189	Bounce
16	23	5	KURT ELLING	BLUE NOTE 80834	Man In The Air
17	13	25	GLENN MILLER	RCA VICTOR 64014/AAL	Platinum Glenn Miller
18	20	4	YELLOWJACKETS	HEADS UP 3075	Time Squared
19	16	10	SUZY BOGGUSS	COMPADRE 925151	Swing
20	12	20	VARIOUS ARTISTS	PLAYBOY JAZZ 7507/CONCORD	Jazz After Dark
21	NEW		JASON MORAN	BLUE NOTE 80917	The Bandwagon
22	15	14	ARTURO SANDOVAL	ASCENT M/DON/COLUMBIA 87196/SONY MUSIC [M]	Trumpet Evolution
23	21	27	NAT KING COLE	CAPITOL 81513	Love Songs
24	18	8	NINA SIMONE	BMG HERITAGE 53015/AAL	Anthology
25	24	49	NATALIE COLE	VERVE 58974/VG	Ask A Woman Who Knows

SEPTEMBER 6 2003 **Billboard** TOP CONTEMPORARY JAZZ™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	78	NORAH JONES	BLUE NOTE 32088 [M]	Come Away With Me
2	2	11	KENNY G	BMG HERITAGE 50997/ARISTA	Ultimate Kenny G
3	4	6	BERNIE WILLIAMS	GRP 000725/VG [M]	The Journey Within
4	5	15	LIZZ WRIGHT	VERVE 589933/VG [M]	Salt
5	3	2	BELA FLECK & THE FLECKTONES	COLUMBIA 86353/SONY MUSIC [M]	Little Worlds
6	6	3	THE JAZZMASTERS	TRIPPIN' N' RHYTHM/HARDCASTLE 30513/V2	The Jazzmasters 4
7	7	7	GEORGE BENSON	WARNER BROS. 78284/RHINO	The Greatest Hits Of All
8	8	5	KIRK WHALUM	WARNER BROS. 48446 [M]	Into My Soul
9	12	14	ROY HARGROVE PRESENTS THE RH FACTOR	VERVE 065192/VG [M]	Hard Groove
10	9	9	BRIAN CULBERTSON	WARNER BROS. 48300 [M]	Come On Up
11	11	16	THE RIPPINGTONS FEATURING RUSS FREEMAN	PEAK 8514/CONCORD	Let It Ripp
12	10	8	MADLIB	BLUE NOTE 36447	Shades Of Blue
13	13	26	MINDI ABAIR	GRP 065229/VG	It Just Happens That Way
14	14	2	BELA FLECK & THE FLECKTONES	COLUMBIA 90829/SONY MUSIC	Ten From Little Worlds
15	17	18	PAUL TAYLOR	PEAK 8516/CONCORD	Steppin' Out
16	15	9	ACOUSTIC ALCHEMY	HIGHER OCTAVE 84285	Radio Contact
17	18	3	JEFF GOLUB	GRP 000287/VG	Soul Sessions
18	20	11	URBAN KNIGHTS	NARADA 80488	Urban Knights V
19	21	2	DIANE SCHUUR	CONCORD JAZZ 0220/CONCORD	Midnight
20	22	25	THE CRUSADERS	PRAY/VERVE 060077/VG	Rural Renewal
21	24	49	KENNY G	ARISTA 14138	Paradise
22	23	17	RICHARD ELLIOT	GRP 065533/VG [M]	Ricochet
23	RE-ENTRY		PRAFUL	N-CODED 4244/RENDEZVOUS	One Day Deep
24	25	7	CHUCK LOEB	SHANACHIE 5103	eBop
25	16	4	HIROSHIMA	HEADS UP 3076	The Bridge

SEPTEMBER 6 2003 **Billboard** TOP CLASSICAL ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	2	42	ANDREA BOCELLI	PHILIPS 470400/UNIVERSAL CLASSICS GROUP	Sentimento
2	1	6	LANG LANG	DG 000666/UNIVERSAL CLASSICS GROUP	Tchaikovsky/Mendelssohn: Piano Concertos
3	3	9	MARCELO ALVAREZ/SALVATORE LICITRA	SONY CLASSICAL 87957/SONY MUSIC	Duetto
4	4	34	JANUSZ OLEJNICZAK WITH THE WARSAW PHILHARMONIC NATIONAL ORCHESTRA OF POLAND (STRUGALA)	SONY CLASSICAL 87739/SONY MUSIC	The Pianist (Soundtrack)
5	5	10	YO-YO MA	SONY CLASSICAL 89667/SONY MUSIC	Classic Yo-Yo
6	6	19	YO-YO MA	SONY CLASSICAL 87287/SONY MUSIC	La Belle Epoque
7	8	24	VARIOUS ARTISTS	CIRCA 66967/VIRGIN	The Most Relaxing Classical Album...Ever! II
8	RE-ENTRY		DAVID DANIELS/CRAIG OGDEN	VIRGIN CLASSICS 45601/ANGEL	A Quiet Thing
9	7	50	GLENN GOULD	SONY CLASSICAL 87703/SONY MUSIC	State Of Wonder
10	12	2	EMERSON STRING QUARTET	DG 000666/UNIVERSAL CLASSICS GROUP	Bach: The Art Of Fugue
11	NEW		STEVE REICH/BERYL KOROT	NONESUCH 79662/AG	Three Tales
12	11	3	EVGENY KISSIN	RCA VICTOR 63886/AAL	Brahms: Sonata In F Minor, Intermezzo
13	9	63	CARRERAS-DOMINGO-PAVAROTTI	DECCA 466999/UNIVERSAL CLASSICS GROUP	The Best Of The 3 Tenors
14	10	3	NIGEL KENNEDY AND THE KROKE BAND	EMI CLASSICS 57512/ANGEL	East Meets West
15	13	23	CHANTICLEER	TELDEC 49102/AG	A Portrait

SEPTEMBER 6 2003 **Billboard** TOP CLASSICAL CROSSOVER™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	2	4	YO-YO MA	SONY CLASSICAL 89935/SONY MUSIC	Obrigado Brazil
2	1	38	JOSH GROBAN	143/REPRISE 48154/WARNER BROS. [M]	Josh Groban
3	3	12	SARAH BRIGHTMAN	NEMO STUDIO 37180/ANGEL	Harem
4	4	30	JOSH GROBAN	143/REPRISE 48413/WARNER BROS.	Josh Groban In Concert
5	5	37	CHARLOTTE CHURCH	COLUMBIA 86909/SONY MUSIC	Prelude: The Best Of Charlotte Church
6	6	17	CHRISTOPHER O'RILEY	ODYSSEY/SONY CLASSICAL 87321/SONY MUSIC	True Love Waits: O'Riley Plays Radiohead
7	7	48	BOND	MBI/DECCA 470500/UNIVERSAL CLASSICS GROUP [M]	Shine
8	8	32	OPERA BABES	SONY CLASSICAL 87803/SONY MUSIC [M]	Beyond Imagination
9	9	92	SARAH BRIGHTMAN	NEMO STUDIO 35257/ANGEL	Classics
10	12	10	ANDRE RIEU	SAVDY 1715/DENON	Dreaming
11	10	93	ANDREA BOCELLI	PHILIPS 589341/UNIVERSAL CLASSICS GROUP	Cieli Di Toscana
12	11	63	YO-YO MA & THE SILK ROAD ENSEMBLE	SONY CLASSICAL 89782/SONY MUSIC	Silk Road Journeys: When Strangers Meet
13	14	93	CHARLOTTE CHURCH	COLUMBIA 89710/SONY MUSIC	Enchantment
14	RE-ENTRY		MARIO FRANGOULIS	SONY CLASSICAL 89805/SONY MUSIC [M]	Sometimes I Dream
15	13	9	VARIOUS ARTISTS	SONY CLASSICAL 89019/SONY MUSIC	Classics For A New Century

SEPTEMBER 6 2003 **Billboard** TOP NEW AGE ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	9	DELERIUM	NETTWERK 30306 [M]	Chimera
2	2	10	MANNHEIM STEAMROLLER/C.W. MCCALL	AMERICAN GRAMAPHONE 1776	American Spirit
3	4	37	YANNI	WINDHAM HILL 18106/BMG HERITAGE	Ultimate Yanni
4	3	20	YANNI	VIRGIN 87516	Ethnicity
5	7	3	VARIOUS ARTISTS	WINDHAM HILL 11537/AAL	Sounds Of Wood & Steel 3
6	9	3	ARMIK	BOLERO 0710	Amor De Guitarra
7	8	47	VARIOUS ARTISTS	VIRGIN 12082	Pure Moods IV
8	11	10	KEVIN KERN	REAL MUSIC 2626	The Winding Path
9	10	11	STEVEN ANDERSON	MADACY CHRISTIAN 2881/MADACY	100 Church Classics
10	14	12	JIM BRICKMAN	WINDHAM HILL/RCA VICTOR 11589/AAL	Simple Things
11	NEW		LILI HAYDN	PRIVATE MUSIC 50931/AAL	Light Blue Sun
12	13	31	MANNHEIM STEAMROLLER	AMERICAN GRAMAPHONE 214	Romantic Melodies
13	12	35	JIM BRICKMAN	WINDHAM HILL/RCA VICTOR 11647/AAL	Love Songs & Lullabies
14	15	17	DANNY WRIGHT	REAL MUSIC 5518	Healer Of Hearts
15	RE-ENTRY		SOUNDTRACK	HIGHER OCTAVE 82505	Winged Migration

Sales data for Classical, New Age, and Kid Audio charts compiled by Nielsen SoundScan

SEPTEMBER 6 2003 **Billboard** TOP CLASSICAL BUDGET

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	12	GUITAR CLASSICS	ST. CLAIR	VARIOUS ARTISTS
2	2	25	GREATEST HITS	ST. CLAIR	VARIOUS ARTISTS
3	3	24	THE MOST RELAXING CLASSICAL MUSIC	ST. CLAIR	VARIOUS ARTISTS
4	4	24	PIANO CLASSICS	ST. CLAIR	VARIOUS ARTISTS
5	5	24	RELAXING CLASSICS	ST. CLAIR	VARIOUS ARTISTS
6	6	24	TRANQUIL CLASSICS	ST. CLAIR	VARIOUS ARTISTS
7	7	24	BEST OF BEETHOVEN: VOL. 1	ST. CLAIR	VARIOUS ARTISTS
8	8	24	PEACEFUL CLASSICS	ST. CLAIR	VARIOUS ARTISTS
9	9	24	ROMANTIC CLASSICS	ST. CLAIR	VARIOUS ARTISTS
10	10	24	RESTFUL CLASSICS	ST. CLAIR	VARIOUS ARTISTS
11	11	24	BEST OF MOZART: VOL. 1	ST. CLAIR	VARIOUS ARTISTS
12	12	24	20 CLASSICAL FAVORITES	ST. CLAIR	VARIOUS ARTISTS
13	13	24	RAINY DAY CLASSICS	ST. CLAIR	VARIOUS ARTISTS
14	14	24	SPIRITUAL CLASSICS	ST. CLAIR	VARIOUS ARTISTS
15	15	24	GENTLE CLASSICS	ST. CLAIR	VARIOUS ARTISTS

SEPTEMBER 6 2003 **Billboard** TOP CLASSICAL MIDLINE

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	12	BABY MOZART	WALT DISNEY	VARIOUS ARTISTS
2	2	12	MORE OF MOST RELAXING CLASSICAL MUSIC IN UNIVERSE	DENON	VARIOUS ARTISTS
3	3	12	DISNEY'S BABY BEETHOVEN	WALT DISNEY	VARIOUS ARTISTS
4	4	12	VIVA ITALIA	DECCA/UNIVERSAL CLASSICS GROUP	VARIOUS ARTISTS
5	5	12	50 GREATEST CLASSICS	ST. CLAIR	VARIOUS ARTISTS
6	6	12	CHOPIN: THE ROMANTIC PIANIST	EMI CLASSICS/ANGEL	VARIOUS ARTISTS
7	7	12	BABY BACH	WALT DISNEY	VARIOUS ARTISTS
8	8	12	BABY EINSTEIN: BABY NEPTUNE	WALT DISNEY	VARIOUS ARTISTS
9	9	12	BRIDE'S GUIDE TO WEDDING MUSIC	ANGEL	VARIOUS ARTISTS
10	10	12	VIVALDI'S GREATEST HITS	RCA VICTOR/BMG CLASSICS	VARIOUS ARTISTS
11	11	12	VASKS: STRING QUARTET NO. 4	KRONOS QUARTET/NONESUCH/AG	VARIOUS ARTISTS
12	12	12	BABY VIVALDI	WALT DISNEY	VARIOUS ARTISTS
13	13	12	MOZART-GREATEST HITS	RCA VICTOR/BMG CLASSICS	VARIOUS ARTISTS
14	14	12	WEDDING ALBUM	RCA VICTOR/BMG CLASSICS	VARIOUS ARTISTS
15	15	12	BERG: LYRIC SUITE	KRONOS QUARTET/DAWN UP/SHAW/NONESUCH/AG	VARIOUS ARTISTS

Classical Midline compact discs have a wholesale cost between 8.98 and 12.98. CDs with wholesale price lower than 8.98 appear on Classical Budget.

SEPTEMBER 6 2003 **Billboard** TOP KID AUDIO

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	12	KIDZ BOP KIDS	RAZOR & TIE 89074	KIDZ BOP 4
2	2	12	THE CHEETAH GIRLS	WALT DISNEY 960126	THE CHEETAH GIRLS (EP)
3	3	12	SUPERSTAR KIDZ	WALT DISNEY 960087	SUPERSTAR KIDZ
4	4	12	KIDZ BOP KIDS	RAZOR & TIE 89060	KIDZ BOP 3
5	5	12	KIM POSSIBLE	WALT DISNEY 960097	DISNEY'S KIM POSSIBLE
6	6	12	LIZZIE MCGUIRE	BUENA VISTA 860731/WALT DISNEY	LIZZIE MCGUIRE
7	7	12	READ-ALONG	WALT DISNEY 960588	READING NEMO
8	8	12	VARIOUS ARTISTS	DISNEYMANIA: SUPERSTAR ARTISTS SING DISNEY	WALT DISNEY 860785
9	9	12	KIDZ BOP KIDS	RAZOR & TIE 89042	KIDZ BOP
10	10	12	VARIOUS ARTISTS	WALT DISNEY 860787	RADIO DISNEY JAMS: VOL. 5
11	11	12	KIDZ BOP KIDS	RAZOR & TIE 89055	KIDZ BOP 2
12	12	12	VARIOUS ARTISTS	WALT DISNEY 860653	DISNEY'S GREATEST: VOL. 1
13	13	12	VARIOUS ARTISTS	WALT DISNEY 860694	DISNEY'S GREATEST: VOL. 2
14	14	12	VARIOUS ARTISTS	MUSIC FOR LITTLE PEOPLE/KID RHINO 75262/RHINO	TODDLER FAVORITES
15	15	12	THE POWERPUFF GIRLS	THE POWERPUFF GIRLS: POWER POP	KID RHINO 73857/RHINO
16	16	12	VEGGIE TALES	BOB & LARRY'S SUNDAY MORNING SONGS	BIG IDEA 35007
17	17	12	VARIOUS ARTISTS	WALT DISNEY 860605	DISNEY CHILDREN'S FAVORITES VOL. 1
18	18	12	THE WIGGLES	KOCH 8626	YUMMY YUMMY
19	19	12	VARIOUS ARTISTS	BMG SPECIAL PRODUCTS 44570/AAL	KID'S DANCE PARTY
20	20	12	SING-ALONG	SING-ALONG WITH DISNEY'S PRINCESSES	WALT DISNEY 860583
21	21	12	VARIOUS ARTISTS	WALT DISNEY 860074	PLAYHOUSE DISNEY 2
22	22	12	CEDARHUNT KIDS	TODDLER TUNES: 26 CLASSIC SONGS FOR TODDLERS	BENSON 84056/ZOMBA
23	23	12	VARIOUS ARTISTS	WALT DISNEY 860746	PRINCESS FAVORITES
24	24	12	VARIOUS ARTISTS	WALT DISNEY 860770	BABY MOZART
25	25	12	VARIOUS ARTISTS	WALT DISNEY 860897	DISNEY'S PRINCESS COLLECTION

Children's recordings: original motion picture soundtracks excluded

Albums with the greatest sales gains this week. Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). RIAA certification for net shipment of 1 million units (Platinum). RIAA certification for net shipment of 10 million units (Diamond). Numeral following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: Certification for net shipment of 100,000 units (Oro). Certification for net shipment of 200,000 units (Platino). Certification for 400,000 units (Multi-Platino). *Asterisk indicates LP is available. Heatseeker Impact shows albums removed from Heatseekers this week. [M] indicates past or present Heatseeker title. ©2003, VNU Business Media, Inc., and Nielsen SoundScan, Inc. All rights reserved.

Chart Codes: **CS** (Hot Country Singles); **H100** (Hot 100 Singles); **LT** (Hot Latin Tracks) and **RBH** (Hot R&B Hip-Hop Singles).
TITLE (Publisher - Licensing Org.) **Sheet Music Dist.** **Chart Position**

21 **QUESTIONS** (High On Life, ASCAP/Break North, SOCAN/Me-benish, ASCAP/Universal, ASCAP/50 Cent, ASCAP), WBM, RBH 48
24 **5** (Va Majesty's Music, ASCAP/Toompstone, BMI) H100 82; RBH 31
99.9% **SURE (I'VE NEVER BEEN HERE BEFORE)** (WB, ASCAP/Songs Of R. Joseph, ASCAP/French Hip, ASCAP/Annotation, ASCAP), WBM, CS 18; H100 86

-A-

ACA ENTRE NOS (LGA, BMI) LT 28
ACT A FOOL (Ludacris, ASCAP/EMI April, ASCAP/Copyright Control), HL, RBH 86
ACTOS DE UN TONTO (Seg Son, BMI) LT 18
ADDICTED (Warner Chappell, SOCAN/Wet Wheelie, SOCAN/High-Maintenance, SOCAN/Stinky Music, SOCAN/Drop Out, SOCAN/Slutty, SOCAN/Lanni Tunes, SOCAN), WBM, H100 49
AMAZING (Not Listed) H100 89
AMOR BESAME (Not Listed) LT 46
AND THE CROWD GOES WILD (Gottahaveable, BMI/Songs Of Windswept Pacific, BMI/BMG Songs, ASCAP/Mrs. Lumpkins Poodle, ASCAP), WBM, CS 33
ANTES (Copyright Control) LT 5
ARE YOU HAPPY NOW? (I'm With The Band, ASCAP/WB, ASCAP/Dillon Jackson, ASCAP), HL/WBM, H100 16
ASIGNATURA PENDIENTE (Arjona Musical, ASCAP/Sony/ATV Discos, ASCAP) LT 23
ASI TE QUIERO (Edimusa, ASCAP) LT 47
AUNQUE TE ROMPAN EL ALMA (Ser-Ca, BMI) LT 50

-B-

BABY BOY (Beyonce, ASCAP/Hitco South, ASCAP/Music Of Windswept, ASCAP/Scott Storch, ASCAP/Tuff Jew, ASCAP/EMI April, ASCAP/Dutty Rock, ASCAP/Black Owned Musik, ASCAP/Music World, ASCAP/Carter Boys, ASCAP/TVT, ASCAP/Notting Dale, ASCAP), HL/WBM, H100 9; RBH 7
BEER FOR MY HORSES (Tokeco Tunes, BMI/Sony/ATV Tree, BMI/Big Yellow Dog, BMI), HL, CS 12; H100 47
BIGGER THAN MY BODY (Specific Harm, ASCAP), CLM, H100 57
THE BOYS OF SUMMER (Wild Gator, ASCAP/Warner-Tamerlane, BMI/Woody Creek, BMI), WBM, H100 27
BREATHE (God's Cryin', ASCAP/Sony/ATV Tunes, ASCAP/Ghetto Fabulous, ASCAP/VOCO, BMI/City Housing, BMI/Hard Workin Black Folks, ASCAP/WB, ASCAP/Melvin Bradford, ASCAP/Famous, ASCAP/Hennessey For Everyone, ASCAP/Eight Mile Style, BMI/Editions Breton, SACEM), HL/WBM, H100 94
BRING ME TO LIFE (Zombies Ate My Publishing, BMI/Forthefallen, BMI/Dwight Frye, BMI), WBM, H100 22
BUSTED (Zomba Songs, BMI/R.Kelly, BMI), WBM, RBH 60

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CALLING ALL ANGELS (EMI April, ASCAP/Blue Lamp, ASCAP), HL, H100 24
CALLING ALL GIRLS (Zomba Songs, BMI/R.Kelly, BMI/Bubo, ASCAP/That's What's Up, ASCAP/Dangerous Words, ASCAP), WBM, RBH 44
CANT HOLD US DOWN (Xtina, BMI/Careers-BMG, BMI/Scott Storch, ASCAP/TVT, ASCAP/Logrhythm, BMI), HL, H100 26
CANT STOP, WONT STOP (Copyright Control/Six Figga, BMI) H100 37; RBH 16
CAN YOU HEAR ME WHEN I TALK TO YOU? (Harnen, ASCAP/Love Hip, ASCAP) CS 41
CELEBRITY (EMI April, ASCAP/Sea Gayle, ASCAP), HL, CS 6; H100 44
CHICKS DIG IT (Mark Hybner, ASCAP/Cagle Blue, ASCAP/Casey Donovan, BMI), WBM, CS 22
CLOSER (Life Is What We Music, ASCAP/Crystal House Music, ASCAP/Tigers Milk, ASCAP) RBH 89
CLUBBIN' (R.Kelly, BMI/Zomba Songs, BMI/Joel Budden, ASCAP/On Top, ASCAP/Universal, ASCAP), WBM, H100 8; RBH 28
COME OVER (Naked Under My Clothes, ASCAP/Chrysalis, ASCAP/Babyboy's Little, SESAC/Noon-time South, SESAC/Warner-Tamerlane, BMI/Kevin Hicks, BMI/Bubba Gee, BMI/Noon-time Tunes, BMI), WBM, H100 34; RBH 9
COMIN' FROM WHERE I'M FROM (Tappy Whyte's, BMI/Songs Of Universal, BMI/Bat Future, BMI) RBH 85
COP THAT SH# (Virginia Beach, ASCAP/Mag/00, ASCAP/Mass Confusion, ASCAP/Black Fountain, ASCAP/EMI April, ASCAP/WB, ASCAP/Kingsont 8, ASCAP), HL/WBM, RBH 57
COWBOYS LIKE US (Almo, ASCAP/Sony/ATV Songs, BMI/Love Monkey, BMI), HL, CS 25
CRAZY (Songs Of Universal, BMI/Baiyun Beat, BMI/Javier Cake, ASCAP), WBM, H100 97; RBH 49
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 2; RBH 14

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DAMN! (Drugstore, ASCAP/Lil Jon 00017 Music, BMI/White Rhino, BMI/Lil' Buddy Dewberry, BMI) H100 35; RBH 11
DANCE WITH MY FATHER (Uncle Ronnie's, ASCAP/EMI April, ASCAP/Chi-Boy, ASCAP), HL/WBM, H100 42; RBH 36
DANGER (Rexamillions, ASCAP/Divine Pimp, ASCAP/Tribes Of Kedar, ASCAP/BMI Songs, ASCAP/Universal, ASCAP/Jajapo, ASCAP) H100 93; RBH 40
DAT SEXY BODY (Tony Kelly, BMI/Songs Of Universal PolyGram International, BMI/Dubplate, PRS) RBH 91
DAYS LIKE THIS (Castle Street, ASCAP/Cal IV, ASCAP) CS 26
DEJAME VOLAR (Ma's Ziti, ASCAP/Pancho And Bango, BMI) LT 38
DEJENME SI ESTOY LLORANDO (Irmãos Vitale, BMI) LT 31
EL DESEO DE TI (Rubet, ASCAP/Universal Musica, ASCAP) LT 36
DID MY TIME (Fieldsnuttz, BMI/Stratosphericyness, BMI/Musik Munk, BMI/Evelieria, BMI/Gintoe, BMI/Zomba Songs, BMI), WBM, H100 70
DIDN'T YOU KNOW (Damrich, BMI/EMI Blackwood, BMI), HL, RBH 76
DIPSET (SANTANA'S TOWN) (Copyright Control/Killa Cam, BMI/Tiana's Daddy's, ASCAP) RBH 81
DRIFT AWAY (Almo, ASCAP), HL, H100 14
DRINKIN' BONE (Sony/ATV Acuff Rose, BMI/Zomba, ASCAP/Sufferin' Succotash, ASCAP), HL/WBM, CS 40

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EN LOS PURITOS HUESOS (Edimonsa, ASCAP/Siem-

pre, ASCAP) LT 33
ESO DUELE (Ser-Ca, BMI) LT 17
ESTOY A PUNTO (Ser-Ca, BMI) LT 10
EVERY FRIDAY AFTERNOON (Murrath, BMI/Melanie Howard, ASCAP), WBM, CS 47
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 57

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FAINT (Zomba Songs, BMI/Chesterchaz, ASCAP/Big Bad Mr. Hahn, BMI/NonDisclosure Agreement, BMI/Rob Bourdon, BMI/Keiji Kobayashi, BMI/Pancakey Cakes, BMI), WBM, H100 48
FAITHFUL TO YOU (Zomba, ASCAP/Nikeeya, ASCAP/Blackfire, ASCAP/Famous, ASCAP), HL/WBM, RBH 77
FANATIC (Sony/ATV Tunes, ASCAP/Vivian S. Green, ASCAP/Fred David Kenney, Jr., ASCAP), HL, RBH 95
FAR AWAY (Family Soul, ASCAP/Babies Formula, BMI) RBH 59
FEELIN' FREAKY (Nickelodeon, ASCAP/N-Can-NI, 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 Moeet, ASCAP/MO' Lyric's, ASCAP), HL/WBM, RBH 56
A FEW QUESTIONS (Noble Vision, ASCAP/Green Dog, BMI) CS 11; H100 61
FIND A WAY (Modat, ASCAP/916, BMI) RBH 52
FIRE (YES, YES Y'ALL) (Joe Budden, ASCAP/On Top, ASCAP/Universal, ASCAP/F.O.B., ASCAP/N.Q.C., ASCAP/Starbus, BMI/Ensign, BMI/Sugar Hill, BMI/Twenty Nine Black, BMI/Future Sights And Sounds, BMI/Deco, BMI), HL, RBH 78
FLIPSIDE (Efortooee, ASCAP/F.O.B., ASCAP/Copyright Control) RBH 65
FLY (Not Listed) RBH 54
FOREVER (R.Kelly, BMI/Zomba Songs, BMI), WBM, RBH 94
FOREVER AND FOR ALWAYS (Universal-Songs Of PolyGram International, BMI/Loon Echo, BMI/Out Of Pocket, ASCAP/Zomba, ASCAP), WBM, CS 4; H100 20
FOTOGRAFIA (Peermusic III, BMI/Cameleon, BMI) LT 3
FRONTIN' (The Waters Of Nazareth, BMI/EMI Blackwood, BMI/EMI April, ASCAP/Carter Boys, ASCAP), HL, H100 7; RBH 1

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GET BUSY (EMI April, ASCAP/Tafari, ASCAP), HL, H100 38; RBH 43
GET LOW (TVT, ASCAP/Swole, ASCAP/Da Crippler, BMI/Collipark, BMI/DWC, BMI) H100 6; RBH 2
GETTING LATE (Marshmellow, BMI/Perfect, ASCAP/SPZ, BMI/Aboukir, BMI/Universal, BMI/Double Oh Eight, ASCAP/Touched By Jazz, ASCAP/EMI April, ASCAP), HL, RBH 69
GIRL I'M A BAD BOY (Jelly's Jams, ASCAP/Joseph Cartagena, ASCAP/Dade Co. Project Music, BMI/Bubo, ASCAP/That's What's Up, ASCAP/New Columbia Pictures, ASCAP/Sony/ATV Tunes, ASCAP/Colpix, BMI/Sony/ATV Songs, BMI), HL, RBH 74
GIRLS AND BOYS (EMI April, ASCAP/21:1, ASCAP), HL, H100 51
GOOD TIME (Jessica Andrews, ASCAP/Irving, BMI/Miss Ivy, BMI/Almo, ASCAP/Anwa, ASCAP), HL, CS 60
GOT SOME TEETH (Obie Trice, ASCAP/Eight Mile Style, BMI/Jaceff, ASCAP/Resto World, ASCAP/Universal, ASCAP/Universal-PolyGram International, ASCAP/Bufallo, ASCAP/Bughouse, ASCAP/Unforgettable Music, PRS) H100 99; RBH 58

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HALF A HEART TATTOO (Sony/ATV Acuff Rose, BMI), HL, CS 44
HARDER TO BREATHE (Not Listed) H100 62
HEAVEN (Loco De Amor, BMI/Audible Sun, BMI), WBM, H100 79
HELL YEAH (Gottahaveable, BMI/Songs Of Windswept Pacific, BMI/BMG Songs, ASCAP/Mrs. Lumpkins Poodle, ASCAP), WBM, CS 28
HELP POUR OUT THE RAIN (LACEY'S SONG) (My Little Jewell, BMI) CS 7; H100 41
HERE WITHOUT YOU (Escatwapa, BMI/Universal, BMI), WBM, H100 53
HOLE IN THE WORLD (Cass County, ASCAP/Wild Gator, ASCAP/Red Cloud, ASCAP), WBM, H100 77
HOLIDAE IN (Trak Starz, ASCAP/Jackpot, ASCAP/Ludacris, ASCAP/EMI April, ASCAP), HL, RBH 68
HONESTY (WRITE ME A LIST) (Sony/ATV Acuff Rose, BMI/New Works, BMI), HL, CS 29
HOY (Estefan, ASCAP) LT 6
HOY EMPIEZA MI TRISTEZA (Edimusa, ASCAP) LT 15

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I CAN'T BE YOUR FRIEND (Warner-Tamerlane, BMI/Writers Extreme, BMI/EMI April, ASCAP/Waltz Time, ASCAP), HL/WBM, CS 27
I CAN'T TAKE YOU ANYWHERE (Sony/ATV Tree, BMI/Big Yellow Dog, BMI/Tokeco Tunes, BMI), HL, CS 42
ICE CREAM (R.Kelly, BMI/Zomba Songs, BMI), WBM, RBH 62
IF I CAN'T (High On Life, ASCAP/WB, ASCAP/Ain't Nuthin' Goin' On But Funkin', ASCAP/Music Of Windswept, ASCAP/Blotter, ASCAP/Elvis Mambo, ASCAP/Universal, ASCAP/50 Cent, ASCAP/Zomba, ASCAP/Feemstar, ASCAP), WBM, RBH 45
IF THERE AIN'T THERE OUGHTA' BE (Mosaic Music, BMI/Almo, ASCAP/What If Factor, ASCAP/Extremely Big Tractor, ASCAP), HL, CS 46
I LIKE (Michael Alvarez, BMI/Anthony England, BMI) RBH 97
I'LL BE AROUND (BMG Songs, ASCAP/Mrs. Lumpkins Poodle, ASCAP/EMI Blackwood, BMI/Ty Land, BMI), HL, CS 53
I'LL NEVER LEAVE (Zomba Songs, BMI/R.Kelly, BMI), WBM, RBH 32
I LOVE THIS BAR (Tokeco Tunes, BMI/Sony/ATV Tree, BMI/Big Yellow Dog, BMI), HL, CS 23; H100 85
I LOVE YOU THIS MUCH (Nashville DreamWorks Songs, ASCAP/Paper Angels, ASCAP/Sunchaser, ASCAP/Cherry Lane, ASCAP/EMI April, ASCAP/Sea Gayle, ASCAP), CLM/HL, CS 43
I MELT (Sony/ATV Cross Keys, ASCAP/Onaly, ASCAP/Major Bob, ASCAP/Warner-Tamerlane, BMI), HL/WBM, CS 16; H100 66
I'M GONNA TAKE THAT MOUNTAIN (Foray, SESAC/Sea Keeper, SESAC/Chatawa, ASCAP) CS 38
I'M ONE OF YOU (Warner-Tamerlane, BMI/Melanie Howard, ASCAP), WBM, CS 49

INDUSTRY (Not Listed) RBH 79
I NEED YOU NOW (Smokie's Song, BMI) RBH 67
IN MY DREAMS (Mundo, BMI/EMI Blackwood, BMI/Rumbalo, BMI/Toto Tunes, ASCAP/Winning Circle, ASCAP/Bluewater, ASCAP), HL, CS 48
IN THOSE JEANS (Music Of Windswept, ASCAP/Hand In My Pocket, ASCAP/Harvey "The Rock" Hester, ASCAP), WBM, H100 11; RBH 8
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/Plus 1, ASCAP/D. Brasco, ASCAP/Cherry River, BMI), CLM/HL, H100 5; RBH 6
INTUITION (Wiggly Tooth, ASCAP/EMI April, ASCAP/Apollinaire, BMI/EMI Blackwood, BMI), HL, H100 54

IT'S FIVE O'CLOCK SOMEWHERE (EMI April, ASCAP/Sea Gayle, ASCAP/Warner-Tamerlane, BMI/R. Joseph, BMI), HL/WBM, CS 1; H100 17
I'VE NEVER BEEN ANYWHERE (Sony/ATV Acuff Rose, BMI/Warner-Tamerlane, BMI/Makeshift, BMI), HL/WBM, CS 59
I WANNA DO IT ALL (EMI Blackwood, BMI/Ty Land, BMI/1808 Music, BMI/BPI, BMI/Mike Curb, BMI), HL/WBM, CS 55
I WANT YOU (Cori Tiffani, BMI/Mindsetter's Music, BMI/Gregory Bruno's, BMI/JadaChris, BMI/Sony/ATV Songs, BMI/Jelly's Jams, ASCAP/Joseph Cartagena, ASCAP/Almo, ASCAP), HL, H100 28; RBH 90
I WISH (Still Working For The Man, BMI/Tommy Lee James, BMI/ICG, BMI/Careers-BMG, BMI/Music Hill, BMI), HL, CS 34
I WISH I WASN'T (EMI April, ASCAP/Flyte Tyme, ASCAP/Minneapolis Guys, ASCAP/ii Branda, ASCAP), HL, H100 63; RBH 18

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JUST BECAUSE (Irving, BMI/I'll Hit You Back, BMI/Embryonic, BMI/Almo, ASCAP/ZaneyChaney, ASCAP/Swizzle Stick, BMI/Ezerman, BMI) H100 100
KNOCK KNOCK (Mass Confusion, ASCAP/WB, ASCAP/Yes World Music, ASCAP/Abc-Dunhill, BMI), WBM, RBH 71

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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 50
THE LATE GREAT GOLDEN STATE (Faded Love, BMI) CS 56
LET'S GET DOWN (Shad Moss, BMI/Warner-Tamerlane, BMI/Bubba Gee, BMI/Noon-time Tunes, BMI/R.O.C., BMI/JNB, BMI/Ya Majesty's Music, ASCAP), WBM, H100 18; RBH 12
LET'S GET IT (Raprock, ASCAP/iae'wons, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/Swizz Beat, ASCAP/Universal, ASCAP), HL, RBH 99
LIGHT YOUR A ON FIRE** (Starbus, BMI/Ensign, BMI/The Waters Of Nazareth, BMI/EMI Blackwood, BMI/Chase Chad, ASCAP/EMI April, ASCAP), HL, H100 58; RBH 27
LIKE A PIMP (Crump Tight, ASCAP/Lucky, BMI/WB, ASCAP) H100 78; RBH 35
LIKE GLUE (Dutty Rock, ASCAP/EMI April, ASCAP/Tony Kelly, BMI/Universal-Songs Of PolyGram, BMI/VP, BMI), HL/WBM, H100 15; RBH 15
LITTLE MOMENTS (EMI April, ASCAP/Sea Gayle, ASCAP), HL, CS 58
LLORARE LAS PENAS (Nati, BMI/Ventura, ASCAP) LT 22

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LONG BLACK TRAIN (Sony/ATV Cross Keys, ASCAP/Drivers Ed, ASCAP), HL, CS 39
LO QUE TU TUVE CONTIGO (Universal Musica, ASCAP/Rubet, ASCAP/2000 Amor, ASCAP/Sony/ATV Discos, ASCAP) LT 40
LOVE AT 1ST SIGHT (Mary J. Blige, ASCAP/Universal-MCA, ASCAP/Gloria's Boy, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/Wu-Tang, BMI/Careers-BMG, BMI/Marsky, BMI/Janice Combs, BMI/EMI Blackwood, BMI/Danger Zone, ASCAP/Zomba, ASCAP/Jass Merchant, ASCAP), HL/WBM, H100 69; RBH 26
LOVE CALLS (Kem, BMI) RBH 34
LOVIN' ALL NIGHT (Sony/ATV Cross Keys, ASCAP), HL, CS 20; H100 90

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MAGIC STICK (Notorious K.I.M., BMI/Warner-Tamerlane, BMI/High On Life, ASCAP/C. Evans, ASCAP/221, ASCAP/Careers-BMG, BMI/Universal, ASCAP/50 Cent, ASCAP), HL/WBM, H100 21; RBH 29
MALDITA IGNORANCIA (F.I.P.P., BMI) LT 44
MARIPOSA TRACIONERA (Tulum, ASCAP/EMI April, ASCAP) LT 20
MASUCAMBA (Not Listed) LT 48
ME FALTA VALOR (Bello Musical, BMI) LT 34
ME PONES SEXY (Cori Tiffani, BMI/Mindsetter's Music, BMI/Gregory Bruno's, BMI/JadaChris, BMI/Sony/ATV Songs, BMI/Jelly's Jams, ASCAP/Joseph Cartagena, ASCAP/Thaly Songs, BMI/Peermusic III, BMI/Almo, ASCAP) LT 11
MIGHTY D-BLOCK (2 GUNS UP) (SheekLouchin, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/DJ Green Latern, BMI), HL, RBH 80
MILKSHAKE (The Waters Of Nazareth, BMI/EMI Blackwood, BMI/Chase Chad, ASCAP/EMI April, ASCAP/Raychaser, BMI/Careers-BMG, BMI/Issy & Nemo Tunes, ASCAP), HL, RBH 73
MINUTOS (Sony/ATV Discos, ASCAP/Arjona Musical, ASCAP) LT 8
MI PRIMavera (Edimonsa, ASCAP) LT 45
MISS INDEPENDENT (Rhetticki, ASCAP/Xtina, BMI/Careers-BMG, BMI/Copyright Control/LegRhythm, BMI), HL, H100 30
MISS P. (Shaniah Cymone, ASCAP/EMI April, ASCAP/Kandacy, ASCAP/Air Control, ASCAP/Soulalamba Songs, BMI), HL, RBH 98
MY FRONT PORCH LOOKING IN (Sony/ATV Tree, BMI/Sixteen Stars, BMI/Horipro, BMI/Cosmic Muel, ASCAP/Don Pfimmer, ASCAP), HL, CS 14; H100 46
MY LOVE IS LIKE... (Mass Confusion, ASCAP/WB, ASCAP/C Sun, ASCAP/Wet Ink Red, ASCAP/Black Soul Connection, BMI/Wet Ink Blue, BMI), WBM, H100 13; RBH 21
MY NAME (Eight Mile Style, BMI/Hennessey For Everyone, BMI/Alexandra, BMI/Nate Dogg, BMI) RBH 100

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NAGGIN (Collipark, BMI/Da Crippler, BMI/EWC, BMI) RBH 63

NA NA NA NA (Da Twelve, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/Wild Apache, ASCAP), HL, H100 75; RBH 24
NEVER LEAVE YOU -UH OOH, UH OOH! (1433, ASCAP/Tafari, ASCAP/Greensleaves, PRS) H100 12; RBH 22
NO ES LO MISMO (Gazul, ASCAP/WB, ASCAP) LT 16
NO HACE FALTA (F.I.P.P., BMI/Estefan, ASCAP) LT 7
NOMAS POR TU CULTA (Vander, ASCAP/Edimusa, ASCAP) LT 35
NOOKIE (REAL GOOD) (Big Ape, BMI/E-Class, BMI/L.E.C., BMI) RBH 66
NO SHOES, NO SHIRT, NO PROBLEMS (Sony/ATV Acuff Rose, BMI), HL, CS 2; H100 31

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OFFICIALLY MISSING YOU (Aurelius, ASCAP/Famous, ASCAP), HL, H100 92; RBH 41
ONLY GOD (COULD STOP ME LOVING YOU) (Zomba, ASCAP), WBM, CS 24
THE ONLY THING MISSIN' (Kharatroy, ASCAP/October 12th, ASCAP/Hitco South, ASCAP/Music Of Windswept, ASCAP/Divinebushbaby, SESAC/Evamaemus, ASCAP), HL, RBH 53
OOH! (EMI April, ASCAP/Art Official, BMI/Justin Combs, ASCAP/Bohannon Music, ASCAP), HL, H100 73; RBH 25
OOH WEE (Inouye, BMI/Nate Dogg, BMI/Rich Kid, BMI) RBH 84
OTRA VEZ (Sony/ATV Discos, ASCAP/Universal Musica, ASCAP) LT 39

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PARTY & BULLSH*T 2003 (Rah Digga, ASCAP/F.O.B., ASCAP/N.Q.C., ASCAP/Curtis A Jones, ASCAP) RBH 72
P.L.M.P. (High On Life, ASCAP/EMI April, ASCAP/Derty Works, ASCAP/Universal, ASCAP/FBC, ASCAP), HL/WBM, H100 4; RBH 3
PLAYBOYS OF THE SOUTHWESTERN WORLD (Murrath, BMI/VanWarmer, ASCAP), WBM, CS 31
PON DE RIVER, PON DE BANK (Greensleaves, PRS/Copyright Control) H100 98; RBH 46
PRAY FOR THE FISH (Green Dog, BMI/Springer Ink, BMI) CS 52
PUEDOS CONTAR CONMIGO (Sony/ATV Discos, ASCAP) LT 29
PUT THAT WOMAN FIRST (Divine Mill, ASCAP/WB, ASCAP/Dinky B., ASCAP/Universal-PolyGram International Tunes, SESAC/Jahque joints, SESAC/I Want My Daddy's Records, ASCAP/Miss Mary's, BMI/Nitty & Capone, BMI/Warner-Tamerlane, BMI/Jasane Drama, ASCAP/Irving, BMI), HL/WBM, RBH 30

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QUEDATE CALLADA (Edimonsa, ASCAP) LT 32
QUE GANAS (Hecho A Mano, ASCAP/EMI April, ASCAP/Clear Mind, ASCAP/Famous, ASCAP/Clear Heart, BMI/Ensign, BMI) LT 24
QUITEMONOS LA ROPA (World Deep, BMI/Sony/ATV Latin, BMI/Blueplatinum, ASCAP/Sony/ATV Discos, ASCAP) LT 4

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RAIN ON ME (Pookietoots, ASCAP/Baeza, ASCAP/Universal, ASCAP/Famous, ASCAP/Soldierz Touch, ASCAP/Ensign, BMI/DJ Inv, BMI/Colegms-EMI, ASCAP), HL/WBM, H100 67; RBH 23
READ YOUR MIND (Tuff Huff, BMI/Grindtime, BMI/Pay Town, BMI) RBH 47
REAL GOOD MAN (Universal, ASCAP/Memphisto, ASCAP/Zomba Songs, BMI/Teren It Up, BMI), WBM, CS 5; H100 39
RED DIRT ROAD (Sony/ATV Tree, BMI/Bufallo Prairie, BMI/Showbilly, BMI), HL, CS 8; H100 43
THE REMEDY (I WON'T WORRY) (Goo Eyed, ASCAP/BSM, ASCAP/Warner-Tamerlane, BMI/Hollylodge, BMI/Scott Spock Songs, BMI/BMG-Careers, BMI/Graham Edwards Songs, ASCAP/BMG Songs, ASCAP/Rainbow Fish, BMI), HL/WBM, H100 25
REST OF OUR LIVES (Oz Got Songs, ASCAP/Dragon Gate, ASCAP) RBH 93
RIDIN' SPINNERS (Tefnoise, BMI/Bridgeport, BMI/Rubber Band, BMI/Universal-Songs Of PolyGram International, BMI/Universal, ASCAP/MIC Ren Muzik, ASCAP/Lucky, BMI) RBH 83
RIE Y LORA (Sir George, ASCAP/WB, ASCAP) LT 14
RIGHT THURR (Trak Starz, ASCAP/Almo, ASCAP/Irving, BMI), HL, H100 3; RBH 40
ROCK WIT U (AWWWW BABY) (Pookietoots, ASCAP/Baeza, ASCAP/Universal, ASCAP/Soldierz Touch, ASCAP/DJ Inv, BMI), WBM, H100 19; RBH 42
ROUN' THE GLOBE (Nappy Roots, BMI/Mike City, BMI/Warner-Tamerlane, BMI), WBM, H100 96; RBH 55
RUN, RUN, RUN (Songs Of Scream, ASCAP/That's One Music, ASCAP/MCS, ASCAP/Deaton, ASCAP/Boat Money, ASCAP/Sony/ATV Cross Keys, ASCAP/Humidity, ASCAP), HL, CS 50

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SE ME OLVIDO TU NOMBRE (F.I.P.P., BMI) LT 2
SEND THE PAIN BELOW (WB, ASCAP/Loeffler, ASCAP), WBM, H100 87
SEÑORITA (Tenman Tunes, ASCAP/Zomba, ASCAP/EMI April, ASCAP/Chase Chad, ASCAP/EMI Blackwood, BMI/The Waters Of Nazareth, BMI), HL/WBM, H100 33
SERAN SUS OJOS (Fonomusic, SESAC) LT 42
SEVEN NATION ARMY (Peppermint Stripe, BMI), CLM, H100 91
SHAKE THAT MONKEY (Zomba Songs, BMI/T. Shaw, BMI/Lil Jon 00017 Music, BMI), WBM, RBH 75
SHAKE YA TAILFEATHER (Jackie Frost, ASCAP/BMG Songs, ASCAP/Bub, ASCAP/That's What's Up, ASCAP/Young Dude, ASCAP/Universal, ASCAP/Jason Bridges, ASCAP), HL/WBM, H100 1; RBH 5
SHINE ONLY SMOKE WHEN SHE DRINKS (EMI April, ASCAP/Sony/ATV Tree, BMI/Mosaic Music, BMI/EMI Blackwood, BMI/Ty Land, BMI), HL, CS 17; H100 74
SHOW ME HOW TO LIVE (Disappearing One, ASCAP/Melee Savvy Music, BMI/Me 3, BMI/LBV Songs, BMI), HL, H100 68
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 64; RBH 19
EL SINVERGUENZA (Flamingo, BMI) LT 37
SI TE DIJERON (V.M.R. ASCAP) LT 26
SMALLER PIECES (Hope-N-Cal, BMI/Dusty Drake, BMI/EMI Full Keel, ASCAP/Left Foot, ASCAP/Kerry Kurt, ASCAP/Sony/ATV Cross Keys, ASCAP/Cal IV, ASCAP), HL, CS 54
SMOOTH SAILIN' (Scodie Mac, BMI/Word Life, ASCAP/Black Smoove, ASCAP/EMI April, ASCAP), HL, RBH 87
SO FAR AWAY (Greenfund, ASCAP/i.m.nobody, ASCAP/My Blue Car, ASCAP/pimpYug, ASCAP), WBM, H100 45
SO GONE (Mass Confusion, ASCAP/WB, ASCAP/Cunningham, ASCAP/Rashi N' Leory, ASCAP/Portrait-Solar, ASCAP/Sony/ATV Tunes, ASCAP), HL/WBM, H100 36; RBH 10
SOMEDAY (Warner-Tamerlane, BMI/Arm Your Dillo, SOCAN/Zero-G, SOCAN/Black Diesel, SOCAN), WBM, H100 72
SOUL SHAKE (Nathaniel Lamar Haywood, BMI/La Kasa Solo, ASCAP/Darryl Payne, BMI) RBH 96
SO YESTERDAY (BMG-Careers, BMI/Lauren Christy, BMI/Scott Spock Songs, BMI/Shahsu, BMI/Graham Edwards Songs, ASCAP), HL, H100 55
STAND UP (Ludacris, ASCAP/EMI April, ASCAP/Yes World Music, ASCAP), HL, H100 84; RBH 33
STAY GONE (DreamWorks Songs, ASCAP/Cherry Lane, ASCAP), CLM/WBM, H100 95
STEP IN THE NAME OF LOVE (Zomba Songs, BMI/R.Kelly, BMI), WBM, H100 59; RBH 17
STILL ON MY BRAIN (Tenman Tunes, ASCAP/Zomba, ASCAP/First Avenue, ASCAP/BMG, PRS/BMG Songs, ASCAP/EMI April, ASCAP/E Two, ASCAP/Demis Hot Songs, ASCAP), HL, RBH 82
STREETS OF HEAVEN (Magic Mustang, BMI/Write Em Cowgirl, BMI/Annie And Clyde, ASCAP/Anthology, ASCAP) CS 30
SUULTALO (Elix, ASCAP) LT 25
SUGA SUGA (Latino Velvet, BMI/SoulSick Muzik, BMI/Amaya-Sophia, BMI) H100 50; RBH 61
SUMMERTIME (EMI April, ASCAP/Justin Combs, ASCAP/Phoenix Ave, ASCAP/EMI Blackwood, BMI/Janice Combs, BMI/Marsky, BMI/Beyonce, ASCAP), HL, RBH 44
SUPERSTAR (Embassy, BMI/Young Carney, ASCAP) RBH 37
SUPERVISOR DE TUS SUEÑOS (Hecho A Mano, ASCAP) LT 43

-T-

TAL VEZ! (Muziekuitgeveris Artemis BV, BMI), WBM, LT 19
TE METISE EN MI CAMA (Edimonsa, ASCAP) LT 41
TENNESSEE RIVER RUN (EMI April, ASCAP/Pittsburg Landing, ASCAP/Chord Boy, BMI/Bradley, BMI), HL/WBM, CS 32
TE REGALO MI TRISTEZA (ADG, SESAC) LT 21
THEN THEY DO (Warner-Tamerlane, BMI/Makeshift, BMI), WBM, CS 9; H100 56
THIS IS THE NIGHT (Aldo Nova, SOCAN/Deston, ASCAP/Brr..., ASCAP/WB, ASCAP), HL/WBM, H100 80
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 10; H100 52
THOIA THOING (Zomba Songs, BMI/R.Kelly, BMI), WBM, H100 23; RBH 13
TONITE, I'M YOURS (Top Of The World Enterprises, ASCAP/My Atomz Muzik, ASCAP/5 Stoooges, ASCAP/WB, ASCAP/Flowers And Cream, ASCAP/Lil' Nettie, ASCAP), WBM, RBH 92
TOUGH LITTLE BOYS (EMI April, ASCAP/Sea Gayle, ASCAP/Coburn, BMI), HL/WBM, CS 15; H100 65
TU AMOR O TU DESPRECIO (Crisma, SESAC) LT 12

-U-

UNA EMOCION PARA SIEMPRE (Universal-Musica Unica, BMI/EMI Blackwood, BMI) LT 30
UN SIGLO SIN TI (Muziekuitgeverij B.V. BUMA, ASCAP/WB, ASCAP) LT 1
UNWELL (Bidnis, BMI/EMI Blackwood, BMI), HL, H100 8

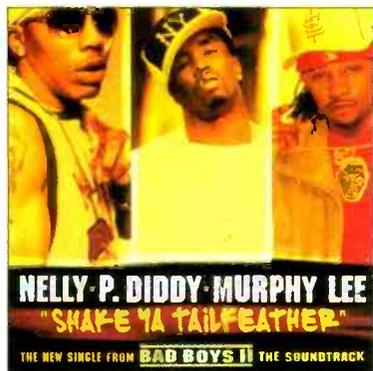
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VETE YA (SACM Latin, ASCAP) LT 49
VIVE LA VIDA (Rubet, ASCAP/Universal Musica, ASCAP/2000 Amor, ASCAP) LT 9
WALK A LITTLE STRAIGHTER (Universal, ASCAP/Off My Rocker, ASCAP/Universal-Songs Of PolyGram International, BMI/Everything I Love, BMI/Sony/ATV Acuff Rose, BMI), HL/WBM, CS 21; H100 88
WALKED OUTTA HEAVEN (WML, SESAC/Babyboy's Little, SESAC/Noon-time South, SESAC/EMI April, ASCAP/Black Baby, SESAC/Them Damn Twins, ASCAP), HL, H100 76; RBH 20
WALKING IN

Nelly, P. Diddy And Lee 'Shake' Up The Hot 100

"Shake Ya Tailfeather" by Nelly, P. Diddy & Murphy Lee climbs 3-1 on The Billboard Hot 100, displacing Beyoncé Featuring Jay-Z's "Crazy in Love" after an eight-week stand. "Tailfeather," the lead single from the "Bad Boys II" soundtrack, posts 116.8 million listener impressions, a gain of 10 million for the week.

"Tailfeather" is the fifth multi-artist title to reach No. 1 this year. With four months to go in 2003, that total matches 2001's tally as the most No. 1 collaborations in a calendar year during the Nielsen Broadcast Data Systems/Sound-Scan era (1991-present). Nine songs have topped the chart thus far in 2003, so more than half have



been multi-artist efforts. From 1991-1994, there was only one No. 1 song per year to feature more than one artist.

The rise of hip-hop is the most glaring reason for this trend. Besides the collaboration of two or more rappers on a project (like with "Tailfeather"), R&B and pop vocalists look to spice up their recordings by turning to hip-hop artists and vice versa.

During the past five years, the only non-hip-hop/R&B collaborations to top the Hot 100 belonged to Santana, who had Rob Thomas and the Product G&B provide vocals on his two No. 1s.

In 2003, though, the trend has not been confined to the hip-hop world. The female-fronted Evanescence had Paul McCoy add some testosterone to its No. 1 Modern Rock hit, "Bring Me to Life," while Hot Country Singles & Tracks has had joint efforts on two recent No. 1s: "Beer for My Horses" by Toby Keith & Willie Nelson and this issue's chart-topper, "It's Five O'Clock Somewhere," by Alan Jackson & Jimmy Buffett.

ANGELS HEARD ON HIGH: Train's second No. 1 on the Adult Top 40 chart, "Calling All Angels," unseats Matchbox Twenty's "Unwell" after 18 weeks—the third-longest run in the chart's seven-year history.

This streak is surpassed only by "Smooth" from Santana Featuring Rob Thomas (of Matchbox Twenty) at

25 weeks and the Calling's "Wherever You Will Go" with 23 weeks. During its long run at No. 1, "Unwell" posted the one-week detection record, with 3,945 spins in the June 21 issue.

YES MA'AM: An increase of 225 detections pushes Martina McBride's "This One's for the Girls" 14-10 on

Hot Country Singles & Tracks, marking the first time in nearly one year that two solo females simultaneously occupy country's top 10 (*Billboard*, July 5). McBride joins

Shania Twain's "Forever and for Always," which gains 34 detections and steps 5-4.

Coincidentally, the ladies were also the last two to hit the top 10 concurrently, when McBride's "Where Would You Be" and Twain's "I'm Gonna Getcha Good!" were No. 9 and No. 10, respectively in the Nov. 16, 2002, issue. Twain's single is now the highest-charted title by a solo female on the country tally since Terri Clark's "I Just Wanna Be Mad" rose to No. 2 in the Feb. 22 issue.

BOYS OF SUMMER: Nearly two months ago, "Summertime" by Beyoncé Featuring Ghostface Killah—a song not included on Beyoncé's solo album, "Dangerously in Love"—was sent to radio without a label affiliation. This week, "Summertime" moves 51-44 on the Hot R&B/Hip-Hop Singles & Tracks chart.

SinglesMinded

Silvio Pietroluongo
silvio@billboard.com

Minal Patel
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Wade Jessen
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The ubiquitous P. Diddy has been added to the track listing, as Columbia serviced an "official" version to radio. Both versions are receiving airplay.

FOR THE RECORD: Alan Jackson & Jimmy Buffett's "It's Five O'Clock Somewhere" is the first country radio-only track to reach the top 20 of the Hot 100. It climbs 19-17 this issue. Aaron Tippin's "Where the Stars and Stripes and the Eagle Fly" was available as a CD single.

SEPTEMBER 6 2003		Billboard®		MAINSTREAM TOP 40™	
THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	Nielsen Broadcast Data Systems	WKS. ON CHART
1	1	Where Is The Love?	BLACK EYED PEAS (A&M/INTERSCOPE)	4 Wks At No. 1	14
2	2	Crazy In Love	BEYONCÉ FEAT. JAY-Z (COLUMBIA)		14
3	3	Shake Ya Tailfeather	NELLY, P. DIDDY & MURPHY LEE (BAD BOY/UMRG)		10
4	4	Are You Happy Now?	MICHELLE BRANCH (J&M/ARISTA)		14
5	8	Can't Hold Us Down	CHRISTINA AGUILERA FEAT. LIL KIM (RCA/RMG)		7
6	6	Unwell	MATCHBOX TWENTY (ATLANTIC)		27
7	10	Senorita	JUSTIN TIMBERLAKE (JIVE)		7
8	11	Right Thurr	CHINGY (IOI/STURBING THA PEACE/CAPITOL)		8
9	7	I Want You	THALIA FEAT. FAT JOE (EMI LATIN/VIRGIN)		13
10	5	Miss Independent	KELLY CLARKSON (RCA/RMG)		18
11	12	Girls And Boys	SIDD CHARLOTTE (DAYLIGHT/EPIC)		9
12	9	Rock Wit U (Awww Baby)	ASHANTI (MURDER INC./DEF JAM/UMRG)		14
13	17	The Remedy (I Won't Worry)	JASON MRAZ (ELEKTRA/EEG)		17
14	14	Bring Me To Life	EVANESCENCE FEAT. PAUL MCCOY (WIND-UP)		22
15	15	Never Leave You - Uh Ooh, Uh Ooh!	LUMIDEE (UNIVERSAL/UMRG)		9
16	13	Magic Stick	LIL KIM FEAT. 50 CENT (QUEEN BEE/ATLANTIC)		12
17	16	Drift Away	UNCLE KRACKER FEAT. DOBIE GRAY (LAVA)		13
18	20	Why Don't You & I	SANTANA FEAT. ALEX BAND OR CHAD KROEGER (ARISTA)		8
19	21	Harder To Breathe	MARDONS (OCTONE/J&M)		6
20	23	The Boys Of Summer	THE ATARIS (COLUMBIA)		5

SEPTEMBER 6 2003		Billboard®		RHYTHMIC TOP 40™	
THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	Nielsen Broadcast Data Systems	WKS. ON CHART
1	1	Right Thurr	CHINGY (IOI/STURBING THA PEACE/CAPITOL)	6 Wks At No. 1	14
2	2	P.I.M.P.	50 CENT (SHADY/AFTERMATH/INTERSCOPE)		14
3	4	Shake Ya Tailfeather	NELLY, P. DIDDY & MURPHY LEE (BAD BOY/UMRG)		10
4	3	Get Low	LIL JON & THE EAST SIDE BOYZ (BME/TVT)		14
5	8	In Those Jeans	GINUWINE (EPIC)		8
6	10	Frontin'	PHARRELL FEAT. JAY-Z (STAR TRAK/ARISTA)		10
7	7	Into You	FABOLOUS (DESERT STORM/ELEKTRA/EEG)		7
8	6	Never Leave You - Uh Ooh, Uh Ooh!	LUMIDEE (UNIVERSAL/UMRG)		8
9	5	Crazy In Love	BEYONCÉ FEAT. JAY-Z (COLUMBIA)		14
10	9	My Love Is Like... Wo	MYA (A&M/INTERSCOPE)		9
11	16	Baby Boy	BEYONCÉ FEAT. SEAN PAUL (COLUMBIA)		16
12	12	Suga Suga	BABY BASH FEAT. FRANKIE J. (UNIVERSAL/UMRG)		12
13	14	Let's Get Down	BOY WOV FEAT. BABY (COLUMBIA)		14
14	13	Magic Stick	LIL KIM FEAT. 50 CENT (QUEEN BEE/ATLANTIC)		13
15	15	Where Is The Love?	BLACK EYED PEAS (A&M/INTERSCOPE)		15
16	11	Rock Wit U (Awww Baby)	ASHANTI (MURDER INC./DEF JAM/UMRG)		11
17	18	Can't Hold Us Down	CHRISTINA AGUILERA FEAT. LIL KIM (RCA/RMG)		18
18	17	Thoa Thong	R. KELLY (JIVE)		17
19	20	Smooth Sailer	ROSCOE (CAPITOL)		20
20	22	Deliverance	BUBBA SPARXXX (BEAT CLUB/INTERSCOPE)		22

AUGUST 29, 2003

DATA PROVIDED BY PROMOSQUAD™

FORMAT	NEW RELEASES WITH TOP 10 CALLOUT POTENTIAL	RECENTLY TESTED SONGS WITH TOP 10 CALLOUT POTENTIAL
MAINSTREAM TOP 40	<ul style="list-style-type: none"> ★ EVANESCENCE Going Under WIND-UP 78.7 ★ SIMPLE PLAN Perfect LAVA 69.6 	<ol style="list-style-type: none"> 1 FOUNTAINS OF WAYNE Stacy's Mom S-CURVE/EMC 79.0 2 THE ATARIS The Boys Of Summer COLUMBIA 77.2 3 TRAPT Headstrong WARNER BROS 75.4 4 STACIE ORRICO (There's Gotta Be) More To Life VIRGIN 74.4 5 LIZ PHAIR Why Can't I CAPITOL 74.2
	NO NEW SONGS SHOWED TOP 10 CALLOUT POTENTIAL THIS WEEK	<ol style="list-style-type: none"> 1 JUSTIN TIMBERLAKE Senorita JIVE 97.0 2 ASHANTI Rain On Me IDJMG 76.2 3 BEYONCÉ, MISSY ELLIOT, FREE Fighting Temptation COLUMBIA 71.0
ADULT TOP 40	<ul style="list-style-type: none"> ★ EVANESCENCE Going Under WIND-UP 73.2 	<ol style="list-style-type: none"> 1 SHANIA TWAIN Forever And For Always IDJMG 76.2 2 FOUNTAINS OF WAYNE Stacy's Mom S-CURVE/EMC 74.8 3 STACIE ORRICO (There's Gotta Be) More To Life VIRGIN 72.6 4 STAIN'D So Far Away ELEKTRA/EEG 70.9
MODERN ROCK	<ul style="list-style-type: none"> ★ KILL HANNAH Kennedy ATLANTIC 69.8 	<ol style="list-style-type: none"> 1 FOUNTAINS OF WAYNE Stacy's Mom S-CURVE/EMC 83.6 2 THREE DAYS GRACE (I Hate) Everything About You JIVE 83.5 3 THE WHITE STRIPES Hardest Button To Button V2 78.3 4 TRAPT Still Frame WARNER BROS 73.8 5 DASHBOARD CONFESSIONAL Hands Down VAGRANT/INTERSCOPE 70.1

Songs are blind tested online by Promosquad using multiple listens and a nationwide sample of carefully profiled music consumers. Songs are rated on a 1-5 scale; final results are based on weighted positives. Songs with a score of 65 or more are judged to have top 10 callout potential, although that benchmark number can fluctuate based on the strength of available music. New Releases are songs that have been recently serviced to or impacted at their respective formats; Recently Tested Songs are the five songs tested during the past month with the highest score. Mainstream Top 40 respondents are divided into two age groups: 13-29 and 13-24. For a complete list of current songs with Top 10 Callout Potential, see HitPredictor.com. © 2003. HitPredictor and Promosquad are trademarks of Think Fast L.L.C.

Compiled from a national sample of data supplied by Nielsen Broadcast Data Systems. 120 mainstream top 40, 55 rhythmic top 40, 89 adult top 40 and 91 modern rock are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. Songs with an increase in detections over the previous week are bulleted regardless of chart movement. A song which has been on the chart for more than 20 weeks will generally not receive a bullet, even if it registers an increase in detections. Songs below the top 15 on Adult Top 40 are removed from the chart after 26 weeks. ★ indicates title earned HitPredictor status in research data provided by Promosquad. © 2003, VNU Business Media, Inc. All rights reserved.

The Blues

Continued from page 1

genre, which accounts for only 1% of the U.S. music market, according to Nielsen SoundScan.

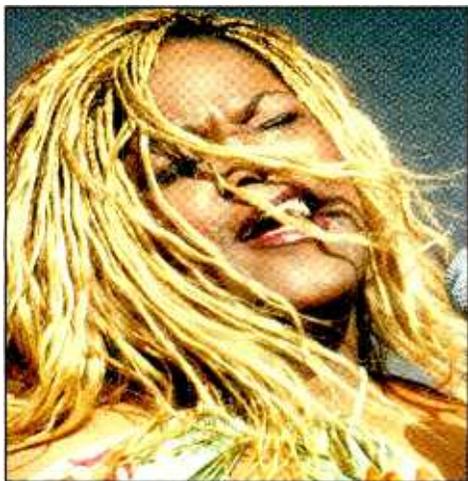
Ben Manilla, co-producer of the "Blues" radio series, says, "I've been doing blues radio since the 1970s when I was in college, and never in my lifetime has this kind of opportunity happened for blues music. This is the shot in the arm that it needs.

"How the public are going to take this, how they're going to react. I have no idea. But I do know that nothing like this has ever happened before, and it probably is not likely to happen again."

Iglauer also is uncertain of the full impact of the series. "Will it help benefit individual artists or labels? That's hard for me to tell," he says.

As its market share suggests, the blues could use a shot in the arm. Few releases in the genre—even those from longtime luminaries—sell large numbers.

Mega-hits by blues superstars can happen: The B.B. King-Eric Clapton 2000 summit meeting "Riding With the King" (Diving Duck/Reprise/Warner Bros.) has sold 2 million units to date, according to Nielsen SoundScan, and dominated the *Billboard* Top Blues Albums chart for more than two years.



Shemekia Copeland is among the artists featured in the Wim Wenders film "The Soul of a Man."

The current top title on the blues chart (unpublished this week) is an anomaly: Rock singer John Mellencamp's blues-skewed "Trouble No More" (Columbia) has sold 117,000 units to date.

Elsewhere, the current chart's biggest sellers are a pair of 2002 releases: Susan Tedeschi's "Wait for Me" (Tone-Cool/Artemis), with 211,000 units sold, and "The Essential Stevie Ray Vaughan & Double Trouble" (Legacy/Epic), which has moved 120,000 units to date.

None of the other albums on the current 15-position chart has sold in excess of 40,000 units.

Even titles by established stars have sold relatively modest amounts: Etta James' "Let's Roll" (Private Music) has reached 36,000, B.B. King's "Reflections" (MCA) has moved 35,000 anduddy Guy's "Blues Singer" (Silvertone/Zomba) has hit 29,000.

'BLUES' ISN'T 'JAZZ'

Many see potential for the Scorsese series to ht up blues sales in the same way that the 2001 S series "Ken Burns Jazz" boosted interest in z (*Billboard*, Feb. 10, 2001).

Pat Lawrence, VP at Hip-O Records—which releasing UME's "Blues"-branded titles—s, "Blues has become a small department i most music stores, and our hope is that, in t same way that folk fans in the '60s spurred t whole blues revival then, maybe enough t p has passed and we can get the next gen-

eration of fans into this music."

But "The Blues" and the Burns series have little in common in terms of their approaches to the music at hand.

Documentarist Burns ("The Civil War," "Baseball") surveyed jazz in rigorously chronological fashion in his 20-hour series, which relied on his easy-to-digest mix of still photos, archival footage and talking-head interviews to tell the story.

"The Blues"—which comprises individual 90-minute films by Scorsese, Charles Burnett, Richard Pearce, Wim Wenders, Clint Eastwood, Marc Levin and Mike Figgis—eschews a unified point of view and chronological storytelling and is structured as a rambling "musical journey."

As Scorsese explained via a satellite hookup at a July press conference in Los Angeles, "We thought it might be interesting to do six or seven films, with individual filmmakers, with their own perception, their own impression of the music . . . Everybody who worked on these things had their own unique vision of this world."

Series producer Alex Gibney says, "It seemed far more provocative, and creatively fulfilling, to allow these filmmakers to explore the territory on their own in a very personal and impressionistic way."

Some of the films, such as Pearce's paean to Southern blues, "The Road to Memphis," and Figgis' love letter to British blues, "Red, White & Blues," take a fairly straight-ahead documentary look at their slices of blues history.

Others take a more offbeat tack.

Burnett's "Warming by the Devil's Fire" is a fictional narrative involving a Mississippi family and the tension between the blues and gospel music. Wenders' idiosyncratic "The Soul of a Man," which offers portraits of bluesmen Blind Willie Johnson, Skip James and J.B. Lenoir, begins, literally, in outer space.

"There were no rules," director Pearce says. "This was the opposite of a kind of comprehensive series that is being run top-down . . . [Scorsese] very much respected that each filmmaker was going to make his own film."

RUSH'S JUDGMENT

All that sounds fine to singer Bobby Rush, who has a featured role in Pearce's film. Rush is among those who stand to reap the most from the PBS exposure.

During a 50-year career on the Southern chitlin circuit, Rush's extroverted style has garnered little attention outside of the black clubs and juke joints that are his bread and butter.

"I believe in my heart that this'll give me a chance to cross over," Rush says. "It's a chance to get Bobby Rush exposed, and this is what I want. I want to get accepted on both sides of the fence. This ain't 'bout no black-and-white issue, but I want to cross into the white clubs."

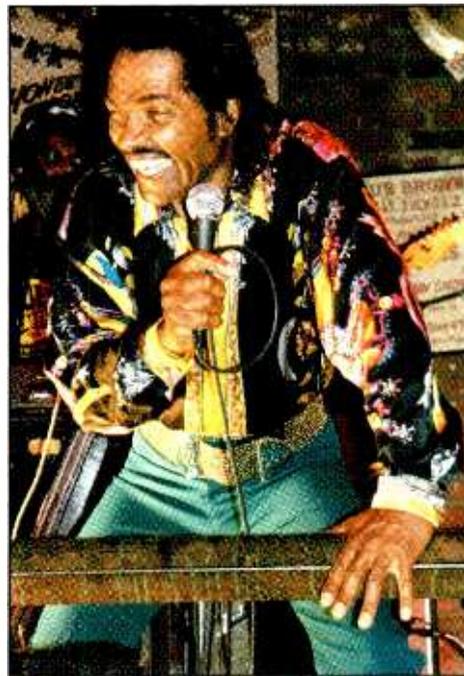
He adds, "If this does what I think it's gonna do, not only will it help me, it'll help other black artists . . . I think it'll also entice young black men and women to the festivals and to be involved in the blues. When you go to festivals [now], let's face it, it's almost 80% or 90% white audiences."

Because of the non-linear and sometimes rarefied style of "The Blues," the cross-marketing of the series' ancillary materials—the book, radio shows and CDs—takes on a critical significance.

"This is something that must be seen in a holistic way," Gibney says. "In addition to the films, there is a larger project, and the project was carefully designed so that other elements would be complementary to the films and fill in gaps that the films might have left, for those who want to explore the blues in a more systematic way."

The companion book for "The Blues" approaches the music in much the same manner as the films.

Designed as an illustrated literary anthology rather than a coffee-table book, it mixes introductions by the filmmakers, historical essays, archival material, interviews, song lyrics



Chitlin circuit mainstay Bobby Rush hopes "The Blues" helps him cross over to a wider audience.

and pieces by such literary lions as William Faulkner, James Baldwin and Eudora Welty.

"What we really wanted to do was try to mirror the vibe and the kind of visceral quality of the films," book co-editor Holly George-Warren says. "They were not going to be this encyclopedic, chronological, straightforward narrative. [The book is] much more a way, for the people watching the films, to submerge themselves into the vibe of the blues, the sound of the blues, and to experience it on a different level."

Other pieces of the campaign take a more conventional tack.

The radio series, hosted by contemporary bluesman Keb' Mo', walks listeners through blues history from its origins in Africa to today, using a mix of narration, music and archival and newly conducted interviews.

Manilla says, "As the project crystallized, it became clear that it was important to have somebody tell the story of the blues. What [the directors] are doing is a wonderful entrée to the blues, but it's not a Ken Burns documentary. There was a feeling that somehow, some way, we had to tell the story of the blues."

Executives involved in the marketing of the companion CDs say that titles like the "Best of the Blues" compilation and the boxed set will appeal to neophyte listeners.

Legacy Recordings senior VP Jeff Jones says, "The boxed set is a fairly easy thing to explain and for people to understand. The 'Best of the Blues' record is very simple to get . . . I think what will be harder to understand and translate [to consumers] will be the individual film soundtracks."

Hip-O's Lawrence says of the boxed set, "There was a decision to go chronological, but most of these songs do appear in at least one of the seven movies. Some of them we just felt were so important that if you're telling the story of the blues over 80 years in music, they've just got to be on there."

Lawrence adds, "I hope that these various elements sort of feed off of each other and build something larger. A lot of consumers will connect the dots."

READY FOR THE RESPONSE

Retailers are gearing up for the imminent avalanche of "Blues" titles, as well as concurrent releases not tied to the series.

The BMA's Iglauer says, "I'm certainly seeing an unprecedented flow from the majors . . . They can always go back to their catalogs, which is the main way they work with these types of events."

Among upcoming or recent high-profile blues releases are Shout Factory's "Blues Story" DVD and CD (*Billboard*, July 26); Capitol's six-title "Blues Kingpins" series, devoted to

such legendary performers as B.B. King and John Lee Hooker; and Hip-O's two-DVD set "American Folk Blues Festival," featuring rare and astonishing 1962-66 footage of a cavalcade of American blues greats, drawn from German TV shows.

Borders Books & Music plans a campaign featuring the "Blues"-branded titles that will run through the holiday season. The 420-store, Ann Arbor, Mich.-based chain will also begin a major promotion of some 80 other blues titles in October, according to Susan Scott, product manager for Borders.

PAYOFF PROGNOSIS MIXED

"I think [the response will] be very similar to 'Ken Burns Jazz,'" Scott says. "I think you'll see a huge explosion—it'll re-energize the whole category, absolutely."

She adds that thanks to the declaration by Congress that 2003 is "the Year of the Blues," awareness is already high: "We've seen already that sales have started to ramp up. Especially in the last 60 days, we've seen definite sales increases, significant over last year, compared to a number of other music categories."

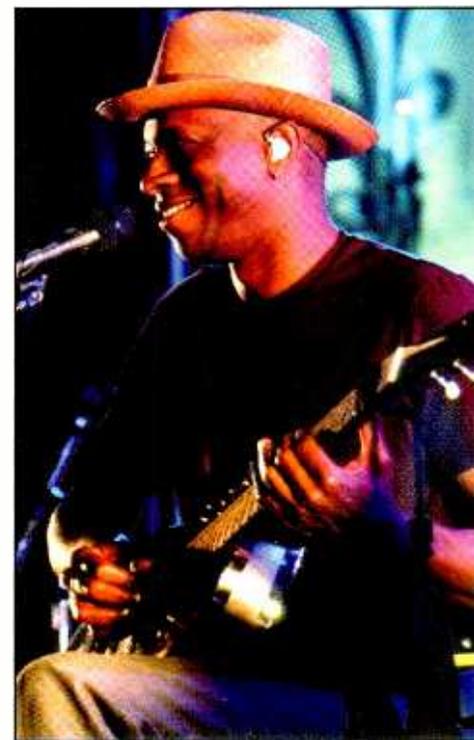
Allen Larman, head buyer at the Rhino Records retail store in Los Angeles, hesitates to view the "Blues" series as a "Ken Burns Jazz"-style bonanza.

"I ordered pretty heavily on [the "Blues" titles], just not to be caught short," says Larman, who also hosts a weekly blues show on public radio station KCSN Northridge, Calif. "I've been trying to beef up the blues section in anticipation of it and make sure we have all the classic titles."

But, he continues, "I'm not so convinced about how well it's gonna do. I think the blues is different than jazz . . . Blues sales have really gone down the last few years. People who already want that stuff have it. You used to see kids go buy blues records. You haven't seen that in a long time."

Keb' Mo' is also taking a wait-and-see attitude. The artist will gain significant exposure from his participation in "The Blues." In addition to narrating the radio series, he appears in Scorsese's film "Feel Like Going Home" and has a branded compilation coming from Columbia/Legacy.

But he says, "It'll hit who it hits—you never know. You put it out there, and if your intentions are in order, it'll speak to somebody. It'll speak to who it's supposed to speak to. In a world where we're always looking at the bottom line, the bottom line being sales or those kind of things, my bottom line is, 'Did I get the message over? Did I communicate?'"



Keb' Mo' will serve as narrator of Public Radio International's 13-hour series on blues history.

FCC Rules

Continued from page 1

of radio conglomerates using heavy-handed tactics in their relationship with recording artists," he says.

Under attack from many quarters of the radio industry for June's rewrite of the station ownership rules, FCC chairman Michael Powell announced Aug. 20 the formation of a task force to determine how the FCC can foster more localism.

Powell's initiative also calls for the licensing of more low-power FMs and scrutiny of voice-tracking's effect on community service.

Voice tracking enables a DJ to record the vocal breaks for an airshift ahead of time. These vocal bits and the music are then integrated by automation. This allows a jock to host a shift at any station within the parent company's chain. It also reduces the amount of hours a person needs to work. Elements for a four-hour shift can be assembled in one hour.

In a press conference following the announcement of his initiative, Powell said the study also is "expected to address such longstanding areas as license renewals."

Broadcasters may be sharply divided about voice-tracking and its long-term effect on radio's localism, but most oppose any regulatory attempt to mandate localism again.

For many broadcasters, that conjures up a long-gone era where a station's news and public-service content were scrutinized and could make a station vulnerable to a license challenge.

Some fear this latest move puts the FCC on a slippery slope toward more and more content regulation. Others point to increased costs of operating stations without voice-tracking.

"The notion of legislating localism is frightening," Saga executive VP Steve Goldstein says. "The notion of practicing localism is simply good business."

Not surprisingly, many of the GMs, programmers and owners interviewed by *Billboard* sister publication *Airplay Monitor* questioned whether government intervention was necessary.

"Susquehanna has always required

that its stations do specified amounts of public-affairs programming, so an FCC-imposed minimum standard probably wouldn't affect us," senior VP of programming Rick McDonald says.

But, he says, "arguing that voice-tracking per se diminishes local service is like arguing that cars cause unsafe driving."

WKHT (Hot 104.5) Knoxville PD Russ Allen adds, "Any time the government gets active in things that don't involve national security, I get nervous."

ENFORCEMENT ISSUES

Rose City/Portland, Ore., director of programming Mark Adams says, "You



BRACEY: OPPOSES FCC RULE CHANGES

might as well attempt to legislate quality programming, common decency standards and the number of songs played per hour."

Beyond that, "defining localism is a gray area, so who should decide what is right?" says Jimi Jamm, director of programming at Clear Channel/Poughkeepsie, N.Y. "That would be asinine as some of the rules the [Canadian government] has about artists and content."

Broadcasters offer numerous examples of just how gray an area localism is. "Clearly you can't stop a company from using one in-house person using different air names, voice-tracking three or four stations in their market," Citadel/Syracuse, N.Y., operations manager Tom Mitchell says. "It's all local, right?"

WLHT/WTRV/WFGR Grand Rapids, Mich., PD Bill Bailey asks, "How much of a voice-tracked program do you consider to be from outside the market when only the

voice is from somewhere else, the other elements surrounding it are from inside the market and the computer puts it together?"

Keymarket VP of programming Frank Bell asks, "If my talk station in Ohio chooses to explore a topic like the California governor's race, will we somehow be penalized?" Bell thinks the FCC should instead clamp down on ownership limits.

Cushman wonders, "Is localism talking about the new drug store being built on the corner of First and Main, or is it talking about what your listeners were talking about?"

Clear Channel's radio properties have been a focal point in consolidation-related controversies, especially for its use of voice-tracked air shifts.

But Clear Channel programming executive Marc Chase counters, "All Clear Channel radio stations thrive by targeting the needs of the local audience. Our programming and advertising mentions are all geared toward servicing our local consumers—listeners and advertisers.

"We locally entertain and inform local listeners, and we help local merchants deliver goods to people locally every day," Chase says.

Rob Dawes, PD of Clear Channel's WKKF Albany, N.Y., says, "We are a community-oriented radio station and cluster. The FCC is only telling us to do something we already do."

Clear Channel/Utica, N.Y., operations manager Stew Schantz says that his stations had a live and local air staff on the air within five minutes of the Aug. 14-15 blackout.

Ken Payne, PD of Clear Channel's WMGF Orlando, Fla., notes that his midday DJ "heard about a massive interstate tie-up in one of her voice-tracked markets . . . Minutes after the news hit, the station had the information on the air. It's this sort of commitment and dedication that is necessary, not more legislation."

'A MORE LEVEL PLAYING FIELD'

Not every broadcaster was violently opposed to FCC scrutiny of localism.

"I hate paperwork and government bureaucracy, but, frankly, it is deregulation that has hurt this industry and turned it from a commodity of pride and passion to a bean counter's way of making money," says Paul Goldman, president of

Burlington, Vt.'s Sison Broadcasting.

"These suggestions would put the way we operate on a more level playing field," Goldman says. "We have almost as many full-time employees for two stations as Clear Channel has for a dozen in our area."

David Israel, operations manager of Cox's WFLC/WPYM Miami, says, "Last I looked, the Federal Communications Act of 1934 was still in effect, which does mandate that stations operate in the 'public interest, convenience and necessity.'" He sees the license renewal process that is already in place as providing redress against those stations that do not serve the public.



CHASE: 'WE LOCALLY ENTERTAIN'

And one PD who asks not to be named also believes that "it is certainly within the FCC's jurisdiction to legislate localism and community service. Most stations should be required to provide live, local programming, perhaps 12 hours a day. Exceptions could be made for stations demonstrating economic hardship."

But even that PD says that news "is a different issue. Some stations no longer air news, which is their audience's preference. Most markets have plenty of outlets for news, and listeners are smart enough to find it."

K.J. Bryant, PD of Citadel's WWYL Binghamton, N.Y., adds, "I'd like to see the news quantity defined by format. Top 40 listeners want news, but not as much as country or classic rock."

As for the potential economic difficulty that any "live and local" mandate might cause, few broadcasters anticipated any, often because most believed that their

stations were minimally automated already. But Archway/Columbus, Ga., operations manager Bob Quick does say, "That mandate would be a hardship [and] would only harm small-market radio even more than voice-tracking ever could."

Bryant says, "Overall, we would increase part-time hours" if he had to do less voice-tracking. In Grand Rapids, Bailey says, "we would be forced to add another body to the airstaff." But he says that "hiring qualified people, full time, can only be good for the industry."

Throughout the recent debate on deregulation, many broadcasters have maintained that public opposition to consolidation is based in perception, not reality.

"I personally do not believe any of these concerns are based in fact," Chase says. "What our industry needs to do is a better job of educating our legislators on what really makes radio tick."

John Christian, director of programming for Citadel's KWJN/KJOY Stockton, Calif., thinks "voice-tracking abuse" is the biggest example of why the industry is dying.

"This latest attempt by Michael Powell to form a committee is just another great example of a politician with no clue. We don't need committees; we need someone that understands what is wrong with radio to start attempting to fix it," he says.

Sen. Byron Dorgan, D-N.D., a critic of recent FCC rule changes, is moving forward with a "resolution of disapproval" introduced last month to overturn all of the new rules.

"It is a very curious strategy for the chairman to change the rules in a way that will dramatically damage localism and then, nearly three months later, propose a process to examine how those rules might affect localism," he says.

Dorgan adds, "It is a classic example of putting the cart before the horse. For those concerned about localism, the time to study that issue was before the new rules were issued, not after."

Michael J. Copps, one of the two Democrat FCC commissioners, both of whom voted against the deregulation, characterized Powell's announcement as "a day late and a dollar short."

MTV Awards

Continued from page 1

"Cry Me a River" and "Crazy in Love" were contenders for the Viewers' Choice award, but the results in that category were unavailable at press time.

Missy "Misdemeanor" Elliott led the nominee list with eight nods for her "Work It" video (*Billboard*, Aug. 2). "Work It" ultimately won two awards: best video of the year and best hip-hop video. 50 Cent's "In Da Club" received the prizes for best rap video and best new artist in a video.

Chris Rock hosted the awards show; he previously hosted the MTV VMAs in

TOP VMA AWARD WINNERS



TIMBERLAKE

1999 and 1997.

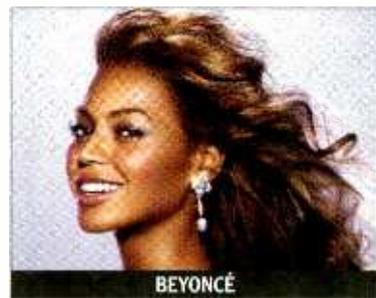
Performers at the 2003 MTV VMAs included 50 Cent, Christina Aguilera, Beyoncé, Mary J. Blige, Coldplay, Good Charlotte and Metallica.

Following is a partial list of winners: **Video of the year:** Missy "Misdemeanor" Elliott, "Work It."



COLDPLAY

Best male video: Justin Timberlake, "Cry Me a River."
Best female video: Beyoncé Featuring Jay-Z, "Crazy in Love."
Best group video: Coldplay, "The Scientist."



BEYONCÉ

Best rap video: 50 Cent, "In Da Club."
Best R&B video: "Crazy in Love."
Best hip-hop video: "Work It."
Best dance video: Justin Timberlake, "Rock Your Body."
Best rock video: Linkin Park, "Somewhere I Belong."

Best pop video: "Cry Me a River."
Best new artist in a video: "In Da Club."

Best video from a film: Eminem, "Lose Yourself," from "8 Mile."

Breakthrough video: "The Scientist."

Best choreography in a video: "Crazy in Love."

Best special effects in a video: Queens of the Stone Age, "Go With the Flow."

Best art direction in a video: Radiohead, "There There."

Best direction in a video: "The Scientist."

Best editing in a video: the White Stripes, "Seven Nation Army."

Best cinematography in a video: Johnny Cash, "Hurt."

For a complete list of winners, visit billboard.com/awards.

EVENTS CALENDAR

SEPTEMBER

Sept. 3, **Fourth Annual Latin Grammy Awards**, presented by LARAS, American-Airlines 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, **2003 Washington, D.C., Heroes Awards**, presented by the Washington, D.C.,

chapter of NARAS, Willard Inter-Continental, Washington, D.C. 202-662-1341.

Sept. 17-19, **Second Annual Ear to Da Streets Music Producer Conference**, Graduate Center, City University of New York. 212-368-1628.

Sept. 18-20, **Fourth Annual 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. 29-Oct. 5, **Annual World of Bluegrass Trade Show and Fan Fest**, presented by the International Bluegrass Music Assn., Galt House Hotel, Louisville, Ky. 615-256-3222.

OCTOBER

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. 9, **Spirit of Life Award Dinner Honoring Neil Portnow**, presented by the City of Hope, Pacific Design Center, Los Angeles. 213-241-7268.

Oct. 10-13, **115th Audio Engineering Society Convention**, Jacob K. Javits Convention Center, New York. 212-661-8528.

Oct. 12, **2003 World Music Awards**, Monte Carlo Sporting Club, Monte Carlo, Monaco. 377-93-25-43-69.

Oct. 16, **Third Annual Shortlist Music Prize Award Show**, presented by the Shortlist Organization, Wiltern Theater, Los Angeles. 310-434-9227.

Oct. 18, **Sixth Annual Lili Claire Foundation Benefit Dinner**, Beverly Hilton Hotel, Los Angeles. 323-822-2000.

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, **Angel Ball**, benefiting the G&P Foundation for Cancer Research, New York Marriott Marquis. 212-699-3795.

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.

NOVEMBER

Nov. 5, **Fourth Annual MAP Awards, presented by the Musicians' Assistance Program (MAP)**, Beverly Hills Hotel, Los Angeles. 323-965-1990.

Nov. 6, **SESAC Country Music Awards**, SESAC Headquarters, Nashville (by invitation only).

Nov. 6, **2003 Chicago Heroes Awards**, presented by the Chicago chapter of NARAS, the Art Institute of Chicago Ballroom, Chicago. 312-786-1121.

Nov. 9-11, **15th Annual Entertainment Marketing Conference**, Hilton Universal City, Los Angeles. 212-941-0099.

Nov. 19-20, **Second Annual Hollywood Reporter/Billboard Film & TV Music Conference**, Renaissance Hollywood Hotel, Los Angeles. 646-654-4660.

Submit items for *Lifelines and Events Calendar to Margo Whitmire* at *Billboard*, 5055 Wilshire Blvd., Los Angeles, Calif. 90036 or at muhitmire@billboard.com.

survived by her husband and two brothers.

Bill Perkins, 79, of cancer, Aug. 9 in Sherman Oaks, Calif. Throughout the '50s, the big-band saxophonist was a key soloist in the bands of Stan Kenton and Woody Herman. The versatile reed and woodwind player later performed with the "Tonight Show" band, the Toshiko Akiyoshi-Lew Tabackin Big Band and Shorty Rogers & Bud Shank's Lighthouse All-Stars. He also worked with such well-known Southern California players as Frank Strazzeri and Bill Holman.

Wesley Willis, 40, of complications from chronic myelogenous leukemia, Aug. 21 in Chicago. The uniquely blunt singer/songwriter, who was diagnosed as schizophrenic, underwent emergency surgery June 2 to suppress internal bleeding and remained in hospice care until his death. Willis released more than 50 albums of jubilant three-chord-style songs about cultural phenomenons and his favorite artists. His "Greatest Hits Vol. 1" was released in 1995 by Alternative Tentacles, followed by a second volume in 1999. His third is scheduled for release Oct. 7.

LIFELINES

BIRTHS

Girl, Rachel Elizabeth Agnew, to **Susan Armstrong and David Agnew**, July 17 in Pasadena, Calif. Father is executive VP/GM of Buena Vista Music Group.

Girl, Layla Ruth, to **Risa and Marc Dauer**, Aug. 10 in Los Angeles. Father is founder of Trampoline Records.

MARRIAGES

Jordyn Blum to **Dave Grohl**, Aug. 2 in Los Angeles. Groom is frontman with Foo Fighters.

Jennifer Casinelli to **Stan Frazier**, Aug. 2 in Philadelphia. Groom is the drummer for Sugar Ray.

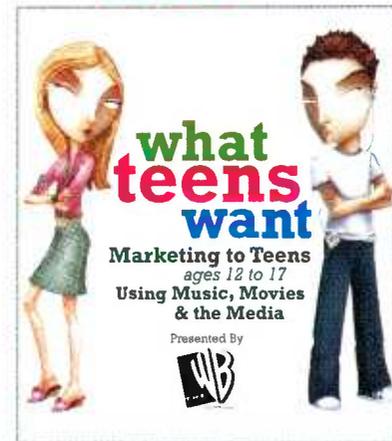
DEATHS

Tammi Gower, 51, of cancer, Aug. 9 in Los Angeles. Born Tamar Ellen Chait, Gower was founder and owner of Los Angeles supper club the Derby, which was made famous with cameos in such movies as "Swingers" and "Speed." She is

homefront

Billboard Information Group events & happenings

MTV's Graden To Speak At Teen Conference



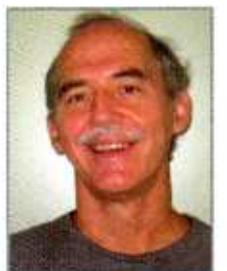
Brian Graden, president of programming for MTV, will deliver a keynote address at What Teens Want, a new conference focusing on marketing to teens ages 12 to 17 using music, movies and the media. The two-day event, co-hosted by *Billboard* and sister VNU Business Media publications Adweek, Brandweek, Mediaweek and The Hollywood Reporter and presented by The WB, will take place Oct. 27-28 at the Fairmont Miramar Hotel in Santa Monica, Calif.

What Teens Want will deliver a range of innovative marketing and sales strategies through keynotes, general sessions, dialogues with top executives, feedback from teenagers, panels targeting critical niche marketing issues and networking opportunities.

Among the panel sessions will be "Doing Business With the Music Business," moderated by Billboard Information Group executive editor Ken Schlager; and "Finding and Marketing the Next Big Teen Thing," moderated by *Billboard* West Coast bureau chief Melinda Newman. Other timely panels will examine teen lifestyles and attitudes; information sources for teens; special strategies for reaching teen males; and shifting teen demographics. A special "Teen Panel" will feature a group of teens giving candid opinions on music, movies and media.

The early-bird registration deadline for What Teens Want is Sept. 12. For more information, visit www.whateenswant.com or call 888-536-8536.

personnel DIRECTIONS



OUELLETTE

Noted jazz writer Dan Ouellette has joined the *Billboard* team as author of the bi-weekly Jazz Notes column. His first column appears in this issue, on page 22.

Ouellette is a prominent writer on the current jazz scene. He will continue as a jazz and pop contributor to such respected and varied publications as *Down Beat*, the *San Francisco Chronicle*, the *New Yorker* and *Stereophile*. He is a co-founder and former jazz editor of the monthly magazine *Schwann Inside* (formerly published by Valley Media) and also served as features editor for the quarterly *Schwann Spectrum*.

Ouellette's articles also have appeared in *Salon*, *Business 2.0*, *Vibe*, *Wired*, numerous daily newspapers and in program guides for the Berlin Jazz Festival, the San Francisco Jazz Festival, the Monterey Jazz Festival and the JVC Jazz Festival. He is the author of "The Volkswagen Bug Book: A Cultural History of the Beetle" (Angel City Press, 1999).

UPCOMING EVENTS

BILLBOARD DANCE MUSIC SUMMIT
September 22-24 • Union Square Ballroom • New York City

BILLBOARD/HOLLYWOOD REPORTER FILM & TV MUSIC CONFERENCE
November 19-20 • Renaissance Hollywood Hotel • Los Angeles

BILLBOARD MUSIC AWARDS
December 10 • MGM Grand Hotel • Las Vegas
for info: 646.654.4600 • billboardawards@vnuinc.com
For more information: Michele Jacangelo 646.654.4660 • bbevents@billboard.com



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'I See My Generation Losing A Lot Of Faith In Those We Have Empowered'

BY MICHAEL PAOLETTA

Since the mid-'90s, U.K. dance/electronic producer/composer/DJ Matthew Herbert has recorded albums and singles under various aliases, including Doctor Rockit, Herbert and Radio Boy.

As a remixer/producer, the classically trained Herbert has worked with such revered acts as Björk, Moloko, Terra Deva, Charles Webster, Zero 7, Perry Farrell and Matmos.

In addition to scoring music for British TV ("The Trip") and films ("Human Traffic"), Herbert is at the helm of a handful of independent dance/electronic labels, including Accidental, Soundlike and Lifelike.

In all of his endeavors, Herbert truly follows the beat of his own drum. In fact, he works under a self-imposed code of ethics, which he calls the Personal Contract for the Composition of Music (PCCOM). According to this written contract, "the use of sounds that exist already is not allowed. [Only] sounds that are generated at the start of the compositional process or taken from [Herbert's] own previously unused archive are available for sampling."

His new swing-jazz-influenced album, "Goodbye Swingtime" by the Matthew Herbert Big Band, puts the PCCOM to good use.

Newspaper clippings detailing the war in Iraq were made into musical instruments for the track "Misprints." Elsewhere, Herbert incorporated sounds from anti-war rallies in London into the mix.

"Herbert is an amazingly adept sonic manipulator and musical interpreter," says Atlanta-based producer Chris Brann, who records as Ananda Project, Wamdue Project and P'taah. "He has an extensive appreciation and insight into the multi-dimensional language of music."

Covertly political, "Goodbye Swingtime," recorded at Abbey Road Studios in London, features such guest vocalists as Arto Lindsay and longtime Herbert collaborator Dani Siciliano. According to the artist, the album was influenced by the writings of Noam Chomsky, John Pilger, Michael Moore and President George W. Bush.

Q: What prompted you to go down the big-band road?

A: It has an absolute logic for me. I knew I could always write music in this way. I just never had the financial or physical possibilities of doing it before. I was motivated by the need to expand the ambition of both my music and electronic music. To bring it out of a dark room and to engage more with the community. For me, that community aspect is the most vital and rewarding part of the record.

Q: When you say "community," what are you referring to?

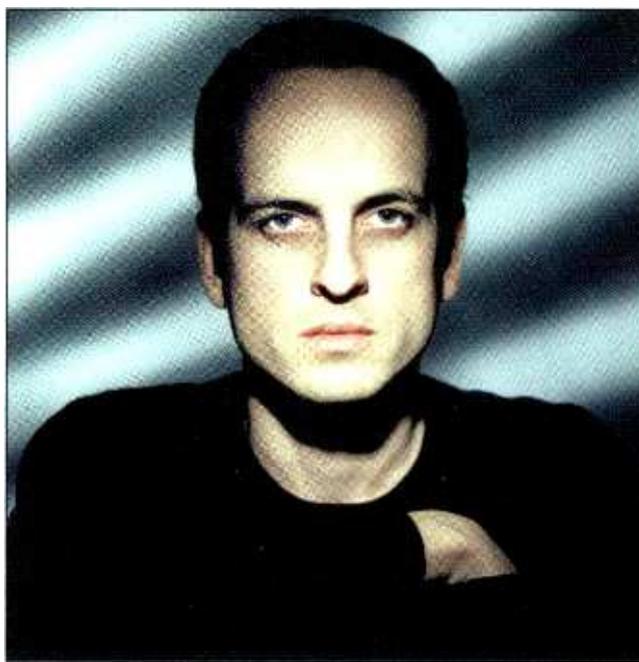
A: The fact that there are 30 people playing on the record. There isn't any musical nostalgia on the album. I didn't want that. But if there is a nostalgia there, it is for craftsmanship. For example, guys in this band have played trombone for over 60 years. For them, it's a craft, a trade, a skill—something that modern society doesn't hold to be as important as in earlier times.

Q: Many electronic artists do not look to the past in the same way. It is as if they believe that doing so will tarnish their music.

A: They have this fascination—like a fetish—with computer software. It tells you a great deal about a society. It's interesting: The more reliant they've become on technology, the more they've lost the natural rhythm of music.

Q: Is this what prompted you to create the PCCOM?

A: Electronic music became a music that was clearly defined by the technology. Consequently, you go into a studio and you are led by the way the software and the technology operates. I want to see in the same way that Mozart might have seen the



The Last Word



A Q&A With Matthew Herbert

Matthew Herbert Album Highlights

As Herbert:

1996: "100 Lbs."

1998: "Around the House"

2001: "Bodily Functions"

As Doctor Rockit:

1996: "The Music of Sound"

2000: "Indoor Fireworks"

As Wishmountain:

1998: "Wishmountain Is Dead"

As Radio Boy:

1997: "Long Live Radio Boy"

2001: "The Mechanics of Destruction"

As Matthew Herbert:

2000: "Let's All Make Mistakes" (a DJ mix)

harpichord as a liberation or a new possibility. I wanted to see technology as tools at my disposal; I wanted to reclaim the technology. When I walk into a studio, everything is empty: the samplers and the computer. The minute I put [my] samples into my sampler is, for me, the beginning of the composition process.

Q: What was involved in the recording of "Goodbye Swingtime"?

A: We literally recorded the music as big-band pieces. I was

very clear that any sounds added would be for specific reasons: either to inform the meaning of the sound or samples of the band itself.

For example, the song "The Three W's" is based on the School of the Americas [at the U.S. military base] in Fort Benning, Ga., and its involvement in Latin American dictatorships. For me, this points out the fundamental hypocrisy in the idea of war on terrorism, when America, Britain and several European countries have been consistently involved and actively encouraging various terrorist activities around the world.

So, I went to a Web site that tracks these activities—soaw.org—and I printed out pages detailing these crimes against humanity. I used the sounds of the printing to generate all the percussion noises in the track.

I take something quite banal and mundane, like a printer that sits in the corner, and I politicize it. I wanted this to be an organic dialogue with what I had created with the band. I wanted the two to co-exist and inform each other, without either taking center stage. I wanted to make a record with a big band, rather than a big-band record. Of course, now whenever I turn on that printer, I think of General Pinochet and Henry Kissinger.

Q: How did the writings of Noam Chomsky, John Pilger and Michael Moore make it into the recording?

A: They were just books I had read over the past year, particularly in the run-up to the war. Books that informed me and gave me my passion, which is where the music came from. These songs are about relationships—whether between me and the state or me and George Bush. I hate the fact that almost every song I've written in the last two years has been about Bush. I hate the fact that he has had that much impact on my life. But I don't feel I have any choice.

Q: As an artist, is your job to entertain or to point out the difficulties of the world?

A: What we do says a great deal about ourselves. The fact that Britney Spears is not singing about Iraq tells you a great deal about the kind of world she exists in and the things that are important to her. That she sings about boyfriends at a time when her tax money is being used to kill people on the other side of the world probably makes her the most political artist of our time, in many ways. And then there is someone like Madonna, who recently came out with a very unclear message. It's a very telling point in history when artists consider their record sales or how much money they make to be more important than their principles.

Q: How do you measure commercial success?

A: When enough people buy the record for me to be able to make the next one. I'd be happy if we sell 20,000 copies of "Goodbye Swingtime," because that's our break-even point. On top of that—and apart from film stuff—I own everything that I've ever done. To me, that is commercial success. That means I'm in control of decisions. Nobody can stick my music on an advert for an SUV without my approval.

Q: When you look at the popular music landscape, what do you see?

A: The main thing I see is my generation losing a lot of faith in the people we have empowered.

Q: Who has most inspired you through the years?

A: I hate to say this, but it's probably Donald Rumsfeld. The way he lives his life is the exact opposite of how I wish to live my life. I can't think of anything more inspiring.

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