

# Billboard

NEWSPAPER

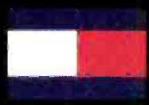
\$6.95 (U.S.), \$8.95 (CAN.), £5.50 (U.K.), €8.95 (EUROPE), ¥2,500 (JAPAN)

#BXNCCVR \*\*\*\*\* 3-DIGIT 908  
#90807GEE374EM002# BLBD 503 A06 B0106  
MONTY GREENLY 001 MAR 04 2  
3740 ELM AVE # A  
LONG BEACH CA 90807-3402

THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO AND HOME ENTERTAINMENT • [www.billboard.com](http://www.billboard.com) • SEPTEMBER 13, 2003



## TOMMY HILFIGER



\$6.95US \$8.95CAN 37>  
0 71486 02552 8

ADVERTISEMENT

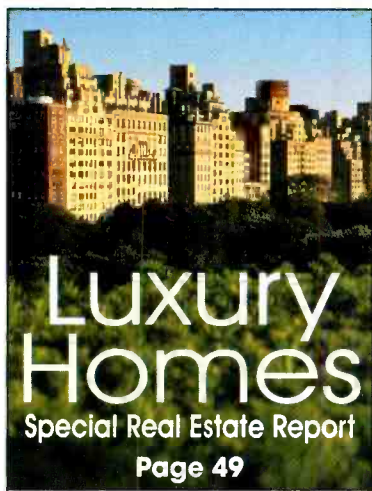


TOMMY HILFIGER INC. ALL RIGHTS RESERVED. "TOMMY HILFIGER" IS A REGISTERED TRADEMARK OF TOMMY HILFIGER LICENSING, INC.

# TOMMY HILFIGER



1-888-TOMMY4U  
FOR PARTICIPATING LOCATIONS



**Luxury Homes**  
Special Real Estate Report  
Page 49

\$6.95 (U.S.), \$8.95 (CAN.), £5.50 (U.K.), €8.95 (EUROPE), ¥2,500 (JAPAN)

# Billboard

NEWSPAPER

THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO AND HOME ENTERTAINMENT • [www.billboard.com](http://www.billboard.com) • SEPTEMBER 13, 2003

## HOT SPOTS



### 7 Happy Deal

Justin Timberlake arches the globe with a worldwide brand campaign for McDonald's.



### 8 A Clean Slate

The RIAA is expected to announce an amnesty program that lets copyright infringers off the hook if they dump illegal music files from their computers.



### 13 Reuniting Feels So Good

The Mavericks regroup to release their sixth album, which will be their first for Sanctuary Records.



Photo: Danny Clinch

## John Mayer Gets Heavy

### Columbia Plans Long-Term Push For New Set

BY MELINDA NEWMAN

LOS ANGELES—When John Mayer accepted the Grammy Award for best male pop vocal performance in February, besting such veteran singer/songwriters as Sting and James Taylor, he declared, "This is very, very fast, and I promise to catch up."

He moves one step closer to fulfilling that promise with "Heavier Things," out Sept. 9 on Aware/Columbia.

"I'd say 'Heavier Things' is catching up to the kind of attention I'd gotten from making [Aware/Columbia debut] 'Room for Squares,'" Mayer says. "When something takes off like that, it becomes your calling card for your life, but it's just one piece from one period of my life. Let's just think of that album as 12 songs; with my opportunity to make another 10, I think it's going to equalize everything out a little."

In little more than two years, Mayer has become a core artist for adult top 40 radio

stations—"Bigger Than My Body," the first single from the new album, is already No. 12 on that chart this issue—and the arrival of a new album is being heralded as a cause for celebration.

"It's clearly an event for us," says Chris Patyk, assistant PD/music director of KYSR Los Angeles. "This is a big artist, one of the bigger ones for us in the last couple of years. Just having something new from him and knowing the audience's thirst for something new from this guy, it's almost a foregone conclusion that this album will be big for us."

Even so, Aware and Columbia are taking no chances. The labels have laid out a game plan that they hope will ensure continued artistic and commercial growth for Mayer. "Room for Squares," released in 2001, has sold 3 million copies, according to Nielsen SoundScan.

The cornerstone is built not on making a big splash but in creating multiple

(Continued on page 14)

## Retail Pays For UMG's Price Cut

But Sales Gain Could Ease Pain

BY ED CHRISTMAN

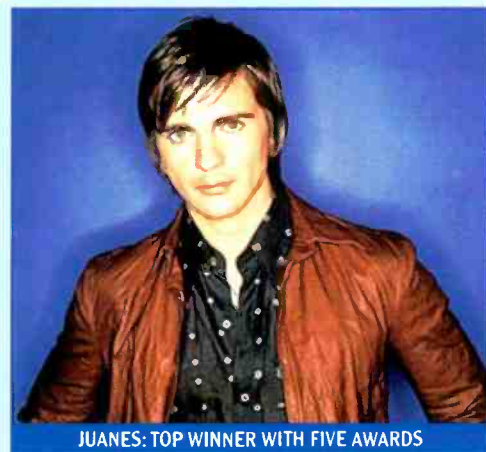
NEW YORK—While the Universal Music Group's price restructuring for North America gives retailers the lower CD prices they have been clamoring for, the company's new policy also takes away one of retail's sacred cows: cooperative advertising funds.

Further, the UMG changes could take a swipe out of merchants' gross margin at a time when most are struggling.

In a pricing gambit that has electrified industry discussion, UMG is dropping its frontline suggested list price to \$12.98 from the current \$16.98-\$18.98 levels.

The new pricing, announced Sept. 3, will result in "a dramatic increase in sales," UMG president/COO Zach Horowitz predicts.

(Continued on page 68)



JUANES: TOP WINNER WITH FIVE AWARDS

## Latin Grammys Aim For 'Credibility'

BY LEILA COBO

MIAMI—The Latin Grammys launched a new chapter in their young existence with a heavily promoted TV show that was produced with major Latin input, staged in Miami and backed for the first time by a recently created Latin Academy of Recording Arts and Sciences (LARAS) board of trustees.

Organizers are hoping that the fourth edition of the awards, which aired live Sept. 3 on CBS and worldwide in nearly 100 countries, will

(Continued on page 17)

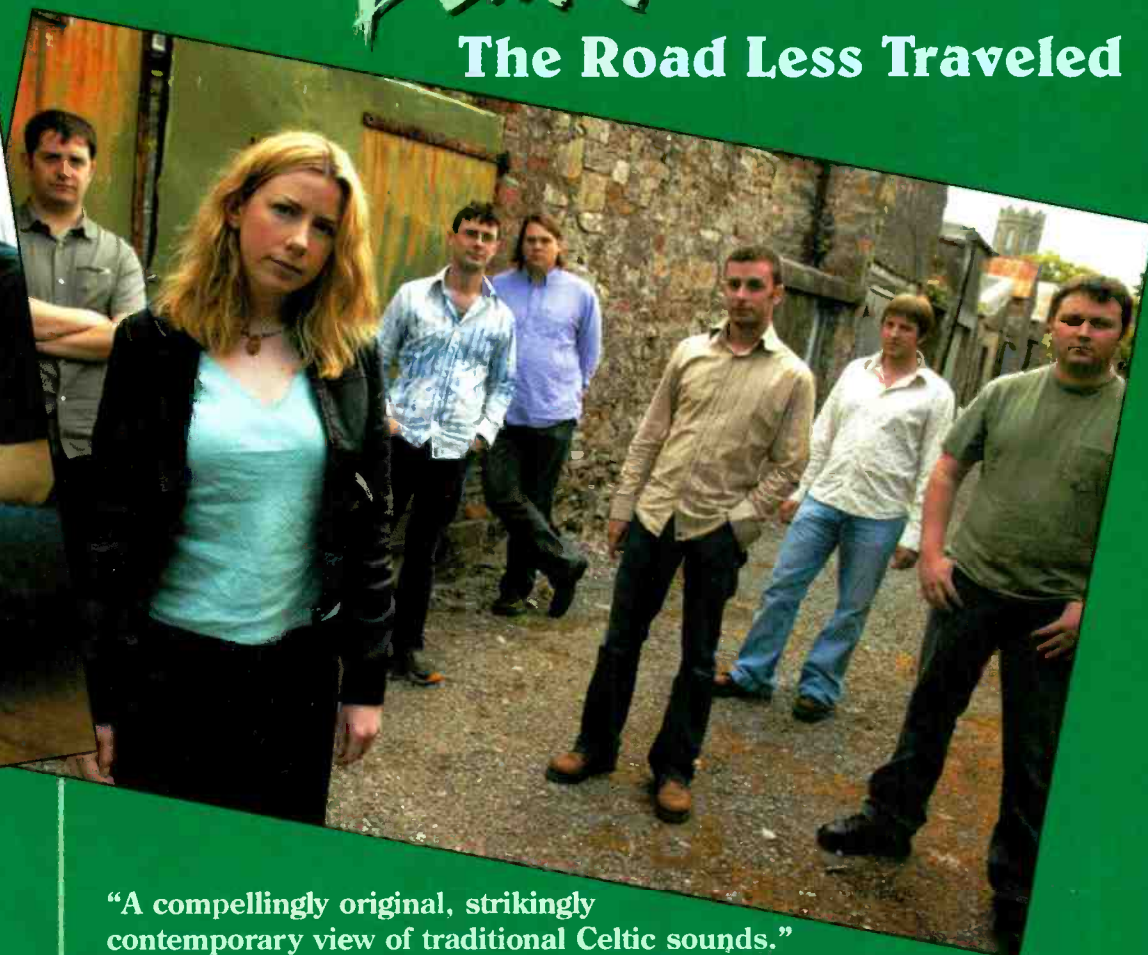
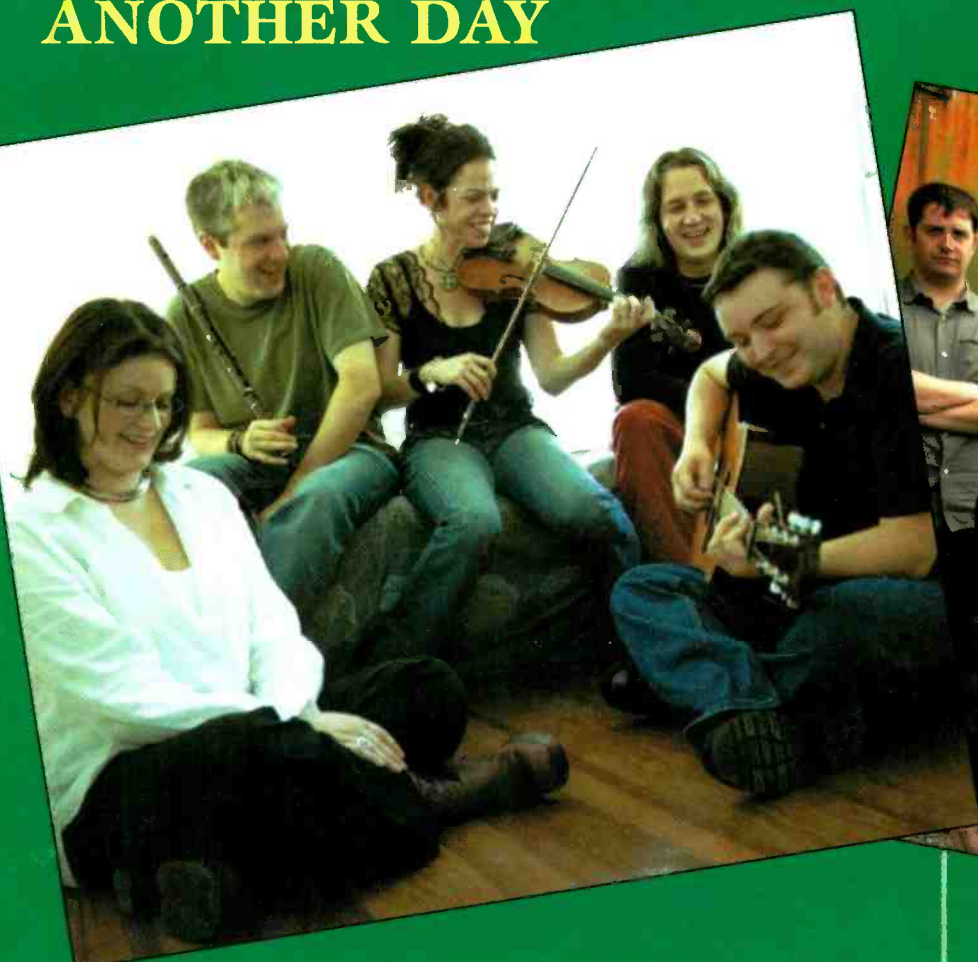
**NEW on CD**

# SOLAS

ANOTHER DAY

# Danú

The Road Less Traveled



"...a five-member Irish-American band of startling instrumental and vocal firepower."

--LA Times

"A compellingly original, strikingly contemporary view of traditional Celtic sounds."

— Los Angeles Times

"...the best Irish traditional band in the world."

--Boston Herald

"Best Overall Traditional Irish Band"

— Irish Music Awards

Shanachie

**NEW WORLD MUSIC ON DVD**

**STREET DATE  
OCTOBER 21,  
2003**

## WORLD MUSIC PORTRAITS

Introducing a new series of films profiling some of the most popular and influential world music artists of the contemporary scene. Each of these dynamic releases captures the essence of these world-renowned artists and the cultural influences that have helped to formulate their artistic visions.

### ANGELIQUE KIDJO



"The African Piaf" is captured in this rare visit to her homeland of Benin. Includes stunning performance footage and an insightful look into the soul of one of the world's most accomplished artists.

### COMPAY SEGUNDO

This captivating portrait of the man and his music captures the recently deceased legend in his homeland of Cuba. From his early days of playing guitar in the bars of Santiago to his time as a member of the Buena Vista Social Club, the film offers an in-depth look at this incomparable musician and his beloved homeland.



shanachie.com

Top Albums

ARTIST	ALBUM	PAGE
THE BILLBOARD 200		
MARY J. BLIGE	Love & Life	58
BLUEGRASS		
ALISON KRAUSS + UNION STATION	Live	31
BLUES		
SOUNDTRACK	Martin Scorsese Presents The Best Of The Blues	62
CONTEMPORARY CHRISTIAN		
MERCYME	Almost There	62
COUNTRY		
ALAN JACKSON	Greatest Hits Volume II And Some Other Stuff	41
ELECTRONIC		
LOUIE DeVITO	Louie DeVito Presents: Ultra. Dance 04	29
GOSPEL		
SMOKIE NORFOL	I Need You Now	15
HEATSEEKERS		
CONJUNTO PRIMAVERA	Decide Tu	61
INDEPENDENT		
WARREN ZEVON	The Wind	61
INTERNET		
WARREN ZEVON	The Wind	60
POP CATALOG		
BOB MARLEY AND THE WAILERS	Legend	41
LATIN		
CHAYANNE	Sincero	26
R&B/HIP-HOP		
MARY J. BLIGE	Love & Life	24
REGGAE		
SEAN PAUL	Dutty Rock	62
SOUNDTRACK		
	Bad Boys II	60
WORLD MUSIC		
SOUNDTRACK	Frida	62

Top Singles

ARTIST	TITLE	PAGE
HOT 100		
NELLY, P. DIDDY & MURPHY LEE	Shake Ya Tailfeather	44
ADULT TOP 40		
TRAIN	Calling All Angels	64
COUNTRY		
ALAN JACKSON & JIMMY BUFFETT	It's Five O'Clock Somewhere	51
DANCE/CLUB PLAY		
BEYONCE FEATURING JAY-Z	Crazy In Love	21
DANCE/SINGLES SALES		
MADONNA	Hollywood	29
HOT DIGITAL TRACKS		
BEYONCE FEATURING JAY-Z	Crazy In Love	65
HOT LATIN TRACKS		
OBIE BERMUDEZ	Antes	27
MAINSTREAM TOP 40		
BLACK EYED PEAS	Where Is The Love?	64
MODERN ROCK		
LINKIN PARK	Faint	64
HOT R&B/HIP-HOP		
PHARRELL FEATURING JAY-Z	Frontin'	23
RAP TRACKS		
LIL JON & THE EAST SIDE BOYZ FEAT. YING YANG TWINS	Get Low	21
RHYTHMIC TOP 40		
CHINGY	Right Thurr	64

Videos

TITLE	PAGE
VHS SALES	
CHICAGO	39
DVD SALES	
CHICAGO (WIDESCREEN)	39
HEALTH & FITNESS	
THE METHOD PILATES: TARGET SPECIFICS	30
KID VIDEO	
PIGLET'S BIG MOVIE	38
MUSIC VIDEO SALES	
CHER: THE FAREWELL TOUR	38
RECREATIONAL SPORTS	
WWE: BAD BLOOD	38
VHS RENTALS	
BRINGING DOWN THE HOUSE	37
DVD RENTALS	
BRINGING DOWN THE HOUSE	37

Unpublished

ARTIST	ALBUM
CLASSICAL	
ANDREA BOCELLI	Sentimento
CLASSICAL CROSSOVER	
JOSH GROBAN	Josh Groban
JAZZ	
AARON NEVILLE	Nature Boy: The Standards Albums
JAZZ/CONTEMPORARY	
NORAH JONES	Come Away With Me
KID AUDIO	
KIDZ BOP KIDS	Kidz Bop 4
NEW AGE	
CHIMERA	Delirium

Top of the News

**8** RIAA prepares amnesty program for sound-recording copyright infringers.  
**10** Jägermeister increases its profile in the rock world by sponsoring the Slayer tour.

Music

**13** **The Beat:** Cher signs a worldwide deal with Warner Bros.  
**15** **The Classical Score:** Genre-bending quartet Ethel is ready to take its Cantaloupe Music album to a broader audience.  
**19** **Touring:** Road warrior Derek Trucks plans to log 260 dates this year between the All-man Brothers Band and his namesake group.  
**21** **R&B:** After 11 years, Anthony Hamilton finally gets to release his debut, "Comin' From Where I'm From."  
**22** **Beats & Rhymes:** DMC tips his hat to classic rock on his first solo project, "Checks, Thugs and



13

CHER



21

ANTHONY HAMILTON

Rock & Roll."

**25** **Latin Notas:** Franco de Vita's return to Sony Discos is one of several artist/label shifts to take place in the Latin sector recently.  
**28** **Beat Box:** Bang the Party marks its sixth anniversary with a CD and an interactive music documentary.  
**30** **Country:** June Carter Cash's final recording project blossoms into the Dualtone album "Wild-wood Flower."  
**42** **Studio Monitor:** Sony Music Studios is set to install the world's first large-format Direct Stream Digital console.  
**48** **Songwriters & Publishers:** Young songwriters mold Joan Baez's new Koch set, "Dark



38

BJÖRK

Chords on a Big Guitar."

Retail

**35** **A Playful Mind,** a new classical music series for infants, uses original classical music to help stimulate babies and caters to their natural attention span.  
**36** **The Indies:** Eagle Rock Entertainment is releasing rare John Lee Hooker audio and video titles to the market, starting with a new album, "Face to Face."  
**37** **Retail Track:** Best Buy will run an outsourcing test with Handleman Co. to see if it can improve its operations.  
**38** **Home Video:** An ambitious slate of Björk DVD releases is furthering the artist's career.

Global

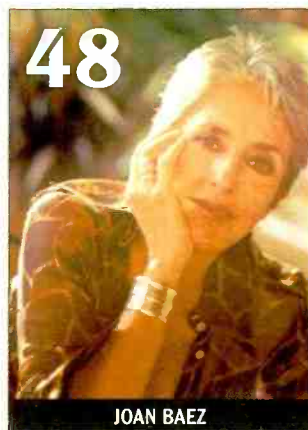
**43** Velvet Underground co-founder John Cale readies his EMI debut, "Hobo Sapiens," his first major-label project since 1973.  
**45** **Global Pulse:** UNKLE returns after a four-year album hiatus with an eccentric new set, "Never Never Land."

Programming

**56** **Tuned In—Radio:** Infinity reorganizes its management and tightens up the format at WNEW (Blink 102.7) New York.

Features

**57** Market Watch  
**20** Billboard Boxscore  
**33** Billboard Picks  
**40** Executive Turntable  
**40** The Billboard BackBeat  
**44** Hits of the World  
**54** Classifieds  
**57** Charts  
**57** Chart Beat  
**69** Update  
**70** Last Word



48

JOAN BAEZ

QUOTE OF THE WEEK

“I don't run around grabbing ass. I don't take advantage of the all-access.”

JOHN MAYER  
Page 14

ARTIST & COMPANY INDEX

(SIGNIFICANT MENTIONS IN THE NEWS)

Artist	Page(s)	Company	Page(s)
Anthony Hamilton	21	Best Buy Co. Inc.	37
Björk	38	BMG Entertainment	8
Celia Cruz	41	Eagle Rock Entertainment Inc.	36
Cher	13	E-Data Corp.	43
Conjunto Primavera	28	Fonovisa Records	7
Derek Trucks	19	General Electric Co.	8
DMC	22	Handleman Co.	37
Ethel	15	HMV Group PLC	43
Fleetwood Mac	20	Macrovision Corp.	35
Franco de Vita	25	McDonald's Corp.	7
Joan Baez	48	New Line Home Entertainment	10
John Cale	43	On Demand Distribution PLC (OD2)	43
John Lee Hooker	36	Quinlan Road	43
John Mayer	3	San Francisco Soundworks	42
Joss Stone	21	Select-O-Hits Inc.	35
June Carter Cash	30	Sony Music Studios	42
Justin Timberlake	7	Sydney Frank Import Co.	10
Mavericks	13	Universal Music Denmark	47
Rick Trevino	30	Universal Music Group (UMG)	8
Spacemen 3	46	Vision Information Services LLC	37
Trapt	64	Vivendi Universal S.A.	8
UNKLE	45		

# Billboard®

## DMS2003

### DANCE MUSIC SUMMIT



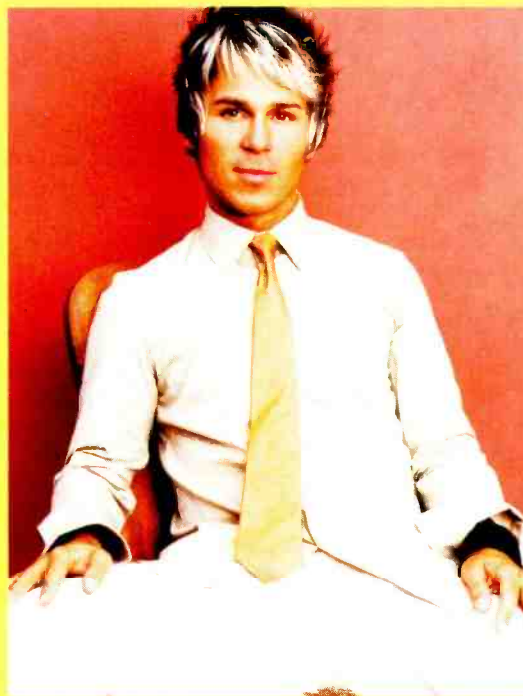
SEPTEMBER 22-24 • UNION SQUARE BALLROOM • NYC

## ANNOUNCING!



### R&B/HIP-HOP ARTIST **ANGIE STONE**

Sharing her views and experiences on the "HIP, HOP, DANCE" PANEL



### THE BILLBOARD Q&A WITH WORLD RENOWNED **BT**

**PRODUCER**  
'N SYNC, TORI AMOS, BRITNEY SPEARS

**REMIKER**  
MADONNA, DEEP DISH, SEAL, SARAH MCLACHLAN

**FILM WORK**  
THE FAST & THE FURIOUS, UNDER SUSPICION

## CONFIRMED PANELISTS

CHRIS BARBOUR, GLOBAL UNDERGROUND	STEVE HULME, SUBLIMINAL RECORDS
JASON BENTLEY, MACHINEHEAD	KEOKI, HYPNOTIC RECORDINGS
MAURICE BERNSTEIN, GIANT STEP	ERROL KOLOSINE, ASTRALWERKS RECORDS
LESLEY BLEAKLEY, BEGGARS GROUP	JENNIFER MASSET, STUDIO K7
ROBERT BOOKMAN, PESETSKY AND BOOKMAN	ELLIS MIAH, ORANGE FACTORY
TODD BRABEC, ASCAP	PATRICK MOXEY, ULTRA RECORDS
LEE BRIDLE, MOST WANTED	KUROSH NASSERI, NASSERI MUSIC BUSINESS SOLUTIONS
BT, NETTWERK AMERICA	FRANK OWEN, VILLAGE VOICE
BILL COLEMAN, PEACE BISQUIT	MICHAEL PERLMUTTER, SL FELDMAN & ASSOC.
LAINIE COPICOTTO, AURELIA ENTERTAINMENT	MARTHE REYNOLDS, ISLAND DEF JAM
LYNN COSGRAVE, TRUST THE DJ	DENISE RICH, DENISE RICH SONGS
CHRIS COX, THUNDERPUSS	CORY ROBBINS, ROBBINS ENTERTAINMENT
JOHNNY DEMAIRO, ATLANTIC RECORDS	TOMMY SALEH, SOHO & TRIBECA GRAND HOTELS
JAY DENES, NAKED MUSIC	NORMAN SIEGEL, LAW OFFICE OF NORMAN SIEGEL
ROB DISTEFANO, TWISTED RECORDS	TOM SILVERMAN, TOMMY BOY RECORDS
DAVE DRESDEN, GABRIEL & DRESDEN	ANGIE STONE, J RECORDS/RCA MUSIC GROUP
DEBRA ERIKSEN, ORACLE ENTERTAINMENT	CHUCKY THOMPSON, LIFEPRINT PRODUCTIONS
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
KEVIN HEDGE, WEST END RECORDS	RACHID WEHBI, WIDELIFE
JESSE HOUK, THE SCUMFROG	JONATHAN WHITEHEAD, RIAA

## EXCLUSIVE MAKING HER AMERICAN DEBUT **DANNII MINOGUE**

PERFORMING SONGS FROM HER UPCOMING  
ULTRA RECORDS ALBUM, "NEON NIGHTS"



## PLUS . . .

- ▶ DE LA GUARDA PRESENTS DJ CONNECTION SPECIAL EDITION FOR DMS ATTENDEES
- ▶ DANCE FROM DUSK TIL DAWN: FREE ACCESS TO ALL DMS PARTIES & CLUBS
- ▶ BILLBOARD'S ANNUAL DJ MEET-N-GREET - SPONSORED BY: ACT 2 RECORDS
- ▶ APPEARANCES & PERFORMANCES BY WORLD FAMOUS DJs & ARTISTS
- ▶ NETWORKING WITH KEY PLAYERS IN THE INDUSTRY

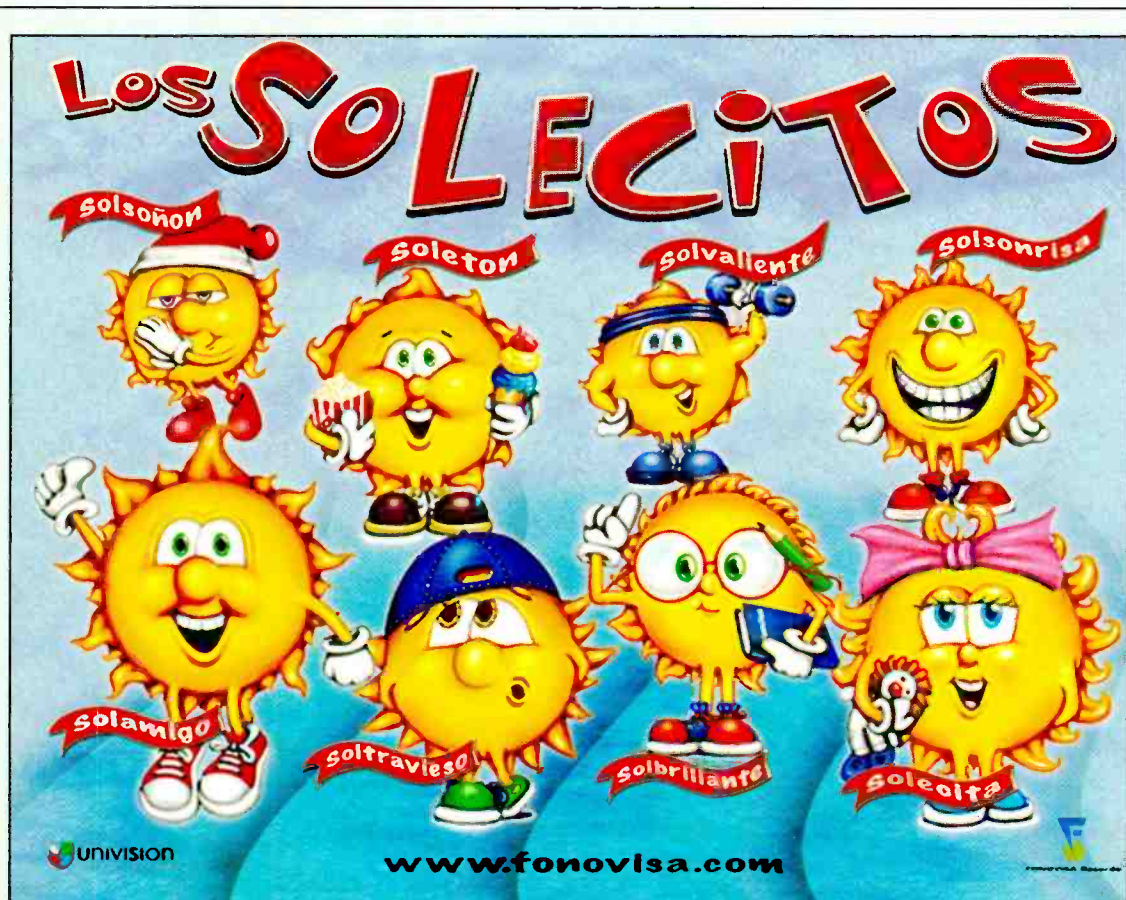
FOR MORE INFO & TO REGISTER  
[WWW.BILLBOARDDEVENTS.COM](http://WWW.BILLBOARDDEVENTS.COM)

QUESTIONS? 646.654.4643 SPONSORSHIPS 646.654.4648 NEARBY HOTEL GRAMERCY PARK HOTEL 800.221.4083





TOP OF THE NEWS



## Los Solecitos: Ready To Shine

BY LEILA COBO

MIAMI—To travel from their Los Angeles home base to Miami, Los Solecitos need two airplanes: a cargo plane for their heavy costumes and a jetliner for the people who will wear them.

It's one indication of the scope of Fonovisa Records' new kiddie project, a series of eight albums titled "Los Solecitos"—the Little Suns.

Aimed at the 3- to 10-year-old audience, "Los Solecitos" claims to be the only U.S.-made, Spanish-language music collection targeting Latin children.

Moreover, while nearly all Latin children's albums originate from TV series, soap operas or films, "Los Solecitos" is being launched as a purely musical project with visual components based on a troupe of eight costumed, sun-like characters.

This, Fonovisa marketing director Roberto Arciniega says, makes "Los Solecitos" a challenging product.

"When you have an existing character, it's easier," Arciniega says. "Here, our starting point is the music."

But Arciniega believes the project will be immensely appealing.

"To begin with, there aren't many Spanish-language products for children in the U.S.—children who are focused on [English] but whose parents speak Spanish and who learn Spanish from their parents," Arciniega says.

"That's where the concept lies—in offering music that's familiar to Latin mothers."

The "Los Solecitos" albums will be released in several installments, and each disc will be "presented" by a member of the Solecito troupe.

The first three albums, which went to stores Aug. 26, are titled "Sol Amigo Presenta Rondas Populares," "Sol Brillante Presenta Cri-Cri" (featuring the songs of Cri-Cri, Mexico's premier act for children) and "Sol Travieso Presenta Bailando Sin Parar" (featuring covers of well-known pop songs).

All tracks are new studio recordings of familiar music performed by children. Each album includes four sing-along instrumental tracks and a computer game.

While the characters and the music are designed to appeal to children, Fonovisa is also marketing directly to moms and dads familiar with the music. To do this, the label has enlisted popular Mexican singer/actress Laura Flores as the "Los Solecitos" spokesperson.

It is a particularly useful function, given that the members of Los Solecitos do not speak.

Flores is making the rounds at all Univision TV shows, using her clout as a well-known mother to explain why parents should buy "Los Solecitos." The aim is to appeal to the kind of parents whose children watch "Sesame Street" and "Barney" and who want to impart values along  
(Continued on page 14)

*'This is a way to reach an audience that is craving something like this. These are songs people already know.'*

—DREW WALLER,  
THE BORDERS GROUP

## RIAA Figures Show Continuing Decline

BY BRIAN GARRITY  
and ED CHRISTMAN

NEW YORK—An accelerating decline in U.S. music shipments could signal more bad news ahead for the recording industry in the second half of the year and beyond, major-label and retail sources say.

With album sales expected to continue their struggle in the coming months, labels and retailers face the likelihood of increased pressure to

cut overhead, insiders predict.

(Against this backdrop, Universal Music Group is making a bold move to boost sales by cutting its prices to retailers—see story, page 3.)

Newly released figures from the Recording Industry Assn. of America indicate that album shipments to retail dropped 11% in the first half, falling to 252.6 million units from 283.7 million units for the same period one year ago.

Looking at the total music mar-  
(Continued on page 67)

## Justin, McD's Attack Global Market Together

BY MELINDA NEWMAN

LOS ANGELES—Can Justin Timberlake help McDonald's sell burgers? And, more importantly, can the fast-food company boost Timberlake's international profile and help his label, Jive Records, sell albums?

Timberlake is part of the new, two-year McDonald's "I'm Lovin' It" worldwide brand campaign, which



TIMBERLAKE: LOVIN' IT

will target consumers in 119 territories.

The multi-tiered partnership includes Timberlake singing and making "cameo" appearances in commercials in at least 10 countries. Additionally, McDonald's is sponsoring his 35-city European tour, which starts in November.

The campaign kicked off Sept. 2 in Germany  
(Continued on page 55)

## Acts Still Skirt Sept. 11 Concerts

BY SUSANNE AULT

LOS ANGELES—Two years after the worst terrorist attacks on U.S. soil, touring acts are overwhelmingly staying away from playing gigs Sept. 11.

Although the numbers are not as high as last year, when only a handful of artists performed, among the top touring acts taking that day off are Cher, Toby Keith, Bruce Springsteen, Fleetwood Mac, Steely Dan

and Aerosmith/Kiss.

"It's going to be a while before we see [all] artists have events on that day," says Larry Vallon, senior VP at House of Blues Concerts. He predicts that widespread Sept. 11 shows will not happen "in my lifetime."

HOB does not have a policy regarding shows on Sept. 11, but Vallon says the company does not  
(Continued on page 19)

## Colleges Institute P2P Education

### New Students Get Legal Primers

BY BILL HOLLAND

WASHINGTON, D.C.—Incoming freshmen at colleges across the U.S. are getting a primer this month in an unexpected subject: The legal ramifications of file sharing.

It's a clear sign that last year's Recording Industry Assn. of America initiative to work with leaders at U.S. colleges and universities on combating campus peer-to-peer piracy is bearing fruit.

During a conference call Sept. 2, the co-chairmen of the Joint Higher Education and Entertainment Group cited as a sign of progress the P2P education and enforcement policies initiated this year by university administrators across the country. The joint group kicked off last December.

Recent newspaper stories have documented freshman orientation programs that include P2P policies

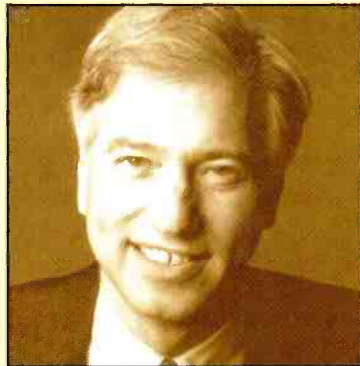
and warnings at several universities, including American University in Washington, D.C., and many University of California campuses.

In addition, Colby College, University of Denver, Stanford University, University of Utah, Columbia University, University of Rochester, University of North Carolina and Harvard and Yale have also instituted education initiatives or e-posted campus P2P policies.

"Just a year ago, you didn't see these efforts," says group co-chair Dr. Graham Spanier, president of Penn State University. "The progress in charting solutions and in awareness has been dramatic in recent months."

Spanier shares chairman responsibilities with RIAA president Cary Sherman. The two attribute greater campus awareness of the issue to better communication between the RIAA and higher-education institutions.

But certainly the greater respon-



SHERMAN: BUILDING CAMPUS AWARENESS

siveness has been motivated in large part by the RIAA lawsuits this spring, some of which were directed at students on college campuses. Also, at least 10 universities have been served with subpoenas calling for the identity of egregious infringers.

"Universities don't want their students to be sued," Spanier says. "We're working hard to prevent that. We're also sympathetic to the losses in the music industry."

Sherman said he is gratified by the attention copyright violations are getting on campuses. "There's a world of difference this year than just a year ago in terms of the seriousness [with which] universities are taking this

(Continued on page 67)

## File Traders May Be Eligible For Amnesty

BY BILL HOLLAND

WASHINGTON, D.C.—The Recording Industry Assn. of America plans to announce an amnesty program this week that will let noncommercial online copyright infringers off the hook if they remove all illegal music files from their computers.

Sources tell *Billboard* that the amnesty program would apply only to alleged infringers who have not yet been sued by the RIAA or identified by Internet service providers as a result of the RIAA's subpoena process.

Additionally, RIAA amnesty applies solely to sound-recording infringement. The file sharer could still be held liable for infringing upon the underlying music composition.

The RIAA would not comment on the proposed program.

Those deemed for-profit commercial pirates cannot participate in the amnesty.

Sources say the RIAA will not pursue legal action if all unauthorized music files are deleted from

the copyright infringer's computer. The infringer must also destroy all copies of the material in any format, including CDRs, and promise not to upload such material in the future.

Each household member who is an infringer would have to fill out an amnesty form, have it notarized and mail it to the RIAA with a copy of a photo ID.

Those who renege on their promise could be referred to the Department of Justice for willful copyright infringement.

The RIAA plans to announce the amnesty program, which will be posted on the Web site of the music industry anti-piracy coalition musicunited.org, at about the same time it is expected to announce the filing of "several hundred" lawsuits this week.

The trade group, using a subpoena process authorized by the Digital Millennium Copyright Act, requested and received the names and addresses of more than 900 alleged infringers.

## VU May Still Drop Music Holdings

BY BRIAN GARRITY

NEW YORK—The proposed merger of media assets between Vivendi Universal and General Electric leaves Universal Music Group out of the equation. But Wall Street analysts maintain the French conglomerate may ultimately dump its music holdings.

With music valuations perceived to be at the bottom of the market because of poor sales and rampant piracy, Vivendi has expressed its intention to keep UMG—for now.

Just how long Vivendi actually wants to be in the music business, though, remains uncertain.

Some Vivendi watchers predict that the company will hold on to UMG for another year or two in hopes that the music business experiences a recovery and, in turn, a boost in valuations.

Drew Borst, an analyst with Sanford C. Bernstein in New York, says that Vivendi's strategy beyond paying down debt remains unclear. But he doubts that the company is interested in music in the long term.

"Vivendi is going to have to address the issue of what they want to be when they grow up," he says, predicting a disposal of music assets in the future.

Analysts say Vivendi appears to be

positioning itself for the long term as a French telecom and TV company, with the assets of Cegetel, SFR and Canal Plus as the cornerstones of the business.

Strategically, that likely leaves music and Internet assets on the outs.

Vivendi is already in the process of shedding some of its Internet holdings, including VUNet, home to mp3.com, Emusic and rollingstone.com.

If all goes according to plan, the bulk of Vivendi's entertainment holdings will be merged with GE's NBC, forming a new movie and TV giant in which Vivendi will hold a 20% stake. GE will hold the remainder.

The two companies announced Sept. 2 that they had entered into exclusive merger negotiations. An agreement is expected by the end of the month.

Bob Wright, vice chairman of GE and chairman/CEO of NBC, would become the CEO of the new company.

On a pro forma basis, the new company would have a 2003 revenue of \$13 billion and annual earnings before interest, taxes, depreciation and amortization of \$3 billion.

Vivendi Universal shareholders would receive \$3.8 billion in cash and stock from GE. The deal would reduce Vivendi's debt load by \$1.6 billion.

BY WOLFGANG SPAHR

HAMBURG—Unspecified artist advance write-offs of 54 million euros (\$58.7 million) contributed to BMG posting a loss in earnings before interest, taxes and amortization (ebita) of 117 million euros (\$127 million) in the first half of 2003. That's up from an ebita loss of 45 million euros (\$49 million) in the first half of 2002.

Despite the increased losses, BMG chairman/CEO Rolf Schmidt-Holtz remains upbeat: "We have more than offset the dramatic [slump of more than 10%] in sales in global markets without any major problems and are convinced that we will be able to post a substantial full-year operating profit just as we did in 2002."

Schmidt-Holtz expects a small increase in total revenue for 2003. In 2002, that figure reached 2.7 billion euros (\$2.9 billion). In the first half of this year, revenue was 1 billion euros (\$1.08 billion), compared with 1.16 billion euros (\$1.26 billion) in the first half of 2002.

Schmidt-Holtz says the sales of top albums in some cases performed better than expected. He cites as examples R. Kelly's "Chocolate Factory" (2.9 million units), Italian singer Eros Ramazzotti's album "9" (1.5 million units), Annie Lennox's "Bare" (1.5 million units), Kelly Clarkson's "Thankful" (2 million units), Luther Vandross' "Dance With My Father" (1.7 million units), the "American Idol" spinoff album "Season 2" (1 million units) and the

## BMG Posts Loss In First Half Of 2003



SCHMIDT-HOLTZ: PIPELINE IS FULL OF 'PROMISING ALBUMS'

finalists' album from the German version of "American Idol" (called "Deutschland Sucht den Superstar"). "United" (1.3 million units).

These albums were released in the first half, so total sales figures are expected to increase through the end of the year. Schmidt-Holtz also cited Alan Jackson's album "Greatest Hits Volume II," with 1.5 million units, and the new release by the Neptunes. Both albums recently entered The *Billboard* 200 at No. 1.

Looking ahead to the next few quarters, BMG's release schedule includes albums by Dido, OutKast, the Strokes, Rod Stewart, Wyclef Jean, TLC, the Calling, Pink, Alicia Keys, Britney Spears and Westlife, along with a DVD by Avril Lavigne.

"Our pipeline is full of promising albums," Schmidt-Holtz says. But he warns that more million-selling album releases are necessary to make up for the overall loss of sales in the marketplace. In BMG's case, for example, this means an increase from 11 to 20 such albums between September and December 2003, compared with the same period last year.

Schmidt-Holtz declines to comment on the ongoing talks between BMG and AOL Time Warner.

Bertelsmann chairman/CEO Gunter Thielen insists BMG is not up for sale, because it forms a key part of Bertelsmann's core business. This is why, he claims, Bertelsmann would not accept a minority position in a new music company.

Thielen says: "We do not want to invest any major sums in a possible merger." However, he adds that he estimated that a merger would generate annual savings of \$250 million to \$300 million.

Sources close to the negotiations would neither confirm nor deny that the exclusive nature of the talks between AOL Time Warner and BMG had been extended from the end of August until the end of September to provide additional time for determining valuation matters in detail.



# Congratulations

to **DASHBOARD CONFSSIONAL**, for the phenomenal debut of **A MARK, A MISSION, A BRAND, A SCAR.**



From all your friends at MTV2.



## Jägermeister Rocks Hard

Liquor Brand Expects Shot In Arm From Slayer Tour

BY RAY WADDELL

Through its association with bands that many sponsors fear, Jägermeister has built a highly successful marketing program while sidestepping traditional methods.

This is a meeting of hardcore brand and hardcore bands. "A lot of big companies are afraid of bands like Slayer, and we embrace them," says Rick Zeiler, director of marketing and brand development for the Sidney Frank Import Co., U.S. distributor of Jägermeister.

It is a symbiotic relationship and has produced tremendous results for the German liqueur import.

"Our overall business since we began these tours has more than doubled," Zeiler says.



ZEILER: BUSINESS HAS DOUBLED



"This year alone we're up about 40%, which is unheard-of in our industry," Zeiler adds. "We're now

the No. 1 herbal liqueur and shot brand in the nation. We got that title this year by passing Kahlúa and Baileys in that category. People are doing more Jäger shots than any other shot in the nation."

And the program is picking up steam. The upcoming fall Jägermeister Music tour, the third in a series, will feature Slayer, Hatebreed and Arch Enemy (*Billboard*, Jan. 25). Produced and promoted again by Clear Channel Entertainment (CCE) and spearheaded by Rich Levy, VP of booking/national sponsorships, the tour begins Oct. 8 at Roy Wilkins Auditorium in Minneapolis and wraps Nov. 29 in Los Angeles at Universal Amphitheatre.

The fall tour follows a 30-city *(Continued on page 18)*

## French Music Sales Fall; SNEP Doubles Anti-Piracy Efforts

BY JAMES MARTIN

PARIS—The French exception to the global music industry downturn is a thing of the past—and piracy is the primary suspect.

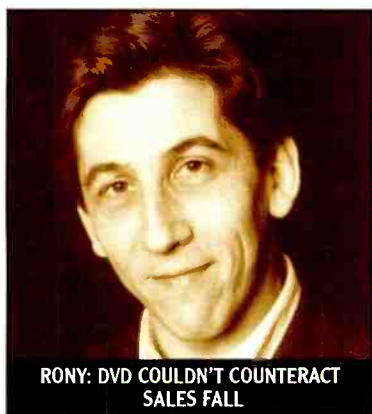
Record shipments in France fell by 9% in value to 525 million euros (\$571 million) in the first six months of 2003, according to national labels body SNEP. That corresponds to a 6.3% drop in volume to 73 million units.

Music product, excluding shipments of video products (mainly

DVDs), dropped 11.4%. Clearly, despite a sales increase of 61% for this burgeoning category, "DVDs did not counteract the overall sales fall," says SNEP GM Hervé Rony, as they only represent 5.4% of total shipments for the six months.

Hardest hit were singles, down by more than 17% in value and unit terms, while album shipments fell 10.3% in value terms and 5.5% in unit terms.

Local repertoire's share of the market fell by 1.5 points to 59%— *(Continued on page 18)*



RONY: DVD COULDN'T COUNTERACT SALES FALL

## 'Lord' Runs Rings Around Competition At DVD Awards

BY MARC SCHIFFMAN

New Line Home Entertainment's special-edition DVD release of "The Lord of the Rings: The Fellowship of the Ring" won four of the 15 trophies handed out at the sixth annual DVD Awards.

Held at the Universal City Hilton Aug. 20 in conjunction with the DVD Conference and Showcase, the ceremony honored technical and artistic achievement in DVD releases.

The International Recording Media Assn. and United Media Entertainment produced the event.

"Rings" won for best authoring, best video presentation, best special edition and best in show.

The only other multiple winner was fantasy-genre rival "Harry Potter and the Chamber of Secrets." That title won two awards for Warner Bros. Home Entertainment:

viewer's choice and best standard release.

On the music front, Pink Floyd's "The Dark Side of the Moon" won best Super Audio CD, while Queen's "The Game" took best DVD-Audio and Miles Davis' "Live in Munich" brought home the best DVD-Video music award.

The Universal City Hilton was also the site for the newly launched Aug. 21 Annual Entertainment Packaging Awards.

HBO series "Band of Brothers" got three honors: best entertainment retail marketing materials; best VHS package, multiple tapes; and best DVD boxed set.

"Pearl Harbor" took home two awards, tying with "Band of Brothers" on the DVD boxed set award and winning best CD or DVD decoration.

Winners are determined by a group of DVD journalists from around the U.S. A complete list of winners for both events can be found at [billboard.com/awards](http://billboard.com/awards).

## NEWSLINE

THE WEEK IN BRIEF

**Sony plans to launch a digital music service in the U.S. and Europe** next spring, sources say. The effort is being billed as a joint initiative among Sony Corp. of America, Sony Music Entertainment, Sony Pictures and Sony Electronics. Sony plans to launch hardware to support the service. Further details—including specifics about labels licensing music to the service—were not disclosed. The initiative was tipped by Howard Stringer, Sony Corp. of America chairman/CEO at the Sony Dream World conference in Paris. Sony currently offers consumers access to Rhapsody and Pressplay (soon to be Napster) through Sony Electronic's digital music portal, Musiclub. **BRIAN GARRITY**

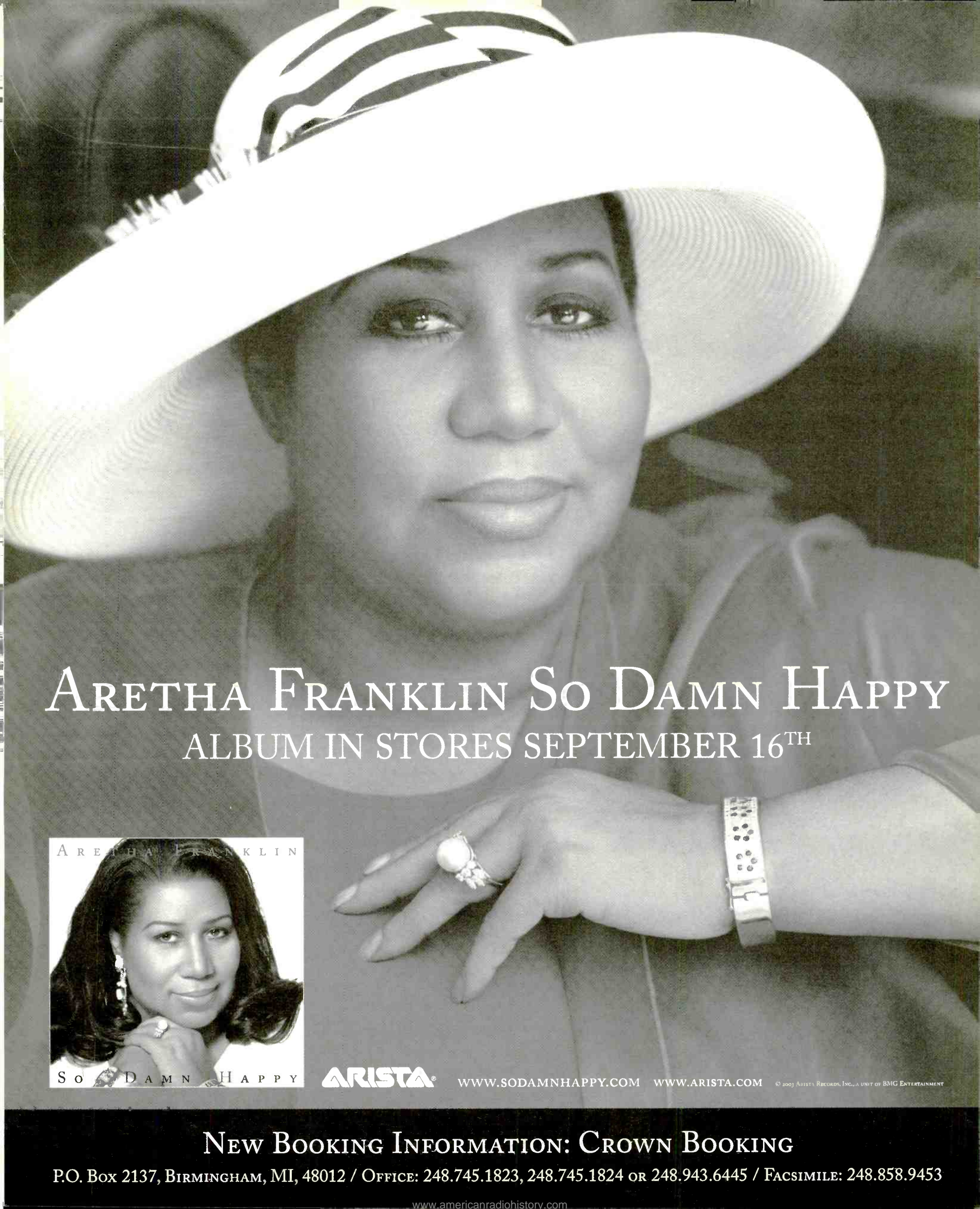
**A federal appeals court** Sept. 3 temporarily blocked the Federal Communications Commission's new media ownership rules from taking effect as scheduled Sept. 4. The three-judge panel of the Third U.S. Circuit Court of Appeals in Philadelphia issued an emergency stay preventing the FCC from loosening ownership rules on local TV and radio stations pending further proceedings. The court said a coalition of media access groups called the Prometheus Radio Project would suffer irreparable harm if the new rules were allowed to take effect. Andrew Jay Schwartzman, executive director of watchdog agency the Media Access Project, said that while it was encouraged by the court's decision, it realized that it was not a slam-dunk, because the court emphasized that the order was granted as a result of the "special circumstances" presented by the case. Nevertheless, he said, "the tide has turned." **BROOKS BOLIEK**

**A federal judge in New York** Sept. 3 lowered the damages awarded to TVE in its case against Def Jam from \$132 million to \$53 million. The judge upheld the \$24 million in compensatory damages from the original jury trial. Punitive damages were reduced to \$29 million, with Island Def Jam Music group chairman Lyor Cohen's responsibility being cut to \$3 million from \$56 million. A jury initially decided the damages earlier this year. The damages come from a suit filed by TVE in 2002, claiming that Def Jam and Cohen interfered with the release of an album involving Ja Rule. Def Jam parent Universal Music Group said in a statement, "While the reductions are substantial, we still intend to appeal the remainder of the verdict and continue to be confident that it will be overturned on appeal." **TODD MARTENS**

**The rise of commercial digital distribution**, coupled with peer-to-peer file sharing, will negatively affect CD revenue in the years to come, eventually rendering the discs obsolete, according to a new study from Forrester Research. The company estimates that revenue from CDs in the U.S. will be off 19% by 2008—falling from \$11.5 billion in 2002 to \$9.3 billion. Forrester predicts that revenue from à la carte downloads and digital subscriptions will account for more than \$4 billion, or 33%, of U.S. music revenue in 2008. The trends will also affect the DVD business, Forrester says. The company expects on-demand streaming of movies to generate \$4.1 billion in revenue by 2008 and physical home-video sales to peak at \$26 billion in 2006. "The shift from physical media will halt the music industry's slide and create new revenue for movie companies, but it will wreak havoc with retailers like Tower Records and Blockbuster," Forrester principal analyst Josh Bernoff says. On-demand services are the future of entertainment delivery." The results are based on an online study of 1,100 Internet users aged 12-22, a mail survey of 4,700 Internet users aged 18 and up and peer-to-peer monitoring data from BigChampagne. **BRIAN GARRITY**

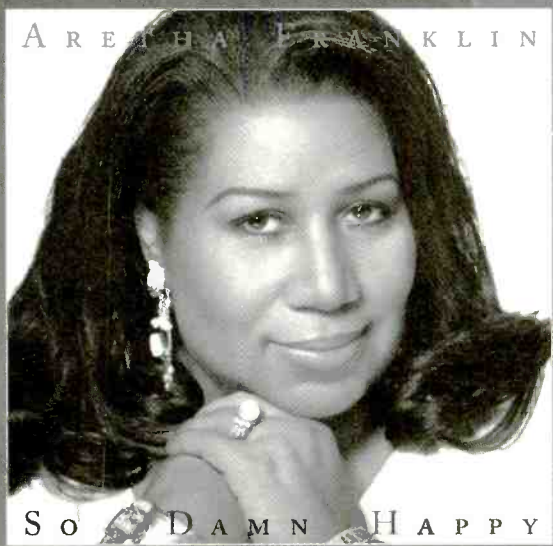
**DTS Entertainment and EMI Music** have announced the DTS Signature Series, comprising surround-sound versions of various EMI label recordings on the DVD-Audio format. DTS Entertainment, which licenses, produces and markets DVD-Audio and 5.1-channel music discs, will handle production, though not multi-channel mixes, mastering and authoring. EMI will cover marketing, sales and distribution. **CHRISTOPHER WALSH**

**The National Academy of Recording Arts and Sciences'** Washington, D.C., chapter will present its Heroes Award Sept. 17 to Sen. John McCain, R-Ariz.; Rep. William Delahunt, D-Mass.; country star Martina McBride; and the Music Therapy Program at the Maryland School for the Blind. NARAS is honoring McCain for his commitment to broadcast diversity, Delahunt for his advocacy of intellectual property rights and McBride for her volunteer efforts offstage, notably with the Network to End Domestic Violence. The school is feted for using "proven methods of music therapy to work wonders," according to a recent NARAS newsletter. **BILL HOLLAND**



# ARETHA FRANKLIN SO DAMN HAPPY

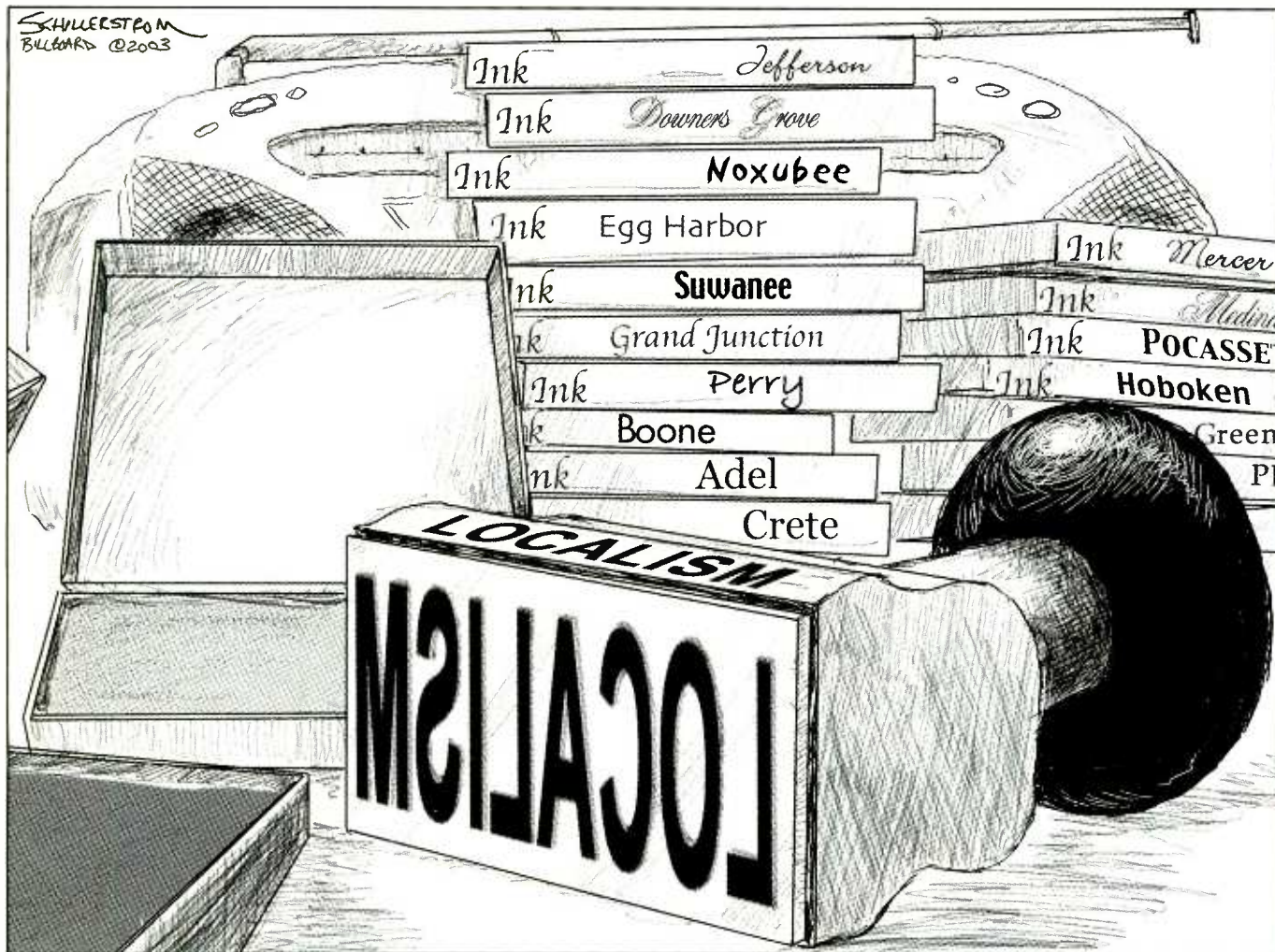
ALBUM IN STORES SEPTEMBER 16<sup>TH</sup>



[WWW.SODAMNHAPPY.COM](http://WWW.SODAMNHAPPY.COM) [WWW.ARISTA.COM](http://WWW.ARISTA.COM) © 2003 ARISTA RECORDS, INC., A UNIT OF BMG ENTERTAINMENT

**NEW BOOKING INFORMATION: CROWN BOOKING**

P.O. Box 2137, BIRMINGHAM, MI, 48012 / OFFICE: 248.745.1823, 248.745.1824 OR 248.943.6445 / FACSIMILE: 248.858.9453



## A Wise Move On FCC Rules

A federal appeals court in Philadelphia has hit the brakes on what had been a runaway train: the Federal Communication Commission's decision to ease restrictions on TV-station ownership.

The FCC's vote, which split 3 to 2 along party lines, was controversial from the outset as much for the way the issue was handled as it was for the substance of the decision.

The appeals court, it should be noted, avoided addressing the substance of the FCC's decision. But it did what needed to be done. It delayed implementation of the new rules until they can be thoroughly vetted.

"Given the magnitude of this matter and the public's interest in reaching the proper resolution, a stay is warranted pending thorough and efficient judicial review," the court held. We agree.

It's rare that a regulatory matter rises to a level of public debate quite like this. But the outcry that followed the decision—from both left and right of the political spectrum—sent a clear message that more is at stake than economics.

At issue is control of the public air-

waves. What appears to have been lost in the FCC's rush to judgment is that TV and radio stations operate under a public trust. As such, any decision to increase media ownership can have profound implications on whether the public trust will be preserved.

The airwaves were partially deregulated in 1996. In the years since, a few big players have emerged and have substan-

*The key word is "opportunity." That's something the FCC never provided.*

tially increased the concentration of stations under their control.

The trend has obviously produced some benefits, but it's also raised concerns, which was one of the puzzling aspects of the FCC ruling. While it relaxed the rules on TV-station ownership, it tightened the rules governing radio ownership.

Close to home, such groups as the Future of Music Coalition and the

Recording Artists' Coalition have raised important concerns about radio in the wake of the Telecommunications Act.

Congressional critics have already launched efforts to reverse the FCC ruling, and now the court intends to conduct its own review.

Although some industry advocates say such a review could delay implementation for months, if not years, the court recognized that it's better to address concerns before, not after, the fact.

"The court has done what the commission should have done in the first place," said FCC Commissioner Michael J. Copps, one of the Democrats who voted against the decision.

But Andrew Jay Schwartzman, president of the Media Access Project, summed up our feelings best. "This action," he said, "gives us the opportunity to convince Congress and, if necessary, the courts, that the FCC's decision is bad for democracy and bad for broadcast localism."

The key word is "opportunity." That's something the FCC never provided. Opponents may succeed or fail, but thanks to the ruling, they'll get their day in court—literally and figuratively.

# Billboard

Information Group

Editor-in-Chief: KEITH GIRARD

Executive Editor: KEN SCHLAGER

### BUREAUS

**Los Angeles:** Melinda Newman (Bureau Chief) 5055 Wilshire Blvd., Los Angeles, CA 90036; Phone: 323-525-2300; Fax: 323-525-2394/2395

**Washington, D.C.:** Bill Holland (Bureau Chief) 910 17th St. N.W., Suite 215, Washington, D.C. 20006; Phone: 202-833-8692; Fax: 202-833-8672

**Nashville:** Phyllis Stark (Bureau Chief); 49 Music Square W, Nashville, TN, 37203; Phone: 615-321-4290; Fax: 615-320-0454

**Miami:** Leila Cobo (Bureau Chief/Latin); 101 Crandon Blvd, Suite 466, Key Biscayne, FL 33149 Phone: 305-361-5279; Fax: 305-361-5299

**London:** Emmanuel Legrand (Bureau Chief); Endeavour House, 189 Shaftesbury Ave., London WC2H 8JT; Phone: +44 (0) 20 7 420-6003; Fax: +44 (0) 20 7 420-6014

**New York:** 770 Broadway, New York, N.Y. 10003; Phone: 646-654-4400; Edit Fax: 646-654-4681; Advertising Fax: 646-654-4799

### EDITORIAL

**Managing Editors:** Carolyn Horwitz (Billboard Bulletin) 646-654-4680; Barry Jekell (Billboard.com) 646-654-5581; Thom Duffy (Special Publications) 646-654-4716

**Senior Editors:** Marc Schiffman (News) 646-654-4708; Chuck Taylor (Talent) 646-654-4729; Melinda Newman (Music) 323-525-2287

**Senior Writers:** Jim Bessman (Publishing) 212-246-0795; Ed Christman (Retail) 646-654-4723; Leila Cobo (Latin) 305-361-5279; Brian Garity (Business) 646-654-4721; Carla Hay (Film & TV Music) 646-654-4730; Bill Holland (Government) 202-833-8692; Gail Mitchell (R&B) 323-525-2289; Chris Morris (Independents) 323-525-2294;

Michael Paoletta (Dance) 646-654-4726; Deborah Evans Price (Country/Christian) 615-321-4292; Phyllis Stark (Country) 615-321-4284; Ray Waddell (Touring) 615-321-4245

**Staff Writers:** Susanne Ault (Touring) 323-525-2288; Rashaun Hall (Rap/Urban) 646-654-4679; Jill Kipnis (HomeVideo) 323-525-2293; Wes Orshoski (Music) 646-654-4683; Christopher Walsh (Pro Audio) 646-654-4780

**News/Reviews Editor:** Jonathan Cohen (Billboard.com) 646-654-5582

**Associate Editors:** Troy Carpenter (Billboard Bulletin) 646-654-4904; Todd Martens (Billboard Bulletin) 323-525-2292

**Copy Chief:** Emma Warby; **Copy Editors:** Christa Titus, Chris Woods, Katy Kroll

**Art Director:** Jeff Nisbet

**Editorial Assistants:** Sarah Han (N.Y.) 646-654-4605; Margo Whitmire (L.A.) 323-525-2322

**Contributors:** Bradley Bamberger, Rhonda Baraka, Fred Bronson, Ramiro Burt, Lisa Collins, Moira McCormick, Catherine Applefeld Olson, Dan Ouellette, Steve Traiman, Anastasia Tsioulcas

### INTERNATIONAL

**London:** Emmanuel Legrand (Bureau Chief) Tom Ferguson (International Editor) 011-44-207-420-6069; Gordon Masson (News Editor) 011-44-207-420-6070; Lars Brandie (Billboard Bulletin) 011-44-207-420-6068

**Bureau Chiefs:** Christie Eliezer (Australasia), Larry LeBlanc (Canada), Steve McClure (Asia), Wolfgang Spahr (Germany) **Contributing Editors:** Sam Andrews, Nigel Hunter, Kwaku, Paul Sexton, Nigel Williamson

### CHARTS & RESEARCH

**Associate Publisher:** MICHAEL ELLIS

**Director of Charts/Senior Analyst:** GEOFF MAYFIELD (L.A.)

**Chart Managers:** Bob Allen (Boscore, Nashville), Keith Caulfield (Pop Catalog, Soundtracks, Production Credits, L.A.), Anthony Colombo (Mainstream Rock, Modern Rock, Spotlight Recaps), Ricardo Companioni (Dance, Latin, Classical), Mary DeCroce (Kid Audio, Nashville) Wade Jensen (Bluegrass, Country, Contemporary Christian, Gospel, Nashville), Geoff Mayfield (The Billboard 200, Heatseekers, L.A.), Patrick McGowan (Adult Contemporary, Adult Top 40, Video, L.A.), Gordon Murray (Billboard Research, Electronic, New Age, World Music), Minal Patel (R&B/Hip Hop, Reggae), Silvio Pietrolungo (The Billboard Hot 100, Top 40/Tracks)

**Chart Production Manager:** Michael Cusson

**Associate Chart Production Manager:** Alex Vitoulis

**Archive Research:** 646-654-4633

### INTEGRATED SALES, EVENTS & BRAND MARKETING

**Vice President of Integrated Sales & Brand Marketing:** LARRY OLIVER

**Associate Publisher/International:** GENE SMITH

**Advertising Director (Europe):** Christine Chinetti **Northern Europe/U.K.:** Frederic Fenucci, +44-207-420-6075 **Asia-Pacific/Australia:** Linda Matich, 612-9440-7777. Fax: 612-9440-7788 **Japan:** Aki Kaneko, 323-525-2299 **Latin America/Miami:** Marcia Olival, 305-864-7578, Fax: 305-864-3227 **Mexico/West Coast Latin:** Daisy Ducret, 323-782-6250

**Caribbean:** Betty Ward, 954-929-5120

**Group Advertising Director (East & Telemarketing):** Pat Jennings

**New York:** Joe Maimone 646-654-4694 L.A.: Aki Kaneko 323-525-2299; Michelle Wright **Nashville:** Phil Hart, Cynthia Mellow, Lee Ann Photoglo

**Advertising Coordinator:** Eric Vitoulis; Jeff Matteuzzi (L.A.)

**Classified/Directories:** Jeff Serrette

**Director of Conferences & Special Events:** MICHELE JACANGELO

**Art Director, Marketing & Sales:** Melissa Subatich; **Promotion Coordinator:** Mary Ann Kim

**Special Events Coordinator:** Kelly Peppers **Special Events Associate:** Margaret O'Shea

**Special Events & Sales Assistant:** Rosa Jaquez

### LICENSING & REPRINTS

**Vice President, Licensing & Events:** HOWARD APPELBAUM

**Sponsorship/Business Development Manager:** Cebele Marquez

**Marketing/Promotions Manager, Licensing & Events:** Barbara Grieninger

### CIRCULATION

**Circulation Director:** MARIANN MOERY

**Associate Circulation Director:** Linda Lam; **Circulation Manager:** Marlene Hazzard; **Assistant Circulation Managers:** Susan Couture, Michele Larsen; **International Circulation Marketing Director:** Ben Eva (London); **International Subscriptions Marketing Manager:** Karen Griffith (London); **International Circulation Marketing:** Paul Bridgen (London)

### PRODUCTION

**Production Director:** TERENCE C. SANDERS

**Advertising Production Director:** Lydia Mikulko

**Assistant Advertising Production Manager:** Chris Dexter; **Editorial Production Supervisor/QPS Administrator:** Anthony T. Stallings; **Specials Production Editor:** Marc Giaquinto; **Systems/Technology Supervisor:** Barry Bishnis; **Senior Composition Technician:** Susan Chicola; **Composition Technician:** Rodger Leonard

**Directories Production Manager:** Len Durham (Nashville); **Classified Production Assistant:** Gene Williams

### ADMINISTRATION

**General Manager:** P. Andrew Bilbao; **Distribution Director:** Lou Bradfield;

**Billing:** Mima Gomez; **Credit:** Shawn Norton

**Assistant to the Publisher:** Kristina Tunzi

PRESIDENT & PUBLISHER: JOHN KILCULLEN

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.

After 11 years in the dark, Anthony Hamilton debuts on So Def/Arista



U.K.'s Joss Stone brings some soul to the U.S. with her S-Curve debut, 'The Soul Sessions'

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

## Cher Signs Worldwide Warner Bros. Deal

In a little twist, **Cher**, who parted ways with Warner U.K. last year, has been picked up by Warner Bros. in the U.S.

After Cher split with the U.K. company (*Billboard*, Jan. 18), the U.S. division continued to work songs from her latest studio album, "Living Proof" (2002), to the dance format, where she scored a number of hits. That album has sold 488,000 copies,

Cher remains on the road until the end of this month. Whalley could not confirm when she would return to the studio, although *Billboard* previously reported that she may begin working on a new album in the spring, with **John Kalodner** handling some A&R duties (*Billboard*, Sept. 6).

**THE RAINMAN COMETH:** The Fixx, Jefferson Starship, Kid Creole,

John Kay & Stephenwolf and Alvin Lee are among the acts who have signed with new Beverly Hills, Calif.-based Rainman Records.

The label is owned by artist manager/industry vet **Ron Rainey**, who started Rainman partly out of necessity. "It's very difficult to find a deal,

and sometimes, the ones you do find are, frankly, not that good," Rainey says. "I thought maybe I can try and take the acts I represent and other acts and find a place for them." Rainey's management clients include the Fixx, Kid Creole & the Coconuts and the **Blasters**.

The acts on Rainman own the masters to their recordings and are licensing them to Rainman.

"At this moment, I'm only interested in artists who have their masters," Rainey says. "I'm a small company. I don't have the budgets that some of

according to Nielsen SoundScan.

Then this spring, Warner Strategic Marketing released "The Very Best of Cher," which has sold 1.5 million units, according to Nielsen SoundScan.

All that action, coupled with Cher's never-ending farewell tour—which has grossed a staggering \$118 million since its June 2002 start—led to Warner Bros. chairman/CEO **Tom Whalley's** decision to sign the superstar to the U.S. division in a worldwide deal.

"I had just gotten to Warner Bros. and was involved with my first Cher record ["Living Proof"]," Whalley says. "I got to see her perform, and I was equally amazed at how broad her audience was. In simplest terms, she's one of those timeless artists that you don't find every day. There's no way that I could not put everything I could into re-signing her."

He says there were "no politics at all" when it came to signing an artist that the Warner U.K. division had released. "I can sign whomever I want."

The actual process, however, took months because of her touring schedule, and, Whalley says, "there were a few issues that we had to clean up from the deal with the U.K.; some baggage we had to take care of. But [with] the commitment that Cher had toward Warner Bros. and me toward her, we committed very quickly to making the deal happen."



The Beat

By Melinda Newman  
mnewman@billboard.com



the majors have to go out and sign new artists. If I'm successful, I'm going to look at signing people who could do well, new or established."

The first releases will be a new Fixx album, "Want That Life," out Sept. 23, as well as four Fixx catalog albums. A number of live albums from various artists on the label are  
(Continued on page 16)



## Mavericks Enter New Territory With Sixth Set

BY PHYLLIS STARK

NASHVILLE—The Mavericks may still be based here, but they have long since outgrown the musical constraints of the country format.

The group will release its sixth studio album and its first for Sanctuary Records Sept. 23 in the U.S. and Sept. 22 in Europe. The self-titled CD from the Grammy Award-winning group was co-produced by Kenny Greenberg and Mavericks singer/principal songwriter Raul Malo.

Although the Mavericks never formally broke up, they had not recorded or performed together for three years prior to their reunion earlier this year. Three original members—Malo, bassist Robert Reynolds and drummer Paul Deakin—have been joined by new guitarist Eddie Perez (*Billboard*, March 29).

Malo says Perez brings "a positive energy" to the band, in addition to some stellar guitar work.

The split happened, Malo says, after touring became "a grind" and he began to feel like the group was "cheating our fans. My heart and soul were not in it."

After a solo set and what he calls a detour into some Latin music projects, Malo began writing songs that, he quickly realized, sounded like Mavericks music again.

Since reuniting, Malo says, "everybody is in a much better head space. When you're 24, you think you know everything. We were just idiots to some degree," he says of the band's early days. "We're still idiots, I don't want to discount that, but we're probably a little wiser for the wear."

Reynolds calls the group's early acclaim in the  
(Continued on page 16)

## John Mayer

Continued from page 3

ripples through the rest of the year.

"We know we're going to have a good first week, but we haven't focused on it being the [best] week of all time," Columbia Records Group president Will Botwin says. "We didn't spend a lot of extra time on it; we didn't spend like crazy. We think we're being smart. It's a long-term project. We understand what we're creating is a career. Effectively, that's the message: Keep the hype at bay."

Such a plan is being lauded by retailers. "The initial success of this album is undoubted," says Dave Alder, senior VP of product and marketing for Virgin Entertainment Group. "The fan base is huge, and the opportunity to considerably broaden it certainly exists. The challenge will be to keep the momentum going through the crucial holiday season."

### STAMINA VS. SPEED

Additionally, because Mayer still has considerable traction at radio and retail with "Squares"—which is No. 53 on The Billboard 200 this issue—the plan calls for a marathon rather than a sprint.

"We want to have a great fall and winter," Aware Records founder Gregg Latterman says. Spreading out the campaign "also keeps people from getting burned out. There was definitely a fear of people going, 'We've had enough.'"

That meant sending "Bigger Than My Body" to radio only a few weeks before the album's release and keeping the entire project largely under wraps. Promotions to hear the album before it is released are limited to mtv.com and Mayer's Web site. Both began streaming the album in its entirety Sept. 2.

The TV campaign begins with a segment on ABC's "Prime Time" Sept. 18, followed by the season opener of "Saturday Night Live" Oct. 4 and appear-

ances on "Last Call With Carson Daly," "The Tonight Show," "The Late, Late Show With Craig Kilborn," "Late Night With Conan O'Brien" and "Austin City Limits" between late October and the end of the year. He'll also be on NPR's "All Things Considered" Sept. 9.

Each appearance is designed to remain true to Mayer's image as a singer/songwriter and focus on his art, not his celebrity. For instance, he has never appeared on MTV's "Total Request Live."

"We did other things with MTV for more of what he was," Latterman says. "The center of all of this is we do what's best for John's career."

That also means developing Mayer's international following. The artist will be in Europe for much of this month prepping for the album's October release on the Continent.

"Honestly, it's not a very sophisticated game plan," Botwin admits, adding that a major concern is making sure that the public understands, since there has not been a big break between projects, that "Bigger Than My Body" is from a new album.

The label hopes to accomplish that goal through retail signage and radio chatter. But otherwise, he says, "we're basically trying to emulate how John was broken: persistence, creativity, not trying to do the wrong thing at any one time."

The big difference this time is that, as Botwin says, "there's a lot more of an expectation when you sell 3 million domestically and another half-million outside the U.S."

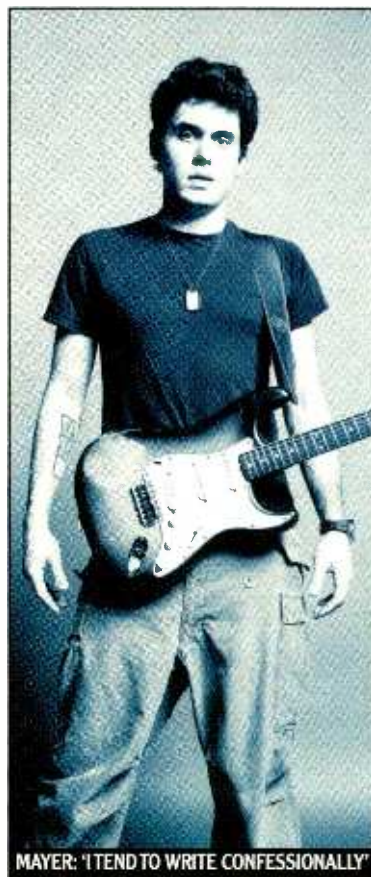
But to hear Mayer tell it, instead of fear while making the album, he felt liberation because of the success of "Squares."

"There's an intellect with that first album that you have when you're young and dumb and confident," he says. "There's a certain swing-for-the-fences feel and a hurried nature that I think you have when you're making your first record and have much to prove."

"Now that I'm in a higher gear, I don't have to press so hard on the gas,

and I'm loving it," he continues. "I'm loving not having to scrutinize every lyric. With the first album, every lyric was designed to say, 'Hey, this kid doesn't suck.'"

With "Heavier Things," lyrics are designed to tackle emotional issues in an unfiltered way, despite Mayer's rising fame. "I tend to write confessionally," he says. "What would be most



MAYER: 'I TEND TO WRITE CONFESSIONALLY'

detrimental would be for me to change the way I write. I'll continue to write from the heart and then figure out how to deal with [the personal questions] when I talk to radio DJs."

In addition to Mayer's stellar guitar work, the album, produced by Jack Joseph Puig, also features a number of loops and horns. "I am not the acoustic troubadour, handkerchief-on-a-stick guy that you think I was," he says. "If

you think I'm part of the movement, I'm not. That's what you're not supposed to say in interviews, but that's the truth. This is not a movement that I'm part of—this is my thing."

### GREATER CREATIVE CONTROL

Although only two songs on "Heavier Things" clock in at less than four minutes, Mayer says he will no longer allow his songs to be edited for radio play unless the edit has passed his scrupulous approval.

"I've paid my dues," he says. "If you don't want to play [my songs] on your station, I'll still wear your crappy T-shirt, as long as it's clean. I'll always be a little ashamed of the 'Your Body is a Wonderland' edit. These songs are meticulously arranged, and sometimes when you make an edit, you're sacrificing the rest of the song."

And he doesn't feel such a request is too much to ask: "I don't run around grabbing ass. I don't take advantage of the all-access. I just want the freedom to parlay success into trust in me."

That attitude extended to his making of the album. "I would say we and Columbia were more hands-off," says Latterman, who signed Mayer in 2000. "With the first record, [Columbia A&R executive] Lee Dannay and I were involved day to day. This time, John made his record. He knew what he wanted to do. He knew what the songs were going to be, and we were like, 'OK, tell us when it's done.'"

Much of the album was recorded in an apartment Mayer rented in New York. "There was a room that was devoted to recording from 11 p.m. to 4 a.m., looking at the Empire State Building and dusty mess all around," Mayer recalls. "If you were to distill the energy of the record to energy that only yielded something, I would have been in there only three days straight instead of two months. I would spend days and days singing gibberish."

Time spent recording the album was virtually the only time Mayer has been off the road during the past few years, in which he estimates he's played as

many as 500 shows. He wrapped his summer tour with co-headliners the Counting Crows Sept. 4; it included many multiple arena dates.

And the few new songs he performed live have only whetted the public's appetite for more, according to WBOS Boston PD Chris Herrmann.

"We just finished two sold-out concerts with John and Counting Crows at Tweeter Center, and that's about 40,000 tickets here in metro Boston. John was the headliner, and the new song performed great; the crowd already seemed familiar with it."

Such success comes from building each market step by step. "He started out in the main markets and built them up, then got into more secondaries and then would circle back and play the next-size venue. He hasn't skipped steps," Latterman says. "We've been conservative, and because of that, there hasn't been a show that didn't sell 80%-90% of the tickets."

Indeed, of the 23 shows reported to Billboard Boxscore so far, the tour has drawn more than 325,000 people for a compiled gross of \$12 million.

Mayer, who is booked by Creative Artists Agency, has never taken tour support from his label; instead, he always toured within his means. "For example, he just added a sixth person now, a keyboardist," Latterman says. "Until now, his guitarist would add some keys."

No matter how big his listening audience gets—live or on record—Mayer says his goal will remain the same: "I have a deep-seated need inside myself that I'll always have to always be understood. I feel better when I can get the idea in my head into someone else's head and then can say, 'Gotcha!'"

Ultimately, Mayer says, "what I'm really going for is when you flip through the Mayer section [in a record store], and someone says, 'Which one should I get?' and the other person says, 'I can't decide. You need them all.'"

Additional reporting by Margo Whitmire.

## Los Solecitos

Continued from page 7

with entertainment.

In addition, Fonovisa has launched a TV campaign with 30- and 60-minute commercials on the Univision, Galavision and Telefutura networks that will run at least through September. The slogan? "Los Solecitos, Tus Nuevos Amiguitos," which translates as "the Little Suns, your new little friends."

Several retailers are already embracing "Los Solecitos," and three major in-stores are scheduled to take place in Miami the weekend of Sept. 7, including one in Borders Books &

Music at the Dolphin Mall.

"This is a way to reach an audience that is craving something like this," says Drew Waller, national events specialist for multimedia at the Borders Group. "These are songs people already know."

Although Borders is known for its children's programs, none of its previous musical events had been geared toward Hispanic children, except for an in-store with El Chichicuilote, another Latin character, in Puerto Rico several years ago.

"This is the first time we'll be able to interact with parents and children in a Hispanic, bilingual setting, which is something we've always wanted to do," Waller says. "Now we have a Hispanic-based product we can market to children across the board."

The in-stores for "Los Solecitos" consist of three 20-minute segments, each featuring one of the three char-

acters associated with the initial releases. Each character performs and dances and then "signs" autographs by stamping kids' hands with a custom-made rubber stamp. A big "Sun," the father figure to the little suns, is always in attendance.

Waller says Borders is open to broadening the "Los Solecitos" in-stores, depending on how the first appearance goes.

Alberto Uribe, head buyer for the Ritmo Latino chain, says he supports the product, although no in-stores are planned yet.

"If the concept is worked well publicity-wise, it could be a huge success," he says. "I'll support it if they do a TV campaign and if children request it. It's a good children's collection, and it's been a while since anyone released a collection."

"Los Solecitos" is the brainchild of Guillermo Santiso, the former presi-

dent of Fonovisa who now runs his own Headliners Records.

Santiso came up with the concept, had a designer create the characters according to his specifications and had his own production team, headed by Federico Ehrlich, supervise the recording of the albums.

"The 3- to 8-year range is the most important for children to develop their minds," Santiso says. "And they're bombarded by everything that's American culture. This concept establishes a reference for children that's also close to their parents. The parents can transmit this to the children. And that's very important. Hispanics tend to have big families, and this type of entertainment is nonexistent."

Santiso took his idea to José Béhar, president/CEO of Univision Music Group, of which Fonovisa is a part. Béhar licensed the "Sole-

citos" project and, Santiso says, gave full support to its development and marketing.

The project is on the label Santiso used to head.

If "Los Solecitos" takes off, the next logical step for the project is a TV show. Fonovisa and Santiso like the notion but do not currently have any plans in place.

"We have to take things one step at a time," Santiso says.

The next "Solecito" release, "Sol Soñón Va Cantando Navidad," is scheduled for Oct. 14. The remaining albums will be released in 2004. "Los Solecitos" will also be launched in Mexico.

And while no TV show is in the works, Arciniega is exploring other ideas. Chief among them is featuring "Los Solecitos" during daily weather reports in newscasts around the nation.



## National Stage Is Next Step For Ethel

Now that it has dazzled critics and hipsters around New York, the string quartet known as **Ethel** is poised to bring its downtown, genre-bending sensibilities to a larger audience.

The self-titled debut by Ethel—violinists **Todd Reynolds** and **Mary Rowell**, violist **Ralph Farris** and cellist **Dorothy Lawson**—will be released Oct. 14 by maverick New York-based independent Cantaloupe Music. The disc comes on the heels of the quartet's appearance at Italy's prestigious Venice Biennale this month and in time for October performances at the Library of

his love of American roots music.

Cantaloupe label manager **Ken Thomson** calls Ethel "one of our highest priorities of the year"; label and group say this release signals the beginning of a long-term collaboration.

**NONESUCH AT CENTER STAGE:** Leaf through the brochure for the opening season of Carnegie Hall's newest performing space, Judy and Arthur Zankel Hall, and you'll find the Nonesuch logo scattered throughout its pages. That's the result of a new and groundbreaking partnership between

the legendary, majestic hall and the trend-setting label, appropriately dubbed Nonesuch at Carnegie.

Beginning with Zankel's first concert on Sept. 12—conducted by a

## Classical Score

By **Anastasia Tsioulcas**  
atsioulcas@billboard.com



Congress and the Brooklyn Academy of Music's Next Wave Festival.

The works chosen for the recording are audience favorites from Ethel's live shows, in which the quartet deftly blends styles from classical and jazz to funk and rock.

But Ethel is no classical crossover gimmick. As Rowell notes, the group's members want to "encourage composers from outside the strictly classical world to explore the possibilities of using the string quartet as a viable instrument."

To that end, Ethel offers compositions by a diverse range of artistic voices. Among them is Reynolds, who penned the hard-driving "uh... it all happened so fast." Also contributing are **Phil Kline** ("The Blue Room and Other Stories"), who is perhaps best-known for his experimental work with ambient electronica; bass clarinetist **Evan Ziporyn** ("Be-In"), who heads the music department at the Massachusetts Institute of Technology and is one of the world's foremost players of Balinese *gamelan*; and **John King**, whose bluesy, dobro-inspired "Sweet Hardwood" reflects

Nonesuch stalwart, composer **John Adams** (who serves as Carnegie's composer-in-residence)—Nonesuch has a heavy presence at all three of Carnegie's recital halls this season. More than 20 concerts feature luminaries from violinist **Gidon Kremer** to soprano **Dawn Upshaw**, as well as noted musicians from the jazz, world music, pop and musical theater worlds.

The partners have natural affinities, as both Nonesuch and Zankel are positioning themselves to appeal to savvy, sophisticated audiences who won't be fenced in by genre or stylistic labels.

**SPEAKING OF NEWCOMERS:** I'm stepping into some big shoes here as the new Classical Score columnist. My hope is that this space can serve not only as an observation post for the classical music business but also as a forum to discuss where we stand as a community, what's ahead and where we want to go. You can reach me at [atsioulcas@billboard.com](mailto:atsioulcas@billboard.com) or by mail at 770 Broadway, New York, N.Y. 10003.

# Celebrating 10 Years of MTV LATIN AMERICA



¡Feliz aniversario! Billboard joins in the celebration with a special tribute to MTV Latin America highlighting its launch, growth and present status as a premier outlet for music programming throughout Central and South America. We talk to MTV Networks Latin America president, Antoinette Zel, and provide a sneak peak at the Video Music Awards in October.

CONGRATULATE MTV LATIN AMERICA ON A DECADE OF SUCCESS!

ISSUE DATE: OCTOBER 25  
AD CLOSE: SEPTEMBER 30

Gene Smith 646.654.4616  
[gsmith@billboard.com](mailto:gsmith@billboard.com)

**Billboard**  
WWW.BILLBOARD.COM

## VP RECORDS IMPORT AND EXPORT



### THE LARGEST DISTRIBUTOR OF REGGAE MUSIC

**Reggae Gold 2003**  
VARIOUS ARTISTS

(LP/CD/CT) VPAG83654

**HOTTEST 12" SINGLES**

CALL TOLL FREE TO PLACE ORDERS  
1.800.441.4041 / FAX: 718.658.3573

IN STORES NOW!!

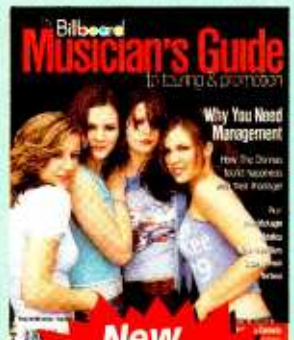
MAIN BRANCH: 80-05 138TH STREET, JAMAICA, NY 11435 TEL: 718.425.1100

VP FLORIDA: 6022 S.W. 21ST STREET, MIAMI, FLORIDA 33023 • TEL: 954.966.4744 FAX: 954.966.8766



## THE ULTIMATE RESOURCE FOR TOURING BANDS & MUSICIANS

The **Billboard** Musician's Guide to touring & promotion



**Includes:**

- City by city club directory
- Tape/disc services
- A&R directory
- Music services directory
- Music industry websites

**PLUS Special Features:**

- Why you need management
- And much more

Only \$15.95 – \$18.95 overseas. (includes shipping)

New Summer/Fall 2003 Edition!

Order by phone **800-745-8922** or on our website  
[www.orderbillboard.com](http://www.orderbillboard.com)

A3MG15B

## Mavericks

Continued from page 13

country format "a blessing and a curse. The blessing is that we had a home for a period of time in the '90s. Though we were still kind of a square-peg band for country music, we had a whole marketing network that was at our service," he says referring to country radio, CMT and the major country awards shows.

"When it went away and the marketplace narrowed, and it was recognized that we were not necessarily part of the mainstream, it left us with the curse of being a band without a home," he says.

Reynolds admits the band was not helped in those years by some derogatory comments Malo publicly made about the country format, but he says, "I don't think Raul's or the band's love for country music has diminished any, but our irreverence made us irrelevant."

Preferring to be thought of now as an American band, Malo speaks from experience when he says that "pigeonholing really hurts. As an artist, you want to try different things and expand your musical horizons, and the moment that you do try to be adventurous, you might as well take a noose to your neck. At least that was our experience in Nashville."

Despite that, the group has always been known for its evolving sound.

"The Mavericks were always about change," Reynolds says. "It was a migration rather than a set sound we could do forever."

Among the changes on this outing, he says, are the "buoyant pop sounds of songs like 'I Wanna Know' and 'Would You Believe.' Those immediately feel like new territory."

EMI writer Malo says the songs he penned for this album are "more personal" than previous work. "I really divulged more little secrets

about myself than ever before," he says. "I don't want to make it sound like I'm a genius or anything, because it could all be crap."

The album includes a duet with Willie Nelson on the Malo song "Time Goes By" and also features a cool cover of the Hollies' "The Air That I Breathe."

Having made the decision to make another go of it, the Mavericks set out looking for a new label home following previous stints on MCA Nashville and Mercury.

The appeal of Sanctuary, Reynolds says, was that "they are a bit disconnected from Nashville, and their disconnection gives them and us a freedom. They don't have a preconceived notion of what will or won't work. There's certainly an open-mindedness there. If the whole deal with the record company was built around having a hit at radio, it would be a very fragile deal."

Malo says, "The folks at Sanctuary reminded me of what a record label should be like: a company run by people who listen to and love music." He says the label is "independent enough to feel like a small label, but it's not that small."

While he'd like the album to sell well, Malo says that "the goal was to make as good an album as we could make. Anything after that is an act of God. Luckily, we're with a label that I know is preparing the troops to go out and sell this thing."

Tom Lipsky, president of Sanctuary Records Group North America, says the Mavericks album is "definitely one of our priority releases for the fall season."

He says the label will "avoid the whole debate" of trying to classify the group as either a rock or country band by starting them in the triple-A and Americana markets with the single "I Wanna Know." The group performed at a recent triple-A radio convention.

The release also features tracks that will be worked to country fans, and others may be worked to pop

and AC radio.

"It's ambitious and unusual to have all those formats on our radar screen, but that's what this band and this music dictates," Lipsky says, calling radio "a starting point" for exposure.

Lipsky expects the album's marketing to be "very press-driven. You'll see the Mavericks on a number of TV shows around the release date. There is big pressure on us to really deliver a high media profile."

The group will headline the Austin City Limits Music Festival Sept. 19. It will also tape an episode of the PBS series "Soundstage" in Chicago, scheduled to air next year.

The marketing plan also calls for substantial overseas press. "The U.K. is the No. 1 international territory for the band; luckily, that's where our parent company is based," Lipsky says.

The Mavericks will launch a U.S. tour this fall. They have already played several dates in the U.K., including an opening slot for Shania Twain at London's Hyde Park in July.

The group is booked by Creative Artists Agency and managed by New York-based Danny Heaps, who recently became part of Sanctuary's artist management arm.

As for retail, Lipsky says, "A big part of our campaign is to make sure this record is very visible so that fans trip over it when they go to the store." Pricing incentives will also be used to attain this goal.

Lipsky says Sanctuary's biggest challenge will be the need "to turn on a dime and adjust ourselves as the different pockets the band appeals to [start to] react."

Malo is signed to Sanctuary as both a solo artist and a member of the group. The label put on hold a holiday DVD it planned to shoot with Malo, who "felt it was more important creatively to focus on the Mavericks," Lipsky says. The DVD project is now scheduled for next year.

## The Beat

Continued from page 13

expected by Oct. 21.

While Rainey says he will go after radio play on the new Fixx album, most of these acts make their living from consistent touring. "Our artists have to understand that their biggest-selling-record days may be behind them, but they're still viable and want to make new music."

Rainman has pacted with Shout! Factory to handle marketing and sales. The label is distributed through Shout! Factory/RED. **Greg Lewerke** is Rainman's GM, and **Paula Gould** is head of press and artist relations.

Additionally, Rainey and **Marshall Tucker Band's Doug Gray** have

formed Ramblin' Records. The label, whose releases will be distributed through Shout! Factory/Sony, will begin reissuing the band's albums Nov. 4. A new Marshall Tucker album will come out in March.

**THE NEW DEAL:** Following a bidding war, emo-alternative band **Brand New** has inked a deal with DreamWorks Records. The group's current title, "Deja Entendu," which was released on Triple Crown/Razor & Tie, has sold 104,000 since its June release, according to Nielsen SoundScan.

**SHORTLISTED:** The 10 finalists for the Shortlist Prize, which will be awarded Oct. 5 at Los Angeles' Wiltern Theater, are **Interpol's** "Turn on the Bright Lights" (Matador), **Bright Eyes'** "Lifted or The Story Is in the Soil. Keep Your Ear

to the Ground" (Saddle Creek), **Cat Power's** "You Are Free" (Matador), **Floetry's** "Floetic" (DreamWorks), **the Black Keys'** "Thickfreakness" (Fat Possum), **Cody Chesnutt's** "The Headphone Masterpiece" (Ready Set Go), **Damien Rice's** "O" (Vector), **Sigur Ros'** "()" (MCA), **the Streets'** "Original Pirate Material" (Vice/Atlantic) and **the Yeah Yeah Yeahs'** "Fever to Tell" (Interscope).

The finalists were whittled down by a select group of artists, journalists and filmmakers.

### TO OUR READERS

Sound Tracks is on hiatus. It will return in two weeks.

16

www.billboard.com

www.americanradiohistory.com

BILLBOARD SEPTEMBER 13, 2003



# Latin Grammys

Continued from page 3

add renewed vigor to the Latin Grammy brand.

Judging from initial ratings released by CBS, the results are promising. The network says 1 million more viewers tuned into the awards nationwide than last year. Key demographics also saw ratings increases. Ratings for the 25-54 segment were up 38%, according to CBS, while ratings for the 18-49 segment were up 19%.

The big winner of the evening was Colombian singer/songwriter Juanes, an artist whom the Latin Grammys effectively launched when he garnered seven nominations in 2000 for his solo debut.

This time around, Juanes took home five awards. He won for album of the year and best rock solo vocal album for "Un Día Normal," song and record of the year for "Es Por Ti" and best rock song for "Mala Gente." Both songs are from "Un Día Normal."

The wins, Juanes said, "are very important to me because Colombia means a lot, and I want people to listen to different things from Colombia."

Juanes said that he accepted his awards in English because producers asked him to use that language for the telecast and the sake of the ratings. But in a nod to the bilingual and bicultural nature of the show, he wore a T-shirt that read "Se Habla Español" (which means "Spanish is spoken").

Second in wins, with three awards, was producer Gustavo Santaolalla,

who produced the Juanes album (Juanes is also signed to Surco Records, owned by Santaolalla and Anibal Kerpel) and also won for best pop instrumental album for his project "Bajofondo Tango Club."

Multicultural trio Bacilos, regional Mexican star Joan Sebastian and jazz saxophonist Paquito D'Rivera garnered two wins each.

Juanes' prior post-Latin Grammy success—his sophomore album has remained in the top 10 of the *Billboard* Top Latin Albums chart for 65 consecutive weeks—has become the yardstick of the award's possibilities as far as artist development and sales.



BISBAL: 'THE BIGGEST THING IN MY LIFE'

But so far, no other act has come close to that success. In the past two years, there has not been a marked jump in sales for winners or performers at the awards.

"The Latin Grammys are in a development phase, but they're still the Grammys," says John Echevarría, president of Universal Music Latino, which distributes and promotes Surco. "In Juanes they had an effect. We'd need to see more effects like that

to say, 'It's the Grammy effect.'"

This year, Universal is hoping that some of the Grammys' shine will rub off on David Bisbal, who won for best new artist.

"It's the biggest thing that's happened in my life," said Bisbal, close to tears when he picked up his award.

Bisbal was one of the winners of Spanish TV talent show "Operación Triunfo" and had the most successful solo album among the show's alumni. Although Bisbal's debut album, "Corazón Latino," has sold more than 1 million copies in Spain, it has only recently begun to garner sales in the U.S.

The win "will help his career immensely," said Walter Kolm, Universal Music Latino VP of marketing. "It's our job to tell the world that he's the best new artist."

Retailers say Bisbal's performance might help him more than the actual win.

"In the beginning it was different. We would see winners move from the shelves as soon as the program aired," says Monica Ricardez, national Latin market coordinator for Tower Records. "But lately, many nominated titles are not as fresh, and people have been listening to the music for a period of time. On those grounds, I absolutely believe that performances are key for an artist's career and more significant than the actual nominations or wins."

Those performances, however, come at a steep price that many say is not compensated by the sales generated.

"It's very prestigious to perform, but as far as sales [go], we've seen a step forward as a result, not a jump," one label rep says.

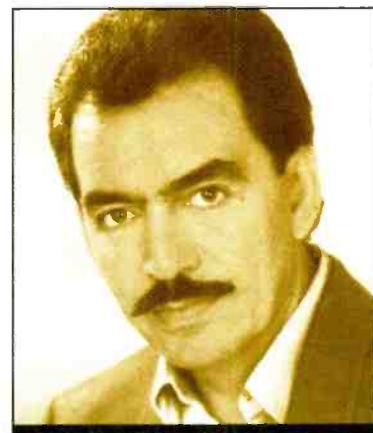
Labels have to foot the entire bill of showcasing an act at the Latin Grammys, including transportation, per diems and rehearsals. Depending on

the level of production involved, costs can range from \$40,000 to \$100,000 and beyond per performance.

Additionally, performances have been a particularly sensitive issue for the Latin Grammys. This is because it is a predominantly English-language show that airs on an English-language network but honors Spanish- and Portuguese-language music.

As a result, the awards try to balance what could appeal to the masses with what is authentic to Latin audiences.

Although the inaugural Latin Grammys attracted 7.5 million viewers in 2000, according to Nielsen Media Research, ratings dropped almost by



SEBASTIAN: WON TWO LATIN GRAMMYS

half for the second show in 2002. (The 2001 edition was canceled after the Sept. 11 terrorist attacks.)

In the past, the show has also suffered from cliché-ridden scripts and often obnoxious pairings of Latin and non-Latin talent. This year, a TV committee entirely comprised of Latinos advised producers on performers, presenters and script.

Emilio Estefan Jr. produced the show with longtime producer Ken

Ehrlich. Comedian George López, who appeals to both Latins and non-Latins, was decidedly amusing, and the artistic pairings were down to two: An edgy collaboration between Juanes and Black Eyed Peas and a forgettable one of Brazilian Alexandre Pires and Kelly Clarkson.

"We need the TV show to be successful, because that will give us credibility," says Manolo Diaz, chairman of the LARAS board of trustees.

Definitely gaining credibility was the city of Miami, which was finally able to host the awards show with ease, without the presence of rowdy anti-Cuban protesters. Cuban musicians who still live on the island won in several categories, but none were present at the show. Stringent security measures since Sept. 11, 2001, have made it increasingly difficult for Cubans to get visas to travel to the U.S.

Although the mainstream Grammy Awards have a long-term agreement with CBS, the Latin Grammys are up for grabs each year, with CBS having first option.

Advertising for this year's edition reportedly sold out three weeks prior to the show. Sources say other networks, including NBC, have expressed an interest in the Latin Grammys should CBS not exercise its option to air the awards next year.

The Latin Grammys are awarded in 41 categories for recordings made in Spanish or Portuguese and released between April 1, 2002, and March 31, 2003.

Winners are voted upon by members of LARAS and those members of the National Academy of Recording Arts and Sciences who have at least six production credits on a predominantly Spanish- or Portuguese-language album.

## Seen And Heard At The Latin Grammys

- Bacilos singer/songwriter Jorge Villamizar has co-written a track for Paulina Rubio's upcoming album. Wife Sandra Uribe was his co-writer. Rubio will record English and Spanish versions of "Perros."

Villamizar says that almost everything laid out in his song "Mi Primer Millón" has happened this year.

"Except for the financial part," he says with a laugh. "We're friends of Paulina [Rubio], Alejandro [Sanz] and Emilio [Estefan Jr.]. Everything we've dreamed of in Miami has come true. Unfortunately, there's so much piracy and the situation in Latin America is so tough that we hope that in the next 25 years, there will be a recovery and we'll be able to make our first million."

- After an injury put an end to Serena Williams' 2003 US Open hopes, she presented an award at the Latin Grammys. Has Williams considered a musical career?

"It looks like a lot of fun up there, but I think I have my work cut out for me on the tennis court," Williams said. "I think I'll sing the national anthem and then change and play tennis."

- Ednita Nazario, nominated for a Latin Grammy for "Acustico 2," says she has no plans for any more acoustic albums, for now at least. Instead, the Puerto Rican singer is in Miami working on an upcoming studio album she describes as "gorgeous." Tommy Torres will produce again.

- David Bisbal, a product of Spanish talent show "Operación Triunfo," says that he realizes how lucky he has been (see story,



BACILOS: WAITING FOR ITS FIRST MILLION

above). "It's luck to have been chosen to be in the show and that people have been able to see you on TV. And now, it's in [the artist] to say 'yes' to all the work, because the train only comes by once."

Bisbal will kick off a Latin America tour in November in Argentina.

- Spanish rock/pop outfit Jarabe de Palo is in the midst of a Spanish tour promoting its album "Bonito." But the group found time to make it to the Latin Grammy Awards, where its album was nominated in the best Latin rock category.

"It's a good excuse to come and have people remember us," bandleader Pau Donés says.

- Will the Latin Grammys go to New York next?

Trombonist/singer/composer Willie Colón hopes so. As special assistant to New York Mayor Michael Bloomberg's tourism office, Colón says he wants to bring the Latin Grammys to the Big Apple. "It's our turn. We're 3 million Latins waiting for the Latin Grammys to arrive."

- What is the meaning behind the words on the black T-shirt worn by host George López during one of the Latin Grammy segments? "Cuba B.C." stands for "Cuba Before Castro." T-shirts are sold in various Miami locales.

- Maná drummer Alex González addressed whether the band would ever sing in English: "We're not fighting with English. I think it's incredible that Maná has sold 18 million albums recording only in Spanish. It's important to see how far we can get with our culture and our language. And if one day we decide to sing in English to reach more people, that'd be great."

- Regarding the importance of the best Christian album category for the genre, Latin Grammy winner Marcos Witt said, "It's a genre that gets to millions of people every year. It's a genre that's very festive, very hope-filled, and it brings a lot of faith, so it's very important, very significant to have a Latin Grammy category."

"I'm hoping it will allow the Christian artists who are out there to raise the bar of excellence."

LEILA COBO

# Billboard SPECIALS

## GLORIA ESTEFAN



As Gloria Estefan celebrates selling 70 million units, Billboard highlights her illustrious career. We recount Gloria's journey from her native Cuba, to her pop breakthrough of Miami Sound Machine and solo superstardom, to the present. We also report on her touring plans, her new album "Unwrapped" and The Gloria Estefan Foundation.

issue date: october 11 • ad close: september 16

Marcia Olival 305.864.7578 • marciaolival@yahoo.com

## TOURING QUARTERLY 4



Billboard's Touring Quarterly 4 spotlight takes an in-depth look at secondary tour markets including venues, promoters and booking agencies. We examine the casino market and its growing importance for the live concert business, and provide a preview of the International Entertainment Buyers Association (IEBA) conference. Bonus Distribution at IEBA!

issue date: october 11 • ad close: september 16

Cynthia Mellow 615.321.9172 • cmellow@billboard.com

## AUSTRALIA



One of the world's top 10 music markets, Australia remains a consistent source of international repertoire. Billboard travels to the land down under to report on music piracy efforts and the Australian Recording Industry Association (ARIA) Awards, survey the country's leading concert promoters and provide an at-a-glance guide to key music companies.

issue date: october 18 • ad close: september 23

Linda Matich 612.9440.7777 • lkmatich@bigpond.com.au

## UPCOMING SPECIALS

EUROPEAN QUARTERLY 3 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

MUSIC DISTRIBUTION issue date: November 1 • ad close: October 7

ATLANTA issue date: November 1 • ad close: October 7

www.billboard.com

NY 646.654.4696 • LA 323.525.2308 • NASHVILLE 615.321.4297 • LONDON 44.207.420.6067

# Music

## Jägermeister

Continued from page 10

spring tour co-headlined by Saliva and (hed) Planet Earth that played to 90% capacity in smaller venues. All Jäger tours feature local Jägermeister-sponsored acts in each market.

CCE books, routes and promotes the tours in conjunction with Jägermeister and booking agency Pinnacle Entertainment. Scott Sokol handles the day-to-day business for the latter.

For CCE, commitment to branding this tour contradicts a perception that the concert promotion giant "cherry-picks" tours by established artists rather than developing bands.

"I love projects like this," Levy says. "It's profitable, but it's a labor of love as much as anything. We could make more money doing one really big show than we do off this entire tour, but this is a necessary part of the business."

The Slayer-headlined tour is poised to be the most successful yet, with a more established band and larger venues.

"The larger venues reflect the difference in talent," Zeiler says. "When we went out on past tours with Drowning Pool and Coal Chamber we played 1,000- to 1,500-capacity venues, because that's the type of bands they were at that time. This year we were able to up the ante, play bigger venues and expose our product and tour to a much broader audience."

"For us to bring in Slayer and Hatebreed is a dream come true," Zeiler adds. "They have the ultimate cred in their genre, and we feel like we have the ultimate cred as well."

The Jägermeister Music tour will be Slayer's first tour sponsorship.

"To me it's not so much about being sponsored as just going out on tour with friends," says Slayer guitarist Kerry King, who has

struck up a friendship with Zeiler and his wife/media relations director, Sarah. "And, oh yeah—I'm too familiar with Jägermeister."

Ticket prices will be in the \$25-\$29.50 range, as opposed to the \$20 charged on past tours.

"That reflects Slayer's stature, along with the fact that we put together a really strong package with Hatebreed and Arch Enemy," Levy says.

### HOW TO BRAND A TOUR

Jägermeister's involvement with live music dates back to 1994, when the brand started supplying fledgling indie bands with such Jägermeister swag as T-shirts, lighters, guitar picks, matches and key chains.

"They've been doing a lot of artist-development type stuff that's branding groups, similar to what the labels used to do and bands are doing now," Levy says. "A lot of their relationships go back several years, when they were giving unsigned bands shot glasses and lighters with their logo."

Zeiler took over Jägermeister's U.S. promotional program in the late '90s, signing up 27 acts initially, including Lit and Bloodhound Gang. A successful presence at Woodstock '99 convinced high-ups to double Zeiler's budget.

Now, Jägermeister is affiliated with a combined total of nearly 150 national and independent bands, "and we're always looking for more," he adds. "We've had a lot of luck finding bands that enjoy drinking and promoting Jägermeister."

Indeed, considering Jägermeister has long been a favorite among hard rockers, bands have become the brand's best ambassadors.

"They go out of their way to promote Jägermeister from the stage, as well as on their Web site and any other form of advertising they do for themselves," Zeiler says. "This is a sector of music that doesn't get a lot of attention. These bands are hardcore and our product is hardcore, so it's sort of a match made in heaven."

Slayer's King adds, "If I had a problem with an alcohol sponsor-

ship, then I'd be a hypocrite. I think this is a good match."

### JÄGER BUCKS

Jägermeister backs up its commitment with some serious dollars.

"Each tour costs us in the neighborhood of \$900,000 between sponsorship fees and advertising for the tour," Zeiler says. "But we don't do advertising telling people to go out and drink Jägermeister. We tell them to go out and experience a Jägermeister event."

According to Levy, "Jägermeister every year puts a substantial number of dollars behind a radio campaign to advertise the tour." A new Slayer boxed set and DVD will bring in added promotion from American Recordings/UME.

Other sponsors are riding the tour's wave. Peavey amps, Schecter guitars, Tama drums, and Coffin Case instrument cases are all on board, sponsoring product giveaways that lend radio presenters something tangible to latch on to beyond ticket freebies.

Beyond that, Levy says some sponsors are copying the Jägermeister model of music sponsorships.

"We're seeing other brands tapping into this concept as a result of the success of Jägermeister," he says. "There is something very valid and real about working from the bottom up."

Zeiler says, "Companies like Budweiser and Pepsi spend millions upon millions of dollars trying to get bands to promote their products and look like they're coming from a grassroots base. We've spent the past 10 years working with 'Joe's bar band,' trying to help them out. It's a totally different approach."

It is an approach that has worked in a more restrictive environment than many brands face because of the nature of the product.

"Jägermeister has so many restrictions to adhere to, and we do," Zeiler says. "Liquor companies aren't on the same playing field as other products. At times we have to get very creative."

## French Music

Continued from page 10

a "worrying" development, according to SNEP president Gilles Bressand, "as local repertoire has traditionally been one of our market's stronger points."

French repertoire's radio rotations have also dropped, naturally to international artists' advantage.

Rony observes, "All market indicators are now negative." Indeed, the labels body expects the French market to be down by 8%-9% at year-end.

Bressand points out that the

major (which SNEP represents) "anticipated this slowdown and became a lot more cautious, notably by reducing their advertising and marketing investments by 25% [21% for French and 35% for international repertoire]—not the best way to kick-start the market."

SNEP continues to see illegal downloading as the main cause of French industry woes. Bressand says that the market's slowdown, which began in October 2002, coincided with "France's broadband explosion."

SNEP will accordingly "double its anti-piracy efforts," assures Bressand, notably through the imminent launch of the French version of the International Feder-

ation of the Phonographic Industry-initiated anti-piracy Web site, pro-music.org.

SNEP also affirmed that it would continue its pressure on the political community to lower value-added tax on music, despite the European Commission's refusal to do so.

The organization is now pinning its hopes on the monthly ECOFIN meetings of Europe's finance ministers and their potential debates on the notion of decreasing VAT on recorded music from the current 19.6% to 5.5%—a decrease that Bressand insists "would have a minimal impact" on state fiscal revenue and would provide a much-needed boost to a struggling industry.

# Trucks Most At Home On The Road

BY RAY WADDELL

Despite his youth, Derek Trucks has logged millions of miles touring with such bands as the Allman Brothers Band, Phil Lesh & Friends, Frogwings and his own Derek Trucks Band (DTB).

A road warrior since his single-digit years, Trucks typically follows a stint with one band by going directly into a tour with another. In one particularly grueling year, he played more than 300 shows with the Allmans, DTB, Frogwings and Lesh.

This year, with a new baby and his recent marriage to blues singer Susan Tedeschi to consider, 24-year-old Trucks is keeping it to a relatively sane 260 dates between the Allmans and DTB.

Considering both acts are working new records, including Truck's own "Soul Serenade" on Columbia, the road is still where it's at in terms of exposure.

"When you're doing anything outside the mainstream—which at this point is almost everything—you have to tour," Trucks says. "We're more than willing to go out and do what we have to do. I was put here to play music, not sell records, and if that happens, so be it."

The road has pretty much been

Trucks' way of life. "It's a different world out on the road, but there's definitely a freedom in it," he admits. "I feel pretty lucky. There are a million other things I could be doing that would be a lot more difficult than this."

Trucks started sitting in with the Allman Brothers at about age 10; he had an inside track, because Allman drummer Butch Trucks is his uncle. At 16, Trucks received a call to fill in for ailing Allman guitarist Jack Pearson.

"It turns out that was my tryout," Trucks recalls. "I got a call about two years later to join the band."

Since he started playing with the Allmans, Trucks has been accompanied onstage by some of the top guitar players of the genre, including founding member Dickey Betts, Jimmy Her-ring and current Allman bandmate Warren Haynes.

"It's been a roller coaster ride, but I wouldn't trade it for anything," Trucks says. He adds that Betts' rather

nasty exit from the band in 2000 was a lowlight in his tenure.

"There are definitely times I miss Dicky's sound," Trucks says. "I understood when it all went down, but on a musical level, I didn't want it to happen."

Trucks adds that Betts is "almost impossible to replace," but the band has approached touring this year with renewed vigor. "Everybody is really wanting to get together and play. We're having a lot of great nights."

Trucks is also enthusiastic about his time onstage with the DTB, which comprises Trucks, Todd Smallie on bass, Yonrico Scott on percussion, Kofi Burbridge on keyboards and flute and Mike Madison on vocals.

"Me and Todd and Rico have been together for 10 years now, and we have an amazing synergy, almost like ESP," Trucks says. "And Kofi is just this incredible player. I can't say I've ever played with another flutist in this realm—or any realm, really—that does what he does."

The lineup is diverse demographically, particularly as it relates to age. "We've got a lot of decades covered," Trucks says. "We've got people born in the '50s, '60s and '70s. We're not hung up on age or social background."

The band tours with some 50 to 60 tunes on call, and Trucks thinks they

just keep getting better. "To me, the only way to create meaningful music is for everybody to endure the hardship of the road together," he says. "You become family to each other."

Already a seasoned road warrior, Trucks has "seen all the things that can break up a group. Sometimes you have to step back and remember why you're doing this. The music you're trying to put out there is bigger than your own personal motivations, and you have to keep that vibe in the group."

For 2003, Trucks will play some 200 dates with the DTB and another 60 or so with the Allmans. With son Charlie now 1½ years old, Trucks always makes time to see the baby and Tedeschi, his wife since 2002.

Seeing the family can be tough, considering that Tedeschi, a respected singer/guitarist in her own right, is also touring. "We try not to be apart for more than a week at a time," Trucks says. "In fact, they're flying in today."

Trucks is managed by his former road manager, Blake Budney, and booked by Wayne Forte at Entourage Talent. "He's one of the working-est young guys I know," Forte says. "And he has talent beyond his years."

The Allmans are booked by Jonny Podell at Evolution Talent.



DEREK TRUCKS, SECOND FROM LEFT, WITH HIS BAND: "WE'VE GOT A LOT OF DECADES COVERED"

## Acts Still Skirt 9/11 Concerts

Continued from page 7

have any shows slotted for that day at the 31 venues it exclusively books.

Some entertainment sectors have moved on from Sept. 11. Unlike the sweeping coverage of the first anniversary of the tragedies last year (*Billboard*, Sept. 7, 2002), few major TV networks are providing significant two-year anniversary coverage. CBS, for example, is sticking with its usual "CSI: Crime Scene Investigation" and "Without a Trace" Thursday programming during prime time that night.

But the concert industry is continuing to treat the date as one to avoid for a number of reasons, including lingering fear of more attacks on largely populated public places.

"It's out of respect, coupled with uncertainty of what could happen on that date," says John Marx, booking agent at the William Morris Agency (WMA), whose artists are primarily taking Sept. 11 off. Gods-

mack deliberately avoided the date by starting its tour Sept. 12.

As with last year, there is no policy at Clear Channel Entertainment (producers of the Aerosmith/Kiss and Cher outings) regarding whether to promote shows on Sept. 11, CCE touring VP Brad Wavra says. "That's a personal choice. But as a company and an industry, I hope we never forget."

A number of promoters and agents think that acts will pass on playing that date for years to come.

### TOO CLOSE, TOO PERSONAL

Concerts now roll out regularly on Dec. 7, the date of the 1941 attack on Pearl Harbor in Hawaii. That had been the deadliest strike on the U.S. before the Sept. 11 tragedies.

"But this was on the mainland, the continental U.S. That's what makes it a little bit different," Vallon adds. "This event was too close, too personal and still very much on our minds."

There are no events planned at the arenas managed by Global Spectrum, says John Page, senior VP of Comcast-Spectacor, the firm's parent company. Among the 21 arenas Global Spectrum handles are the Wachovia Center (formerly the First Union Center) in Philadelphia and the Fargodome in Fargo, N.D.

Page, whose company also does not have a blanket policy regarding

Sept. 11 bookings, believes that concert activity on that date will significantly pick up five years from now.

"We will see it open up more in the West than in the Northeast initially. People in the Northeast were closer to the [tragedies]," he adds.

Marx also believes that each passing year will usher in more acts willing to play Sept. 11.

"It maybe won't get back to normal [immediately], but you will see increasingly more shows on the 11th if there are no further incidents that would prompt one to avoid the date," Marx says.

Another negative scenario for the date is possible soft ticket business.

"It's going to be a distraction for people wanting to buy tickets," HOB's Vallon observes.

Corey Meredith, president of event security firm Staff Pro, notes that Sept. 11 will be "a light day . . . because guests may realize it's the anniversary and not feel comfortable going. There may not be good ticket sales on that day."

Eschewing these bookings in the long term is unlikely to be a financial strain, promoters and agents say—even next year, when the date falls on a Saturday.

Since "Sept. 11 happens to be right after Labor Day, it's not good for concerts to start with. Kids are going back to school," Vallon says.

WMA's Marx adds, "Labor Day is

generally the time to avoid. Generally speaking, it's not a good time to be working."

### THE SHOW MUST GO ON

As they did last year, some acts are playing Sept. 11. R.E.M. has a show at the Thomas & Mack Center in Las Vegas, and Willie Nelson will perform at the Big Sandy Superstore Arena in Huntington, W.Va.

"Personally, being a Vietnam veteran, I think it's totally important to forge ahead and not succumb to the pressures of terrorists," explains Buck Williams, booking agent for R.E.M. at Progressive Global Agency.

Daren Libonati, director of the Thomas & Mack Center, wanted to plan the venue's 20th anniversary for sometime in September and chose the R.E.M. show to celebrate.

As a special promotion, most of the venue's tickets are being sold for \$20 to commemorate what they would have likely cost 20 years ago.

"We need to create new memories around 9/11," Libonati says, echoing Williams' sentiments. "I don't think people will stop doing the things that they enjoy doing."

By late August, about 2,000 tickets had been sold for the show. Much of the concert's advertising push, Libonati says, comes closer to showtime.

Elliott Murnick, GM of the Sandy Superstore, says he is "thrilled for the opportunity" to score a Nelson

date. His show at the arena will be Nelson's first appearance in the market in several years.

Some live-event executives say it was more a coincidence than a deliberate decision to skip Sept. 11 on tour itineraries.

For example, Randy Phillips, CEO of AEG Live—whose Concert West division is promoting the Fleetwood Mac tour—says the band "has not consciously avoided playing anything on 9/11" and just happens to be taking off that week.

However, he adds, "if Sept. 11 ever becomes a day of national remembrance or mourning, we [at AEG] would certainly respect and avoid any commercial endeavors on that day out of respect for those lost."

Tom Consolo, manager for Steely Dan, says it "was a coincidence, totally" that the band goes on hiatus Sept. 11.

"Everybody has their own way of dealing with sorrow and tragedy," he says. "I think that what you do is go on and do what you do. But stop [at some point] and pay that moment of respect."

Observing the current climate, Consolo adds, "Maybe some promoters don't want to be booking the date. I bet acts say, 'Don't ever book me on Sept. 11.'"

Still, he continues, "it's a personal preference . . . I say we move forward and be fruitful."

## Toyota Center Works Out The Hiccups

Houston's new **Toyota Center**, an 18,300-seat, \$200 million show-place for the National Basketball Assn.'s Rockets, is set to open Oct. 6 with **Fleetwood Mac**. The arena's in-house ticketing system weathered its first major on-sale Aug. 25 with some storm damage.

The arena had previously gone up with **Tony Hawk's Boom Boom HuckJam**, but the Mac attack was the first big test. And the system pulled it off, though not without some serious problems.

"As with any launch, we had our hiccups, but we overcame them," says **Doug Hall**, GM for the building, which the Rockets operate through a long-term lease agreement. "Overall, it went well, and we're looking forward to getting everybody out for our first event."

The ticketing system operates through the building's Web site, two phone centers and an outlet deal with Randall's supermarkets.

Among the hiccups, according to sources, were incompatibility

**Bob Roux**, is based in Houston.

The building will also promote in-house and co-promote; it has an in-house promotion of the USA Gymnastics Tour of Champions coming up and a CMT Most Wanted Live with **Rascal Flatts** on the horizon as a co-pro with TBA.

**STILL IN TEXAS:** In Austin, the **Frank Erwin Center** at the University of Texas is nearing completion of a major multi-phase, \$55 million ren-

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



ovation, according to building director **John Graham**. Phase one lasted three months during the summer of 2001. Phases two and three took place over most of last year, with the building open throughout.

"We added 28 luxury suites, all new concessions, restrooms, a scoreboard, locker rooms—99% of what the public sees when they walk in the doors is new," Graham says.

**SOUNDS GOOD:** **Derek Trucks**, wunderkind guitarist for the **Allman Brothers Band** and his own **Derek Trucks Band** (see story, page 19), is duly impressed with the quality of Instant Live, the on-premise concert CD program Clear Channel Entertainment has been offering at Allman concerts this year (*Billboard*, May 17).

"I was amazed," Trucks says. "I listened to one probably 10 minutes after we got off the stage, and I was shocked at how good it was. If I was at a show I really dug, I'd be more than willing to get one."

The three-CD sets offer a one-of-a-kind testament to live performance from a band known for improvisation and experimentation. Trucks ponders what the impact would have been if such technology was in place when guitar gods like **Jimi Hendrix** and founding Allman member **Duane Allman** were creating their legends.

"You know, there's only about an hour and 20 minutes of Duane footage out there," Trucks says. "It makes you wonder if the myth of guys like Hendrix and Duane might be better than they actually were. In some ways it's better that there isn't that much stuff out there, so you can perpetuate the myth. Your mind takes care of it."



FLEETWOOD MAC: OPENS THE NEW TOYOTA CENTER

with AOL users and Mac computers, a crashed system for one of the phone centers and printer failures at some Randall's outlets.

A presale base of 2,800 prior to the public on-sale and 3,000 over-the-counter tickets was notched out of the gate, but the source says a 7,000 to 8,000 on-sale had been projected. Currently, the arena has 34 Randall's as ticket centers, with 20 more to come, says Hall, who comes to Houston from **Mellon Arena** in Pittsburgh. He adds that ticket sales for Fleetwood Mac were strong enough that "we anticipate a sellout."

Concerts West is the promoter of the Fleetwood Mac show, and one would also expect Clear Channel Entertainment to be active in the building, considering that CCE's Southwest Music president,

SEPTEMBER 13  
2003

Billboard® **BOXSCORE™**  
CONCERT GROSSES

ARTIST(S)	VENUE/ DATE	GROSS/ TICKET PRICE(S)	ATTENDANCE/ CAPACITY	PROMOTER
BRUCE SPRINGSTEEN & THE E STREET BAND	Lincoln Financial Field, Philadelphia Aug. 8-9, 11	\$13,342,060 \$78/\$58	139,318 147,763 three shows two sellouts	Clear Channel Entertainment
BRUCE SPRINGSTEEN & THE E STREET BAND	Dodger Stadium, Los Angeles Aug. 17	\$2,826,215 \$75/\$35	42,678 53,358	Clear Channel Entertainment
OZZFEST: OZZY OSBOURNE, KORN, MARILYN MANSON, DISTURBED, CHEVELLE, CRADLE OF FILTH, VOIVOD & OTHERS	PNC Bank Arts Center, Holmdel, N.J. Aug. 18-19	\$1,467,149 \$84.75/\$10	26,655 33,888 two shows	Clear Channel Entertainment
EAGLES	ARCO Arena, Sacramento, Calif. Aug. 19	\$1,384,389 \$180/\$41	13,861 13,899	Clear Channel Entertainment
AEROSMITH & KISS, SALIVA	Verizon Wireless Music Center, Noblesville, Ind. Aug. 17	\$1,310,731 \$127/\$45	21,544 24,093	Clear Channel Entertainment
AEROSMITH & KISS, SALIVA	Post-Gazette Pavilion at Star Lake, Burgettstown, Pa. Aug. 21	\$1,217,673 \$127/\$45	20,344 22,880	Clear Channel Entertainment
EAGLES	Chronicle Pavilion at Concord, Concord, Calif. Aug. 20	\$1,209,953 \$158.50/\$63.50	11,950 12,500	Clear Channel Entertainment
AEROSMITH & KISS, SALIVA	Germain Amphitheater, Columbus, Ohio Aug. 19	\$1,141,390 \$127/\$14.85	18,883 20,000	Clear Channel Entertainment
OZZFEST: OZZY OSBOURNE, KORN, MARILYN MANSON, DISTURBED, CHEVELLE, CRADLE OF FILTH, VOIVOD & OTHERS	Nissan Pavilion at Stone Ridge, Bristow, Va. Aug. 22	\$1,055,832 \$129.50/\$10	20,509 23,563	Clear Channel Entertainment
JIMMY BUFFETT	Post-Gazette Pavilion at Star Lake, Burgettstown, Pa. Aug. 19	\$1,026,450 \$66/\$36	23,593 sellout	Clear Channel Entertainment
RADIOHEAD, STEPHEN MALKMUS & THE JICKS	Tweeter Center at the Waterfront, Camden, N.J. Aug. 18	\$934,189 \$43.50/\$35	25,371 sellout	Clear Channel Entertainment
JAMES TAYLOR	Red Rocks Amphitheatre, Morrison, Colo. Aug. 20-21	\$932,190 \$58.50/\$48.50	17,092 two sellouts	Clear Channel Entertainment
JOHN MAYER & COUNTING CROWS, WISECHILD	Tweeter Center at the Waterfront, Camden, N.J. Aug. 16	\$927,168 \$47/\$35	25,097 sellout	Clear Channel Entertainment
LOLLAPALOOZA: JANE'S ADDICTION, AUDIOSLAVE, INCUBUS, A PERFECT CIRCLE, JURASSIC 5, THE DONNAS, ROONEY & OTHERS	Verizon Wireless Amphitheater, Irvine, Calif. Aug. 16	\$853,811 \$61.50/\$49.50	15,147 16,250	Clear Channel Entertainment
JOHN MAYER & COUNTING CROWS	Tweeter Center for the Performing Arts, Mansfield, Mass. Aug. 22	\$790,036 \$48.50/\$32.50	19,865 19,900	Clear Channel Entertainment
STEELY DAN	Tommy Hilfiger at Jones Beach Theater, Wantagh, N.Y. Aug. 22	\$765,192 \$87/\$35	12,471 13,944	Clear Channel Entertainment
CHER, TOMMY DRAKE	Bradley Center, Milwaukee Aug. 16	\$761,477 \$74.75/\$35.75	12,302 15,563	Clear Channel Entertainment
RADIOHEAD, STEPHEN MALKMUS & THE JICKS	Parc Jean-Drapeau, Montreal Aug. 15	\$717,661 (\$1,000,350 Canadian) \$34.08	21,080 25,000	Gillett Entertainment Group, Greenland Productions
FLEETWOOD MAC	Lawlor Events Center, Reno, Nev. Aug. 1	\$710,596 \$125/\$95/\$47.50	8,151 9,877	Concerts West, Bravo Entertainment
R. KELLY, ASHANTI	MCI Center, Washington, D.C. Aug. 22	\$701,854 \$69.50/\$59.50/\$49.50	11,052 13,683	Dimensions Entertainment
JOHN MAYER & COUNTING CROWS	Smirnoff Music Centre, Dallas July 26	\$699,800 \$45.50/\$33.50	19,801 sellout	House of Blues Concerts
BOB DYLAN, THE WAIFS, MARY LEE'S CORVETTE	Hammerstein Ballroom, New York Aug. 12-13, 20	\$696,925 \$85/\$77	9,009 10,202 three shows	Clear Channel Entertainment
RADIOHEAD, STEPHEN MALKMUS & THE JICKS	Merriweather Post Pavilion, Columbia, Md. Aug. 20	\$653,613 \$43/\$36.50	17,432 17,481	Clear Channel Entertainment
JUSTIN TIMBERLAKE & CHRISTINA AGUILERA, BLACK EYED PEAS	Mellon Arena, Pittsburgh July 28	\$639,450 \$62.50/\$52/\$41.50	12,349 sellout	Concerts West
LOLLAPALOOZA: JANE'S ADDICTION, AUDIOSLAVE, INCUBUS, QUEENS OF THE STONE AGE, JURASSIC 5, THE DONNAS, THE DISTILLERS & OTHERS	Smirnoff Music Centre, Dallas Aug. 8	\$636,317 \$85/\$65/\$53	10,345 14,000	House of Blues Concerts
OZZFEST: OZZY OSBOURNE, KORN, MARILYN MANSON, DISTURBED, CHEVELLE, CRADLE OF FILTH, VOIVOD & OTHERS	Darien Lake Performing Arts Center, Darien Center, N.Y. Aug. 11	\$629,315 \$87.75/\$10	11,358 20,111	Clear Channel Entertainment
50 CENT, SNOOP DOGG, BUSTA RHYMES, FABOLOUS, BONE CRUSHER, OBIE TRICE	Bell Centre, Montreal Aug. 18	\$629,202 (\$871,000 Canadian) \$50.21/\$42.98/\$35.76/\$6.86	15,620 sellout	Gillett Entertainment Group, House of Blues Canada
FLEETWOOD MAC	Don Haskins Center, El Paso, Texas Aug. 5	\$608,495 \$97.50/\$77.50/\$39.50	7,933 8,933	Concerts West
ALABAMA	DTE Energy Music Center, Clarkston, Mich. Aug. 9	\$599,278 \$1,003/\$303/\$153/\$25.50	14,855 sellout	Clear Channel Entertainment, Palace Sports & Entertainment
CHER, TOMMY DRAKE	Peoria Civic Center, Peoria, Ill. Aug. 11	\$597,580 \$75/\$55	9,400 sellout	Jack Utsick Presents
BEN HARPER & JACK JOHNSON	Hearst Greek Theatre, Berkeley, Calif. Aug. 16-17	\$592,620 \$38.85	17,396 two sellouts	Clear Channel Entertainment
FLEETWOOD MAC	Savvis Center, St. Louis Aug. 13	\$591,775 \$125/\$75/\$29.50	9,488 11,855	Concerts West
FLEETWOOD MAC	Riverbend Music Center, Cincinnati Aug. 16	\$588,313 \$125/\$94.50/\$46.50	7,630 9,781	Concerts West
50 CENT, SNOOP DOGG, BUSTA RHYMES, FABOLOUS, BONE CRUSHER, OBIE TRICE	DTE Energy Music Center, Clarkston, Mich. Aug. 21	\$587,966 \$62.50/\$32.50	15,116 sellout	Clear Channel Entertainment, Palace Sports & Entertainment
KTU BEATSTOCK: TINA ANN, LASGO, WAYNE WONDER, ANGELO VENUTO, ROC PROJECT, GALILEO, FANNY PACK & OTHERS	Tommy Hilfiger at Jones Beach Theater, Wantagh, N.Y. Aug. 17	\$577,850 \$77/\$42.50	11,501 13,944	Clear Channel Entertainment

Copyright 2003, VNU Business Media, Inc. All rights reserved. Boxscores should be submitted to: Bob Allen, Nashville, Tenn. Phone: 615-321-9171. Fax: 615-321-0878. For research information and pricing, call Bob Allen, 615-321-9171.

FOR MORE BOXSCORE RESULTS GO TO BILLBOARD.COM

# Six Labels Later, Hamilton Debuts

BY RASHAUN HALL

NEW YORK—Very few artists can say that it has taken them almost 11 years to release their debut album—and still smile about it. Having been signed to a host of different labels (Uptown, MCA, Harrell Entertainment, Soulife and Atlantic), Anthony Hamilton will finally get his shot with his So So Def/Arista debut, "Comin' From Where I'm From."

"It's been a blessing, but it's also been frustrating at certain points of my life," Hamilton says of the experience. "I've used my faith to get me through. It was working, but sometimes I couldn't understand what was going on. I know I put a lot of hard work into my creativity and I feel like I'm blessed with a special voice, and that wasn't catching on. It was definitely frustrating."

The Charlotte, N.C., native first

signed with Uptown in 1993. Two years later, the label folded into MCA. Hamilton recorded an album, "XTC," for the label, but it was never released. He was eventually let out of his contract with MCA.

Hamilton signed with former Uptown chief Andre Harrell, who had launched Harrell Entertainment. When that deal stalled, Hamilton returned to Charlotte to regroup.

"I just started writing songs and trying to do something, but nothing was happening," Hamilton recalls. "It was like I had egg on my face. It was a struggle keeping my spirits up. I started to question my abilities. Then, there were days when I just knew that this had to happen."

Hamilton reconnected with producer Mark Sparks from Uptown. Sparks brought him to Soulife Records in Los Angeles. While he was working

on his Soulife record, he was offered the opportunity to join D'Angelo on the Voodoo tour. But when he returned from the tour, things began to go awry with Soulife.

"Eventually, Soulife crumbled, and I was stuck to Atlantic," Hamilton says. "They were interested, but they didn't know I had it."

Hamilton found kindred spirits in labelmates the Nappy Roots. Atlantic senior VP of A&R Mike Caren told him about them. "I hadn't really heard about them yet. When he let me hear it, I knew it sounded like my tribe," Hamilton recalls.

"He played 'Po' Folks,' and he asked me what I thought about it. I liked it a lot, but he told me it was missing something. So, I started singing along with the chorus. They didn't even know that I was going to do the song. I didn't meet them until the day of the video

shoot in Kentucky."

After guesting on the Nappy Roots song, there were countless other guest



appearances. Despite the accolades and attention, Hamilton says he still didn't catch a break at Atlantic. After a legal battle, he was released from his contract with the label.

The success of "Po' Folks," which was nominated for a Grammy Award, led to renewed interest in Hamilton. Shady Records, Elektra and So So Def were among the labels interested in signing him.

Meeting with So So Def CEO/Arista senior VP Jermaine Dupri, Hamilton "played him what I had been working on at Soulife—all those things they couldn't feel—and he hasn't stopped smiling since," he says. "He was blown away. By the fifth song, he was amped. He was ready to do the deal immediately."

Hamilton serves as Dupri's first foray into R&B since joining Arista (*Billboard*, Jan. 25).

Due Sept. 23, "Comin' From Where I'm From" is already receiving praise. Hamilton has been featured in MTV's You Hear It First campaign and was named one of Rolling Stone's 10 Artists to Watch.

Now that he's receiving more attention, is he worried that history will repeat itself?

"It feels different," Hamilton says. "This is someone who has done it for so long and has so much power. I've been on So So Def six months, and I've [already] done a video, BET, MTV, Rolling Stone, GQ, photo shoots and I'm about to buy a house. It's my turn now."

For more news about Hamilton, see Words & Music on page 48.

## Stone Adds Soul To 'Sessions'

Sixteen-Year-Old Brit Bids For U.S. Success On S-Curve

If S-Curve Records, a Virgin subsidiary, has its way, the next big soul singer will be **Joss Stone**. The 16-year-old, Devon, England-based songstress is making her stateside debut with "The Soul Sessions."

Due Sept. 16, the album also doubles as a preamble to Stone's forthcoming album of original material, set for early next year. Many of the songs on the "Sessions" EP were produced by soul veteran and recent *Billboard* R&B Founder's Award recipient **Betty Wright**.

"I was writing with Betty and **Desmond Child** for my album. [S-Curve president] **Steve Greenberg** is a huge fan of Betty's, and they came up with the idea of an EP. We were thinking four or five tracks just to get people talking."

But that concept grew into a 10-track album that dishes up classic and obscure soul cuts. Among them

are **Harlan Howard's** "The Chokin' Kind"; the one exception is the **White Stripes** cut that has been renamed "Fell in Love With a Boy."

Stone also worked with **the Roots**, **Angie Stone** and such '70s soulsters as **Timmy Thomas**.

"I only knew a few songs," admits Stone, whose commanding, goose-bump-raising vocals belie her age. "Many of them were completely obscure to me. But Steve has every single soul record that you will ever know. He made a list of songs, we listened to them and decided on six or seven. Then it grew from there."

Despite her foray into classic soul, Stone says her full-length debut "will be more hip-hop soul." Once again she is working with the Roots, as well as **Salaam Remi** and a host of U.K.-based producers. Stone will also make her U.S. debut Sept. 16 on "The Late Show With Conan O'Brien."

**FYI:** Moore Flavor Entertainment ([mooreflavor.com](http://mooreflavor.com)) signs singer **Chinah Blac** (**Bilal, Lauryn Hill**) and Houston male quartet **Xklusive** . . . Pitch Black Entertainment signs an imprint deal with Columbia/Sony; the first artist will be singer **St. Juste** . . . **Magic Johnson** and Valley Apparel, official licensee of adidas America, launch

their True School Authentic collection Sept. 7. The hip-hop-targeted line's featured sports legends include **Jim Brown**, **Clyde Drexler** and **Willie Davis**.

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



**SAVE THE DATE:** The 27th annual National Assn. of Black Owned Broadcasters management conference takes place Sept. 24-27 at Washington, D.C.'s Westin Grand Hotel . . . The Biz-Music Seminar ([biz-music.com](http://biz-music.com)) kicks off Oct. 11-12 at New York's Roosevelt Hotel. Coordinator is former Ruff Ryder GM **Leota Blacknor**.

**SCREEN SCENE:** Performing/production team **Full Force** (**Lil' Kim**) and its Full Force Films has pacted with Street Alien Pictures to develop a series of original film comedies. The first project under the four-pic deal is "National Lampoon's Bouncers." Shooting this fall in New York, the movie will feature the six-member Full Force collective and **Vivica A. Fox**. A soundtrack is in the works.

Additional reporting by Rashaun Hall in New York.



STONE: BRINGING OBSCURE MUSIC TO LIGHT

THIS WEEK		LAST WEEK		Airplay monitored by Nielsen Broadcast Data Systems	
		TITLE	IMPRINT/PROMOTION LABEL	Artist	
1	1	<b>GET LOW</b>	Lil Jon & The East Side Boyz Featuring Ying Yang Twins	2 Weeks At Number 1	☑
2	2	<b>RIGHT THURR</b>	Disturbing Tha Peace/Capitol	Chingy	☑
3	4	<b>SHAKE YA TAILFEATHER</b>	Nelly, P. Diddy & Murphy Lee		☑
4	3	<b>P.I.M.P.</b>	Shady/Aftermath/Interscope	50 Cent	☑
5	5	<b>INTO YOU</b>	Fabulous Featuring Tamia Dr Ashanti		☑
6	6	<b>LET'S GET DOWN</b>	Bow Wow Featuring Baby		☑
7	9	<b>DAMN!</b>	YoungBloodZ Featuring Lil Jon		☑
8	8	<b>CAN'T STOP, WON'T STOP</b>	Young Gunz		☑
9	7	<b>LIKE GLUE</b>	Sean Paul		☑
10	10	<b>MAGIC STICK</b>	Lil' Kim Featuring 50 Cent		☑
11	14	<b>SUGA SUGA</b>	Baby Bash Featuring Frankie J		☑
12	12	<b>LIGHT YOUR A** ON FIRE</b>	Busta Rhymes		☑
13	20	<b>STAND UP</b>	Ludacris Featuring Shawna		☑
14	11	<b>GET BUSY</b>	Sean Paul		☑
15	16	<b>WHERE THE HOOD AT?</b>	DMX		☑
16	13	<b>LIKE A PIMP</b>	David Banner Featuring Lil' Flip		☑
17	15	<b>24'S</b>	T.I.		☑
18	19	<b>WHAT UP GANGSTA</b>	50 Cent		☑
19	24	<b>PON DE RIVER, PON DE BANK</b>	Elephant Man		☑
20		<b>GOT SOME TEETH</b>	Dbie Trice		☑
21	17	<b>IF I CAN'T</b>	50 Cent		☑
22		<b>HOLIDAE IN</b>	Chingy Featuring Ludacris & Snoop Dogg		☑
23	21	<b>WHERE IS THE LOVE?</b>	Black Eyed Peas		☑
24	23	<b>LA-LA-LA (EXCUSE ME AGAIN)</b>	Jay-Z		☑
25		<b>FLY</b>	213		☑

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.

# DMC 'Checks' Out Classic Sounds

While the members of **Run-D.M.C.** may have decided to hang up their microphones as a trio following the death of group member **Jam Master Jay**, **DMC** has decided to launch a solo career.

The Queens, N.Y., native has been working on his solo debut, "Checks, Thugs and Rock & Roll," for a while now—but don't expect him to carry over the group's classic sound to his new set.

"I listen to **Creedence Clearwater Revival**, **Pink Floyd**, the **Rolling Stones**—classic rock," **DMC** says. "This music isn't old to me, because I never heard it before. For me to keep rapping, we've got to dominate the universe now. We've already dominated the world in mind and thought. It's all about the music. I'm a little older now. I want to be the **Bruce Springsteen**, **Roy Orbison** of [rap] music. I'm going to keep rapping, but I want to try to make it better for everybody."

**DMC** tackles the recent discovery of his adoption on "Kat's in the Cra-

While he is currently unsigned, **DMC** wants to launch his own label, **DMC (Darryl's Music Co.)**.

**'TIMING' IS EVERYTHING:** Having first made a name for themselves with **R. Kelly** and his Rockland imprint, **Boo & Gotti** recently made their Cash Money/Universal debut with "Perfect Timing."

Known for their guest verses on

**Beats & Rhymes™**  
By **Rashaun Hall**  
rhall@billboard.com



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

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.

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	Walked Outta Heaven	JAGGED EDGE (COLUMBIA/SUM)	26	21	My Love Is Like... Wo	MYA (A&M/INTERSCOPE)	51	—	Roun' The Globe	NAPPY ROOTS (ATLANTIC)
2	3	Superstar/Flying Without Wings	RUBEN STUDDARD (J/RMG)	27	33	Crazy In Love	BEYONCÉ FEAT. JAY-Z (COLUMBIA/SUM)	52	—	Blowin' Me Up (Callin' Me)	ZION (ZION/NATIVE/P.A.L.)
3	2	Love At 1st Sight	MARY J. BLIGE FEAT. METHOD MAN (Geffen)	28	48	Uh-Oh	THE PROJECT 2B (INCE/DRPHEUS)	53	24	Danger	ERYKAH BADU (MOTOWN/UMRG)
4	4	Let's Get Down	BOW WOW FEAT. BABY (COLUMBIA/SUM)	29	36	Miss You	AALIYAH (BLACKGROUND/UNIVERSAL/UMRG)	54	39	I'm Glad	JENNIFER LOPEZ (EPIC)
5	7	Na Na Na Na	112 FEAT. SUPER CAT (BAD BOY/DEF SOUL/IDJMG)	30	53	Fire (Yes, Yes Y'all)	JOE BUDDEN FEAT. BUSTA RHYMES (DEF JAM/IDJMG)	55	75	Rock Wit U (Awww Baby)	ASHANTI (MURDER INC./DEF JAM/IDJMG)
6	5	Soul Shake	NATHANIEL LAMAR (JENSTAR)	31	45	Be About Yours	JAY-EL (POWERSOURCE/DRPHEUS)	56	31	Never Leave You - Uh Ooh, Uh Oooh!	LUMIDEE (UNIVERSAL/UMRG)
7	8	Let's Get It	SMOOT (RAPROCK/PYRAMID)	32	42	Like Glue	SEAN PAUL (VP/ATLANTIC)	57	—	Don't Wanna Try	FRANKIE J. (COLUMBIA/SUM)
8	10	Suga Suga	BABY BASH FEAT. FRANKIE J. (UNIVERSAL/UMRG)	33	30	I Don't Wanna Hurt You	LATIF (MOTOWN/UMRG)	58	—	Fly Girl	QUEEN LATIFAH (TOMMY BOY)
9	6	I Like	A.J. (RIPE)	34	32	Angel	AMANDA PEREZ (POWERHOUSE/VIRGIN)	59	—	Feels Good (Don't Worry Bout A Thing)	NAUGHTY BY NATURE FEAT. 3LW (TVT)
10	22	Get Low	LIL JON & THE EAST SIDE BOYZ (BME/TVT)	35	40	Dipset (Santana's Town)	JUELZ SANTANA FEAT. CAM RON (ROC-A-FELLA/DEF JAM/IDJMG)	60	—	The Bizness/The Stakes Is High	DE LA SOUL (TOMMY BOY)
11	17	All Night Long	SEDUCTON WITH SADDLER (JENSTAR)	36	28	Never Scared	BONE CRUSHER (BREAK 'EM OFF/50 50 DEF/ARISTA)	61	66	I Can	NAS (ILL WILL/COLUMBIA/SUM)
12	19	Thoa! Thoa!	R. KELLY (JIVE)	37	27	Step In The Name Of Love	R. KELLY (JIVE)	62	34	Flipside	FREEWAY FEAT. PEEDIE CRAK (ROC-A-FELLA/DEF JAM/IDJMG)
13	11	Jimmy Mathis	BUBBA SPARXXX (BEAT CLUB/INTERSCOPE)	38	43	Into You	FABOLOUS FEAT. TAMIA (DESERT STORM/ELEKTRA/EEG)	63	65	I Love You	DRU HILL (DEF SOUL/IDJMG)
14	9	By The Way	JESSE POWELL (MONOPOLY/D3/RIVIERA)	39	35	Got Some Teeth	OBIE TRICE (SHADY/INTERSCOPE)	64	46	Ghetto Musick	OUTKAST (ARISTA)
15	15	Stand Up	LUDACRIS (DISTURBING THE PEACE/DEF JAM SOUTH/IDJMG)	40	57	Snake/I'll Never Leave	R. KELLY (JIVE)	65	58	In Love Wit Chu	DA BHAT FEAT. CHERISH (50 50 DEF/ARISTA)
16	13	Light Your A** On Fire	BUSTA RHYMES (STAR TRAK/ARISTA)	41	51	Shake That Monkey	TOO SHORT (SHORT/JIVE)	66	59	24's	T.I. (GRAND HUSTLE/ATLANTIC)
17	23	If You Let Me	LOU MDSLEY (JENSTAR)	42	37	Through The Rain	MARIAH CAREY (MONARCS/SLANQ/IDJMG)	67	60	Breathe	BLU CANTRELL FEAT. SEAN PAUL (REDZNE/ARISTA)
18	12	Officially Missing You	TAMIA (ELEKTRA/EEG)	43	47	Chow, Chow, Chow	SHOTGUN THE REPRESENTER (BLACK 5 ENTERTAINMENT)	68	41	Get Busy	SEAN PAUL (VP/ATLANTIC)
19	14	Damn!	YOUNGBLDDOZ FEAT. LIL JON (50 50 DEF/ARISTA)	44	—	Milkshake	KELIS (STAR TRAK/ARISTA)	69	—	Beautiful	SNOOP DOGG (DOGGY STYLE/PRIORITY/CAPITOL)
20	18	Frontin'	PHARRELL FEAT. JAY-Z (STAR TRAK/ARISTA)	45	44	Rain On Me	ASHANTI (MURDER INC./DEF JAM/IDJMG)	70	—	Breakadawn	DE LA SOUL (TOMMY BOY)
21	16	Right Thurr	CHINGY (DISTURBING THE PEACE/CAPITOL)	46	56	Naggin'	YING YANG TWINS (COLLIPARK/TVT)	71	62	Pump It Up	JOE BUDDEN (DEF JAM/IDJMG)
22	26	Where The Hood At?	DMX (RUFF RYDERS/DEF JAM/IDJMG)	47	—	The Humpty Dance	DIGITAL UNDERGROUND (TOMMY BOY)	72	—	Calling All Girls	ATL (INOONTIME/EPIC/SUM)
23	20	Cop That Sh#!	TIMBALAND & MAGDO (BLACKGROUND/UNIVERSAL/UMRG)	48	52	When You Hear That	BEANIE SIGEL (ROC-A-FELLA/DEF JAM/IDJMG)	73	64	Crazy	JAVIER (CAPITOL)
24	29	Tonite, I'm Yours	ZANE FEAT. TANK (PRIORITY/CAPITOL)	49	50	Stop/Excuse Me Miss Again	JAY-Z (ROC-A-FELLA/DEF JAM/IDJMG)	74	61	In Da Club	50 CENT (SHADY/AFTERMATH/INTERSCOPE)
25	25	P.I.M.P.	50 CENT (SHADY/AFTERMATH/INTERSCOPE)	50	—	Like A Pimp	DAVID BANNER FEAT. LIL FLIP (SRC/UNIVERSAL/UMRG)	75	—	Ridin' Spinners	THREE 6 MAFIA (HYFNOTIZE MINDS/LOU/SUM)

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.



DMC. SPRINGSTEEN FAN

dle." The song borrows the chorus from **Harry Chapin's** classic tune. The hook is sung by former Arista labelmate **Sarah McLachlan**, who was also adopted.

"I found out I was adopted about a year-and-a-half ago," **DMC** says. "This record is about that. It's not something you see on BET or MTV. My mother was 16 years old when she gave me up."

"We made a record that will change music," he continues. "That's what I want to do. I'm the missing link. I've got to bring something new to the table. I've got to make records that mean something."

Kelly's "I Wish" remix and "Fiesta," the Chicago-based duo signed with the singer in 1999. But as Kelly's career continued to flourish, he soon realized that he couldn't give the duo the full attention it needed.

"R. Kelly had put his label on hold because he was doing a lot of writing and producing," **Gotti** says. "We had been doing different guest appearances, so he suggested that we holler at some of the cats we worked with about getting a deal. We talked to [So So Def CEO/Arista senior VP] **Jermaine Dupri**, [Murder Inc. president] **Irv Gotti** and [Cash Money CEO] **Baby**, who we had a relationship with. **Baby** offered us full creative control. We talked to R, and he suggested we take it. So we did."

**CHOPPING IT UP:** Having his SRC/Universal debut album, "Mississippi: The Album," open at No. 1 in June on the Top R&B/Hip-Hop Albums chart must not have been enough for **David Banner**. The Mississippi native is already prepared to release his second set, "Mississippi: The Chopped & Screwed Album."

"'Chopped and screwed' is when a [song's] tempo is slowed down—that's screwed—and at the same time the lyrics and the beats are chopped," **Banner** explained in a statement. "I decided to do the chopped and screwed version of 'Mississippi: The Album' to bring light to the art form."

Due Sept. 9, the album features chopped and screwed versions of all the songs from "Mississippi: The Album" and was produced by chopped and screwed veteran **Michael Watts**.

And if that isn't enough, **Banner** is currently in the studio recording an album of new material, "MTA2: Baptized in Dirty Water," due Dec. 23.

# Son Latinos Excites European Dreams

BY HOWELL LLEWELLYN

TENERIFE, Canary Islands—The sixth annual edition of the Son Latinos festival further propelled the event as a platform for Latin music targeting the European market.

Spanish Academy Award winner Fernando Trueba (best foreign film, "Belle Époque," 1992), who in 2001 produced the critically acclaimed Latin jazz film-documentary and album "Calle 54," was so impressed with the setting of Europe's biggest Latin music extravaganza that he wants to collaborate with the festival next year.

Martin Rivero, director of Guagua Producciones—which organizes Son Latinos—says Trueba would likely have artists on his own label perform at the event. Trueba is a diehard Latin jazz fan.

But others outside of Spain have also seized the possibilities offered by the Son Latinos event, which is held here on the Spanish Canary Islands off West Africa. Managers see the festival—which culminated with a 12-hour marathon of music Aug. 30—as a perfect opportunity for their artists to break into Europe via the Canary



Islands, which is musically by far the most "Latino" corner of Europe.

Executives from Spain's biggest music radio group arrived to gauge the success of the many featured acts.

Jorge Flo, director of Cadenas Musicales—the division of radio group Cadena SER that controls its five music networks, which account for some 75% of all Spain's music radio—says, "I'm here because live music in Spain is very healthy—unlike record sales—and to ensure that success at Son Latinos is later reflected in airplay.

"After his amazing show, Carlinhos Brown should now take off through airplay and the imminent release in Spain of his album 'Tribalistas' [which has sold 1 million units in Brazil]," Flo adds. "Son Latinos goes beyond just music—it is a major Latin cultural event."

Juan Carlos Chaves, deputy director of SER's Latin music network Cadena DIAL—Spain's second-most-popular music radio—says, "Success at Son Latinos is a yardstick for whether we play the artist's music."

Trueba's enthusiasm follows the success at Son Latinos of the inaugural concert by Cuba's multi-Grammy Award-

winning family of pianists: Chucho Valdés; his Sweden-based father, Bebo, 85; and his daughter Lyannis, 22.

Bebo had never met his granddaughter Lyannis before the Tenerife gathering, and it was Lyannis' world debut concert. She has previously played only at small gatherings back in Cuba.

Quadruple Grammy Award winner Irakere formation, tells *Billboard*: "It has been simply incredible, bringing together three generations of my family for the first time. My papa had never met my daughter, and it was her debut concert. Son Latinos has been memorable for me."

The Valdés family played in front of 3,000 people on a south Tenerife beach Aug. 28, two days before the main concert on the same site that was headlined by Venezuelan *sonero* Oscar D'Leon—who had fully recovered from his heart attack of a few weeks earlier—Mexican rock superstars Maná, French/Spaniard Manu Chao and Brazil's Brown, who is signed to Spain's BMG Ariola label.

Police said 300,000 people attended the concert. Highlights of the event will be shown on Televisa's Ritmo Son Latinos cable TV channel, which has 25 million subscribers. An air date for the two-hour special has not been finalized.

Hugo Piombi, director of the record division of Argentina-based RGB Enter-



CLOSE TO 300,000 PEOPLE FLOCKED TO THE CLOSING SON LATINOS CONCERT

tainment, tells *Billboard*: "I think there is no better setting than this tremendous festival as a way of entering the European market."

Bandana will release its third album Sept. 9 in Spain; Piombi plans Madrid and Barcelona showcases later this year.

Manuel Domínguez, director of Madrid-based indie world music label Nubenegra, presented his latest signing, Venezuelan "black drum" ensemble Huracán de Fuego, at the event. "I recorded them in [Venezuela's second-largest city] Maracaibo, and this year we've played at festivals in London, France, Milan and Frankfurt.

"Son Latinos is excellent as a vehicle for the group," Domínguez continues. "I want to enter the Canarian market, then Spain, then Europe and the U.S.—plus, the idiosyncrasies of Venezuela are very similar to those of

the Canary Islands."

Maná, which begins a new U.S. tour Oct. 13 (*Billboard*, Sept. 6), is already a huge seller in Spain. Drummer Alex González says the band has wanted for some time to play Son Latinos, but its workload had made it impossible.

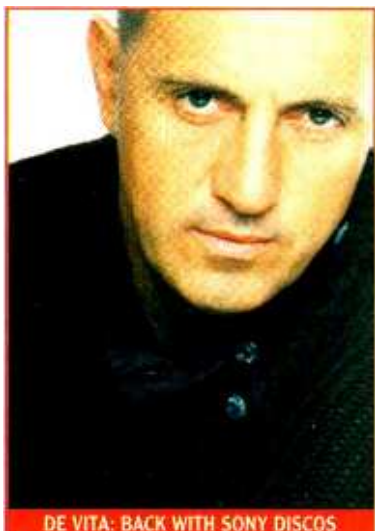
"This year, we made the effort to come from Mexico just to play in Tenerife to bring some Latin rock this way, and we fly straight back to Mexico," González says. Maná was joined by Italian star Zucchero on the song "Baila Morena."

Spain's most important Latin culture magazine is *Ocio Latino*. Its director, José Luis Salvatierra, says, "Events like Son Latinos are as vital as a motor for the spreading and development of Latin music."

Son Latinos will adopt a Latin jazz feel next year.

## Comings, Goings In The Latin World

The Latin music world has been a veritable hub of activity, with a host of acts jumping in and out of label deals. First up is **Franco de Vita**. The singer/songwriter, who left longtime label Sony Discos for Universal Music Latino in 2001, is now back on Sony. De Vita had publicly said he was unhappy with his situation at Universal.



DE VITA: BACK WITH SONY DISCOS

Last April, when *Billboard* reported that de Vita was planning to release a live DVD, manager César

Pulido said negotiations were under way to find a distributing label.

The "distributing" label turned out to be something more. De Vita recently signed a multi-album deal with Sony.

The first album, set for release in early 2004, was originally slated to be a hits collection with one new track. That track, titled "Si La Ves," was recorded with Mexican duo **Sin Bandera**.

"But that one track turned out to be so beautiful, now it's become a whole album," says **Luana Pagani**, senior VP of marketing for Sony Music International, Latin America.

"We are extremely happy to have [de Vita] back here. He's the author of many hits in our company, so we might as well have him as an artist."

De Vita's many tracks for Sony acts include this year's Latin Grammy-nominated "Tal Vez," performed by **Ricky Martin**, and last year's "Y Tu Te Vas," performed by **Chayanne**. That song was the *Billboard* Hot Latin Track of the year for 2002. His publishing is with Warner/Chappell.

As de Vita leaves Universal Music Latino for Sony, another former Sony Discos act departs for Universal Music Latino. Bolivian band **Azul** will release its upcoming

album, slated to hit stores late this year on Universal.

The deal, according to Universal Music Latino president **John Echevarría**, is for one album plus options.

Azul Azul is best-remembered for its party track and mega-hit "La Bomba," which topped charts worldwide before finally making it to No. 1 on the *Billboard* Hot Latin Tracks chart in 2001.

But Azul Azul's success was short-lived, thanks to its public dispute with label Sony Discos regarding an English-language version of the track. Azul Azul subsequently asked Sony for a contractual release but was bound to the label until late last year.

As former head of Sony/ATV Latin Music Publishing, Echevarría had Azul Azul leader **Fabio Zambrana** in his roster of songwriters.

"Fabio contacted me when his contract with Sony [Discos] was ending, and I said, 'Let me know when you have something ready,'" Echevarría says. "There are always possibilities for fun music."

Azul Azul is not the only act out of Sony. **Alejandro Montaner**, **Angel López** (former lead singer of **Son by Four**) and **Son by Four** have all been given their release from the label, sources confirm.

In turn, regional Mexican act **Lupillo Rivera**, previously on Sony, has been picked up by Univision Records for a multi-album deal. So has **Adán Chalino Sánchez**.

And finally, in a surprising move, singer **Pilar Montenegro** is parting ways with Univision Records, the label with which she became famous in the U.S. last year. Montenegro's manager could not be reached for comment at press time.

### WORDY, WORLDLY HOMAGE FOR GIL:

The Sept. 2 Latin Academy of Recording Arts and Sciences dinner honoring Brazilian singer/songwriter **Gilberto Gil** was perhaps the most-thought-out person of the year dinner the academy has staged in its four years of existence.

For the first time, performing acts were asked to sing selections exclusively from the honoree's repertoire. (Why this wasn't the case before remains one of those mysteries of past administrations.) Also for the first time, a number of the performing acts had ties to the honoree. The result

Latin  
Notas™  
By Leila Cobo  
lcobo@billboard.com



was a spectacular show featuring **Ivette Sangalo**, **Alexandre Pires**, **Ziggy Marley** (singing his father's "Buffalo Soldier," recently recorded by Gil), **Daniela Mercury**, **Bacilos**, **Natalia LaFourcade**, **Rosario** and **Gian Marco**, among others. All were accompanied by Gil's band, flown in from Brazil. The only song not from Gil's repertoire was "Unforgettable," performed by **Natalie Cole** at Gil's request.

A performance by Gil himself ended the show. To cap it all, **Harry Belafonte** presented Gil with his award.

The downside of the evening? By the time Gil performed, a sizeable number of attendees had left. Too many speeches that were too long—added to the slowest table-waiting imaginable—made the evening drag out until almost 1 a.m.

Sales data compiled by Nielsen SoundScan

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

LATIN POP ALBUMS	TROPICAL ALBUMS	REGIONAL MEXICAN ALBUMS
1 CHAYANNE SINCERO (SONY DISCOS)	1 CELIA CRUZ REGALO DEL ALMA (SONY DISCOS)	1 INTOCABLE NUESTRO DESTINO ESTABA ESCRITO (EMI LATIN)
2 JUANES UN DIA NORMAL (SURCO/UNIVERSAL LATIND)	2 CELIA CRUZ EXITOS ETERNOS (UNIVERSAL LATIND)	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 RICKY MARTIN ALMAS DEL SILENCIO (SONY DISCOS)	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 OLGA TANON A PURO FUEGO (WEACARIBE/WARNER LATINA)	5 LOS TIGRES DEL NORTE HERENCIA MUSICAL: 20 CORRIDOS INOLVIDABLES (FONOVISA/UG)
6 ALEXANDRE PIRES ESTRELLA GUIA (ARIOLA/BMG LATIN)	6 CELIA CRUZ EL CARNAVAL DE LA VIDA (LIGERES)	6 AKWID PROYECTO AKWID (HEADLINERS/UNIVISION/UG)
7 DON OMAR THE LAST DON (VI)	7 CELIA CRUZ LA NEGRA TIENE TUMBAO (SONY DISCOS)	7 LUPILLO RIVERA DE BOHEMIA CON...LUPILLO RIVERA (SONY DISCOS)
8 BELINDA BELINDA (ARIOLA/BMG LATIN)	8 IBRAHIM FERRER BUENOS HERMANOS (WORLD CIRCUIT/NONESUCH/AG)	8 CONTROL LA HISTORIA (EMI LATIN)
9 RICARDO ARJONA SANTO PECADO (SONY DISCOS)	9 VARIOUS ARTISTS BACHATAHITS 2003 (J&N/SONY DISCOS)	9 LIMITE GRACIAS 1995-2003 (UNIVERSAL LATIND)
10 SHAKIRA GRANDES EXITOS (SONY DISCOS)	10 SALVAOOR CON PODER (WORLD-CURB/WARNER BROS.)	10 LOS CADETES DE LINARES 30 INOLVIDABLES (UNIVISION/UG)
11 OBIE BERMUDEZ CONFESIONES (EMI LATIN)	11 MONCHY & ALEXANDRA THE MIX (J&N/SONY DISCOS)	11 PANCHO BARRAZA LAS ROMANTICAS DE PANCHO BARRAZA (MUSART/BALBOA)
12 DAVID BISBAL CORAZON LATINO (VALE/UNIVERSAL LATIND)	12 HUEY DUNBAR MUSIC FOR MY PEOPLES (SONY DISCOS)	12 LOS ANGELES AZULES/LOS ANGELES DE CHARLY ENCUENTRO DE ANGELES VOL. 1 (DISA)
13 THALIA THALIA'S HITS REMIXED (EMI LATIN)	13 VARIOUS ARTISTS SALSA AROUND THE WORLD (PUTUMAYO)	13 LOS ACOSTA EN VIVO VOL. 1 (DISA)
14 CELIA CRUZ SIEMPRE CELIA CRUZ: BOLEROS ETERNOS (VENE/EMI LATIN)	14 FRANKIE RUIZ EXITOS ETERNOS (UNIVERSAL LATIND)	14 CUISSILLOS DE ARTURO MACIAS LAS ROMANTICAS DE CUISSILLOS (MUSART/BALBOA)
15 SELENA ONES (EMI LATIN)	15 INDIA LATIN SONGBOOK: MI ALMA Y CORAZON (SONY DISCOS)	15 JOAN SEBASTIAN COLECCION DE ORO (MUSART/BALBOA)
16 LA OREJA DE VAN GOGH LO QUE TE CONTE MIENTRAS TE HACIAS LA DORMIDA (SONY DISCOS)	16 CELIA CRUZ CARNAVAL DE EXITOS (UNIVERSAL LATIND)	16 GRUPO BRYNDIS/LIBERACION ENCUENTRO ROMANTICO (DISA)
17 CHAYANNE GRANDES EXITOS (SONY DISCOS)	17 VARIOUS ARTISTS LA BULLA DEL REGGAETON (REVOLU/UNIVERSAL LATIND)	17 SOUNDTRACK FRIDA (DISA/CLASSICS GROUP)
18 SAMUEL HERNANDEZ JESUS SIEMPRE LLEGA A TIEMPO (SH)	18 VARIOUS ARTISTS THE REVENTON: 30 PEGADITAS (MOCK & ROLL/SONY DISCOS)	18 POLO URIAS Y SU MAQUINA NORTENA 20 MAS...QUINAZOS!!! (FONOVISA/UG)
19 TEGO CALDERON EL ABAYARDE (WHITE LION/BMG LATIN)	19 AVENTURA WE BROKE THE RULES (PREMIUM LATIN/J&N)	19 LOS ORIGINALES DE SAN JUAN 25 EXITOS ORIGINALES (UNIVISION/UG)
20 CAFE TACUBA CUATRO CAMINOS (MCA)	20 GILBERTO SANTA ROSA VICEVERSA (SONY DISCOS)	20 BANDA EL RECODO NUESTRA HISTORIA (FONOVISA/UG)

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



# HOT LATIN TRACKS

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON	TITLE PRODUCER (SONGWRITER)	Artist IMPRINT/PROMOTION LABEL	PEAK POSITION
				<b>NUMBER 1</b>	1 Week At Number 1	
1	5	4	10	<b>ANTES</b> S.KRYS,J.SOMEILLAN (O.BERMUDEZ)	Obie Bermudez EMI LATIN	1
2	1	2	7	<b>UN SIGLO SIN TI</b> R.L.TOLEDO (F.DE VITA)	Chayanne SONY DISCOS	1
3	9	6	9	<b>VIVE LA VIDA</b> R.PEREZ (R.PEREZ,RLV)	Area 305 RPE/UNIVISION	3
4	4	12	8	<b>QUITEMONOS LA ROPA</b> R.MERIO,J.REYES (ESTEFANO,J.REYES)	Alexandre Pires ARIOLA /BMG LATIN	4
5	6	9	4	<b>HOY</b> G.ESTEFAN,E.ESTEFAN JR.,S.KRYS (G.MARCO)	Gloria Estefan EPIC /SONY DISCOS	5
6	7	13	3	<b>NO HACE FALTA</b> E.ESTEFAN JR.,R.BARLOW (E.ESTEFAN JR.,R.BARLOW,N.TOVAR)	Cristian ARIOLA /BMG LATIN	6
7	3	1	17	<b>FOTOGRAFIA</b> G.SANTADALLA,JUANES (JUANES)	Juanes With Nelly Furtado SURCO /UNIVERSAL LATINO	1
8	16	25	5	<b>NO ES LO MISMO</b> A.SANZ,L.PEREZ (A.SANZ)	Alejandro Sanz WARNER LATINA	8
9	11	26	7	<b>ME PONES SEXY</b> C.RODNEY,D.ELUGE (C.RODNEY,D.ELUGE,G.BRUNO,J.CARTAGENA,T.SOOI,B.RUSSELL)	Thalia Featuring Fat Joe EMI LATIN	9
10	17	22	5	<b>ESO DUELE</b> R.MUNOZ,R.MARTINEZ (L.PADILLA)	Intocable EMI LATIN	10
11	2	20	13	<b>SE ME OLVIDO TU NOMBRE</b> E.ESTEFAN JR.,A.PENA (E.ESTEFAN JR.,A.PENA)	Shalim CRESCENT MOON /SONY DISCOS	2
12	14	17	7	<b>RIE Y LLORA</b> S.GEORGE (S.GEORGE,F.OSORIO)	Celia Cruz SONY DISCOS	12
13	13	14	12	<b>YA NO ES IGUAL</b> FRANKIE J.J.GALVEZ (F.J.BAUTISTA)	Frankie J SONY DISCOS	11
14	10	7	9	<b>ESTOY A PUNTO</b> BRONCO (O.VILLARREAL)	Bronco: El Gigante De America FONOVISA	7
15	23	46	3	<b>ASIGNATURA PENDIENTE</b> T.TORRES (R.ARJONA)	Ricky Martin SONY DISCOS	15
16	12	3	21	<b>TU AMOR O TU DESPRECIO</b> M.A.SOLIS (M.A.SOLIS)	Marco Antonio Solis FONOVISA	1
17	20	10	24	<b>MARIPOSA TRAICIONERA</b> FHER,A.GONZALEZ (FHER)	Mana WARNER LATINA	1
18	15	15	12	<b>HOY EMPIEZA MI TRISTEZA</b> J.L.TERRAZAS (J.SEBASTIAN)	Grupo Montez De Durango DISA	15
19	8	5	10	<b>MINUTOS</b> R.ARJONA (R.ARJONA,M.LUNA)	Ricardo Arjona SONY DISCOS	5
20	19	18	23	<b>TAL VEZ</b> T.TORRES (F.DE VITA)	Ricky Martin SONY DISCOS	1
21	18	16	11	<b>ACTOS DE UN TONTO</b> J.GUILLEN (R.GONZALEZ,MORA)	Conjunto Primavera FONOVISA	4
22	25	23	13	<b>SUETALLO</b> R.PEREZ,BOTIJA (R.PEREZ,BOTIJA)	Millie ARIOLA /BMG LATIN	9
23	24	19	14	<b>QUE GANAS</b> K.SANTANDER,D.BETANCOURT (R.MONTANER,D.BETANCOURT,J.E.OCHOA)	Ricardo Montaner WARNER LATINA	5
24	33	41	5	<b>EN LOS PURITOS HUESOS</b> FCAMACHO (I.VILLA)	Banda El Limon DISA	24
25	21	21	8	<b>TE REGALO MI TRISTEZA</b> A.A.ALBA (A.A.ALBA)	Los Temerarios FONOVISA	18
26	22	8	13	<b>LLORARE LAS PENAS</b> K.SANTANDER,J.M.VELAZQUEZ (J.M.VELAZQUEZ,RAY.TO)	David Bisbal VALE /UNIVERSAL LATINO	3
27	28	27	21	<b>ACA ENTRE NOS</b> A.LIZARRAGA,J.LIZARRAGA (M.URIETA)	Banda El Recodo FONOVISA	12
28	27	33	6	<b>YA NO ERES EL MISMO</b> J.GAVIRIA,B.OSSA (J.GAVIRIA,B.OSSA,NDELIA)	Noelia FONOVISA	24
29	35	—	2	<b>NOMAS POR TU CULPA</b> LOS HURACANES DEL NORTE (S.SERNA DEL RIO)	Los Huracanes Del Norte UNIVISION	29
30	31	31	9	<b>DEJENME SI ESTOY LLORANDO</b> I.RODRIGUEZ,F.EHRICH (A.CURIEL,N.NED)	Los Angeles De Charly FONOVISA	30
31	41	45	8	<b>TE METISTE EN MI CAMA</b> PALOMO (F.Y.QUEZADA)	Palomo DISA	31
32	30	44	16	<b>UNA EMOCION PARA SIEMPRE</b> E.RAMAZZOTTI,C.GUIDETTI (E.RAMAZZOTTI,A.COBLIAT,C.GUIDETTI,M.FABRIZIO,M.ORTIZ,MARTIN)	Eros Ramazzotti ARIOLA /BMG LATIN	5
33	26	30	23	<b>SI TE DIJERON</b> J.M.LUGO (V.M.RUIZ)	Gilberto Santa Rosa SONY DISCOS	5
34	32	34	26	<b>QUEDATE CALLADA</b> P.CABRERA (G.FLORES)	Jorge Luis Cabrera DISA	14
35	38	—	2	<b>DEJAME VOLAR</b> P.MASITTI,L.F.OCHOA,J.IGLESIAS JR. (P.MASITTI,J.IGLESIAS JR.)	Julio WARNER LATINA	35
36	42	36	23	<b>SERAN SUS OJOS</b> A.URIAS (I.VELA)	Adolfo Urias Y Su Lobo Norteno PLATINO /FONOVISA	30
37	36	32	9	<b>EL DESEO DE TI</b> R.PEREZ (R.PEREZ)	Daniel Rene With Jennifer Pena UNIVISION	27
				<b>HOT SHOT DEBUT</b>		
38	NEW	1		<b>AVE CAUTIVA</b> J.GUILLEN (R.GONZALEZ,MORA)	Conjunto Primavera FONOVISA	38
39	43	50	6	<b>SUPERVISOR DE TUS SUEÑOS</b> L.MEDINA,F.BELLOMO (A.ALAYON)	A Cinco LATIN WORLD	39
40	29	11	11	<b>PUEDES CONTAR CONMIGO</b> N.WALKER,LA.DREJA DE VAN GOGH (A.MONTERO,P.BENEGAS,A.FUENTES,H.GARDE)	La Oreja De Van Gogh SONY DISCOS	5
41	NEW	1		<b>ME CANSE DE MORIR POR TU AMOR</b> L.E.PAYAN (M.MASS)	Adan Chalino Sanchez UNIVISION	41
42	39	35	4	<b>OTRA VEZ</b> G.GIL (L.C.MONROY,R.ORNELAS,J.FLORES)	Victor Garcia SONY DISCOS	35
43	37	37	20	<b>EL SINVERGUENZA</b> M.QUINTERO LARA (M.QUINTERO LARA)	Los Tucanes De Tijuana UNIVERSAL LATINO	6
44	34	28	23	<b>ME FALTA VALOR</b> PAGUIAR (I.BELLO)	Pepe Aguilar UNIVISION	5
45	NEW	1		<b>PARA MORIR IGUALES</b> N.SERRANO FLORES (J.A.JIMENEZ)	Nico Flores Y Su Banda Puro Mazatlan RCA /BMG LATIN	45
46	46	—	2	<b>AMOR BESAME</b> A.URIAS (N.D.LISTED)	Adolfo Urias Y Su Lobo Norteno PLATINO /FONOVISA	46
47	47	49	14	<b>ASI TE QUIERO</b> J.SEBASTIAN (J.SEBASTIAN)	Joan Sebastian MUSART /BALBOA	23
48	NEW	1		<b>YA NO TE VAYAS</b> J.QUIROZ (M.A.SOLIS)	Banda El Limon UNIVERSAL LATINO	48
49	44	—	7	<b>MALDITA IGNORANCIA</b> E.ESTEFAN JR.,R.GAITAN,A.GAITAN (R.GAITAN,A.GAITAN,E.ORTEGA,H.T.MULET)	Jimena CRESCENT MOON /SONY DISCOS	27
50	NEW	1		<b>TE RETO A QUE ME OLVIDES</b> J.PRECIADO (C.RAZO)	Julio Preciado Y Su Banda Perla Del Pacifico RCA /BMG LATIN	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. Video availability: ©2003, VNU Business Media, Inc. All rights reserved.

# LATIN POP AIRPLAY

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

# TROPICAL AIRPLAY

THIS WEEK	LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	ARTIST	THIS WEEK	LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	ARTIST
1	1	<b>RIE Y LLORA</b> SONY DISCOS	CELIA CRUZ	21	25	<b>NO HACE FALTA</b> ARIOLA /BMG LATIN	CRISTIAN
2	6	<b>HOY</b> EPIC /SONY DISCOS	GLORIA ESTEFAN	22	19	<b>QUE SIGA LA FIESTA</b> UNIVERSAL LATINO	FRANKIE RUIZ
3	13	<b>ME PONES SEXY</b> EMI LATIN	THALIA FEATURING FAT JOE	23	31	<b>CON ESTE HOMBRE NO</b> BAIN,ERAMI YI	FLOR DE TABACO
4	18	<b>ANTES</b> EMI LATIN	OBIE BERMUDEZ	24	26	<b>YA NO ES IGUAL</b> SONY DISCOS	FRANKIE J
5	23	<b>VIVE LA VIDA</b> RPE /UNIVISION	AREA 305	25	21	<b>HOY TE VI PASAR</b> DISCOMANIA	KIKO RODRIGUEZ
6	7	<b>QUITEMONOS LA ROPA</b> ARIOLA /BMG LATIN	ALEXANDRE PIRES	26	29	<b>CUIDALA</b> M.P.	TITO ROJAS
7	8	<b>SIN PODERTE HABLAR</b> SONY DISCOS	HUEY DUNBAR	27	11	<b>TRACION</b> SONY DISCOS	INDIA
8	5	<b>TU VOYERAS</b> UNIVERSAL LATINO	KEVIN CEBALLO	28	—	<b>NO ES LO MISMO</b> WARNER LATINA	ALEJANDRO SANZ
9	3	<b>SI TE DIJERON</b> SONY DISCOS	GILBERTO SANTA ROSA	29	34	<b>CUANDO TU NO ESTAS</b> WARNER LATINA	OLGA TANON
10	2	<b>SE ME OLVIDO TU NOMBRE</b> CRESCENT MOON /SONY DISCOS	SHALIM	30	33	<b>DEJAME VOLAR</b> WARNER LATINA	JULIO
11	9	<b>POCO HOMBRE</b> SONY DISCOS	VICTOR MANUELLE	31	—	<b>ALLA SE QUEDO</b> M.P.	JOHNNY VENTURA
12	4	<b>MASUCAMBA</b> WHITE LION	TEGO CALDERON	32	40	<b>AMAME O EJAME</b> UNIVERSAL LATINO	KEVIN CEBALLO
13	12	<b>INTENTALO TU</b> J&N	JOE VERAS	33	—	<b>POLOS OPIUESTOS</b> J&N	MONCHY & ALEXANDRA
14	14	<b>LA ULTIMA VEZ</b> J&N	MAGIC JUAN FEATURING EDDY HERRERA	34	—	<b>NEVER LEAVE YOU - UH OOH, UH OOOH!</b> UNIVERSAL /UMRG	LUMIDEE
15	10	<b>AY AMOR</b> VI	HECTOR & TITO FEATURING VICTOR MANUELLE	35	—	<b>NO SE CUITING</b> SON CALLEJERO	SON CALLEJERO
16	15	<b>FOTOGRAFIA</b> SURCO /UNIVERSAL LATINO	JUANES WITH NELLY FURTADO	36	—	<b>BRUJERIA</b> COMBO	EL GRAN COMBO DE PUERTO RICO
17	17	<b>TE VOY A DAR</b> WEACARIBE /WARNER LATINA	CHARLIE CRUZ	37	—	<b>PORQUE ESTE AMOR</b> M.P.	TITO ROJAS
18	16	<b>NO TENGO SUERTE EN EL AMOR</b> J&N	YOSKAR SARANTE	38	22	<b>PERDONAME</b> EMI LATIN	LIMI-T21
19	24	<b>SOY MUJER</b> SONY DISCOS	INDIA	39	35	<b>JALEO</b> SONY DISCOS	RICKY MARTIN
20	27	<b>EL AMOR ES DIEGO</b> COMBO	EL GRAN COMBO DE PUERTO RICO	40	—	<b>BONITO Y SABROSO 2003</b> ARIOLA /BMG LATIN	BENY MORE

# REGIONAL MEXICAN AIRPLAY

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

# Now Is The Time For Fonovisa's Primavera

BY RAMIRO BURR

SAN ANTONIO—Conjunto Primavera has been riding a wave of popularity since its 1998 chart smash "Necesito Decirte." The crest continues with the group's new album, "Decide Tú," which debuted at No. 3 on the *Billboard* Top Latin Albums chart.

The Aug. 19 release is the latest success for the Mexican group, which was also nominated this year for two Latin Grammy Awards for best *norteño* album and best regional Mexican song for the album and title track "Perdóname Mi Amor."

This time, the Fonovisa Records act has released a 12-track CD featuring *norteño*, *ranchero*, *cumbia*, *bolero* and ballad tunes.

Among them are *norteño* versions of the Ricardo Montaner ballad "Vuelve Conmigo" and Alvaro Torres' "Hazme Olvidarla."

The album's first single, "Ave Cautiva" (penned by San Antonio songwriter Ramón González Mora), debuted at No. 24 on the *Billboard* Regional Mexican Airplay chart.

In recent years, two Primavera tracks, "Necesito Decirte" and "No Te Podías Quedar," received Nielsen Broadcast Data Systems (BDS) certifications awards for reaching a minimum of 50,000 spins on radio. No more than 30 of the act's tracks, most of them regional Mexican, have been

certified since BDS began tracking accumulated totals in 1999.

In addition, last year's "Perdóname Mi Amor" yielded three No. 1 singles: "Una Vez Mas," which topped the Regional Mexican Airplay chart for 17 weeks; "Actos de Un Tonto," which topped it for five weeks; and the title track, which topped it for 12 weeks and was also named *Billboard's* regional Mexican airplay

Although Primavera had been packing dance halls for years, true commercial success eluded the group until "Necesito Decirte"; it sold nearly 160,000 copies, according to Nielsen SoundScan.

At the time, Fonovisa was not distributed by Universal Music & Video Distribution, and much of its sales were in non-SoundScan outlets, so actual numbers may have been higher.

Subsequent Primavera albums also performed well. 2000's "Morir de Amor" tallied 200,000 copies sold, according to Nielsen SoundScan.

Conjunto Primavera is currently on a U.S. tour; stops include Las Vegas, Memphis, Nashville, Houston, Dallas and Chicago.



CONJUNTO PRIMAVERA: RIDING A WAVE OF POPULARITY

track of the year, male group.

"It's like the songs of Javier Solís or Freddie Martínez," says Bird Rodríguez, DJ of KLEY San Antonio, explaining the appeal of Primavera's romantic *norteño* songs. "The songs are simple, but they are melodic and touching. They have good lyrics and a message that hits home."

As the members of Conjunto Primavera do not write their own material, their success has also proved a boon for the small publishing companies that represent the songwriters the band utilizes. Among the winners are Teocal Music and Segson Publishing in San Antonio, Ochoa Music in New Mexico and Armenta Musical in Phoenix.

In the meantime, the group is active in its hometown of Ojinaga, where it has donated funds to build a high school and where proceeds from performances benefit various causes, including a daily breakfast program for 150 children.

According to lead singer Tony Meléndez, the group members, who are all from working-class families, feel it is their obligation to give back to their community.

"A large part of what we have, we owe to the people who support us," he says. "Why shouldn't we give back a little? There are artists who like to contribute to the community and others who don't. We see it as a duty."

# Regional Mexican Boosts Market

BY LEILA COBO

MIAMI—Latin music has again fared far better than the overall U.S. music market, according to mid-year statistics released by the Recording Industry Assn. of America (see story, page 7).

Its growth is a result of the surging strength of regional Mexican music in the U.S. marketplace, which now accounts for an astounding 68% of the total Latin market.

According to RIAA numbers, net shipments of Latin music from January to June 2003 decreased 4.5% compared with the same period last year, from a total of 18,878,514 albums shipped to 18,005,592. Although it is a significant decline, it is small compared with the 15% plunge registered by the market as a whole.

But for Latin, that's only a small part of the story. The bigger part is that net shipments of regional Mexican music climbed 9.6% compared with last year.

In marked contrast, shipments of Latin pop (which includes rock) plummeted by 26.2%, while shipments of

tropical music continued to spiral, down 21.7%.

The end result is that regional Mexican music now accounts for 68% of all shipments of Latin music, after returns. Pop now accounts for slightly more than 24% of shipments, while tropical is at 8%.

The dominance of regional Mexican comes as no surprise. Since the RIAA started tracking shipments by the genre in 2001, regional Mexican has consistently accounted for more than 50% of shipments. The current level is the highest it has ever been.

The relative stability of the total

Latin figures is the result of a slight surge in CD shipments, up 1.5% in comparison with last year.

Shipments of DVDs also jumped by 58.3%, though the format still makes up only a fraction of the overall Latin market. And here, too, regional Mexican dominated. The genre saw a 770% increase in DVD shipments, while pop saw its share decline by 23.1%.

DVDs were also the one bright spot for tropical music, which entered the DVD marketplace for the first time with a modest total of 16,100 copies shipped.

## Latin Music Shipments: Mid-Year Scorecard

Genre	January-June 2003	January-June 2002
Pop	4,352,036	5,897,975
Regional Mexican	12,220,419	11,148,727
Tropical	1,433,609	1,831,812
Total Audio & Video	18,005,592	18,878,514

Source: Recording Industry Assn. of America

# Party Is Banging On CD, Documentary

New York's little weekly party that could, Bang the Party (BTP)—presided over by Lorie Caval and DJ/producer Eric "E-Man" Clark—is celebrating its sixth anniversary with a CD ("Bang the Party: Volume One") and a house music documentary ("Bang the Party: The Movie").

Jellybean Recordings will issue the E-Man-mixed CD Sept. 16. Included are such deep, funky and soulful tracks as Abicah Soul's "Chuckie's Turn," the World's Most Beautiful Featuring E-Man's "I'm a Lot Like You," Boyd Jarvis Featuring Lisa Randolph's "Don't Deny Love" and JoVonn's "Dream a Dream."

The CD package also includes an interactive videoclip with live footage from BTP and a 10-page booklet. In the latter, words and photos detail the party's relevance within New York's deep house/underground club scene.

According to Caval, the documen-

footage on the other. The U.K. counterparts will be issued Oct. 20.

On Oct. 21, Savoy Jazz will release "Bird Up: The Charlie Parker Remix Project." The set finds artists like Me'Shell Ndegéocello, Dan the Automator and the RZA,

Beat Box™



By Michael Paoletta  
mpaoletta@billboard.com



among others, reinterpreting and reworking classic tracks from the Charlie Parker vaults.

New compilation series Under the Influence (DMC) debuted earlier this summer with a musical mix by Morrissey. Tapped for upcoming "Under the Influence" sets are Ian Brown, Paul Heaton of the Beautiful South, Bob Geldof and Paul Weller.

On Sept. 23, System Recordings will issue "Behind the Decks" by Chicago DJ/producer Bad Boy Bill. The two-disc set houses a beat-mixed CD and a two-hour DVD in both 5.1 Dolby surround sound and DTS. Spotlighted are the artist's music videos, tour footage and an interview.

**THE DOTTED LINE:** Ultra-hot club track "As the Rush Comes" by Motorcycle (aka Gabriel & Dresden)—featured on Louie DeVito's "Ultra.Dance 04" compilation—has been signed to Positiva/EMI U.K. for the world.

Coors beer has hired DJ/producer Jason Nevins to create music for an upcoming TV ad.

**SUMMER MADNESS:** Much is being made of the Donna Summer track "You're So Beautiful," which is being championed by numerous circuit and big-room DJs. Without a label to call home, the track has also made its way to several illicit peer-to-peer file-sharing sites.

Produced by Tony Moran, the song finds Summer in a tribal-hued setting. While it is not the artist's most memorable song, it is something new from Summer—and that, in itself, is cause for celebration among her legion of vociferous international fans.

Which made us wonder: Now that Tommy Mottola and Universal Music Group are resuscitating Casablanca Records—Summer's original label in the '70s—wouldn't it be rather cool to welcome her back home? A new studio recording from Summer would surely please many. Just a thought.



CAVAL, LEFT, AND E-MAN: HAPPY ANNIVERSARY

tary should be completed by year's end. "We'll begin shopping it early next year," she says.

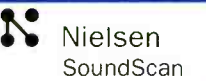
Through the years, BTP—which follows a similar musical path as revered, defunct New York clubs like the Loft and Paradise Garage—has been held at numerous intimate venues, including Opaline and Bak-tun. In August, BTP moved to its new home, the two-floor Duplexx in Brooklyn.

**SOUND BITES:** Mute/Warner Bros. will simultaneously issue the 19-track CD "Hits! The Very Best of Erasure" and the two-disc DVD set "Hits! The Videos" Oct. 28. The DVD features 35 videos on one disc and "Top of the Pops" performances, short promotional films and live

SEPTEMBER 13  
2003

# Billboard® HOT DANCE MUSIC™

Dance Singles Sales and Sales Breakouts data compiled by



## Club Play

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON	TITLE	IMPRINT & NUMBER/PROMOTION LABEL	Artist
1	2	5	7	<b>NUMBER 1</b>		1 Week At Number 1
1	2	5	7	CRAZY IN LOVE (J. VASQUEZ & M. JOSHUA MIXES)	COLUMBIA 79947	Beyoncé ♀
2	6	10	8	MY TIME	EFFIN 1002	Dutch Featuring Crystal Waters
3	5	8	8	77 STRINGS	UNCOMMON TRAX 001	Kurtis Mantronik Presents Chamonix
4	8	15	6	INTO THE SUN	MULTIPLY/FRRR PROMO/WARNER STRATEGIC MARKETING	Weekend Players
5	15	20	4	GET IT TOGETHER (REMIXES)	WARNER BROS. 42645	Seal
6	7	12	8	OFFICIALLY MISSING YOU (REMIXES)	ELEKTRA 47438/EEG	Tamia ♀
7	10	13	8	FANATIC (REMIXES)	COLUMBIA 79904	Vivian Green
8	13	16	7	BLINDSIDED (DANCE MIXES)	ATLANTIC 88172	Lucy Woodward
9	1	3	9	HAREM (M. LEHMAN, R. RIVERA, & H. HECTOR MIXES)	NEMO STUDIO PROMO/ANGEL	Sarah Brightman
10	3	1	9	SUNRISE (LOVE TO INFINITY & ATFC REMIXES)	SIMPLYRED.COM PROMO/REQ INK	Simply Red
11	12	17	6	APPRECIATE ME (P. RAUHOFFER & AL B. RICH MIXES)	STAR 69 1262	Amuka Featuring Sheila Brody
12	4	6	9	MORNING STAR (THUNDERPUSS, THICK DICK, 29 PALMS MIXES)	DREAMWORKS PROMO	Cooler Kids
13	9	2	10	HOLLYWOOD (REMIXES)	MAVERICK 42638/WARNER BROS.	Madonna ♀
14	11	7	14	FOR THE MUSIC (T. STONE, F. MONTANEZ, GUIDO, V. CALDERONE MIXES)	DOTDOTDOT0134	Colourful Karma Featuring Terra Deva
15	18	22	9	CAN YOU FIND THE HEART	NITRODOVES 187/KING STREET	Ananda Project Featuring Nicola Hitchcock
16	14	4	10	BUCCI BAG (P. RAUHOFFER, R. H. VISSION, & J. VICIOUS MIXES)	STAR 69 1263	Andrea Doria
17	24	30	5	FEEL GOOD TIME (BORIS & BECK REMIXES)	COLUMBIA PROMO	Pink Featuring William Orbit ♀
18	22	27	6	SINNERMAN (FELIX DA HOUSECAT MIX)	VERVE 000910/UMRG	Nina Simone
19	25	26	7	WHITE HORSE	TOMMY BOY SILVER LABEL 2408/TOMMY BOY	The Orange Factory
20	28	34	4	I LOVE I LOVE	VINYL SOUL 124/MUSIC PLANT	Georgie Porgie
21	17	14	11	I WISH I WASN'T (REMIXES)	RCA PROMO/RMG	Heather Headley ♀
22	21	23	8	YOU SPIN ME ROUND (REMIXES)	LEGACY PROMO/EPIC	Dead Or Alive
23	16	9	11	PAVEMENT CRACKS (REMIXES)	J PROMO/RMG	Annie Lennox
24	19	11	12	TALK 2 ME	TOMMY BOY SILVER LABEL 2407/TOMMY BOY	K-Klass Featuring Kinane
25	32	40	3	I NEED YOU (REMIXES)	MUTE 42643/REPRISE	Dave Gahan

## POWER PICK

26	38	—	1	SEND YOUR LOVE	A&M PROMO/INTERSCOPE	Sting ♀
27	29	35	5	WE CAN (REMIXES)	CURB PROMO	LeAnn Rimes ♀
28	33	36	4	YOU ARE MY NUMBER ONE (E. KUPPER & MINGE BINGE MIXES)	INTERSCOPE PROMO	Smash Mouth ♀
29	20	18	12	BRASS IN POCKET	BLUFIRE 002	Ultra Nate
30	26	24	13	DON'T MAKE ME COME TO VEGAS (TIMO MAAS REMIX)	EPIC 79888	Tori Amos
31	37	47	3	SHELTER	IT'S TIME CHILD 002	Ann Nesby
32	39	46	3	A BETTER WORLD	GATE 1169/KING STREET	AgeHa Featuring Jocelyn Brown & Loleatta Holloway
33	36	45	4	SOUL DEEP (J. VASQUEZ, D. AUDE, RIVA, & H2 MIXES)	CURB PROMO	Laura Turner ♀
34	27	28	6	I WANT YOU (PABLO FLORES REMIX)	EMI LATIN 47305/VIRGIN	Thalia Featuring Fat Joe ♀
35	34	39	5	ALL I WANT	RADIKAL 99170	Gardeweg
36	30	25	11	WHENEVER (THE REMIXES)	PEACE B/SQUIT 106	Jody Watley
37	41	—	2	WURKIN'	HARLEQUIN 51251	Housekeeperz Featuring Cevox
38	48	—	2	WHAT U DO 2 ME (REMIXES)	DREAMWORKS PROMO	Boomkat
39	46	—	2	SOUL SLOSHING	GEFFEN PROMO	Venus Hum
40	35	38	4	I'M FEELIN' HIGH	CUTTING 458	Whorizon
41	44	—	2	LONG WAY HOME	RADIKAL 99193	ATB
42	47	—	2	FREETIME (REMIXES)	COLUMBIA 79860	Kenna ♀
43	23	21	13	ADDICTED	MADREAMWORLD IMPORT	Mia
44	31	19	15	DIRTY STICKY FLOORS (JUNKIE XL, PASSENGERZ, LEXICON AVE. MIXES)	MUTE 42620/REPRISE	Dave Gahan ♀
45	45	48	3	MOVE YOUR FEET	CRUNCHY FROG 88149/ATLANTIC	Junior Senior ♀

## HOT SHOT DEBUT

46	NEW	1	CENTER OF THE SUN	NETTWERK 33203	Conjure One
47	NEW	1	LEI LO LAI	ELECTRIC MONKEY 1008	The Latin Project
48	NEW	1	SHAKE IT	CREDENCE IMPORT	Lee-Cabrera
49	50	41	I AM WHAT I AM (DANCE MIXES)	ATLANTIC 88163	Linda Eder
50	42	31	AFTER ALL	NETTWERK 33194	Oelerium Featuring Jael

## Dance Singles Sales

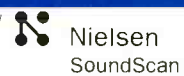
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON	TITLE	IMPRINT & NUMBER/DISTRIBUTING LABEL	Artist
1	4	2	8	<b>NUMBER 1</b>		6 Weeks At Number 1
1	4	2	8	HOLLYWOOD (REMIXES)	MAVERICK 42638/WARNER BROS.	Madonna ♀
2	1	4	7	OFFICIALLY MISSING YOU (REMIXES)	ELEKTRA 47438/EEG	Tamia ♀
3	2	3	6	I'M GLAD (REMIXES)	EPIC 79952/SONY MUSIC	Jennifer Lopez ♀
4	5	1	13	STUCK (THUNDERPUSS REMIX)	FOREFRONT 38869/VIRGIN	Stacie Orrico ♀
5	3	5	30	THROUGH THE RAIN (HEX HECTOR/MAC QUAYLE REMIX)	MONARC/ISLAND 063783/IDJMG	Mariah Carey ♀
6	6	—	2	GET IT TOGETHER (REMIXES)	WARNER BROS. 42645	Seal
7	7	6	9	ALL NIGHT LONG	JENSTAR 1384	Seduction With Saddler
8	10	13	19	NEVER (PAST TENSE)	TOMMY BOY SILVER LABEL 2401/TOMMY BOY	The Roc Project Featuring Tina Arena
9	8	—	2	I NEED YOU (REMIXES)	MUTE/REPRISE 42643/WARNER BROS.	Dave Gahan
10	9	7	8	THE DISTRICT SLEEPS ALONE TONIGHT	SUB POP 70614	The Postal Service
11	11	10	23	IF YOU'RE NOT THE ONE (REMIXES)	ISLAND 000243/IDJMG	Daniel Bedingfield ♀
12	17	15	22	BEWARE OF THE BOYS (MUNDIAN TO BACH KE)	SEQUENCE 8011/ULTRA	Panjabi MC ♀
13	13	8	15	INTUITION (REMIXES)	ATLANTIC 88122/AG	Jewel ♀
14	12	9	9	CRAZY IN LOVE (J. VASQUEZ & M. JOSHUA MIXES)	COLUMBIA 79947/SONY MUSIC	Beyoncé ♀
15	16	16	19	NOTHING BUT YOU	MUTE 9204	Paul Van Dyk Featuring Hemstock & Jennings ♀
16	22	19	5	A LITTLE LOUDER	ZONE 1019/SYSTEM	DJ Icey
17	15	12	19	AMERICAN LIFE (REMIXES)	MAVERICK 42614/WARNER BROS.	Madonna ♀
18	23	23	36	CRY ME A RIVER (DIRTY VEGAS, J. FIASCO, & B. HAMEL MIXES)	JIVE 40073	Justin Timberlake ♀
19	18	17	46	DIE ANOTHER DAY (REMIXES)	WARNER BROS. 42492	Madonna ♀
20	19	14	8	TOUR DE FRANCE 2003	ASTRALWERKS 52689	Kraftwerk
21	20	11	4	I AM WHAT I AM (DANCE MIXES)	ATLANTIC 88183/AG	Linda Eder
22	14	21	4	APPRECIATE ME	STAR 69 1262	Amuka Featuring Sheila Brody
23	RE-ENTRY	6	JUST THE WAY YOU ARE	ROBBINS 72087	Milky	
24	24	20	13	DIRTY STICKY FLOORS (REMIXES)	MUTE/REPRISE 42620/WARNER BROS.	Dave Gahan ♀
25	RE-ENTRY	3	MOVE YOUR FEET	CRUNCHY FROG/ATLANTIC 88149/AG	Junior Senior ♀	

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.

SEPTEMBER 13  
2003

# Billboard® TOP ELECTRONIC ALBUMS™

Sales data compiled by



THIS WEEK	LAST WEEK	WKS. ON	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	NEW	1	<b>NUMBER 1</b>		1 Week At Number 1
1	NEW	1	LOUIE DEVITO	ULTRA 1175	Louie DeVito Presents: Ultra.Dance 04
2	NEW	1	VARIOUS ARTISTS	VERVE 000598/7VG	Verve//Remixed2
3	2	11	THE POSTAL SERVICE	SUB POP 595 [M]	Give Up
4	1	4	BT	NETTWERK 30344 [M]	Emotional Technology
5	4	1	THE HAPPY BOYS	ROBBINS 75038 [M]	Trance Party (Volume Three)
6	5	11	LOUIE DEVITO	DEE VEE 0006/MUSICRAMA	Louie DeVito's Dance Factory Level 2
7	6	10	DELERIUM	NETTWERK 30306 [M]	Chimera
8	3	2	KRAFTWERK	ASTRALWERKS 91708*	Tour De France Soundtracks
9	7	6	DEBORAH COX	J 53717/RMG	Deborah Cox Remixed
10	9	20	VARIOUS ARTISTS	MADACY 4381	30th Anniversary Collection: Ultimate Disco
11	8	6	SOUNDTRACK	HOLLYWOOD 162417	Lara Croft, Tomb Raider: The Cradle Of Life
12	11	5	DAVID WAXMAN	ULTRA 1170	Ultra.Chilled 04
13	10	22	THALIA	EMI LATIN 81595 [M]	Thalia's Hits Remixed
14	NEW	1	PREFUSE 73	WARP 9154	Extinguished
15	16	6	VARIOUS ARTISTS	WATER 000603	Pure Trance 2
16	18	1	VARIOUS ARTISTS	ROBBINS 75039	Best Of House Volume Three
17	13	11	TIESTO	NETTWERK 30314 [M]	Nyana
18	14	1	DAVID WAXMAN	ULTRA 1165 [M]	Ultra.Trance: 2
19	12	1	BROADCAST	WARP 106*	Haha Sound
20	20	7	DARUDE	BLUECHIP 70003	Rush
21	17	20	THE HAPPY BOYS	ROBBINS 75036	Techno Party (Volume 1)
22	19	9	ATB	RADIKAL 90062	Addicted To Music
23	22	39	THE STREETS	VICE 93181/ATLANTIC [M]	Original Pirate Material
24	NEW	1	SOUNDTRACK	TOMMY BOY 1568	Queer As Folk: The Third Season
25	25	27	MASSIVE ATTACK	VIRGIN 81239*	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 (Dro). △ Certification of 200,000 units (Platino). △: Certification of 400,000 units (Multi-Platino). \*Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other 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.

SEPTEMBER 13  
2003

# Billboard® HOT DANCE BREAKOUTS

## Club Play

## Dance Singles Sales

1	ANYTHING (GABRIEL & DRESDEN MIXES)	Lili Haydn	PRIVATE MUSIC/A&L
2	INTUITION	Hall & Oates	U-WATCH
3	GIRLFRIEND	Robbie Rivera Presents Keylime	YOU/ULTRA
4	SECRET SELF	Echo	KEROSENE
5	THE GOLDEN PATH	The Chemical Brothers	FREESTYLE DUST/ASTRALWERKS/VIRGIN

1	BREATHING	Rank 1	TOMMY BOY SILVER LABEL/TOMMY BOY
2	YOU ARE SLEEPING	PQM	YOSHITOSH/DEEP DISH
3	SAMBA 1000	Ursula 1000	EIGHTEENTH STREET LOUNGE
4	WELCOME BACK COOPER	Thunderball vs. Liffort	EIGHTEENTH STREET LOUNGE
5	OFF	Noname	RADIKAL

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.

# 'Flower' An Epitaph For June Carter Cash

BY JIM BESSMAN

What started out as "a little project" has become a veritable piece of American history.

So says Dualtone Records co-president Scott Robinson of June Carter Cash's final recording project, "Wildwood Flower."

The album, out through RED/Sony Sept. 9, was conceived by the late country music legend as a means of returning to her Carter Family roots. But with her unexpected passing May 15, it now becomes as much a part of June's own immeasurable legacy as that of her pioneering family.

Intended as a follow-up to her 1999 Grammy Award-winning album "Press On," "Wildwood Flower" features nine Carter Family classics, including the signature title track. June's originals make up the rest of the set along with collaborations with her husband, Johnny Cash. The most notable is "The Road to Kaintuck," which he initially cut in 1965 on his "Ballads of the True West" LP.

The setting for "Wildwood Flower" is also significant. June was inspired to do the project last summer after journeying back to her parents' house in Mace's Springs, Va., and singing Carter Family songs with her husband and cousins Janette and Joe Carter.

"It really was amazing," says June's son John Carter Cash, who produced the album and marvels that his moth-

er cut 14 songs in two days.

"We looked at the Carter Family boxed set on Bear Family [Records]—with 300 or so songs—and I found some of the more obscure ones that folks aren't as familiar with.

"Then she had some favorites, plus the two great classics that symbolize who she was: 'Keep on the Sunny Side'—because she was always so sunny and always saw the bright side to everything and everybody—and 'Wildwood Flower,' because she was like a wildwood flower," he says. "She was an Appalachian mountain lady who went out into the world and brought that love and beauty to everyone she ever talked to."

Dualtone happened upon the "Wildwood Flower" project after acquiring "Press On" for reissue.

"June's manager called us and said she wanted us to come to their house in Hendersonville [Tenn.] for lunch and to discuss making another record—and it was one of the most amazing afternoons," Robinson recalls.

"I'd never realized what a beautiful, soulful, spiritual person she was, and after lunch she got her autoharp out and played some songs... then Johnny walked in, and for the next half-hour we were able to experience June and John singing duets on the couch. It put into perspective why I was in the music business."

Robinson subsequently found

himself on the front porch of June's ancestral home.



CARTER CASH: CUT 14 SONGS IN TWO DAYS

"We went up there with the crew and equipment and Johnny and [album backup musicians] Norman and Nancy Blake and other Cash family members, and I realized that I was involved in something that was more than a record," he says. "She was so happy with it—and happy that we were happy—and then to all our surprise she left us, and it became even more reason to get it out to the masses."

Dualtone videotaped the "Wildwood Flower" recording process. It is

utilizing some of the footage as an enhancement to the CD and in the video to "Keep on the Sunny Side."

"We're working on a documentary and DVD project for next year," Robinson says. He promises that "the big story" of June Carter Cash, "who so often lived in the shadow of John," will be fully told.

But Robinson recognizes that the album "is not your typical label project" and one that is not responsive to the regular "radio and chart game." Rather, it is a "marketing-driven" title.

"Look at all the Carter Family songs on 'O Brother, Where Art Thou?'" he says. "Now we're going deeper into Appalachian music roots with our record; the upcoming movie, 'Cold Mountain'; and a four-hour PBS special next year, 'The Appalachians,' with some of her music and in conjunction with a book.

"Sony Pictures is putting out a theatrical film about John and June next year, so we'll see a resurgence of historical interest in this music over the next 12 months."

Sensing heightened market awareness, Dualtone has a campaign under way with iTunes using streams of the enhanced CD footage. Additionally, a one-hour radio interview disc relating to the album that features her husband, John Carter Cash and Rodney Crowell is being serviced to country, Americana and triple-A specialty programs.

Robinson says that the Tennessee governor's office is recognizing June with a special proclamation as part of the Sept. 19 Americana Music Awards in Nashville.

"We're working with the Virginia department of tourism in a year-long promotion focusing on June, and the Library of Congress next year is doing a special program around June and Johnny," he adds.

Robinson also notes intense interest in "Wildwood Flower" from non-music press outlets as well as traditional media targets.

"As Rosanne says, 'it's more than just a body of work,'" Robinson says, paraphrasing the words of Rosanne Cash, whose eulogy for her stepmother is included in the CD booklet. "It's part of American history that has influenced all genres of music."

For Storm Gloor, music director of the Amarillo, Texas-based Hastings retail chain, "Wildwood Flower" is a stirring epitaph. I think it will be a hit with the adult audience that has known this music for many years—and a hit with folks who have come to enjoy bluegrass and old Southern gospel the past few years," he says.

But John Carter Cash adds that aside from the historical context, it's "just fun for people to listen to."

"It's a life statement from beginning to end and shows the unwavering tenacity of her spirit. She carried on right to the end with the same charm, beauty and laughter."

# Trevino Blends His Latin Roots With Country

The ups and downs of **Rick Trevino's** career serve as a cautionary tale that musical success can be fleeting. But they also demonstrate that real talent can overcome many obstacles.

As an artist on Columbia Records for seven years in the '90s, Trevino scored a handful of hits, including "Running Out of Reasons to Run" and "Learning as You Go." But after the label dropped him in 1999, he also dropped out of sight.

It was a heart-breaking time. Newly married with a new baby, Trevino's tour dates began to dry up as his radio airplay dwindled. People he cared about stopped believing in him. His band turned on him when he had to trade in his tour bus for a van, and Trevino had to drive it himself.



TREVINO: NEW ALBUM WAS A VOCAL CHALLENGE

"I didn't have to say, 'Hey, let's dismantle my career and start from scratch,'" Trevino says, "because it was pretty much done for me."

But the stress had an interesting impact on Trevino, the son of a Tejano musician who had always studiously avoided the music on which he was raised: It made him delve further into his Mexican heritage and confront some demons.

Previously, he says, "I was a little embarrassed by it. I always associated it with parties for my family and some kind of **Jerry Springer** incident with Mexican

music playing in the background." Toward the end of his tenure with Columbia, Trevino had already begun to explore his musical roots. He won a Grammy Award for his work with Lati-

no supergroup **Los Super Seven** and later recorded a solo Spanish-language album on Vanguard Records.

"I was incorporating some of those Latin roots sounds into my music," he says, calling it "the last straw" for Columbia. "They were not digging where I was going."

He bears no ill will toward the label, saying it was "unfortunate that they signed me at a time I was still searching for myself musically. As they were trying to make me what they thought I should be, I was trying to figure out who I was."

After his country career seemed to go bust, Trevino began to further experiment musically in weekly club gigs, blending Latin influences into his mainstream country approach. Producer/A&R executive **Paul Worley** met with Trevino during this time and encouraged him to write with

**Raul Malo**, the frontman and creative force behind **the Mavericks**. Trevino would fly to Nashville from his Texas home once or twice a month for writing appointments and would stay in Worley's basement.

Nashville Scene™

By Phyllis Stark  
pstark@billboard.com



Those sessions eventually led to Worley offering him a deal on Warner Bros. Now, Trevino is back in the mainstream country fold with an excellent new album, "In My Dreams," due Sept. 9.

The set was produced by Malo, who "challenged me as a vocalist" says Trevino, whose Columbia work never hinted at his true vocal prowess. He says he spent the early part of his

Sony years trying to sound like someone else in the studio. His Latin music helped him discover an "organic, less forced" voice.

Despite once again having a deal in the country format where he says he still feels the most at home, Trevino's newly appreciated roots have not been forgotten. He closes the album with a cover of "Have You Ever Really Loved a Woman," recasting the oft-mocked **Bryan Adams** ballad into a lovely country waltz with a plucky Spanish guitar and lyrics partly sung in the language of his father.

**ON THE ROW:** **Bill Velez** has renewed his multi-year contract with SESAC, where he is president/COO. Velez also serves on SESAC's board of directors. He has been with the Nashville-based company for 10 years.

Madacy Entertainment Group has partnered with Stetson to market and distribute country music compilations. The first release, due in January, will be the two-CD collection "Stetson Salutes Classic Country." It will include No. 1 hits from various artists.

SEPTEMBER 13  
2003

# Billboard<sup>®</sup> HOT COUNTRY SINGLES & TRACKS

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	Airplay monitored by Nielsen Broadcast Data Systems		PEAK POSITION	TITLE	PRODUCER (SONGWRITER)	Artist	IMPRINT & NUMBER/PROMOTION LABEL	THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	TITLE	PRODUCER (SONGWRITER)	Artist	IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION	
				TITLE	PRODUCER (SONGWRITER)															Artist
				Nielsen Broadcast Data Systems			<b>NUMBER 1</b>		6 Weeks At Number 1		31	31	31	10	<b>PLAYBOYS OF THE SOUTHWESTERN WORLD</b>		Blake Shelton	WARNER BROS. ALBUM CUT/WRN	31	
1	1	1	13			1	<b>IT'S FIVE O'CLOCK SOMEWHERE</b>		Alan Jackson & Jimmy Buffett	ARISTA NASHVILLE 54205	32	32	33	10	<b>TENNESSEE RIVER RUN</b>		Darryl Worley	DREAMWORKS ALBUM CUT	32	
2	2	2	17			2	<b>NO SHOES, NO SHIRT, NO PROBLEMS</b>		Kenny Chesney	BNA ALBUM CUT	33	37	39	5	<b>WALKING IN MEMPHIS</b>		Lonestar	BNA ALBUM CUT	33	
3	3	4	22			3	<b>WHAT WAS I THINKIN'</b>		Dierks Bentley	CAPITOL 77963	34	33	34	8	<b>AND THE CROWD GOES WILD</b>		Mark Wills	MERCURY ALBUM CUT	33	
4	5	7	18			4	<b>REAL GOOD MAN</b>		Tim McGraw	CURB ALBUM CUT	35	35	35	7	<b>WRINKLES</b>		Diamond Rio	ARISTA NASHVILLE ALBUM CUT	34	
5	7	8	17			5	<b>HELP POUR OUT THE RAIN (LACEY'S SONG)</b>		Buddy Jewell	COLUMBIA 79885	36	34	36	8	<b>I WISH</b>		Jo Dee Messina	CURB ALBUM CUT	34	
6	4	5	23			4	<b>FOREVER AND FOR ALWAYS</b>		Shania Twain	MERCURY ALBUM CUT	37	39	37	14	<b>LONG BLACK TRAIN</b>		Josh Turner	MCA NASHVILLE 000916	37	
7	8	6	22			1	<b>RED DIRT ROAD</b>		Brooks & Dunn	ARISTA NASHVILLE ALBUM CUT	38	40	41	6	<b>DRINKIN' BONE</b>		Tracy Byrd	RCA ALBUM CUT	38	
8	6	3	26			3	<b>CELEBRITY</b>		Brad Paisley	ARISTA NASHVILLE ALBUM CUT	39	42	40	8	<b>I CAN'T TAKE YOU ANYWHERE</b>		Scotty Emerick With Toby Keith	DREAMWORKS ALBUM CUT	39	
9	11	13	21			9	<b>A FEW QUESTIONS</b>		Clay Walker	RCA ALBUM CUT	40	41	38	13	<b>CAN YOU HEAR ME WHEN I TALK TO YOU?</b>		Ashley Gearing	LYRIC STREET 164075	36	
10	13	15	15			10	<b>WHO WOULDN'T WANNA BE ME</b>		Keith Urban	CAPITOL ALBUM CUT	41	43	45	4	<b>I LOVE YOU THIS MUCH</b>		Jimmy Wayne	DREAMWORKS ALBUM CUT	41	
11	10	14	13			10	<b>THIS ONE'S FOR THE GIRLS</b>		Martina McBride	RCA ALBUM CUT	42	36	26	19	<b>WHAT THE WORLD NEEDS</b>		Wynonna	ASYLUM-CURB ALBUM CUT	14	
12	15	16	12			12	<b>TOUGH LITTLE BOYS</b>		Gary Allan	MCA NASHVILLE 000946	43	44	44	7	<b>HALF A HEART TATTOO</b>		Jennifer Hanson	CAPITOL ALBUM CUT	43	
13	14	10	27			1	<b>MY FRONT PORCH LOOKING IN</b>		Lonestar	BNA ALBUM CUT	44	47	48	5	<b>EVERY FRIDAY AFTERNOON</b>		Craig Morgan	BROKEN BOW ALBUM CUT	44	
14	9	9	27			9	<b>THEN THEY DO</b>		Trace Adkins	CAPITOL ALBUM CUT	45	45	43	8	<b>WHAT A SHAME</b>		Rebecca Lynn Howard	MCA NASHVILLE 001050	43	
15	12	11	35			1	<b>BEER FOR MY HORSES</b>		Toby Keith Duet With Willie Nelson	DREAMWORKS 450785	46	55	59	4	<b>I WANNA DO IT ALL</b>		Terri Clark	MERCURY ALBUM CUT	46	
16	16	18	10			16	<b>I MELT</b>		Rascal Flatts	LYRIC STREET ALBUM CUT	47	50	56	5	<b>RUN, RUN, RUN</b>		Ryan Tyler	ARISTA NASHVILLE ALBUM CUT	47	
17	19	19	16			17	<b>WAVE ON WAVE</b>		Pat Green	REPUBLIC ALBUM CUT/UNIVERSAL SOUTH	48	49	57	4	<b>I'M ONE OF YOU</b>		Hank Williams Jr.	ASYLUM-CURB ALBUM CUT	48	
18	23	30	5			18	<b>I LOVE THIS BAR</b>	<b>AIRPOWER</b>	Toby Keith	DREAMWORKS ALBUM CUT	49	48	47	12	<b>IN MY DREAMS</b>		Rick Trevino	WARNER BROS. ALBUM CUT/WRN	47	
19	17	17	20			17	<b>SHE ONLY SMOKES WHEN SHE DRINKS</b>		Joe Nichols	UNIVERSAL SOUTH 000157	50	46	42	10	<b>IF THERE AIN'T THERE OUGHTA' BE</b>		Marty Stuart And His Fabulous Superlatives	COLUMBIA ALBUM CUT	41	
20	20	21	14			20	<b>LOVIN' ALL NIGHT</b>	<b>AIRPOWER</b>	Patty Loveless	EPIC 79954/EWN	51	53	52	6	<b>I'LL BE AROUND</b>		Sawyer Brown	LYRIC STREET ALBUM CUT	51	
21	21	20	20			20	<b>WALK A LITTLE STRAIGHTER</b>		Billy Currington	MERCURY 000972	52	52	54	8	<b>PRAY FOR THE FISH</b>		Randy Travis	WORD-CURB ALBUM CUT/WARNER BROS. CHRISTIAN	52	
22	22	22	12			22	<b>CHICKS DIG IT</b>		Chris Cagle	CAPITOL ALBUM CUT	53	54	50	9	<b>SMALLER PIECES</b>		Dusty Drake	WARNER BROS. ALBUM CUT/WRN	50	
23	25	32	6			23	<b>COWBOYS LIKE US</b>		George Strait	MCA NASHVILLE ALBUM CUT	54	56	58	7	<b>THE LATE GREAT GOLDEN STATE</b>		Dwight Yoakam	AUDIUM ALBUM CUT	52	
24	24	23	24			23	<b>ONLY GOD (COULD STOP ME LOVING YOU)</b>		Emerson Drive	DREAMWORKS 450788	55	58	—	2	<b>LITTLE MOMENTS</b>		Brad Paisley	ARISTA NASHVILLE ALBUM CUT	55	
25	26	24	18			24	<b>DAYS LIKE THIS</b>		Rachel Proctor	BNA ALBUM CUT	<b>HOT SHOT DEBUT</b>									
26	27	25	19			25	<b>I CAN'T BE YOUR FRIEND</b>		Rushlow	LYRIC STREET ALBUM CUT	56	—	—	1	<b>SELL A LOT OF BEER</b>		The Warren Brothers	BNA ALBUM CUT	56	
27	28	27	8			27	<b>HELL YEAH</b>		Montgomery Gentry	COLUMBIA ALBUM CUT	57	NEV	—	1	<b>HEAVEN HELP ME</b>		Wynonna	ASYLUM-CURB ALBUM CUT	57	
28	29	29	13			28	<b>HONESTY (WRITE ME A LIST)</b>		Rodney Atkins	CURB ALBUM CUT	58	—	—	1	<b>RAINBOW MAN</b>		Jeff Bates	RCA ALBUM CUT	58	
29	30	28	14			28	<b>STREETS OF HEAVEN</b>		Sherrie Austin	BROKEN BOW ALBUM CUT	59	—	—	1	<b>I THINK YOU'RE BEAUTIFUL</b>		Amy Dalley	CURB ALBUM CUT	59	
30	38	55	3			30	<b>I'M GONNA TAKE THAT MOUNTAIN</b>		Reba McEntire	MCA NASHVILLE ALBUM CUT	60	59	—	3	<b>I'VE NEVER BEEN ANYWHERE</b>		Sammy Kershaw	AUDIUM ALBUM CUT	58	

Records showing an increase in detections over the previous week, regardless of chart movement. Compiled from a national sample of airplay supplied by Nielsen Broadcast Data Systems' radio track service. 148 Country Stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. Airpower awarded to songs appearing in the top 20 on both the BDS Airplay and Audience charts for the first time with increases in both detections and audience. Titles below the top 20 are removed from the chart after 20 weeks. ♫ Videoclip availability. Catalog number is for CD Single, or Vinyl Single if CD Single is unavailable. Ⓢ CD Single available. Ⓣ DVD Single available. Ⓜ CD Maxi-Single available. Ⓡ Cassette Single available. Ⓜ Vinyl Maxi-Single available. Ⓡ Vinyl Single available. Ⓡ Cassette Maxi-Single available. © 2003, VNU Business Media, Inc. All rights reserved.

## SEPTEMBER 13 2003 Billboard<sup>®</sup> HOT COUNTRY SINGLES SALES

THIS WEEK	LAST WEEK	WEEKS ON CHART	Sales data compiled by Nielsen SoundScan		PEAK POSITION	TITLE	IMPRINT & NUMBER/DISTRIBUTING LABEL	Artist
			TITLE	IMPRINT & NUMBER/DISTRIBUTING LABEL				
1	1	43			40 Weeks At Number 1	<b>PICTURE</b>	UNIVERSAL SOUTH 372274	Kid Rock Featuring Allison Moorer
2	2	15				<b>WHAT WAS I THINKIN'</b>	CAPITOL 77963	Dierks Bentley
3	3	10				<b>HELP POUR OUT THE RAIN (LACEY'S SONG)</b>	COLUMBIA 79885/SONY MUSIC	Buddy Jewell
4	4	11				<b>WALK A LITTLE STRAIGHTER</b>	MERCURY 000972/UMGN	Billy Currington
5	5	5				<b>LONG BLACK TRAIN</b>	MCA NASHVILLE 000916/UMGN	Josh Turner
6	7	9				<b>CARRY THE FLAG</b>	SLR 0006	Dean Justin
7	6	7				<b>CAN YOU HEAR ME WHEN I TALK TO YOU?</b>	LYRIC STREET 164075/HOLLYWOOD	Ashley Gearing
8	9	10				<b>BROKENHEARTSVILLE</b>	UNIVERSAL SOUTH 000782	Joe Nichols
9	8	17				<b>STAY GONE</b>	DREAMWORKS 000345/INTERSCOPE	Jimmy Wayne
10	10	12				<b>YOU'RE STILL HERE</b>	WARNER BROS. 16647/WRN	Faith Hill

## SEPTEMBER 13 2003 Billboard<sup>®</sup> TOP BLUEGRASS ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	Sales data compiled by Nielsen SoundScan		PEAK POSITION	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
			TITLE	IMPRINT & NUMBER/DISTRIBUTING LABEL				
1	1	43			43 Weeks At Number 1	<b>ALISON KRAUSS + UNION STATION</b>	ROUNDER 610515	Live
2	2	7				<b>EARL SCRUGGS/DOC WATSON/RICKY SKAGGS</b>	ROUNDER 610526	The Three Pickers
3	3	23				<b>NICKEL CREEK</b>	SUGAR HILL 3941	This Side
4	4	3				<b>THE DEL MCCOURY BAND</b>	MCCOURY MUSIC 0001/SUGAR HILL [M]	It's Just The Night
5	5	12				<b>VARIOUS ARTISTS</b>	WARNER SPECIAL PRODUCTS 15828/TIME LIFE	Bluegrass Today
6	6	18				<b>RHONDA VINCENT</b>	ROUNDER 610497 [M]	One Step Ahead
7	7	4				<b>VARIOUS ARTISTS</b>	SMCMG 18940/TIME LIFE	Heaven Bound: The Best Of Bluegrass Gospel
8	8	23				<b>RICKY SKAGGS &amp; KENTUCKY THUNDER</b>	SKAGGS FAMILY/LYRIC STREET 901004/HOLLYWOOD [M]	Live At The Charleston Music Hall
9	9	11				<b>VARIOUS ARTISTS</b>	MADACY CHRISTIAN 3241/MADACY	Best Of Bluegrass Gospel
10	10	3				<b>TIM O'BRIEN</b>	HOWDY SKIES 3978/SUGAR HILL	Traveler
11	11	48				<b>THE NITTY GRITTY DIRT BAND</b>	CAPITOL 40177	Will The Circle Be Unbroken, Volume III
12	12	42				<b>VARIOUS ARTISTS</b>	UNIVERSAL SPECIAL PRODUCTS 18701/TIME LIFE	Time-Life's Treasury Of Bluegrass
13	13	11				<b>THE APPALACHIAN PICKERS</b>	K TEL 3063	Old Timey Gospel
14	15	4				<b>VARIOUS ARTISTS</b>	SANCTUARY 84600	The Best Of Bluegrass: The Americana Series
15	14	22				<b>VARIOUS ARTISTS</b>	WALT DISNEY 860083	O Mickey, Where Art Thou?: The Voices Of Bluegrass Sing The Best Of Disney

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



# ALBUMS

Edited by Michael Paoletta

## POP

### ▶ SOUNDTRACK

**Underworld**  
**PRODUCER:** Danny Lohner  
**Lakeshore LKS 33781**  
**RELEASE DATE:** Sept. 2  
 The album that accompanied "The Crow" captured the dark, industrial tone of that hit 1994 film and set a standard for soundtracks of a gothic nature. The musical selections for "Underworld" ace that test, and the question is not whether the album holds its own but whether the film will do the collection justice. The action/adventure flick, due Sept. 19, is the tale of a romance between werewolf-hunting vampire Kate Beckinsale and wolfman Scott Speedman. This calls for fiery angst, sexy grooves and lots of soulful gloom, which is served by Skinny Puppy and the Damning Well, among others. David Bowie contributes the twisted music-box tune "Bring Me the Disco King (Loner Mix)." The much-missed Johnette Napolitano of Concrete Blonde offers "Suicide Note" with little more than her smoky vocals, and Lisa Germano does the same on "From a Shell." Perfect for welcoming the fall and all things Halloween.—**CLT**

### SIMPLY RED

**Home**  
**PRODUCERS:** various  
**simplyred.com 0004**  
**RELEASE DATE:** Aug. 26  
 Who would have thought that nearly 20 years into its career, Simply Red would score its first No. 1 Hot Dance Music/Club Play hit? With its new single, "Sunrise," the group has done just that. The track borrows heavily from, of all places, Hall & Oates' classic "I Can't Go for That (No Can Do)," and though it sounds like a cheesy idea, it works beautifully. As expected, there are a number of covers here, including ill-chosen reworkings of Bob Dylan's "Positively 4th Street" and the Stylistics' "You Make Me Feel Brand New." But there are some great moments, too: the high-spirited shakedown of "Fake," the jazzy funk of "Home Loan Blues" and the destined-for-dance-clubs cover of Dennis Brown's "Money in My Pocket."—**KC**

### HAMELL ON TRIAL

**Tough Love**  
**PRODUCERS:** various  
**Righteous Babe 33**  
**RELEASE DATE:** Aug. 26  
 If he were on a major label, he would surely be hailed as "the next big thing." That said, consider Ed Hamell (aka Hamell on Trial) the next "little big man." A genuinely funny guy with a social conscience, a loud mouth and serious songwriting cred, his punk-folk acoustic blasts are like a punchline to the establishment's groin. This, Hamell's fifth studio album and first for Righteous

# ESSENTIAL REVIEWS



**JOHN MAYER**  
**Heavier Things**  
**PRODUCER:** Jack Joseph Puig  
**Aware/Columbia 86185**  
**RELEASE DATE:** Sept. 9  
 John Mayer's previous album, the breakout set "Room for Squares," peaked at No. 8 on The Billboard 200 nearly two years after its release. Now armed with a Grammy Award, Mayer delivers a new album, "Heavier Things," which firmly establishes him as a legitimate—albeit still puppy-eyed—singer/songwriter. While "Heavier Things" does not "scream at the top of my lungs" with commercial zingers like "Squares" track "No Such Thing," it does find Mayer delivering quietly charming musicianship and heartfelt lyrics. He layers his latest single, "Bigger Than My Body," with a jubilant guitar line and the sincere plea that someday he will "be so damn much more" than his current self. An ode to simple comforts, "Home Life" ironically recalls the score behind "American Beauty," while "Daughters" is a sweet lullaby to women—many of which are likely to continue to swoon to Mayer's musings.—**SA**

Babe, sees him getting some production help from label mom Ani Di-Franco and various friends. He delivers rips on organized violence ("Don't Kill"), the "idiot culture" ("Halfway") and corporate culpability ("There Is a God"—a steroid-fed boogie). Then there's the traumatizingly beautiful "Hail" and the shuffle-rock-er "Downs" (which references Hamell's serious 2000 car accident). The trial is over, the verdict is in: Ed Hamell is the real deal.—**AZ**

### PUFFY AMIYUMI

**Nice**  
**PRODUCER:** Andy Sturmer  
**Bar/None 142**  
**RELEASE DATE:** Aug. 19  
 The third full U.S. release for Japan girl group duo Ami Onuki and Yumi Yoshimura obviously takes inspiration from late-period Beatles, as the cover art respectfully evokes John and Yoko's notorious bed-in for peace. But the charming set blasts off with "Planet Tokyo," the English version of Japanese hit "Red Swing" (also included here), which combines the guitar energy of the Ramones with a summer surf sound. Other tracks, like Buggles-

**NAPPY ROOTS**  
**Wooden Leather**  
**PRODUCERS:** various  
**Atlantic 83646**  
**RELEASE DATE:** Aug. 26  
 A few years ago, if someone had said that some of hip-hop's most innovative music would be coming from Kentucky, they would have been laughed at. But Nappy Roots are the only ones laughing now. The sextet of R. Prophet, Big V, Skinny DeVille, Scales, Ron Clutch and B. Stille follows up its platinum-plus debut with "Wooden Leather." Celebrating their Southern heritage,



lead single "Roun' the Globe" follows up where "Watermelon, Chicken & Gritz" left off. So engaging is the Mike City-produced track that it will certainly have listeners clapping along as if they were at an old-fashioned hoedown. The group enlists Anthony Hamilton, who graced its Grammy-nominated single "Po' Folks," on two tracks ("Sick & Tired," "Push On"). Strong and smooth, "Wooden Leather" is indeed all it implies.—**RH**

meets-ELO "Tokyo Nights," mix Japanese and English. Credit ex-Jellyfish drummer Andy Sturmer's production, which on "Angel of Love" tempers lush Beatles harmonies with Burt Bacharach horns and imbues "Sayonara" with Byrds-like guitars.—**JB**

### BRASSY

**Gettin Wise**  
**PRODUCERS:** Brassy, Martin Wilding  
**Wiiija/Beggars Group 1137**  
**RELEASE DATE:** Aug. 19  
 Brassy has yet to meet a funky bassline it did not like. In fact, through the entirety of the quartet's second U.S. release, "Gettin Wise," the thunk-thunk springy bass reigns supreme. This can pose a problem, with many of the songs on the album sounding alike. After a while, there can be a blurring effect. That said, the set is good in small doses, but the oft-processed vocals of Mufin Spencer sometimes drain the tunes of life. But rockin' party tracks like "Hit 'Em Hard" and "Turn This Thing Up" demand your immediate attention. Also included is a bonus disc containing remixes and an extra track.—**KC**



**ALEJANDRO SANZ**  
**No Es Lo Mismo**  
**PRODUCERS:** Lulo Pérez, Alejandro Sanz  
**Warner Music Latina 60516**  
**RELEASE DATE:** Sept. 2  
 On his last studio album, "El Alma al Aire," Alejandro Sanz was guilty of meandering to a fault. With his newest project, Sanz again takes his time to get to the point but makes us enjoy every step of the way. As its title states, "No Es Lo Mismo" is not the same; not the same Latin pop and not the same Sanz. More Flamenco-based and far catchier than its immediate predecessor, the album fluctuates between the eminently commercial rhythmic title track, which boasts a rock-anthem chorus, to the intensely personal "Lo Diré Bajito," an almost improvisatory ballad set over symphonic strings and piano. In between, Sanz experiments with hip-hop ("Try to Save Your S'ong" featuring guest rapper GQ) and Cuban *son* and *trova* ("Labana," a heartbreaking homage to those who flee Cuba and those they leave behind). This is an exquisite album, both in concept and execution. Even the meanderings are worthwhile.—**LC**

## R&B/HIP-HOP

**▶ YOUNGBLOODZ**  
**Drankin' Patnaz**  
**PRODUCERS:** various  
**So So Def/Arista 50155**  
**RELEASE DATE:** Aug. 26  
 If you have been to a hip-hop club this summer, the name "YoungbloodZ" will surely ring a bell. The Atlanta-based duo's current single, "Damn," is one of the Southern hip-hop songs that has taken the genre by storm. Produced by and featuring Lil Jon, "Damn" is crunk music at its finest. YoungbloodZ's Sean Paul—not the reggae artist—and J-Bo lay it down over a hypnotic, synched-up bounce track. Like "Damn," much of their sophomore set is a crunked-up affair. "Automobile" pays homage to cars and the art of cruising, replete with an infectious, guitar-driven track and sing-songy hook. Killer Mike joins the duo on the funky, Trackboyz-produced "Hustle." This old-school-flavored jam is the perfect showcase for the three MCs. Consider "Drankin' Patnaz" another win for the South and your partying pleasure.—**RH**

## DANCE/ELECTRONIC

**▶ LOUIE DeVITO**  
**Ultra.Dance 04**  
**PRODUCERS:** various  
**Ultra 1175**  
**RELEASE DATE:** Aug. 26  
 Two of the most recognizable dance brands have joined forces on "Ultra.Dance 04." DJ Louie DeVito is the craftsman behind the latest Ultra.Dance set, which is sure to sell even better than the past three editions. The two-disc affair boasts popular club anthems on disc one, while the second CD is home to more adventurous titles. Artists on the first CD include BT, Deborah Cox and Dana Rayne (doing a nifty cover of Starpoint's classic "Object of My Desire"). Also on disc one is the much-loved Dead or Alive mash-up of Dannii Minogue's "I Begin to Wonder." Andrea Doria's fierce hit "Bucci Bag" is included on disc two, along with Mac Quayle Featuring Donna DeLory's new cover of Tears for Fears' "The Hurting."—**KC**

### ★ CLIENT

**Client**  
**PRODUCER:** Client  
**Toast Hawaii/Mute 9219**  
**RELEASE DATE:** Aug. 26  
 Return with us now to those thrilling days of early electro-pop, courtesy of English duo Client, fronted by Sarah Blackwood, formerly of Dubstar. If the music on the act's debut is reminiscent at times of "Just Can't Get Enough" or "Warm Leatherette," it's no surprise. The collection is being released by Toast Hawaii, a new imprint from Andy Fletcher of Depeche Mode, and distributed by Mute, founded by Daniel "the Normal" Miller. Emphasizing florid keyboards, mechanical beats and dispassionate, jaded vocals, Client plays retro-electro in all its glory. "Rock and Roll Machine," "Price of Love," "Diary of an 18 Year Old Boy" and "Love All Night" to name the best of a consistent lot, are economical and stylistically perfect throwbacks to the halcyon days of pared-down '80s electronica. Guiltier than many pleasures, but a pleasure nonetheless.—**CM**

## COUNTRY

**★ RODNEY CROWELL**  
**Fate's Right Hand**  
**PRODUCERS:** Rodney Crowell, Pete Coleman  
**DMZ/Epic 89082**  
**RELEASE DATE:** Aug. 26  
 Throughout the course of a storied career, Rodney Crowell has pretty much done it all: singer/songwriter, hired-gun musician, country hitmaker; the list goes on. But he has been in a flat-out songwriter zone of late, beginning with 2001's stellar set "The Houston Kid" and again with this impressive collection. Like its predecessor, this is mature, unflinching stuff delivered with country rock flair. "Still Learning to Fly" is a redemptive glory, and the powerful, Dylan-esque title cut is a wild ride, expertly written and fearlessly rendered. Crowell often  
 (Continued on page 34)

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

(Continued from page 33)

bravely waxes introspective, taking unbiased stock of his life on "Time to Go Inward" and "The Man in Me," then turns poetically observant with "Ridin' out the Storm" and showcases an endearing ability to laugh at himself on the gospel rave-up "Preachin' to the Choir." He also summons some ragged optimism with the perplexed, trippy "Come on Funny Feelin'" and gentle "Adam's Song." Fiercely personal, "Fate's Right Hand" is also brilliantly human.—**RW**

## WORLD

### ★ GHAZAL

**The Rain**  
PRODUCERS: Kjell Keller, Manfred Eicher  
ECM 1840

RELEASE DATE: Aug. 26

During the past five years, world music super-duo Ghazal—Shujaat Husain Khan, an expressive sitarist/vocalist from North India, and Iranian Kayhan Kalhor, a virtuoso of the *kamancheh* (a high-toned, spike-grounded fiddle)—has turned Western heads with a clutch of albums for Shanachie and several tours of the U.S. and Europe. These acclaimed efforts have been rewarded with the chance of wider exposure through art-house leader ECM, which offers this remixed concert recording from Swiss Radio as the group's label debut. "The Rain" showcases the same singular brand of Persian/Indian cross-pollination as the previous studio discs; yet the three intensely contemplative live performances are stoked with more improvisational fire. In October and November, Ghazal tours the U.S., which is sure to also garner attention for Khan's lovely solo disc of Indian folk songs, "Hawa Hawa," out Sept. 9 via World Village/Harmonia Mundi.—**BB**

## BLUES

### ★ VARIOUS ARTISTS

**Exile on Blues St.**  
PRODUCER: Randy Labbe  
Telarc 83571

RELEASE DATE: Aug. 26

With producer Randy Labbe at the helm, Telarc blues artists take on the Stones' "Exile on Main St." The results are, for the most part, satisfying. Cajun blues guitarist Tab Benoit throws down a furious cover of "Shake Your Hips," a song tailor-made for Benoit. Otis Taylor, with daughter Cassie singing backup, delivers a righteous version of "Sweet Black Angel," and Lucky Peterson absolutely understands the nasty groove of "Ventilator Blues." Frisco bluesman Tommy Castro is also well-matched here, taking on "Rip This Joint." Deborah Coleman knocks off a cool cover of "Happy" and backs up her vocal with appropriately crunchy guitar solos. Jimmy Thackery does not sing "Rocks Off" with any particular verve, but when he unleashes his guitar, the song takes off like a ballistic missile.—**PVV**

## CHRISTIAN

### ★ WARREN BARFIELD

**Warren Barfield**  
PRODUCER: Mark Hammond  
Creative Trust Workshop CTW0002  
RELEASE DATE: Aug. 5

Barfield is a newcomer of incredible

depth and substance who looks sure to be one of this year's breakthrough artists in the Christian industry. He has a warm, textured voice and easy-going conversational style that draws the listener into his meaty lyrics. The North Carolina preacher's son wrote or co-wrote every cut on this collection. "My Heart Goes Out" is a shimmering anthem about offering hope to someone in need. "Pictures of the Past" is a cleverly written, uptempo treatise on forgiveness. Other highlights include the poignant ballad "Grace," the buoyant "Beautiful Broken World" and the acoustic love song "10 Hours." Equal parts Steven Curtis Chapman and James Taylor with a dash of Springsteen, Barfield is a world-class singer/songwriter on the brink of impacting the world.—**DEP**

## DVD

### SINÉAD O'CONNOR

**Goodnight, Thank You, You've Been a Lovely Audience**

Eagle Vision EV300449

RELEASE DATE: Aug. 26

Hinged largely on the material from O'Connor's 2002 album of traditional Irish songs, "Sean-Nós Nua," this 150-minute DVD is a fitting farewell from the singer, who retired from music in July. The disc begins with a recent concert in her hometown of Dublin—an engaging, intimate performance before an enthusiastic house. But it's the extras that make this DVD special. In addition to videos of six songs from "Sean-Nós Nua" performed in a rustic setting, the disc features a revealing documentary on the making of the album. Album coproducers Adrian Sherwood and Donal Lunny, Irish singing legend Christy Moore, musician friends and O'Connor herself offer insights into the inscrutable singer and her work. Arriving at the same time is the artist's two-CD set from Vanguard, "She Who Dwells . . ." which features rare and unreleased studio material, along with a live disc.—**AZ**

### WILL & GRACE—SEASON ONE

NBC/Lions Gate 84412

RELEASE DATE: Aug. 12

All 22 episodes of this hit TV show's premiere season are included in this three-disc set. Though the packaging advertises that the discs are "loaded with extra features," the only real goodies are short interviews with the cast, creators and director. Unfortunately, the segments are not revealing, and the interviewer (Clay Smith of "Access Hollywood") needlessly interjects constantly. While a smattering of themed featurettes are also included, these are really nothing more than "greatest bits" of the show. Where are the bloopers and outtakes? A screen-specific audio commentary with the cast and crew on just one episode would have been much more satisfying than the included interviews. Alas. As the first season is so good, one can perhaps forgive for the lack of extras.—**KC**

## Billboard.com

Also reviewed online this week:

- East River Pipe, "Garbageheads on Endless Sun" (Merge)
- Plaid, "Spokes" (Warp)
- Andrew W.K., "The Wolf" (Island)

# SINGLES

Edited by Chuck Taylor

## POP

**BARENAKED LADIES Another Postcard (Chimps) (3:25)**

PRODUCER: Ron Aniello

WRITERS: S. Page, E. Robertson

PUBLISHERS: Treat Baker, SOCAN; WB, ASCAP

Reprise 101203 (CD promo)

Few acts during the past decade have been able to maintain a good-time party image without eventually turning into cartoon caricatures. Barenaked Ladies have managed to avoid such a blight, first, by consistently conjuring clever lyrical wordplay that's somewhere between insanity and brilliance. They've also shown throughout a 10 million-plus-selling career that their star presence and entertainment value onstage go way beyond the novelty of "One Week," the band's 1998 U.S. calling card. "Another Postcard (Chimps)" doesn't stray terribly far from past efforts, with Ed Robertson's overflowing lyrical sing-rap and a head-nodding chorus led by bandmate Steven Page. In any case, it's a sigh of relief to hear some light, non-aggressive pop music coming from an act with roots and panache. With the change of seasons, this could be one the public falls for. From "Everything to Everyone," out Oct. 21.—**CT**

## COUNTRY

► **BRAD PAISLEY Little Moments (3:45)**

PRODUCER: Frank Rogers

WRITERS: C. DuBois, B. Paisley

PUBLISHERS: EMI April/Sea Gayle, ASCAP  
Arista 82876-55949 (CD promo)

Brad Paisley's Country Music Assn. Awards-nominated "Celebrity" (also from his "Mud on the Tires" album) demonstrated the young singer/songwriter's ability with a clever, uptempo romp, and this fine single reminds one of his impressive gifts as a balladeer. Paisley doesn't oversing, instead deftly phrasing each line and making the listener feel as though he's singing directly to them. Then there's the song itself—as fine a country ballad as has ever been written. The lyric perfectly captures the essence of what makes relationships really tick, those little moments when love shines through in unexpected laughter and intimacy. With each successive single, Paisley continues to demonstrate the talent, integrity and depth of artistry that makes him capable of competing successfully with such seasoned country traditionalists as Alan Jackson and George Strait.—**DEP**

## R&B

★ **YING YANG TWINS Naggin (4:18)**

PRODUCER: Beat-In-Azz

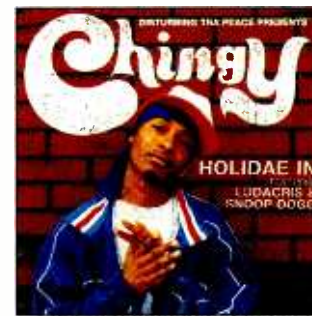
WRITERS: M. Crooms, D. Holmes, E. Jackson

PUBLISHER: not listed

TVT 2481 (CD promo)

Coming off the success of Lil Jon & the East Side Boyz's "Get Low," arguably one of the biggest songs of the summer, Ying Yang Twins keep things crunk on "Naggin." Serving as the lead single from forthcoming TVT debut "Me & My Brother," "Naggin" says something that most men want to say at one time or another.

# ESSENTIAL REVIEWS



**CHINGY FEATURING LUDACRIS AND SNOOP DOGG Holiday In (4:30)**

PRODUCER: The Track Starz

WRITERS: A. Lee, S. Daugherty,

H. Bailey, C. Bridges

PUBLISHER: not listed

Disturbing Tha Peace/Capitol 17959 (CD promo)

While Chingy remains "right thurr" near the top of the R&B and hip-hop charts with his debut single, he isn't wasting any time readying his next effort. For his second single, the St. Louis native enlists the help of Disturbing Tha Peace chief Ludacris and Snoop Dogg. "Holiday In" is your typical party track, replete with tales of freaky women, liquor, weed and other such indiscretions. What makes the Track Starz-produced single stand out is its individual MCs. Chingy's nasal flow and Ludacris' booming voice work well to no end, while Snoop Dogg's laid-back hook brings it all together. While not as catchy or as fun as "Right Thurr," the new single's all-star lineup should lead it to the airwaves. It should also turn a few more fans on to his gold-certified debut, "Jackpot." So check in and check it out.—**RH**



**PHIL COLLINS Look Through My Eyes (4:00)**

PRODUCER: Rob Cavallo

WRITER: P. Collins

PUBLISHERS: Walt Disney Co., ASCAP

Walt Disney 03MS60500 (CD promo)

So is it better to be boxed into a sound that has brought you your greatest success of the past 10 years or to try to stretch your musical wings—and have it met with ambivalence? Such is the conundrum for Phil Collins, whose 2001 solo album "Testify" was hardly a milestone, and yet his 1999 Disney anthem "You'll Be in My Heart" from "Tarzan" deservedly became the longest-running No. 1 on the AC chart, garnering both Academy and Grammy awards. True, Collins returns to familiar territory for "Look Through My Eyes" from Disney's upcoming "Brother Bear"; but there's no denying that adult listeners will be captivated from first listen, and the single will return Collins to the top of the adult contemporary charts. Perhaps the singer/songwriter will never claim this as his finest creative moment, but who can argue with success? Mr. Collins has a one-of-a-kind way with optimistic ballads, and "Eyes" is clearly a melodic achievement. How bad can that be?—**CT**

D-Rock and Kaine give their comical take on how women sometimes nag their significant others. The Atlanta duo's sing-songy style makes the song as infectious as it is funny. While some will no doubt be offended, Ying Yang explains itself with this closing lyric: "This is not a song disrespecting women. This is a song that Ying Yang made for every man that has walked God's green earth." With "Get Low" still riding high, programmers may be slow to pick up on "Naggin." But when they do, it should have similar results . . . because who can't relate?—**RH**

## ROCK

**ILL NIÑO How Can I Live (3:09)**

PRODUCERS: Bob Marlette, Dave Chavarri

WRITER: Ill Niño

PUBLISHERS: various

Roadrunner Records 10068 (CD promo)

Taken from the "Freddy Vs. Jason" soundtrack as well as Ill Niño's upcoming sophomore album, "Confessions," "How Can I Live" is the band's attempt to claim a piece of the nü-metal crown. While the opening riff and bridge to the chorus are generic, it's when the band lets up on the testosterone that the song comes to life. Vocalist Cristian Machado's voice does the song more justice when he's singing than when he's yelling, and percussionist Danny Couto adds a dimension that's lacking in most hard music. The song has cracked rock's top 40, and it's the most

radio-ready the band has ever sounded. Like the movie whose soundtrack it's featured on, "How Can I Live" isn't particularly innovative, but damned if it isn't enjoyable regardless.—**BT**

## AC

★ **THE BANGLES Something That You Said (4:16)**

PRODUCER: not listed

WRITERS: S. Hoffs, V. Peterson, C. Caffey

PUBLISHERS: Down Kiddle/Songs of Universal, BMI; Chargo, ASCAP

Koch 9515 (CD promo)

Along with yesteryear idols Annie Lennox, Hall & Oates, Simply Red and Michael McDonald, the Bangles are marking a welcome return with new single "Something That You Said." While the midtempo pop/rocker hit overseas to enthusiastic reviews, here at home, the California quartet will have a tough time getting its due from a very different radio landscape than the one that originally catapulted the group to success with '80s staples "Walk Like an Egyptian" and "Manic Monday." But Bangles lead Susanna Hoffs is as familiar and appealing as ever, and the track's radiating hooks are a prize catch. In a sea of faceless rappers and singers who posture better than they sing, it's nice to see that the more things change—once in a while—the more they stay the same. Look for the LP "Doll Revolution," Sept. 9.—**CT**

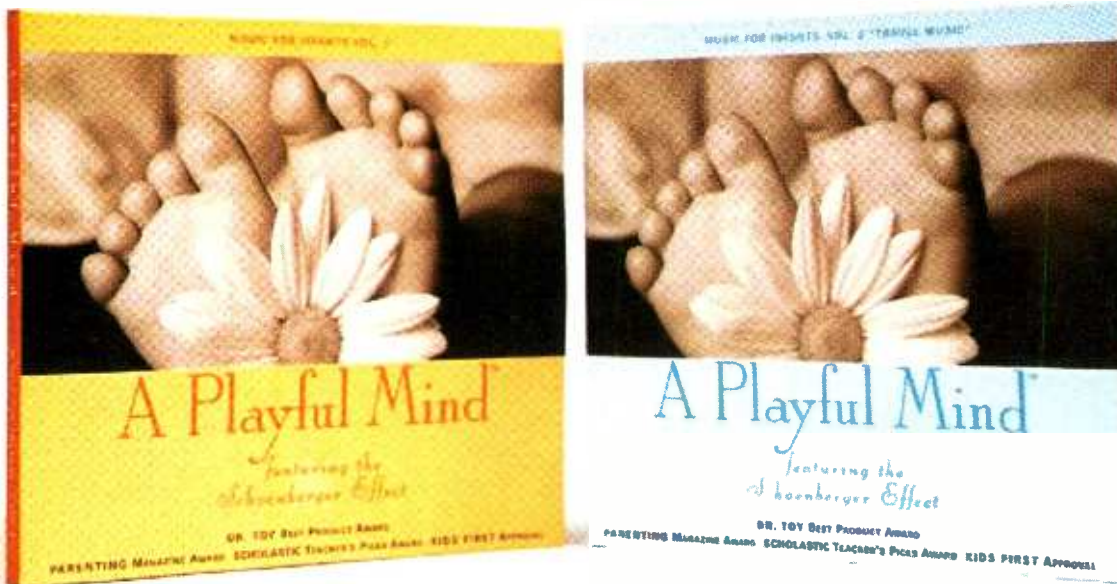


Licensing deal lets Eagle Rock Entertainment soar with new John Lee Hooker catalog



37  
AEC's Alan Tuchman is the man behind the company's distribution services

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



## Music To Babies' Ears Series Offers Classical Tunes Geared To Infants

BY MOIRA McCORMICK

CHICAGO—The children's music arena has been awash with classical recordings aimed at parents of newborns since a much-publicized book in the late '90s called "The Mozart Effect" claimed that infants' intelligence could be increased through repeated exposure to classical music.

A new instrumental series for infants called A Playful Mind is standing out from the pack by changing a tried-and-true marketing pitch: It avoids using classical standards and makes no claim to improve intelligence.

Instead, it uses original music and purports to engage and stimulate children.

Released by creator/composer/performer Thomas Schoenberger in conjunction with entrepreneur Robert Miller, the Playful Mind titles—which have for the past year been only available in the San Francisco Bay area—are now going to mass-market retail.

Two titles, "Music for Infants Vol. 1" and "Music for Infants Vol. 2: Travel Music," will street Oct. 21. Running time is 60 minutes each at a list price of \$14.99.

Memphis-based wholesaler Select-O-Hits is leading A Playful Mind into such retail chains as Best Buy, Musicland, Target and Trans World.

The CDs consist of one- to two-minute, double-piano Schoenberger originals.

The packaging features a pop-out window into

which a child's photograph can be inserted.

Miller, who formerly worked for toy manufacturing giant Mattel, says Schoenberger's compositions speak directly to infants as if the composer is "a Dr. Doolittle for babies.

"Thomas writes to the natural attention span of an infant," he says. "The tone, tempo, composition and timing all speak to the infant aesthetic—he can communicate with them at a special, preverbal level."

Schoenberger, who writes seven or eight new pieces a day, says he will let other people decide why the music has that effect.

"I don't pretend to be a neuroscientist, but my music's short duration, polyphony and melodic toning is probably very pleasing to a baby's ears," he says.

He points out that an infant is unable to understand a 30-minute Ravel piece and does not appreciate the discord featured in some of the classical pieces utilized in other classics-for-babies recordings.

Miller says that while Select-O-Hits is covering the mass merchants, he and Schoenberger are also working directly with other retailers, including Zany Brainy/the Right Start.

By going direct, it takes them less time to create branding strategies and in-store promotional programs unique to a particular store's merchandising pattern.

One retail chain, for instance, wants a display



MILLER: GOING DIRECT TO RETAIL

## 2nd-Session Content Becoming 1st Priority

BY CATHERINE APPLEFELD OLSON

In an effort to make CD copy protection more palatable to consumers—and therefore to the still-gun-shy U.S. music industry—savvy technology companies are developing ways to position enhanced content into the second-session layer of the disc.

Enhanced CDs are widely produced today, but most still contain rudimentary content and require an Internet connection to engage.

The value-added content on the copy-protected CDs would place a large portion of programming—such as live footage or band interviews—on the disc itself, providing an experience more akin to that of a

bonus DVD but at a much lower cost.

"As we talk with the labels, we see that there's a strong need to have an enhanced experience that's like a bonus DVD, but right on the CD," says Adam Sexton, VP of marketing at Macrovision, a developer of second-session technology.

"At the same time, the enhanced CD format has not really been developed; every label does it differently. We would like to start setting up standard interfaces."



SEXTON: SEEKING NEW STANDARDS

Macrovision, which also owns patents on authentication technology that would come into play in activating bonus content, recently contacted New York-based multimedia

(Continued on page 37)

## Q2 Revenue, Income Up For Boutique

BY BRIAN GARRITY

NEW YORK—The popularity of video games is fueling booming business for retailers in the category.

Among those benefiting is Electronics Boutique. Second-quarter revenue is up 15%, and income increased 181%.

The West Chester, Pa.-based company is also looking to expand by 350 stores during the current fiscal year.

Total revenue for the period rose to \$302.1 million, up from \$262.6 million in second-quarter 2002. Net income was \$1.7 million, or 7 cents per share, vs. net income of \$600,000 or 2 cents per share in the same period last year.

Comparable-store sales decreased 5.7%. The company attributes the drop to strong hardware sales in the second quarter of last year, when manufacturers aggressively cut prices on gaming console systems.

During the current quarter, the com-

pany opened 87 new stores, increasing the total store count to 1,303 as of Aug. 2. The company had 994 stores for the same period last fiscal year.

Electronics Boutique president/CEO Jeffrey Griffiths says that sales and earnings growth were driven by a 31.5% increase in sales of higher-margin new and pre-owned game software sales in both domestic and international markets.

Griffiths says the company is able to increase its store base this fiscal year because of "more favorable real-estate opportunities than originally anticipated."

He also expects strong second-half growth for the company, thanks to "an excellent inventory position" and a "tremendous roster of new software titles coming to the marketplace."

Shares of Electronics Boutique hit a 52-week high of \$32.75 Aug. 22, following the announcement.

# Your One-Stop Guide to the Latin Music Market

**JUST PUBLISHED**

Your one-stop guide to the Latin music market

**Billboard international**

**Latin Music Buyer's Guide 2004**

## Billboard's 2004 International Latin Music Buyer's Guide

**Over 3000 Listings from 20 Countries:**

- Major & Indie Labels • Publishing Companies • Concert Promoters • Wholesalers & Distributors • Artists & Managers & Agents • Radio Stations • Plus—these **NEW** sections
- Retail Chains & Specialty Stores • Songwriters & Composers
- National Music Programmers • Network TV Music Supervisors • Music Media Programmers

**ORDER ONLINE**  
[www.orderbillboard.com](http://www.orderbillboard.com)

or call 1.800.745.8922 • International: 815.734.1244

Fax: 740.389.5574 • By Mail: Send payment for \$119 plus \$7 S&H (\$15 for international orders) with this ad to: Billboard Directories, PO Box 2011, Marion, OH 43306. Please add appropriate sales tax in NY, NJ, PA, CA, TN, MA, IL, OH, VA & DC. Orders payable in U.S. funds only. All sales are final.

A4LM25

## Retail

# Eagle Rock Entertainment Lands John Lee Hooker Titles

The estate of bluesman **John Lee Hooker** has signed a worldwide licensing deal with Eagle Rock Entertainment that will bring to the market some previously unreleased audio and video titles by the late singer/guitarist.

Hooker, who died in June 2001, had previously licensed his completed recordings to Virgin/Pointblank. According to **Eugene Skuratowicz**, manager of the Hooker estate, the change of executive regimes at Virgin in 2002 led the estate to shop the unreleased material to other labels.

The deal with Eagle Rock kicks off Sept. 30—two days after the premiere of PBS' "Martin Scorsese Presents the Blues" (*Billboard*, Sept. 6)—with Eagle Records' release of "Face to Face." The album, which was brought to completion by Hooker's daughter (and

also release a Hooker DVD that will be compiled in collaboration with the estate.

**LORD HAVE MERCY:** A new Atlanta-based roots-reissue label, Dust-to-Digital, looks to make a splash with its initial release, the six-CD boxed set "Goodbye, Babylon."

Neophyte label operator **Lance Ledbetter**, a former intern at Atlanta's Table of the Elements, is clearly trying to one-up Revenant Records, which took home an armful of Grammy Awards this year for its **Charley Patton** boxed set.

"Goodbye, Babylon" attempts a comprehensive survey of gospel music. The compilation, due in late October, will include 135 songs recorded from 1902-1960, plus 25 fire-and-brimstone sermons. It will also feature a 200-page book with 200 illustrations, complete lyrics and notes by such experts as **David Evans, Tony Heilbut, Kip Lornell, Paul Oliver, Tony Russell, Dick Spottswood and Charles Wolfe**.

The package is being art-directed by **Susan Archie**, who won a Grammy for her work on the Patton set.

To date, Dust-to-Digital has not secured U.S. distribution for its ambitious how. Interested parties can contact Ledbetter at 678-702-7122 or at lance@dust-digital.com.

**RYKO ROLLS ON:** Ryko Distribution has nailed down several new distribution deals.

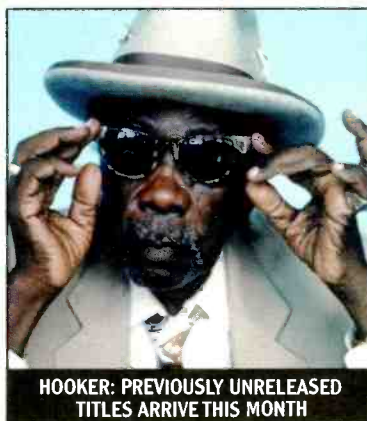
Ryko is the exclusive U.S. distributor for Coda Terra, a new label founded by **Pam Hughes**, former GM of **Gillian Welch's** Acony Records, Almo Sounds VP and director of soundtracks at Hollywood Records.

Coda Terra makes its entrance

Sept. 23 with the release of "Broken Promises," the debut of **Rusty Truck**, a band fronted by **Mark Seliger**, former Rolling Stone chief photographer. Guests on the album include **Sheryl Crow, Willie Nelson, Lenny Kravitz, Jakob Dylan, Meshell Ndegeocello and Kenny Wayne Shepard**.

Ryko has also sealed a non-exclusive pact with French label Naive, founded by former Virgin France CEO **Patrick Zelnik** and ex-PolyGram France CEO **Gilles Paire**.

**The Indies™**  
 By **Chris Morris**  
[cmorris@billboard.com](mailto:cmorris@billboard.com)



**HOOKER: PREVIOUSLY UNRELEASED TITLES ARRIVE THIS MONTH**

former Pointblank labelmate) **Zakiya**, will be succeeded by a second collection of "final recordings."

Eagle Rock will also issue a 1949 Hooker session recorded at the home of animator **Gene Deitch**. These intense solo sides, cut shortly after the release of Hooker's first hit, "Boogie Chillen," were previously available only as an unauthorized import.

Eagle Rock's home entertainment imprint, Eagle Vision, will

## Music For Infants

*Continued from page 35*

next to its cash registers; another wants listening stations.

**Brandon Cruz**, a San Francisco-based independent marketing consultant with Mecca Media Marketing, is working with Select-O-Hits director of special projects **Missy**

**Querry** on *A Playful Mind*. **Cruz** and **Querry** are new to working on kids' projects.

They inherited existing marketing strategies started by **Schoenberger**, which include co-branding with the **Mondavi, Beringer** and **Silverado** wineries. The winemakers spotlight and make *Playful Mind* CDs available in their catalogs.

*A Playful Mind* was also placed in Bay Area country clubs.

**Schoenberger** was "thinking way out of the box right from the start," **Cruz** says.

Such alternative marketing as

the winery and country club partnerships have helped generate support from mass merchants, **Cruz** says.

"That story generated from the alternative retail channels, and our proven sales history will give us a bit of leverage when requesting price-and-positioning programs," he adds.

*A Playful Mind* is featured in **Select-O-Hits'** fourth-quarter release catalog.

"It's important that this release does not get lost on the shelves," he says. "Consumers need to know this is not just another repackaging of Mozart."

# Best Buy To Run Outsourcing Test With Handleman

Best Buy is testing to see if it can improve operations by outsourcing music fulfillment and merchandising and using outside firms to assist in purchasing, according to sources.

This month, the Handleman Co.—the giant rackjobber based in Troy, Mich.—will get ready to conduct a test in which it would run music in 50 to 55 Best Buy stores. Handleman already handles deep catalog fulfillment for the chain as well as setting up new stores, sources say.

Some sources believe that Handleman will offer its typical racking services to Best Buy. But others suggest it will only do fulfillment and assist in purchasing and manage inventory.

Another test Best Buy is said to be contemplating could involve Detroit-based Vision Information Services, which specializes in vendor-managed-inventory systems. According to a company Web site, its systems have been installed in 10,000 locations. According to sources, while Vision already has some video accounts, Best Buy would be its first music test. The Vision software would enable music vendors to see their inventory in each store and make suggestions to Best Buy concerning stock.

While Best Buy is regarded as the best marketing chain in the industry and its buying department is also respected, sources suggest that its weak link on the music side is its operational capability, hence the tests. Best Buy declines to comment, as did Handleman. Vision did not respond to an e-mail inquiry by press time.

**MEET THE NEW BOSS:** With the departure of **Eric Weisman** from Alliance Entertainment Corp. to become president/CEO of the Musicland Corp., the giant wholesaler looked in-house to replace him. As reported, it

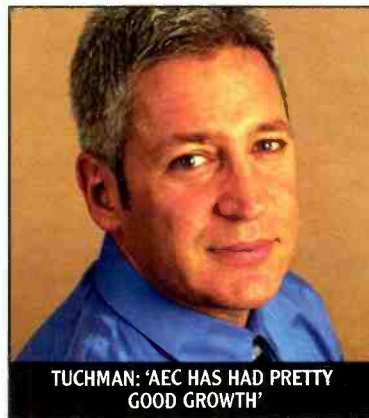
named chairman **Tony Schnug** as interim CEO and **Alan Tuchman**, president of distribution and fulfillment services, as president/COO. Schnug was unavailable for comment, but Tuchman stepped up to the plate. Weisman leaves behind the

**Retail Track**  
By Ed Christman  
echristman@billboard.com



strongest one-stop in the industry and a growing contender in the vendor-managed-inventory category. While AEC has grown into a multi-faceted company, its distribution services—whether it be one-stopping, online fulfillment or vendor-managed inventory—are the heart of the company, and the man who kept the heart beating is Tuchman. He has been at Alliance since its inception in 1990. Before that, he served for five years at Bassin Distributors, the company that evolved into AEC.

"We are the only large, full-lined distribution company in the U.S. for music and movies, carrying 300,000



TUCHMAN: 'AEC HAS HAD PRETTY GOOD GROWTH'

SKUs," Tuchman says. While the one-stop business is doing well, he notes that it is moving away from music specialty retail toward the vendor-managed-inventory accounts like Toys "R" Us, Meijers and CVS, a growth area for AEC.

While the closure of record stores this year is a concern for manufacturers, Tuchman says AEC is responding by trying "to expand the reach of music" to retailers that do not normally carry it.

But he adds that the independent record stores are still vitally important to AEC. "These guys find a way to live; they are resilient, resourceful and valuable to our industry, and it is our responsibility to help keep them in business, so we are constantly fighting for them."

While he is up to speed on the bulk of the company's operations, including IDN, the independent distribution company (which he says is doing well), Tuchman says he has to get his "hands around" the All-Music Guide and Red Dot businesses.

All told, AEC has "had a pretty good [growth] run in the past few years, and we see that continuing," he says.

One way AEC is diversifying is by moving into what Tuchman calls "third-party logistics," in which AEC uses its distribution systems to run someone else's warehouse or it takes non home-entertainment software product lines into the AEC warehouse. "It depends on our customer's needs," he says.

For instance, about a year ago, AEC applied its systems to the warehouse of the Beanstalk Group, a licensing and promotional merchandise management company. AEC systems track and help Beanstalk ship such inventory as apparel, chairs and premium mugs.

In anticipation of growth in that area as well as its traditional video and music distribution business, AEC plans to sign a lease to open another warehouse in the Louisville, Ky., area shortly, according to sources.

enhanced content to label executives by fourth-quarter 2003.

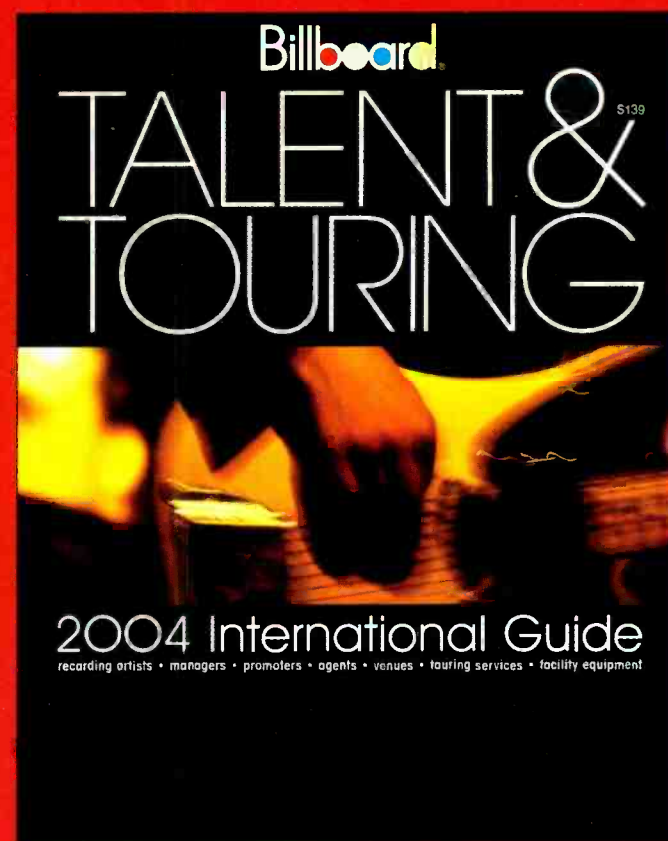
"From the consumer's viewpoint, the labels are going to have to sell them on the idea of copy protection," Metropolis president David Anthony says. "The second session inherently includes a multimedia experience. So the bad news is you've got copy protection. But the good news is you've got the opportunity to wow consumers with value-added content."

Anthony says Metropolis is working to better understand second-session technology in

concert with its partner Sterling Sound, which handles pre-mastering for most of Metropolis' DVD projects.

"Sun Comm and Macrovision both have second-session technologies that are very well-thought through," Sterling president Mirad Aktar says. "Putting good, unique content in the ROM experience, not just the basic material we tend to see today, is key in getting consumers to buy a physical property. This is very possible to do within the second-session environment."

## THE ONE-STOP REFERENCE FOR ANYONE WHO BUYS TALENT OR TOURING SERVICES



Over 17,000 international listings:

- ARTISTS • CONCERT PROMOTERS
- AGENTS & MANAGERS • SOUND & LIGHTING SERVICES • VENUES • CLUBS
- EQUIPMENT RENTALS • SECURITY SERVICES
- STAGING & SPECIAL EFFECTS
- CHARTER TRANSPORTATION
- MERCHANDISERS • INSURANCE COMPANIES

ORDER THE TALENT & TOURING INTERNATIONAL GUIDE ONLINE:

[www.orderbillboard.com](http://www.orderbillboard.com)  
OR CALL 1-800-745-8922

International: 815-734-1244 • Fax: 740-389-5574

By Mail: Send payment of \$139 plus \$7 shipping

(\$15 for international orders) per directory with this ad to:

Billboard Directories, PO Box 2011, Marion, OH 43306.

Please add appropriate sales tax in NY, NJ, PA, CA, TN, MA, IL, OH, VA & DC. Orders payable in U.S. funds only. All sales are final.

Some available on diskette or mailing labels, for information, email: [mwiesner@billboard.com](mailto:mwiesner@billboard.com)

A4TT25B



SEPTEMBER 13 2003 **Billboard** **TOP DVD SALES**™

Sales data compiled by Nielsen VideoScan

THIS WEEK	LAST WEEK	TITLE LABEL/DISTRIBUTING LABEL & NUMBER	Principal Performers	RATING	PRICE
1	NEW	<b>CHICAGO (WIDESCREEN)</b> BUENA VISTA HOME ENTERTAINMENT 30700	Renee Zellweger Catherine Zeta-Jones	PG-13	29.98
2	NEW	<b>CHICAGO (PAN &amp; SCAN)</b> BUENA VISTA HOME ENTERTAINMENT 32417	Renee Zellweger Catherine Zeta-Jones	PG-13	29.98
3	1	<b>THE LIZZIE MCGUIRE MOVIE</b> BUENA VISTA HOME ENTERTAINMENT 31491	Hilary Duff	PG-13	29.98
4	NEW	<b>BOWLING FOR COLUMBINE</b> MGM HOME ENTERTAINMENT 88822	Michael Moore	R	26.98
5	4	<b>BRINGING DOWN THE HOUSE (PAN &amp; SCAN)</b> BUENA VISTA HOME ENTERTAINMENT 29125	Steve Martin Queen Latifah	PG-13	29.98
6	7	<b>BRINGING DOWN THE HOUSE (WIDESCREEN)</b> BUENA VISTA HOME ENTERTAINMENT 32238	Steve Martin Queen Latifah	PG-13	29.98
7	5	<b>HOUSE OF 1,000 CORPSES</b> LIONS GATE HOME ENTERTAINMENT 08429	Rob Zombie Karen Black	R	26.98
8	3	<b>CRADLE 2 THE GRAVE (WIDESCREEN)</b> WARNER HOME VIDEO 23411	Jet Li DMX	R	27.98
9	6	<b>HEAD OF THE STATE (WIDESCREEN)</b> UNIVERSAL STUDIOS HOME VIDEO 90662	Chris Rock Bernie Mac	PG-13	26.98
10	8	<b>HEAD OF THE STATE (PAN &amp; SCAN)</b> UNIVERSAL STUDIOS HOME VIDEO 90716	Chris Rock Bernie Mac	PG-13	26.98
11	10	<b>HUNTED (PAN &amp; SCAN)</b> PARAMOUNT HOME ENTERTAINMENT 39724	Tommy Lee Jones Benicio Del Toro	R	29.98
12	9	<b>HUNTED (WIDESCREEN)</b> PARAMOUNT HOME ENTERTAINMENT 39724	Tommy Lee Jones Benicio Del Toro	R	29.98
13	2	<b>CRADLE 2 THE GRAVE (PAN &amp; SCAN)</b> WARNER HOME VIDEO 23294	Jet Li DMX	R	27.98
14	11	<b>AGENT CODY BANKS</b> MGM HOME ENTERTAINMENT 04700	Frankie Muniz Hilary Duff	PG	26.98
15	15	<b>FINAL DESTINATION 2</b> WARNER HOME VIDEO 06278	T.C. Carson	R	27.98
16	12	<b>DAREDEVIL (WIDESCREEN)</b> 20TH CENTURY FOX 07785	Ben Affleck Jennifer Garner	PG-13	29.98
17	13	<b>WHAT A GIRL WANTS (PAN &amp; SCAN)</b> WARNER HOME VIDEO 24665	Amanda Bynes	PG	27.98
18	NEW	<b>ALL THAT JAZZ</b> 20TH CENTURY FOX 01879	Roy Scheider Jessica Lange	R	14.98
19	33	<b>JERRY MAGUIRE (SPECIAL EDITION)</b> COLUMBIA TRISTAR HOME ENTERTAINMENT 88253	Tom Cruise Cuba Gooding, Jr.	R	14.98
20	21	<b>GANGS OF NEW YORK</b> BUENA VISTA HOME ENTERTAINMENT 24017	Leonardo DiCaprio Daniel Day-Lewis	R	29.98
21	NEW	<b>GLADIATOR</b> UNIVERSAL STUDIOS HOME VIDEO 90667	Russell Crowe Joaquin Phoenix	R	19.98
22	17	<b>PIGLET'S BIG MOVIE</b> BUENA VISTA HOME ENTERTAINMENT 31171	Animated	G	29.98
23	16	<b>DAREDEVIL (PAN &amp; SCAN)</b> 20TH CENTURY FOX 07794	Ben Affleck Jennifer Garner	PG-13	29.98
24	NEW	<b>MOULIN ROUGE</b> 20TH CENTURY FOX 05765	Nicole Kidman Ewan McGregor	PG-13	19.98
25	NFW	<b>NATIONAL LAMPOON'S VACATION</b> WARNER HOME VIDEO 27535	Chevy Chase Beverly D'Angelo	R	19.98
26	NEW	<b>DAY OF THE DEAD</b> ANCHOR BAY ENTERTAINMENT 12090	Richard Liberty Lori Cardille	NR	29.98
27	39	<b>SOUTH PARK: BIGGER, LONGER &amp; UNCUT</b> PARAMOUNT HOME ENTERTAINMENT 33827	Animated	R	29.98
28	20	<b>SHANGHAI KNIGHTS</b> BUENA VISTA HOME ENTERTAINMENT 29968	Jackie Chan Owen Wilson	PG-13	29.98
29	NEW	<b>SHREK</b> UNIVERSAL STUDIOS HOME VIDEO 90669	Mike Myers Cameron Diaz	PG	19.98
30	24	<b>FAMILY GUY VOLUME ONE</b> FOX VIDEO 2006951	Animated	NR	49.98
31	NEW	<b>LEGENDS OF THE FALL</b> COLUMBIA TRISTAR HOME ENTERTAINMENT 78727	Brad Pitt Anthony Hopkins	R	14.98
32	14	<b>FUTURAMA - VOLUME 2</b> 20TH CENTURY FOX 07919	Animated	NR	49.98
33	28	<b>OLD SCHOOL: UNRATED AND OUT OF CONTROL (WIDESCREEN)</b> DREAMWORKS HOME ENTERTAINMENT/UNIVERSAL MUSIC & VIDEO DIST. 90626	Luke Wilson Will Ferrell	NR	26.98
34	38	<b>RONIN</b> MGM HOME ENTERTAINMENT/WARNER HOME VIDEO 67439	Robert De Niro	R	24.98
35	RE-ENTRY	<b>THE WEDDING PLANNER</b> COLUMBIA TRISTAR HOME ENTERTAINMENT 6157	Jennifer Lopez Matthew McConaughey	PG-13	24.98
36	26	<b>HOW TO LOSE A GUY IN 10 DAYS</b> PARAMOUNT HOME ENTERTAINMENT 36863	Kate Hudson Matthew McConaughey	PG-13	29.98
37	RE-ENTRY	<b>THE WATERBOY</b> TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 10016	Adam Sandler	PG-13	29.98
38	NFW	<b>ROGER &amp; ME</b> WARNER HOME VIDEO 27645	Michael Moore	NR	19.98
39	NEW	<b>A CHORUS LINE</b> MGM HOME ENTERTAINMENT 04380	Michael Douglas Audrey Landers	PG-13	14.98
40	RE-ENTRY	<b>NATIONAL LAMPOON'S VAN WILDER (UNRATED)</b> ARTISAN HOME ENTERTAINMENT 12936	Ryan Reynolds Tara Reid	NR	26.98

SEPTEMBER 13 2003 **Billboard** **TOP VHS SALES**™

Sales data compiled by Nielsen VideoScan

THIS WEEK	LAST WEEK	TITLE LABEL/DISTRIBUTING LABEL & NUMBER	Principal Performers	YEAR OF RELEASE	RATING	PRICE
1	NEW	<b>CHICAGO</b> BUENA VISTA HOME ENTERTAINMENT 30840	Renee Zellweger Catherine Zeta-Jones	2002	PG-13	24.98
2	1	<b>THE LIZZIE MCGUIRE MOVIE</b> BUENA VISTA HOME ENTERTAINMENT 31460	Hilary Duff	2003	PG	22.98
3	2	<b>BRINGING DOWN THE HOUSE</b> BUENA VISTA HOME ENTERTAINMENT 29149	Steve Martin Queen Latifah	2003	PG-13	24.98
4	3	<b>PIGLET'S BIG MOVIE</b> BUENA VISTA HOME ENTERTAINMENT 31175	Animated	2003	G	24.98
5	4	<b>WHAT A GIRL WANTS</b> WARNER HOME VIDEO 24096	Amanda Bynes	2003	PG	19.98
6	5	<b>AGENT CODY BANKS</b> MGM HOME ENTERTAINMENT 04689	Frankie Muniz Hilary Duff	2003	PG	19.98
7	6	<b>DAREDEVIL</b> 20TH CENTURY FOX 07785	Ben Affleck Jennifer Garner	2003	PG-13	22.98
8	NEW	<b>WHAT'S NEW SCOOBY DOO - SPACE APE AT THE CAPE</b> WARNER HOME VIDEO 02155	Animated	2003	NR	14.98
9	8	<b>JUNGLE BOOK 2</b> WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 22732	Animated	2003	G	24.98
10	7	<b>CRADLE 2 THE GRAVE</b> WARNER HOME VIDEO 32943	Jet Li DMX	2003	R	19.98
11	9	<b>KANGAROO JACK</b> WARNER HOME VIDEO 23892	Jerry O'Connell Christopher Walken	2003	PG	22.98
12	10	<b>HOW TO LOSE A GUY IN 10 DAYS</b> PARAMOUNT HOME ENTERTAINMENT 36863	Kate Hudson Matthew McConaughey	2003	PG-13	19.98
13	12	<b>CARE BEARS TO THE RESCUE</b> UNITED AMERICAN VIDEO 60149	Animated	2003	G	9.98
14	14	<b>CITY OF LOST TOYS</b> PARAMOUNT HOME ENTERTAINMENT 875413	Dora The Explorer	2003	NR	12.98
15	13	<b>BOB THE BUILDER: TEAMWORK</b> HIT ENTERTAINMENT 24115	Animated	2003	NR	16.98
16	16	<b>THOMAS THE TANK ENGINE &amp; FRIENDS: JAMES AND THE RED BALLOON</b> ANCHOR BAY ENTERTAINMENT 01315	Animated	2003	NR	12.98
17	11	<b>SPONGEBOB SQUAREPANTS - LAUGH YOUR PANTS OFF</b> PARAMOUNT HOME ENTERTAINMENT 79273	Animated	2003	NR	12.98
18	RE-ENTRY	<b>LILU &amp; STITCH</b> WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 23888	Animated	2002	PG	24.98
19	20	<b>HARRY POTTER AND THE CHAMBER OF SECRETS</b> WARNER HOME VIDEO 23591	Daniel Radcliffe Emma Watson	2002	PG	24.98
20	22	<b>INCREDIBLE HULK</b> BUENA VISTA HOME ENTERTAINMENT 29044	Animated	2003	NR	14.98
21	15	<b>SPONGEBOB SQUAREPANTS - SPONGE-A-RAMA</b> PARAMOUNT HOME ENTERTAINMENT 79283	Animated	2003	NR	12.98
22	19	<b>BABY EINSTEIN: BABY GALILEO</b> BUENA VISTA HOME ENTERTAINMENT 31445	Animated	2003	NR	19.98
23	25	<b>FAIRLY ODD PARENTS - ABRA CATASTROPHE! THE MOVIE</b> PARAMOUNT HOME ENTERTAINMENT 79293	Animated	2003	NR	19.98
24	17	<b>SHANGHAI KNIGHTS</b> BUENA VISTA HOME ENTERTAINMENT 29969	Jackie Chan Owen Wilson	2003	PG-13	24.98
25	NEW	<b>8 MILE</b> UNIVERSAL STUDIOS HOME VIDEO 60137	Eminem	2002	R	14.98

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. IRIAA 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. IRIAA 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 13 2003 **Billboard** **TOP DVD RENTALS**™

Top Video Rentals is based on transactional data, provided by the Video Software Dealers Assn., from more than 12,000 video rental stores.

THIS WEEK	LAST WEEK	TITLE LABEL/DISTRIBUTING LABEL & NUMBER	Principal Performers	RATING
1	1	<b>BRINGING DOWN THE HOUSE</b> BUENA VISTA HOME ENTERTAINMENT 32238	Steve Martin Queen Latifah	PG-13
2	NEW	<b>CHICAGO</b> BUENA VISTA HOME ENTERTAINMENT 32417	Renee Zellweger Catherine Zeta-Jones	PG-13
3	2	<b>HUNTED</b> PARAMOUNT HOME ENTERTAINMENT 39724	Tommy Lee Jones Benicio Del Toro	R
4	3	<b>HEAD OF STATE</b> UNIVERSAL STUDIOS HOME VIDEO 90662	Chris Rock Bernie Mac	R
5	4	<b>CRADLE 2 THE GRAVE</b> WARNER HOME VIDEO 23411	Jet Li DMX	R
6	5	<b>DAREDEVIL</b> 20TH CENTURY FOX 07788	Ben Affleck Jennifer Garner	PG-13
7	8	<b>HOUSE OF 1,000 CORPSES</b> LIONS GATE HOME ENTERTAINMENT 08429	Rob Zombie Karen Black	R
8	6	<b>THE LIZZIE MCGUIRE MOVIE</b> BUENA VISTA HOME ENTERTAINMENT 31491	Hilary Duff	PG-13
9	9	<b>FINAL DESTINATION 2</b> WARNER HOME VIDEO 06278	T.C. Carson	R
10	10	<b>PHONE BOOTH</b> 20TH CENTURY FOX 200804	Collin Farrell Kiefer Sutherland	R

SEPTEMBER 13 2003 **Billboard** **TOP VHS RENTALS**™

Top Video Rentals is based on transactional data, provided by the Video Software Dealers Assn., from more than 12,000 video rental stores.

THIS WEEK	LAST WEEK	TITLE LABEL/DISTRIBUTING LABEL & NUMBER	Principal Performers	RATING
1	1	<b>BRINGING DOWN THE HOUSE</b> BUENA VISTA HOME ENTERTAINMENT 29149	Steve Martin Queen Latifah	PG-13
2	3	<b>HEAD OF STATE</b> UNIVERSAL STUDIOS HOME VIDEO 90622	Chris Rock Bernie Mac	R
3	2	<b>HUNTED</b> PARAMOUNT HOME ENTERTAINMENT 39724	Tommy Lee Jones Benicio Del Toro	R
4	NEW	<b>CHICAGO</b> BUENA VISTA HOME ENTERTAINMENT 30840	Renee Zellweger Catherine Zeta-Jones	PG-13
5	4	<b>CRADLE 2 THE GRAVE</b> WARNER HOME VIDEO 32943	Jet Li DMX	R
6	5	<b>THE LIZZIE MCGUIRE MOVIE</b> BUENA VISTA HOME ENTERTAINMENT 31460	Hilary Duff	PG
7	9	<b>HOW TO LOSE A GUY IN 10 DAYS</b> PARAMOUNT HOME ENTERTAINMENT 36863	Kate Hudson Matthew McConaughey	PG-13
8	6	<b>WHAT A GIRL WANTS</b> WARNER HOME VIDEO 24096	Amanda Bynes	PG
9	7	<b>DAREDEVIL</b> 20TH CENTURY FOX 07785	Ben Affleck Jennifer Garner	PG-13
10	RE-ENTRY	<b>PHONE BOOTH</b> 20TH CENTURY FOX 200804	Collin Farrell Kiefer Sutherland	R

RIAA 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. IRIAA 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.

## EXECUTIVE TURNTABLE

PEOPLE ON THE MOVE



MARCUS



SNIDER

**RECORD COMPANIES:** Deane Marcus is named senior VP of operations for Zomba Recording and Jive Records in New York. He was senior VP of strategic planning and business development for

Warner Music Group. Mark Snider is named senior VP of radio promotion for Big 3 Records in St. Petersburg, Fla. He was senior director of pop promotion for MCA Records.



## Dwele Finds His Way To Billboard

Neo soulster **Dwele** stopped by *Billboard's* New York office to meet the staff and discuss his new Virgin set, "Subject." Its lead single is "Find a Way." Pictured, from left, are **Skip Dillard**, R&B managing editor for sister publication *Airplay Monitor*; **Johnna Johnson**, *Airplay Monitor* senior account manager; Dwele; **Minal Patel**, *Billboard* R&B/hip-hop charts manager; and **Rashaun Hall**, *Billboard* staff writer.

## Now, Hear This ... JEFF KLEIN

Artists to Watch

Austin-based singer/songwriter **Jeff Klein** is making waves with his forthcoming One Little Indian set, "Everybody Loves a Winner," which arrives Sept. 23. Issued earlier this year in the U.K., the album (which was produced by **Matthew Ryan** and features guest vocals by **Patty Griffin**) is already getting airplay on influential noncommercial KCRW Los Angeles and is highlighted by the surging rocker "Another Breakdown" and the spare ballad "Five Good Reasons." Klein just wrapped a month of Tuesday-night gigs at the Living Room in New York (**Norah Jones'** former stompin' grounds). During those sets, he even chipped in his slowed, alt-country take on **Guns N' Roses'** "Mr. Brownstone." **WES ORSHOSKI**



## L.A. Loves Mariah

**Mariah Carey**, second from left, recently sold out two nights at the Universal Amphitheatre in Los Angeles. Celebrating the accomplishment with the diva, from left, are Universal Amphitheatre GM **Rick Merrill**, House of Blues Concerts executive VP **Alex Hodges** and HOB Concerts talent VP **Bob Shea**.



## A Surprise One-Off By The Purple One

**Prince** surprised a gathering of fans, celebrities, press, radio contest winners and industry execs Aug. 22 with a performance at an afterparty for a private screening of his new DVD, "Prince Live at the Aladdin Las Vegas" (NPG Music Club/Hip-O). More than 600 fan club members, as well as **Brian McKnight**, **Morris Day**, **Nikka Costa** and **No Doubt's Tony Kanal**, took in the hour-long set at B.B. King's Blues Club at the Universal CityWalk in Los Angeles.



## VMA Bonanza

Among the many acts to filter into the press room to chat about their Aug. 28 MTV Video Music Award wins and other news were, clockwise from top, Lifetime Achievement Award winner **Duran Duran**, **Missy Elliott**, **Justin Timberlake**, **Linkin Park** and **Beyoncé**. Reunited and back on the road, the original members of Duran Duran were given their trophies by **Kelly Osbourne** and **Avril Lavigne**.

Beyoncé was one of the night's big winners. She took home three trophies: best female video, best R&B video and best choreography in a video for "Crazy in Love," featuring **Jay-Z**. Timberlake's "Cry Me a River" was named best male video and best pop video, while his clip for "Rock Your Body" won best dance video. Linkin Park picked up Moonmen for best rock video for "Somewhere I Belong." Elliott claimed the best video of the year and the best hip-hop video trophies for "Work It." (Photos: Chuck Pulin)



Fans regularly leave tokens of devotion near Celia Cruz's prints.

## A Very Hand-Some Collection

One fine day, Ritmo Latino founder and president David Massry walked into a Planet Hollywood and was struck by the handprints of stars displayed everywhere.

"And I thought, 'Why not do this in my stores?'" he recalls.

Ten years later, Ritmo Latino—the biggest Latin music retailer in the U.S.—boasts what may be the biggest, and perhaps the only, collection of handprints from famous Latin musicians.

The prints—with accompanying autographs—can be found on plaques embedded in the facades of each of Ritmo Latino's 42 stores nationwide. As may be expected, this draws the constant attention of passers-by.

But no handprints have elicited the kind of reaction garnered by those of Celia Cruz. Since the Queen of Salsa's death July 16, fans have gathered around the Cruz prints displayed in various Ritmo Latino stores to pay homage.

Everything from flowers and candles to toys and medals are left daily in front of Cruz's prints, in what amounts to a series of mini-

shrines nationwide.

"People started doing it spontaneously," Massry says. "This had never happened with anyone before."

The homage to Cruz's prints matches her recent album sales. According to Ritmo Latino head buyer Alberto Uribe, from Cruz's death until the week ending Aug. 24, the four top-selling titles in all his stores were Cruz albums. Cruz has also dominated the top five spots on the *Billboard* Top Latin Albums chart in the past six weeks.

Depending on which storefront fans pass, among other prints on display are those from Shakira, Enrique Iglesias, Vicente Fernández, Ricky Martin, Juan Gabriel, Tito Puente, Juanes and Chayanne.

Because the prints are on the wall, it is easy to place your hands against them.

A Ritmo Latino employee takes his cement-filled tray wherever a celebrity may be in order to obtain the prints. The whole process takes maybe five minutes, autograph and all.

LEILA COBO

## New Golden Gate Studio Rivals Big Guys

BY CHRISTOPHER WALSH

The dotcom revolution of the 1990s dealt a heavy blow to many Bay Area audio professionals and musicians. Soaring real-estate costs forced several recording and rehearsal facilities to close and encouraged an exodus of bands, individual artists and audio pros to more affordable cities.

Three years after the dotcom boom crested, however, there are signs of new life. San Francisco Soundworks, located in the city's downtown area, is a new facility designed to accommodate both big- and small-budget, major-label and indie projects.

San Francisco Soundworks features three Pro Tools HD-equipped studios catering to demo production and writing as well as tracking, overdubs and mixing, according to

founder Tony Espinoza.

While such an array is typical of modern studios—both commercial and personal—San Francisco Soundworks' primary space is a more traditional, full-blown studio featuring a Solid State Logic (SSL) 9072 J Series console and a full complement of vintage outboard equipment and microphones.

Securing larger-budget projects while participating in artist development through a fledgling production company will keep the facility humming in the midst of a prolonged music industry contraction, Espinoza says.

"There's been a continual drain of facilities and talent from the Bay Area for a long time," he says. "I'm trying to provide a place where people can build their careers around a facility that's going to have everything to

compete with the studios in L.A.

"Trying to cross-pollinate the



ESPINOZA: BUILDING A 'COMMUNITY'

major-label guys who can afford to work in the SSL room with some of

the up-and-coming folks who are designing beats and doing more creative songwriting in the smaller rooms is part of the magic we're trying to draw upon that you really can't get unless you have a studio as a center of a community," Espinoza adds. "A bunch of disparate Pro Tools home studios doesn't accomplish that."

A recent project illustrates the allure Espinoza believes his facility has for artists, producers and engineers: John Cale tracked and mixed in the SSL studio with engineer/producer Mikael "Count" Eldridge (see story, page 43). Espinoza feels an SSL J Series console on the West Coast that is *not* in Los Angeles is a valuable asset.

"John Cale came here instead of going to L.A., where he could have gone to a million of these things. Partly, he came here because there was a

talented guy he wanted to help produce this record. There are guys like Count who have to travel to do their work, but they're residents here. Their inspiration and whole life is centered in San Francisco. The investment in the console in a room like this creates that center for them to do real work here and bring projects to the city."

With an SSL J Series, three Pro Tools HD-based production studios and loft-style residences for clients, Espinoza is confident in the facility's future. "There has been an interesting switch," he observes. "There was this initial wave of people really falling in love with home studios, building really fancy Pro Tools rooms in their houses, and now things have evolved enough that people know what the limitations of a system like that are. So they know what key things they have to go into a studio to do."

## Sony Music Studios Prepares For SACD Production

Sony Music Studios in New York is set to install a new console from AMS Neve designed specifically for Super Audio CD production.

The digital console, the world's first large-format DSD (Direct

Stream Digital) console, is based on AMS Neve's existing Multimedia Console (MMC). Its creation was announced at the 114th Audio Engineering Society Convention, held March 22-25 in Amsterdam.

The first console of its kind went to Galaxy Studios in Belgium; Sony's installation, scheduled for the week of Sept. 15, represents the first in North America.

The March announcement by AMS

Neve demonstrated the manufacturer's commitment to the DSD system, the one-bit recording process that uses a sampling rate of 2.8224 MHz employed in SACD creation.

As co-developer, with Philips, of the SACD format, Sony Music and Sony Music Studios are, of course, similarly committed.

The console contains elements of the MMC, DFC (Digital Film Console) and Logic 3 products—the last of which is the latest iteration of AMS Neve's Logic series, explains David Smith, VP of engineering for Sony Music Entertainment.

"So it's got the surround capability of the film console, which is spectacular, and the sound of the Logic," he says.

The hybrid SACD—a multi-layer

disc that allows high-resolution stereo and surround-sound mixes as well as a standard 16-bit/44.1kHz CD layer—is both forward- and backward-compatible.

### Studio Monitor

By Christopher Walsh  
cwalsh@billboard.com



disc that allows high-resolution stereo and surround-sound mixes as well as a standard 16-bit/44.1kHz CD layer—is both forward- and backward-compatible.

With an SACD player and surround-sound speaker array, consumers can take advantage of the sonic superiority and multichannel mix allowed by the format, while hybrid discs play in standard CD players.

Sony Music's Columbia/Legacy label will release a series of 15 classic Bob Dylan albums in the hybrid

SACD format (*Billboard*, Aug. 23), while ABKCO has similarly reissued recordings by the Rolling Stones and Sam Cooke.

The DSD console, Smith explains, "allows you to remain in the one-bit domain. It takes DSD in and puts DSD out. In other words, there's no conversion to analog—it remains entirely digital."

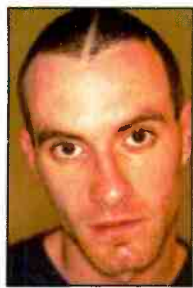
SEPTEMBER 13 2003 Billboard PRODUCTION CREDITS					
BILLBOARD'S NO. 1 SINGLES (AUGUST 30, 2003)					
CATEGORY	HOT 100	R&B	COUNTRY	MODERN ROCK	DANCE SALES
<b>TITLE</b> Artist/ Producer/ (Label)	<b>SHAKE YA TAILFEATHER</b> Nelly, P. Diddy & Murphy Lee/ J. Bridges (Bad Boy/UMRG)	<b>FRONTIN'</b> Pharrell Featuring Jay-Z/ The Neptunes (Star Trak/Arista)	<b>IT'S FIVE O'CLOCK SOMEWHERE</b> Alan Jackson & Jimmy Buffett/ K. Stegall (Arista Nashville)	<b>FAINT</b> Linkin Park D. Gilmore, Linkin Park (Warner Bros.)	<b>OFFICIALLY MISSING YOU</b> Tamia/ 7 (Elektra/EEG)
<b>RECORDING STUDIO(S)</b> (Location) Engineer(s)	<b>BASEMENT BEATS</b> (St. Louis, MO) <b>DADDY'S HOUSE</b> (New York) Jason "Jay E" Epperson, Stephen Dent	<b>HOVERCRAFT</b> (Virginia Beach, VA) <b>BASSLINE</b> (New York) Andrew "Drew" Coleman, Gimel "Young Guru" Keaton	<b>TRACKING ROOM SOUND STATION</b> (Nashville, TN) <b>SHRIMPBOAT SOUND</b> (Key West, FL.) John Keltan	<b>NRG</b> (North Hollywood, CA) <b>Don Gilmore,</b> <b>John Ewing, Jr.</b>	<b>HIT FACTORY</b> (New York) <b>Glen Marchese</b>
<b>CONSOLE(S)/DAW(S)</b>	Neve VR, SSL 4000 G, Pro Tools	SSL 4000 G+/ Pro Tools	SSL 9000 J, SSL 4056 G, Neve 8068	Vintage Neve 8068	Pro Tools
<b>RECORDER(S)</b>	Pro Tools	Otari MTR 90, Pro Tools	Studer 800, Otari MX80, Pro Tools	Pro Tools HD	Pro Tools
<b>RECORDING MEDIUM</b>	Pro Tools	Quantegy 499, Pro Tools	BASF 900, Pro Tools	Pro Tools HD	Pro Tools
<b>MIX DOWN STUDIO(S)</b> (Location) Engineer(s)	<b>DADDY'S HOUSE</b> (New York) Paul Logus, P. Diddy	<b>SONY</b> (New York) <b>SUITE E</b> (Atlanta, GA) Phil Tan	<b>SOUND STATION</b> (Nashville, TN) <b>John Keltan</b>	<b>SOUNDTRACK</b> (New York) <b>Andy Wallace</b>	<b>HIT FACTORY</b> (New York) <b>Glen Marchese</b>
<b>CONSOLE(S)/DAW(S)</b>	SSL 4000 G	SSL 9000 J/Pro Tools	SSL 4056 G	SSL G Series	SSL 9000 J
<b>RECORDER(S)</b>	Pro Tools	Pro Tools	Ampex ATR 100	Studer A820	Studer A827
<b>MIX DOWN MEDIUM</b>	Pro Tools	Pro Tools	BASF 900	EMTEC SM900	EMTEC 900
<b>MASTERING</b> (Location) Engineer	<b>STERLING SOUND</b> (New York) <b>Chris Athens</b>	<b>STERLING SOUND</b> (New York) <b>Chris Athens</b>	<b>MASTERMIX</b> (Nashville, TN) <b>Hank Williams</b>	<b>BERNIE GRUNDMAN</b> (Los Angeles) <b>Brian "Big Bass" Gardner</b>	<b>HIT FACTORY</b> (New York) <b>Herb Powers</b>
<b>CD/CASSETTE MANUFACTURER</b>	UMVD	BMG	BMG	WEA	WEA

© 2003, VNU Business Media, Inc. All rights reserved. Hot 100, R&B & Country appear each week; Mainstream Rock, Modern Rock, Rap, Adult Contemporary, Dance Club Play, and Dance Sales rotate weekly. Please submit material for Production Credits to Keith Caulfield, Telephone 323-525-2297, Fax 323-525-2394 or 323-525-2395, kcaulfield@billboard.com.



AMS Neve's new DSD console awaits installation at Sony Music Studios





UNITED KINGDOM / EUROPE / ASIA / JAPAN / AUSTRALIA / AFRICA / CANADA



CALE: 'QUIETLY REJOICING' TO BE BACK ON A MAJOR LABEL

## Cale Gets On With It Veteran Rocker Signs EMI Deal

BY TOM FERGUSON

LONDON—There are few rock artists who, at 61, can headline a stage for up-and-coming talent at a major U.K. festival.

But that was where John Cale found himself this summer: on the "New Stage" at the Glastonbury Festival, one of a string of European dates he played ahead of his Oct. 6 U.K./European EMI release, "Hobo Sapiens." In fact, the "new" description is apt; on the album, Cale performs and writes with a renewed sense of purpose and enthusiasm rarely seen in a veteran artist.

Cale calls the album "very different" from his previous output in a career encompassing some 30 albums since he left the Velvet Underground in 1968. He adds, "It's on a different scale from anything I've ever done."

The global EMI deal was brokered by London-based Capitol Music U.K. president Keith Wozencroft. However, its roots reach back to the mid '70s when Cale was managed by Chris Morrison, whose London-based CMO Management now handles Blur and Gorillaz.

"Chris is a friend," Wozencroft explains. "He called me up and said he'd been speaking to John, who was out of a deal. Chris wondered if I was a fan. I am—absolutely—so I gave John a call, and we hit it off. John also loved a lot of the bands that I've been working with recently, like Radiohead and The Beta Band."

Welsh-born New York resident Cale's work with the Velvet Underground—which he co-founded with Lou Reed in 1965—has been a huge influence on generations of rock acts. He has also

(Continued on page 47)

## Patent Suit Could Slow E-Commerce In Europe

BY JULIANA KORANTENG

LONDON—A patent infringement suit by a U.S. company may be about to throw a wrench in the digital works for companies involved in Europe's progress toward establishing a legal music downloads market.

Long Island, N.Y.-based E-Data is suing U.K.-based digital music service provider OD2 and retailer HMV Group for allegedly infringing its patent of the commercial downloading procedure (which it claims through owning U.S. patent No. 4,528,643, the so-called "Freeny" patent). OD2 has taken a prominent role in establishing Europe's growing legitimate digital-music market.

E-Data president Tibor T. Tallos says: "The Web site of HMV, one of OD2's customers, specifically permits the consumer to burn downloaded music onto a CD or record it onto a portable playing device. We believe these activities are in clear violation of our patents."

E-Data, which acquired the Freeny patent in 1995, has filed suits against OD2, HMV Group—

as parent of online retailer hmv.co.uk—and Netherlands-based online news service Satellite Newspapers. All three confirm that they have been notified of the action by E-Data, although none will comment any further.

The Freeny patent was originally registered by U.S. inventor Charles C. Freeny Jr. in 1983. It covers the downloading and recording of information (including music, news articles and films) from a computer onto a blank object at the point of sale. That blank object could be recording tape, a CD or a sheet of paper. The suits against HMV and OD2 have been filed in the Patents Court of London, and the suit against Satellite Newspapers has been filed in the District Court of the Hague in the Netherlands.

Tallos says the lawsuits represent the first salvo in a campaign by E-Data to clamp down on all unauthorized Freeny users in the 10 European Union states where E-

Data owns a similar patent.

OD2 has European digital rights to more than 200,000 tracks from the five majors and several

(Continued on page 46)



MULLIGAN: E-DATA'S CLAIM COULD BE 'QUESTIONABLE'

## Distribution Changes Take Canadian Labels To New Homes

BY LARRY LeBLANC

TORONTO—Canada has seen a string of switches in distribution for several key domestic labels and artists in recent weeks.

Among those acts affected by the changeovers are two that had been jewels in the crown of Warner Music Canada's domestic roster: multi-instrumentalist Loreena McKennitt and Cape Breton fiddler Natalie MacMaster.

Since establishing her own Quinlan Road imprint in 1985, McKennitt has maintained firm control over every aspect of her career, including the production and promotion of her recordings. Effective Sept. 23, McKennitt's eight-album (and one EP) catalog on Quinlan Road will switch from Warner in Canada to Universal.

"The plan is to release something in two years' [time]," McKennitt says. "It will take me the next year to research, write and begin recording and the

following year to complete recording and build the marketing plans to get an album launched."

Regarding the deal, Universal Music Canada president/CEO Randy Lennox says, "We're beyond delighted." He declines to reveal the deal's terms, but says, "Loreena takes great care in preparing her music. She has sold over 9 million records worldwide; regardless of how long she takes to make a [new] record, there is an audience waiting."

McKennitt has built a global fan base through her Quinlan Road albums, particularly with "The Book of Secrets" (1997). It reached No. 17 on The Billboard 200 in 1997 and reached the top 10 in Greece, Italy, Germany and New Zealand. In 1999, she licensed "Live in Paris and Toronto" to Warner on an interim basis, although the Quinlan Road/Warner deal lapsed with "The Book of Secrets."

Warner Music Canada had been

(Continued on page 46)



McKENNITT: HAD TO MAKE A BUSINESS DECISION



# UNKLE's Back From 'Never Never Land'

Maverick U.K. hip-hop outfit UNKLE puts an end to a four-year album hiatus Sept. 22 with "Never Never Land" (Island). A beguiling set mixing a range of experimental styles,

ensemble is still waiting to return to Kaboul and tours Europe with Mahwash in October/November.

NIGEL WILLIAMSON



UNKLE: 'THE ALBUM IS A CLASH OF EMOTIONS'

it finds frontman and Mo Wax label boss James Lavelle—who worked alongside DJ Shadow on the acclaimed 1998 LP "Psyence Fiction"—teamed with new member Richard File. Guests include former Stone Roses members Ian Brown and Mani, Brian Eno, Pulp's Jarvis Cocker and Massive Attack's Robert del Naja. "The album is a clash of emotions," File explains. Meanwhile, UNKLE will be the subject of an exhibition Sept. 6-8 at London's Institute for Contemporary Arts, with artwork and photography on display, as well as the act itself in a one-off performance.

CHRISTOPHER BARRETT

**DIVA'S REWARD:** Music has returned to Afghanistan after the ban imposed during the Taliban years—and those who kept alive the tradition of Afghani music in exile during the regime's harsh rule are now ready to reap the rewards. The album "Radio Kaboul" by Ustad Farida Mahwash, one of the country's greatest female singers, is released internationally Sept. 8 on Harmonia Mundi. Recorded with the Ensemble Kaboul, it showcases Mahwash's glorious, diva-like voice and comes handsomely packaged with generous liner notes, photos and song translations in English and French. "She has remained very popular in the hearts of Afghans, even though they haven't been able to hear her for so many years," says Hossein Arman, who founded the Ensemble in Switzerland after the Taliban confiscated its instruments and banned all performances. "Since I arrived in Europe, it has been my mission to keep alive Afghani music." The

**SUPERSTAR'S RETURN:** Oumou Sangare, the world-music superstar once dubbed "Mali's Madonna," releases her first Western album in seven years Sept. 29 on World Circuit. Double-CD "Oumou" consists of tracks culled from Sangare's three World Circuit albums plus eight new tracks, compiled by label boss/producer Nick Gold and top U.K. global beat DJ Charlie Gillett. Sangare, who divides her time between Paris and Mali, enjoys unrivaled status in her homeland, not only as an artist but also as an outspoken advocate of women's rights in a society where arranged marriages remain the norm. Particularly potent among the new songs is "Mag-noumakou." "I wrote this song about my mother and about how she wept, and how she was marginalized by society," Sangare says. The album

Global  
Pulse™

Nigel Williamson, Editor  
nwilliamson@billboard.com



release will be supported by a European tour, which includes a headlining appearance Nov. 23 at the London Jazz Festival.

KWAKU

**FINKS AIN'T WHAT THEY USED TO BE:** The city of Port Elizabeth is hardly known for producing chart-topping South African bands. But the Finklestiens are changing all that. A fun-loving trio that is deadly serious about its music, the Finks (as they are widely known) are currently riding high on the popularity of their song "QQ Me" (a reference to a super-fast, instant messaging service), which has secured positions on several radio charts, including 5FM, the country's national contemporary hit radio station. The song is from the Finks' debut album, "The Dawning of a New Error" (Sovereign/Universal), which fuses punk energy with a totally contemporary sensibility. The Finks are also garnering critical praise for their live shows; they recently supported legendary South African rock act the Springbok Nude Girls. The video for "QQ Me" has also made it on to MTV Europe. "There are so many stages that our career has to go through," the band's Ghomez says. "We are building the foundation. We want to do it the right way and take our time."

DIANE COETZER



**Billboard®**

**EUROCHART**

Eurocharts are compiled by *Billboard* from the national singles and album sales charts of 18 European countries.

THIS WEEK	LAST WEEK	09/03/03
1	2	<b>BREATHE</b> BLU CANTRELL & SEAN PAUL ARISTA
2	1	<b>NEVER LEAVE YOU—UH OOH, UH OOOH!</b> LUMIDEE MCA
3	9	<b>LAISSE PARLER LES GENS</b> JOCELYNE LABYLLE & JACOB DESVARIEUX UP MUSIC
4	4	<b>BRING ME TO LIFE</b> EVANESCENCE FEATURING PAUL MCCOY WIND-UP/EPIC
5	3	<b>CHIHUAHUA</b> DJ BOBBO RCA/HANSA/DJ BOBBO/VOGUE
6	NEW	<b>ARE YOU READY FOR LOVE</b> ELTON JOHN SOUTHERN FRIED
7	5	<b>GET BUSY</b> SEAN PAUL VP/ATLANTIC
8	6	<b>CRAZY IN LOVE</b> BEYONCÉ FEATURING JAY-Z COLUMBIA
9	11	<b>DJ DIAM'S HOSTILE/VIRGIN</b>
10	NEW	<b>ANGEL OF BERLIN</b> MARTIN KESICI POLYDOR
<b>HOT MOVER SINGLES</b>		
11	NEW	<b>LIKE GLUE</b> SEAN PAUL VP/ATLANTIC
13	17	<b>THE MAGIC KEY</b> ONE-T & COOLDT POLYDOR
15	25	<b>PAPI CHULO... TE TRAIGO EL MMMM</b> LORNA SCORPIO/EPIC
21	NEW	<b>MISS PERFECT</b> ABS FEATURING NDESHA RCA
22	NEW	<b>MISS INDEPENDENT</b> KELLY CLARKSON RCA
<b>ALBUMS</b>		
1	1	<b>EVANESCENCE</b> FALLEN WIND-UP/EPIC
2	4	<b>SEAN PAUL</b> DUTTY ROCK ATLANTIC
3	6	<b>NORAH JONES</b> COME AWAY WITH ME BLUE NOTE
4	2	<b>ROBBIE WILLIAMS</b> ESCAPOLOGY CHRYSALIS
5	5	<b>BEYONCÉ</b> DANGEROUSLY IN LOVE COLUMBIA
6	7	<b>SHANIA TWAIN</b> UP! MERCURY
7	3	<b>EROS RAMAZZOTTI</b> 9 ARIOLA
8	NEW	<b>BLACK REBEL MOTORCYCLE CLUB</b> TAKE THEM ON, ON YOUR OWN VIRGIN
9	12	<b>THE DARKNESS</b> PERMISSION TO LAND MUST DESTROY
10	NEW	<b>NO ANGELS</b> PURE CHEYENNE

**THE NETHERLANDS**

(MEGA CHARTS BV) 09/01/03

THIS WEEK	LAST WEEK
1	2
2	1
3	31
4	5
5	3

**SINGLES**

1 **CHIPZ IN BLACK (WHO YOU GONNA CALL)**  
CHIPZ GLAM SLAM

2 **NEVER LEAVE YOU—UH OOH, UH OOOH!**  
LUMIDEE MCA

3 **NOTHING BUT YOU**  
PAUL VAN DYK ID & T

4 **AICHA**  
OUTLANDISH ARIOLA

5 **SUMMER JAM 2003**  
UNDERDOG PROJECT VS. SUNCLUB DIGIDANCE

**ALBUMS**

1 **JIM IMPRESSED** BMG

2 **THE ROLLING STONES**  
FORTY LICKS VIRGIN

3 **THE NEPTUNES**  
THE NEPTUNES PRESENT... CLONES BMG

4 **ROBBIE WILLIAMS**  
ESCAPOLOGY CHRYSALIS

5 **KANE**  
WHAT IF RCA

**NORWAY**

(VERDENS GANG NORWAY) 09/01/03

THIS WEEK	LAST WEEK
1	1
2	2
3	4
4	3
5	6

**SINGLES**

1 **WILD AT HEART**  
DAVID PEDERSEN RCA

2 **CHASING RAINBOWS**  
GAUTE RCA

3 **GET BUSY**  
SEAN PAUL VP/ATLANTIC

4 **SHE'S SO HIGH**  
KURT NILSEN BMG

5 **BRING ME TO LIFE**  
EVANESCENCE FEATURING PAUL MCCOY WIND-UP/EPIC

**ALBUMS**

1 **BIGBANG**  
RADIO RADIO TV SLEEP WARNER MUSIC NORWAY

2 **SAYBIA**  
THE SECOND YOU SLEEP EMI

3 **ALAN JACKSON**  
GREATEST HITS 2 RCA

4 **PAUS & FJELD**  
TOLV RUSTNE STRENGER UNIVERSAL

5 **LASSE STEFANZ**  
DET HAR AR BARA BORJAN NORSKE GRAM

**SWEDEN**

(GLF) 08/29/03

THIS WEEK	LAST WEEK
1	1
2	NEW
3	8
4	3
5	2

**SINGLES**

1 **HAR KOMMER ALLA KANSLORNA**  
PER GESSLE CAPITOL

2 **TONIGHT**  
OA BUZZ BOWNIER

3 **AICHA**  
OUTLANDISH ARIOLA

4 **NAR VI TVA BLIR EN**  
MIO S56

5 **BRING ME TO LIFE**  
EVANESCENCE FEATURING PAUL MCCOY WIND-UP/EPIC

**ALBUMS**

1 **PER GESSLE**  
MAZARIN CAPITOL

2 **LASSE STEFANZ**  
DET HAR AR BARA BORJAN FRITUNA

3 **CAROLA**  
GULO PLATINA & PASSION—DET BASTA SONET

4 **BAD CASH QUARTET**  
MIDNIGHT PRAYER METRONOME

5 **NEIL YOUNG & CRAZY HORSE**  
GREENDALE REPRISÉ

**NEW ZEALAND**

(RECORD PUBLICATIONS LTD.) 09/01/03

THIS WEEK	LAST WEEK
1	2
2	1
3	3
4	4
5	6

**SINGLES**

1 **STAND UP**  
SCRIBE DIRTY

2 **WHERE IS THE LOVE?**  
BLACK EYED PEAS FEATURING JUSTIN TIMBERLAKE POLYDOR

3 **BETTER**  
BRODKE FRASER SONY MUSIC

4 **MAREKO (HERE TO STAY)**  
MAREKO DAWNRAID

5 **LOST WITHOUT YOU**  
DELTA GOODREM EPIC

**ALBUMS**

1 **SALMONELLA DUB**  
ONE DROP EAST VIRGIN

2 **HAYLEY WESTENRA**  
PURE UNIVERSAL

3 **BIC RUNGA**  
BEAUTIFUL COLLISION COLUMBIA

4 **ELEMENO P**  
LOVE AND DISRESPECT UNIVERSAL

5 **COLDPLAY**  
A RUSH OF BLOOD TO THE HEAD PARLOPHONE

**DENMARK**

(IFPI/NIELSEN MARKETING RESEARCH) 09/02/03

THIS WEEK	LAST WEEK
1	2
2	1
3	10
4	3
5	8

**SINGLES**

1 **HVER DAG**  
UFO YEPHA PLAYGROUND

2 **FALLIN' HIGH**  
SAFRI DUD UNIVERSAL

3 **JUKEBOX**  
BENT FABRIC UNIVERSAL

4 **BANJO THING**  
INFERNAL CAPITOL

5 **NEVER LEAVE YOU—UH OOH, UH OOOH!**  
LUMIDEE MCA

**ALBUMS**

1 **BIG FAT SNAKE**  
ONE NIGHT OF SIN CMC

2 **KANDIS**  
KANDIS 10 CMC

3 **NORAH JONES**  
COME AWAY WITH ME BLUE NOTE

4 **ROBBIE WILLIAMS**  
ESCAPOLOGY CHRYSALIS

5 **THE RAVEONETTES**  
CHAIN GANG OF LOVE CAPITOL

**PORTUGAL**

(PORTUGAL/AFPI) 09/02/03

THIS WEEK	LAST WEEK
1	1
2	3
3	4
4	14
5	6

**SINGLES**

1 **SING FOR THE MOMENT**  
EMINEM INTERSCOPE

2 **LOSE YOURSELF**  
EMINEM INTERSCOPE

3 **KA-CHING**  
SHANIA TWAIN MERCURY

4 **UM POUCO MAIS DE AZUL**  
MDDERADDS DE PARANHOS EMI

5 **MOBSCENE**  
MARILYN MANSON INTERSCOPE

**ALBUMS**

1 **TRIBALISTAS**  
TRIBALISTAS VIRGIN

2 **EVANESCENCE**  
FALLEN WIND-UP/EPIC

3 **TONY CARREIRA**  
AO VIVO NO PAVILHAO ATLANTICO ESPACIAL

4 **JOAO PEDRO PAIS**  
FALAR POR SINAIS POPULAR

5 **CABECAS NO AR**  
CABECAS NO AR CAPITOL

**COMMON CURRENCY**

A weekly scorecard of albums simultaneously attaining top 10 chart status in three or more leading world markets.

Repertoire owner: B: BMG, E: EMI, I: Independent, S: Sony, U: Universal, W: Warner

ARTIST	USA	JPN	UK	GER	FRA	CAN	SPN	AUS	ITA	NTH
<b>MARY J. BLIGE</b> Love & Life (U)	1		8			6				
<b>COLDPLAY</b> A Rush of Blood to the Head (E)	10							4		9
<b>EVANESCENCE</b> Fallen (S)	7			8	5	3		7	4	
<b>SEAN PAUL</b> Dutty Rock (W)			5			4			7	10

**ARGENTINA**

(ICAPIFI) 07/22/03

THIS WEEK	LAST WEEK
1	1
2	2
3	NEW
4	5
5	10
6	NEW
7	NEW
8	14
9	6
10	NEW

**ALBUMS**

1 **BANDANA**  
VIVIR INTENTANDO BMG

2 **ALEX UBAGO**  
QUE PIDES TU? WARNER BROS.

3 **PINON FIJO**  
LOS CHICOS TAMBIEN CENTRALIZA/BMG

4 **MANÁ**  
REVOLUCIÓN DE AMOR WEA LATINA

5 **RICARDO ARJONA**  
SANTO PECADO COLUMBIA

6 **NORAH JONES**  
COME AWAY WITH ME BLUE NOTE

7 **MADONNA**  
AMERICAN LIFE MAVERICK/WARNER BROS.

8 **ERREWAY**  
TIEMPO SONY

9 **PINON FIJO**  
POR LOS CHICOS... VIVO CENTRALIZA/BMG

10 **VARIOUS ARTISTS**  
ESCALERA A LA FAMA BMG/EMI/SONY MUSIC

# U.K.'s Spiritualized Still Innovating

BY ADAM HOWORTH

LONDON—"The major labels are going down like lead balloons," Spiritualized frontman Jason Pierce declares, "and the reaction is to throw records out like ballast. It's become about, 'How many cheap records can we throw out?' But if it's great music, and if it's about the music, then people will buy into it."

In a career spanning 20 years—from the influential avant-garde psychedelia of Spacemen 3 to the intricately composed electronic symphonies of his current band—Pierce has established a reputation for refusing to compromise.

Spiritualized's albums are well-known within the U.K. record business for the time they take to see the light of day; that meticulous attention to detail in the studio is mirrored by Pierce's insistence on legendarily expensive packaging/artwork for the band's albums.

The group's fifth studio album, "Amazing Grace," arrives internationally Sept. 8 through the band's new label, Sanctuary Records. Although the recording process was a briefer affair than previous efforts, the packaging of the 11-track album is typically ambitious.

"On Aug. 18, 25 and Sept. 1, Sanctuary put out a series of 12-inch EPs on

vinyl—three separate releases of the whole album," explains Rod Campkin, rock and pop manager at HMV in London. "[In the U.K.], they've limited the release to 3,000 each; we've sold 1,000 on each of the two so far and will sell another 1,000 on the third one. It's the first time an album has been done in this way."

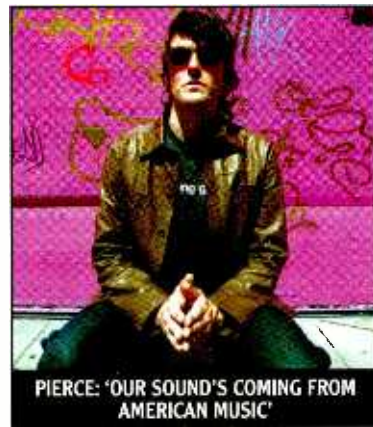
Because of what Campkin describes as "great pre-awareness" among the band's U.K. fan base, he believes the marketing of the EPs "won't harm sales of the album—it will help. I think Spiritualized fans will buy all three vinyls and then, along with those who couldn't get the singles, they'll buy the CD album the following week."

Jennifer Ivory, product manager at Sanctuary's London headquarters, says the EP tactic was "costed out," and it made sense for the label financially. To coincide with the third vinyl release, Sanctuary will issue a CD single, "She Kissed Me (It Felt Like a Hit)." It includes a promotional video made by U.S. director Walter Stern (who has headed videos by David Bowie, Madonna and Massive Attack). Ivory describes the video as "a real piece of art."

Pierce says the recording of "Amazing Grace" was inspired by his appearance on U.K. drum 'n' bass duo Spring Heel Jack's improvisational "Amassed" album, released in 2002 on indie label

Thirsty Ear.

For "Amazing Grace," Pierce says, "we recorded a track a day for 12 days. We were trying to capture the moment before people 'learned' how to play the songs, which was inspired by the album with Spring Heel Jack. Everyone was introduced to the songs on the day we



recorded them, and the energy and excitement went through the roof."

Spiritualized's first three studio albums were recorded for the BMG-affiliated U.K. label Dedicated, followed by a live album on BMG stable-mate label Deconstruction and the 2001 studio set "Let It Come Down" on Arista. Sanctuary says that album shipped

around 250,000 units across Europe.

Sanctuary Records U.K. CEO Joe Cokell explains that the act's move from BMG was a relatively swift one. "It was about two months from our original conversations with Jason to everything being concluded. It was an unmastered record, it became available and we jumped on it pretty quick—in a matter of days, we secured the deal. We are rush-releasing the album, [and] we're getting a fantastic response."

Neither Cokell nor Pierce would comment on the exact nature of the deal with BMG/Arista that enabled the artist to walk away with his record. But Pierce says: "We found we could get off the deal and felt it was in our interests to do it, and Sanctuary were immediately there."

Cokell confirms Sanctuary now owns the rights to "Amazing Grace" and has contracted the band for a follow-up album, with an option for another.

"On an act like Spiritualized, it's not about how high we chart a single," Cokell explains. "We attack through press, live, and if radio comes on board, that is the icing on the cake. We're marketing the record to the core existing fan base and looking to bring back people who bought Spiritualized five years ago and didn't buy ['Let It Come Down']."

Sanctuary U.S. VP of marketing Cory

Brennan says that strong interest in the act has been generated by also releasing the three EPs in the U.S. prior to the Sept. 9 streeting of the album there—following a similar schedule to the U.K. Targeting of college radio with a three-song sampler has also paid dividends, Brennan adds.

"Specialty radio has been very receptive," Brennan reveals. "And following the press buzz in the U.K. has really helped. The video to 'She Kissed Me' is also exceptional and is getting played on MTV2 and the Fuse Network—so we're on track to have the highest-debuting Spiritualized release in years." The band's only entry on The Billboard 200 to date was "Let It Come Down," which peaked at No. 133.

Spiritualized kicks off a month-long tour of the U.K. and Ireland Sept. 10, followed by shows in continental Europe. The band then visits the States Oct. 10 for six weeks. The act is booked in Europe by London-based Free Trade Agency and in the U.S. by New York-based Evolution Talent.

Pierce says he enjoys the act's U.S. visits. "It's always been good there," he says. "People recognize our sound's coming from a lot of American music, [even though] it's music they might not know, like [U.S. punk/rockabilly act] the Cramps and [Delta bluesman] Charley Patton."

## Distribution Changes

Continued from page 43

keen to renew the distribution pact. CEO/president Garry Newman says, "It was a very tough decision for Loreena to make, but it was a business decision. [It] wasn't a reflection upon Warner Music." Distribution arrangements for other territories are not yet finalized.

Also moving recently was Solid Gold Records, which shifted to EMI Canada



from Koch Entertainment Canada June 2. Edmund Glinert, president of Solid Gold parent Casablanca Media Acquisitions, says EMI's aggressive distribution of domestic labels here figured in his decision to move.

"EMI realizes that, with few acts selling millions of records, they have to make pennies where they can," Toronto-based Glinert says. Solid Gold's catalog comprises 15 albums from the '80s by such Canadian acts as Chilliwack, the Headpins and the Good Brothers.

Despite being courted by another major, Michelle Henderson, president of Pickering, Ontario-based the Children's Group, opted for an independent distributor after a five-year pact with Warner Canada ended.

On Sept. 1, Naxos Canada, an affiliate of Nashville-based Naxos of America, began handling the company's 25-album catalog, including 10 albums in Susan Hammond's Classical Kids series. Naxos of America has handled the Children's Group in the U.S. for 18 months, following a switch from Atlantic.

Henderson says, "We had excellent meetings with Universal, but the one concern I had is that Universal will be sold and there will then be worldwide changes at the company. I had to look at what's best for the Children's Group."

Naxos of America president Jim Sturgeon expresses satisfaction at obtaining the Children's Group distribution for all North America. "We're very excited," he says. "The Naxos brand is perfectly matched with the Children's Group."

Not all the distribution changes will see catalogs move. MacMaster, whose previous albums are licensed to Warner Music Canada, is slated to

switch to BMG Music Canada, which will license future releases here. Warner retains the rights to previous repertoire, although some masters will eventually revert to the artist.

MacMaster's seventh album, "Blueprint," is licensed in the U.S. to Rounder Records, which will release it Sept. 9; BMG will issue the album in Canada on the ViK label in mid-October.

"It was time for a change," explains her manager, Tom Berry, of Toronto-based Alert Music. "We felt we should find a company where we are riding the 'honeymoon' rather than, 'Here's another Natalie record.'"

Tenor John McDermott, who made his mark at EMI Music Canada with 11 album releases during the past decade, is also switching distributors for future

output. His first release at new distributor Warner is "Stories of Love," due Sept. 30 on his own BunnyGee Music imprint. "John's fan base still buys CDs," Newman notes.

Until the '90s, small Canadian-owned labels seeking distribution deals with Canadian-based major labels or distributors rarely had bargaining power. But industry figures say that as international breakthroughs of Canadian acts have become more commonplace—and major labels have stepped up their domestic signings—more competitive contracts and better services are now being offered.

Berry suggests, however, that many major acts retain unrealistic expectations of what they might gain doing distribution on their own or through

small labels and distributors, compared with using a major.

"Artists tend to yell that they want more money per unit," Berry says. "I say, 'Do you want to walk away from \$250,000 Canadian [\$180,000] of marketing and promotion? Do you want to sell 15,000 units at \$10 Canadian [\$7.22] or 50,000 units at \$2 Canadian [\$1.44] and benefit from the promotion and marketing that sells live dates?' Some major labels have great marketing teams to work with."

McKennitt agrees. "Majors can provide an expertise and infrastructure to create something that wedges into the public's perception. Doing it yourself might be appropriate for certain people, but in my situation, it's unrealistic."

## Patent Suit

Continued from page 43

independents. It manages the rights payments and back-room technology for the sites of several European digital retailers, including Pan-European Internet service provider Tiscali, MTV Networks Europe and Dotmusic on Demand (a digital music store owned by British Telecommunications).

Insiders at the companies being sued tell *Billboard* that they are dismayed by the litigation—and

the potential costs—especially at a time when the intense battle against illegal downloading could be yielding dividends.

E-Data has previously used its North American rights to the patent to demand license fees from high-profile U.S. companies that include downloading in their sales process. Such major corporations as computer giant IBM and online software company Adobe Systems have previously agreed to pay up.

E-Data has appointed U.S.-based international law firm Howrey Simon Arnold & White to handle its European campaign. But London-based senior analyst Mark Mulligan of Internet

research group Jupiter Media suggests that E-Data's claim could be questionable; he says the concept of distributing content via telephone networks has numerous origins.

Nevertheless, Mulligan says, "OD2 will definitely have to fight this one; it doesn't look so clean-cut as to be thrown out of the court. E-Data will use IBM and Adobe as vindication. [But] the patent has also been difficult to interpret in the U.S. courts, let alone in the different EU countries where there are differences in the way patent is defined. There's definitely uncertainty for many years to come—and possibly high legal fees for OD2."

# NEWSLINE

THE INTERNATIONAL WEEK IN BRIEF



**The value of classical music sales** in the U.K. rose during the first six months of 2003. According to labels body the British Phonographic Industry (BPI), the trade value of shipments was up 5% from the same period

in 2002 to more than £21 million (\$33.07 million); by volume, shipments were up 9% to 5.5 million units. The BPI calls the figures "encouraging" in its latest quarterly report, although it says they should be viewed in context with what it calls "rather depressed" levels last year. The latter half of 2002 was also "a relatively weak" period for classical music sales in the U.K., according to the BPI; as a result, in the 12 months ended June 30, the value of the sector fell 7% from the previous year to £60.9 million (\$95.89 million). According to data from the Official U.K. Charts Co., the top-selling classical albums during the first half of 2003 were "The Very Best of Relaxing Classics" (Universal Classics), "Classical Chillout" (Decadance), Howard Shore's soundtrack to "The Lord of the Rings: The Two Towers" (WEA London), "The Classical Love Album" (Decadance) and Andrea Bocelli's "Sentimento" (Universal Classics). **LARS BRANDLE**

**The Independent Communications Authority of South Africa (ICASA)**, the regulatory body for the country's communications industry, has boosted the quota for domestic music played on the radio. ICASA has raised the quota for commercial radio stations to 25% from 20%. Public-service and community stations now have a quota of 40% vs. 20%. ICASA's quota system covers music tracks, interviews with South African artists, concert coverage and promotions. **DIANE COETZER**

**With four nods apiece**, Beyoncé, Big Brovaz and Terri Walker lead the nominations for the eighth annual Music of Black Origin (MOBO) Awards, to be held Sept. 25 at London's Royal Albert Hall. Beyoncé is nominated in the best R&B act, best album, best single and best video categories, while South London group Big Brovaz is in the running for the best U.K. act, album, video and newcomer honors. Panasonic Mercury Music Prize-nominated Walker is up for best U.K. act, best album, best R&B artist and best newcomer. Organizers are inviting the public to vote on 16 of the 18 award categories. The outstanding achievement and lifetime achievement awards are decided by the organizers. **LARS BRANDLE**



**London-based digital broadcaster Music Choice** has launched what it claims is the first European census of musical listening tastes. Until Oct. 20, subscribers to the company's 40 digital audio channels (available in Europe as part of Sky TV packages) will be invited to take part in the census by visiting the musicensus.co.uk Web site. Subscribers in the U.K., Denmark, France, Germany, Italy, Norway, Spain and Sweden will be asked to give details about their consumption of, and attitudes toward, music. Music Choice claims to be available in more than 13 million homes in 18 countries across Europe and the Middle East. Earlier this year, Music Choice conducted a National Music Census in the U.K., completed by more than 10,000 respondents. Subjects such as the range of music collections, preferred formats and preferred times for listening to different musical genres are covered in the census. Simon George, Music Choice music and marketing director, says: "This census will give us a real insight into the relationship between the music that people in Europe listen to and how this differs from country to country." **TOM FERGUSON**

**Playground Music Scandinavia** has completed the integration of Danish indie label Edel-Mega into its local Copenhagen-based operation. During the spring, Edel-Mega Records Denmark began transferring most of its promotion and marketing activities to Playground Music—which is itself 51% owned by German independent label Edel—resulting in the loss of 11 jobs. Malmö, Sweden-based Playground CEO Torgny Sjö and Edel declined to disclose any financial aspects of the deal. However, Sjö says: "With Playground and Edel-Mega under one roof, we're strengthening our efforts in building a strong independent company in Denmark." The Danish arm of Playground, which now incorporates Edel-Mega, continues to be headed by GM Anders Lassen, who reports to Sjö. Edel-Mega's former managing director, Freddie de Wall, is understood to have exited the company in June. Sjö says no further staff cuts will take place as a result of the integration. Sjö adds that the new operation will continue to focus on developing local repertoire. Edel had originally acquired Mega, label home to Ace of Base, from founder Kjeld Wennick in 1999. **LARS BRANDLE**

## Universal Focuses On Locals

Danish Acts With Global Potential Get Top Priority

BY CHARLES FERRO

COPENHAGEN—Universal Music Denmark, the company that brought to a global audience pop band Aqua and dance act Safri Duo, has revamped its A&R and marketing strategy to give higher priority to local acts with international potential.

Universal managing director Jens-Otto Paludan says the company's strategy is to allocate resources to a few select projects in order to reach the half-million sales mark internationally. The figure would qualify these projects for Universal Music International's priority system.

Projects given UMI priority treatment benefit from additional marketing resources from the London-based structure, and Universal's local companies have a strong incentive to work these priorities.

"We want to identify artists who would have a priority in the system, ones who can sell in Denmark but who also have potential outside the country," Paludan says.

Paludan says London-based UMI senior VP of A&R and marketing Max Hole believes "500,000 is the magic number."



PALUDAN: 'STREET LEVEL' A&R

Such a strategy will affect the way the company sources talent. Although there may be a rare exception, Universal Denmark will not release records that it believes do not travel well, unless they have domestic potential of at least 50,000 unit sales.

The label has not reduced its number of releases in the past few years, but Paludan says the number will be slightly lower this year than it was in 2002. He emphasizes, however, that the company will continue to cover all areas within A&R but not as extensively as before.

Universal Music Denmark acts Safri Duo and Junior Senior are high on the 2003 priority list. So is Jay Kid, a 13-year-old singer who has released a set of Michael Jackson covers. Kid will perform for Jackson at his 45th birthday party in Los Angeles (Global Pulse, *Billboard*, Aug. 30).

"We just got a release commitment in the U.S.," Paludan says of Jay Kid. "It was expected, but it's still a thrill."

Later this year, Universal will concentrate on solo albums by former Aqua members René Dif and Søren Rasted, as well as an Aqua greatest-hits set that will also contain new material.

Part of the new strategy includes working with smaller units—at what Paludan calls "the street level"—which basically handle A&R chores. "They can do that job, and we can help with distribution and marketing," Paludan says.

Junior Senior is one example. The dance act was released in Denmark on the indie label Crunchy Frog, but Universal markets the act for the world except the U.S.

"When you have the heat and have the act, you can use our capacity more efficiently," Paludan observes.

## Cale

Continued from page 43

produced a number of acts that proved highly influential, notably Patti Smith and the Stooges.

Classically trained, his solo career has ranged from orchestral pieces to minimalist experiments; he has also contributed to more than two dozen film soundtracks. At the core of his work, however, is a block of song-oriented albums, including "Paris 1919" (Reprise, 1973), "Fear" (Island, 1974), and "Music for a New Society" (Ze/Island 1982).

"I'm amazed at the lack of sales success on some of those early records, because they are absolutely stunning," Wozencroft admits. "Hopefully we can improve on that. John's a fantastic songwriter, with this incredible voice, so it was important for me that he did hang on to the songs."

Although Cale had released soundtrack work in the intervening years in one-off indie deals, he had been without a label since parting company with Rykodisc in 1997. His manager, Nita Scott—VP of West Hollywood-based POW Inc./MIA management—says: "Rykodisc, unfortunately, was not the right label for him. This time we were very careful about where we ended up."

Neither EMI nor Scott would comment on the terms of the new deal, and details of the North American release were still being finalized at press time. "I've been talking to [EMI-owned specialist label] Astralwerks

and Capitol specifically about the U.S.," Wozencroft says.

Cale is reveling in being signed directly to a major label for the first time since leaving Warner/Reprise in 1973. "I'm just getting on with my work," he says, "and they're letting me get on with my work. I'm quietly rejoicing in it."

The 12-track "Hobo Sapiens" was co-produced by Cale with Nick Franglen of electro-pop duo Lemon Jelly, whose 2002 sophomore album on XL recordings, "Lost Horizons," is nominated for the 2003 Panasonic Mercury Music Prize. Franglen's involvement, Wozencroft says, gave "a real exuberance and energy to the record that wasn't on the previous demos."

Cale adds that the album was ready for mixing, but he wanted "somebody with an objective and more eccentric ear to come listen to it and strip out what was nonessential. I got more than that; I got some really nice grooves added." Although he admits the album is "not easy listening," Cale insists that "there's a lot of humor in the songs. There's also a lot of cinematic stuff in it."

The release of the album was preceded in the U.K. by the "Five Tracks" EP, released May 26. "It gave us a chance to start people talking about John Cale again," Wozencroft says. "We had really, really good [U.K.] press, TV and radio, then we had [U.K./European] live dates, including Glastonbury, in June and July. It's been a really strong setup for the album."

Brent Hansen, London-based MTV Networks Europe president/CEO and president of creative MTV Networks

International, is a longtime Cale admirer. "I saw him twice on the [U.K.] tour," he says. "It was fantastic; so intense—really good reworking of the old material. And the new record's very good."

Hansen praises Wozencroft's attitude. "Signing someone because you love them and you believe in the music; that's what labels should be doing."

The album's lead single, out in the U.K. Oct. 27, is "Things." Wozencroft is confident "Hobo Sapiens" has several tracks that can work at radio, especially in the U.K. "We can spend pure marketing money, supported by the right press and live shows," he says. "But there's a lot that can be achieved on radio. The opportunities are there in terms of promotion—TV specials and that kind of stuff—people want to work with John. He can also do some substantial gigging in key territories."

"You never know what's going to happen," Cale says with a shrug. "I'm prepared for writing/recording/touring, writing/recording/touring... and that's about the only way I know how to do it. That's why the new [touring] band was put together."

Cale is booked in North America through POW and in U.K./Europe through London-based Primary Talent. Scott says, "We'll do a major-market tour in the States, probably in the fall, and then we'll go back to Europe after the release of the album."

Hansen sums it up this way: "I spend most of my life listening to young bands, but it gives you heart when someone you grew up listening to is still doing something interesting. John Cale's one of the reasons I do what I do."

## Baez Turns To New Generation For Latest Songs

BY JIM BESSMAN

Her extraordinary career has been marked from the beginning by songs from the most important writers in American music.

With her new album, "Dark Chords on a Big Guitar," Joan Baez now extends her discernment of the finest songwriters—which began with the likes of Bob Dylan, Pete Seeger, Woody Guthrie and Johnny Cash—to a new generation.

The album, arriving Sept. 9 on Koch, features songs by contemporary writers Ryan Adams, Greg Brown, Caitlin Cary, Steve Earle, Joe Henry, Natalie Merchant, Josh Ritter and Gillian Welch & David Rawlings.

"Working with younger songwriters gives the illusion that I'm younger than I am," the venerable 62-year-old says. "But nobody in the world is as old as I am—except maybe Kris Kristofferson!"

But Baez stresses that she doesn't feel old.

"A lot of components went into this album," she says. "A lot of credit goes to [her producer/manager] Mark Spector: I said, 'I'm a singer/songwriter who doesn't want to write anymore. It's your job to find the music.'

People want to have this image of me scouring the earth looking for songwriters when I'd rather write poetry."

Baez, of course, has penned such estimable songs as "Diamonds and Rust," "Honest Lullaby" and "Love Song to a Stranger." Luckily, though, Spector introduced her to the Indigo Girls 14 years ago.

"They call me their matriarch, and I call them my whipper-snappers," continues Baez, who included the Indigos on her 1995 album "Ring Them Bells," which also featured Dar Williams, Janis Ian and Mary Chapin Carpenter.

"It has something to do with seeing the world through the eyes of the generation below me—and the one below that," she says of her attraction to such younger songwriters.

"They write differently and see things differently. Like Josh Ritter's [album track] 'Wings': I have no clue what it's about, and if I did come up with an explanation, he'd deny it. But that doesn't bother me at all, because [its appeal] has something to do with the imagery and poetry."

Evoking her own artistic roots and political activism, she says her new song choices "have to be in some countercultural vein—a derivative of



BAEZ: ILLUSION OF YOUTH

folk music of some kind. As with anything I've ever done, they could never be mainstream songs unless people happen to take to them for some reason."

Earle's "Christmas in Washington," which pleads for Guthrie's return in light of today's program-

mers and politicians, "was like a balm," Baez says. "He's closest to me in age, and I had to have a song for concerts that's an understatement but clarifies how I feel about the world in general."

But Earle's tune "is the only overtly political song," Baez adds, "though Ryan Adams' 'In My Time of Need,' which talks about hard times on the farm from the perspective of a much older person, is hardly non-political. But it wasn't meant to be a political album—and then we suddenly found ourselves in Armageddon."

Baez chose not to change the relatively apolitical nature of the songs in response to current political crises.

"I wanted to stay with what I was doing," she says. "Obviously, I've always had a platform to talk about politics, and with 'Christmas in Washington,' we have the kind of song that's in what I call my 'home base,' musically. But I'm fascinated with those that aren't in my home base: The question is, Can I sing them? With people half my age, there's Josh Ritter and Britney Spears, and I know what I'm comfortable with."

Namely, she says, "it's 'countercultural folk'—not a bunch of dopey love songs, which are pretty much domi-

nating the top 40 as usual."

But Baez is not pretending to be a "patron" or a mentor to younger songwriters.

"If it isn't co-mentoring, it isn't worth a shit," she says. "If a mentor isn't getting the same amount back, it's phony. That's the way I look at it, so it's hard to answer the question of me doing something for these people, [because] they've done it for me."

Baez hopes that "Dark Chords on a Big Guitar" will encourage other writers to submit songs for future albums or write new ones expressly for her.

But she does acknowledge her limitations.

"I think rap is very important—whether we like it or not," she says. "It speaks most clearly about the sector of this country that needs to be heard—and [rappers are] so desperate to be heard that the words often come out the way they do."

She points out that "Time Rag," a spoof on having to do publicity for a new album that she wrote for her 1977 album "Blowin' Away," "was a rap song before there was rap—and I didn't know there was such a thing. But the fact that I appreciate music doesn't mean I could do it—and I think that's part of good judgment."

## Book Based On Lavin Tune Wins Protozoic Praise

A beautifully illustrated book version of **Steve Goodman's** "City of New Orleans" was mentioned in this space last week, but it's only one of many books to center on a song's lyrics.

Indeed, Rutledge Hill Press has made a veritable cottage industry of such titles, including book/CD packages of songs like **Brad Paisley's** "He Didn't Have to Be" and even **Dorothy Fields'** pop standard "The Way You Look Tonight."

Now, from Puddle Jump Press, comes **Christine Lavin's** immortal "Amoeba Hop," complemented with art by big-time Lavin fan and children's book illustrator **Betsy Franco Feeney**. Publication date is Oct. 7, but the book, based on Lavin's song about the unseen musical recreation that takes place in a puddle of muddy water, has already earned not-unexpected praise from the Society of Protozoologists.

The society, according to past president **Dr. John O. Corliss**, is "certainly honored to be associated in any way with this unique enterprise. It is surely headed for awards recognition of the most prestigious sort at national and world levels. Young folks and adults alike will thoroughly enjoy the combination of imaginative artwork and the fun

folk song of Christine Lavin."

Corliss "bent over backwards to give me correct information" about protozoa, says Feeney, who strove for accuracy in her illustrations and included several educational pages at the end of her book.

The society features the song on its Web site, along with Lavin's explanation that the song, which was written in the early 1980s, was inspired by her microscopic view of swamp



LAVIN: MICROSCOPIC VIEW

water in ninth-grade biology class.

The site quotes her thus: "When I looked at what was going on down there, I was stupefied! If I had gotten that peek into one-celled goings-on earlier, maybe today I'd be a scientist and not a songwriter."

The PKM Music (ASCAP)-published "Amoeba Hop" appeared on Lavin's 1981 debut album, "Absolutely Live," and was also covered by the late **Dave Van Ronk** on "To All My Friends in Far-Flung Places."

Feeney now aims to illustrate Lavin's "Snackin'," from her 1997 "Shining My Flashlight on the Moon" album, which concerns fishing from the point of view of a bait-snatching fish.

"Christine's such a great storyteller, and all these visuals come to mind whenever I hear her music," says Feeney, who also illustrated the cover of Lavin's Appleseed album, "The Runaway Christmas Tree—Favorite Holiday Songs and Bedtime Stories." Due Oct. 21, that set stars Lavin backed by vocal group **the Mistletones**, including "It Was a Very Good Year" songwriter **Ervin Drake**.

Meanwhile, Lavin has another fan in presidential aspirant **John Edwards**. The North Carolina sena-

tor happened to be present at Lavin's New Year's Eve show in Raleigh, N.C., and was happy that the winner of Lavin's "Best Looking Guy in the Audience" contest certified his intelligence by correctly naming the North Carolina senator running for president.

**PEGGY LEE, PART TWO:** Producer **Richard Barone** reports that his star-studded June 23 concert at New York's Carnegie Hall, There'll Be

Another Spring: A Tribute to Miss Peggy Lee—which was the centerpiece of this year's JVC Jazz Festival (*Billboard*, July 12)—will be reprised July 14, 2004, at the Hollywood Bowl in Los Angeles.

"I've just started making calls," says the excited Barone, who focused on the songwriting side of **Peggy Lee's** career—and is a noteworthy singer/songwriter in his own right. "I plan on making it more spectacular than at Carnegie Hall, because it's such a huge outdoor space."

The event, Barone notes, kicks off the Bowl's season next year.

**NEW SIGNINGS:** Universal Music Publishing Group has signed So Def/Arista songwriter/artist **Anthony Hamilton** to an exclusive, worldwide co-publishing deal (see story, page 21).

Hamilton's debut album, "Comin' From Where I'm From," is due Sept. 23. The vocalist/co-writer of **2Pac's** recent "Thugz Mansion," Hamilton

Words & Music  
By Jim Bessman  
jbessman@billboard.com



also co-wrote "Red Light," the lead single for **Jonny Lang's** upcoming album. Additionally, he has upcoming cuts with **Nappy Roots**, **Shawn Caine**, **Twista** and **Shells**, as well as two songs in the upcoming **Cuba Gooding Jr./Beyoncé** film, "The Fighting Temptations."

# Luxury Homes

A BILLBOARD SPECIAL REPORT



## Real Estate Thrives In Music Capitals

BY MATTHEW BENZ

Although the music industry is mired in the doldrums, the demand for luxury real estate in such major music centers as New York, Los Angeles, Nashville and Miami shows no sign of fizzling, according to brokers, bankers and music-industry executives.

"The market's really strong," says Pamela Liebman, CEO of New York real-estate firm the Corcoran Group. After a brief pause caused by jitters over the outcome of the war in Iraq, the real-estate market continued to push higher this past spring, as people began to believe that the economy had started to recover.

One big reason for the high-end land grab: After three years of dismal, double-digit negative returns in the stock market, people view real property as a sounder, safer investment. The lowest interest rates in more than 40 years have also fueled the real-estate frenzy, despite the recent rise in those rates.

But there are also more personal factors at play, such as the desires of recording artists and executives—who spend months on the road and long hours in the office—to relax at home in style.

In fact, the entertainment industry "seems to drive the market," especially when it comes to "tricked-out, high-end" homes, Los Angeles broker Gary Gold says.

In Los Angeles, where luxury properties start at around \$2.5 million and rise quickly, "successful musicians and actors and actresses are looking for architecturally significant homes," says Randy Phillips, CEO of AEG Live in Los Angeles.

Phillips indulges his own passion for mid-century architecture by buying and restoring homes designed by, or in the manner of, architects Richard Neutra, Rudolph Schindler and A. Quincy Jones.



VILLA FIRENZE: HIGH STYLE IN KEY BISCAIENE. A DESCRIPTION IS LISTED ON PAGE 50.

"In the early '90s, everything was bleached wood, blond wood," Phillips says. "Now everything's dark walnut, rosewood and the things they used in the '50s. The '50s are really big now—from Heywood-Wakefield furniture to Richard Neutra houses."

In New York, the price of real estate is a perennial topic of conversation, Liebman says. For example, she cites the sale by longtime Sony Music Entertainment head and new Casablanca Records honcho Thomas D. Mottola of an Upper East Side townhouse for a reported \$20 million. Mottola is said to have paid DreamWorks principal David Geffen \$13.3 million for the property in 1999.

But in general, Liebman says music personalities tend to look downtown rather than uptown, favoring condominiums rather than co-operative apartments. "Groupies are not welcome in co-ops, where people enjoy quiet living," Liebman quips.

Among those who call such downtown neighborhoods as

SoHo and NoHo home are Lenny Kravitz, David Bowie, Britney Spears and Keith Richards. Downtown, "there is more anonymity," Liebman says. "You don't have to ride in an elevator with 200 people."

In Miami, property prices are supported by the city's emergence as the capital of Latin music.

"Some artists have lived here for years," most notably Gloria and Emilio Estefan Jr., says Alex Hernandez, who works in the Miami office of SunTrust Bank's music private banking unit. Now, as more labels have set up operations in town, "more industry executives are coming to Miami and making it their primary home."

Doug Yount, president of Columbia Title in Miami, says, "We are the gateway to the Americas. Everyone wants to own something in Miami."

Luxury homes start at around \$1.5 million, brokers and bankers say, and go as high as \$25 million. "Miami caters to all aspects of price range," Hernandez says.

Within the music industry, perhaps the most popular neighborhood is Miami Beach—home to many music studios and some major-label offices. Brokers say Ricky Martin and Jennifer Lopez own homes close to one another on North Bay Road, which runs along Biscayne Bay on the west side of Miami Beach.

If proximity to water is essential in Miami, then in the landlocked city of Nashville the top desire is getting acres of land. "There is a particular appeal in having a whole lot of land," notes Brian Williams, head of the Nashville-based music private banking unit of SunTrust Bank.

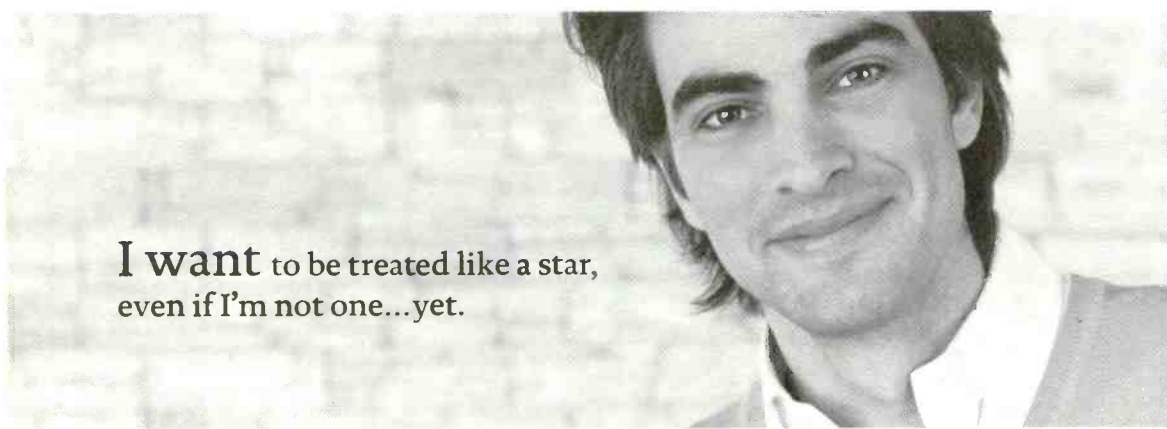
While new-home building in such areas as Franklin, Tenn., is gobbling up much undeveloped land, plenty of good deals remain. Terry Stevens, a former record executive who now works for Fridrich & Clark Realty, says he recently showed a

(Continued on page 52)

## Location Just One Advantage Homes Offer



BEVERLY HILLS VILLA: ITS FOUR ACRES CONTAIN A POOL AND A PRACTICE GOLF GREEN



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

WHAT'S YOUR REQUEST?<sup>SM</sup> Some come to the Wyndham Bel Age to be discovered. Others come to disappear for a little while. Just let our ByRequest Manager know how we can make your stay exactly the way you want it. Do an interview at the rooftop pool and make a late-night entrance at Diaghilev (you do know Dimitri, the most famous maitre d' in LA, don't you?). Or lay low in your suite with a private balcony. Either way (or a combination of both) is just fine with us. Call us or your travel planner. 1.800.WYNDHAM [www.wyndham.com](http://www.wyndham.com)

  
**WYNDHAM BEL AGE**  
WEST HOLLYWOOD  
1020 N. San Vicente Blvd.  
310-854-1111



Here is a sample of noteworthy properties on the market at press time in the metropolitan areas of the nation's music capitals of Los Angeles, New York, Nashville and Miami.

**Beverly Hills, Calif.**  
**\$23.5 million**

The turrets of this villa (left), constructed three years ago, are reminiscent of the Beverly Hills Hotel, two-and-a-half miles to the south. With 10 bedrooms and nine-and-a-half baths, the 19,974-square-foot building surpasses some hotels in size. Other features include an exercise room, media room and wine cellar. The nearly four-acre lot contains a pool and a practice golf green. Its neighbors are other newly constructed houses in the exclusive gated community of Beverly Park. Gary Gold  
Hilton & Hyland  
(310) 858-5411  
[garygold@earthlink.net](mailto:garygold@earthlink.net)

**New York**  
**\$6.9 million**

SoHo and its environs appeal to "a very international clientele," Corcoran Group CEO Pamela Liebman says. That might explain some of the features of a 4,800-square-foot, ninth-floor loft located at 704 Broadway: Peruvian walnut-plank floors, Venetian plaster walls and a 2,000-bottle wine vault. The two-bedroom, two-and-a-half bathroom apartment, which once belonged to David Bowie, also contains a home theater,

a wood-burning fireplace and a double Viking stove in the kitchen. A terrace faces east, and five Juliet balconies face west.

Viviane El-Yachar  
the Corcoran Group  
(212) 539-4973  
[viv@corcoran.com](mailto:viv@corcoran.com)

**Yorktown Heights, New York**  
**\$950,000**

Public-radio personality Jim Metzner owns a farmhouse built in 1780, set on three acres some 45 miles north of New York. It has three bedrooms and four fireplaces and features wood-plant floors and exposed-beam ceilings. Ten years ago, Metzner built a recording studio out back, where, he says, "several CDs and over 1,000 radio programs" have since been produced. The studio also contains a bedroom, living room, kitchen and bathroom. Christine Byrne  
Ginnel Real Estate  
(914) 234-6519  
[byrne@ginnel.com](mailto:byrne@ginnel.com)

**Key Biscayne, Fla.**  
**\$4.5 million**

**rentable for \$17,000/month**  
Dubbed Villa Firenze, the recently constructed, Mediterranean-style home (shown on page 1) is on a 14,500-square-foot lot on Biscayne Bay, in the Mashta Island section of Key Biscayne, 15 miles south of Miami and Miami Beach. (Mashta comes from the Egyptian word for  
*(Continued on page 53)*

## Douglas Elliman

WE ARE NEW YORK



**Unique Luxury Furnished Rentals**  
**250 Mercer St.:**

One of a kind, high above the Village. 3 bed 4 bath, triplex penthouse, two huge private terraces, fabulous 360 degree views. Available for 6 months. This mint furnished loft apartment has European fixtures, steam shower, marble baths, laundry rm, central air, media room, more and includes weekly maid service. F/S building. \$20,000.

**East 30's:**

Four months. Furnished 2 bd 3 bth stunning duplex penthouse on the top floor of a landmark elevator townhouse. S/N/E expos flood this apt. with sunlight. Features a state-of-the-art kitchen, a FDR with w/bfp and atrium windows, bath w/jacuzzi, sauna, W/D. Entertain on the huge terrace. \$9000

**West 40's "The Armory":**

1 year. Huge mint furnished 1 bed Designer Loft. Bright southern exposure, European Fixtures, sound system, plasma TV, wine frig, jacuzzi bath, F/S building. \$5000

[elliman.com](http://elliman.com)

3 East 54th Street, NY, NY

For All Your Real Estate Needs Contact

Jason Tames, Vice President

[JTames@elliman.com](mailto:JTames@elliman.com)

212-350-8590

A Prudential Douglas Elliman Realty Company



# JOE BABAJIAN ♦ KYLE GRASSO

## ♦ ESTATE PROPERTIES ♦



**BARNABY RD.** \$19,750,000  
*Bel Air*

Behind gates & long prvt drive is a 7bd+12ba Tuscan estate in prime Bel Air. 1.5+ acre per assr. Recently constructed in '02 above the Bel Air golf course. Pool & spa.



**N. DELFERN** \$14,900,000  
*Holmby Hills Co-listed - John A. Woodward IV*

Gated estate includes 8 bd & 11ba, lux mstr, spacious FDR w/butler's pantry, lib, wet bar & card rm. Manicured grounds with lrg infinity pool and TC.



**GREENWAY DR.** \$8,995,000  
*Beverly Hills*

French Manor. 25K+ sqft. per assr. 5bd+9ba. Gorgeous wd paneling & hand crafted wd bar. Stunning master. Lvg rm, fam rm, solarium, lib. Pl, gsthse w/gym, cabana, terraced yd & vws.



**SIERRA ALTA WY.** \$8,900,000  
*Sunset Strip Hollywood Hills*

Great hilltop 10bd+9ba Villa up long pvt drive. Pristine 360° views from ocean to dwntrwn. Large marble entry welcomes guests to 2 entertaining rooms w/walls of glass.



**HAZEN DR.** \$7,900,000  
*Beverly Hills*

Spectacular Medit design. Secure and gated 8bd+9ba estate w/long prvt drive & lrg motor court. Compound w/magnificent views. Guest house, tennis court, pool, views.



**SUNSET BLVD.** \$6,985,000  
*Beverly Hills*

Old CA Medit architecture at its' finest. Over apx 1 acre per assr. Palm trees on park-like grounds w/immense pool. 8bd+6ba. Tile & marble flrs, interior crtyrd with ftnn, & grdns.



**CHALON ROAD** \$6,695,000  
*Bel Air*

Prime Lower walled & gated zen Bel Air Retreat. 40K sqft. per assr. 4bd+4.5ba. Lush landscape. 2 climate controlled storage rooms. \$1M+ pool house. Full guest house. Koi pond, views.



**SUMMIT DR.** \$4,795,000  
*Beverly Hills*

Gated 4bd+6ba estate crafted w/finest materials & quality on corner lot w/city views. Grand entry & soaring ceilings. Incrd master, lrg fam rm w/frplc. Elevator. Pool & spa.



**MAYTOR PLACE** \$3,795,000  
*Beverly Hills*

Mid-Century Hal Levitt Contemporary. 4bd+5ba. Remod, carefully preserved interiors by architect/designer. Terrazzo floors. Lavish pool w/fountain surrounded by lush landscape.



**310.248.6400**

9696 Wilshire Boulevard, Third Floor Beverly Hills, California 90212

[www.joebabajian.com](http://www.joebabajian.com)

Independently owned and operated member of the Prudential Real Estate Affiliates, Inc. Prudential California Realty does not guarantee the accuracy of the square footage, lot size or other information concerning the condition or features of property provided by the seller or obtained from public records or other sources, and the buyer is advised to independently verify the accuracy of the information through personal inspection and with appropriate professionals. This is not intended as a solicitation if your property is currently listed with another broker.



## Real Estate

Continued from page 49

client a new 5,000-square-foot-home with a barn on 10 acres a half-hour drive from Music Row. It was listed for less than \$500,000.

"If you're from Chicago, New York or L.A.," Stevens says, "you think

you've won the lotto." Closer in, Belle Meade and Brentwood remain popular neighborhoods.

But Nashville brokers and bankers say the music industry's troubles reverberate within the local real-estate market. On Music Row itself, "there's a lot of real estate for sale," Stevens says. Meanwhile, as music executives lose their jobs, they find "they don't need the palatial estate

to entertain anymore."

At labels whose fate has become uncertain as a result of the downturn in music sales, "we're seeing the folks take a more conservative, wait-and-see approach" to buying homes and making other investments, says Lisa Harless, senior VP in the private-client services unit of AmSouth Bank in Nashville.

By contrast, in Los Angeles, there are few signs of the current hard times in the music industry, at least not from the high-end home market. Gold says \$2.5 million may secure a luxury house in a fashionable West Side neighborhood—such as Brentwood, Santa Monica and Beverly Hills—but it won't be on much more than a quarter-acre.

Furthermore, such high prices are driving some artists over the Santa Monica Mountains, into such places as Encino, Gold says. There, the same amount of money will buy a larger house on enough land to also hold a guesthouse, which can double as a studio. The area is, or has been, home to Tom Petty, Pat Benatar, Annie Lennox and Dave Stewart. Dave Grohl is said to have been looking there recently.

The high prices commanded by West Side homes are also giving rise to less expensive but increasingly hip neighborhoods, such as downtown Los Angeles and nearby Los Feliz.

"As people made money, they tended to buy on the West Side, and it became the hip place to live as people's careers took off," Phillips says. "Now, there's a movement east."

ting at your desk working on your computer, you can see the entire city."

At the same time, Phillips says he is eyeing an original Neutra home in Bel Air. He lost out on a bid for the 3,300-square-foot property last year. Now, the new owner—who is adding another 1,200 square feet, using the original plans that Neutra did for the original owners—wants to sell.

Phillips believes that the owner is

"going to want over \$5 million. She paid \$2.8 million; she's probably putting \$1.3 million to \$1.5 million into it."

"But that shows you the inflation and the extra value attributed to these kinds of houses—and mostly it's generated because young, successful acts, whether they're actors or musicians, want to live in these kinds of dwellings."

## Indigo Ranch



**Pritchett-Rapf & Associates**  
Realtors  
"The Best At The Beach"



Privacy and seclusion. This beautiful 58+ acre ranch, in 2 parcels, is nestled above Solstice Canyon with endless coastal and mountain views. Contiguous to national parkland with seasonal streams, waterfalls, citrus and avocado orchards. World renowned...The Indigo Ranch Recording Studio has been the home for recording sessions of some of the industry's biggest names. Ideal for a private compound, retreat or personal core facility.

Contact Matt Rapf 310-430-3446 or email mattrapf@msn.com or fax 310-457-2779

## We put the MORE in MORTGAGES

Meet the company that does more for you

With more than 1,000 mortgage products, you're sure to find the right loan for you. And you'll get help every step of the way from our experienced mortgage consultants.

Contact your local RBC Mortgage loan officer today at:

**Walter Phillips**  
& **Cliff Asbury**

Phone (312) 410-8273

walter.phillips@rbc.com

222 Merchandise Mart Plaza

Suite 550

Chicago, IL 60654

www.cliffordasbury.rbcmortgage.com



**RBC**  
Mortgage



TM Trademark of Royal Bank of Canada. RBC Mortgage is a trademark of Royal Bank of Canada. Used under license. Credit approval. Terms subject to change without notice. Not a commitment to lend. Call for details. Arizona Mortgage Banker License No. BK-0001891. Licensed by the California Department of Corporations under the California Residential Mortgage Lender Act, License #4130326; and the California Finance Lender and Broker Act, License #6036308. Connecticut Mortgage Lender/Broker License #7889. Delaware Chapter 22 Licensed Lender License #144237. D.C. Mortgage Lender/Broker License #MLB2074. Idaho Mortgage Lender License #2033. Illinois Residential Mortgage Lender License #1627. Iowa Mortgage Banker/Broker License #1999-0043MBK. Maine Supervised Lender License #SLM4414. Maryland Mortgage Lender License #5706. Massachusetts Mortgage Lender License #ML1484 and Mortgage Broker License #MB2001. Michigan Mortgage Lender License #FR0840. Nebraska Mortgage Banker License #15033. New Hampshire First Mortgage Banker & Broker License #6412-NHB. New Jersey Licensed Mortgage Lender #L033762. New Mexico Mortgage Loan Company & Loan Broker License #677. North Dakota Money Broker License #MB100454. Licensed by the Pennsylvania Department of Banking, Rhode Island Loan Lender License #99001018L1 and Loan Broker License #99001019LB. Tennessee Mortgage Lender & Broker License #1193. Vermont Mortgage Banking License #5095 and Mortgage Broker License #0159MB. West Virginia Mortgage Broker License #MB1113200011 and Mortgage Lender License #ML1113200010. Wisconsin Mortgage Banker License #1156.

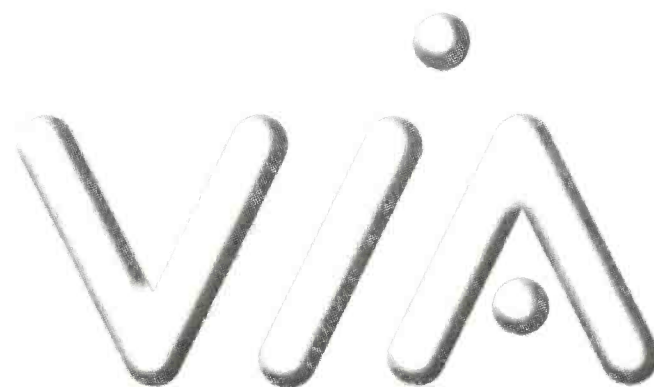


LIEBMAN: MARKET IS STRONG

The Hollywood Hills remain as popular as ever. Phillips says he recently sold a house there to Benny Medina, head of management firm Handprint Entertainment.

Phillips has now turned his attention to a three-bedroom condo on the 18th floor of Sierra Towers, at Doheny Drive and Sunset Boulevard. He plans to convert the 2,600-square-foot space into a luxury one-bedroom "with an incredible media room. We're wiring it with conduits for speakers, plasma TVs, that kind of thing."

"I'm building a platform out on to the terrace, so that when you're sit-



**VIA REAL ESTATE GROUP**  
Sales • Marketing • Development

by appointment only  
**866-206-6270**

LUXURY HOTEL ROOMS  
AVAILABLE ON LINCOLN SQUARE.  
NICE NEIGHBORS, THOUGH PRONE  
TO STABBING EACH OTHER.  
THEN SINGING ABOUT IT.



Smart. Stylish. Sophisticated. And right next door to crimes of passion at the Metropolitan Opera House. Welcome to the Phillips Club. Outside our door, the Upper West Side moves to the energetic heat of Broadway. While inside our suites feel like spacious city apartments. With refined interiors. Full kitchens. Entertainment centers. Fax machines. And just outside, a world of options. Access to Reebok Sports Club/NY, Central Park and Lincoln Center. Join us. And watch New York unfold right outside our door.

THE PHILLIPS CLUB

AT LINCOLN SQUARE  
155 WEST 66<sup>TH</sup> STREET NEW YORK, NY 10023  
TELEPHONE 212 835 8800 FAX 212 835 8850  
WWW.PHILLIPSCLUB.COM

E-MAIL CONCIERGE@PHILLIPSCLUBNEWYORK.COM  
RESERVATIONS TOLL FREE 877 854 8800

ALSO VISIT THE NEW PHILLIPS CLUB AT BOSTON COMMON  
TELEPHONE: 617-423-8500

## Location Just One Advantage

Continued from page 50

"home by the sea.") The villa's 6,500 square feet contain six bedrooms, six bathrooms and staff quarters. Out back, a veranda overlooks a small pool, jacuzzi and the bay.

Brigitte de Langeron  
Fortune International Realty  
(305) 365-0515, ext. 201  
brigitte@miamiwaterfront.com



ENCINO CONTEMPORARY: FEATURES INCLUDE A MEDIA ROOM AND A GYM

Encino, Calif.  
\$2.5 million

This five-bedroom, six-and-a-half bathroom contemporary sits on three-quarters of an acre in the San Fernando Valley, nine miles to the north of UCLA and nine miles west of Burbank. 8,164 square feet in all, it contains a master bedroom with large closets, a gym and two terraces. The other bedrooms also have their own bathrooms. Other features include a media room, a formal entryway and, outside, a pool and a basketball sport court.

Gary Gold  
Hilton & Hyland  
(310) 858-5411  
garygold@earthlink.net



BRENTWOOD BEAUTY: COMPLETE WITH THREE FIREPLACES

Brentwood, Tenn.  
\$779,000

In the Nashville area, "the dollar goes a long way compared to New York and Los Angeles," notes local broker Terry Stevens of Fridrich & Clark Realty. Indeed, for less than \$1 million, one could purchase this 1999 Colonial-style house that sits upon one acre in the suburb of Brentwood, 10 miles from Music Row. With 6,665 square feet of space, it has five bedrooms, six-and-a-half bathrooms and three fireplaces. There is also a three-car garage and a dumbwaiter that runs from the basement to the main floor.

Molly Edmondson  
Fridrich & Clark Realty  
(615) 263-4800, ext. 431  
edmondsm@realtracs.com

# Douglas Elliman



### Parc Vendome

350 West 57th Street 14D/G \$2,425,000

"Art Deco era Parc Vendome condo of legendary music man on residential block in heart of mid-town and theater district. Two extra-large 18ft. high Living Rooms, each with Wood Burning Fire Places. Great acoustics throughout, plus 3 Bedrooms/3 Baths Private Gardens & Meeting Rooms".



### 838 Greenwich Street \$1,525,000

A unique garden duplex renovated including top of the line kitchen & baths, great dining & living room {both with woodburning fireplaces} opening out onto double garden, two bedrooms each with woodburning fireplaces.



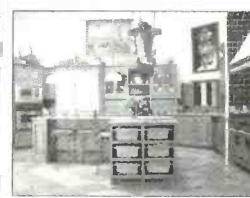
### Excelsior

303 E 57th St 10LK \$1,800,000

Teraced apartment in mint condition with gracious flow and wonderful light. Library was formally a living room. Dining room state of the art kitchen marble bathrooms generous closets 3bed, 3baths.

Contact **Linda Stein** at Douglas Elliman  
phone number **212 650-4807**

## Hacienda Bella Vista & Nashville, Tennessee



THIS MAGNIFICENT EUROPEAN/MEXICAN STYLE VILLA IS SUPERBLY SITUATED ON A 20 ACRE BLUFF NEXT TO THE HARPETH RIVER, PROVIDING BREATHTAKING VIEWS OF THE COUNTRYSIDE AND VALLEY BEYOND. THE DOORS, TILES, MURALS, COLUMNS, FOUNTAINS AND UNIQUE ARCHITECTURAL FEATURES WERE COLLECTED BY THE OWNERS DURING THEIR TRAVELS TO MEXICO, INDONESIA AND EUROPE PRIOR TO BUILDING THE HOME. FROM THE WOOD CARVED PAINTED NICHE FOUND IN A CHURCH IN SAN MIGUEL, MEXICO, TO THE BECONESIAN PALACE DOORS, EACH SPECIAL ARTIFACT HAS ITS OWN STORY, ADDING TO THE INCREDIBLY ROMANTIC ATMOSPHERE. ALSO WITHIN IS A COLORFUL CHEF'S GOURMET KITCHEN, PIZZA OVEN, STEAM SHOWER, 4-STORY TURRET, SPA AND MORE...

FOR A PRIVATE TOUR OR MORE INFORMATION ABOUT THIS PROPERTY, CALL BETH OR MARK



**Beth Hooker** & **Mark Deutschmann** Realtor

1912 21st Ave. S. Suite 100, Nashville, TN 37212

Office: 383-6964

Cell: 615-473-6452

Fax: 615-370-3628

Email: betharealla@aol.com

www.MarksVillage.com



**Connect with the music industry's most important decision makers in Billboard Classified**

# Billboard CLASSIFIED

maximum results

maximum exposure

**Call: 1-800-223-7524 Today!**

Fax all ads to: 646-654-4798/99 or email to: [jserrette@billboard.com](mailto:jserrette@billboard.com)

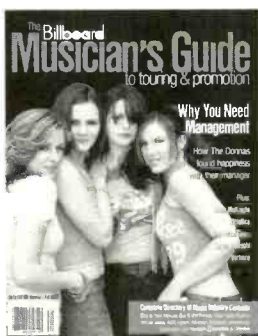
**Your ad includes a listing on billboard.com**

over 17 million page views a month  
[www.billboard.com](http://www.billboard.com)

## PUBLICATIONS

### The Ultimate Resource for Touring Bands & Musicians

BILLBOARD'S 20TH EDITION OF THE **Musician's Guide to Touring and Promotion** **NEW EDITION!**



Includes:

- City by city club directory
- Tapelisc services
- A&R directory
- Music services directory
- Music industry websites
- PLUS-Exclusive: Why you need management
- And much more

Only \$15.95 - \$18.95 overseas. (includes shipping)

Order by phone **800-745-8922** or on our website [www.musiciansguide.com](http://www.musiciansguide.com)

Mention code TGBB when ordering!

## NOTICES/ANNOUNCEMENTS

### BILLBOARD CLASSIFIED'S

**"REAL ESTATE TO THE STARS"**

REACHES THE HIGH-POWERED WORLD OF MUSIC & ENTERTAINMENT

To position your luxury real estate property for sale, rent or commercial lease call:

**Mark Wood Real Estate Manager at (661) 270-0798/(800) 223-7524**

you can also fax (646) 654-4612 or email [Billboard@musician.org](mailto:Billboard@musician.org)

Reach all the movers & shakers every week through the pages of Billboard - A force in the music/entertainment industry for over 100 years

To review rates and demographics visit [billboard.com](http://billboard.com) and click classified

## PROFESSIONAL SERVICES

**1,000 CDs** in full-color jackets for just **\$990!**

Call today for your free catalog!

**1-800-468-9353**  
[www.discmakers.com/bb](http://www.discmakers.com/bb)

**DISC MAKERS**

### Director of Events

- STAGE PRODUCTION
- TOURS
- MUSIC VIDEOS
- LIGHTING/SOUND
- FEATURE FILMS

Contact: 212-860-3639  
[JCarter891@aol.com](mailto:JCarter891@aol.com)

[www.bigfishproductionsinc.com](http://www.bigfishproductionsinc.com)

## FOR SALE

### MUSIC CATALOG FOR SALE

Masters and publishing rights to orchestral themes, Christmas favorites, holiday, easy listening, childrens' titles. Some inventory. Ideal for growth, sound tracks, compilations.

[catalog4sale@fhtm.us](mailto:catalog4sale@fhtm.us) -or- BIM-Box 2955, Grass Valley, CA. 95945

## MUSIC MERCHANDISE

### BUY DIRECT AND SAVE!

While other people are raising their prices, we are slashing ours. Major label CD's, cassettes and LP's as low as 50¢. Your choice from the most extensive listings available.

For free catalog call (609) 890-6000. Fax (609) 890-0247 or write **Scorpio Music, Inc.** P.O. Box A Trenton, N.J. 08691-0020 email: [scorpiomus@aol.com](mailto:scorpiomus@aol.com)

## HELP WANTED

### INTERNS WANTED

Billboard Magazine's NY office is hiring interns to assist the Special Events Department, 3 days/wk from 10am-5pm. Looking for a quick learner who is organized and detail-oriented. For college credit only - NO PAY. Contact Margaret at 646.654.4660 or [moshea@billboard.com](mailto:moshea@billboard.com)

## DUPLICATION/REPLICATION

**Lonely Records** CD & DVD MANUFACTURING, PRESSING, CASSETTES, GRAPHIC DESIGN, MASTERING

Friendly, knowledgeable service - 10% National Price Guarantee

**\$990** 100 (b&w insert) \$199  
500 (4/1 insert) \$875  
1000 (b&w insert) \$990  
1000 (4/1 insert) \$1090

GET A FREE CATALOG  
[WWW.LONELYRECORDS.COM](http://WWW.LONELYRECORDS.COM) - 1.800.409.8513

## PROMOTION & MARKETING

NOW ACCEPTING ARTISTS CD's / DVD's

**WHOLESALE DISTRIBUTION**

**SET-FIRE RECORDS**®  
Box 759, Springfield, LA 70462

## TALENT

### Looking for a record deal ??

Getting signed is very hard to do. But we will get the record deal you are looking for! Guaranteed Service. Call now to receive your FREE information.

Talent 2000  
800-499-6395

**GLOW Imprinting**  
Your Logo GLOWS HERE

- Light Sticks
- Necklaces
- Bracelets
- Swizzle Sticks

813-265-8882 [www.GlowForLess.com](http://www.GlowForLess.com)

## REAL ESTATE

**Unique Post-Revolutionary Home, with a Separate Recording Studio and Office Space -- easy commute to NYC**



HOUSE



STUDIO

Historic colonial house on 3+ acres of breathtaking grounds with old growth trees, beautiful very private location: 4 bedrooms, 3 bathrooms; gazebo, out buildings, icehouse, root cellar. Fully renovated with modern amenities, but all work has respected the original ambiance including hand sawn wide-planked floor and exposed beam ceiling. The fully sound-proofed modern RECORDING STUDIO is housed in a separate 800 sq. ft. building with kitchen, central heat/AC, office space, meeting room and bathroom. One hour from NYC in Northern Westchester. Great schools.

**\$1,250,000 by owner - Call 914-962-1751 or fax 914-962-1752**  
[pulse@igc.org](mailto:pulse@igc.org)

## BILLBOARD CLASSIFIED COVERS EVERYTHING

- DUPLICATION REPLICATION -
- VINYL PRESSING -
- CD ROM SERVICES -
- DVD SERVICES FOR SALE -
- PROMOTION & MARKETING SERVICES -
- MUSIC DISTRIBUTORS -
- AUCTIONS -
- RECORDING STUDIOS -
- REAL ESTATE -
- INVESTORS WANTED -
- STORES FOR SALE -
- EQUIPMENT FOR SALE -
- STORE SUPPLIES -
- FIXTURES -
- CD STORAGE CABINETS -
- DISPLAY UNITS -
- PUBLICITY PHOTOS -
- INTERNET/WEBSITE SERVICES -
- BUSINESS SERVICES -
- MUSIC INSTRUCTION -
- BUSINESS OPPORTUNITIES -
- COMPUTER/SOFTWARE -
- MUSIC MERCHANDISE -
- T-SHIRTS -
- EMPLOYMENT SERVICES -
- PROFESSIONAL SERVICES -
- DJ SERVICES -
- FINANCIAL SERVICES -
- LEGAL SERVICES -
- LEGAL NOTICE -
- ROYALTY AUDITING -
- TAX PREPARATION -
- BANKRUPTCY SALE -
- COLLECTABLE -
- PUBLICATIONS -
- TALENT -
- SONGWRITERS -
- SONGS FOR SALE -
- DEALERS WANTED -
- RETAILERS WANTED -
- WANTED TO BUY -
- CONCERT INFO -
- VENUES -
- NOTICES/ANNOUNCEMENTS -
- VIDEO -
- MUSIC VIDEO -
- POSITION WANTED -
- LISTENING STATIONS -
- FOR LEASE -
- DISTRIBUTION NEEDED -
- EDUCATION OPPORTUNITY -
- HELP WANTED -
- MASTERING -
- AUDIO SUPPLIES -
- ROYALTY PAYMENT -
- PRINTING -
- MUSIC PRODUCTION -
- METAMUSIC -
- STAGE HYPNOTIST -
- CD FAIRS & FESTIVALS -
- MUSIC WEBSITES -
- NEW PRODUCTS -
- DOMAIN NAMES -

### NEW LABEL SEEKS RARE TALENT

We're looking for an exceptional female singer (or singer/songwriter), 16-26. Cool adult contemporary/ballads style. If you sing like Norah/Dusty or write like Colvin/McLachlan, send your best 3-song demo (CD only, nonreturnable) and photo to: **Crossover Entertainment** P.O. Box 1678 Atlanta, GA. 30371

REACH OVER 200,000 RESPONSIVE READERS EVERY WEEK CALL BILLBOARD CLASSIFIED TODAY  
1-800-223-7524  
OR  
646-654-4697

HAVE A POSITION TO FILL? WANT TO REACH HIGHLY QUALIFIED PEOPLE FAST LOOK NO FURTHER!  
BILLBOARD CLASSIFIED IS THE HIRE AUTHORITY! & NOW THE CLASSIFIED SECTION IS ONLINE! [WWW.BILLBOARD.COM](http://WWW.BILLBOARD.COM) CALL JEFF SERRETTE @ 646-654-4798/99 FOR MORE INFO

"WHERE YOU ARE THE STAR!"

3815 W. Olive Ave., #101  
Burbank, CA 91505



ENTERTAINMENT  
HOME LOANS

**Loans for Purchase or Refinance including:**

- First-Time Home Buyers
- Stated Income & No Asset Verification
- Jumbo & Super Jumbo Loans, up to 2 million
- Subprime Loan Programs (less than perfect credit)

All types of real estate financed: including your personal residence, investment property and second homes

- **On-Line Rate Information and Tools**
- **Second Trust Deed and Equity Lines**



**Rich Baron**  
CEO/President

office: **818-846-8111**  
toll free: **888-367-7424**  
fax: **818-846-8085**

[www.entertainmenthomeloans.com](http://www.entertainmenthomeloans.com)  
[rich.baron@entertainmenthomeloans.com](mailto:rich.baron@entertainmenthomeloans.com)

Designed by Award-winning European Architect, Roger Kurath. This home is adjacent the yacht harbor on the best street in Marina del Rey. A constellation of palm trees, stands in the center of a calm inner courtyard. The façade facing the courtyard is transparent. 24 Honduras mahogany & glass doors open to a tropical paradise.



State of the art construction w/ no expense spared! Includes studio over garage.  
**\$1,750,000. 310-578-5414. DeniseFast.com**

# McDonald's

Continued from page 7

and will be unveiled Sept. 29 in the U.S.

"It's really a global opportunity for us," says Julia Lipari, senior VP of special projects/marketing for Jive Records. "In the U.S., we're up to our fourth single on Justin's record; in other parts of the world, we're not as deep, so it represents a great opportunity for many [territories]."

"Justified," Timberlake's solo debut, has sold 2.9 million units in the U.S. since its Nov. 5, 2002, release, according to Nielsen SoundScan. It has sold close to 3 million in the rest of the world, according to Jive.

In perhaps the ultimate unofficial tie-in, a song called "I'm Lovin' It" that Timberlake was working on for his next album with producers the Neptunes started leaking to radio July 29. The song was played on nine monitored stations the week of Aug. 27, according to Nielsen Broadcast Data Systems. Timberlake's official new single, "Senorita," was played on 164 stations.

But the song is not the same version that is being used in the commercials.

"Our original idea was to have two songs," said Larry Light, McDonald's global chief marketing officer, in a press conference. "The only musical element that they [share] are five notes and three words... We wanted to keep the authenticity of [Timberlake's song]. Now, separately, we've written a song for the McDonald's campaign."

Timberlake is seen in the McDonald's commercials in a musical setting. "What Justin is about is ensuring, going forward, that people always look at him as a musician," says Mark Steverson, partner in Bald Ego, who negotiated the McDonald's deal for Timberlake with the artist's manager, Johnny Wright. "So everything we do, all our associations, are nontraditional. It's not about him singing a jingle. You also won't see him eating french fries, holding a burger or drinking a soda."

The audio version of the single "I'm Lovin' It" will be on Timberlake's "Live in London" concert DVD, which will be released Nov. 18. The video of the song

may also be included. The song may also be stripped on to a repackaged version of "Justified" in some territories outside the U.S.

Worldwide comparable sales at McDonald's dropped 2.3% in 2002, according to the corporation, which is relying on marketing to help jumpstart sales.

In this way, Timberlake's deal makes sense, says Peter Romeo, editor of *Billboard* sister publication *Restaurant Business*. "Timberlake speaks to a new generation and puts McDonald's more in touch with the times," Romeo says. "The classic fast-food customer is a blue-collar male. McDonald's would like to reach beyond that into new areas. They're looking to get the teens."

A McDonald's representative says, "Our 'I'm Lovin' It' campaign [is] all about connecting with our customers in fresh, modern, relevant ways. Justin is relevant, his music is hip, and his global reach and cultural relevance is right in tune with our new direction."

For Timberlake, "it comes down to Justin becoming associated with one of the top, worldwide brands in a cool, hip, and relevant way," Steverson says.

He adds that details are still being worked out on the tour sponsorship but that it will not include the typical signage associated with such deals.

Beyond the dollar value that Timberlake receives for the endorsement—The New York Times estimated its value at \$6 million, but Steverson declined to comment—it's difficult to measure the results of such a deal, Romeo says.

"But all indications are that in the case of McDonald's, they needed to do something contemporary, no matter what," Romeo says. "I'd be surprised if this deal doesn't help to some degree."

Timberlake's group 'N Sync previously pacted with McDonald's in a 2000 promotion whereby patrons could buy a McDonald's-only 'N Sync CD for \$5 with the purchase of a meal. Lipari says there are currently no plans for a premium tie-in with the new deal. 'N Sync also partnered with Chili's in 2002.

McDonald's spends \$1.5 billion on global advertising, according to *Billboard* sister publication *Adweek*. Roughly half of that is spent in the U.S. McDonald's declined to give a dollar figure for the new campaign.

# Björk DVDs

Continued from page 38

For a label to launch itself in the U.S. with a series of eight pieces like this from a really quintessential artist is ideal—and the results have been nothing short of amazing."

Hirschman notes that the Björk DVDs will be priced higher on Oct. 1, with the shorter-length titles ("Volumen Plus," "Inside Björk" and "Later With Jools Holland") topping off at \$13.98 from their initial \$9.98 and the longer programs ("Greatest Hits," "Royal Opera House" and "Vessel") rising to \$18.98 from \$16.98. The "Live" box jumps to \$59.98 from \$49.98; "Miniscule" will come in at \$13.98.

"We wanted to be able to introduce these projects at a very low price [initially] for Björk's rabid audience and slowly increase them to where they're still below the standard price," Hirschman says. "That keeps them both cost-effective and affordable."

release's centerpiece: and "Volumen Plus," which contains seven clips not included in "Volumen."

These were followed in July by "Vessel," her first filmed live performance from her debut tour, and "Inside Björk," a comprehensive, one-hour documentary featuring Thom Yorke, Missy Elliott, RZA and others. The CD/DVD box "Live Box Set" of live performances came out in August.

"Greatest Hits—Volumen" has been the top seller at 63,000 units, according to Nielsen SoundScan.

"We hired a full team to work radio and video promotion, publicity and online marketing," Hirschman says, "and the results have been wonderful.

## I CAN HELP YOU...

LOOKING TO HIRE THAT IDEAL CANDIDATE TO FILL A RECENTLY OPENED POSITION...

**I CAN HELP YOU**

ARE YOU TRYING TO GENERATE NEW BUSINESS FOR THE COMPANY...

**I CAN HELP YOU**

LET ME HELP YOU...CALL JEFF SERRETTE TOLL FREE

1-800-223-7524 1-646-654-4697

FAX: 1-646-654-4798/99

[jserrette@billboard.com](mailto:jserrette@billboard.com)

## Cheviot Hills Estate 3245 Provon Lane

Featured on MTV's Cribs. Privacy, Security, Seclusion. Totally enclosed Property. Inner courtyard, grassy gardens-entertainers dream. Expansive, spacious & bright. 7Bdrm, 7.5 bath in over 7,000+ SF. Fully equipped gym, opulent master, gourmet kitchen, Screening Room, Pool, Spa & More. Fiedlers (310)777-6222.



[mbfiedler@aol.com](mailto:mbfiedler@aol.com)/[www.fiedlers.com](http://www.fiedlers.com)

For Billboard Classified Advertising Call Jeff Serrette at 646-654-4697



No. 1 Heat-seeker: Latin Grammy nominee Conjunto Primavera



# Charts



In Singles Minded: YoungBloodZ land first top 10 track

SALES / AIRPLAY / TRENDS / ANALYSIS

## Tongues Wag Over VMA Kiss

Whether it be **Paul Reubens'** post-arrest visit to the 1991 Video Music Awards (VMA) or **Michael Jackson's** 1994 smooch with new bride **Lisa Marie Presley**, MTV's annual bash usually starts off with a surprise. Many of them have been authored by the woman who owned this year's kiss-and-tell moment, **Madonna**.

From the speculation that peppered the nightly entertainment shows leading up to the VMAs' Aug. 29 cablecast through the numerous newspapers that ran photos of her locking lips with **Britney Spears** or **Christina Aguilera**, this was a classic stunt from the woman who has never lost her knack for manipulating media attention.

Consequently, Madonna's "American Life," which may end up being the slowest-selling album of her career, manages its first increase over prior-week sales since it bowed 19 weeks ago. Mind you, the 16% gain isn't enough to bring the title



FROM LEFT, SPEARS, MADONNA AND AGUILERA

## Over the Counter

By Geoff Mayfield  
gmayfield@billboard.com



back on The Billboard 200, but her VMA stunt breathed at least some life into her latest album, an oomph she failed to get from her much-seen Gap commercial with **Missy Elliott**.

Not surprisingly, Madonna's hits album "The Immaculate Collection" registers an even larger increase on Top Pop Catalog (48-26, up 26%). That album, which includes "Like a Virgin"—the song that opened the awards show—has an increase of about 1,000 copies, 300 more than the gain seen by "American Life."

So, even in a week when new albums enter The Billboard 200's top two slots, the MTV bash ends up being the talk of the charts, helping **Coldplay** earn Greatest Gainer honors on both the big chart (21-10, up 44%) and the catalog list (4-2, up 35%) and delivering increases to at least 10 other albums on this issue's sales charts.

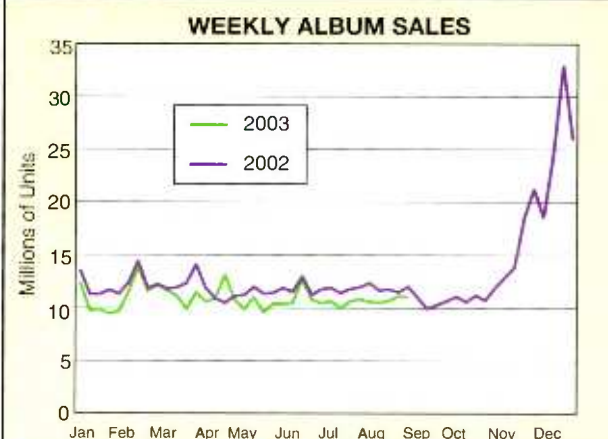
Among the night's bigger Billboard 200 beneficiaries are **Beyoncé** (9-6) with a gain of more than 10,000 copies; **Good Charlotte** (31-22), **Justin Timberlake** (49-38) and **the White Stripes** (48-39), each with gains of 3,000-plus; Aguilera (37-26), up 2,500; and **A.F.I.** (85-76), up by almost 2,000 copies.

The hospitalized **Johnny Cash**, who was recognized by Timberlake when he won a trophy for which Cash had been nominated, re-enters the big chart at No. 91 with a gain of more than 13,000 copies, a burst that also moves him 30-15 on Top Country Albums. Paid downloads of "Hurt," Cash's **Nine Inch Nails** cover, increase more than five times over the prior week, placing

(Continued on page 60)

## Market Watch

A Weekly National Music Sales Report



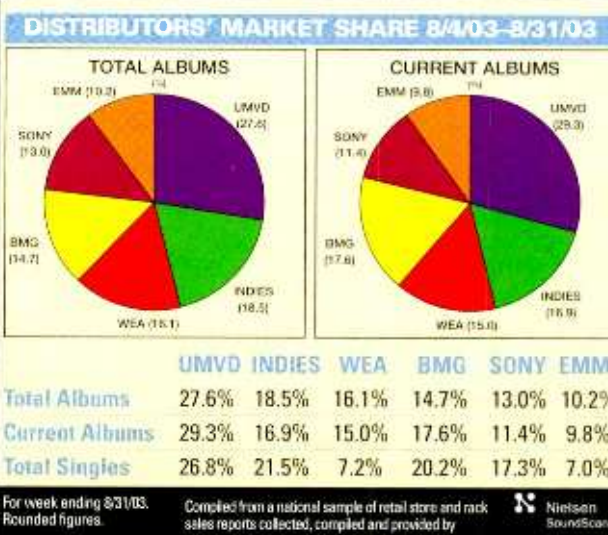
ALBUM SALES			
This Week	11,024,000	This Week 2002	12,085,000
Last Week	11,137,000	Change	↘8.8%
Change	↘1.0%		

SINGLES SALES			
This Week	216,000	This Week 2002	190,000
Last Week	239,000	Change	↘13.7%
Change	↘9.6%		



YEAR-TO-DATE OVERALL UNIT SALES			
	2002	2003	Change
Total	426,487,000	390,384,000	↘8.5%
Albums	417,859,000	382,125,000	↘8.6%
Singles	8,628,000	8,259,000	↘4.3%

YEAR-TO-DATE SALES BY ALBUM FORMAT			
	2002	2003	Change
CD	395,787,000	368,749,000	↘6.8%
Cassette	21,046,000	12,194,000	↘42.1%
Other	1,026,000	1,182,000	↘15.2%



## Mary, Queen Of Geffen

When the MCA label shut down earlier this year, **Mary J. Blige** was transferred to the Geffen imprint. Her "Love & Life" album enters The Billboard 200 in pole position this issue, making her the first female artist in the 23-year history of Geffen to have a No. 1 album.

After creating the Asylum label in the early '70s, **David Geffen** took a job at Warner Bros. Pictures. He left after a year and was incorrectly diagnosed with cancer. Returning to the record business in 1980, he announced the formation of Geffen Records. In mid-June of 1980, Geffen announced his first artist: **Donna Summer**. Though she had three consecutive No. 1 albums on Casablanca, she never even made the top 10 with any of her Geffen albums. Her best showing on the label was the No. 13 ranking of her first album for the company, "The Wanderer," at the end of 1980.

The second act signed to Geffen was **Elton John**, and the third was **John Lennon**. Shortly after he was murdered, Lennon's "Double Fantasy" became the label's first No. 1 album.

In 1982, **Asia's** self-titled debut set spent nine weeks at No. 1. Six years later, "Appetite for Destruction" by **Guns N' Roses** was the third Geffen album to reach the top, followed by the group's "Use Your Illusion II" in 1991. **Aerosmith's** "Get a Grip" was next, in 1993. The **Eagles** reunited for "Hell Freezes Over," a No. 1 Geffen album in 1994.

Blige's "Love & Life" is the seventh No. 1 album on Geffen, though the label hasn't been run by its namesake or charter staffers in years and is now an imprint of the Interscope family.

While Blige rules the chart, two other Geffen albums by a

## Chart Beat

By Fred Bronson  
fbronson@billboard.com



female artist debut this issue. **Cher's** "Live: The Farewell Tour" (Geffen/MCA/Warner Bros.) is new at No. 40, while "The Very Best of Cher: Special Edition" enters at No. 83. The original pressing of "The Very Best of Cher" is her highest-ranking Geffen album, peaking at No. 4 in May.

**THE ANSWER, MY FRIEND:** Speaking of **David Geffen's** Asylum Records, one of the label's artists makes his best showing on The Billboard 200 since his second Asylum release in 1978. **Warren Zevon's** "The Wind" (Artemis) debuts at No. 16, his highest ranking since "Excitable Boy" peaked at No. 8.

Zevon was last on the album chart with what can now be considered the ironically titled "Life'll Kill Ya," which went to No. 173 in February 2000. "The Wind" is Zevon's first release since he announced last year that he is dying of lung cancer.

**'FATE' RATES:** **Rodney Crowell's** ninth record to appear on Top Country Albums is the highest-debuting title of his 23-year chart career. "Fate's Right Hand" (DMZ/Epic) is new at No. 29. It's his first album to chart since "The Houston Kid" peaked at No. 32 in March 2001.

Crowell made his chart debut with "But What Will the Neighbors Think," which went to No. 64 in 1980.

"Fate's Right Hand" is the third-highest-ranking set of his career. His only albums to rank higher were "Diamonds & Dirt" (No. 8 in 1989) and "Keys to the Highway" (No. 15 in 1990).

# Billboard® THE BILLBOARD® 200®

Sales data compiled by Nielsen  
SoundScan

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON	ARTIST	Title	PEAK POSITION	THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON	ARTIST	Title	PEAK POSITION
				IMPRINT & NUMBER/DISTRIBUTING LABEL	IMPRINT & NUMBER/DISTRIBUTING LABEL								
				<b>NUMBER 1/HOT SHOT DEBUT</b> 1 Week At Number 1			<b>50</b>	57	46	<b>75</b>	MERCYME ▲	Almost There	46
<b>1</b>	<b>NEW</b>	1	1	MARY J. BLIGE	Love & Life	1	<b>51</b>	26	—	2	DIERKS BENTLEY	Dierks Bentley	26
<b>2</b>	<b>NEW</b>	1	1	HILARY DUFF	Metamorphosis	2	<b>52</b>	55	49	41	MATCHBOX TWENTY ▲	More Than You Think You Are	6
<b>3</b>	1	—	2	VARIOUS ARTISTS	The Neptunes Present... Clones	1	<b>53</b>	63	59	88	JOHN MAYER ▲ <sup>3</sup>	Room For Squares	8
<b>4</b>	2	1	3	ALAN JACKSON	Greatest Hits Volume II And Some Other Stuff	1	54	50	31	7	BROOKS & DUNN ●	Red Dirt Road	4
<b>5</b>	<b>NEW</b>	1	1	YOUNGBLOODZ	Drankin' Patnaz	5	55	52	42	26	FABOLOUS ●	Street Dreams	3
<b>6</b>	9	5	10	BEYONCE ▲	Dangerously In Love	1	56	58	48	28	R. KELLY ▲ <sup>2</sup>	Chocolate Factory	1
<b>7</b>	7	4	26	EVANESCENCE ▲ <sup>2</sup>	Fallen	3	57	23	—	2	AMY GRANT	Simple Things	23
<b>8</b>	5	3	7	SOUNDTRACK ▲	Bad Boys II	1	58	47	16	3	LYNYRD SKYNYRD	Thyrty: 30th Anniversary Collection (Limited Edition)	16
<b>9</b>	11	7	7	CHINGY ●	Jackpot	2	59	54	39	13	LONESTAR ●	From There To Here: Greatest Hits	7
				<b>\$ GREATEST GAINER \$</b>			<b>60</b>	59	53	<b>42</b>	TRAPT ●	Trapt	42
<b>10</b>	21	18	53	COLDPLAY ▲ <sup>2</sup>	A Rush Of Blood To The Head	5	61	53	41	12	THE BEACH BOYS	The Very Best Of The Beach Boys: Sounds Of Summer	16
<b>11</b>	14	11	30	50 CENT ▲ <sup>5</sup>	Get Rich Or Die Tryin'	1	62	64	61	44	RASCAL FLATTS ▲	Melt	5
<b>12</b>	<b>NEW</b>	1	1	NAPPY ROOTS	Wooden Leather	12	63	62	62	26	THE ATARIS ●	So Long, Astoria	24
<b>13</b>	3	—	2	BOW WOW	Bow Wow: Unleashed	3	64	60	52	13	TRAIN ●	My Private Nation	6
<b>14</b>	12	9	79	NORAH JONES ▲ <sup>7</sup>	Come Away With Me	1	65	66	50	12	ANNIE LENNOX ●	Bare	4
<b>15</b>	4	—	2	T.I.	Trap Muzik	4	<b>66</b>	<b>NEW</b>	1	1	ROD STEWART	Encore: The Very Best Of Rod Stewart Vol. 2	66
<b>16</b>	<b>NEW</b>	1	1	WARREN ZEVON	The Wind	16	67	41	25	3	SOUNDTRACK	Freddy Vs. Jason	25
<b>17</b>	17	12	23	LINKIN PARK ▲ <sup>2</sup>	Meteora	1	68	73	77	39	SIMPLE PLAN ▲	No Pads, No Helmets...Just Balls	36
<b>18</b>	13	10	19	SOUNDTRACK ▲	The Lizzie McGuire Movie	6	69	56	35	6	JANE'S ADDICTION ●	Strays	4
<b>19</b>	25	20	44	LIL JON & THE EAST SIDE BOYZ ●	Kings Of Crunk	15	70	69	64	40	TIM MCGRAW ▲ <sup>2</sup>	Tim McGraw And The Dancehall Doctors	2
<b>20</b>	8	—	2	JUELZ SANTANA	From Me To U	8	71	20	—	2	SARA EVANS	Restless	20
<b>21</b>	18	8	6	VARIOUS ARTISTS	Now 13	2	72	65	51	17	JACK JOHNSON ●	On And On	3
<b>22</b>	31	21	48	GOOD CHARLOTTE ▲ <sup>2</sup>	The Young And The Hopeless	7	73	68	72	16	MAROONS	Songs About Jane	68
<b>23</b>	33	38	42	3 DOORS DOWN ▲	Away From The Sun	8	74	70	54	12	RADIOHEAD ●	Hail To The Thief	3
<b>24</b>	19	34	41	SHANIA TWAIN	Up!	1	75	72	69	30	THE ALL-AMERICAN REJECTS ●	The All-American Rejects	25
<b>25</b>	16	2	3	DASHBOARD CONFESSIONAL	A Mark, A Mission, A Brand, A Scar	2	<b>76</b>	85	84	25	AFI ●	Sing The Sorrow	5
<b>26</b>	37	29	44	CHRISTINA AGUILERA ▲ <sup>3</sup>	Stripped	2	<b>77</b>	<b>NEW</b>	1	1	JOHN MICHAEL MONTGOMERY	The Very Best Of John Michael Montgomery	77
<b>27</b>	28	17	12	LUTHER VANDROSS ▲	Dance With My Father	1	78	76	70	8	TRACE ADKINS	Greatest Hits Collection, Volume I	9
<b>28</b>	29	13	9	ASHANTI ▲	Chapter II	1	79	61	55	24	JASON MRAZ ●	Waiting For My Rocket To Come	55
<b>29</b>	6	99	33	SOUNDTRACK ▲	Chicago	2	80	43	—	2	ADEMA	Unstable	43
<b>30</b>	36	28	10	BLACK EYED PEAS	Elephunk	26	81	84	73	67	EMINEM ▲ <sup>6</sup>	The Eminem Show	1
<b>31</b>	39	27	42	SEAN PAUL ▲	Dutty Rock	9	82	80	66	13	JEWEL ●	0304	2
<b>32</b>	30	19	5	SOUNDTRACK	Freaky Friday	19	<b>83</b>	<b>NEW</b>	1	1	CHER	The Very Best Of Cher: Special Edition	83
<b>33</b>	38	24	58	TOBY KEITH ▲ <sup>3</sup>	Unleashed	1	84	71	45	6	BRAD PAINLEY	Mud On The Tires	8
<b>34</b>	27	15	22	CHER ▲	The Very Best Of Cher	4	85	82	68	21	GINUWINE ●	The Senior	6
<b>35</b>	10	—	2	JESSICA SIMPSON	In This Skin	10	86	79	67	17	THE ISLEY BROTHERS FEATURING RONALD ISLEY ●	Body Kiss	1
<b>36</b>	34	22	15	STAIND ▲	14 Shades Of Grey	1	<b>87</b>	<b>NEW</b>	1	1	CHAYANNE	Sincero	87
<b>37</b>	35	30	41	AUDIOSLAVE ▲	Audioslave	7	88	67	47	20	JIMMY BUFFETT ▲	Meet Me In Margaritaville: Jimmy Buffett The Ultimate Collection	9
<b>38</b>	49	43	43	JUSTIN TIMBERLAKE ▲ <sup>3</sup>	Justified	2	89	87	74	7	PAT GREEN	Wave On Wave	10
<b>39</b>	48	40	22	THE WHITE STRIPES ●	Elephant	6	90	81	57	11	MONICA ●	After The Storm	1
<b>40</b>	<b>NEW</b>	1	1	CHER	Live: The Farewell Tour	40	<b>91</b>	<b>RE-ENTRY</b>	33	33	JOHNNY CASH ●	American IV: The Man Comes Around	45
<b>41</b>	15	—	2	RANCID	Indestructible	15	92	83	79	21	GODSMACK ▲	Faceless	1
<b>42</b>	40	23	6	MYA	Moodring	3	<b>93</b>	<b>NEW</b>	1	1	LOUIE DEVITO	Louie DeVito Presents: Ultra.Dance 04	93
<b>43</b>	44	33	71	KENNY CHESNEY ▲ <sup>3</sup>	No Shoes, No Shirt, No Problems	1	94	86	80	33	VARIOUS ARTISTS ●	Worship Together: I Could Sing Of Your Love Forever	39
<b>44</b>	24	6	3	VARIOUS ARTISTS	State Property Presents: The Chain Gang Vol. II	6	95	92	92	47	KEITH URBAN ▲	Golden Road	11
<b>45</b>	32	14	3	KIDZ BOP KIDS	Kidz Bop 4	14	96	78	58	6	311	Evolver	7
<b>46</b>	22	—	2	NEIL YOUNG & CRAZY HORSE	Greendale	22					<b>PACESETTER</b>		
<b>47</b>	46	32	20	KELLY CLARKSON ▲	Thankful	1	<b>97</b>	136	118	24	VARIOUS ARTISTS ●	WOW Worship (Yellow)	44
<b>48</b>	45	26	10	MICHELLE BRANCH	Hotel Paper	2	98	96	60	90	JOSH GROBAN ▲ <sup>3</sup>	Josh Groban	8
<b>49</b>	51	36	13	METALLICA ▲ <sup>2</sup>	St. Anger	1	99	91	81	65	AVRIL LAVIGNE ▲ <sup>6</sup>	Let Go	2







SEPTEMBER 13 2003 Billboard® TOP POP CATALOG™

Table with 5 columns: THIS WEEK, LAST WEEK, 2 WKS. AGO, TOTAL WKS., and Album info (ARTIST, IMPRINT & NUMBER/DISTRIBUTING LABEL, Title). Includes #1 BOB MARLEY AND THE WAILERS and #2 COLDPLAY.

Catalog albums are 2-year-old titles that have fallen below No. 100 on The Billboard 200 or re-issues of older albums. Total Weeks column reflects combined weeks title has appeared on The Billboard 200 and Top Pop Catalog Albums.

SEPTEMBER 13 2003 Billboard® TOP HEATSEEKERS™

Table with 5 columns: THIS WEEK, LAST WEEK, 2 WKS. AGO, and Album info. Includes #1 CONJUNTO PRIMAVERA and #2 FOUNTAINS OF WAYNE.

Heatseekers chart lists the best-selling albums by new and developing artists, defined as those who have never appeared in the top 100 of The Billboard 200. If a Heatseeker title reaches that level, it and the act's subsequent albums are immediately ineligible to appear on the Heatseekers chart.

SEPTEMBER 13 2003 Billboard® TOP INDEPENDENT ALBUMS™

Table with 5 columns: THIS WEEK, LAST WEEK, 2 WKS. AGO, and Album info. Includes #1 WARREN ZEVON and #2 LIL JON & THE EAST SIDE BOYZ.

Independent albums are those that are self-released or released through an independent distributor, including those that are sold via major branch distributors. Albums with the greatest sales gains this week.

THIS WEEK		LAST WEEK		WEEKS ON CHART		SALES DATA	
ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE	WKS. AGO	WEEKS ON CHART
Sales data compiled by Nielsen SoundScan							
1	SOUNDTRACK	NUMBER 1	1	Martin Scorsese Presents The Best Of The Blues	1 Week At Number 1		
2	JOHN MELLENCAMP		1	Trouble No More			
3	VARIOUS ARTISTS		2	Harley Davidson Motor Cycles: Roadhouse Blues			
4	VARIOUS ARTISTS		3	Get The Blues Vol. 2			
5	STEVIE RAY VAUGHAN AND DOUBLE TROUBLE		5	The Essential Stevie Ray Vaughan And Double Trouble			
6	INDIGENOUS		4	Indigenous			
7	B.B. KING		6	Reflections			
8	JOE BONAMASSA		8	Blues Deluxe			
9	JOHNNIE TAYLOR		8	There's No Good In Goodbye			
10	SUSAN TEDESCHI		7	Wait For Me			
11	BUDDY GUY		9	Blues Singer			
12	TYRONE DAVIS		13	Come To Daddy			
13	THE ROBERT CRAY BAND		11	Time Will Tell			
14	ETTA JAMES		10	Let's Roll			
15	TAJ MAHAL & HULA BLUES BAND			Hanapepe Dream			

THIS WEEK		LAST WEEK		WEEKS ON CHART		SALES DATA	
ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE	WKS. AGO	WEEKS ON CHART
Sales data compiled by Nielsen SoundScan							
1	SEAN PAUL	NUMBER 1	1	Dutty Rock	42 Weeks At Number 1		
2	VARIOUS ARTISTS		2	Reggae Gold 2003			
3	WAYNE WONDER		3	No Holding Back			
4	VARIOUS ARTISTS		5	Rasta Jamz			
5	ZIGGY MARLEY		4	Dragonfly			
6	BOB MARLEY AND THE WAILERS		6	Bob Marley & The Wailer Live At The Roxy			
7	SHAGGY		8	Lucky Day			
8	BOB MARLEY AND THE WAILERS		7	Legend (Deluxe Edition)			
9	BUJU BANTON		9	Friends For Life			
10	SIZZLA		10	Da Real Thing			
11	VARIOUS ARTISTS		11	Ultimate Reggae			
12	EASY STAR ALL-STARS		12	Dub Side Of The Moon			
13	BEENIE MAN		13	Tropical Storm			
14	VARIOUS ARTISTS			Reggae Pulse 2: Hit Songs-Jamaican Style			
15	VARIOUS ARTISTS			Ragga 2003			

THIS WEEK		LAST WEEK		WEEKS ON CHART		SALES DATA	
ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE	WKS. AGO	WEEKS ON CHART
Sales data compiled by Nielsen SoundScan							
1	SOUNDTRACK	NUMBER 1	1	Frida	18 Weeks At Number 1		
2	GAELIC STORM		10	Special Reserve			
3	CIRQUE DU SOLEIL		2	Varekai			
4	PANJABI MC		4	Beware			
5	SOUNDTRACK		3	Bend It Like Beckham			
6	ISRAEL KAMAKAWIWO'OLE		5	Alone In Iz World			
7	IBRAHIM FERRER		8	Buenos Hermanos			
8	RY COODER MANUEL GALBAN		11	Mambo Sinuendo			
9	DANIEL O'DONNELL		6	The Daniel O'Donnell Show			
10	DANIEL O'DONNELL		7	Greatest Hits			
11	CIBELLE		15	Cibelle			
12	DAVID VISAN			Buddha-Bar V			
13	VARIOUS ARTISTS		12	Salsa Around The World			
14	THE CHIEFTAINS			Down The Old Plank Road/The Nashville Sessions			
15	SOUNDTRACK		14	Amelie			

THIS WEEK		LAST WEEK		WEEKS ON CHART		SALES DATA	
ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE	WKS. AGO	WEEKS ON CHART
Sales data compiled by Nielsen SoundScan							
1	MERCYME	NUMBER 1	2	Almost There	3 Weeks At Number 1		
2	AMY GRANT		1	Simple Things			
3	VARIOUS ARTISTS		3	Worship Together: I Could Sing Of Your Love Forever			
4	VARIOUS ARTISTS		8	WOW Worship (Yellow)			
5	STACIE ORRICO		6	Stacie Orrico			
6	PASSION WORSHIP BAND		5	Sacred Revolution: Songs From OneDay03			
7	SWITCHFOOT		7	The Beautiful Letdown			
8	VARIOUS ARTISTS		13	iWorship: A Total Worship Experience			
9	THIRD DAY		6	Offerings II: All I Have To Give			
10	MERCYME		10	Spoken For			
11	NEWSBOYS		8	Adoration: The Worship Album			
12	RANDY TRAVIS		12	Rise And Shine			
13	ROBERT RANDOLPH & THE FAMILY BAND		15	Unclassified			
14	JEREMY CAMP		15	Stay			
15	AVALON		20	The Very Best Of Avalon: Testify To Love			
16	RELIENT K		16	Two Lefts Don't Make A Right...But Three Do			
17	MICHAEL W. SMITH		21	Worship Again			
18	DONNIE MCCLURKIN		14	Donnie McClurkin... Again			
19	MICHAEL W. SMITH		17	Worship			
20	VARIOUS ARTISTS		24	WOW Hits 2003			
21	VARIOUS ARTISTS		4	Worship Together: Be Glorified			
22	TEN SHEKEL SHIRT	HOT SHOT DEBUT		Risk			
23	STEVEN CURTIS CHAPMAN		25	All About Love			
24	KIRK FRANKLIN		28	The Rebirth Of Kirk Franklin			
25	BYRON CAGE		26	Byron Cage			
26	PETRA		22	Jekyll & Hyde			
27	POINT OF GRACE		18	24			
28	VARIOUS ARTISTS			Next Door Savior: A Collection Hymns			
29	MARVIN SAPP		32	Diary Of A Psalmist			
30	HEZEKIAH WALKER & THE LOVE FELLOWSHIP CRUSADE CHOIR		27	Family Affair II: Live At Radio City Music Hall			
31	JACI VELASQUEZ		30	[Unspoken]			
32	VARIOUS ARTISTS		38	Shout To The Lord: The Platinum Collection, Vol. 2			
33	P.O.D.		31	Satellite			
34	12 STONES		29	12 Stones			
35	JARS OF CLAY		39	Futhermore: From The Studio, From The Stage			
36	VIRTUE		34	Free			
37	JOEL ENGLE		37	Ultimate Worship Collection			
38	DETRICK HADDON		33	Lost And Found			
39	WARREN BARFIELD		33	Warren Barfield			
40	FFH			Ready To Fly			

THIS WEEK		LAST WEEK		WEEKS ON CHART		SALES DATA	
ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE	WKS. AGO	WEEKS ON CHART
Sales data compiled by Nielsen SoundScan							
1	SMOKIE NORFUL	NUMBER 1	1	I Need You Now	4 Weeks At Number 1		
2	VARIOUS ARTISTS		4	WOW Gospel 2003			
3	VICKIE WINANS		2	Bringing It All Together			
4	SHIRLEY CAESAR	HOT SHOT DEBUT		Greatest Gospel Hits			
5	DONNIE MCCLURKIN		3	Donnie McClurkin... Again			
6	KIRK FRANKLIN		7	The Rebirth Of Kirk Franklin			
7	BYRON CAGE		5	Byron Cage			
8	MARVIN SAPP		8	Diary Of A Psalmist			
9	HEZEKIAH WALKER & THE LOVE FELLOWSHIP CRUSADE CHOIR		6	Family Affair II: Live At Radio City Music Hall			
10	VIRTUE		10	Free			
11	DETRICK HADDON		9	Lost And Found			
12	LEE WILLIAMS AND THE SPIRITUAL Q.C.'S		11	Right On Time			
13	EDDIE RUTH BRADFORD		12	Too Close To The Mirror			
14	MARY MARY		16	Incredible			
15	JAMES BIGNON & THE DELIVERANCE MASS CHOIR		15	God Is Great			
16	DOTTIE PEOPLES		14	Churchin' With Dottie			
17	HARVEY WATKINS, JR.		24	It's In My Heart-Live In Raymond MS			
18	BRODERICK E. RICE		17	Get Yo Laugh On!			
19	POOH AND THE YOUNG INSPIRATIONS		19	It's About Time			
20	DONALD LAWRENCE & THE TRI-CITY SINGERS		20	Go Get Your Life Back			
21	VARIOUS ARTISTS		21	Church: Songs Of Soul & Inspiration			
22	BISHOP T.D. JAKES AND THE POTTER'S HOUSE MASS CHOIR		27	A Wing And A Prayer			
23	BISHOP PAUL S. MORTON & THE FGBCF MASS CHOIR		33	Let It Rain			
24	JUANITA BYNUM		28	Behind The Veil: Morning Glory 2			
25	YOLANDA ADAMS		22	Believe			
26	FRED HAMMOND		25	Speak Those Things: POL Chapter 3			
27	BEVERLY CRAWFORD		23	Beverly Crawford Live: Family & Friends			
28	VARIOUS ARTISTS		29	Songs 4 Worship Gospel: God Is In The House			
29	TURKS & CAICOS MASS CHOIR		29	Behold! Live In Chicago			
30	RENEE SPEARMAN AND PREZ FEATURING PROSPERITY		26	Celebrate			
31	LAMAR CAMPBELL & SPIRIT OF PRAISE		13	Confessions Of A Worshipper			
32	DEBRA KILLINGS		37	Surrender			
33	YOLANDA ADAMS		32	The Praise And Worship Songs Of Yolanda Adams			
34	RIZEN		30	Rizen			
35	LUTHER BARNES & THE SUNSET JUBILAIRE		39	It's Your Time			
36	JOE PACE & THE COLORADO MASS CHOIR		35	Speak Life			
37	JOHN P. KEE & NEW LIFE		38	Blessed By Association			
38	AARON NEVILLE		34	Believe			
39	CHRIST TABERNACLE CHOIR			Inhabit The Praise!			
40	THE BLIND BOYS OF ALABAMA			Higher Ground			

Albums with the greatest sales gains this week. Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numeral following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro). △ Certification of 200,000 units (Platino). ⚠ Certification of 400,000 units (Multi-Platino). \*Asterisk indicates LP is available. Greatest Gainer shows chart's largest unit increase. Heatseeker Impact shows albums removed from Heatseekers this week. [H] indicates past or present Heatseeker title. © 2003, VNU Business Media, Inc., and Nielsen SoundScan, Inc. All rights reserved.



## Trapt's 'Headstrong' Regains Listeners, Re-Enters Hot 100

"Headstrong" by Trapt re-enters The Billboard Hot 100 at No. 49, as airplay at top 40 radio has augmented the audience total culled from continuing play at rock stations. After peaking at No. 52 in May and then spending 20 weeks on the chart, "Headstrong" moved to the recurrent chart four weeks ago and has been allowed to re-enter the Hot 100 because it has enough radio audience to reach the upper half of the chart.

The snail-like pace of songs from the rock and adult world when climbing into the upper regions of the Hot 100 is indicative of mainstream top 40's reluctance to adopt tracks from those formats. Without airplay outside of a song's immediate format or a moderate-selling retail single, it's a struggle to make much headway on the Hot 100.

With the exception of Alan Jackson & Jimmy Buffett's "It's Five O'Clock Somewhere," no country airplay song has been able to break into the top 20 since the chart was reconfigured in 1998. A No. 1 rock song has an even tougher time, rarely cracking the top 50 without play from top 40. An adult top 40 song without mainstream top 40 play (or an adult contemporary song without adult top 40 spins) suffers a worse fate.

Some tracks, like "Headstrong," do break through, but it takes time. Jason Mraz's "The Remedy (I Won't Worry)" got its start at adult top 40 in

top 40 station that shared so much music with mainstream, but now it is the rhythmic and R&B stations."

Those high rotations, as well as higher ratings, also explain why songs from the R&B and rhythmic formats pull in more listeners than tracks from adult stations, which typically play their most popular titles less than 50 times a week.

**YOUNG'NS:** Two acts each earn their first top 10 on the Hot R&B/Hip-Hop Singles & Tracks chart, as "Damn!" by YoungBloodZ featuring Lil Jon & the East Side Boyz and "Can't Stop, Won't Stop" by Young Gunz

move 11-8 and 16-10, respectively. YoungBloodZ—who also nab their first top 10 this issue on Top R&B/Hip-Hop Albums (No. 2) and The Billboard 200 (No. 5)—had previously charted three songs, topping out at No. 53 with "85" in April 2000. "Stop" is Young Gunz's first go 'round on the chart.

So far this year, 14 artists have taken their own tracks into the top 10 for the first time, five with their first charting single: Lumidee, Bone

Crusher, Chingy, Ruben Studdard and now Young Gunz. Last year at this time, there were fewer artists earning their first top 10 (13) but more new artists reaching that level (six).

**LONG TALL COOL ONE:** Alan Jackson & Jimmy Buffett's "It's Five O'Clock Somewhere" extends its No. 1 stretch

### SinglesMinded

**Silvio Pietroluongo**  
silvio@billboard.com  
**Minal Patel**  
mpatel@billboard.com  
**Wade Jessen**  
wjessen@billboard.com



to six weeks on Hot Country Singles & Tracks, bringing the year-to-date total of songs with at least six weeks at No. 1 to four, compared with only one such title for the same period in 2002. "The Good Stuff" by Kenny Chesney, No. 1 for seven weeks last year, was country's only title to nab six weeks before Labor Day.

This is Jackson's longest stint at No. 1, topping five weeks he spent atop the chart with "Where Were You (When the World Stopped Turning)."

FORMAT	NEW RELEASES WITH TOP 10 CALLOUT POTENTIAL	RECENTLY TESTED SONGS WITH TOP 10 CALLOUT POTENTIAL
MAINSTREAM TOP 40	NO NEW SONGS SHOWED TOP 10 CALLOUT POTENTIAL THIS WEEK	1 FOUNTAINS OF WAYNE Stacy's Mom S-CURVE/EMC 79.0 2 EVANESCENCE Going Under WIND-UP 78.7 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
RHYTHMIC TOP 40	NO NEW SONGS SHOWED TOP 10 CALLOUT POTENTIAL THIS WEEK	1 ASHANTI Rain On Me IDJMG 76.2 2 BEYONCE, MISSY ELLIOTT, FREE Fighting Temptation COLUMBIA 71.0
ADULT TOP 40	JEWEL Stand ATLANTIC 65.9	1 SHANIA TWAIN Forever And For Always IDJMG 76.2 2 FOUNTAINS OF WAYNE Stacy's Mom S-CURVE/EMC 74.8 3 EVANESCENCE Going Under WIND-UP 73.2 4 STACIE ORRICO (There's Gotta Be) More To Life VIRGIN 72.6 5 STAIN'D So Far Away ELEKTRA/EEG 70.9
MODERN ROCK	CHEVELLE Closure EPIC 75.0	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 LLC.



March and finally reached the mainstream top 40 chart and the Hot 100 in May. Four months later, "Remedy" finally cracks the top 10 at mainstream and makes its biggest move yet on the Hot 100, up 25-15.

Contrast that with "Baby Boy" by Beyoncé featuring Sean Paul, which climbs 9-4 in only its fifth week on the Hot 100. The acceptance of R&B/hip-hop tracks at mainstream is milliseconds behind initial play at rhythmic and R&B radio and sometimes even ahead of those stations.

Erik Olesen, VP of promotion for Island Def Jam Music Group, says, "Rhythmic stations are [playing] their power songs almost 100 times a week, and they become familiar in the market. It used to be the adult

SEPTEMBER 13 2003

### Billboard® MAINSTREAM TOP 40™

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	15	Where Is The Love? BLACK EYED PEAS (A&M/INTERSCOPE) 5 Wks At No. 1
2	3	11	Shake Ya Tailfeather NELLY, P. DIDDY & MURPHY LEE (BAD BOY/UMRG)
3	2	15	Crazy In Love BEYONCE FEAT. JAY-Z (COLUMBIA)
4	5	8	Can't Hold Us Down CHRISTINA AGUILERA FEAT. LIL KIM (RCA/RMG) ☆
5	8		Right Thurr CHINGY (DISTURBING THE PEACE/CAPITOL)
6	7		Senorita JUSTIN TIMBERLAKE (JIVE) ☆
7	4		Are You Happy Now? MICHELLE BRANCH (MAVERICK/WARNER BROS.) ☆
8	6		Unwell MATCHBOX TWENTY (ATLANTIC)
9	13		The Remedy (I Won't Worry) JASON MRAZ (ELEKTRA/EEG)
10	11		Girls And Boys GOOD CHARLOTTE (DAYLIGHT/EPIC) ☆
11	9		I Want You THALIA FEAT. FAT JOE (EMI LANTANA/VIRGIN)
12	10		Miss Independent KELLY CLARKSON (RCA/RMG) ☆
13	18		Why Don't You & I SANTANA FEAT. ALEX BAND OR CHAD KROEGER (ARISTA)
14	14		Bring Me To Life EVANESCENCE FEAT. PAUL MCCOY (WIND-UP) ☆
15	20		The Boys Of Summer THE ATARIS (COLUMBIA) ☆
16	12		Rock Wit U (Awww Baby) ASHANTI (MURDER INC./DEF JAM/IDJMG)
17	22		My Love Is Like... Wo MYA (A&M/INTERSCOPE)
18	19		Harder To Breathe MARDONS (OCTONE/JRMG)
19	21		Into You FABILOUS (DESERT STORM/ELEKTRA/EEG)
20	23		P.I.M.P. 50 CENT (SHADY/AFTERMATH/INTERSCOPE)

SEPTEMBER 13 2003

### Billboard® RHYTHMIC TOP 40™

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	17	Right Thurr CHINGY (DISTURBING THE PEACE/CAPITOL) 7 Wks At No. 1
2	3	13	Shake Ya Tailfeather NELLY, P. DIDDY & MURPHY LEE (BAD BOY/UMRG)
3	2	12	P.I.M.P. 50 CENT (SHADY/AFTERMATH/INTERSCOPE)
4	4	12	Get Low LIL JON & THE EAST SIDE BOYZ (BME/TVT)
5	11	5	Baby Boy BEYONCE FEAT. SEAN PAUL (COLUMBIA) ☆
6	6	11	Frontin' PHARELL FEAT. JAY-Z (STAR TRAK/ARISTA)
7	12	13	Suga Suga BABY BASH FEAT. FRANKIE J. (UNIVERSAL/UMRG)
8	5	11	In Those Jeans GINUVINE (EPIC)
9	13	9	Let's Get Down BOW WOW FEAT. BABY (COLUMBIA) ☆
10	7	19	Into You FABILOUS (DESERT STORM/ELEKTRA/EEG)
11	10	13	My Love Is Like... Wo MYA (A&M/INTERSCOPE) ☆
12	8	14	Never Leave You - Uh Ooh, Uh Ooh! LUMIDEE (UNIVERSAL/UMRG)
13	9		Crazy In Love BEYONCE FEAT. JAY-Z (COLUMBIA)
14	17		Can't Hold Us Down CHRISTINA AGUILERA FEAT. LIL KIM (RCA/RMG)
15	15	16	Where Is The Love? BLACK EYED PEAS (A&M/INTERSCOPE)
16	14	19	Magic Stick LIL KIM FEAT. 50 CENT (QUEEN BEE/ATLANTIC)
17	20		Deliverance BUBBA SPARKOX (BEAT CLUB/INTERSCOPE)
18	16		Rock Wit U (Awww Baby) ASHANTI (MURDER INC./DEF JAM/IDJMG)
19	21		Can't Stop, Won't Stop YOU'N GUNZ (ROC-A-FELLA/DEF JAM/IDJMG)
20	19		Smooth Sailin' ROSCOE (CAPITOL)

SEPTEMBER 13 2003

### Billboard® ADULT TOP 40™

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1		Calling All Angels Train (COLUMBIA) 2 Wks At No. 1
2	2	3	Unwell MATCHBOX TWENTY (ATLANTIC) ☆
3	4	13	Why Don't You & I MICHELLE BRANCH (MAVERICK/WARNER BROS.) ☆
4	3	12	Are You Happy Now? JASON MRAZ (ELEKTRA/EEG) ☆
5	5	29	The Remedy (I Won't Worry) JASON MRAZ (ELEKTRA/EEG) ☆
6	6	33	Drift Away UNCLE KRACKEER FEAT. ODDIE GRAY (LAVA) ☆
7	7	24	Bring Me To Life EVANESCENCE FEAT. PAUL MCCOY (WIND-UP) ☆
8	10	18	Heaven LIVE (RADIOACTIVE/GEFFEN) ☆
9	8	22	Amazing JOSH KELLEY (HOLLYWOOD) ☆
10	11	16	Why Can't I LIZ PHAIR (CAPITOL) ☆
11	9	41	When I'm Gone 3 DOORS DOWN (REPUBLIC/UNIVERSAL/UMRG)
12	14		Bigger Than My Body JOHN MAYER (AWARE/COLUMBIA) ☆
13	13		White Flag DIDDY (ARISTA)
14	16		Bright Lights MATCHBOX TWENTY (ATLANTIC) ☆
15	12		Intuition JEWEL (ATLANTIC) ☆
16	15		Miss Independent KELLY CLARKSON (RCA/RMG) ☆
17	19		Here Without You 3 DOORS DOWN (REPUBLIC/UNIVERSAL/UMRG) ☆
18	18		The Boys Of Summer THE ATARIS (COLUMBIA) ☆
19	17		Rest In Pieces SALVA (ISLAND/IDJMG) ☆
20	20		Harder To Breathe MARDONS (OCTONE/JRMG)

SEPTEMBER 13 2003

### Billboard® MODERN ROCK™

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	18	Faint LINKIN PARK (WARNER BROS.) ☆
2	2	12	So Far Away STAIN'D (ELEKTRA/EEG)
3	4	10	Creatures (For A While) 311 (VOLCANO/JIVE)
4	5	5	Weak And Powerless A PERFECT CIRCLE (VIRGIN) ☆
5	3	14	The Boys Of Summer THE ATARIS (COLUMBIA) ☆
6	6	12	Show Me How To Live AUDDISLAVE (INTERSCOPE/EPIC) ☆
7	8	5	Someday NICKELBACK (ROADRUNNER/IDJMG) ☆
8	7	19	Bottom Of A Bottle SMILE EMPTY SOUL (THR3BACK/LAVA) ☆
9	12	14	Going Under EVANESCENCE (WIND-UP) ☆
10	11	28	Seven Nation Army THE WHITE STRIPES (THIRD MAN/V2)
11	10	31	Send The Pain Below CHEVELLE (EPIC)
12	9		Headstrong TRAPT (WARNER BROS.)
13	13		Think Twice EVE 6 (RCA/RMG)
14	15		Fall Back Down RANCID (HELLCAT/WARNER BROS.)
15	22		Hands Down DASHBOARD CONFESSIONAL (VAGRANT/INTERSCOPE) ☆
16	14		Just Because JANE'S ADDICTION (CAPITOL)
17	19		Falls On Me FUEL (EPIC)
18	20		The Leaving Song Pt. II AFI (NITRO/DREAMWORKS)
19	18		Like A Stone AUDDISLAVE (INTERSCOPE/EPIC)
20	16		Low FOOD FIGHTERS (ROSWELL/RCA/RMG)

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.

# RIAA: Shipments Continue To Fall

Continued from page 7

ket, shipments fell to 335.6 million units, a decline of 15.8%. Total value was down 12% to approximately \$4.8 billion.

At last year's midpoint, shipments reported by the RIAA were down 10.1% in units and 6.7% in value from first-half 2001.

The RIAA numbers are even worse than sales figures from Nielsen SoundScan, which reports that U.S. album sales to consumers fell 8.1% in the first half of 2003. As of June 29, U.S. album sales totaled 291.7 million, compared with sales of 311.1 million in the first half of 2002, according to Nielsen SoundScan.

Part of the discrepancy between RIAA and Nielsen SoundScan figures may be attributed to the weakening performance of record clubs, whose sales are not counted by SoundScan.

However, the discrepancy also seems to be a product of the shrinking retail account base and growing returns.

## NOT-SO-BRIGHT FUTURE

The RIAA figures paint a dismal forecast for the coming months.

"It would imply to me that the business is in slightly worse shape than the first-half Nielsen SoundScan numbers indicated," a leading executive at one major label says.

Retailers are equally bearish on near-term prospects for the business.

"I don't think we have hit bottom," says Mike Dreese, CEO of the Boston-based Newbury Comics chain. "We will probably see a continued contraction."

Bob Higgins, chairman/CEO of Albany, N.Y.-based Trans World Entertainment, the industry's largest retail chain, likewise says he sees music sales continuing to suffer in the third and fourth quarters.

# U.S. Music Shipments: Mid-Year Scorecard

(Units shipped and dollar value in millions at suggested list price, net after returns)

Format	Six Months Ending June 30								Percent Change			
	2003 (Jan.-June)				2002 (Jan.-June)				2002-2003			
	Retail Units	Retail Dollars	Total Units	Total Dollars	Retail Units	Retail Dollars	Total Units	Total Dollars	Retail Units	Retail Dollars	Total Units	Total Dollars
CD	245.3	4,245.60	312.6	4,623.10	271.6	4,672.20	369.1	5,243.90	-9.8%	-9.1%	-15.3%	-11.8%
Cassette	6.6	47.5	8.1	51.2	11.7	94.7	16.7	112	-43.3%	-49.8%	-51.2%	-54.3%
Vinyl LP/EP	0.6	9.5	0.7	9.8	0.9	12.7	1.2	13.5	-26.7%	-25.2%	-40.2%	-27.6%
CD Single	5.8	24.2	5.8	24.2	2.2	8.9	2.2	8.9	162.4%	173.5%	162.4%	173.5%
Vinyl Single	1.9	10.8	1.9	10.8	2.3	12.7	2.3	12.7	-15.6%	-15.2%	-15.6%	-15.2%
Music Video	0.5	6.8	0.7	8.6	2.0	25.5	2.1	26.9	-75.6%	-73.4%	-65.0%	-68.0%
DVD	5.6	133.5	5.6	133.5	4.6	105.8	4.6	105.8	19.4%	26.2%	19.4%	26.2%
DVD-Audio	0.1	2.3	0.1	2.3	0.2	5.4	0.2	5.4	-49.0%	-56.3%	-49.0%	-56.3%
<b>TOTAL</b>	<b>266.4</b>	<b>4,480.36</b>	<b>335.6</b>	<b>4,863.65</b>	<b>295.5</b>	<b>4,937.90</b>	<b>398.5</b>	<b>5,529</b>	<b>-9.8%</b>	<b>-9.3%</b>	<b>-15.8%</b>	<b>-12.0%</b>

Source: Recording Industry Assn. of America

*Billboard* estimates that more than 1,000 music specialty store outlets and discount department stores carrying music closed their doors in the first six months of the year.

Not only does that make for a smaller store base, but the closures resulted in larger-than-expected returns, which are reflected in the RIAA net shipment numbers.

Beyond a shrinking retail base, the RIAA attributes the decrease largely to music piracy on peer-to-peer networks and illegal CD copying.

"Illegal file sharing continues to adversely impact the sale of physical CDs," RIAA president Cary Sherman says. "We believe the use of these illegal peer-to-peer services is hurting the music industry's efforts to distribute music online in the way consumers demand."

Steve Berman, head of sales and marketing for Interscope/Geffen/A&M, says, "We continue to face huge obstacles in fighting for the survival of our business. While there is headway being made on all fronts in the fight against piracy and bootlegging, these [half-year] numbers speak volumes to the distance we have to go."

Given the bleak picture, further cuts in overhead at the labels seem inevitable.

"The pressure to cut costs will increase," a major-label source on the corporate level says.

Industry insiders predict that labels will further re-evaluate head count, as well as other elements of their cost structures and business practices, as sales continue to struggle.

Meanwhile, much of specialty retail—which accounts for 20% of the industry's sales—remains in financial trouble. And mass merchants do not carry enough catalog to drive industry sales growth, critics contend.

## CHANGES IN THE PIPELINE

The drop in shipments is also, in part, indicative of shifting trends in how much music merchants

carry in their stores and how they handle their pipelines.

Music retailers are shrinking music inventory to make room for other merchandise lines.

Music merchandisers have also dramatically cut back on the amount of inventory they keep in warehouses—thanks to an increase in just-in-time replenishment capabilities.

"The pipeline is not as full as it used to be, but more importantly it doesn't need to be," one industry observer explains. "There is no reason why, with the efficiency of the supply chain now, that records should go out the way they used to."

Dreese says music sales will not turn around until music specialty stores return to growth. And he says that cannot happen as long as big-box merchants carrying 1,500 SKUs continue to capture market share from merchants carrying 20,000 SKUs.

"The growth is in strong hands but with very limited assortments, so I don't know what that means for the future," he says.

If music specialty merchants get stronger, Dreese believes it will be because of their moves into other product lines. That may result in a healthier account base but will not necessarily benefit music manufacturers, he adds.

The half-year declines are seen in almost every category tracked

by the RIAA.

CDs were down 15.3% in total units shipped and 11.8% in total value, while cassettes continued their descent into oblivion, losing 54.3% of their total value.

The CD single was up 162.4% in units and 173.5% in value but represents a tiny piece of the market, with only 5.8 million units shipped.

Similarly, DVD was up 19.4% in units and 26.2% in value but totaled only 5.6 million units shipped.

The RIAA shipment figures also illustrate the pain being experienced in other segments of the market, particularly record clubs.

Total album shipments tracked by the RIAA—which include shipments to record clubs, mail-order merchants and direct-to-consumer TV sellers—are down 17% to 321.5 million units for the first half, compared to 387.2 million units last year.

However, taken alone, nontraditional sellers like record clubs suffered a 33.4% decline in album shipments. The category fell to 68.9 million units for the nontraditional sellers in the first six months, compared with 103.5 million for the period last year.

The RIAA's figures track the number, as well as the list-price value, of all units shipped to retail outlets and other music sellers, while Nielsen SoundScan reports final sales to consumers.

*'While there is headway being made in the fight against piracy and bootlegging, these [half-year] numbers speak volumes to the distance we have to go.'*

—STEVE BERMAN,  
INTERSCOPE/GEFFEN/A&M

# Colleges Give P2P Guidance

Continued from page 8

issue," he says.

Sherman says that under the law, colleges and universities could be held liable for infringement of their

students. But he adds that the industry decided last December that working with schools to stem the problem was "the right thing to do," adding that unlike a normal Internet service provider, colleges "know and care about these people—they're their students."

On-campus piracy is a crucial issue for the industry. Sherman says the practice is a major factor in the 31% drop in CD sales since mid-2000; the bulk of illegal file sharing occurs on college campuses.

The group offers higher-education officials an online "knowledge base" of

efforts at other schools "so they don't have to re-invent the wheel," Sherman says. The online offering also provides information for university administrators that could lead to discussions between legitimate online content services and schools.

Spanier says universities are further affected by having to fund additional broadband because students are clogging networks with the downloading and uploading of huge music and movie files.

A pilot project by the group is under way to study possible future deals between colleges and online music

services. Such deals would offer legitimate downloading to students in much the same way colleges provide cable and newspapers to students as part of an overall fee.

Across the country, the co-chairs say, university officials have now begun monitoring their own networks more closely. In some cases, there are limited bandwidth allowances, and serious student violators are denied access to campus computers.

Spanier says that at Penn State, which has a student body of 83,000, the policy is to warn a student twice about what officials consider serious

infringement, and, if it occurs again, "we shut them off." Further violations could lead to expulsion.

This fall, the group will release a "best practices" document to universities and colleges that will outline some of the approaches schools have taken in setting campus network use policies and file-sharing education efforts.

The group's board also includes officials from record companies, the National Music Publishers Assn., film companies and the presidents of Stanford, Yale, the University of Rochester and the University of North Carolina.

# UMG Puts New Spin On Pricing

Continued from page 3

The price restructuring and accompanying policy changes will have a dramatic impact on the music retail landscape.

What's more, the changes have potential ramifications for royalty payments to artists.

Indeed, the UMG makeover strikes at the heart of the current business model and changes it in profound ways beyond pricing.

For the plan to work for UMG, *Billboard* estimates the company will have to enjoy an album unit sales gain of about 15% to recapture the revenue lost to the lower pricing structure.

UMG executives would not specify what kind of sales increase they need or how the price cuts are expected to affect company revenue.

With its broad sweep, the UMG initiative raises an array of concerns among accounts and competitors.

For music merchants, it appears to be the fuel for a heightened price war. That could be a disaster for music specialty retailers, which also fear the impact of the loss of pricing and positioning dollars from cooperative advertising funds.

It is unclear whether the other majors will follow UMG's lead in the long term. The labels will watch closely to see whether UMG will be able to promote its developing-artist titles within stores without the advantage of price and positioning.

In the short term, UMG's rivals could use their current policies to gain an advantage at the expense of UMG during the upcoming holiday selling season.

For now, UMG's competitors are taking a wait-and-see attitude.

"Why rush to make any changes now?" the CFO of a label at another major asks. "Sure, I am going to analyze and watch closely what they have done, but let's see what happens because of it."

A distribution executive at another major acknowledges he is going to look for ways to gain some advantage from the UMG policies for the upcoming holiday selling season. In January, that major can then study UMG's results and decide if it wants to follow the same path.

But UMG chairman/CEO Doug Morris sees an urgent need for change in the face of rampant file sharing.

"It's the first time that there has ever been an industry impacted by illegal downloading," Morris says.

Peer-to-peer piracy and unauthorized CD burning were cited by the Recording Industry Assn. of America when it announced that first-half album shipments were down 17% from the corresponding period in the previous year (see story, page 7). That comes on the heels of a 10.7% drop in album sales last year, as counted by Nielsen SoundScan.

As a result of shrinking sales, "thousands and thousands of jobs have been lost, and it is an untold story that no one has rallied behind. It is one of the saddest things I have ever seen," Morris says.

As the market leader, UMG decided to "step out and invigorate the market. It is a bold and audacious step," Morris says of his company's changes.

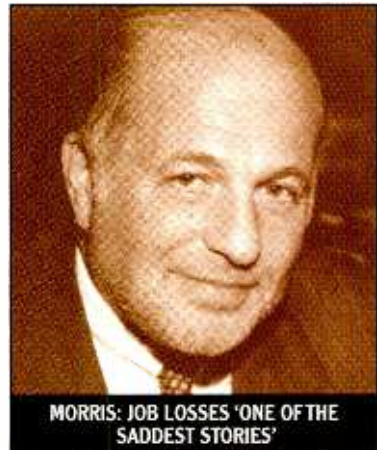
## NEW PRICE POINTS

UMG's new policy will drop boxlot costs to \$9.09 from the current \$12.02 level and enable merchants to sell UMG titles at \$9.99 and still make a profit. Superstar titles will carry the \$12.98 list price but will cost a dollar or so higher, at a \$10.10 boxlot cost.

The company is also moving its midline list price to \$9.98 from \$11.98, except for classical and Latin titles. That catalog line will carry a boxlot cost of \$6.06, as will the company's developing-artist line, Listen Up.

Cassette albums, likewise, will be devalued to \$8.98 from the current frontline pricing of \$11.98 and \$12.98, with boxlot cost dropping to \$5.25 and midline cassettes dropping to \$2.25.

New titles coming out Oct. 7 will be the first to carry the new list price. Catalog titles will be available at the new



MORRIS: JOB LOSSES 'ONE OF THE SADDEST STORIES'

pricing Sept. 29, although the company will not officially drop the catalog list prices until Jan. 1, 2004, to give retailers time to sell old inventory.

As part of the move, UMG is taking a stand on cooperative advertising, saying that it will no longer pay co-op funds to retailers. The company is also eliminating all discounts, according to Jim Urie, president of Universal Music & Video Distribution, although current catalog programs will remain in place until the end of the year.

UMG's Horowitz says that instead of allocating funds to retailers, UMG will step up its own advertising for titles: "We will triple our consumer advertising."

To qualify for the lower pricing, music merchants must sign up for Jump Start—UMG's name for its new sales policy.

To secure the lower prices, merchants must guarantee that UMVD will get 33% of any prime in-store real estate, including hit walls, endcaps, A-frames and listening stations, as well as space in outside media advertising vehicles. UMVD says titles getting positioning must be mutually agreed upon by UMG and each account.

Also, the policy requires that UMVD titles get 25% of overall bin space. With UMVD's total album market share standing at 28%, that seems fair, if all of its non-owned labels opt in.

But UMVD's current market share stands at 29.5%, so it looks as though the distributor is trying to use its clout to gain frontage beyond what its market share warrants.

If merchants do not want to guarantee space under UMVD's terms, they do not have to sign up for Jump Start. For non-participants, frontline CDs will cost \$11.50, superstar titles \$12.50 and midline and developing-artist titles would cost \$7.

Non-participants also will not get any cooperative advertising dollars or discounts.

While all pricing is lower than UMVD's current rates by 50-55 cents, these retailers would be at a disadvantage when competing with Jump Start participants.

If UMVD finds participating accounts out of compliance, it will allow for a seven-day grace period to remedy the situation. Afterward, the accounts will be subject to the higher pricing until the accounts return to compliance.

UMVD-distributed labels not owned by UMG, such as Buena Vista Music Group and DreamWorks, have the option of signing on or sticking with current business models. Executives at those labels privately say they have about two weeks to decide.

Those executives are concerned about whether they will be able to properly promote their albums under the new program, with someone at UMG deciding which titles get positioning advantages.

If non-owned labels do not opt in, they can continue to use the lure of cooperative advertising dollars to buy positioning within stores.

## TOO EARLY TO JUDGE

Most merchants contacted by *Billboard* are reluctant to comment on the Jump Start program until they have more time to evaluate the 29 pages of UMVD policy changes.

However, John Marmaduke, chairman of Hastings Entertainment in Amarillo, Texas, has praise for UMVD. "I think the industry model is broken, and it will take a radical move to fix it," he says. "The Universal move is more rational than the labels subsidizing the mass merchants to drive traffic and thus destroy the specialty account base."

Newbury Comics CEO Mike Dreese applauded UMG for stepping up and making profound changes but joined other retailers in reserving final judgment.

Some are already taking a dim view. "The UMVD changes are certainly good for UMVD, which will be the real winner, no matter who they are selling to," one chain executive says. "It looks like it could be a disaster for the music specialty chains."

That's because the price war has forced most music specialty merchants to pocket cooperative advertising funds instead of buying media to remain profitable.

The elimination of the cooperative advertising funds, if it turns into an industry-wide trend, would turn barely profitable chains into money losers and could bury those already in trouble, according to merchants and rival label and distribution executives.

UMVD likely would argue that if

the price reduction drives sales increases, retailers will benefit by finally making money from sales, instead of using the prop of cooperative dollars to show profits.

But that depends largely on what happens at the big-box discounters, including Best Buy, Target, Circuit City, Wal-Mart and Kmart.

These operations could keep hit pricing at \$9.99 and move catalog pricing down to that level from its current \$13.99 threshold.

In that event, music specialty merchants would be forced to work on a 10% profit margin, which would be a major blow because overhead at those chains ranges from 22%-31%, depending on whether their stores are free-standing or mall-based.

If the discounters use the price reduction to bring hit pricing down to, say, the \$7.99 level, it would be a catastrophe for music specialty store merchants, according to one such chain executive.

As it is, on paper the new UMVD pricing would cut retailers' margin on frontline titles from 36.5% to 30%, the lowest it has ever been.

UMG is also taking a margin hit with its price reductions, with boxlot costs dropping nearly \$3. However,



URIE: DISTRIBUTOR IS ELIMINATING ALL DISCOUNTS

with nearly \$556 million euros (\$600 million) in operating income last year, retailers feel UMG is better positioned to risk taking a hit than financially strapped music specialty merchants.

A financial executive at a competing major says that with discounts and cooperative advertising dollars, UMG probably "netted out at about \$10.45," instead of the \$12.07 boxlot cost. "Since UMVD plans to keep a \$10.10 price point for about a dozen superstar titles a year and those albums are likely to account for more than 50% of UMVD's sales, the company isn't taking as big a hit as the price reduction suggests," he argues.

The jury is still out regarding the impact on artist royalties. Artists generally are paid based on a percentage of wholesale price, and labels have the right to change their frontline pricing.

But contract restrictions usually apply when a company tries to move a title from a frontline to a mid- or budget line.

Executives within UMG say that if the new pricing structure proves to be a winner for the company, its artists will benefit, too.

But competing labels may try to take A&R advantage of the situation by touting their higher pricing structures to potential signees.

At least one artist manager was pleased to see UMG taking action.

"Honestly, we've got to do something right now, with what's going on," says Chris Stokes, CEO of the Ultimate Group, which handles B2K, IMx and Jhené. "The industry is in jeopardy, between bootlegging and downloading. So a company as big as Universal has to make a move [like this]. And Sony and the other companies have to take moves to make consumers buy albums. It's going to lessen the money going to the artists and into the production company pockets. But it's worth it if we can sell a lot of records."

## STICKY SITUATION

With the new pricing applying only to North America, UMG executives are moving to head off a spurt of exporting that the lower pricing structure could inspire by writing in severe penalties to any account shipping product to other countries.

Another point of potential controversy is UMVD's intention to begin stickering its product with the manufacturer's suggested retail price. New titles will carry the sticker beginning Oct. 7; catalog will see it Jan. 1.

The Jump Start program eliminates early payment discounts, which UMVD currently has set at about 1.5% off invoices, and eliminates the five-day grace period, with all payments due on the 10th day of the second month after purchase.

Similarly, effective Jan. 1, Jump Start eliminates the company's incentive/disincentive policy that allowed shrewd buyers to realize a discount. Instead, it charges a 25 cent processing fee on every unit returned and eliminates the need to request return authorizations.

The overall initiative appears to cut down on paperwork in a number of ways, from the changes in returns to the elimination of tracking and verification of cooperative advertising expenditures.

On the other hand, Jump Start expands the policing that UMVD must do to keep track of compliance.

UMVD says it is providing pricing protection by giving merchants until Jan. 1 to sell off old inventory before it starts using the pricing sticker on catalog.

But merchants say that UMVD has abandoned the industry's traditional price-protection models. They feel the UMG plan leaves them with their existing inventory devalued.

UMG has the option of revisiting its business model should Jump Start fail, Morris and Urie indicate.

Most merchants and competitors already are wondering if UMG will have to be more flexible, particularly concerning developing-artist titles, which appear to be the most at risk from the UMG changes.

"The key issue is what happens to the prosecutions of developing-artist campaigns," one merchant says.

But UMG executives want accounts to focus on the reasoning behind the changes.

"We are trying to do something that is very pro consumer and reinvigorate the retail environment," Horowitz says. "This will help distinguish [our music] from the other choices consumers have for spending their dollars."

Additional reporting by Gail Mitchell in Los Angeles.



## EVENTS CALENDAR

### SEPTEMBER

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. 15, **Business Chops for the Independent**, Sportsmen's Lodge, Los Angeles. 818-728-0780.

Sept. 15, **13th Annual T.J. Martell Team Challenge**, benefiting the T.J. Martell Foundation, Glen Oaks Club, Old Westbury, New York.

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. 20-23, **IAAM Arena Management Conference**, Adam's Mark Hotel & Suites, Indianapolis, Ind. 972-538-1013.

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. 24-27, **27th Annual NABOB Fall Broadcast Management Conference**, presented by the National Assn. of Black Owned Broadcasters, Westin Grand, Washington, D.C. 646-424-9750.

Sept. 28, **14th Annual Tribute to Heroes and Legends (HAL) Awards Honoring the Supremes**, Beverly Hills Hotel, Los Angeles. 310-274-1609.

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. 5-8, **Second Annual Central**

**South Gospel Distribution Conference**, Hopewell Baptist Church, Atlanta 800-251-3052.

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. 13, **The Source Hip-Hop Music Awards**, Miami Arena, Miami. 212-253-3709.

Oct. 16, **Third Annual Shortlist Music Prize Award Show**, presented by the Shortlist Organization, Wiltern Theater, Los Angeles. 310-434-9227.

Oct. 16, **An Evening With Brian Wilson and Friends**, benefiting the Carl Wilson Foundation, Royce Hall, UC Los Angeles. 310-281-8080.

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. 25, **Working the Web: Music, Money & Marketing**, presented by the New York chapter of NARAS, Park Central Hotel, New York. 212-245-5440.

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.

*Submit items for Lifelines and Events Calendar to Margo Whitmire at Billboard, 5055 Wilshire Blvd., Los Angeles, Calif. 90036 or at mwhitmire@billboard.com.*

try covers, and "Slipping Around," a seminal honky-tonk cheating song that became a top five hit in 1949. The Country Music Hall of Famer's other well-known compositions include "Drivin' Nails in My Coffin," "I Love You So Much, It Hurts" and "It Just Tears Me Up." Tillman is survived by his two sons.

**Jane New Dorsey**, 79, of natural causes, Aug. 24 in Bay Harbor, Fla. Before appearing in the Samuel Goldwyn production of "A Song Is Born" with bandleader husband Tommy Dorsey, she danced in the chorus of the Ziegfeld Follies revival starring Milton Berle, eventually becoming a specialty dancer and understudy to the lead singer. Dorsey also danced in the chorus of legendary New York nightclub the Copacabana. She is survived by two children and five grandchildren.

## LIFELINES

### MARRIAGES

**Kim Cooper to Scott Sperlich**, Aug. 16 in South Portland, Maine. Groom is a production coordinator for Gateway Mastering Studios.

**Janis Ian to Patricia Snyder**, Aug. 27 in Toronto. Ian is a Grammy Award-winning songwriter.

### DEATHS

**Floyd Tillman**, 88, of leukemia, Aug. 22 in Bacliff, Texas. The country singer/songwriter is best-known for penning the fatalistic "It Makes No Difference Now," a 1939 hit for Bing Crosby that spawned several coun-

# homefront

Billboard Information Group events & happenings

## Angie Stone To Shake Up DMS Panel



J recording artist Angie Stone has been added to the list of panelists scheduled for the 10th annual Billboard Dance Music Summit, Sept. 22-24 at the Union Square Ballroom in New York.

Stone will participate in the Hip, Hop, Dance panel along with RCA Music Group's Hosh Gureli, Marthe Reynolds of Island Def Jam Music Group, Denise Rich of Denise Rich Songs and Chucky Thompson of Lifeprint Productions.

Other panels will include representatives from Armani Exchange, Motorola, Soho & Tribeca Grand Hotels, ASCAP, BMI, Bug Music, Global Underground, Ultra Records and Astralwerks. Additionally, such artists, producers and DJs as D:Fuse, Gabriel & Dresden, the Scumfrog, Galleon and Lisa Shaw are confirmed to participate.

Also figuring into the mix are Michael Perlmutter, the music supervisor of Showtime's hit series "Queer as Folk," and Widlife, the Canadian production duo responsible for creating the theme song to the Bravo/NBC smash "Queer Eye for the Straight Guy."

Additionally, this year's event will feature the U.S. debut of Dannii Minogue, the Billboard Q&A with BT, a special DJ edition of off-broadway production "De La Guarda" and the annual DJ meet-n-greet.

For more information on the Billboard Dance Music Summit, visit [www.billboard-events.com](http://www.billboard-events.com) or contact Michele Jacangelo at 646-654-4660. For information on registration and group discounts, contact Kelly Peppers at 646-654-4643. For sponsorship information, contact Margaret O'Shea at 646-654-4698.

## personnel DIRECTIONS



TSIOULCAS

Music journalist and critic Anastasia Tsioulcas has joined the *Billboard* team as classical columnist. Based in New York, she will author the biweekly Classical Score column (see page 15) and contribute news and feature stories to the magazine.

Tsioulcas is a frequent contributor on classical and world music for such publications as Time Out New York, Downbeat, Songlines, Global Rhythm and O, The Oprah Magazine. She also contributes to a number of public radio programs, including WNYC-FM's "Soundcheck" and Minnesota Public Radio's "Savvy Traveler."

She is creator, producer and annotator of the 2001 release "Bridges: The Best of Ravi Shankar on Private Music" and has annotated a series of recordings by Cesaria Evora for BMG Heritage. Tsioulcas also served as assistant A&R manager for the BMG Classical Music Service from 1996-2000.


### 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](mailto:billboardawards@vnuinc.com)

For more information: Michele Jacangelo 646.654.4660 • [bbevents@billboard.com](mailto:bbevents@billboard.com)



• President & CEO: **Michael Marchesano**; Chief Operating Officer: **Howard Lander**  
Group Presidents: **Robert Dowling** (Film & Performing Arts), **Mark Holdreith** (Retail), **John Kilcullen** (Music & Literary), **Richard O'Connor** (Travel, Performance, Food Service & Real Estate/Design), **Mike Parker** (Marketing/Media & Arts)  
Vice Presidents: **Joanne Wheatley** (Information Marketing), **Barbara Devlin** (Manufacturing & Distribution)

---



• President & CEO: **Michael Marchesano**; Chief Operating Officer: **Howard Lander**; Chief Financial Officer: **Joe Furey**  
President—VNU Expositions: **Greg Farrar**; Executive Vice President—eMedia & Information Marketing: **Toni Nevitt**;  
Vice President/Business Management: **Joellen Sommer**; Vice President/Communications: **Deborah Patton**;  
Vice President/Human Resources: **Sharon Sheer**; Vice President/Licensing and Events: **Howard Appelbaum**

©Copyright 2003 by VNU Business Media, Inc. All rights reserved. No part of this publication may be reproduced, stored in any retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher. BILLBOARD MAGAZINE (ISSN 0006-2510) is published weekly except for the first week in January, by VNU Business Publications USA, 770 Broadway, New York, N.Y. 10003-9595. Subscription rate: annual rate, Continental U.S. \$299.00, Continental Europe 229 pounds. *Billboard*, Tower House, Sovereign Park, Market Harborough, Leicestershire, England LE16 9EF. Registered as a newspaper at the British Post Office. Japan 109,000 yen. Music Labo Inc., Dempa Building, 2nd Floor, 11-2, 1-Chome, Nigashi-Gotanda, Shinagawa-ku, Tokyo 141, Japan. Periodicals postage paid at New York, N.Y. and at additional mailing offices. Postmaster: please send changes of address to *Billboard*, P. O. Box 2011, Marion, OH 43306-8111. Current and back copies of *Billboard* are available on microfilm from Kraus Microform, Route 100, Millwood, N.Y. 10546 or Xerox University Microfilms, P. O. Box 1346, Ann Arbor, Mich. 48106. For Group Subscription information call 646-654-5861. For Subscription Information call 1-800-745-8922 (Outside U.S.: 740-382-3322) or email: [blbd@mail.kable.com](mailto:blbd@mail.kable.com). For any other information call 646-654-4400. Canada Post Corp. International Publications Mail Agreement #0921920. Vol. 115 Issue 37. Printed in the U.S.A.

# 'I'll Play For Flukes, As Long As I Instinctively Believe They'll Work'

BY WES ORSHOSKI

Two years ago, when Lost Highway sent critics advance copies of its first album by lauded singer/songwriter Ryan Adams, enclosed was a personal letter from label chief Luke Lewis.

In the letter, Lewis gushed about Adams, noting how much the singer reminded him of one his old friends, the late godfather of alt-country Gram Parsons. It was a unique gesture: Label heads rarely extend that sort of personal touch to an album's release.

In retrospect, it was indicative of the style with which Lewis has run the label. In its first two years, Lost Highway has not only become a home for alt-country in the major-label world, but it has also helped launch Lewis into his expanded role as chairman of Universal Music Group Nashville, which comprises Lost Highway, MCA Nashville and Mercury.

Under Lewis' watch at Mercury since 1992, Shania Twain became an international star. His Lost Highway highlights include the massive "O Brother, Where Art Thou?" soundtrack, two sets from Lucinda Williams and the latest Johnny Cash album.

"Luke is one of the most visionary and enthusiastic people in the business today," says Ken Levitan, president of Nashville-based Vector Management and co-president of Combustion Music. Levitan recently signed longtime management client Lyle Lovett to Lost Highway in a co-venture with Curb Records.

"Lost Highway and Shania Twain are undeniable evidence of Luke's talent and direction," Levitan says. "In all the years we've known each other, we've worked together on several projects, and I can say the only thing that never varies is the individualized approach he gives each one."

**Q:** What is your connection to Gram Parsons?

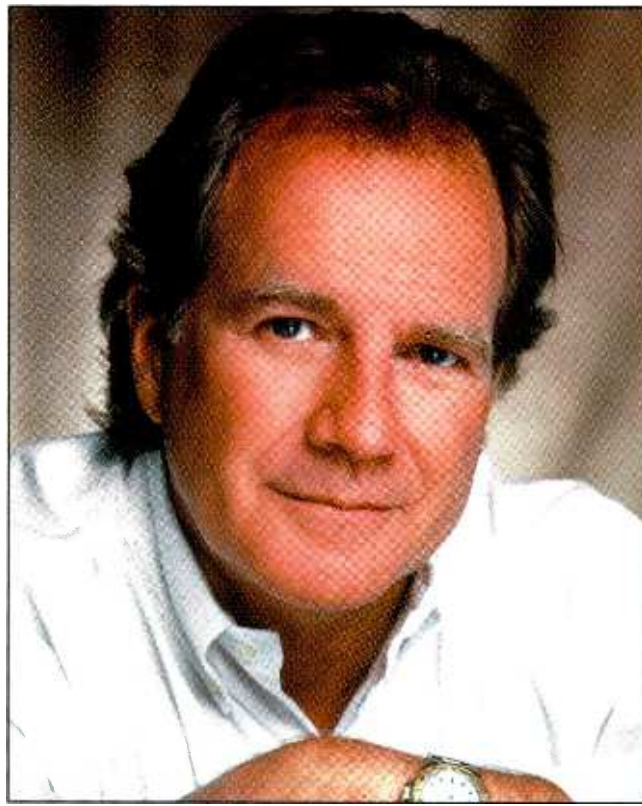
**A:** We went to a boarding school in Jacksonville, Fla., together for a couple of years. The Bolles School. We were there in the early '60s, and we were best friends there. He played folk music then, and then we both went up North to college. He went to Harvard for—I don't know—half a year, and he had a band up there called the Incredible Submarine Band that was sort of a predecessor to country rock, if you would. It was some kind of amalgamation of genres, sort of, which he was always prone to get into.

**Q:** Why did you start Lost Highway?

**A:** [Laughs] I was partially selfish. I wanted to make some records that were targeted at people with tastes like mine. I don't want to say it was a hobby, and I was just going to make records for myself that I liked. I really believed that my generation—we're still active music consumers—that people can make a living making music targeted at my generation. And also being a father, I'd love to think that the music that I like and that I make might appeal to my kids. That's a really primal kind of thing that all of us feel. You always like to connect with your parents, your kids, musically. It's sort of a magical way to hook up. I'm not going to make believe that I can play all the stuff on Lost Highway for my kids, but I think they understand the credibility of it.

**Q:** Lost Highway was intended to be a home for what type of music?

**A:** It wasn't meant to be alt-country, despite my connections with Gram and despite a bunch of the artists that we have. I guess if there was a guiding light, it was meant to be singer/songwriter-oriented artists that already had a base, either [a] critical or sales base [or a] touring base. I think we've made one exception to that so far, with Tift Merritt, where we had the sense that she didn't really have a base. At any rate, that was sort of the criteria . . . Ryan called it once "Jive Records with



## The Last Word



### A Q&A With Luke Lewis

#### Luke Lewis: Career Highlights

2002-present: Chairman of Universal Music Group Nashville (which includes Lost Highway, MCA Nashville and Mercury Nashville)  
 2000-2002: Chairman of Mercury/president of Lost Highway  
 1992-2000: president of Mercury (Nashville)  
 1990-1992: VP/GM of Uni Distribution  
 1988-1990: VP of sales and marketing for MCA  
 1976-1988: Sales, marketing and promotion executive of CBS Records  
 1975-1976: Journalist/editor of Record World magazine

pain." [Laughs.] I thought that was pretty good. That was two years ago, when Jive was really hot, with all that happy music.

**Q:** You've outlined your criteria for a Lost Highway artist. Can you give an example of someone who would not fit on the label?

**A:** It would be easier to say to you that the dream artists would be Neil Young, James Taylor, Van Morrison. I could go on, and I'm talking about heritage artists all of a sudden when I do that. If I were to go back, I think John Mayer

would have fit. I wish we would have signed the White Stripes, believe it or not. I think that one was brought up, actually. We were kind of aware of that before it happened.

There's a kid named Connor Oberst [aka Bright Eyes] that is staunchly independent and makes brilliant music who I wish was on our label. We're about to put out a sampler, and he's on there. That sort of made me as proud as anything that's happened lately. That and Johnny Cash is happy with his record label. You don't know what that means coming from a guy who has been involved with a whole lot of them.

**Q:** Did you model Lost Highway after any particular label?

**A:** Shelter was probably the most prominent. I was a fan of Asylum and Island in [their] early days. There's a lot of labels, because I was a music junkie, and I was prone to sort of look for that. And since then, I watched the success of niche genres, things like Windham Hill . . . My favorite record label when I was a kid—when I first figured out labels—was Stax; that was the first one. But Shelter had Leon Russell, Freddie King, Tom Petty, J.J. Cale.

Those artists and those records—Leon Russell and J.J. Cale probably had more influence on me than Parsons ever did. Those guys took me down the path with Joe Cocker & the Mad Dogs. Enormous influence. I loved that music, and I loved that label. I would buy *anything* that said "Shelter." I tried to buy the logo and the name from EMI back when we started this label, but they, probably wisely, didn't want to part with it.

**Q:** I've always been struck by your passion for music. What was the most passion-based decision you've ever made, in terms of a particular album or artist?

**A:** When I did the "O Brother" deal, I thought it might have been reckless and done out of passion.

**Q:** Why? Was the deal that expensive?

**A:** No. It wasn't cheap, and it wasn't expensive—if you make an assumption that any kind of record that you expect to work in the marketplace today is going to cost you a million bucks, by the time you record it and market it and all that stuff. A new country act, anything, if you're playing in the mainstream.

And so, I don't know if that was the number for "O Brother," but you know, you've got to figure they're a million dollars. We've got a much lower kind of threshold, average-wise, at Lost Highway, obviously, because we're not having to go to radio to drive everything. And radio winds up being one of the most expensive things; videos, too. It's mostly press- and tour-driven.

But the "O Brother" thing, I've got to confess [to] sitting around going, "Are we going to sell the 200,000 we need to break even?" We sold 7 million. I wish I could sit around and say, "I saw that coming." There's no way. That felt like a risky move at the time. I was going to do it anyway. A couple people backed out before I got involved.

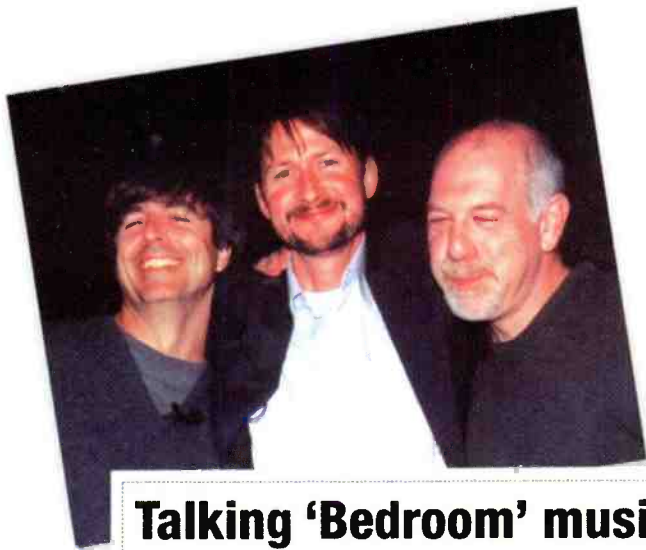
**Q:** Having gone through with it, what did you learn from the success of "O Brother"?

**A:** Trust your instincts.

**Q:** What would you say to those people who call it a fluke?

**A:** I'll play for flukes, as long as I instinctively believe they'll work. It's better than a craps table, just because I'd been around a while. I don't know if I've got golden ears, but I've got some kind of gut feeling for things . . . "O Brother" is full of superstars in niche formats. All those people were at the top of their game, and all of those—or nearly all of those songs—were hits. They might have been hits 70 years ago, but they were hit songs. And I don't know that everybody was conscious of that.

# 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 during a discussion at the Reporter/Billboard Music Conference. The discussion was moderated by THR's editor-in-chief Paula Taylor. The event featured clips from the movie and a discussion about how the music was used.

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

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



## 'Frida's' melody of love

Music confab hears director, composer

By Carla Hay

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

discuss-  
ompos-  
nship,"  
ert J.  
or-in-



"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 37.



Burnett



## The Anatomy of 'Drumline'

Staff report

Fox Music president Robert Kraft turned the confab into a percussive palaver as he previewed scenes from Fox's "Drumline," a comedy about university football-stadium marching bands. Kraft led a deconstruction of the film's musical elements for an audience of composers, music super-geeks and industryites. The event was part of a "Film & Music" page at the Reporter/Billboard Music Conference.

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

Panelists debated whether there will be enough demand for an album full of some of the music. The event was untested.

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

This event is a dynamic networking opportunity for film and TV creatives to exchange ideas with creators and suppliers of music.

# Returning to Hollywood November 19-20 2003

**THE HOLLYWOOD REPORTER** **Billboard**  
**FILM & TV**  
MUSIC CONFERENCE

For information & to register: [www.billboardevents.com](http://www.billboardevents.com) or 646.654.4660

presented by **VOLVO**

IF YOU WANT A CUTE EXPERIENCE,  
CHECK IN TO A BOUTIQUE HOTEL.  
IF YOU WANT ROOM TO BREATHE,  
CHECK OUT THE LUXURIOUS RONEY.



The largest accommodations. The largest Fantasy pool.  
All on 600 feet of beautiful, pristine beach.



2399 Collins Avenue • Miami Beach, Florida 33139 • 305-604-1000 • 800-432-4317 • [www.roney-palace.com](http://www.roney-palace.com)