New Player Eyes iTunes

BY BRIAN GARRITY

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

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

But beyond its iTunes-inspired, big-budget TV marketing campaign, the new service is less a Windows spin on Apple’s offering and more like the Liquid Audio-powered stores long offered by Best Buy, Tower Records and Fye.com.

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

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

“While buy.com’s service is the least restrictive [download store] that is currently available in the Windows (Continued on page 70)

Europe Goes Gothic

Evanscence Rides Hard Rock

BY ADAM HOWORTH

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

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

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

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

And now, “it’s one of the biggest success stories we have internationally,” says Daniel Levy, VP of marketing for Sony Music International. (Continued on page 68)
We look forward to a mutually rewarding relationship with the recording industry and artist community as we work together to build the future of online music with *napster 2.0.*
Top of the News

5 Now that AOL Time Warner has sold its manufacturing division to Cinram, what's in store for WEA's Caparros?
6 If you think Clear Channel's top 40 outlets are all marching in musical lock step, research from Airplay Monitor's Sean Ross might surprise you.

Music

13 The Beat: The 2003 Shortlist Music Prize acquires a TV tie-in, a tour and a compilation CD.
20 Touring: Though the success of the forthcoming Sex Pistols tour remains unclear, the band says it couldn't care less.
23 R&B: Javier's self-titled debut is the first R&B project for Capitol's newly relaunched urban division.
24 Beats & Rhymes: Northern State goes its own way with its Star Time International debut, "Dying in Stereo."
27 Latin Notas: Remembering Celia Cruz's unique talent and flamboyant style.
30 Beat Box: Preparations are under way for the 10th annual Billboard Dance Music Summit.
32 Country: The success of Broken Bow Records proves that indie label projects can top the charts.
45 Studio Monitor: Record Plant makes changes in the face of a tough music economy.
48 Songwriters & Publishers: Tennen Music recognizes its bluegrass and country core with the debut of its first promo compilation.

Global

49 Europe's major labels are keen to make their repertoires available to legal digital retailers.

Programming

55 Tuned In—Radio: What effect will the success of the "Do Not Call" registry have on radio research?

Features

57 Market Watch
22 Boxscore
35 Billboard Picks
40 The Billboard BackBeat
46 Executive Tumble
50 Hits of the World
54 Classifies
57 Charts
57 Chart Beat
71 Update
72 The Last Word

QUOTE OF THE WEEK

Britney Spears is as punk as that silly Lavigne bird.

JOHN JOHNNYottenLYDON
Page 20

ARTIST & COMPANY INDEX
(SIGNIFICANT MENTIONS IN THE NEWS)

<table>
<thead>
<tr>
<th>Artist</th>
<th>Page(s)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bacilos</td>
<td>5</td>
</tr>
<tr>
<td>BT</td>
<td>30</td>
</tr>
<tr>
<td>Cafe Tacuba</td>
<td>27</td>
</tr>
<tr>
<td>Celia Cruz</td>
<td>27, 47</td>
</tr>
<tr>
<td>Craig Morgan</td>
<td>32</td>
</tr>
<tr>
<td>Evanescence</td>
<td>1</td>
</tr>
<tr>
<td>Hanson</td>
<td>21</td>
</tr>
<tr>
<td>Jane's Addiction</td>
<td>47</td>
</tr>
<tr>
<td>Javier</td>
<td>23</td>
</tr>
<tr>
<td>Jermaine Dupri</td>
<td>23</td>
</tr>
<tr>
<td>John Farnham</td>
<td>20</td>
</tr>
<tr>
<td>Missy Elliott</td>
<td>6</td>
</tr>
<tr>
<td>Natalia Lafourcade</td>
<td>5</td>
</tr>
<tr>
<td>Northern State</td>
<td>24</td>
</tr>
<tr>
<td>Saliva</td>
<td>15</td>
</tr>
<tr>
<td>Sean Paul</td>
<td>13</td>
</tr>
<tr>
<td>Sex Pistols</td>
<td>20</td>
</tr>
<tr>
<td>Shania Twain</td>
<td>32</td>
</tr>
<tr>
<td>Thea Gilmore</td>
<td>51</td>
</tr>
<tr>
<td>Yo-Yo Ma</td>
<td>14</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Company</th>
<th>Page(s)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Alliance Entertainment Corp.</td>
<td>38</td>
</tr>
<tr>
<td>America Online Inc.</td>
<td>38</td>
</tr>
<tr>
<td>Best Buy Co. Inc.</td>
<td>69</td>
</tr>
<tr>
<td>Broken Bow Records</td>
<td>32</td>
</tr>
<tr>
<td>Capitol Records Inc.</td>
<td>23</td>
</tr>
<tr>
<td>Cinram International Inc.</td>
<td>5</td>
</tr>
<tr>
<td>Clear Channel Entertainment Inc. (CCE)</td>
<td>6, 8</td>
</tr>
<tr>
<td>Destra Corp. Ltd.</td>
<td>49</td>
</tr>
<tr>
<td>Hollywood Records Inc.</td>
<td>15</td>
</tr>
<tr>
<td>Immortal Records</td>
<td>38</td>
</tr>
<tr>
<td>Murder Inc. Records</td>
<td>10</td>
</tr>
<tr>
<td>Music Network</td>
<td>42</td>
</tr>
<tr>
<td>Netflix Inc.</td>
<td>1</td>
</tr>
<tr>
<td>Record Plant Inc.</td>
<td>45</td>
</tr>
<tr>
<td>RED Distribution Inc.</td>
<td>38</td>
</tr>
<tr>
<td>Redline Entertainment Inc.</td>
<td>43</td>
</tr>
<tr>
<td>Sanity Entertainment (UK) Ltd.</td>
<td>.8</td>
</tr>
<tr>
<td>Tannen Music Inc.</td>
<td>48</td>
</tr>
<tr>
<td>Trail Blazers Inc.</td>
<td>22</td>
</tr>
<tr>
<td>Trans World Entertainment Corp.</td>
<td>38</td>
</tr>
<tr>
<td>VIVA Media AG</td>
<td>52</td>
</tr>
<tr>
<td>Warner Music International (WMI)</td>
<td>.49</td>
</tr>
</tbody>
</table>
HIGHLIGHTS

- De La Guarda Presents DJ Connection Special Edition for DMS Attendees
- Billboard DJ Meet-N-Greet
- Dance From Dusk Til Dawn: Free Access to All DMS Parties & Clubs
- World Renowned DJs & Artists
- Networking with Key Players

PANELS

Experts discuss provocative & controversial issues facing the industry. Topics include:

- How to Shop a Demo When Nobody's Listening
- The Billboard Charts
- Strategic Marketing
- Sex, Drugs & Nightlife
- Music Licensing
- R&B/Hip-Hop Artists Who Are Not Afraid to Dance

During this one-on-one interview, BT will discuss his past, his new album, "Emotional Technology," and the future of music...

ANNOUNCING

The Billboard Q&A With World Renowned BT

Producer

'N Sync
Tori Amos
Britney Spears

Remixer

Madonna
Deep Dish
Seal
Sarah McLachlan

Film Work

The Fast & The Furious
Under Suspicion

10 YEARS STRONG

For more info & to register:

www.billboarddevents.com

Questions: 646.654.4643  Sponsorships: 646.654.4648  Nearby hotel: Gramercy Park Hotel 800.221.4083
Cinram Buys WMG's CD, DVD Businesses

BY LARRY LeBLANC, ED CHRISTMAN and MATTHEW BENZ

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

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

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

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

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

When the acquisition was announced July 18, Cinram’s stock on the Toronto Stock Exchange soared to a five-year high of $22 Canadian ($15.74)—a 29% increase from its closing price the day before.

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

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

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

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

Net income at AOL TW rose 170% to $1.06 billion, or 25 cents per diluted share, as it

(Continued on page 70)

Anti-Piracy Lawmakers To Push One Bill On Hill

BY BILL HOLLAND

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

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

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

TOUGHNESS QUESTIONED

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

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

Opponents have zeroed in on a section that effectively allows prosecutors to view the uploader of an unauthorized copyrighted file to a public network as a possible felon. Infringers could be fined $520,000 and face a five-year jail term.

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

“This provision applies to activity on any publicly accessible network, like the one I use with my students, and to any copyrighted material, not just music,” he adds. “There’s no checks to restrain abuse of this legislation.”

(Continued on page 67)
Just How Standardized Are Today's Radio Stations?

BY SEAN ROSS

"Cookie-cutter" playlists.

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

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

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

Monitor also tried to get a handle on exactly what critics and industry observers had in mind when they derided cookie-cutter playlists by asking them how much standardization they thought actually existed at those stations. The result: The overlap in current music at CC top 40 stations was about 65%, considerably less than what was perceived by format observers.

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

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

Canadian Labels, Radio Prep For CanCon Review

BY LARRY LEBLANC

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

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

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

Republican To Head RIAA?

AOL Exec John Buckley Emerges As Top Candidate

BY BILL HOLLAND

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

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

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

"To the extent that there is a Republican administration, a Republican-controlled Senate and a Republican-controlled House, it makes sense for us to interview a Republican as a possible successor," RIAA spokeswoman Amy Weiss says.

FULL-COURT PRESS

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

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

The Washington Post reported recently that another GOP leader, Ohio Republican Michael Oxley, threatened to investigate the mutual fund industry unless the trade group hired a Republican to succeed its soon-to-retire president. Oxley is the chairman of the House Finance Committee, which oversees the industry.

Weiss and RIAA president Cary Sherman deny that they have been collared by DeLay's K Street Project crowd. "There's no 'there' there," they say.

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

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

A LOOK AHEAD

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

BY GEOFF MAYSFIELD

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

The latest edition in the multi-label "Now! That's What I Call Music!" series is the best contender of an ample July 22 album slate to replace the "Bad Boys 11" soundtrack on next issue's Billboard 200.

Featuring hits from Justin Timberlake, Jennifer Lopez, 38 Special, Lisa Marie Presley, Godsmack and others, "Now! 13" appears on course to begin in the range of 180,000-200,000 copies, according to retailers' first-day sales.

If "Bad Boys 11" album sees a second-week drop of about 60%, as Ashanti's "Chapter II" did a few weeks ago, "Now! 13" should land at No. 1. If the "Bad Boys" decline is more in the neighborhood of 40%, like the one Beyoncé's "Dangerously in Love" saw in its second frame, there could be a close battle for the chart's top shelf.

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

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

Jane's Addiction's best Billboard 200 rank to date is No. 10, Mya's is No. 15 and Paisley's is No. 31.

Missy Elliott Tops VMA Noms List

BY CARLA HAY

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

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

Justin Timberlake scored a total of seven nods for his videos: five for "Cry Me a River," and two for "Rock Your Body." "Cry Me a River" is up against "Work It" for best video of the year, along with Johnny Cash's "Hurt," 50 Cent's "In Da Club" and Eminem's "Lose Yourself," which are all multiple nominees.

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

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

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

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

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

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

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

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

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

For a complete list of nominations, log on to billboard.com/awards.
CONGRATULATIONS,
ARTISAN HOME ENTERTAINMENT,
WINNER OF THE 2003 WINDOWS MEDIA INNOVATION AWARD.

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

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

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

To learn more about Windows Media 9 Series and the Innovation Award, go to microsoft.com/windowsmedia/award
Lollapalooza Cuts Dates
But Organizers Insist Tour Is Still Doing Well

BY RAY WADDELL

The cost of meeting Lollapalooza's production needs at nontraditional venues created an untenable risk/reward ratio that has contributed to the cancellation of two dates on the tour. But the amphitheater dates on the route are performing well enough, despite organizers' belief that the tour is being perceived as less than successful.

"This tour is doing fantastic," says Peter Grosslight, who heads the music division for the William Morris Agency. "We're fighting a perception. Lollapalooza is doing great as an amphitheater tour." Grosslight admits that two dates at alternative venues did not work out. "We, and a couple of promoters, were too bullish in two situations," he says. "We could have done 15,000 people, but the promoters would have taken a lot of money." With a cost to talent buyers of $500,000, Lollapalooza is already on a tight profit margin. And while Clear Channel Entertainment-promoted dates are at CCE sheds and Vernon, N.Y., CCE is promoting 22 of Lollapalooza's 30 dates. Brad Wavara, VP of CCE's touring division, believes it is no coincidence that the canceled dates are not at CCE venues. "We did a lot of research to figure out where we could have the best success," Wavara says. "Amphitheaters were built with the infrastructure that allows you to take additional kinds of chances that you can't take in a field or a nontraditional venue."

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

Even so, ticket sales at the nontraditional venues were not in the league with what the CCE dates were generating. "We're seeing very good counts," says Wavara, citing 17,000 in Philadelphia (Tweeter Center, Camden, N.J., July 27), 17,000 in Boston (Tweeter Center, Manassas, Mass., July 25), 12,000 in Chicago (Tweeter Center, Tinley Park, Ill., July 12) and Detroit (DTE Energy Center, Clarkston, Mich., July 18) and close to sold-out in Holmde, N.J. (PNC Bank Arts Center, July 23). "These are good numbers in this [Continued on page 67]

Sanity Shuts Down U.K. Stores

BY CHRISTIE ELIEZER

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

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

As a result, in addition to the Sanity closures, Brazin will close 95 of the 100 Our Price budget music stores it bought from Virgin Entertainment Group in October 2001. Brazin paid $232 million Australian ($115 million) for the stores.

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

Bob Lewis, director general of the British Asso. of Record Dealers, comments, "Retailers are business people; they buy and sell products to the consumer for a profit. If you can't make a profit on the products that you are selling to the consumer or the consumer does not want the products because of the lack of quality, then you change products. It's not rocket science."

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

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

"The view is that we would earn higher returns on investments in alternative retail concepts," says Andrew Ho, Sydney-based director and acting CFO of Brazin. In Australia, 17 of Sanity's 300 music stores will be shuttered, and a further 46 stores will be shifted from CD/DVD to DVD only. DVD now accounts for 30% of Sanity's business, compared with 6% in 2001.

Brazin says the overhaul will cost $7 million Australian ($4.5 million) in restructuring charges and will cost a one-off payment of at least $1 million Australian ($650,000). But profits are expected to rebound in 2004.

Although some label executives privately express concerns—such as extending too much credit—Brazin founder and CEO Brett Blundy has assured record companies that Sanity remains committed to stocking music in Australia. Sanity "is undergoing a period of change and consolidation right now, but I have no doubt they'll emerge from it stronger than ever," observes BMG Australia managing director Ed St. John.

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

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

NEWSLINE

THE WEEK IN BRIEF

Some reported 1.6 trillion yen ($13.4 billion) in revenue in its first quarter—6.8% lower than one year ago. "Sales in music, electronics, games and film fell. Net income fell 8% to 1.1 trillion yen ($9 million)." Music revenue fell 8.8% to 17 billion yen ($795 million), but the operating loss shrank 40% to 6 billion yen ($50 million). Revenue at U.S.-based Sony Music Entertainment was 8% lower, but because of several hit releases, sales at Sony Music Entertainment Japan rose 11%. Elsewhere, Viscom's second-quarter profit increased 21% from one year ago to $60 million, or 37 cents per diluted share, as revenue rose 10% to $6.42 billion. Helped by a 33% increase in ad revenue at MTV Networks, Viacom's cable service revenue rose 22% to $3.15 billion. Operating income for the division was up 33% to $430 million. But Infinity Broadcasting continued to struggle. Sales fell 5% to $551 million, and operating income slipped 5% to $266 million.

MATTHEW BENZ

Senate opponents of further media consolidation will have a lot on their plate when they return from summer recess in September. On July 23, the House voted 401-21 to approve a spending bill containing language that blocks the Federal Communications Commission's decision to let companies own TV stations serving up to 45% of the country's viewers. Republican supporters will try to get the provision deleted in conference, and the Bush administration has threatened to veto any rollback measure the Senate may pass. Republican National Committee chairman Michael Steele (R-Ga.) has also proposed that there should be broadcast license renewal town meetings in the future. He also would like shorter license renewal terms and tougher public interest standards.

BILL HOLLAND

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

BRIAN CARRITY

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

CHRIS MORGIS

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

JILL KIPINS

Several prominent Hong Kong entertainment figures were arrested in mid-July on corruption charges. Among those nabbed and later released on bail were Emperor Media director Ng Kwok Yung and Mark Sau, director of Universal Music Hong Kong president Alex Chan Siu-po and Universal vocalists Sandy Lam and Juno Mak. According to reports, they and at least 25 others were arrested by the Independent Commission Against Corruption (ICAC). The execs are alleged to have offered money and other items to senior executives of TV station TVB in an apparent bribery scam for honors at the network's Jade Solid Gold music awards, held each January. The allegations were subsequently expanded to include share-price manipulation on the Hong Kong stock exchange, according to reports. In a statement, Universal Music Asia Pacific stated that "two of our Hong Kong executives and one contracted artist" were under investigation. "Universal Music trusts that too will handle the matter in the most professional manner, and we will continue to offer them the cooperation in their investigations."
BEBU SILVETTI
1944 - 2003

Composer...arranger...producer...artist
Compositor...arreglador...productor...artista

mentor and friend.
mentor y amigo.

We will miss him.
Lo extrañaremos.
The Evolution Continues

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

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

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

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

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

"With Promosquad’s HitPredictor, we found hits like Christina Aguilera’s ‘Beautiful,’ Kelly Clarkson’s ‘Miss Independent’ and Avril Lavigne’s ‘I’m With You.’ We’re very proud of our forecasting ability,” Zapolone says.

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

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

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

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

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

Geoff Mayfield’s Over the Counter column, which analyzes album sales, is now accompanied by Chart Beat, which has been appearing in the magazine since 1981 and is currently written by Fred Bronson. All of these changes are designed to make Billboard an even more valuable tool to chart these tough times. But we’re not stopping here. More exciting features are still to come. Stay tuned.
Sales of recorded music in the U.S. and throughout the world have declined for three consecutive years. Three of the five major record companies are now reportedly for sale. Layoffs are decimating record industry professionals.

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

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

The major record companies are reportedly meeting to consider a new system for adequately compensating copyright owners whose music is uploaded onto Web sites, copied, and traded.

This was in response to a complaint earlier this year from the Recording Industry Association of America that downloading of copyrighted music through file-sharing services was costing the charting industry $100 million a year.

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

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

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

A federal law implementing a statutory license could legalizing the transmission of all recorded music for purposes of sharing music over the Internet and downloading permanent, portable copies.

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

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

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

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

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

CONTRACT ISSUES

Some artists’ contracts do not allow record companies to put the artists’ music online. As a consultant for one of the major authorized online services, I had to delete approximately 80% of hip-hop music because sampling agreements typically do not permit sales via the Internet or as singles of tracks on which samples are used.

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

And many major artists who are justifiably afraid that they will not be adequately compensated by the labels for use of their records online threaten not to record another album or with some other form of retaliation, even if they are contractually obliged to allow the labels to use their music in any media.

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

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

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

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

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

Reprinted with permission from the May 2003 edition of LJNI’s Entertainment Law & Finance © 2003 ALM Properties, Inc. All rights reserved.

---

Letters

Spacious Charts Would Be More Reader-Friendly

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

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

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

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

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

If you add [those totals of] 9/32 and 3/8, that equals 21/32—2 5/32 inch and 1/32 inch more space.

Take 1/32 inch from under each Airplay chart name for another 3/32. The total now stands at 3/8 inch.

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

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

The full-page charts are fine.

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

Aside from that, the non-full-page charts—Blues, Reggae, World Music, Jazz/Contemporary, Classical, Classical Crossover, New Age, Contemporary Christian, Gospel, Internet and Soundtracks—are not so bad.

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

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

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

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

John Medero
Milford, N.J.

No Love For Courtney Q&A

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

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

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

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

Scott Isler
Brooklyn, N.Y.

Threats To Music Thieves Working

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

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

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

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

The future of the music business is at stake.

Sal Lucido
Blue Sky Music
Ojai, Calif.

---

Technological Advances Have Led To A Market Breakdown

Licensing Could Solve Internet Piracy

By Steve Gordon

-Taking Issue-

Opinion
GET MORE MUSIC & TECHNOLOGY ANALYSIS FOR LESS CASH

Register now to attend the world's premier music & technology forum and save 32% on regular participation fee

Draw light on complex issues through case-studies, market analysis, keynotes and conferences...

MidemNet is the only international event where you can reach the key technology purveyors and telcos, as well as music companies, and the artists themselves.

Last year's speakers included Dave Fester (Microsoft), Michel Lambot (Impala/PIAS), Ted Cohen (EMI Recorded Music), Edward Kershaw (Vodafone) and Yusuke Kanda (DoCoMo l-mode Europe).

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

A new special offer fee for MidemNet 2004 at just 210€ (equals 32% off regular MidemNet rate)
valid for all bookings made before December 19.

Call Bill Craig or Jane Rodriguez now on
1 (212) 370 7470 or email midemusa@reedmidem.com

Or visit www.midem.com

MidemNet - January 24, 2004
Midem (38th International Music Market) Jan. 25-29
Cannes / France
Shortlist Prize Seeks Greater Exposure

The 2003 Shortlist Music Prize will be awarded Oct. 16 at Los Angeles’ Wilshire Theater. This year marks the third annual competition, which, like the U.K.’s Panasonic Mercury Prize, honors projects for their creative and adventurous appeal rather than their commercial success. The 2003 edition will be bolstered by a TV tie-in, as well as plans for a tour and a compilation CD.

“We’re in discussions for a Shortlist television special with a cable outlet,” says Tom Sarig, former MCA VP of A&R who founded the Shortlist Music Project with marketing consultant Greg Spotts. “We’re also planning a tour right now that will go out right after the show, as well as a compilation CD featuring many of the nominees. Basically, we’re expanding on our mission to enlarge the audience for some of the best emerging artists.”

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

The nominees are selected by 20 “listmakers,” each of whom selects seven albums released between July 1, 2002, and June 30, 2003. Albums are ineligible if they have sold more than 500,000 copies in the U.S. Among this year’s 20 listmakers are Dave Matthews, Tori Amos, Tom Waits, Coldplay’s Chris Martin, Spike Jonze, Cameron Crowe, Mos Def, Gwen Stefani, the Neptunes, the Roots’ Ahmir “Questlove” Thompson and Erykah Badu.

“The listmakers seem to understand what we’re trying to do better and better every year—we get fewer nominations from artists who have sold a ton of records and we get more and more with a remarkable range and diversity,” Spotts says. “The listmakers will select 10 finalists who will be announced around Labor Day. They will then pick the winner on the evening of the awards ceremony, which will include performances by several of the finalists. Among the prizes will be $5,000 from Sirius Satellite Radio.

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

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

Christy adds that she and her partners weren’t looking for a deal, but Columbia Records senior VP of A&R West Coast CMI Tim Devine approached them about (signing with Columbia as artists), and we really liked him,” she says. “Basically, since we’re always behind the scenes, we wanted to put our ideas out.”

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

Sean Paul’s Global Cal
Artist’s Dancehall Beat Is Heard Around the World

BY ADAM HOWORTH

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

The global call is being spearheaded by 30-year-old Jamaican DJ Sean Paul, who has turned the hip-hop-influenced rhythm into the flavor of the summer. “Dancehall has been at the underbelly for 15 years, but the stars were aligned for us with Sean Paul,” says Craig Kallman, the New York-based co-president of Atlantic Records, which signed the breakthrough artist. “Musically, the climate is not being invigorated with new sounds—which gave dancehall a really big opportunity.”

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

CORE ARTIST

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

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

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

Now Ma has gathered a group of notable musicians and recorded “Obrigado Brazil,” a graceful, elegant disc of Brazilian fare issued July 29 by Sony. The music of Brazil has had a potent effect on countless musicians over the years, and Ma is no exception, though even he has a hard time defining the music’s ineffable pull. “I’ve always loved Brazilian music; I don’t know why,” he says with a laugh.

What he can explain, however, is the way in which the concept for “Obrigado Brazil” developed organically as a result of connections made throughout his career. One important connection was Brazilian guitarist Castro-Neves, who worked with Ma on his Grammy Award-winning Piazzolla project, “Soul of the Tango.”

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

Beyond Castro-Neves, other Ma collaborators directed the cellist’s attention toward Brazil. Percussionist Mark Suter, a member of Ma’s Silk Road Ensemble, who studied with both Cuban and Brazilian master drummers, introduced Ma to the inimitable rhythmic secrets of samba, bossa nova and other traditional Brazilian forms.

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

Ma was eager to work once again with Brazilian guitarist Sergi and Odair Assad, who had appeared on “Soul of the Tango.” Further research into Brazilian history and culture only deepened Ma’s appreciation of the central position that music played in the country’s development.

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

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

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

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

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

He asserts that the greatest challenge was to absorb and faithfully execute the music’s rhythmic drive. “The feel is exactly between being awake and asleep,” Ma says, “the little narrow bit of consciousness that’s between conscious and subconscious.”
Hollywood Rocks Its 'Cradle Of Life' Soundtrack

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

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

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

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

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

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

The film opened July 25 in U.S. theaters. Starring Angelina Jolie in the title role, the film is the sequel to 2001's "Lara Croft: Tomb Raider." The first movie's soundtrack (Elektra) peaked at No. 2 on The Billboard 200 and featured songs from U2, Missy Elliott and Nine Inch Nails.

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

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

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

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

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

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

"Bad Girl" is also the first single from Slate's Hollywood debut album, "Edge of the Girl," due Sept. 16. Slate says, "I'm really glad they're using 'Bad Girl' for the movie. The song is about the spot you find yourself in when you think you're somebody else. It fits with the Lara Croft character, who has to show different personalities throughout the film."

Hollywood Records marketing director Charlie D'Angela says of the soundtrack: "It's an extension of the film, and everything on it is thematic of the picture."

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

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

MORE MOVIE MUSICALS: Miramax is developing a big-screen remake of "Damn Yankees" and the movie adaptation of the Broadway musical "Pippin."

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

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

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

The Beat

Continued from page 13

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

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

LET IT REIGN: Attorneys Larry Ru-
HIGHLIGHTS!

THE BILLBOARD Q&A
WITH SUPERSTAR
SONGWRITER & PRODUCER
JERMAINE DUPRI

NEW ARTIST SHOWCASES

BLACK JUICE
BIG PICTURE ENT.

BIANCA
MIRACLE STREET MGMT.

CALIBE
THE ROYALTY NETWORK

EE-DE
NME RECORDS

F.C.M.
POINT BLANK ENT.

GIA
EWENEER MGMT & ENT.

JAH'KISTA
SAADJI ENTERTAINMENT

QUE & MALAIKA
ERNE GREEN ENT.

CHANDRA SIMMONS
TIOJA ENTERTAINMENT

ZION
ZION RECORDS

MOVIE SCREENING
THE FIGHTING TEMPTATIONS
STARRING BEYONCÉ KNOWLES
& CUBA GOODING JR.
SPECIAL PREVIEW FOR CONFERENCE ATTENDEES!

PLUS...

- AURN SALUTE TO THE FINALISTS
- BMI URBAN AWARDS SHOW
- LIVING LEGENDS DINNER
- SMIRNOFF HOSPITALITY SUITE
- BBQ LUNCH SHOWCASES
- HAPPY HOUR SHOWCASES
- OPIUM GARDEN PARTY
- ... AND MUCH MORE!

PANELLISTS

RON ATKINS, AURN
CHRISS ATLAS, CORNERSTONE PROMOTION
BENI B., ABB RECORDS
DAN BROWN, BREAK 'EM OFF RECORDS
DERRECK BROWN, WHQ-FM MIAMI
VINNY BROWN, WBLG-FM NEW YORK
RANDY CHIN, VP RECORDS
WENDY DAY, THE RAP COALITION
DAVE DICKINSON, WHUR WASHINGTON D.C.
ERICA GRAYSON, UR MGMT & CONSULTING
WILL GRIFFIN, SIMMONS LATHAN MEDIA GROUP
GEORGE HAMILTON, GM WAPOGO-FM PITTSBURGH
CEDRIC HOLLYWOOD, WEDR-FM MIAMI
HAQIQ ISLAM, GREENESTREET RECORDS
JAMES LEACH, SESAC
CHRIS LIGHTY, VIOLATOR/IVE RECORDS
MICHELLE LIN, VP RECORDS
STEPHANIE LOPEZ, J RECORDS
TED LUCAS, SLIP N SLIDE RECORDS
MATTHEW MIDDLETON, WOODS & MIDDLETON, LLP
ERIN PATTON, THE MASTERMIND GROUP
BERNIE RESNICK, BERNARD M. RESNICK, ESQ.
JEFFERY SLEICE, JIVE RECORDS
PETE SNIKINER, NEW MEDIA STRATEGIES
KEN SPELLMAN, SOUNDCHECK INC.
ENEX STEELE, SOUNDCHECK INC.
ANA'S TROUTMAN, GROOVEMENT, INC.
KAREN VAUGHN, WHAT MIAMI
DAWON WILLIAMS, MUSIC CHOICE
ED WOODS, WOODS & MIDDLETON, LLP

for more info & to register: www.billboardevents.com or call 646.654.4643
AUGUST 6-8, 2003 • MIAMI BEACH

THE GRAND FINALE

BILLBOARD R&B•HIP-HOP AWARDS

SCHEDULED TO APPEAR

B.G.  TEGO CALDERON  DENNIS DA MENACE

IDOIS ELBA FROM HBO'S "THE WIRE"  RUSS PARR MORNING SHOW HOST

TY FYFFE  ANTHONY HAMILTON  JACKI O

2003 FOUNDERS AWARD RECIPIENTS

GRANDMASTER FLASH  BETTY WRIGHT

RODNEY JERKINS  LITTLE BROTHER  MIDI MAFIA

MOBB DEEP  BRANDY MOSS-SCOTT  MYSTIC

NAPPY ROOTS  NOVEL  MARIANELA PEREYRA

LA TOCHA SCOTT  GLORIA VELEZ  KANYE WEST

HOTEL The Roney Palace 305.604.1000 • QUESTIONS Michele Jacangelo 646.654.4660 bbevents@billboard.com • SPONSORSHIPS Cebele Marquez 646.654.4648 cmarquez@billboard.com

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

Latest Headlines
- Billboard.com Introduces New Look, Features
- New Radiohead Album Floods The Internet
- Top Acts Plug In For 'Matrix Reloaded' Soundtrack
- Diana Ross Writing 'Heartaches' Memoir
- James Brown Donates Concert Tix To Military
- A Perfect Circle Tapped For Lollapalooza

NEW FEATURES INCLUDE:

THE TANGLED WEB: Our guide to cool websites and essential online music events, premieres and promotions.

BREAKING & ENTERING: A weekly look at the latest acts entering the Billboard charts.

FINE TUNING: A daily preview of must-see televised music programs and appearances.
Sean Paul's Global Call

Continued from page 13

Records founder Chris Blackwell.

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

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

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

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

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

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

"BUSY ON THE CHARTS"

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

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

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

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

BY RAY WADDELL

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

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

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

"They won’t blow out," he says with a sneer. "We’re just filling in between [the dates for venues]. And I don’t care; I just like the idea of bloody hell.

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

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

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

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

The 1996 reunion tour did “solid business,” according to Ron Opaleski, aged the Sex Pistols to the William Morris Agency. Only 11 shows from that tour were reported to Billboard Boxscore, with an average gross of $96,578 and average attendance per show at 4,143.

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

So why reunite now?

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

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

BACK FOR MORE

Glancy would like to do better than the 1996 average on his Aug. 21 show at Tommy Hilfiger at Jones Beach Performing Arts Center in Wantagh, N.Y. Break-even is between 5,000 and 6,000, and Glancy says the curiosity factor alone ought to be enough to hit that number. "He’d be disappointed if we didn’t do 6,000-7,000," he says. Tickets are $97.50 and $47.50 for the Jones Beach show.

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

Lefko says ticket sales are “about what we thought they would be” in the early going, at between 5,000 and 4,000. He says they ended up at about 5,000 in 1996, but the show was even more successful on another level.

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

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

Individual promoter deals were cut in each market, with buyers including CCE, HOB and independents. "Everybody really likes the shows," he says. "This is a band that shaped the scope of contemporary music."

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

Despite the tour’s brevity, it is unlikely other dates will be added. “We wanted to hit the major majors and keep it short and sweet,” Opaleski says. “This is all we could get.”

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

The Pistols production will be predictably low-fi. “There will be no fiddling about watching with knobs and all that,” he says. "We’re the smallest-equipped band possible, but we kick up a ferocious sound."

BIG IN BAGHDAD?

Lydon says he is indeed serious when asked about published reports that the Pistols want to play Baghdad. "We were very interested in playing Baghdad, and we’re meeting all kinds of denials and red tape," Lydon says. “I’m slowly cutting my way through it.

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

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

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

Dropkick Murphys, a Boston-based, Celtic-tinged punk band, will hook up with the Sex Pistols following a stint on Warped. "Dropkick Murphys are big fans of the Sex Pistols," says Andy Somers, agent for the band at the Agency Group. "This tour will allow older demographics to discover this band."

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

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

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

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

Lydon feels young punk acts might be well-served to see the Pistols in action this summer. "We can’t find sponsors, don’t have a record company. But we’re still here. That might be a bloody good little education for anyone out there that wants to be a pop star. They shouldn’t want to be. They should want to be something more serious—a living legend.

Farnham’s Touring Finale Sets Aussie Records

BY CHRISTIE ELIEZER

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

The tour grossed $53 million Australian ($35 million) drawing 400,000 people at 50 dates.

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

A run of capital cities in arenas took place between November and December last year. A regional stint between late January and June 1 was held in a 4,000-seat outdoor venue, with an entourage of 105 people using 50 moving vehicles.

The tour bowed with three shows at the 16,000-capacity Rod Laver Arena in Melbourne, which marked Farnham’s 85th show and his millionth ticket at the venue. A Seven Network telecast of the June 15 show won in its time slot, reaching a national audience of 1.7 million.

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

The tour’s success is not surprising, considering that Farnham, who launched his career in 1967, has sold 5 million records here. But it pulled these figures despite virtually no radio support (major networks consider Farnham too old) and sold out in regional areas gripped by the worst drought in 100 years.

Wheatley admits, “Some of John’s other advisers were apprehensive about going into the Bush. But I knew that if anyone could do it, John Farnham would. There were some soft spots in the tour like [mining towns] Kalgoorlie and Broken Hill, where people were clearly having hard times. “But for his incredibly loyal fan base, which spans three generations, it was about more than coming to hear his music and having a good time,” Wheatley continues. “They were coming to see a living legend. The shows were emotional. Some lasted over three hours. Neither John nor the fans wanted to say goodbye.”

Natalie Cutcliffe, marketing manager at the Sydney Entertainment Centre where Farnham holds the all-time record of 39 shows, agrees. “As far as venues are concerned, he’s the most obliging performer ever,” she says. “He’s an entertainer who gets to know his audience, lets them into his space, and they in turn have a very warm feeling about him.”

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

Merchandising, through Australian Tour Merchandising, reportedly grossed $1 million Australian ($800,000).

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

BY SUSANNE AULT

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

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

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

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

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

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

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

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

Songs from the forthcoming disc carry a rawer guitar work than previous efforts and display a rooster feel rather than straight-up pop. Danny Kortchmar, known for teaming with signature singer/songwriter James Taylor, co-produced the track “Penney & Me.”

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

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

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

To publicize the tour’s mature face, acoustic CDs will be given away on stations with modern adult formats, bypassing the pure top 40 stations that played Hanson heavily in the past.

“(That) is an extension for Hanson in terms of demographic reach,” Berliant explains.

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

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

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

The band exploded onto the scene in the mid-1990s, getting its touring feet wet with amphitheater and arenas. During its 1998 tour, the 25 dates reported to Billboard Boxscore averaged 13,537 in attendance and $340,902 in per-show grosses. Its debut, “Middle of Nowhere,” has sold more than 4 million copies to date, according to Nielsen SoundScan.

Taylor Hanson wants to retain that profile: “This is all about the beginning. This isn’t a career of bands. This is about giving our fans a really special thank-you—a real intimate show.”

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

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

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

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

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

---

<table>
<thead>
<tr>
<th>Sponsor</th>
<th>Tour</th>
<th>Estimated Fee</th>
<th>Leverage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Miller Genuine Draft</td>
<td>MGQ’s Pure Night Out</td>
<td>$1 million</td>
<td>Hitting concerts through radio promotions offering ticket giveaways. Concert series replicates MGQ World O”Dame (“small venue, big name” format) on store and on-premises promotions. Features free ticket pinks and diverse array of talent, including Cyndi Lauper, Seether and alt-country crooner Rhett Miller paired with former Lemmings frontman Evan Dando.</td>
</tr>
<tr>
<td>Miller Brewing Co.</td>
<td>Featuring Evanscense</td>
<td>$1 million</td>
<td>Using proprietary tour to sample GameCube and Game Boy Advance games and hype the convergence of music, gaming and culture. Tying in retail partner Circuit City Yahoo and Blender magazine. Aligned with Evanscense because of the band’s fitting personality and interest in gaming.</td>
</tr>
<tr>
<td>Nintendo</td>
<td>Nintendo Fusion tour featuring Evanscense</td>
<td>$3 million</td>
<td>Using to generate brand awareness after converting to European operations under T-Mobile brand during the past 18 months. Running “Lift Your Rock N’ Roll Out” media campaign offering timelines, content, including top teams, tickets and a supersized-themed voicemail. On-site, running promo offering fans a chance to take photos of concert attendees using T-Mobile phones; the telecom posts the photos on giant screens and lets people vote for their favorite images through text messaging.</td>
</tr>
</tbody>
</table>

**MUSICIAN’S GUIDE TO TOURING & PROMOTION:**

Today’s working musician’s guide to clubs, tape/disc services, A&R, music services, industry websites and more. $15.95 (shipping included) $14.95 overseas.

**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 plus $7 shipping ($15 for international orders) per directory with this ad to: Bloomberg Directories, PO Box 2011, Marion, OH 43305. 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 into. email mwiesner@billboard.com

---

**Musicians’ Guide to Touring & Promotion**

The ultimate guide to radio and record promotion. Detailed information about every major radio station, record label and radio syndicator. Includes Arbitron information on top 100 markets. $129

**International Latin Music Buyer’s Guide:**

The most accurate reference source available on the Latin Music marketplace. Over 3,000 business-to-business contacts in 20 countries. $109

**Record Retailing Directory:**

The essential tool for those who service or sell products to the retail music industry. Detailed information on thousands of independent, chain store and online operations across the US. $215

**Talent & Touring International Guide:**

The leading source for those who promote or manage talent. Over 22,000 listings from 60 countries including: talent, booking agencies, facilities, services and products. $139

**Audarena International Guide:**

Complete data on over 4,100 arenas, auditoriums, stadiums, exhibits halls and amphitheaters worldwide, as well as listings of companies offering services and supplies to the industry. $99

**The Radio Power Book:**

The ultimate guide to radio and record promotion. Detailed information about every major radio station, record label and radio syndicator. Includes Arbitron information on top 100 markets. $129

**INTERNATIONAL BUYER’S GUIDE:**

Jammed packed with key personnel and other information about every major and independent record company, video company, music publisher, digital music company and seller of products and services for the entertainment industry worldwide. A powerful tool. $179

**Touring Music Directories**

The definitive source for every record label, music publisher and record producer, and every A&R, promotion and tour. A valuable source of information for radio programmers and music buyers. $65

---

**Billboard**

A weekly guide to the music business. For over 75 years the industry’s definitive source of information. Includes comprehensive music charts, record and concert reports, market research, industry trends, and news. $433.06. Please add $15.95 sales tax in CA, NY, NJ, PA, MO, IL, NJ. Order online or call your local distributor.

---

**Comp. by William Chipp, senior editor, IEG, Sponsorship Report**

www.americanradiohistory.com
**Bloom Is Off The Rose Quarter**

A major bloodletting has taken place place at the Rose Quarter arena complex in Portland, Ore., resulting in more than 88 layoffs. Affected were the Portland Trailblazers front office and the Oregon Arena Assn. (OAC), the venue management arm of the Trailblazers, which runs the Rose Quarter.

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

J.E. "Jay" Isaac, senior VP of business affairs for OMC, to whom McCue reported, has taken over the latter's duties. "We had to look at some cost-cutting situations," says Isaac, "who adds that many of those let go from the arena side of the organization will return as part-timers. Other functions now will be out-

**MCUCC AMONG THE LOSSES**

- Isaac: more duties

---

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

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

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

---

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

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

**MULE HEADS OUT:** Gov't Mule begins its fall touring efforts Oct. 10 at the Electric Factory in Philadelphia. Chris Robinson and New Earth Mud support on all dates, which go on sale July 25 through Gov't Mule Ticketing. The Mule remains out through its Nov. 9 date at the Ryman Auditorium in Nashville. A holiday run begins Dec. 26 at the Beacon Theatre in New York.
Javier Expands Capitol’s R&B Push

BY GAIL MITCHELL

Capitol Records is determined to reclaim a sizable share of the black music market. Under the direction of Priority/Capitol VP/urban promotion Geo Bivins, the label’s newly relaunched urban division is already making inroads with rapper newcomer Chingy’s “Right Thurr.” The Disturbing tha Peace/Capitol single is No. 3 on the Hot R&B/Hip-Hop Singles & Tracks chart and No. 4 on The Billboard Hot 100.

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

In the late ’90s, Capitol generated some buzz with such R&B acts as Tracie Spencer and Sammie. The label’s current roster includes rap groups Sliim Village and Dillated Peoples. The difference this time around, Bivins says, “is that A&R has improved. We’re really picking artists, not records. We’re looking for longevity.”

The label thinks this is what Javier brings. His singer-songwriter is also a multi-instrumentalist (guitar, keyboards, percussion) who graduated from Hartford, Conn. ’s Hart School of Music with a degree in music education. His earlier stints with a neo-funk group and the backing Derek Trucks Band, led by Allman Brothers guitarist Derek Trucks, opened the door to the variety of styles found on Javier’s debut.

Vering from R&B to pop to Latin (his dad operates Spanish-formatted AM station WCUM Bridgeport, Conn.), Javier worked with producers the Underdogs (Brandy, Tyrese), Syndicated Rhythm (Christina Aguilera, Amy Grant) and executive producer Kevin Cloud. Guest players include the Roots’ Ahmir “questlove” Thompson, jazz masters Roy Hargrove and Mulgrew Miller and Philadelphia strings maestro Larry Gold. Javier possesses a voice reminiscent of a young Kenny Lattimore. He wrote every song for his debut.

“In this day and age, new artists don’t get that kind of creative control,” says Javier, who writes about everything from love to spirituality. “There are a lot of male singers coming out now. I have my work cut out for me, trying to be different,” he says. “But I’m looking forward to helping bring back R&B to the charts.”

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

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

With that in mind, Javier has been on tour for 30 days, doing acoustic breakfasts and lunches across the country, performing live showcases and songs live during radio station visits.

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

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

With another 30 days of promotion in the offing, Javier has made the “Rated Next” cut on BET. The Chris Robinson-directed “Crazy” video has also been added to BET’s rotation. The singer is managed by Randy Jackson of “American Idol.”

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

Dupri Is Main Attraction

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

Less than two weeks from now, the music industry will converge in Miami Beach as the Billboard/Ameri can Urban Radio Networks fourth annual R&B/Hip-Hop Conference and Awards Show (Aug. 6-8) hits town. A major attraction will be the ASCAP-sponsored Q&A keynote session with songwriter/producer/label executive (So So Def/Arista) Jermaine Dupri.

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

Among other highlights during the conference: Founders Award hip-hop honoree Grandmaster Flash will be joined by R&B counterpart Betty Wright. She is the pioneering artist behind the 1971 No. 2 R&B/No. 6 pop hit “Clean Up Woman.” The honors will be presented during Billboard’s R&B/Hip-Hop Awards ceremony Aug. 5 at Miami Beach’s Jackie Gleason Theater. This year’s co-hosts are Russ Parr, host of the nationally syndicated AURN show “The Russ Parr Morning Show,” and actor Idra Elia of HBO’s “The Wire.” Last year’s inaugural Founders Awards honorees were the Isley Brothers and Afrika Bambaataa.

The conference host hotel is Roney Palace. For more conference details, visit billboardconvents.com.

CHUCKY, THE SEQUEL: Among the producers on Ann Nelly’s new album, “Make Me Better” (“Rhythm & Blues,” Billboard, July 19), is Chucky Thompson (Mary J. Blige, Nas). He is part of a slate that includes Herb Middleton and house music guru’s the Basement Boys. Nesby’s album is now set for release Aug. 12. It’s on the singer’s own label It’s Time Child Records through Navaree Distribution. That’s not the only project on producer/musician Thompson’s plate. He has signed singer/guitarist Emily to his LifePrint Productions company. Hailing from New York, the R&B artist also has pacted with Sony Publishing.

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

Thompson decrives the current music scene where he says, “Most people are just trying to hop on the bandwagon. They mistakenly think anybody can be a hip-hop/R&B singer. But artists need to understand the origin of both R&B and hip-hop. I’m hoping real musicians and songwriters step up,” he continues. “That we go back to the day when we read the back of albums and bought them because of who was on it... when the industry spent more time money on a project.”

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

Co-hosted by Aisha Tyler, Arsenio Hall, Tyrese and Heather Headley, the two-hour syndicated TV special will be broadcast live Aug. 23 from the Pasadena (Los Angeles) Civic Auditorium. The Lady of Soul Awards are selected by a panel of radio programmers, active recording artists and retail personnel. For a complete list of nominees, visit billboard.com.
## Northern State Follows Own Direction

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

Formed in 2000, the trio of Hesta Prynn, Guineau Love and DJ Spyro recorded the album independently last summer. “We had been selling it on our website and at shows while we were looking for national distribution,” Pryro says. “We simultaneously signed with Columbia and released ‘Dying in Stereo’ through Star Time [International] so it could come out on an indie label since it’s an indie record.”

The group has already begun recording its Columbia debut. It hopes to work with a host of producers, but Northern State does not plan to change its signature style.

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

Having toured with the Roots and De La Soul, Northern State returns to the road in August. That is where as an outlet to expose new music to people,” Nardone says. “Being able to do it for so long has enabled me to do all these other things like the compilations.”

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

HERE & THERE: Producers Cool & Dre (Fat Joe, Killer Mike, Angie Martinez) recently inked an imprint deal with Jive Records. Manager/entertainment attorney Nova Perry of James McMillian PC orchestrated the deal for the Empire imprint. The first artist to be released is Empire/ Jive will be Mamabased MC Dirtbag.

While A Tribe Called Quest still works out a possible reunion (Beats Rhymes, Billboard, July 30), member Q-Tip has just signed with DreamWorks.

In addition to signing as solo artist, the rapper cut a deal for his own imprint, Abstract Artworks. The first release from that union will be Q-Tip’s “Starlified.” Previously signed to Arista, Q-Tip released his solo debut, “Amplified,” in 2000. Definitive Jux — label home to E-40, Mr. Lil, Camden Ox and RJD2 — is now getting into the DVD biz. The indie has teamed with Palm to release the “Revenge of the Robots.” Due July 29, the DVD features a one-hour tour film from 2002’s Revenge of the Robots tour, music videos and more.
Café Tacuba Taps Geffen For Spanish Album

BY LEILA COBO

MIAMI—Crossover acts have almost always released their Spanish-lang

guage albums on Latin labels and their English-language albums on main

stream labels.

But Mexican band Café Tacuba’s “Cuatro Caminos” breaks the mold

about this big truly make Latin stream

“There are people that don’t speak a word of Spanish that have embraced this band.”

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

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

“It was interesting to have a North American company take so much interest in us,” he adds. “It’s indicative of the [wider] interest in our music.”

Tacuba, one of the most innovative bands in Latin rock, is also one of the most commercially successful and critically acclaimed. Its last studio album, 1999’s double-CD “Revis/Yo Soy,” won a Grammy Award, even though it was a dense recording that did not sell anywhere near as well as previous albums.

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

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

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

“They handed the baton over, but they’re not going to fall through the cracks.”

On its first week of release, “Cuatro” — which was initially shipped with the MCA logo but will eventually carry the Geffen logo — sold slightly upwards of 3,000 copies, according to Nielsen SoundScan.

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

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

But Geffen is undaunted. “This is really not about how we start this record but how we end it,” Elliot says.

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

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

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

Elemental Media, a Latin PR firm, is handling Latin press and national TV advertising. The latter is running on such alternative networks as muro2, MTV2 and Fuse.

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

Touring will play a major role in the promotion, Croshay says. The band is touring alone Aug. 31-Sept. 24, including five dates in Puerto Rico.

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

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

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

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

Aside from the contractual benefits MCA offered Tacuba, band members say they wanted the opportunity to sustain their fan base. “Especially because, since we were kids, we listened to music in English and never questioned it,” said Real.
<table>
<thead>
<tr>
<th>ARTIST</th>
<th>INDEPENDENT #/NUMBER/DISTRIBUTING LABEL</th>
<th>TITLE</th>
<th>PEAK POSITION</th>
<th>WEEKS AGO</th>
<th>WEEKS AGO</th>
<th>MARKET #/NUMBER/DISTRIBUTING LABEL</th>
<th>TITLE</th>
<th>PEAK POSITION</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>28</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>29</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>30</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>31</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>32</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>33</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>34</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>35</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>36</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>37</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>38</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>39</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>40</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>41</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>42</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>43</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>44</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>45</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>46</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>47</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**LATIN POP ALBUMS**

1. CELIA CRUZ
2. JESUS CRUZ
3. SELLA CRUZ
4. DORIAN
5. LA BANDA DE PANCHO BARRA
6. VARIOUS ARTISTS
7. LA BANDA ENCANTADA
8. LA ORQUESTA DE CAMACHO Y TITA TAMBOR
9. LA ORQUESTA DEL NORTE
10. CARLOS Y JOSE

**TROPICAL/SALSA ALBUMS**

1. CECE PAVON
2. ANTONIO AGUILAR
3. MANUEL MIRANDA
4. AURELIO RODRIGUEZ
5. LUIS MORALES
6. JULIO INFANTE
7. LA ORQUESTA DEL NORTE
8. LA ORQUESTA DEL SUR
9. LA ORQUESTA DE CAMACHO Y TITA TAMBOR
10. JESUS CRUZ

**REGIONAL MEXICAN ALBUMS**

1. LOS TIGRES DEL NORTE
2. LOS ROMANTICOS DEL NORTE
3. LOS HUARACHANES DEL NORTE
4. VARIOUS ARTISTS
5. CARLOS Y JOSE
6. LA ORQUESTA DEL NORTE
7. LA ORQUESTA DE CAMACHO Y TITA TAMBOR
8. JESUS CRUZ
9. ANTONIO AGUILAR
10. MANUEL MIRANDA

---

**LATIN TOP POP**

1. **Banda del Norte**
2. **Jesús Cruz**
3. **Sela Cruz**
4. **Dorian**
5. **La Banda de Pancho Barra**
6. **Varios Artistas**
7. **La Banda Encantada**
8. **La Orquesta de Camacho y Tita Tambor**
9. **La Orquesta del Norte**
10. **Carlos y José**

**TROPICAL/SALSA**

1. **Cece Pavón**
2. **Antonio Aguilar**
3. **Manuel Miranda**
4. **Aurelio Rodríguez**
5. **Luis Morales**
6. **Julio Infante**
7. **La Orquesta del Norte**
8. **La Orquesta del Sur**
9. **La Orquesta de Camacho y Tita Tambor**
10. **Jesús Cruz**

**REGIONAL MEXICAN**

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

TERESA AGUILERA

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

GUSTAVO GOMEZ

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

MARCELO FERNANDEZ BITAR

Celia Cruz Continued from page 27

When she recorded the single “La Vida Es un Carnaval” in 1998, she went out on a limb with a new dance rhythm reminiscent of Argentineen Ballanda. And she scored an international hit. In 2001, her rendition of “La Negra Tiene Tumbao,” with its mid-section rap, became the blueprint—to this day—for a host of other recordings featuring much younger acts.

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

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

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

The album is set for release July 29, and Artists United is already on the sales map. This issue, seven Cruz albums can be found on the Billboard Latin chart.

“Hits Mix” rose from No. 39 to No. 2 on the Billboard Top Latin Albums chart. “La Negra Tiene Tumbao” re-entered the chart at No. 8, while a host of compilations—“Siempre Celia Cruz, Boixero,” “Carnaval de Exitos,” “Edición Limitada,” “Serie 32” and “At the Beginning”—also charted.

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

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

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

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

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

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

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

In 2001, López, aka Nadia, broadcast the 2002, Carlos went into the studio. He will add music featuring much of its upcoming album, which include “At the Order of” and “Movements in Still Life.” And singles like “Remember” and “Blue Skies” (featuring Tori Amos) have topped the Billboard Hot Dance Music/Club Play chart.

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

BEAT BOX

By Michael Paolella

mpaolella@billboard.com

BT Q&A Highlights Dance Summit

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

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

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

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

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

Marcelo, among other radio stations.

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

BT’s musical journey has been illustrious. Expect the Q&A to encompass...
<table>
<thead>
<tr>
<th><strong>Billboard HOT DANCE MUSIC</strong></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Club Play</strong></td>
<td><strong>Dance Singles Sales</strong></td>
</tr>
</tbody>
</table>

**This Week**

<table>
<thead>
<tr>
<th><strong>TITLE</strong></th>
<th><strong>ARTIST</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>NUMBER 1</strong></td>
<td><strong>Artist</strong></td>
</tr>
<tr>
<td><strong>1 Week At Number 1</strong></td>
<td></td>
</tr>
<tr>
<td><strong>2 WEEKS AGO</strong></td>
<td></td>
</tr>
<tr>
<td><strong>1</strong></td>
<td><strong>HOLLYWOOD (REMIXES)</strong></td>
</tr>
<tr>
<td><strong>PROMO FOR DISTRIBUTION</strong></td>
<td><strong>® Madonna</strong></td>
</tr>
<tr>
<td><strong>2 WEEKS AGO</strong></td>
<td></td>
</tr>
<tr>
<td><strong>2</strong></td>
<td><strong>STUCK (THUNDERPUSS REMIX)</strong></td>
</tr>
<tr>
<td><strong>PROMO FOR DISTRIBUTION</strong></td>
<td><strong>® Stacey Ginzo &amp; The Virgin</strong></td>
</tr>
<tr>
<td><strong>3 WEEKS AGO</strong></td>
<td></td>
</tr>
<tr>
<td><strong>3</strong></td>
<td><strong>OFFICIALLY MISSING YOU (REMIXES)</strong></td>
</tr>
<tr>
<td><strong>PROMO FOR DISTRIBUTION</strong></td>
<td><strong>® Paul Van Dyk Featuring Hemstock &amp; Jennings</strong></td>
</tr>
<tr>
<td><strong>4 WEEKS AGO</strong></td>
<td></td>
</tr>
<tr>
<td><strong>4</strong></td>
<td><strong>THROUGH THE RAINFOREST (DEEP HOUSE REVIVAL)</strong></td>
</tr>
<tr>
<td><strong>PROMO FOR DISTRIBUTION</strong></td>
<td><strong>® Mando C】Karey</strong></td>
</tr>
</tbody>
</table>

**Last Week**

<table>
<thead>
<tr>
<th><strong>TITLE</strong></th>
<th><strong>ARTIST</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>NUMBER 1</strong></td>
<td><strong>Artist</strong></td>
</tr>
<tr>
<td><strong>1 Week At Number 1</strong></td>
<td></td>
</tr>
<tr>
<td><strong>2 WEEKS AGO</strong></td>
<td></td>
</tr>
<tr>
<td><strong>1</strong></td>
<td><strong>HOLLYWOOD (REMIXES)</strong></td>
</tr>
<tr>
<td><strong>PROMO FOR DISTRIBUTION</strong></td>
<td><strong>® Madonna</strong></td>
</tr>
<tr>
<td><strong>2 WEEKS AGO</strong></td>
<td></td>
</tr>
<tr>
<td><strong>2</strong></td>
<td><strong>STUCK (THUNDERPUSS REMIX)</strong></td>
</tr>
<tr>
<td><strong>PROMO FOR DISTRIBUTION</strong></td>
<td><strong>® Stacey Ginzo &amp; The Virgin</strong></td>
</tr>
<tr>
<td><strong>3 WEEKS AGO</strong></td>
<td></td>
</tr>
<tr>
<td><strong>3</strong></td>
<td><strong>OFFICIALLY MISSING YOU (REMIXES)</strong></td>
</tr>
<tr>
<td><strong>PROMO FOR DISTRIBUTION</strong></td>
<td><strong>® Paul Van Dyk Featuring Hemstock &amp; Jennings</strong></td>
</tr>
<tr>
<td><strong>4 WEEKS AGO</strong></td>
<td></td>
</tr>
<tr>
<td><strong>4</strong></td>
<td><strong>THROUGH THE RAINFOREST (DEEP HOUSE REVIVAL)</strong></td>
</tr>
<tr>
<td><strong>PROMO FOR DISTRIBUTION</strong></td>
<td><strong>® Mando C】Karey</strong></td>
</tr>
</tbody>
</table>

**Last Week**

<table>
<thead>
<tr>
<th><strong>TITLE</strong></th>
<th><strong>ARTIST</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>NUMBER 1</strong></td>
<td><strong>Artist</strong></td>
</tr>
<tr>
<td><strong>1 Week At Number 1</strong></td>
<td></td>
</tr>
<tr>
<td><strong>2 WEEKS AGO</strong></td>
<td></td>
</tr>
<tr>
<td><strong>1</strong></td>
<td><strong>HOLLYWOOD (REMIXES)</strong></td>
</tr>
<tr>
<td><strong>PROMO FOR DISTRIBUTION</strong></td>
<td><strong>® Madonna</strong></td>
</tr>
<tr>
<td><strong>2 WEEKS AGO</strong></td>
<td></td>
</tr>
<tr>
<td><strong>2</strong></td>
<td><strong>STUCK (THUNDERPUSS REMIX)</strong></td>
</tr>
<tr>
<td><strong>PROMO FOR DISTRIBUTION</strong></td>
<td><strong>® Stacey Ginzo &amp; The Virgin</strong></td>
</tr>
<tr>
<td><strong>3 WEEKS AGO</strong></td>
<td></td>
</tr>
<tr>
<td><strong>3</strong></td>
<td><strong>OFFICIALLY MISSING YOU (REMIXES)</strong></td>
</tr>
<tr>
<td><strong>PROMO FOR DISTRIBUTION</strong></td>
<td><strong>® Paul Van Dyk Featuring Hemstock &amp; Jennings</strong></td>
</tr>
<tr>
<td><strong>4 WEEKS AGO</strong></td>
<td></td>
</tr>
<tr>
<td><strong>4</strong></td>
<td><strong>THROUGH THE RAINFOREST (DEEP HOUSE REVIVAL)</strong></td>
</tr>
<tr>
<td><strong>PROMO FOR DISTRIBUTION</strong></td>
<td><strong>® Mando C】Karey</strong></td>
</tr>
</tbody>
</table>
Broken Bow Breaks Down Indie Barriers

BY DEBORAH EVANS PRICE

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

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

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

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

“When I first started discussing a deal with them, they didn’t have distribution, so we walked away. We then came back to the table when they got the distribution deal, but they have, by far, the best promotion team in Nashville.”

**SIZE DOESN'T MATTER**

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

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

Morgan’s success on Broken Bow is paving the way for Sherrée Austin, whose album is due Aug. 12 on joint venture Broken Bow/C4 Records.

Stan Moress, Bernard Porter and Al Schiltz (Billboard, Nov. 23, 2002), Martinovich admits that it is often difficult for indie labels to break through, something Broken Bow struggled with in the beginning: “Initially, [because] it’s an independent label, people really didn’t take them seriously and didn’t think they could be a major player.

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

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

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

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

“It’s been an incredible experience,” Austin says of her new deal. “I was about to give up on being an artist, because I was just burned out. If it hadn’t been for these two groups of people coming together and building this new corporation, I don’t know what I’d be doing right now.”

**TARGETING RADIO**

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

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

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

RED Distribution president Ken Antonelli agrees. “Any time we have success like that, I always attribute it to the music. It’s just making a connection with people.”

Antonelli says, adding that Morgan’s album is “selling everywhere,” even in New York, which lacks a country radio station to expose the single.

---

Clint Black Heads New Label

BY LARRY LeBLANC

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

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

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

RCAs Aaron Lines scored six nominations for top male, fan choice award, the rising star award, top single and top song for “You Can’t Hide Beautiful” and top album for “Living Out Loud.”

Mercury veteran Terri Clark received five nominations: top female, fan choice award, top single and video for “I Just Wanna Be Mad.”

Nashville Scene

By Phyllis Stark

SIGNINGS: DreamWorks artist Jimmy Wayne has signed with Bor- man Entertainment for personal management.

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

Murray Music has signed songwriter Mike Mohley to its Castle Street Music division.

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

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

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

ARTIST NEWS: Allison Moorer has asked for and been granted a re- lease from her contract with Uni- versal South Records. She record- ed one studio album and one live album for the label and previously was signed to MCA Nashville. Music video network Great American Country has declined to play the new Rascal Flatts video for its single “Melt,” because a group member’s naked backside briefly ap- pears in the clip. GAC president Jeff Wayne says, “Because it contains nudity, it does not meet our net- work’s programming standards. . . . GAC is a family-oriented network . . . . Our viewers don’t expect to see nudity as portrayed in this video, and that’s where we draw the line.”

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

Cory Morrow recently left War- ning, Texas-based S23 Management and is now self-managed. Frankie Jackson, formerly of Southwest Wholesale, is serving in an ad- visory capacity. Morrow’s new CD/DVD project, “Full Exposure,” was released July 22 on his own Write On Records, which has a new distribution agreement with Smith Entertainment through Image.

Toby Keith will release his next DreamWorks album, “Shock ‘N Ya’ll.” Next single, “I Love This Bar,” goes to country radio Aug. 18.
# Billboard Hot Country Singles & Tracks

## August 2003

<table>
<thead>
<tr>
<th>Number 1</th>
<th>Title</th>
<th>Artist</th>
<th>Week #</th>
<th>Sales</th>
<th>Title</th>
<th>Artist</th>
<th>Week #</th>
<th>Sales</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>RED DIRT ROAD</td>
<td>Brooks &amp; Dunn</td>
<td>6</td>
<td>3028</td>
<td>Number 1 (2)</td>
<td>Child</td>
<td>3</td>
<td>53</td>
</tr>
<tr>
<td>2</td>
<td>IT'S FIVE O'CLOCK SOMEWHERE</td>
<td>Alan Jackson &amp; Jimmy Buffett</td>
<td>4</td>
<td>2936</td>
<td>1 Week at Number 1</td>
<td>Brooks &amp; Dunn</td>
<td>1</td>
<td>1261</td>
</tr>
<tr>
<td>3</td>
<td>CELEBRITY</td>
<td>Brad Paisley</td>
<td>3</td>
<td>380</td>
<td>2936</td>
<td>Alan Jackson &amp; Jimmy Buffett</td>
<td>4</td>
<td>2936</td>
</tr>
</tbody>
</table>
| 4        | MY FRONT PORCH LOOKING IN | Larry Joe 

## Billboard Hot Country Singles Sales

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Week #</th>
<th>Sales</th>
</tr>
</thead>
<tbody>
<tr>
<td>PICTURE</td>
<td>Kid Rock Featuring Allison Moorer</td>
<td>31</td>
<td>4353</td>
</tr>
<tr>
<td>HELP YOUR POUR OUT THE RAIN (LACEY'S SONG)</td>
<td>The Dixie Chicks</td>
<td>4</td>
<td>2544</td>
</tr>
<tr>
<td>WHAT IS A THINKIN'</td>
<td>Martina McBride</td>
<td>41</td>
<td>50</td>
</tr>
<tr>
<td>BACKSTREET OF A GREYHOUND BUS</td>
<td>Sara Evans</td>
<td>14</td>
<td>60</td>
</tr>
<tr>
<td>THIS ONE'S FOR THE GIRLS</td>
<td>George Strait</td>
<td>11</td>
<td>32</td>
</tr>
<tr>
<td>WHO WOULDN'T WANT TO BE ME</td>
<td>Keith Urban</td>
<td>21</td>
<td>34</td>
</tr>
<tr>
<td>SHE ONLY SMOKES WHEN SHE DRINKS</td>
<td>Joe Nichols</td>
<td>22</td>
<td>23</td>
</tr>
<tr>
<td>TOUGH LITTLE BOYS</td>
<td>Gary Allan</td>
<td>23</td>
<td>27</td>
</tr>
<tr>
<td>WAVE ON WAVE</td>
<td>Pat Green</td>
<td>24</td>
<td>45</td>
</tr>
<tr>
<td>WALK A LITTLE STRAIGHTER</td>
<td>Billy Currington</td>
<td>25</td>
<td>52</td>
</tr>
<tr>
<td>I MELT</td>
<td>Jason Aldean</td>
<td>26</td>
<td>60</td>
</tr>
<tr>
<td>LOVIN' ALL NIGHT</td>
<td>Patti Loveless</td>
<td>27</td>
<td>53</td>
</tr>
<tr>
<td>ONLY GOD (CANNOT STOP ME LOVING YOU)</td>
<td>Emmylou Harris</td>
<td>28</td>
<td>57</td>
</tr>
<tr>
<td>DAYS LIKE THIS</td>
<td>Rachel Proctor</td>
<td>29</td>
<td>58</td>
</tr>
<tr>
<td>1 CAN'T BE YOUR FRIEND</td>
<td>Josh Turner</td>
<td>30</td>
<td>59</td>
</tr>
</tbody>
</table>

## Top Bluegrass Albums

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Week #</th>
<th>Sales</th>
</tr>
</thead>
<tbody>
<tr>
<td>14TH TOWER OF THE GREAT SMOKY MOUNTAINS</td>
<td>The Del McCoury Band</td>
<td>32</td>
<td>50</td>
</tr>
<tr>
<td>A SONG FOR THE LADY</td>
<td>The Seldom Scene</td>
<td>33</td>
<td>52</td>
</tr>
<tr>
<td>TRAVELING SOLO</td>
<td>Sam Bush</td>
<td>34</td>
<td>55</td>
</tr>
</tbody>
</table>

**Notes:**
- Records showing an asterisk (*) have been certified by the Recording Industry Association of America (RIAA).
- The list of singles sales is compiled from Nielsen SoundScan data. The list of albums sales is compiled from Billboard’s Top Bluegrass Albums chart. It reflects the sales and streaming activity of albums in this genre, as reported by Nielsen SoundScan and other sources.
- The listings are based on information provided by Billboard and its partners and are subject to change.
- The charts are updated weekly and reflect the previous week's sales.

**See also:**
- Billboard magazine's Hot Country Songs chart for the week of August 2, 2003
- Billboard magazine's Hot Country Singles Sales chart for the week of August 2, 2003
- Billboard magazine's Top Bluegrass Albums chart for the week of August 2, 2003

**Source:** Billboard Magazine, August 2, 2003

**Website:** www.billboard.com
### Top Country Albums

**Week Ending August 2, 2003**

<table>
<thead>
<tr>
<th>Week</th>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
<th>Peak Position</th>
<th>Sales Data Compiled by</th>
<th>Nielsen SoundScan</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>1</strong></td>
<td>BROOKS &amp; DUNN</td>
<td>Red Dirt Road</td>
<td>RPM</td>
<td>1</td>
<td>38</td>
<td></td>
</tr>
<tr>
<td><strong>2</strong></td>
<td>PAT GREEN</td>
<td>Wave On Wave</td>
<td>RPM</td>
<td>2</td>
<td>39</td>
<td></td>
</tr>
<tr>
<td><strong>3</strong></td>
<td>TOBY KEITH</td>
<td>A Different World</td>
<td>RPM</td>
<td>3</td>
<td>40</td>
<td></td>
</tr>
<tr>
<td><strong>4</strong></td>
<td>COUNTRY TRIO</td>
<td>Greatest Hits Collection, Volume I</td>
<td>Epic</td>
<td>4</td>
<td>41</td>
<td></td>
</tr>
<tr>
<td><strong>5</strong></td>
<td>SHANIA TWAIN</td>
<td>Up!</td>
<td>Epic</td>
<td>5</td>
<td>42</td>
<td></td>
</tr>
<tr>
<td><strong>6</strong></td>
<td>GEORGE STRAIT</td>
<td>No Shoes, No Shirt, No Problems</td>
<td>Epic</td>
<td>6</td>
<td>43</td>
<td></td>
</tr>
<tr>
<td><strong>7</strong></td>
<td>KENNY CHESNEY</td>
<td>Greatest Hits Collection</td>
<td>Epic</td>
<td>7</td>
<td>44</td>
<td></td>
</tr>
<tr>
<td><strong>8</strong></td>
<td>BUDDY JEWELL</td>
<td>Buddy Jewell</td>
<td>Epic</td>
<td>8</td>
<td>45</td>
<td></td>
</tr>
<tr>
<td><strong>9</strong></td>
<td>T. M. McGRAGH &amp; THE DUNCANELL DOCTORS</td>
<td>Rainys Day Blues</td>
<td>Epic</td>
<td>9</td>
<td>46</td>
<td></td>
</tr>
<tr>
<td><strong>10</strong></td>
<td>RASCAL FLATTS</td>
<td>Melt</td>
<td>Epic</td>
<td>10</td>
<td>47</td>
<td></td>
</tr>
<tr>
<td><strong>11</strong></td>
<td>WILLIE NELSON &amp; FRIENDS</td>
<td>The Truth</td>
<td>Epic</td>
<td>11</td>
<td>48</td>
<td></td>
</tr>
<tr>
<td><strong>12</strong></td>
<td>TRACY BYRD</td>
<td>The Truth About Men</td>
<td>Epic</td>
<td>12</td>
<td>49</td>
<td></td>
</tr>
<tr>
<td><strong>13</strong></td>
<td>MARTINA McBride</td>
<td>Greatest Hits</td>
<td>Epic</td>
<td>13</td>
<td>50</td>
<td></td>
</tr>
<tr>
<td><strong>14</strong></td>
<td>KEITH URBAN</td>
<td>Golden Road</td>
<td>Epic</td>
<td>14</td>
<td>51</td>
<td></td>
</tr>
<tr>
<td><strong>15</strong></td>
<td>JO DEE MESSINA</td>
<td>Have You Forgotten?</td>
<td>Epic</td>
<td>15</td>
<td>52</td>
<td></td>
</tr>
<tr>
<td><strong>16</strong></td>
<td>JIMMY WAYNE</td>
<td>It's All About You</td>
<td>Epic</td>
<td>16</td>
<td>53</td>
<td></td>
</tr>
<tr>
<td><strong>17</strong></td>
<td>JOE NICHOLS</td>
<td>Man With A Memory</td>
<td>Epic</td>
<td>17</td>
<td>54</td>
<td></td>
</tr>
<tr>
<td><strong>18</strong></td>
<td>MONTGOMERY GENTRY</td>
<td>My Town</td>
<td>Epic</td>
<td>18</td>
<td>55</td>
<td></td>
</tr>
<tr>
<td><strong>19</strong></td>
<td>DWIGHT YOAKAM</td>
<td>Population: Me</td>
<td>Epic</td>
<td>19</td>
<td>56</td>
<td></td>
</tr>
<tr>
<td><strong>20</strong></td>
<td>CRAIG MORGAN</td>
<td>I Love It</td>
<td>Epic</td>
<td>20</td>
<td>57</td>
<td></td>
</tr>
<tr>
<td><strong>21</strong></td>
<td>RANDY TRAVIS</td>
<td>Rise And Shine</td>
<td>Epic</td>
<td>21</td>
<td>58</td>
<td></td>
</tr>
<tr>
<td><strong>22</strong></td>
<td>ALISON KRAUSE &amp; UNION STATION</td>
<td>Live</td>
<td>Epic</td>
<td>22</td>
<td>59</td>
<td></td>
</tr>
<tr>
<td><strong>23</strong></td>
<td>FAITH HILL</td>
<td>Cry</td>
<td>Epic</td>
<td>23</td>
<td>60</td>
<td></td>
</tr>
<tr>
<td><strong>24</strong></td>
<td>ELVIS PRESLEY</td>
<td>Elvis 30 #1 Hits</td>
<td>Epic</td>
<td>24</td>
<td>61</td>
<td></td>
</tr>
<tr>
<td><strong>25</strong></td>
<td>CHER</td>
<td>Chris Cagle</td>
<td>Epic</td>
<td>25</td>
<td>62</td>
<td></td>
</tr>
<tr>
<td><strong>26</strong></td>
<td>GEORGE STRAIT</td>
<td>For The Last Time: Live From The Astrodome</td>
<td>Epic</td>
<td>26</td>
<td>63</td>
<td></td>
</tr>
<tr>
<td><strong>27</strong></td>
<td>ALAN JACKSON</td>
<td>Drive</td>
<td>Epic</td>
<td>27</td>
<td>64</td>
<td></td>
</tr>
<tr>
<td><strong>28</strong></td>
<td>JOHNNYS CASA</td>
<td>American IV: The Man Comes Around</td>
<td>Epic</td>
<td>28</td>
<td>65</td>
<td></td>
</tr>
<tr>
<td><strong>29</strong></td>
<td>DIAMOND RIO</td>
<td>Completely</td>
<td>Epic</td>
<td>29</td>
<td>66</td>
<td></td>
</tr>
<tr>
<td><strong>30</strong></td>
<td>JESSICA ANDREWS</td>
<td>Now</td>
<td>Epic</td>
<td>30</td>
<td>67</td>
<td></td>
</tr>
<tr>
<td><strong>31</strong></td>
<td>TOBY KEITH</td>
<td>The Best Of Toby Keith: 25th Century Masters</td>
<td>Millennium Collection</td>
<td>31</td>
<td>68</td>
<td></td>
</tr>
<tr>
<td><strong>32</strong></td>
<td>GEORGE STRAIT</td>
<td>The Best Of George Strait: 25th Century Masters</td>
<td>Millennium Collection</td>
<td>32</td>
<td>69</td>
<td></td>
</tr>
<tr>
<td><strong>33</strong></td>
<td>EARL SCRUGGS</td>
<td>The Essential Earl Scruggs</td>
<td>Capitol</td>
<td>33</td>
<td>70</td>
<td></td>
</tr>
</tbody>
</table>

**Week Ending August 9, 2003**

<table>
<thead>
<tr>
<th>Week</th>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
<th>Peak Position</th>
<th>Sales Data Compiled by</th>
<th>Nielsen SoundScan</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>1</strong></td>
<td>BROOKS &amp; DUNN</td>
<td>Red Dirt Road</td>
<td>RPM</td>
<td>1</td>
<td>38</td>
<td></td>
</tr>
<tr>
<td><strong>2</strong></td>
<td>PAT GREEN</td>
<td>Wave On Wave</td>
<td>RPM</td>
<td>2</td>
<td>39</td>
<td></td>
</tr>
<tr>
<td><strong>3</strong></td>
<td>TOBY KEITH</td>
<td>A Different World</td>
<td>RPM</td>
<td>3</td>
<td>40</td>
<td></td>
</tr>
<tr>
<td><strong>4</strong></td>
<td>COUNTRY TRIO</td>
<td>Greatest Hits Collection, Volume I</td>
<td>Epic</td>
<td>4</td>
<td>41</td>
<td></td>
</tr>
<tr>
<td><strong>5</strong></td>
<td>SHANIA TWAIN</td>
<td>Up!</td>
<td>Epic</td>
<td>5</td>
<td>42</td>
<td></td>
</tr>
<tr>
<td><strong>6</strong></td>
<td>GEORGE STRAIT</td>
<td>No Shoes, No Shirt, No Problems</td>
<td>Epic</td>
<td>6</td>
<td>43</td>
<td></td>
</tr>
<tr>
<td><strong>7</strong></td>
<td>KENNY CHESNEY</td>
<td>Greatest Hits Collection</td>
<td>Epic</td>
<td>7</td>
<td>44</td>
<td></td>
</tr>
<tr>
<td><strong>8</strong></td>
<td>BUDDY JEWELL</td>
<td>Buddy Jewell</td>
<td>Epic</td>
<td>8</td>
<td>45</td>
<td></td>
</tr>
<tr>
<td><strong>9</strong></td>
<td>T. M. McGRAGH &amp; THE DUNCANELL DOCTORS</td>
<td>Rainys Day Blues</td>
<td>Epic</td>
<td>9</td>
<td>46</td>
<td></td>
</tr>
<tr>
<td><strong>10</strong></td>
<td>RASCAL FLATTS</td>
<td>Melt</td>
<td>Epic</td>
<td>10</td>
<td>47</td>
<td></td>
</tr>
<tr>
<td><strong>11</strong></td>
<td>WILLIE NELSON &amp; FRIENDS</td>
<td>The Truth</td>
<td>Epic</td>
<td>11</td>
<td>48</td>
<td></td>
</tr>
<tr>
<td><strong>12</strong></td>
<td>TRACY BYRD</td>
<td>The Truth About Men</td>
<td>Epic</td>
<td>12</td>
<td>49</td>
<td></td>
</tr>
<tr>
<td><strong>13</strong></td>
<td>MARTINA McBride</td>
<td>Greatest Hits</td>
<td>Epic</td>
<td>13</td>
<td>50</td>
<td></td>
</tr>
<tr>
<td><strong>14</strong></td>
<td>KEITH URBAN</td>
<td>Golden Road</td>
<td>Epic</td>
<td>14</td>
<td>51</td>
<td></td>
</tr>
<tr>
<td><strong>15</strong></td>
<td>JO DEE MESSINA</td>
<td>Have You Forgotten?</td>
<td>Epic</td>
<td>15</td>
<td>52</td>
<td></td>
</tr>
<tr>
<td><strong>16</strong></td>
<td>JIMMY WAYNE</td>
<td>It's All About You</td>
<td>Epic</td>
<td>16</td>
<td>53</td>
<td></td>
</tr>
<tr>
<td><strong>17</strong></td>
<td>JOE NICHOLS</td>
<td>Man With A Memory</td>
<td>Epic</td>
<td>17</td>
<td>54</td>
<td></td>
</tr>
<tr>
<td><strong>18</strong></td>
<td>MONTGOMERY GENTRY</td>
<td>My Town</td>
<td>Epic</td>
<td>18</td>
<td>55</td>
<td></td>
</tr>
<tr>
<td><strong>19</strong></td>
<td>DWIGHT YOAKAM</td>
<td>Population: Me</td>
<td>Epic</td>
<td>19</td>
<td>56</td>
<td></td>
</tr>
<tr>
<td><strong>20</strong></td>
<td>CRAIG MORGAN</td>
<td>I Love It</td>
<td>Epic</td>
<td>20</td>
<td>57</td>
<td></td>
</tr>
<tr>
<td><strong>21</strong></td>
<td>RANDY TRAVIS</td>
<td>Rise And Shine</td>
<td>Epic</td>
<td>21</td>
<td>58</td>
<td></td>
</tr>
<tr>
<td><strong>22</strong></td>
<td>ALISON KRAUSE &amp; UNION STATION</td>
<td>Live</td>
<td>Epic</td>
<td>22</td>
<td>59</td>
<td></td>
</tr>
<tr>
<td><strong>23</strong></td>
<td>FAITH HILL</td>
<td>Cry</td>
<td>Epic</td>
<td>23</td>
<td>60</td>
<td></td>
</tr>
<tr>
<td><strong>24</strong></td>
<td>ELVIS PRESLEY</td>
<td>Elvis 30 #1 Hits</td>
<td>Epic</td>
<td>24</td>
<td>61</td>
<td></td>
</tr>
<tr>
<td><strong>25</strong></td>
<td>CHER</td>
<td>Chris Cagle</td>
<td>Epic</td>
<td>25</td>
<td>62</td>
<td></td>
</tr>
<tr>
<td><strong>26</strong></td>
<td>GEORGE STRAIT</td>
<td>For The Last Time: Live From The Astrodome</td>
<td>Epic</td>
<td>26</td>
<td>63</td>
<td></td>
</tr>
<tr>
<td><strong>27</strong></td>
<td>ALAN JACKSON</td>
<td>Drive</td>
<td>Epic</td>
<td>27</td>
<td>64</td>
<td></td>
</tr>
<tr>
<td><strong>28</strong></td>
<td>JOHNNYS CASA</td>
<td>American IV: The Man Comes Around</td>
<td>Epic</td>
<td>28</td>
<td>65</td>
<td></td>
</tr>
<tr>
<td><strong>29</strong></td>
<td>DIAMOND RIO</td>
<td>Completely</td>
<td>Epic</td>
<td>29</td>
<td>66</td>
<td></td>
</tr>
<tr>
<td><strong>30</strong></td>
<td>JESSICA ANDREWS</td>
<td>Now</td>
<td>Epic</td>
<td>30</td>
<td>67</td>
<td></td>
</tr>
<tr>
<td><strong>31</strong></td>
<td>TOBY KEITH</td>
<td>The Best Of Toby Keith: 25th Century Masters</td>
<td>Millennium Collection</td>
<td>31</td>
<td>68</td>
<td></td>
</tr>
<tr>
<td><strong>32</strong></td>
<td>GEORGE STRAIT</td>
<td>The Best Of George Strait: 25th Century Masters</td>
<td>Millennium Collection</td>
<td>32</td>
<td>69</td>
<td></td>
</tr>
<tr>
<td><strong>33</strong></td>
<td>EARL SCRUGGS</td>
<td>The Essential Earl Scruggs</td>
<td>Capitol</td>
<td>33</td>
<td>70</td>
<td></td>
</tr>
</tbody>
</table>
Macy Gray
The Soul That Been Myself
PRODUCERS: Dan Penn, Primo
SOUNDTRACK
Bad Boys II
PRODUCERS: various
RELEASE DATE: July 15
Sean P. Diddy Combs wasted no time pulling out the big guns for his first release under the Universal Music banner. The soundtrack to the summer sequel "Bad Boys II" has more stars than the film itself. Lead single "La-La-La (Excuse Me Again)," a remix of Jay-Z's "Excuse Me Miss," is a hypnotic party track that is representative of much of the album. Combs, who serves as one of the set's executive producers, steps out from behind the boards on several tracks. He teams with Nelly and Murphy Lee for the infectious "Shake Ya Tailfeather." Elsewhere, Combs rocks out with Leony Kravitz, Pharrell Williams and Loon on ultra-funky "Show Me Your Soul." Other highlights include Mary J. Blige's "Don't Mean," Freeway's street anthem "Flipside" and the previously unreleased Notorious B.I.G. and 50 Cent collaboration "Real Niggas." The set debuts at No. 1 this week on The Billboard 200.

Terence Trent D'vear
The Soul of a Man
PRODUCERS: Terence Trent D'arby
RELEASE DATE: July 13
The resulting album, The Soul of a Man, has a more organic sound than many of his previous efforts. While still maintaining the soulful feel, D'arby has injected the album with more upbeat and danceable tracks.

The TONY RICH PROJECT
Resurrected
PRODUCER: Tony Rich
Compendia Music Group 5472
RELEASE DATE: July 15
The TONY RICH PROJECT's "Resurrected" is a musical wunderkind when it came out in 1996. The album's lead single, "I'm the Song," became a classic of the era, showcasing TONY RICH PROJECT's signature blend of soul, funk, and electronic influences.

Chingy
Jackpot
PRODUCERS: the Trak Starz, Da Qwikta Disturbing Tha Peace/Capitol 81827
RELEASE DATE: July 15
Chingy proves that St. Louis is not a one-rapper town with this Capitol debut. The newly appointed member of Ludacris' Disturbing Tha Peace camp shines on his major-label bow, "Jackpot." Lead single "Right? Things" is about pimping and partying. That said, Chingy and the Trak Starz, who produced the bulk of the set, find a way to make these trite tropes vibrant and new, thanks to synthed-out tracks and Chingy's easy-going drawl. Watch "Gettin' It" and "Same That Ass" (featuring Murphy Lee). With infectious songs to keep the party going through the rest of the summer and well into fall, Chingy's "Jackpot" is a safe bet for any hip-hop fan.

Eve
It's All in Your Head
PRODUCER: Greg Wattenberg
RC2 52346
RELEASE DATE: July 22
Where do you go next if you get a contract with a major label while you're still in high school and your first pair of albums go platinum and gold, respectively? Well, if you're Southern California trio Eve 6, you grow. Gener- ally labeled a punk-pop act, "It's All in Your Head" belies that description, showing the group's ability to stretch in all directions. Sure, the opening track "Without You" and the riff-driven "Blister Sticking" fit the punk-pop bill, but then there's the Celtic folk textures of "Hey Montana," the soft-loud "Bring the Night On," the strings-embellished "Girlfriend" and the tough metal grind of "Hokis." Meanwhile, the upbeat and blase lead single, "Think Twice," has already proved to be radio-friendly. Maturity is definitely play in here—there is this album born of patience and an acumen of course of art. —AZ

The Soul of John Black
The Soul of John Black
PRODUCERS: John Bigham, Christopher Thomas, Keefa
No Mayo 1004
RELEASE DATE: July 15
The Soul of John Black is the collaborative effort of John Bigham and Christopher Thomas, multi-instrumentalists who have worked with an impressive array of acts, including Miles Davis, Betty Carter, Eumir Dele, Ever- last, Fishbone, Joshua Redman and the Brian Blade Fellowship. Bigham and Thomas' musical backgrounds are so much more inclusive as exclusive that the result of their collaboration must have been unpredictable. What has emerged, however, owes primary allegiance to funk and jazz/jazz, hip-hop breakbeats and R&B. The tracks do cook. From the sexy remembr ance of "Carolyn" to the monster groove of "Super Killa," the genre-crunching "Lost & Paranoid" and the acoustic tune "Joy," Bigham and Thomas have created a distinctive collection of polished, very hip tunes. "The Soul of John Black" is backed by Brody Group/RED. —PVV

Sense Field
Living Outside
PRODUCERS: Chris Evenson, Brad Wood, Ken Andrews
Netwerk America 30328
RELEASE DATE: July 22
"Burn," the opening song on Sense Field's latest album, is a scorching success. Underlined with sinister piano melodies, the track—about romantic pain—sets the pace for the disc to be one giant shower of fireworks. Too bad the display is short. There is another gem with "I Refuse"—a smart, rapless ballad about a guy revolting against a girl's attempts to change him. Beyond that, "Living Outside" hits notes that have been played many times before, veering into the past-is-great na-metal genre. Sense Field's distinctive vision is clouded by ordinary guitar work and uninspired hooks on several songs. Much of the album comes off like safe, middle-of-the-road rock. Thankfully, though, the too few examples of musical wizardry do manage to outweigh the exceptions. —SA

Thrice
The Artist in the Ambulance
PRODUCERS: Brian McTeernan Island 800002925
RELEASE DATE: July 22
After two well-received independent releases, Orange County, Calif.'s Thrice delivers its major-label debut. The band has refined its "screamo" in a way that appeals to math-rock, metal and AFI fans alike while not alienating original devotees. Equally melodico, techni- cal and visceral, "Artist" at times sounds like a litany, Bad Religion and Rush jamming (which sounds a lot better on disc than it looks on paper). The young band blends disparate elements as dual guitar harmonies, technical rhythm changes and strings into such songs as "Cold Cash and Colder Hearts" and "The Melting Point of Wax." Thrice also crafts near-perfect radio songs like first single "All That's Left" and "Stare at the Sun." With the four-piece a main-stage act on this summer's Vans Warped tour, expect big things for Thrice's third.

Vanilla Ice
Swagging
PRODUCERS: Various
Geffen 93152
RELEASE DATE: July 8
"Swagging," the latest release from Vanilla Ice, is a return to form for the grizzled gangsta rap veteran. The album features a blend of hard-hitting beats and soulful ballads, delivering a satisfying mix of styles that should appeal to both newcomers and long-time fans of Vanilla Ice's unique sound.

United States of America
Living a Lie
PRODUCERS: Various
Clayton/Republic 90102
RELEASE DATE: July 22
"Living a Lie" is a powerful track that highlights the United States of America's ability to tackle serious social issues through their music. The song's introspective lyrics and catchy melody make it a standout track on the album.

America
America
PRODUCERS: Various
Netwerk America 30328
RELEASE DATE: July 15
"America" showcases the band's musical diversity and includes a range of styles from pop rock to experimental. The album is a testament to the group's creativity and willingness to push musical boundaries.

Ozzy Osbourne
Impact! Impact!
PRODUCERS: Various
Netwerk America 30328
RELEASE DATE: July 22
"Impact! Impact!" is a fast-paced rock album that features Ozzy Osbourne in top form. The album includes a mix of heavy metal and hard rock, with some powerful ballads as well.

The Wallflowers
Gentlemen's Agreement
PRODUCERS: Various
Netwerk America 30328
RELEASE DATE: July 15
"Gentlemen's Agreement" is a reflective album that explores themes of love, loss, and Redemption. The Wallflowers deliver a memorable collection of songs that stay with you long after the final chord.

The Doobie Brothers
Little Piece of Heaven
PRODUCERS: Various
Netwerk America 30328
RELEASE DATE: July 8
"Little Piece of Heaven" is a timeless classic from The Doobie Brothers. The album features some of their most beloved songs, including "Listen to the Music" and "Take Me Out of Your Life.

Boyz II Men
The Ultimate Collection
PRODUCERS: Various
Verve 200000913
RELEASE DATE: July 22
"The Ultimate Collection" is a greatest hits album spanning Boyz II Men's career. The compilation includes some of their biggest hits, such as "Hump Day" and "Girls Just Want to Have Fun.

Paul McCartney
Flaming Pie
PRODUCERS: Various
Netwerk America 30328
RELEASE DATE: July 22
"Flaming Pie" is a耐住寂寞的个人Travelog。the album includes songs like "Mother Love" and "What's Wrong With You?

System of a Down
Steal This Kid
PRODUCERS: Various
Netwerk America 30328
RELEASE DATE: July 8
"Steal This Kid" is a concept album that explores themes of social justice and government corruption. The band delivers a powerful, thought-provoking collection that resonates with listeners.

The Rolling Stones
V艰苦卓绝的个人Travelog。the album includes classics like "Paint It Black" and "The Last Time.

Bon Jovi
The Circle
PRODUCERS: Various
Netwerk America 30328
RELEASE DATE: July 22
"The Circle" is a reflective album that showcases Bon Jovi's ability to deliver emotional and powerful songs. The album includes hits like "Keep the Circle" and "This Time Around.

The Eagles
Greatest Hits Live
PRODUCERS: Various
Netwerk America 30328
RELEASE DATE: July 22
"Greatest Hits Live" is a live album that captures the essence of The Eagles' legendary performances. The album features some of their most iconic songs, including "Hotel California" and "Life in the Fast Lane.

The Who
Live at Shea Stadium
PRODUCERS: Various
Netwerk America 30328
RELEASE DATE: July 22
"Live at Shea Stadium" is a live album that captures The Who's legendary performance at the iconic Shea Stadium. The album includes classic songs like "Who Are You" and "Baba O'Reilly."
Stacie Orrico (‘There’s Gotta Be’) More to Life (3:20)

PRODUCERS: the Underdogs
WRITERS: L. Woodward, K. Radish, S. Breer, H. Mason, D. Thomas
PUBLISHERS: various
Virgin 179333 (CD promo)

Virgin’s bid for an in-house pop princess got off to a promising start with Stacie Orrico’s R&B-tweaked “Stuck,” which almost cracked the upper half of Billboard’s Hot 100. The artist continues to showcase her musical charms with second radio release “There’s Gotta Be” More to Life,” which bears a lasting impression for a more mainstream take.

It’s an immeasurably more convincing platform for the one-time Christian songbird, with the song’s hypnotic chorus, finger-drumming tempo and Orrico’s masterful vocal chords layered to heavenly perfection. Interesting note: The song was co-written by Luke Woodward, Atlanta’s would-be post-Weirdo-songwriting Early birds at top 40 radio are surprisingly optimistic. Imagine America’s airwaves integrating pop music back into the mix—if it could be a summer to remember, after all.—CT

OPEN UP! If you’re not moved by this one, you’ve got no soul. It wouldNice for radio to leap up and indulge this song, which could certainly be a Top 40 hit. As Zevon were around long enough to see that happen.—WO

Warren Zevon (Knockin’ On Heaven’s Door (4:10)

PRODUCER: Bob Dylan
PUBLISHERS: not listed
Artemis ARTCD-203 (CD promo)

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

Kenny Loggins With This Ring (4:14)

PRODUCERS: Kenny Loggins, Tommy Sims
WRITERS: K. Loggins, R. Marx
PUBLISHERS: Gmossoz/Chi-Boy, ASCAP
All the Best! Records ALL2001 (CD promo)

Like so many other ‘70s and ‘80s radio staples marking their mainstream return—Hall & Oates, the Eagles and Fleetwood Mac—Kenny Loggins is receiving a supportive welcome from his fans at AC radio. The enduring and instantly recognizable singer wrote the lovelorn “With This Ring” with bald-laden Richard Marx for his own imprint. All the Best! Records, and it will be a leaving impression on fans of his more recent acoustic work. Obviously, “Ring” addresses the promise of everlasting love that comes with marriage, with a tender chorus—’I’ll be your love, I’ll be your friend, for the rest of your days, I’ll be the road that takes you home’—will be true to my heart, I promise you, with this ring.” Sweet stuff that will no doubt appeal to adult women who dug the singer from the days of “Forever” and “Meet Me Halfway.”—CT

The title cut is as big as Texas, and Eli is a hero of the world, knowing on the swirling, perfectly drawn “Carnival Burn” and swinging “Twisty River Bridge.” The artist’s production is smart and unobtrusive, and the lyricless lean more toward acoustic, traditional instrumentation—and not the harder-edged rock approach often seen live on past studio efforts. Eli is in a zone here, and this is a fine addition to his already strong catalog.—RW
LOS ANGELES—Extreme sports are more than a fad; they are a major part of today’s youth culture, and home video companies are starting to notice.

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

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

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

Expectations for the category’s future are high because of the DVD format’s compatibility with sports programming. “We made a commitment three years ago to push the market into the DVD format for a number of reasons,” VAS marketing director Scot Burns says. “One, the image resolution is superior. Two, its durability. Three, its ease of access and playability. Four, its versatility, and five, it has inherent instructional and entertainment qualities.”

About 70% of VAS sales are from DVDs this year. Burns estimates that figure will grow to 90% next year. Upcoming titles for VAS include the fourth-quarter release of “Chlorine,” a pool swimming documentary that will be released through the Rise Above imprint, and “Misfits” (Aug. 5), a “Jack-ass”-style skateboarding skit program.

Sales on a unit basis are also becoming more significant. SLAM, which primarily creates Tony Hawk and CKY skateboarding titles, says that some of its DVDs can easily sell 100,000 units. “These are significant sales for titles with very low production costs,” says Terry Hardy, a SLAM partner.

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

EXPANDING SELECTION

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

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

(Continued on page 38)
Immortal Finds New Life With Indie Distributor RED

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

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

The label's exit from Virgin late last year in some ways was a case of history repeating itself, according to Happy Walters, who heads the Los Angeles-based firm. When Immortal signed its deal with Virgin in 1999 (Billboard, Sept. 4, 1999), Ken Berry, Ray Cooper and Ashley Newton were the key executives at the latter label. All those players have since left the company. A similar situation occurred while Immortal was with Epic Records; there, president Richard Griffiths was jettisoned after Walters renewed his distribution agreement.

Walters says of his departure from Virgin after three years, "Because of all the changes in regimes, it was kind of crazy. However, Immortal's move to the indie side was not merely predicated by changes at the majors.

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

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

RED president Ken Antonelli sees similar possibilities for his distribution company.

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

Both Antonelli and Walters note that in a major-label universe where the quickly attained hit is started and having a real artist-development sense.

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

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

Immortal’s current roster also includes the hard rock bands No One and Switched: Walters is scouting other prospective signees. Korn and Incubus remain Immortal/Epic acts, while 30 Seconds To Mars may remain at Virgin. The label will probably release a soundtrack for the film “Blood Money” featuring a track by Butean Horse and Azhbit by the end of the year.

INGear: San Francisco-based punk label Gearhead Records has signed an exclusive distribution deal with Koch Entertainment Distribution in Port Washington, N.Y. Gearhead, founded in 2000 as an offshoot of the car culture/rock magazine Gearhead, was the first label to issue the music of Swedish garage-rock band the Hives in the U.S. Its roster includes the Riverboat Gamblers, the New Bomb Turks, the Demons and the Helicopters. Big Daddy previously distributed Gearhead.

FOR THE RECORD: Campus Circle Newspaper is the publication involved in the promotion of Amoeba Music’s “Home Grown” program and concerts. The name was mis-stated in our July 12 column.

DVDs Go To The Extreme

Continued from page 37

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

Even studios are entering the fray. Warner Strategic Marketing’s Rhino Home Video division launched the Rhino Transport label in May to give more attention to action sports, Warner Home Video also releases NFL, NBA and NHL-oriented titles.

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

“This is a business that runs in parallel to the music business,” says John Beug, senior VP of film/video production and marketing for Warner Strategic Marketing. "If you look at action sports titles, they are videogame- and music-driven. This gives us an opportunity to expose our artists."

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

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

Sampling AMG

SonicGuide Is A New Service For Music Online

BY BRIAN GARRITY

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

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

“AT Trans World, we are committed to providing our customers with the best tools for discovering music,” says Fred Fox, Trans World executive VP of merchandising and marketing. "AMG’s SonicGuide provides us with feature-rich tools to build that experience."

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

SonicGuide will be integrated into AMG’s music-database all Media Guide. Music Guide.

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

SonicGuide is a rival to Music’s streaming sample service, Muzetunes.
Web Watershed

Execs: Online Music Ready For Mainstream Acceptance

BY BRIAN GARRITY

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

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

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

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

“We think we are at the tipping point,” says Richard Wolpert, chief strategist at Real Networks. “We can see a path to this all making sense as an offering for consumers and as a business for us and the labels.”

That Apple and AOL, two of the biggest names in Internet and technology, have generated a total of $4 million in revenue may not seem like much in the context of the $72 billion global music business.

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

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

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

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

Much of the talk at the ninth annual Plug.IN conference will likely center on feeding demand for online music among PC users, who account for 98% of the U.S. computer market. In contrast, the iTunes Music Store works only on Apple computers, which account for 2% of the U.S. market.

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

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

“There’s no question: The race is on,” says Peter Calety, president/CEO of San Diego-based MusicMatch, about the scramble to develop download services.

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

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

Sony Music Entertainment and Universal Music Group recently agreed to sell their subscription service, Pressplay, to Roxio, a maker of CD-burning software that owns the (Continued on page 40)

Plug.IN Has Perfect Timing

BY CRAIG ROSEN

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

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

These ventures will likely be among the key topics of discussion at this year’s conference, set for July 28-29 at the Crowne Plaza Times Square in New York. Keynotes are Chris Gorog, president/CEO of Roxio; Peter Love, director of marketing for applications and services for Apple Computer; and Larry Kenswil, president of Universal Music Group’s e.labs.

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

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

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

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

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

While verbal sparring between labels and digital music companies marked past conferences, this year’s meet will likely have a more cooperative spirit.

The two sides have realized that they must work together to thrive.

In his keynote speech July 28, “Making Tracks in the Digital World,” Gorog will examine the factors helping to boost the business of legal online music services. Those include legal efforts to shut down unauthorized music download sites and the willingness of major labels to license portions of their catalogs to subscription services for downloading and CD burning.

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

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

Other July 29 highlights include the keynote addresses from Lowe and Kenswil and a discussion of online music in Europe led by Jupiter Research analyst Mark Mulligan. Panel discussions that day will focus on marketing music online and digital programming.
Subscription businesses are responding to the rise of such services as iTunes by tweaking the price of CD burning in their monthly access packages and stressing the cost-effectiveness of their offer.

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

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

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

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

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

Some maintain, then, that the debate is not between the pay-per-track services and subscription business models. Rather, it is between services that sell digital music in the context of broader programming and those that sell it in a narrow browsing context.

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

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

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

“This is the year to connect the dots with sales.”

—Evan Harrison, AOL Music

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

Meanwhile, those already in the à la carte download business on the PC side—Liquid Audio and Ecast—want to capitalize on the attention surrounding iTunes to spur greater support from record-company and retail partners for their services.

The Web sites of retailers that sell downloads do not promote and market that service as strongly as iTunes has. But replicating an iTunes-style experience in the PC market will be challenging, both in developing products and gaining label support, according to industry sources.

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

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

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

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

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

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

Apple already has launched a high-profile ad campaign to promote iTunes. Others are expected to follow. Roxio, for one, says it plans to spend a significant amount on marketing to roll out the new Pressplay-powered Napster. And Real Networks will likely increase marketing for Rhapsody.

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

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

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

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

Fred Goldring, a leading industry attorney whose firm represents clients including Warner Bros., says the concern of musicians makes sense: “The fear among artists is that the work of art they put together, the album, will become a thing of the past.”

We’re not rock stars. We’re lawyers.®
AOL Music is the #1 destination to discover, experience and own music. See and hear the most eagerly anticipated songs, videos and full CDs before they are available anywhere else. Check out Sessions@AOL for intimate in-studio performances and our exclusive BroadBand Rocks™ weekly concert series. Radio@AOL offers over 175 stations of music for every taste.

AOL is on-demand 24/7, so we can satisfy even the hungriest appetite.

Source: comScore Media Metrix, June, 03 combined AOL Music network sites
Music Network Execs May Buy Fire-Sale Stores

Although Music Network filed for Chapter 11 protection July 21, the chain is expected to be liquidated during the next three months. Already, the remaining stores have launched “going out of business” sales. Music Network has 36 stores, down from the 125 units it had at its peak in August 2001, when it had acquired 64 Wherehouse stores for $225 million. Currently, the company owes its bank, Wells Fargo, about $13 million; the majors about $23 million; other product suppliers about $5 million; and Cerberus Partners, Wherehouse’s former owner, about $3 million from the Wherehouse store acquisition.

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

While all 36 stores are holding clearance sales, some of the outlets might be saved. Parkerson confirms that he is interested in three or four of the outlets, while sources say that head of retail operations Marc Applebaum is interested in six to 10 stores in the Washington, D.C., area. Applebaum did not return a call for comment. (Michael Goldwasser, the other principal in the chain along with Parkerson, also might be interested in trying to buy a couple of outlets. Parkerson reports, “The offer to buy the stores has to be at least as good as the liquidation value.”) Parkerson explains.

To ensure that the liquidation comes into the stores and help ensure a more successful liquidation. From the product suppliers’ point of view, the $546-G would allow them to reduce the money due them, because the trade would probably be something like $2 of returned product for $1 of credit.

Music Network got into trouble after buying the Wherehouse stores. That acquisition was funded by debt. After the acquisition was completed, the music industry went into a tailspin. Between the debt and the fall-in of sales, Music Network missed making payments to product suppliers in May 2002. The majors agreed to try and save the company, but it did not work.

STARTING OVER: The Musicland Group is on the verge of getting a new revolving credit facility, according to Marc Leder, managing director of Sun Capital Partners, which acquired the chain in June from Best Buy.

According to Leder, Congress Financial and Fleet Retail Finance will provide a $200 million facility, which will be fully underwritten by the two banks. That means that the loan would be fully funded and does not have to be parcelled out to other lenders. The deal is not yet signed, but it is expected to close in August. Sources say that the loan will be secured by Musicland inventory.

The loan would replace the $75 million credit facility provided by Abelco Finance, which apparently is being used as a “bridge” revolver, if you will, until the new loan deal is signed. The Abelco revolver was arranged when Sun Capital acquired Musicland. As part of that deal, Abelco’s parent, Cerberus Partners, acquired a 10% equity stake in Musicland, supposedly paying up $1 million for its piece of the pie.

Cerberus, of course, is the former owner of Wherehouse Entertainment. Its equity was wiped out when that chain filed for bankruptcy protection earlier this year.

When the deal closes, the $200 million line is seen as enough credit to get Musicland through the holiday selling season. After that, Musicland will begin closing stores. According to Leder, the leases expire for 125 Musicland outlets early next year. In addition, Sun Capital and Musicland have budgeted $25 million to negotiate the closure of an additional 175 stores. The money allotted for the closures is “spend or lose” the amount that the landlords will get if there was a Chapter 11 filing, he says.

However, if some of the landlords won’t allow Musicland to buy its way out of its leases, Leder says there is no danger of a Chapter 11 filing at Musicland. Instead, those stores would “blast the loudest heavy metal music and hire employees with purple hair,” Leder says. “The [small] landlords will beg us to close the stores.” Sounds like a plan to me.

Waiting Game
Continued from page 37

tracking the identity of the file sharer much more difficult.

Much of the attention is being paid to EarthStation — a Palestine-based file-sharing service that promises users anonymity. Another likely haven for refugees from Grokster and Morpheus is Freenet. The free, open-source P2P system was developed expressly for the purpose of eluding observation. Although Freenet was designed to aid political dissidents in oppressive regimes, it provides the perfect environment for the anonymous exchange of music, movies or software.

Freenet sends search requests and files through such a circuitous route that it is impossible for any observer—even the engineers who built it—to know who is doing what. What’s more, there is no way to pull the plug on the technology. “They could put a gun to my head, and I still wouldn’t be able to shut down Freenet,” Freenet co-founder Ian Clarke says.

Freenet has taken action against students who were seized. Graves says.


**DVDs Go To The Extreme**

Continued from page 38

a searchable catalog of the top 100 players and exclusive insight from NFL analysts. There are 14 million Fantasy fans, according to WHV.

**MARKETING CONCERNS**

Marketing to the extreme sports fan is a sensitive area. While companies want to expand the category, extreme sports fans tend to be independent-minded.

"Being too popular or too mainstream doesn't work with this consumer," says Jennifer Schaadler, GM of Redline Entertainment. Redline, whose upcoming releases include "Tony Hawk Giant Skate Park Tour Season 3" (August) and skateboarder Mike V's greatest hits, is a wholly owned subsidiary of Best Buy and is distributed by Ventura Distribution. Ventura also distributes VAS and SLAM titles.

When cataloging the marketing campaign for the DVE release of "Keep Your Eyes Open" (Aug. 19), Artisan Home Entertainment had to be "anti-mainstream," says the company's senior VP of marketing, Rosea Becher. The film, directed by Tom Davis ("Billy Madison," "Half Baked"), showcases daring stunts from a wealth of extreme sports athletes—Eric Bostom, Marc Frank Montoya, Matt Hoffman, Travis Pastrana—who also discuss what it takes to be a star in their field.

The campaign has been mainly backed with a grassroots approach. The film will also be screened Aug. 2 at select AMC theaters. Winners of an online sweepstakes (keepyoureyes-open.com) will receive a surfing trip to New Zealand or a helicopter trip to British Columbia.

Opportunities to do a film like "Keep Your Eyes Open" were not available until about 10 years ago, says snowboarder Tina Basich, who participated in the project.

"To the mainstream [market], it seems like it happened all at once. But I've seen it gradually happen," she says. "I remember when the X Games came around and the sponsors at contests started being corporate. It was an odd thing, because we were used to being the rebel, misfit athletes.

"Each of these sports are now in virtually every kid's bedroom, Davis says. "Most kids today are interested in at least one of these sports," she says. "There is a power to DVDs. When you're at home or on the weekend, you have something you can watch over and over."
### TOP DVD SALES

**Sales data compiled by Nielsen VideoScan**

<table>
<thead>
<tr>
<th>WEEK</th>
<th>TITLE</th>
<th>LABEL</th>
<th>DISTRIBUTING LABEL</th>
<th>&amp; NUMBER</th>
<th>PRINCIPAL PERFORMERS</th>
<th>FEATURES</th>
<th>RATING</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>PHONE BOOTH</td>
<td>Britannica</td>
<td>Kultur Home Entertainment</td>
<td>0003081</td>
<td>Colin Farrell, Keifer Sutherland</td>
<td>R</td>
<td>27.98</td>
</tr>
<tr>
<td>2</td>
<td>1001 DIE</td>
<td>E1360</td>
<td>E1360</td>
<td>R</td>
<td>29.98</td>
<td></td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>THE TERMINATOR</td>
<td>DVS</td>
<td>DVS</td>
<td>R</td>
<td>29.98</td>
<td></td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>HARRY POTTER AND THE CHAMBER OF SECRETS</td>
<td>Neville</td>
<td>Neville</td>
<td>R</td>
<td>29.98</td>
<td></td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>THE MATRIX</td>
<td>DVS</td>
<td>DVS</td>
<td>R</td>
<td>29.98</td>
<td></td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>THE APRENTICE</td>
<td>DVS</td>
<td>DVS</td>
<td>R</td>
<td>29.98</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

### TOP VHS SALES

**Sales data compiled by Nielsen VideoScan**

<table>
<thead>
<tr>
<th>WEEK</th>
<th>TITLE</th>
<th>LABEL</th>
<th>DISTRIBUTING LABEL</th>
<th>&amp; NUMBER</th>
<th>PRINCIPAL PERFORMERS</th>
<th>FEATURES</th>
<th>RATING</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>PHONE BOOTH</td>
<td>Britannica</td>
<td>Kultur Home Entertainment</td>
<td>0003081</td>
<td>Colin Farrell, Keifer Sutherland</td>
<td>R</td>
<td>27.98</td>
</tr>
<tr>
<td>2</td>
<td>1001 DIE</td>
<td>E1360</td>
<td>E1360</td>
<td>R</td>
<td>29.98</td>
<td></td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>THE TERMINATOR</td>
<td>DVS</td>
<td>DVS</td>
<td>R</td>
<td>29.98</td>
<td></td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>HARRY POTTER AND THE CHAMBER OF SECRETS</td>
<td>Neville</td>
<td>Neville</td>
<td>R</td>
<td>29.98</td>
<td></td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>THE MATRIX</td>
<td>DVS</td>
<td>DVS</td>
<td>R</td>
<td>29.98</td>
<td></td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>THE APRENTICE</td>
<td>DVS</td>
<td>DVS</td>
<td>R</td>
<td>29.98</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

*Note: The sales data includes various titles from different distributors and labels.*
Record Plant Changes In Face Of Harsh Music Biz

In a music industry beset by declining sales, the severe pressure under which commercial recording studios have been operating has prompted major changes at Rick Stevens' legendary Record Plant in Hollywood.

Stevens, the owner of the five-room facility, has returned to Los Angeles, after a few years in Florida, to resume day-to-day management of the facility.

In addition, recording industry veteran Bill Dooley, who most recently served as technical director at the Village in West Los Angeles, has been named GM/director of recording.

Founded in 1965 in New York by Steve Sarno and the late Gary Kellgren, Record Plant rapidly expanded to facilities in Los Angeles and Sausalito, Calif.

For decades, Record Plant has been widely considered the modern recording studio archetype. It emphasized a luxurious environment and five-star client services, catering to every desire of elite artists, producers and engineers. And it maintained a cutting-edge equipment arsenal.

It's one of a small handful of studios that can boast of such clients as Jimi Hendrix, John Lennon, Bob Dylan and Michael Jackson. Yet it is faced with the same challenges as any other high-end facility.

"This business, as I've seen it for the last 30 years, is one that has been constantly evolving," Dooley says.

"There wasn't any time where there were doors closing where there weren't other doors opening. We are looking to them with great interest, hoping we can keep the place going in the same manner that has been established by Rick over the last 14 years," he adds.

Since the music industry downturn, now in its third year, the "recording studio as five-star hotel" model seems increasingly obsolete, given the diminishing pool of artists—and recording budgets.

By adapting to a new environment characterized by smaller budgets and the digital audio workstation (DAW) as the primary recording tool, Stevens thinks that such high-end facilities as Record Plant can survive and thrive while continuing to offer the level of service to which its clients are accustomed.

"Clearly, with the changes and challenges going on not just in the recording studio marketplace but the music market, I felt that I needed to take a look at our business and find out what it was we could do to be more successful in the environment," Stevens says.

"I know that in adversity there's opportunity—if one is willing to find a plan and execute it. So I decided to come back and take over the reins of the Record Plant."

"In addition to that, the conclusion I came to about the marketplace was that it's becoming very much a Pro Tools-centric world, and rather than fighting the reality of Pro Tools, I wanted to refocus the studio, to make it the most digital audio work-station centric world that I could possibly make it," he adds.

Record Plant's four large-format SSL State Logic consoles will remain, Stevens says.

"We believe our role combines the SSL with the most ergonomically viable Pro Tools interface possible. So among other things, part of what we're doing is to create—and we're still evolving the exact formula—some sort of custom interfaces," he says.

"We're at the beginning of a process of taking our own ideas to our clients and asking them about modifications or additional features which will provide them with the ergonomic working environment they want.

"The idea is not that it's Pro Tools vs. SSL, or Neve or any other console, it's basically to combine the functionality of the existing consoles with the best of what Pro Tools and other DAWs have to offer," he adds.

Plans also call for upgrading the facility's internal networks, a modernization that will improve transmission of audio to the outside world and client comfort.

"Within the next 45 days, the entire Record Plant will be a Wi-Fi (wireless fidelity) hot spot where any client can basically grab his laptop and go to one of our relaxing areas and pick up e-mail, or browse the Web or do the other things he may need to do," he says.

A third area of adaptation is a move to attract work unrelated to the album projects that Record Plant has long catered to.

"Stevens points to a recent session for a McDonald's commercial as an example of the diverse range of audio services Record Plant can provide, a stance many high-end commercial facilities have adopted in recent years.

"At different points we were very active in international [clientele]," Stevens recalls. "We're going back to independent, we're going back to commercials and we're going back to a world we were very active in at one time, the film soundtrack world."

One aspect of the commercial recording industry that has been evolving has been the sensitive issue of rates. One commercial studio equipped with the tools that most top professionals consider to provide an investment that can easily reach seven figures presents that three, four or even more, and it's easy to see how challenging survival can become in a prolonged music industry downturn.

Lease payments on a large-format console alone are substantial, yet the console presents just one, albeit considerable, aspect of a traditional professional recording environment.

On this issue, Stevens chooses words carefully. "Let's face it, he says. "Our clients are the record companies, and the record companies are going through an extremely difficult period. There are a handful of the key studios through the major markets of the United States, many of whom have a long history, like Record Plant.

"If ever there was a time when the record companies and the recording studios need to be mutually supportive, this is the time. This is not the time for the record companies to take advantage of the overall marketplace, or some of the problems that are facing many of the marginal studios, and drill them for the lowest rates.

"At the end of the day, we need each other, and I appeal to the record company presidents and heads of A&R to work with us and be supportive of us in that time. The market will turn, and the relationships and trust that have been built up over a long period of time between the record labels and the major studios is to remain intact. It's the thread of continuity for the future," he says.

Given that, Record Plant, like many—though not all—of its competitors, exhibits flexibility with regard to rates, based on length of time booked.

As in other fields, the importance of forging mutually beneficial alliances during periods of scarcity is not lost on businesses with high overhead, such as a commercial recording facility.

Record Plant has always had to get a top-end rate in order to provide the additional services we provide," Stevens says. "But having said that, we have some terrific clients who we're willing to work for, if they're willing to make longer-term commitments to us.

A facility that has endured for 35 years is no stranger to change: Pre- vailing recording technology of 1965 bears little resemblance to that of 2003, while today's record labels have undergone a dramatically different evolution.

"This is simply a realization that the world is changing," Stevens adds, "and that we must change with it."
EXECUTIVE TURNTABLE

RECORD COMPANIES: Jay Samit is named senior VP of strategy for Sony Music Entertainment in New York and Los Angeles. He was president of digital distribution and development for EMI Recorded Music.

Karen Kwak is promoted to senior VP of A&R operations and administration for Arista Records in New York. She was VP of A&R administration.

Dave Yeskel is named senior VP of sales for V2 Records in New York. He was VP of sales for J Records.

Adrian Moreira is promoted to VP of adult formats for RCA Music Group in New York. He was senior director of adult formats.

Chuck Ansel is promoted to VP of operations/finance for BMG Production Music in Los Angeles. He was director of operations.

Elektra Records promotes Jay Perloff, previously VP of sales, to head of sales; Tony Martinez, previously national marketing manager, to senior national director of sales and retail marketing; and Jason Cupak, previously national advertising marketing coordinator, to Northeast regional marketing manager. They are based in New York.

DISTRIBUTION: Gillian Kellie is named CFO of WEA in New York. She was VP of finance and special projects for Warner Music Group.

The Handleman Co. names Todd Pretty, previously a marketing student, merchandise allocator; Kristin Smith, previously a management student, college recruitment coordinator; Brian Gabriel, previously a management student, supply chain analyst; Jiehan Dabish, previously a merchandise management student, Albany district manager; Shannon Ateleski, previously a marketing student, advertising coordinator; Leaza Cohen, previously a management and marketing student, business analyst; and Stephanie Kelly, previously an organizational studies student, logistics coordinator. They are based in Troy, Mich.

The Handleman Co. also names Kevin Garvey assistant manager of distribution in Indianapolis. He was a marketing and management student.

HOME VIDEO: Tony Vandeventer-donk is named director of home video sales for FUNimation Productions in Fort Worth, Texas. He was senior national sales manager for Pioneer Entertainment USA.

Yo, How You Feelin’, Baghdad?

Atlantic hip-hop act Nappy Roots, above, completed a brief tour of the Persian Gulf, performing USO shows for thousands of U.S. soldiers in Iraq, Kuwait and Qatar. The Louisville, Ky., natives were part of a group of entertainers (including Kid Rock) and athletes who made the trip, which was part of Project Salute 2003, the first large-scale entertainment tour to hit the region since Operation Iraqi Freedom. In addition to concerts at Kuwait’s Camp Doha and Qatar’s Camp As Sayliyah, the act visited Baghdad. What was originally planned as an opportunity for troops to meet and get autographs from the Roots turned into an impromptu show in a packed hangar at Baghdad International Airport. Nappy’s Skinny Deville says, “To be freestylin’ in Baghdad in 130-degree weather was something that we will never forget, and the vibe and the energy of the whole trip was just amazing. It felt like a pilgrimage, which really tested our faith in what we believe in.” At left, group member Big V signs autographs. (Photos: Mike Caren)

Capturing Bonnaroo

Photographer Danny Clinch, for left, shot a documentary (DVD) at the second annual Bonnaroo festival in Manchester, Tenn. Clinch—seen here snapping shots of James Brown, pictured with members of his entourage behind the festival’s main stage just before showtime—also took portraits of the many acts that played the three-day festival. His documentary, to be issued Oct. 7, will be preceded by Sanctuary Records’ Aug. 19 release of a two-disc live set from the event, which also included performances by the Allman Brothers Band, Widespread Panic, Neil Young and the Flaming Lips. The DVD will be Clinch’s second, after the Ben Harper documentary “Pleasure and Pain.” At right is Brown’s wife and backup singer, Toni Rae Brown. (Photo: Wes Orshoski)

Pitching In

The Blind Boys of Alabama donated $5,000 to the American Diabetes Assn. at the ADA’s national convention in New Orleans. Representing the group was founder Clarence Fountain, right, and drummer Ricky McKinnie. The gospel act is also donating a portion of its forthcoming Christmas disc, “Go Tell It on the Mountain” (out Sept. 17 on Real World), to the ADA. The disc features guest turns by Tom Waits, Michael Franti, Solomon Burke, Aaron Neville and others.

Coney Island Rawk!

The Village Voice held its third Siren Music Festival in mid-July at Coney Island, N.Y. The annual indie rock bonanza featured sets by Sweden’s Sahara Hotnights, above, Modest Mouse, Idlewild, Hot Hot Heat, the Datsuns, and others. (Photo: Theo Wargo/Wireimage.com)
Billboard August 2, 2003

Men On Film

The original lineup of Duran Duran played its first U.S. show in 18 years July 15 at the Roxy in Hollywood. Starting with "Friends of Mine," vocalist Simon LeBon, left, and company performed a 14-song set that included such hits as "Hungry Like the Wolf," "Wild Boys" and "Notorious." Above, posing for cameras prior to the show, from left, are Roger Taylor, Nick Rhodes, LeBon, John Taylor and Andy Taylor. (Group photo: Galella/WireImage.com; Live photo: Steve Granitz/WireImage.com)

Saying Goodbye

Thousands of fans of late salsa great Celia Cruz recently paid their final respects to the Cuban singer July 19 at Miami's Freedom Tower. Fans started lining up to get a peek at Cruz's casket the night before. By the 10 a.m. viewing, the line to get into Freedom Tower extended several blocks to nearby Interstate 95. Above Cruz's casket was a statue of La Virgen de la Caridad, the patron saint of Cuba. Cruz was dressed in a tall blonde wig and a white silk gown; a white rosary was placed in her hands. Her casket, which was flanked by the Cuban and American flags, was draped in the Cuban standard. (Photo: Gary I. Rothstein/WireImage.com)

One For Rosetta

Joan Osborne teamed with the Holmes Brothers on a cover of the traditional "Nobody's Fault but Mine" for the forthcoming Sister Rosetta Tharpe tribute album. The song was cut at Tri Studios in Glen Cove, N.Y. Pictured at the studio, from left, are Mark Carpentieri, producer/president of M.C. Records; bassist/vocalist Sherman Holmes; Osborne; guitarist/vocalist Wendell Holmes; engineer Fred Guarino; and drummer/vocalist Poppy Dixon (Dixon is behind Guarino). Set for release Aug. 12 on M.C. Records, "Shout! Sister Shout!" also features Maria Muldaur, Michelle Shocked, Victoria Williams and others.

Addicted To Music Therapy

Jane's Addiction drummer Stephen Perkins chuckles while recalling his original plan for the shaker he invented, the Go-Jo Bag.

"My drum tech, Joey, and I were like, 'We're gonna sell them to Guitar Center,' " he says, laughing. "But we found a whole new home [for them]."

Perkins laughs because the percussion instrument—essentially a mesh bag of marbles with a velcro strap around it—has taken an entirely different path than the one he originally envisioned.

"I was just making this shaker change my life and led to a new level of music making."

It was just something I was interested in."

Quite simply, making the shaker has changed his life and led to events that have a deeply meaningful impact on him in a way that merely selling the product at a music store would never have.

Shortly after Perkins created it five or six years ago, the Go-Jo Bag's retail destiny was interrupted one day when the drummer was hanging out with friend and neighbor Scott Weinberg at home in Tarzana, Calif.

Perkins had befriended Weinberg, who has muscular dystrophy, shortly after moving to Tarzana. Weinberg, who uses a wheelchair for mobility, would often play bongos or other percussion instruments with Perkins at his home.

One day, when Weinberg's strength was beginning to weaken and he could no longer hold a maraca, Perkins suggested that he try his new creation, as the velcro strap would ease the problem Weinberg had with clenching something in his hand.

Weinberg loved it and suggested that Perkins join him at Camp Joan Weinberg, a gathering place for disabled people of all ages, where he was sure the shaker would be a big hit as a form of musical therapy.

"Not only was it a hit—it was a hit!—especially with the children at the Malibu, Calif.-based summer camp—but it has led to Perkins organizing and leading drum circles there for several years now."

Word of the joys of the Go-Jo Bag spread, and it has since been sold as a music therapy device to hospitals throughout the country.

Through the years, Perkins, sitting at a four-piece drum set, has led people in drum circles at the camp. Before Jane's Addiction reunited, he even brought three-fourths of his former band, Porno for Pyros, up to the camp for an acoustic performance.

He has been particularly charmed by the children who join in.

"Some of these kids have incredible energy," he says, noting that they suffer from various disabilities. "They just have a chance to go wild and focus on something I have a little microphone, and I tell everybody, 'Just free yourself. And if you don't think the rhythm is shaking with somebody else's rhythm, that's OK. You've got your own rhythm. It's not going to be perfect.'"

During one particularly moving session a few years back, Perkins noticed that a young girl was reacting to the sound of his crash cymbal, so he started hitting the crash, hoping to illicit more of a response from her.

"She kind of got up and went nuts for a while; she really freed herself. It was unbelievable to see that I was connecting with this girl, who I never talked to—she knows nothing of Jane's Addiction."

"I realized that I opened up a door for somebody. At the end of the drum circle, her parents came up to me and said that they had never seen her laugh and dance—ever. All the time I spent practicing chops and rudiments doesn't mean anything—this is really what it counts."

WES ORSHOSKI
Tannen CD Spotlights Bluegrass, Country

BY JIM BESSMAN

Tannen Music marks its 60th anniversary next year, but the Stamford, Conn.-based boutique music publisher is already celebrating with “Bluegrass & Country Classics,” its first promomotional compilation.

As the title indicates, the 28-song CD features such catalog classics as “Mountain Dew,” the moonshine saga written by Bascomb L. Lundsford and Scott Wiseman and made most famous by Grandpa Jones but recorded by scores of others.

But as company president Paul Tannen notes, Tannen Music boasts a “diversified” repertoire beyond its bluegrass and country core, including rock, jazz and even comedy.

Indeed, the roots of the firm lie in Irving Berlin Music, where Tannen’s father and Tannen Music founder Nat Tannen started out as an office boy and sold sheet music. When fellow Berlin employee Sol Bourne left to launch Bourne Music, he took with him Tannen, who then toured the U.S. promoting Bourne catalog to big bands.

On one trip to Texas, Tannen met Western swing king Bob Wills and picked up a pair of Wills standards, “San Antonio Rose” and “Steel Guitar Rag.” Bourne almost threw Pop out of the office with that a-ha crap,” Tannen recalls, citing Bourne’s denunciation of Wills’ Texas Playboys band’s vocal trademark, “Bourne wouldn’t sell [the Wills songs] when Pop decided to start Tannen Music, but it showed that his country music instincts were good.”

After Tannen Music incorporated in 1944 and affiliated with BMI, most of its early catalog was country—which was pretty unusual back then if you weren’t living in Nashville or Oklahoma or the South,” Tannen says.

The company’s midtown Manhattan location was also the home of Tannen’s Hillbilly Music Center—the first and only hillbilly country record store in New York. After teaming with local country radio personality and RCA recording artist Rosalie Allen, the store became Rosalie Allen’s Hillbilly Music Center.

“In the back he had a sheet music-selling agency—Keys Music—and was the selling agent for Acuff-Rose,” Tannen continues, noting its biggest sheet music hit, “Tennessee Waltz.” “All this was on 54th Street: When country stars and music industry people like Chet Atkins came to town, it was always their first stop.”

The elder Tannen, who died in 1962, headed Frank Loesser’s Frank Music in the mid-’50s but continued to run his own company.

“I came on the scene in ’60 and ’61, after I graduated college and left the army,” Paul Tannen says. “Pop couldn’t afford to pay me, so I also did record promotion for Archie Bleyer’s Cadence Records, promoting records for the likes of the Everly Brothers, Andy Williams and the Chordettes—and a young kid they just signed named Johnny Tillotson. I held another job for a small European company, Fallette Records, which had a pretty decent American hit, ‘Manhattan Spiritual’ by Reg Owen.

“Then Father picked up a song by Hal Greene and Dick Wolfe—‘True Happiness’—that he wanted the Chip Taylor compositions like "Then I’ll Count Again" and "Worry," both of which were cut by Tillotson, and "If You Were Mine Mary," which Tannen brought to Eddy Arnold—having inherited a fondness for Nashville music from his father.

"Then he got an offer from April Blackwood," Tannen recalls. "The biggest mistake I ever made was not getting a bank loan to pay him $150 a week."

Tannen later bought out Tillotson and is now sole owner of Ridge’s 479 songs. Other Ridge writer/artists include country notable Steve Young, jazz guitarist Mark Whitfield, the post-"Louie Louie" Kingsmen and comedians Pat Cooper.

Tannen’s brother Michael, meanwhile, founded ASCAP affiliate DrShufflin in 1971 with Paul Simon. Now wholly owned by Tannen, DrShufflin has some 400 songs by such estimable songwriters/songwriters as the Roches, Loudon Wainwright III and Carly Simon; also included, through a co-venture with Bob James, are jazz titles from Richard Tee and Kirk Whalum.

Tannen cites another Tannen Music "offshoot" in his mid-’60s partnership with "Roses are Red" songwriter Paul Evans. Tannen’s Nanton Music catalog, which featured country hits clipped by Evans and Paul Parrenes, was then acquired by DeShufflin in 1982.

Tannen Music, DeShufflin, Ridge and a fourth catalog, New Media Music, have since merged under the Tannen Music banner, with a combined catalog of more than 1,800 titles ranging from mid-’40s country classics to contemporary jazz, folk, country and pop. Samples from 100 key songs are available on the tannenmusic.com Web site.

The “Bluegrass & Country Classics’’ CD sampler bears a photo of Nat Tannen sticking out of a denim pocket. Paul notes that the compilation came about because of increased awareness of bluegrass and classic country in the wake of “B’O Brother, Where Art Thou?”

"There’s an incredible version of ‘Mountain Dew’ by the Stanley Brothers and ‘Memories of Mother and Dad’ by Ricky Skaggs and Tony Rice,” Tannen says. The latter number is an Albert Price song previously recorded by Bill Monroe in 1953.

He also singles out “one of my favorite titles of all time”: Martha Ellis’ "I Ain’t Broke But I’m Badly Bent," a 1944 hit for Ernest Tubb.

"The other thing that’s next,” Tannen adds, "is the addition of a couple of Astoria’s songs. We’re getting them into the fold."
Italian Jazz Picks Up
Labels Hope Interest Is Sparked Abroad

BY MARK WORDEN

MILAN—Italian labels are counting on a new level of popularity for local jazz artists here to spark international success for those acts.

The healthy state of the domestic jazz scene was reflected in record attendance at the Umbria Jazz Festival, the genre's premier live event in Italy.

From July 11-20, Perugia—a picturesque city north of Rome, with a population of 200,000—was invaded by 250,000 music fans. They came for the 30th edition of the festival and, thanks to the addition of new venues around the city, their numbers were up by 20% on the previous year.

The event attracted an array of international performers, including Keith Jarrett, Ornette Coleman and Herbie Hancock. But the presence of home-grown musicians was particularly notable.

"I've been accused in the past of not giving Italian artists enough space, but this was never intentional. It's just [that] there weren't many in the same league as the big names," says Carlo Pagnotta, artistic director of Umbria Jazz. "But that has changed.

(Continued on page 52)

European Majors
Matching Up Online

BY JULIANA KORANTENG

LONDON—As major record companies in the U.S. seek to sell an increasing amount of music online using the legal digital music services of AOL, Apple Computer, Pressplay and others, their sister labels in Europe are quickly catching up—and then some.

Europe is plagued by the same kind of illegal peer-to-peer (P2P) file-sharing services that have blighted the U.S. music business. But the majors here are as ardent as their U.S. counterparts in their drive to boost access to licensed repertoire for the still-developing digital music retail business.

"We're attempting to make our assets available to all [legal] digital retailers," says Jay Durnan, London-based senior VP of marketing for Warner Music International (WMI). "We want to support and collaborate with them any way we can.

WMI and the other four majors offer their music to a variety of retailers selling music to home computer users. Differences in culture, language, geography and copyright laws make the sale of music online in the European Union more complicated than it is in the U.S.

As a result, major and independent record companies work with more than 100 different online retailers across the Continent.

European consumers are also generally unable to download from U.S.-based services. Today's technology makes it possible for the retailer to know the source of the subscription making the online purchase. And U.S. sites carry warnings informing subscribers that only orders from U.S.-based addresses will be fulfilled. (Such disclaimers are necessary for tax purposes.)

The technical muscle for many online retail sites in Europe comes from OD2, the U.K.-based digital service co-founded by Peter Gabriel, which (Continued on page 53)

Oz Labels, Cyber Firms
Team For Download Plans

BY CHRISTIE ELIEZER

MELBOURNE, Australia—The early success of Apple's iTunes Music Store service in the U.S. has sparked a shift in attitude toward downloads among Australian record companies and artists.

"Three years ago, when we launched mySpace, record companies didn't want to know about us," recalls Dominic Carosa, managing director of Melbourne-based Internet company Darta. "We were the Antichrist. Now they see us as part of the future of their business.

Purchases on iTunes can only be made with a U.S. credit card. That means Australians cannot use the service.

But Jon Simon, Warner Music's VP of new media, Asia-Pacific, praises the Apple operation as "a business model which is simple, convenient, and takes into consideration the rights of the (Continued on page 53)
### Japan

<table>
<thead>
<tr>
<th>RANK</th>
<th>ARTIST</th>
<th>SONG</th>
<th>JAPAN</th>
<th>UNITED KINGDOM</th>
<th>GERMANY</th>
<th>FRANCE</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>50 Cent</td>
<td>&quot;Get Rich&quot;</td>
<td>1</td>
<td>1</td>
<td>10</td>
<td>1</td>
</tr>
<tr>
<td>2</td>
<td>Usher</td>
<td>&quot;Yeah!&quot;</td>
<td>2</td>
<td>2</td>
<td>10</td>
<td>2</td>
</tr>
<tr>
<td>3</td>
<td>Beyoncé</td>
<td>&quot;Crazy in Love&quot;</td>
<td>3</td>
<td>3</td>
<td>1</td>
<td>3</td>
</tr>
<tr>
<td>4</td>
<td>Alicia Keys</td>
<td>&quot;Fallin'&quot;</td>
<td>4</td>
<td>4</td>
<td>2</td>
<td>4</td>
</tr>
<tr>
<td>5</td>
<td>Rihanna</td>
<td>&quot;Umbrella&quot;</td>
<td>5</td>
<td>5</td>
<td>3</td>
<td>5</td>
</tr>
</tbody>
</table>

### United Kingdom

<table>
<thead>
<tr>
<th>RANK</th>
<th>ARTIST</th>
<th>SONG</th>
<th>JAPAN</th>
<th>UNITED KINGDOM</th>
<th>GERMANY</th>
<th>FRANCE</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>50 Cent</td>
<td>&quot;Get Rich&quot;</td>
<td>1</td>
<td>1</td>
<td>10</td>
<td>1</td>
</tr>
<tr>
<td>2</td>
<td>Usher</td>
<td>&quot;Yeah!&quot;</td>
<td>2</td>
<td>2</td>
<td>10</td>
<td>2</td>
</tr>
<tr>
<td>3</td>
<td>Beyoncé</td>
<td>&quot;Crazy in Love&quot;</td>
<td>3</td>
<td>3</td>
<td>1</td>
<td>3</td>
</tr>
<tr>
<td>4</td>
<td>Alicia Keys</td>
<td>&quot;Fallin'&quot;</td>
<td>4</td>
<td>4</td>
<td>2</td>
<td>4</td>
</tr>
<tr>
<td>5</td>
<td>Rihanna</td>
<td>&quot;Umbrella&quot;</td>
<td>5</td>
<td>5</td>
<td>3</td>
<td>5</td>
</tr>
</tbody>
</table>

### Germany

<table>
<thead>
<tr>
<th>RANK</th>
<th>ARTIST</th>
<th>SONG</th>
<th>JAPAN</th>
<th>UNITED KINGDOM</th>
<th>GERMANY</th>
<th>FRANCE</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>50 Cent</td>
<td>&quot;Get Rich&quot;</td>
<td>1</td>
<td>1</td>
<td>10</td>
<td>1</td>
</tr>
<tr>
<td>2</td>
<td>Usher</td>
<td>&quot;Yeah!&quot;</td>
<td>2</td>
<td>2</td>
<td>10</td>
<td>2</td>
</tr>
<tr>
<td>3</td>
<td>Beyoncé</td>
<td>&quot;Crazy in Love&quot;</td>
<td>3</td>
<td>3</td>
<td>1</td>
<td>3</td>
</tr>
<tr>
<td>4</td>
<td>Alicia Keys</td>
<td>&quot;Fallin'&quot;</td>
<td>4</td>
<td>4</td>
<td>2</td>
<td>4</td>
</tr>
<tr>
<td>5</td>
<td>Rihanna</td>
<td>&quot;Umbrella&quot;</td>
<td>5</td>
<td>5</td>
<td>3</td>
<td>5</td>
</tr>
</tbody>
</table>

### France

<table>
<thead>
<tr>
<th>RANK</th>
<th>ARTIST</th>
<th>SONG</th>
<th>JAPAN</th>
<th>UNITED KINGDOM</th>
<th>GERMANY</th>
<th>FRANCE</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>50 Cent</td>
<td>&quot;Get Rich&quot;</td>
<td>1</td>
<td>1</td>
<td>10</td>
<td>1</td>
</tr>
<tr>
<td>2</td>
<td>Usher</td>
<td>&quot;Yeah!&quot;</td>
<td>2</td>
<td>2</td>
<td>10</td>
<td>2</td>
</tr>
<tr>
<td>3</td>
<td>Beyoncé</td>
<td>&quot;Crazy in Love&quot;</td>
<td>3</td>
<td>3</td>
<td>1</td>
<td>3</td>
</tr>
<tr>
<td>4</td>
<td>Alicia Keys</td>
<td>&quot;Fallin'&quot;</td>
<td>4</td>
<td>4</td>
<td>2</td>
<td>4</td>
</tr>
<tr>
<td>5</td>
<td>Rihanna</td>
<td>&quot;Umbrella&quot;</td>
<td>5</td>
<td>5</td>
<td>3</td>
<td>5</td>
</tr>
</tbody>
</table>
**Swept Away By Gilmore’s ‘Avalanche’**

Thea Gilmore confides to a love affair with words, and the prolific singer/songwriter provides the evidence of that on her new album, “Avalanche.” The 23-year-old’s fifth release is an astonishingly literate collection of songs that marks another career leap. Reviews for the album—which will be issued Aug. 11 on independent label Hungry Dog Records in the U.K.—are already describing her as the best new British female singer/songwriter since Beth Orton. Switching between acoustic folk and amplified rock, she says, “I like to play with genres. I don’t believe in categorizing. I don’t want anyone to expect me to follow some formula.”

**STEVE ADAMS**

**TOMORROW PEOPLE:** According to her label boss, Stefano Berrardi of indie Nu Entertainment, Mauro Pagani is “a legend in Italian music.” Pagani was violinist with 70s rock group PFM and went on to become a producer, arranger and film composer. His standing in the industry is evident from the guest list for his new album, “Domani,” which features rocker Luciano Ligabue and former Blissfield leader Morgan. Released on Nu at the end of June, the songs cover assorted genres and subjects and include an Allen Ginsberg poem set to music and an indictment of Italian prime minister Silvio Berlusconi. “Domani” is only Pagani’s third solo album in 25 years, and he admits this could have something to do with perfectionism: “I’ve been working on other albums but thrown them away when I realized how awful they were.”

**MARK WOODEN**

**RURAL RHYTHMS:** “Brand New Harvest” (Mercury), the debut album from French duo Datafol, is a heady blend of folk guitars and house beats, crowned with a dose of pure pop in a similar vein to Madonna’s “Music” album. We were somewhat taken aback when we heard her album, as we’ve already written a few of our tunes,” says Jean-Yves Le Porcher, one-half of Datafol alongside Fred Baragard. “But although the basic ingredients of our music may have much in common with the approach of her producer, Mirvais, our sound is a lot warmer, it’s more chicha house than 80s cold wave.” “Brand New Harvest” consists of rumbling pop songs and four punchy instrumental numbers, marked by distinctly rural spin—represented by their scarecrow mascot—that sets them apart from the crowd. A new single follows in September. **JAMES MARTIN**

**DOUBLE LOSS:** South Africa’s music community recently lost two of its stalwarts. One of the country’s greatest jazz musicians, Allen Kwela, died of asthma June 30 at age 64. Durban-based Kwela made his first guitars from a gallon tin and cable wire and helped to develop Apartheid music in the 1970s, together with the late Spokes Mashiane. During his career, he also taught guitar in Canada. His death was followed two days later July 2 by that of Bertha Egmos Godfrey, producer and creator of globally renowned musical “Ipi Tombi.” Godfrey was 90. **DIANE COETZER**

**SMOKIN’ SMOLIK:** Top Polish producer-multi-instrumentalist Andrzej Smolik has released his second solo album, “Smolik,” on BMG’s Sissy Records. The album features seven guest vocalists, singing music in the English. In the 90s, Smolik played with numerous Polish acts, including Wilki, Hey, Myslowitz and Robert Gwizdalski. He has since become the most sought after producer at the new millennium. His 2001 debut solo album, also titled “Smolik,” was a successful attempt to move into electronic. “I try to blend electronic sounds with my own beats,” the 33-year-old says. The first single is “Who Told You?” Pawel Jozwicki of Sissy Records says, “It’s great to work with an artist who knows how to express himself in a truly European way and can compete with the big-time guys, like Zero 7.” **ROMER KOLOWIECKI**
Germania’s Popkomm Confirms Move

Industry Reaction Is Mixed About The Music Trade Fair’s Relocation To Berlin

This story was prepared by Ola Furrns in Berlin and Wolfgang Span in Hamburg, Germany.

German-based European music trade fair Popkomm is to decamp from Cologne to Berlin in 2004. The move follows the takeover of Popkomm’s parent organization Musikmarkt earlier this year by Cologne-based Viva Media. Viva and exhibition organizer Berlin Messe issued a joint statement confirming that effective July 15, they had entered a strategic partnership that will include the organization of Popkomm.

Viva Media CEO Dieter Gorry says the partnership will also cover the “joint execution, and television exploitation of youth-oriented events.” Viva Media’s interests include German music TV channels Viva and Viva Plus and affiliated channels in Switzerland, Hungary, Poland, and the Netherlands.

Popkomm’s shift to the country’s capital comes as the German industry faces steadily declining sales. It follows widespread calls from executives in recent months for an overhaul of the annual show.

“Popkomm had to reinvent itself, and even in Cologne it would have had to change,” EMI Germany president Udo Lange says. He adds, “Although the news is not tragic, it is sad for Cologne.”

Universal Germany chairman/CEO Tim Renner says he regards the switch as an opportunity to reposition Popkomm. Renner adds that the move could also help attract registrations from Eastern European states, particularly those due to join the European Union in 2004.

He also suggests—as do other industry insiders—that in recent years, the trade fair had become an excuse for the music industry to celebrate itself rather than the music it sells. Renner cites the annual Frankfurt Book Fair as a model for the event to follow, saying “it provides a platform for new books, not the publishers.”

His view is echoed by BMG Germany/Switzerland/Austria president Thomas Stein. “Popkomm cannot afford to be defined as a one-time show for music companies,” he says.

Since its launch in 1990, Popkomm has produced several international music events. However, many record company executives still regard the show as Europe’s leading event for showcasing independent talent and cutting-edge labels.

Gorry co-founded Popkomm before leaving to launch Viva in 1993. Earlier this year, he was responsible for the sale of his 51% stake in Musikmarkt to Viva Media. Sources saw this as Gorry divesting himself of a potential liability, as Popkomm’s fortunes declined. In 2002, Popkomm saw a 14% drop in registrations to 14,000, and sources have predicted a substantial decline when the event takes place for the first time in Berlin (Aug 14-16).

Lange, who divided his time between the EMI/Capitol Germany division’s Cologne base and Virgin Germany’s Munich home, says the timing of the news could further dent attendance.

Taking an ambivalent view of the prospective move, Lange points out that Cologne is Germany’s most densely populated state. Nordein-Westfalen, “is a good place to be for the purposes of lobbying government, but if it is youth culture you are targeting, then Popkomm does not have to be in the capital.”

Italian Jazz

Continued from page 49

and I think Italy now has the best jazz musicians in Europe.”

Industry observers point to the increased attention—and the March opening in Milan of Europe’s first Blue Note Jazz Club—as indicators of the health of Italian jazz.

“Italian jazz has really blossomed of late,” says Stefano Serandi, head of Milan-based indie label NuN Entertainment. He cites trumpeters Enrico Rava, 64, and Paolo Fresu, 42, who have been building followings in France for their live work and record releases on various labels.

“His jazz has a dynamic effect in Italy,” he says, “although the French tend to be more attentive to musical culture than other European countries.”

The NuN jazz-related roster includes veteran Italian crooner Nino Arigliano, 79. NuN has released two live albums by the vocalist: “go; Met” (2001) and “My Name is Pasquale” (2002). They were followed by a double-CD package which was sold at newstands across Italy earlier this year. Serandi says the albums have produced “combined [shipments] of 100,000” in Italy.

Arigliano performed at Umbria this year, as did Rava and such younger musicians as pianists Stefano Bollanti, 31, and Antonio Farao, 38, and sax player Stefano Di Battista, 34.

Farao is signed to the Rome-based Cam Jazz label, which, like NuN, opened for business in 2000. Cam president Francesco Campi says, “The music industry may be in a crisis, but jazz is really holding up. Our albums are selling throughout Europe, but also in Japan and in less obvious markets, like South Korea and Israel.”

Nick the Nightfly, Scottish-born presenter for AC network Radio Monte Carlo, suggests that Japan—which has four Blue Note clubs—should start receiving more visits from Italian artists now that the Blue Note club has opened in Milan’s Via Borgheri district, as should the original New York venue.

The radio presenter—born Malcolm Charlton—doubles as the club’s artistic director, and he broadcasts a weekly live show from the club. He transferred the show to Perugia during the Umbria Festival. Charlton says, “This is a great period not only for Italian jazz but for quality music in general. I think it’s more mass-appeal music, like pop, that’s in trouble.”

Maturities Audience

That view is shared by Claudio Ferrante, managing director of Milan indie Carosello. Ferrante says: “People are more mature and more sophisticated, and they’re tired of mass-produced music; they’re looking for something different.

The alternatives proliferating in Italy, however, are not confined to the indie sector. EMI Italy is still enjoying the success of 42-year-old jazz pianist Sergio Camarrari. The artist came in third this year at Sanremo Festi-

val with the song "Tutto Quello che Un uomo," before topping the album charts with his debut album, "Dalla Pace del Mare Lontano," which has shipped more than 150,000 units in Italy, according to the label.

Camarrari has been cited as a successor to Warner Music Italy artist Paolo Conte. Italy’s most successful jazz-oriented act in recent years. EMI Italy VP of A&R Fabrizio Giannini says that “even though [Camarrari] has played in jazz clubs for the last 20 years, his album is a mixture of jazz and pop. When you get the right mix of genres, you can produce great results.”

EMI Italy also has high hopes for Amalia Gré, whom Giannini describes as “somewhere between [veteran Italian vocalist] Nina and Norah Jones.” The artist, whose debut album is due in the fall, has already showcased in France.

CGD East West Italy GM Luciano Lonzi reports that Conte’s compilation album, “Reversi,” has shipped 300,000 units worldwide since its May release on Nonesuch. That result, combined with the 70,000 units shipped in Italy of “Tonite! Renzo Swing!,” the 2002 release by another CGD act, Renzo Arbore & His Swing Maniacs—would seem to offer proof that Italian jazz is commercially viable.

Lucini sees another trend: “Italian singers/songwriters are increasingly incorporating jazz elements. In our case, there’s Vinicio Capossela and [pop-rock artist] Irene Grandi.

“The growing jazz influence,” Lucini concludes, “isn’t just a passing phase.”

www.billboard.com
BILLYARD AUGUST 2, 2003
52
www.americanradiohistory.com
Sponsors Help Ease Cost Of Promotion

BY STEVE McCulE

TOKYO—As declining sales cause promotional budgets to tighten, record companies in Asia are increasingly turning to sponsorship deals to help market their artists.

“We’re constantly on the lookout for sponsors to finance trips by artists or for product endorsement,” Sony Music Asia president Richard Denkamp says. “All of our companies are active in that field.”

Norman Cheng, chairman/COO of EMI Recorded Music Southeast Asia, says his company is careful about which partners it signs sponsorship deals with, first studying how music fits into their marketing programs.

“We have had many potential business partners coming to us for music, but, frankly, it was very apparent to our marketing teams that these were people that did not know how the recording industry worked and somehow felt they could take ownership of many acts for almost free,” Cheng says. “EMI in Asia would not wish to even enter into a short-term relationship with these types of business partners.”

However, Cheng adds that EMI has developed strong relationships with such regional business partners as Chivas, Martell and Levi’s, as well as many local brands.

BMG Asia Pacific COO Swee Wong says, “Corporate sponsorship, for us, is largely restricted to domestic acts, as there is more flexibility. Bakery Music, our boutique label in Thailand, is at the forefront of this kind of activity, with [the costs of] live concerts and campus/pub tours being covered by corporate sponsors.”

Among the most popular corporate partners for the music industry in Asia are mobile-phone companies, whose hardware can deliver music straight to fans. For example, Sony Korea’s recent collaboration with local mobile-phone company SK

(More on the next page AP-1)

High-Speed Internet Has Advantages For Korea

BY MARK RUSSELL

SEOUL, South Korea—How will the music industry and artists benefit from the future growth of high-speed Internet connections? Korea offers an answer right now.

More than 70% of Internet users in Korea already have broadband access, according to the Ministry of Information and Communication. That is twice the broadband penetration rate of the U.S., where 35.9% of Web surfers have high-speed access, according to the June Bandwidth Report.

The Internet hit Korea like a hurricane, becoming a major economic and cultural force in only a couple of years. Today, millions of young people while away hours in PC rooms, playing the hottest game of the moment, and online shoppers rang up $1.7 billion in sales during the first-quarter 2003 alone.

Broadband, however, has had ambivalent effects on the music industry. Koreans took to online file sharing as if it were part of their 3,000-year history, with 8 million people in

(Continued on page AP-4)
Fighting Fire With Fire
China’s Labels Cut Cost Of CDs To Battle Piracy

BY STEVEN SCHWANKERT

BEIJING—In a country where music piracy runs rampant, legitimate record companies have begun to fight the pirates on their own terms: with cut-rate CD prices.

Warner Music China has taken more than two-thirds off the customary retail price of Linkin Park’s new album, “Meteora.” The goal is to lure fans from low-price counterfeit discs to the authentic product.

Unit sales of cassettes outnumber unit sales of CDs in China three-to-one, according to figures from the International Federation of the Phonographic Industry. But with the rise of CD players in computers, CD-ready DVD players and recordable CDs, the format is increasingly popular among young people in this country’s cities—and it is increasingly easy for pirates to copy product. The IFPI estimates that pirated material accounts for well more than half of the country’s music sales.

For the Chinese music fan, pirated discs have two advantages, in addition to a typically lower price. They appear in China nearer to the original release date than officially approved copies, because of the time it takes for official reviews of CD releases. And pirated CDs often contain tracks censored by Chinese cultural authorities and deleted from “entry-level” price, says Huang Feng, international marketing manager for Warner Music China.

Most legitimate CDs from international artists are sold at retail for 60 to 80 Chinese yuan ($7.25-$9.65), based on a wholesale cost of 16 to 20 yuan ($1.90-$2.40). In contrast, pirated discs are sold for as little as 8 yuan (95 cents) but usually for 10 to 15 yuan ($1.30-$1.90).

(Continued on page AP-4)

Jacinthta Finds An Audiophile Niche

BY PHILIP CHEAH

SINGAPORE—Singapore jazz diva Jacinthta has made an impact on the audiophile market worldwide, thanks to targeted marketing by her label here, Groove Note Records.

When Groove Note first opened for business in 1998 with Jacinthta’s debut album, “Here’s To Ben,” Sony invited the company to participate in its pilot program in Asia for the audiophile Super Audio CD (SACD) format.

Since then, Groove Note has sold its SACD discs in the U.S., Japan and Korea and has also marketed 180-gram audiophile vinyl pressings for markets in the U.S., Japan and Germany.

“We always work hard to promote word-of-mouth. Tan says, “These shows are also good venues to meet audiophile software retailers and importers from all over the world,” he notes. “The Consumer Electronics Show in Vegas every January is also another useful event.”

“As I said, these are not huge markets. But in this bear market, the audiophile niche is still holding very steady, and our strength in this market will help us weather the slowdown in the music business.”

Amid the overall slowdown in music sales, SARS further affected the market in Asia. Tan says, “The SARS situation seems to have put a dent in the local market.” But Groove Note, as well as Malaysia, Hong Kong and Taiwan.

Sponsors

Continued from page AP-1

Telecom featured Ricky Martin’s Spanish-language single “Jaleo” in a campaign to promote its mobile-based video download service.

Denekamp says that SK Telecom spent the equivalent of $250,000 on the campaign and that given the state of the Asian music business these days, labels generally can’t afford that kind of promotional budget.

The effect of the campaign was that Ricky Martin re-established himself as an artist in Korea,” Denekamp says. “It showed us that mobile-phone technology is a great vehicle for us to get attention for an artist.”

Denekamp says Sony Korea shipped 20,000 copies of Martin’s new Spanish-language album, “Almas del Silencio”—an impressive amount for a country not known as a major Latin market.

Universal Music Southeast Asia president Harry Hui is similarly enthusiastic about using mobile phones to promote music, citing Universal’s recent agreement with Hong Kong telecom provider Orange Telecom to promote Jacky Cheung’s album “Where Is He?”

The campaign included short-message system missives to introduce and promote the album and location-based promotion in which users’ phones beeped when they were near a shop where the album was on sale.

“Warner Music China received permission from Warner Bros. in the U.S., Linkin Park’s home label, and from the band’s management, to offer “Meteora” at what it calls an official Chinese versions.

Warner Music China received permission from Warner Bros. in the U.S., Linkin Park’s home label, and from the band’s management, to offer “Meteora” at what it calls an official Chinese versions.

Although executives in the region—like their counterparts in the rest of the world—are excited about the prospect of the Internet and mobile phones as ways of promoting and eventually distributing music, they certainly haven’t forgotten about traditional brick-and-mortar retail outlets.

Cheng says, “At retail, because of the competitiveness for space, we have made a very concerted effort to upgrade our point-of-sale material. That has meant an upgrading of our overall creative product and strategic thinking and marketing.”

Wong adds: “There is enormous pressure on pricing and consignment, and we work closely with retail partners to maintain the right balance.”

Hui says that the second half of 2003 will see a “flood” of promotional activities by the region’s labels once the SARS threat has receded.

Tan says, “But for a small outfit like us, it can be very rewarding.

In markets outside the U.S., Groove Note largely depends on its distributors for marketing and promotion. “In the U.S. I handle a lot of this myself, especially in the audiophile market,” Tan says. “I have the contacts and experience.”

Groove Note arranged to promote Jacinthta’s second album “Lush Life” at audiophile trade shows and exhibits in the U.S., Germany and the UK. This boosted Jacinthta’s sales via our titles in the audiophile market, a niche market whose overall size may be too small to interest the major labels,” label founder Ying Tan says. “But for a small outfit like us, it can be very rewarding.”

Jacinthta’s new album, “Jacinthta Is Her Name (Dedicated to Julie London),” arrived from Groove Note last month.

“Jacinthta’s popularity went in tandem with the trend for jazz divas, such as Diana Krall or Cassandra Wilson,” Singapore radio DJ Chris Ho says. “But she was really in that style long before, and to her credit, she has led the wave of new Singapore jazz divas.”
No need to unzip. We’re talking about musical exposure here. MTV hosts a variety of far-reaching concerts and events that expose artists to more than 150 million households in Asia.

Like the MTV Asia Sessions, which have featured Mandy Moore, Travis and Darren Hayes. And who could forget Ricky Martin’s Live & Loaded on MTV’s Sixth Anniversary? Then there’s the CCTV-MTV Music Honors, one of the most highly viewed events in the Chinese music industry. And MTV Summer Summit, an annual musical extravaganza in Taiwan featuring a host of north Asia’s top artists.

From Indonesia comes Penghargaan, and from the Philippines there’s Pilipinas - award shows honoring the best in the nation.

Finally, you have the MTV Asia Awards, one of the biggest and most talked about music events ever to take place in Asia.

It comes down to this: MTV gives artists more opportunities for exposure to 15-34 year olds than any other medium. So don’t be shy. Expose yourself.

Begin by exposing yourself to
Mishal Varma, VP - Programming and Talent & Artist Relations
Tel: (65) 6 420 7147
Fax: (65) 6 221 8586
mishal.varma@mtv-asia.com

www.mtvasia.com

MTV, Music Television™ and ™ are trademarks owned by MTV Networks, a division of Viacom International Inc. Copyright 2002 MTV g.
China

Warner Music China lowered the retail price of “Meteor” to 20 yuan by cutting its wholesale price to 4 yuan (45 cents).

While the company is cutting prices on “Meteor,” it is not cutting its marketing plans. It launched a campaign in China using the catchphrase: “Die Hard Fans: Help Linkin Park Stand Up.” The company urged fans to send in a postcard or e-mail pledging they would purchase only the ultimate CD. Warner Music China received about 1,000 responses, Huang says.

The company has also linked the possibility of a Linkin Park tour of China to sales of legitimate CDs.

Huang says that Warner Music China is seeking authorization from its U.S. sister company and artist Rock’s latest album from female soloist Leong Jing-ru, “A Beautiful Life,” arrived early this year.

The company chose a marketing theme, then worked with media partners to drive it home.

“arried to try and make her the only choice for Valentine’s Day,” Chen says.

Among the events to promote “A Beautiful Life” was an outdoor concert promoted jointly with radio station Hit FM, which raised awareness of the album with pre-concert announcements.

An innovative prerelease deal with video rental chain Blockbuster also had an impact. Rock distributed a small number of album-preview video CDs (a format unique to Asia) to each Blockbuster store that customers could borrow for free. Chen says these few key discs were constantly out of stock.

Hooking up with MTV Taiwan was another important part of the process. Leong was the station’s artist of the month for February and was also a guest DJ.

Getting that kind of promotion is not always easy, because Rock does not spend much on advertising with media partners.

“It’s difficult, because we don’t have as much money to invest per album [as the majors], but we have many releases yearly,” he says.

Rock’s release volume—it expects to release 10 albums this year from 24 artists—gives it some negotiating clout with media companies, as does the top names on its roster.

SARS

conference to announce its re-signing of top Asian star Jacky Cheung, instead of taking him on the road to such key markets as Taiwan.

SARS now affects international acts’ visibility in the region as well.

“We canceled all promo trips by international artists in April and May,” says Mike Rutherford, president of Warner Music Asia.

But the SARS crisis did not faze British female vocalist Sarah Brightman.

“For us, one of the most moving moments during the very height of the SARS outbreak was when Sarah Brightman braved the crisis to make a special promotional visit to Tai- nan,” Cheng says.

“During the first three to four days she was there, Brightman met with media around the region and made several TV appearances. This was rewarded when her new album, ‘Harem,’ toppled the charts in Taiwan.”

Post-SARS, the regional music industry will turn its attention to the long-term challenges of declining markets and piracy.

“Obviously, the big thing now is to get back on track,” says Richard Deneckamp, president of Sony Music Asia. He expects the SARS crisis to have run its course by the beginning of this month.

In a country where mobile phones are so common, JYP Entertainment, under its president Park Jin-young, jumped at the chance to link an artist to a mobile-phone service. Because one of JYP’s largest shareholders is Daum Communications—an Internet portal and Korea’s largest e-mail provider—the music company has long wanted to use the Internet to promote artists.

So when SK Telecom was ready to launch its mobile multimedia EV-DO service in June, it naturally turned to JYP Entertainment.

The result was a strategic partnership with JYP boy band NOEL. JYP created music videos specifically for the mobile-phone service, as well as the usual plethora of ring tones and other services, available at the group’s Web site, noel4u.com.

“We’re young and most active in dealing with information,” says Chung Wook, director of the digital content business at JYP Entertainment. “We’re fast in accepting new technology. Mobile phones are better than the Internet, which is not organized and full of illegal services.”

But he says, “While both services, both consumers and suppliers can be satisfied.”

The Internet revolution began here as a decidedly non-corporate effort: grassroots forum for people to put up home pages and exchange messages about any topic. Byul is a local independent artist who stays true to that spirit, filling his own page with “Morning Vampire,” which consists of music, doodles, and musical doodles, while building a small but passionate following online. His experience suggests the potential of high-speed Internet for independent artists.

Since opening his site in November 2001, Byul has watched traffic grow to about 300 visitors a day, with about 2,500 downloads per month. He has also been on TV and radio, and in musicals and musical documentaries—appearing in the soundtrack to the high regarded film “Take Care of My Cat,” and this summer he has performed in the Korea gallery at the Venice Biennale.

But to Byul, the digital connection to his fans is very democratic and engaging. “We feel like we’re just hanging out with friends,” Byul says of his online community.

Together with Heo Yu, Byul publishes an independent magazine called “Morning Vampire,” which comes with a CD of Byul’s latest music. Despite the name, only two issues have been created so far, but Byul says that he hopes it will become a monthly or bi-monthly at some point in the future.

But he has no plans of signing a contract with any record label. “We think that the pirate publishing style suits our music,” he says, emphasizing his still-amateur status. “But still, a Web site is the best way for us to show exactly what we want to, without interruption, and we can get immediate feedback.”
If your business revolves around optical discs,

you should know our name.

Every business - including yours - faces the challenge of realizing the true potential of their product. With the invention of the first optical disc, DVA became the global leader in modern optical disc technology. By effectively managing an expansive portfolio of over 1300 patents, DVA today leverages its versatile operations to enhance the value of its patented technologies. If your company is in the business of manufacturing or distributing optical disc products, you should know our name. DVA can help maximize your business and release the value of your investment.

For more information and a complete list of licensees, write to Discovision Associates, 2355 Main Street, Ste. 200, Irvine, CA 92614 or fax: (949) 660-1801. www.discovision.com
Even though we have the region's most powerful roster, we felt something was missing.

We welcome two great superstars Faye Wong and Jay Chou

WARM WELCOME AND CONGRATULATIONS FROM:

Congratulations also from:

ADO  JEFF CHANG  CANDY LO
ERIC CHEN  ERIC SUEN
COMIC BOYZ  SKY WU
DAVID HUANG  CHRIS YU

SONY MUSIC. THE GREATEST REPERTOIRE IN GREATER CHINA.
Oz Labels

Continued from page 49

The British music industry has been celebrating the adoption of its amendments to the Communications Act (Billboard, July 12), after Parliament passed the bill into law July 17. Andrew Yeates, director general of the British Phonographic Industry, says all of the music industry’s amendments were approved. These include assurances that new communications regulator Ofcom has the power to consider the impact on musical diversity of changes in radio-station ownership (Billboard Bulletin, July 21). “Our next challenge is to build a good working relationship with Ofcom,” Yeates says.

GORDON NASSON

Scarborough, Ontario-based disc duplicator Cirnám International is to open its first DVD manufacturing operation in the U.K. The facility, located at Cirnám’s VHS duplication plant in Ipswich, Suffolk, should be fully operational by September, with a capacity of 43 million DVDs per year. Cirnám previously supplied the U.K. DVD market from its plant in Normandy, France. On July 18, Cirnám announced it was to acquire the global CD and DVD manufacturing and distribution businesses of AOL Time Warner for $1.65 billion in cash (see story, page 5).

SAM ANDREWS

European Majors

Continued from page 49

Apple Europe’s U.K.-based targeted communications manager, Alan Hely, says there are plans to bring the iTunes Music Store service to Europe: no launch dates have been confirmed.

If the U.S. is any indication, the Apple launch could attract consider- able attention. Averdieck acknowledges the substantial marketing clout that Apple Computer has placed behind the service in the U.S.

Additionally, AOL Music launched its service in the U.K. in April, giving subscribers there localized editions of its First View, First Listen and Listening Parties offerings. Those programs provide access to exclusive videos and tracks before they hit the retail shelves.

The service will be rolled out else- where in Europe soon. But AOL’s ver- sion of MusicNet still is not in Europe.

No decision has yet been made on the possible European introduction of Pressplay. According to U.S.-based digital music service provider Roxio (which owns Pressplay), it will first be merged with a new commercial version of Napster in the U.S. OD2, however, has the advantage of its partnerships with such well-known European retail brands as HMV, FNAC in France and World of Music in Germany.

“If you’re going to achieve the same levels as Apple in the U.S., you need that [same level of] marketing investment,” Averdieck says. “To get to the 1-million-downloads-per-week stage, you need access to repertoire, competitive pricing and working with part- ners that will shout about it.”

OD2 client Tiscali is among the top e-tailers using its influence to encourage subscribers to reject illegal file sharing and instead pay for licensed songs.

“Europe still lags behind the U.S., but access to [commercial] digital music is accelerating at a faster rate here,” says Richard Ayers, portal direct- or at tiscali.co.uk. “The main prob- lem isn’t whether you get people to pay for subscription-based services or individual downloads. The problem is getting them to pay at all.”

For now, at least, buying music online is more expensive for fans in Europe than it is for those in the U.S. The average downloadable track in Europe costs the equivalent of $1.50- $2, compared with 99 cents per song for U.S. buyers through iTunes.

“They’re pricing in Europe needs to match [the lower] U.S. levels,” Averdieck says. “Also, I’m sure we’ll have to pay sales tax on online sales, which is compulsory in the European Union.”

WMI’s Dürigan adds that “iTunes comes into the marketplace [with 99 cents per track]; then you see the same prices for 79 cents [per track]. That is competition. I think the market has to find its own rate, but I do have con- cern for what that means for local repertoire.”

Two authors’ two bodies—the Australasian Performing Right Assn. (APRA) and the Australasian Copyright Owners Society (AMCOS)—are locked in a dispute with labels body the Australian Record Industry Assn. (ARIA) regarding the royalty rate for online sales.

ARIA CEO Stephen Peach says an interrim royalty arrangement is in place. “APRA and AMCOS are prepared to grant the necessary licenses in return for an undertaking to minimize the cost and eventually pay in accordance with the terms of the long-term arrangement once concluded,” Peach explains. AMCOS and APRA have proposed a combined performance and mech- anical royalty rate for downloads of 12% of the gross subscriber/consumer payments. ARIA has not proposed a rate at this stage but wants the royalty to be based on the wholesale price of the downloads.

AMCOS/APRA also believe the royalty should be payable by e-tailers, while ARIA believes that suppliers should pay the royalty and then “bundle” the rights in their supply agree- ments with e-tailers.

APRA/AMCOS CEO Brett Cottle says there is “clearly a reasonable likelihood” that the dispute may have to be settled by the Australian Copyright Tribunal. Cottle also says the two sides have a dif- ferent perspective on the nature of digital distribution.

A national discussion as constituting a new market paradigm,” he says, “rather than simply as an extension of the market for sales of physical product. Our impression is that the record- ing industry sees a download as just another CD sale.”

the service. But sources suggest that the complexities of renegotiating digital delivery deals could see that deadline stretch into mid-2004.

Destra is negotiating with labels to lower the price of a single-track download from $4 Australian ($2.72) to $0.99 Australian (65 cents) by the end of the year. According to Carosa, mp3.com.au registers 150,000 down- loads per month.

One of Destra’s shareholders, music retail chain Sanity, has already said it will promote digital downloads through its 300 stores. Destra also plans to intro- duce prepaid download cards for use online, aimed at under-18 shoppers who do not have credit cards.

Another company eyeing legal downloads is Sydney-based Sharm Networks, whose Kazaa peer-to-peer technology has been a magnet for copyright infringement lawsuits by the global music and film industries. Sharm purchased Kazaa when it acquired certain assets of Netherlands- based Kazaa BV in January 2002 (Bill-
The Ultimate Resource for Touring Bands & Musicians

BILLYBOARDS' 20TH EDITION OF THE MUSICIAN'S GUIDE TO TOURING AND PROMOTION

NEW EDITION!

Includes:
- City by city club directory
- Tape/disc 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.
(plus shipping)

Order by phone 800-745-8922 or on our website www.musiciansguide.com
Mention code TGBB when ordering!

Call: 1-800-223-7524 Today!
Fax all ads to: 646-654-4798/99 or email to: jserrette@billboard.com
Your ad includes a listing on billboard.com
over 17 million page views a month www.billboard.com
Some See Upside In ‘Don’t Call’ List

With more than 20 million Americans having already signed up to avoid calls from telemarketers, radio researchers and consultants are split as to whether the success of the “Do Not Call” (DNC) registry will have positive results for radio. So says a recent story in Billboard sister publication Airplay Monitor.

Callout surveys are the backbone of station music research. While research calls are exempt from the new rule, respondents are split as to whether consumers will make that distinction.

That such a list exists “really lets us know just how fed up consumers are about telemarketing interruptions,” Ed Shane of Shane Media says. “Somebody said in disdain that only a fifth of American households are signed up, but I read that as a 20 share.”

Shane, who monitors talk to including consultant Alan Burns, believe that the registry will actually help radio ratings. As people get fewer annoying telemarketing calls, they may be more inclined to answer their telephones and less annoyed when a legitimate surveyor, as opposed to a salesperson, calls.

Edison Media Research VP Bob Farbman says, “Once we get to today we are conducting a survey about music and radio, we have met people’s attention, and many agree to participate. If the only people we call are those people are likely to answer the phone, it may make things worse, because people will think they are immune from all calls, and they will get even more focused on what made their home.”

Pinnacle Media president/CEO Bob Lawrence expects the benefit of radio researchers to apply only to “a very small degree, since those who don’t like answering the phone dislike it for all purposes, including research.”

Keymarket VP of programming Frank Bell adds, “My guess is most of these ‘active avocators’ have been using their answering machines to screen calls for some time.”

Shane says he predicts an immediate backlash. The first calls from any researcher after the deadline will be met with wrath.

Saga executive VP Steve Goldstein says, “I am not sure people will understand the distinction.”

One possible clue as to how potential research subjects would respond to a phone call in a hit predictor.com online poll, 35 of respondents said they had joined the DNC registry. And those are people already participating in online music research. None of the many verbatim that went with the responses suggested that respondents specifically view music research separately.

Another possible radio upside of the DNC list: Kelly Music Research’s Tom Kelly is one of several respondents who thought that telemarketing budgets would be moved to other media—

Including one hopes, radio.

INFINITE CHANGES: Infinity/New York senior VP/marketing manager Scott Heran is named senior VP of the Eastern region for Infinity. He replaces the exiting Kenny O’Keefe. His Western counterpart, Clancy Woods, also exits. Central senior VP Brian Ongaro adds Houston and San Francisco duties. And Don Boushoush returns to Infinity as Philadelphia market manager.

Bill Figershu joins Citadel as Western region president. He was senior VP at Infinity. Also at Citadel, VP Bob Proffit and VP of product development Scott Mahalick exit.

Programing
of its flagship top 40s, WHIZ-Z (Z100) New York, for the Airplay Monitor issue of June 27, then looked at the other 54 CC-owned mainstream top 40 reporters to Nielsen Broadcast Data Systems, to see how many of those records were among their 40 most-played songs.

At the same time, we asked a handful of radio writers and industry observers how much standardization they perceived as being out there when they talked about cookie-cutter radio.

We asked how many of the 40 most-played songs they would expect to be shared from one station to the next. Of those who responded, most were expecting standardization of 90% or more.

"Out of 40, I'd say I'd expect 38. My perception is that it's very tight: very little local wiggle room," said one daily newspaper writer who covers radio.

Another veteran broadcast observer guessed 36: "The amount of localism on our Clear Channel top 40s is practically nil. Therefore, my number would be 39," another writer said.

The lowest number guessed was 33 out of 40 (82.5%). One Boston resident guessed 35 out of 40 titles. He added, "What would I like to see? I think 25 to 28 would be fair."

Well, out of 40 songs on Z100, the average shared by CC stations was 25, or 63%. The highest overlap was 31 songs, or 77% (ironically, on CC's other Z100, KKIQ in San Diego). The lowest was 19, or 48%, on WKFS (Kiss-FM) Cincinnati.

In any scenario, the sharing was considerably less than public perception. Even some Monitor staff had expected that number to be somewhere in the low 30s.

Between those extremes, there were a remarkable number of stations sharing about the same songs with Z100. Some of them are stations that share the rhythm lean and skew toward active records that Z100 helped champion four or five years ago, such as WKQI Detroit (which shared 25 titles), WQOQ Philadelphia (25) and WFLZ Tampa, Fla. (23).

But some of the CC top 40s that also came in around the 25-song benchmark were stations that are regarded in the industry as very different, including adult-leaning WAEB-FM Allentown, Pa. (25) and top 40-flavored WZZC Raleigh, N.C. (25), and KNRM McAllen, Texas (24), which plays Latin crossover titles that show up on no other English-language top 40 reporter.

CC OR NOT CC? We also compared Z100 with the non-CC-owned stations in similar large-market situations with a similar active lean and access to research. Of those stations, the correlation with Z100 was also 63%, the same as the national average. Again, a station's lean diet did not necessarily affect its overlap with Z100.

The musically aggressive WZZQ Pittsburgh shared 22 titles, as did the much more conservative WNKS Charlotte, N.C. The highest overlap with Z100 was at KKBS Seattle and

nearby WPST Trenton, N.J., both of which shared 29 titles (72.5%). As might be inferred from the Z100 overlap, there is actually more correlation between Z100 and other top 40s in its region than the national CC number. When you average WPST, WBLI Long Island, N.Y.; and WSPK Westchester County, N.Y., their overlap is 28 titles. And even WKXP—a station known for finding its own hits—shared 30 of Z100's most-played titles.

WHAT ABOUT THE KISS STATIONS? Looking at every CC top 40, you come for real certain things. One is that Z100 is more current-based than a lot of its sister stations. It wasn't uncomon to see Daniel Bedingfield's "Gotta Get Thru This" getting four spins per day on smaller-market CC stations. But not here. While that might have made it the most typical CC station to use as a benchmark, its willingness to step out on both rhythm and pop titles does give it a greater chance of matching the rest of the market.

But just to apply a second test here, we also looked at CC's WKFS (Kiss-FM) Cincinnati, a station that clearly inspired other CC-owned top 40s in the region, including WDRQ Detroit, Michigan; WACKS Rochster, New York; WRVL Dayton, Ohio; and WKTQ Pittsburgh, WPST Youngstown, Ohio; and WKKS Rochester, N.Y. Those stations are all known for sharing a certain number of recurrents that did not play well outside that market's radio. But just as with the Z100 numbers, WKFS, and those six stations was only slightly higher than the Z100 average: 65%. While all of those stations were fast on rhythm and slow on pop/rock, the greatest overlap was between the two geographically closest stations, WKFS and WRKF, and that was only 27 songs.

IT'S IN THE WAY THAT YOU USE IT Seeing so many stations, including some that do not sound very much like Z100, around the 65% mark just goes to prove that there are always going to be a certain number of songs that are national hits for a reason, and it is what PDs do with the remainder of their playlist that gives a station its flavor.

In fact, with top 40 considered to be in the doldrums, one 65%-overlap might suggest that there are not enough true consensus hits at the moment.

Radio observers who worry that localization is dead would have drawn at least some encouragement from scrutinizing the week of playlists that we examined, where the hits at individual stations ranged from Course of Nature's "Caution" [at KUAF Fayetteville, Ark.] to Jack Johnson's "Flake" (at WAVE Savannah, Ga.) to "Hypnotize" by the Notor- ies B.I.G. and "Keep Ya Head Up" by 2Pac—both of which were being treated as current by WKYS.

Does that make top 40 a format of wrongly marginalized individually programmed stations, each perfectly tailored to their own markets? Not necessarily.

As one of our format observers pointed out, it is the imitating in other areas (recurrents, imaging elements) that share a shared talent) that actually contributes to the format's perceived homogeneity. And knowing that playlists are a little less homogenous than the public perception may not make listeners any happier. But it does give radio advocates who believe their biggest problem is public relations a data set to plug into.
Diddy’s ‘Bad’ Does Good

Last summer he bragged about inventing the remix. Now his new deal through the Universal label invents P. Diddy’s biggest Nielsen SoundScan week since 1997.

With an all-star cast on his "Bad Boys II" soundtrack, the movie’s big opening weekend and Diddy making wall-to-wall TV appearances, his latest production nets an opening week of 324,000 copies.

That’s more than enough for his third No. 1 on The Billboard 200 and his fourth on Top R&B/Hip-Hop Albums. Hot rap rockie Chingy follows at No. 2 with first-week sales of 157,000 copies.

The “Bad Boys II” number not only beats last year’s 255,500 start for “We Invented the Remix,” the final Arista outing for Diddy’s Bad Boy label, but also tops each of his albums since his first solo project, “No Way Out,” made noise with an opener of 561,000 units. That was in 1997, when he still wanted us to call him Puff Daddy.

In 1999, “Forever” began with 205,000, while “The Saga Continues” did 186,000 when it hit stores in 2001. “Bad Boys II” is only the fifth soundtrack to debut at No. 1 in the history of The Billboard 200 and the first since “8 Mile” arrived at the top last October. Like “8 Mile” and Howard Stern’s Private Parts,” the “Bad Boys” sequel has the distinction of debuting at No. 1 on the box-office chart as its soundtrack does so on the albums chart.

The “Bad Boys II” set has the third-best opening sales week ever for a soundtrack, topped only by the aforementioned “8 Mile” (702,000 units) and the Snoop Dogg vehicle “Murder Was the Case,” which opened at No. 1 with 329,000 units in 1994. The only other soundtracks to have debuted at No. 1 were “Private Parts” and “Grindlock-U.”

Diddy was frequently seen on TV as this soundtrack came to market, including “Entertainment Tonight,” “Live With Regis and Kelly,” “Access Hollywood,” “Extra” and MTV’s “Total Request Live,” not to mention his ongoing “Making the Band 2”-50 Cent, Jay-Z, Mary J. Blige, Boyz II Men, Nelly and Justin Timberlake are among the artists featured on the album.

ONCOMING TRAFFIC: The slim July 8 album slate looked like a quiet country road last week, when it only placed two new entries in The Billboard 200's top 50. Next to that, the July 15 schedule seems like Broadway at rush hour, and the July 22 slate should give next issue's chart the appearance of a bustling freeway (see A Look Ahead, page 6).

(Continued on page 60)

Eagles Spread Chart Span

After the Eagles stopped recording, there was a gap of more than 13 years between "Seven Bridges Road" reaching No. 21 on The Billboard Hot 100 in 1981 and "Get Over It" by the reunited Eagles peaking at No. 31 in 1994. "Get Over It" didn’t exactly signal a new rush of Eagles chart entries, as another eight years have elapsed between appearances on the Hot 100. "Hole in the World," issued on the group's own EMI imprint, enters at No. 77 this issue.

That means the Eagles’ span of chart entries has expanded to 31 years and two months, dating back to the debut of "Take It Easy" the week of June 3, 1972.

Don Henley was 24 when that first Eagles' single entered the chart, and Glenn Frey was 23, so they have spent well over half their lives in the band.

'SOMEBODY' OUT THERE: The members of the Eagles aren't the only '70s icons soaring on The Billboard Hot 100. Jimmy Buffett, who made his debut on this chart the week of May 18, 1974, with "Come Monday," collects the second-highest-ranking song of his career this week. His duet with Alan Jackson, "It's Five O'Clock Somewhere" (Arista), takes a 10-point jump, up 25-25. That makes "Somewhere" second only to Buffett's signature song, "Margaritaville," which peaked at No. 8 in 1977.

The only other Buffett song to reach the top 30 of the Hot 100 other than "Margaritaville" and "It's Five O'Clock Somewhere" is "Come Monday," which went to No. 30.
<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
<th>Peak Position</th>
<th>Sales Data Compiled</th>
</tr>
</thead>
<tbody>
<tr>
<td>Lumidee</td>
<td>Almost Famous</td>
<td>Universal</td>
<td>22</td>
<td>Billboard AUGUST 2, 2003</td>
</tr>
<tr>
<td>Matchbox Twenty</td>
<td>More Than You Think You Are</td>
<td>Elektra</td>
<td>6</td>
<td></td>
</tr>
<tr>
<td>Kenny Chesney</td>
<td>No Shoes, No Shirt, No Problems</td>
<td>MCA</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td>Ginuwine</td>
<td>The Senior</td>
<td>Jive</td>
<td>6</td>
<td></td>
</tr>
<tr>
<td>Lil' Kim</td>
<td>La Bella Mafia</td>
<td>Bad Boys</td>
<td>5</td>
<td></td>
</tr>
<tr>
<td>Joe Budden</td>
<td>Joe Budden</td>
<td>Atlantic</td>
<td>8</td>
<td></td>
</tr>
<tr>
<td>Buddy Jewell</td>
<td>Worship Together: I Could Sing Of Your Love Forever</td>
<td>Universal</td>
<td>12</td>
<td></td>
</tr>
<tr>
<td>Various Artists</td>
<td>Totally Hip Hop</td>
<td>Jive</td>
<td>48</td>
<td></td>
</tr>
<tr>
<td>Train</td>
<td>Got Rich Or Die Tryin'</td>
<td>Interscope</td>
<td>37</td>
<td></td>
</tr>
<tr>
<td>Luther Vandross</td>
<td>Dance With My Father</td>
<td>Jivin'</td>
<td>58</td>
<td></td>
</tr>
<tr>
<td>Norah Jones</td>
<td>Come Away With Me</td>
<td>Verve</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td>New</td>
<td>The Very Best Of Cher</td>
<td>A&amp;M</td>
<td>64</td>
<td></td>
</tr>
<tr>
<td>Kelly Clarkson</td>
<td>Thankful</td>
<td>Columbia</td>
<td>65</td>
<td></td>
</tr>
<tr>
<td>Sean Paul</td>
<td>Dutty Rock</td>
<td>Jive</td>
<td>9</td>
<td></td>
</tr>
<tr>
<td>Da Brat</td>
<td>LimeFaye &amp; Niteclubz</td>
<td>Geffen</td>
<td>167</td>
<td></td>
</tr>
<tr>
<td>Monica</td>
<td>After The Storm</td>
<td>Elektra</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td>Soundtrack</td>
<td>The Lizzie McGuire Movie</td>
<td>Walt Disney</td>
<td>69</td>
<td></td>
</tr>
<tr>
<td>Col3lplay</td>
<td>A Rush Of Blood To The Head</td>
<td>Walk On Sunshine</td>
<td>70</td>
<td></td>
</tr>
<tr>
<td>Staind</td>
<td>14 Shades Of Grey</td>
<td>Universal</td>
<td>71</td>
<td></td>
</tr>
<tr>
<td>Toby Keith</td>
<td>Unleashed</td>
<td>Curb</td>
<td>72</td>
<td></td>
</tr>
<tr>
<td>Three 6 Mafia</td>
<td>Da Unbreakables</td>
<td>Virgin</td>
<td>73</td>
<td></td>
</tr>
<tr>
<td>Lonestar</td>
<td>From Here To Here: Greatest Hits</td>
<td>Sony</td>
<td>74</td>
<td></td>
</tr>
<tr>
<td>Annie Lennox</td>
<td>Bare</td>
<td>Virgin</td>
<td>75</td>
<td></td>
</tr>
<tr>
<td>Soundtrack</td>
<td>Fast 2 Furious</td>
<td>Sony</td>
<td>76</td>
<td></td>
</tr>
<tr>
<td>The Beach Boys</td>
<td>The Very Best Of The Beach Boys: Sounds Of Summer</td>
<td>Capitol</td>
<td>76</td>
<td></td>
</tr>
<tr>
<td>Celine Dion</td>
<td>One Heart</td>
<td>Epic</td>
<td>78</td>
<td></td>
</tr>
<tr>
<td>Good Charlotte</td>
<td>The Young And The Hopeless</td>
<td>Interscope</td>
<td>79</td>
<td></td>
</tr>
<tr>
<td>Jimmy Buffett</td>
<td>Meet Me In Margaritaville</td>
<td>Reprise</td>
<td>80</td>
<td></td>
</tr>
<tr>
<td>Audioslave</td>
<td>Audioslave</td>
<td>Epic</td>
<td>81</td>
<td></td>
</tr>
<tr>
<td>Black Eyed Peas</td>
<td>Elephunk</td>
<td>Interscope</td>
<td>82</td>
<td></td>
</tr>
<tr>
<td>Radiohead</td>
<td>Hee To The Thie</td>
<td>Capitol</td>
<td>83</td>
<td></td>
</tr>
<tr>
<td>Lil Jon &amp; The East Side Boyz</td>
<td>Kings Of Crunk</td>
<td>Def Jam</td>
<td>84</td>
<td></td>
</tr>
<tr>
<td>Various Artists</td>
<td>Greatest Hits Collection, Volume I</td>
<td>Capitol</td>
<td>88</td>
<td></td>
</tr>
<tr>
<td>Tracie Spencer &amp; The New Breed</td>
<td>I'm Gonna Find A Way</td>
<td>Jive</td>
<td>91</td>
<td></td>
</tr>
<tr>
<td>Soundtrack</td>
<td>Charlie's Angels: Full Throttle</td>
<td>Sony</td>
<td>92</td>
<td></td>
</tr>
<tr>
<td>R. Kelly</td>
<td>Elephunk</td>
<td>Jive</td>
<td>94</td>
<td></td>
</tr>
<tr>
<td>The White Stripes</td>
<td>Tahiti</td>
<td>Elektra</td>
<td>95</td>
<td></td>
</tr>
<tr>
<td>Keith Murray</td>
<td>He's A King In Me</td>
<td>Jive</td>
<td>96</td>
<td></td>
</tr>
<tr>
<td>Christina Aguilera</td>
<td>Stripped</td>
<td>Warner Bros</td>
<td>98</td>
<td></td>
</tr>
<tr>
<td>My Private Nation</td>
<td>6</td>
<td>Dokken</td>
<td>99</td>
<td></td>
</tr>
<tr>
<td>Train</td>
<td>Save Me, Save My Soul</td>
<td>Epic</td>
<td>100</td>
<td></td>
</tr>
<tr>
<td>Fabolous</td>
<td>Street Dreams</td>
<td>Sony</td>
<td>101</td>
<td></td>
</tr>
<tr>
<td>Macy Gray</td>
<td>The Trouble With Being Myself</td>
<td>Arista</td>
<td>102</td>
<td></td>
</tr>
<tr>
<td>Jack Johnson</td>
<td>No No No</td>
<td>Interscope</td>
<td>103</td>
<td></td>
</tr>
<tr>
<td>Shanice</td>
<td>Up</td>
<td>A&amp;M</td>
<td>104</td>
<td></td>
</tr>
<tr>
<td>George Strait</td>
<td>Honkytonkville</td>
<td>MCA</td>
<td>108</td>
<td></td>
</tr>
<tr>
<td>The All-American Rejects</td>
<td>The All-American Rejects</td>
<td>Interscope</td>
<td>109</td>
<td></td>
</tr>
<tr>
<td>Various Artists</td>
<td>New</td>
<td>Atlantic</td>
<td>110</td>
<td></td>
</tr>
</tbody>
</table>


<table>
<thead>
<tr>
<th>WEEK</th>
<th>TITLE</th>
<th>ARTIST</th>
<th>WEEK 2</th>
<th>WEEK 3</th>
<th>DISTRIBUTING LABEL</th>
</tr>
</thead>
<tbody>
<tr>
<td>102</td>
<td>SOUNDCOLLAGE</td>
<td>American Idol Season 2: All-Time Classic American Love Songs</td>
<td>2</td>
<td>151</td>
<td>147</td>
</tr>
<tr>
<td>103</td>
<td>DIXIE CHICKS</td>
<td>Home</td>
<td>1</td>
<td>162</td>
<td>140</td>
</tr>
<tr>
<td>104</td>
<td>JAMES TAYLOR</td>
<td>The Best Of James Taylor</td>
<td>11</td>
<td>193</td>
<td>137</td>
</tr>
<tr>
<td>105</td>
<td>GUSTER</td>
<td>Keep It Together</td>
<td>35</td>
<td>154</td>
<td>170</td>
</tr>
<tr>
<td>106</td>
<td>MARTINA MCBRIDE</td>
<td>Greatest Hits</td>
<td>5</td>
<td>156</td>
<td>167</td>
</tr>
<tr>
<td>107</td>
<td>RAINEY JEHZ</td>
<td>Stetl Chet</td>
<td>8</td>
<td>161</td>
<td>167</td>
</tr>
<tr>
<td>108</td>
<td>MARYLyn MONSON</td>
<td>The Golden Age Of Grote</td>
<td>1</td>
<td>157</td>
<td>158</td>
</tr>
<tr>
<td>109</td>
<td>THE MARS VOLTA</td>
<td>Songs About Jane</td>
<td>19</td>
<td>179</td>
<td>184</td>
</tr>
<tr>
<td>110</td>
<td>FRANKIE J</td>
<td>What’s A Man To Do?</td>
<td>53</td>
<td>160</td>
<td>147</td>
</tr>
<tr>
<td>111</td>
<td>SOUNDTRACK</td>
<td>The Matrix Reloaded: The Album</td>
<td>5</td>
<td>165</td>
<td>166</td>
</tr>
<tr>
<td>112</td>
<td>KEITH URBAN</td>
<td>Golden Road</td>
<td>11</td>
<td>162</td>
<td>132</td>
</tr>
<tr>
<td>113</td>
<td>VARIOUS ARTISTS</td>
<td>Totally R&amp;B</td>
<td>10</td>
<td>164</td>
<td>154</td>
</tr>
<tr>
<td>114</td>
<td>KENNY G</td>
<td>Ultimate Kenny G</td>
<td>42</td>
<td>165</td>
<td>150</td>
</tr>
<tr>
<td>115</td>
<td>SMILE EMPTY SOUL</td>
<td>Smile Empty Soul</td>
<td>108</td>
<td>155</td>
<td>133</td>
</tr>
<tr>
<td>116</td>
<td>RED HOT CHILI PEPPERS</td>
<td>By The Way</td>
<td>9</td>
<td>161</td>
<td>137</td>
</tr>
<tr>
<td>117</td>
<td>KEM</td>
<td>Ken</td>
<td>94</td>
<td>168</td>
<td>148</td>
</tr>
<tr>
<td>118</td>
<td>FOOFIGHTERS</td>
<td>One By One</td>
<td>3</td>
<td>165</td>
<td>158</td>
</tr>
<tr>
<td>119</td>
<td>JO DEE MESSINA</td>
<td>Greatest Hits</td>
<td>14</td>
<td>157</td>
<td>169</td>
</tr>
<tr>
<td>120</td>
<td>SOUNDCOLLAGE</td>
<td>How To Lose A Guy In 10 Days</td>
<td>96</td>
<td>171</td>
<td>156</td>
</tr>
<tr>
<td>121</td>
<td>DARREY WORLEY</td>
<td>Have You Forgotten?</td>
<td>4</td>
<td>161</td>
<td>187</td>
</tr>
<tr>
<td>122</td>
<td>ROD STEWART</td>
<td>If Had To Be You...The Great American Songbook</td>
<td>4</td>
<td>161</td>
<td>167</td>
</tr>
<tr>
<td>123</td>
<td>LISA MARIE PRESCLEY</td>
<td>To Whom It May Concern</td>
<td>5</td>
<td>174</td>
<td>167</td>
</tr>
<tr>
<td>124</td>
<td>THE NEW BRED</td>
<td>If You're Dreaming</td>
<td>2</td>
<td>199</td>
<td>162</td>
</tr>
<tr>
<td>125</td>
<td>JIMMY WAYNE</td>
<td>Jimmy Wayne</td>
<td>64</td>
<td>176</td>
<td>192</td>
</tr>
<tr>
<td>126</td>
<td>VARIOUS ARTISTS</td>
<td>WOW Worship (Yellow)</td>
<td>44</td>
<td>177</td>
<td>155</td>
</tr>
<tr>
<td>127</td>
<td>TYRSE</td>
<td>I Wanna Go There</td>
<td>10</td>
<td>177</td>
<td>165</td>
</tr>
<tr>
<td>128</td>
<td>STACIE ORRIO</td>
<td>Stacie Orrio</td>
<td>59</td>
<td>176</td>
<td>162</td>
</tr>
<tr>
<td>129</td>
<td>BERNIE WILLIAMS</td>
<td>The Journey Within</td>
<td>2</td>
<td>189</td>
<td>162</td>
</tr>
<tr>
<td>130</td>
<td>JOSH GROBAN</td>
<td>Josh Groban</td>
<td>8</td>
<td>182</td>
<td>157</td>
</tr>
<tr>
<td>131</td>
<td>SANTANA</td>
<td>Shaman</td>
<td>1</td>
<td>183</td>
<td>178</td>
</tr>
<tr>
<td>132</td>
<td>ROONEY</td>
<td>Rollin</td>
<td>135</td>
<td>184</td>
<td>172</td>
</tr>
<tr>
<td>133</td>
<td>T.A.T.U.</td>
<td>Repeat</td>
<td>15</td>
<td>187</td>
<td>165</td>
</tr>
<tr>
<td>134</td>
<td>MICHAEL MCDONALD</td>
<td>Motown</td>
<td>78</td>
<td>188</td>
<td>167</td>
</tr>
<tr>
<td>135</td>
<td>MEST</td>
<td>Mest</td>
<td>64</td>
<td>189</td>
<td>177</td>
</tr>
<tr>
<td>136</td>
<td>VENDETTA RED</td>
<td>Between The Never And The Now</td>
<td>101</td>
<td>196</td>
<td>185</td>
</tr>
<tr>
<td>137</td>
<td>MONTGOMERY GENTRY</td>
<td>My Town</td>
<td>26</td>
<td>199</td>
<td>191</td>
</tr>
<tr>
<td>138</td>
<td>HEATHER HEADLEY</td>
<td>This Is Who I Am</td>
<td>38</td>
<td>196</td>
<td>169</td>
</tr>
<tr>
<td>139</td>
<td>DOROTHY JOAKIM</td>
<td>Population</td>
<td>75</td>
<td>199</td>
<td>196</td>
</tr>
<tr>
<td>140</td>
<td>JENNIFER LOPEZ &amp; A ROD</td>
<td>This Is Me. Then</td>
<td>2</td>
<td>199</td>
<td>185</td>
</tr>
<tr>
<td>141</td>
<td>SOUNDCOLLAGE</td>
<td>8 Mile</td>
<td>19</td>
<td>196</td>
<td>160</td>
</tr>
<tr>
<td>142</td>
<td>FLOETRY</td>
<td>Floetic</td>
<td>19</td>
<td>197</td>
<td>153</td>
</tr>
<tr>
<td>143</td>
<td>ELTON JOHN &amp; KELLY HOPPERS</td>
<td>The Resignation</td>
<td>148</td>
<td>183</td>
<td>181</td>
</tr>
<tr>
<td>144</td>
<td>RX BANDITS</td>
<td>You Came Before You</td>
<td>98</td>
<td>200</td>
<td>152</td>
</tr>
<tr>
<td>145</td>
<td>MADONNA</td>
<td>American Life</td>
<td>1</td>
<td>192</td>
<td>154</td>
</tr>
</tbody>
</table>

**Notes:**
- **T.A.R.A.** (Times Ahead Recordings).
- **SHINEDOWN** (Atlantic/RCA).
- **BAND OF HORSERS** (Sub Pop).
- **WARNING** (Elektra).
### Billboard Top 200 A-Z (LISTED BY ARTISTS)

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>&quot;Boys Don't Cry&quot;</td>
<td>The Smashing Pumpkins</td>
<td>Sub Pop</td>
</tr>
<tr>
<td>&quot;Butterflies&quot;</td>
<td>Pinky Pinky</td>
<td>Atlantic</td>
</tr>
<tr>
<td>&quot;Crazy Little Thing Called Love&quot;</td>
<td>Elvis Presley</td>
<td>RCA</td>
</tr>
<tr>
<td>&quot;Daydream&quot;</td>
<td>Beverley Craven</td>
<td>Backstreet Records/Atlantic</td>
</tr>
<tr>
<td>&quot;Don't Stop Believin'&quot;</td>
<td>Journey</td>
<td>Epic</td>
</tr>
<tr>
<td>&quot;I Will Survive&quot;</td>
<td>Gloria Gaynor</td>
<td>Philadelphia International</td>
</tr>
<tr>
<td>&quot;I've Seen It All&quot;</td>
<td>Reel Big Fish</td>
<td>Fat Wreck Chords/Epitaph</td>
</tr>
<tr>
<td>&quot;Let's Dance&quot;</td>
<td>David Bowie</td>
<td>Mercury/EMI</td>
</tr>
<tr>
<td>&quot;Livin’ Like We’re Dying&quot;</td>
<td>Tim McGraw</td>
<td>Curb</td>
</tr>
<tr>
<td>&quot;Money for Nothing&quot;</td>
<td>Dire Straits</td>
<td>Epic</td>
</tr>
<tr>
<td>&quot;My Heart Will Go On&quot;</td>
<td>Celine Dion</td>
<td>Arista</td>
</tr>
<tr>
<td>&quot;November Rain&quot;</td>
<td>Guns N’ Roses</td>
<td>Geffen</td>
</tr>
<tr>
<td>&quot;One Last Cry&quot;</td>
<td>Nine Days</td>
<td>4th &amp; Broadway</td>
</tr>
<tr>
<td>&quot;Papa Don’t Preach&quot;</td>
<td>Patti LaBelle</td>
<td>Epic</td>
</tr>
<tr>
<td>&quot;Piano Man&quot;</td>
<td>Billy Joel</td>
<td>Columbia</td>
</tr>
<tr>
<td>&quot;P Simulation (pt. 1)&quot;</td>
<td>The Pointer Sisters</td>
<td>Epic</td>
</tr>
<tr>
<td>&quot;Real Love&quot;</td>
<td>Smokie</td>
<td>Epic</td>
</tr>
<tr>
<td>&quot;Shine&quot;</td>
<td>Nickelback</td>
<td>Columbia</td>
</tr>
<tr>
<td>&quot;So What’s New, Petey&quot;</td>
<td>Gene Vincent</td>
<td>Epic</td>
</tr>
<tr>
<td>&quot;Take It Easy&quot;</td>
<td>The Eagles</td>
<td>Atco</td>
</tr>
<tr>
<td>&quot;The Power of Love&quot;</td>
<td>Al Green</td>
<td>Shelter</td>
</tr>
<tr>
<td>&quot;Teenage Love Affair&quot;</td>
<td>The Beach Boys</td>
<td>Mercury/LegACY</td>
</tr>
<tr>
<td>&quot;We Didn’t Start the Fire&quot;</td>
<td>Bruce Springsteen</td>
<td>Atlantic</td>
</tr>
<tr>
<td>&quot;(What Is Love) Baby, I Don’t Know&quot;</td>
<td>Boyzone</td>
<td>Liberty</td>
</tr>
<tr>
<td>&quot;(You Make Me Feel Like) A Natural Woman&quot;</td>
<td>The Pointer Sisters</td>
<td>Epic</td>
</tr>
</tbody>
</table>

### Diddy’s ‘Bad’ Does Good

Continued from page 57

Including “Bad Boys II” and Chingy’s debut album in the top two spots, the July 15 batch brings seven bows to the top 50, including four of the top 10.

Seasoned country duo Brooks & Dunn ride in at No. 4 on 114,000 copies, the largest opening sum by any of the act’s 10 career albums and its largest sales week since “The Greatest Hits Collection.” That 1997 collection moved 103,000 in its first stanza but sold 119,500 in its second, then had even larger totals the week before Christmas and during the holiday week (138,000 and 147,000, respectively).

B&D’s lead track “Red Dirt Road,” which rides to No. 1 on Top Country Singles & Tracks, paved the way for this quick start.

The next two chart bows show acts going in opposite directions, as Pat Green enters at No. 10 (62,500 copies), while Da Brat returns at No. 17 (39,500).

This issue marks career-high standings for Green on Top Country Albums, where he enters at No. 2, and on the big chart, as well as his biggest SoundScan week. His previous peaks: No. 7 on the country list, No. 86 on The Billboard 200 and 144,000 copies.

At least 61% of Green’s opening total comes from his native Texas, with almost half of the 32,500 that he sold in that state coming from the Dallas/Fort Worth market. Meanwhile, rapper Da Brat has the smallest SoundScan opener of her career. Her last album for Columbia began at No. 5 on The Billboard 200 and No. 1 on Top R&B/Hip-Hop Albums in 2000, selling 143,500 that week.

We also have a New York Yankee on our charts, as centerfielder Bernie Williams turns out to be a talented guitarist. He’s No. 15 on the big chart, No. 8 on Heatseekers and, at billboard.com, No. 3 on Top Contemporary Jazz.

### Long Live Salsa’s Queen: It’s hardly an exaggeration to suggest that Celia Cruz was as much an ambassador for Latin music as Louis Armstrong was for jazz in his lifetime. The sales reaction to her death surely underlines the stature of her career.

Poor of her albums make waves on Top Latin Albums, including “Hits Mix,” her latest Sony Discos release and the chart’s Greatest Gainer (39-2). “Siempre Celia Cruz Boleros Eternos,” a compilation issued in June by EMI Latin, is the Hot Shot Debut (No. 21).

The burst for remix album “Hits Mix,” which sells more than five times its prior-week sum, also places that title at No. 163 on The Billboard 200 (6,500 copies). Incredibly, this marks Cruz’s first appearance on the big chart.

The past few weeks have been tough for mature music lovers, with the deaths of jazz greats Herbie Mann and Benny Carter, Cuban luminary Compay Segundo, and R&B’s velvet Barry White pre-ceding that of Cruz. As diverse as their styles were from one another, they shared a common denominator: music that mattered.

Shuffle CDs by each of them in your player and you’ll hear a significant collage of 20th century music. Think I’ll do that next time our family rolls out the barbecue.

Additional reporting by Todd Martens in Los Angeles.
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>TOP POP. CATALOG</strong></td>
<td><strong>HEATSEEKERS</strong></td>
<td><strong>TOP INDEPENDENT ALBUMS</strong></td>
</tr>
<tr>
<td>Artist IMPRINT &amp; NUMBER DISTRIBUTING LABEL</td>
<td>Artist IMPRINT &amp; NUMBER DISTRIBUTING LABEL</td>
<td>Artist IMPRINT &amp; NUMBER DISTRIBUTING LABEL</td>
</tr>
<tr>
<td><strong>TOP 100 SONGS</strong></td>
<td><strong>TOP 10 HOT SHOT DEBUTS</strong></td>
<td><strong>TOP 100 SINGLES</strong></td>
</tr>
<tr>
<td><strong>Week Ending AUG 2</strong></td>
<td><strong>Week Ending AUG 2</strong></td>
<td><strong>Week Ending AUG 2</strong></td>
</tr>
<tr>
<td><strong>34</strong></td>
<td><strong>42</strong></td>
<td><strong>13</strong></td>
</tr>
<tr>
<td><strong>1</strong></td>
<td><strong>2</strong></td>
<td><strong>1</strong></td>
</tr>
<tr>
<td><strong>2</strong></td>
<td><strong>3</strong></td>
<td><strong>2</strong></td>
</tr>
<tr>
<td><strong>3</strong></td>
<td><strong>4</strong></td>
<td><strong>3</strong></td>
</tr>
<tr>
<td><strong>4</strong></td>
<td><strong>5</strong></td>
<td><strong>4</strong></td>
</tr>
<tr>
<td><strong>5</strong></td>
<td><strong>6</strong></td>
<td><strong>5</strong></td>
</tr>
<tr>
<td><strong>6</strong></td>
<td><strong>7</strong></td>
<td><strong>6</strong></td>
</tr>
<tr>
<td><strong>7</strong></td>
<td><strong>8</strong></td>
<td><strong>7</strong></td>
</tr>
<tr>
<td><strong>8</strong></td>
<td><strong>9</strong></td>
<td><strong>8</strong></td>
</tr>
<tr>
<td><strong>9</strong></td>
<td><strong>10</strong></td>
<td><strong>9</strong></td>
</tr>
<tr>
<td><strong>10</strong></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Billboard** August 2, 2003

Catalog albums for 2-week time frame not major label sales No. 1 on the Billboard 200 or in issues of color是一的。Top Week column reflects combined weeks sales singles not appeared on the Billboard chart. The Heatseekers chart is compiled weekly using chart and sales data from SoundScan, a division of Nielsen Business Media, Inc. and Nielsen SoundScan, Inc. All right reserved.

www.billboard.com
### August 2003 Billboard Top Contemporary Christian Albums

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Number</th>
<th>Weeks at Number</th>
<th>Sales</th>
<th>Peak at Number</th>
</tr>
</thead>
<tbody>
<tr>
<td>VARIOUS ARTISTS</td>
<td>Worship Together</td>
<td>1</td>
<td>12</td>
<td>300,000</td>
<td>1</td>
</tr>
<tr>
<td>VARIOUS ARTISTS</td>
<td>Almost There</td>
<td>2</td>
<td>6</td>
<td>250,000</td>
<td>2</td>
</tr>
<tr>
<td>VARIOUS ARTISTS</td>
<td>Very Best Of Brandon Heath</td>
<td>3</td>
<td>5</td>
<td>175,000</td>
<td>3</td>
</tr>
<tr>
<td>VARIOUS ARTISTS</td>
<td>Holding On</td>
<td>4</td>
<td>4</td>
<td>150,000</td>
<td>4</td>
</tr>
<tr>
<td>VARIOUS ARTISTS</td>
<td>Orphans: A Call To Hope</td>
<td>5</td>
<td>3</td>
<td>100,000</td>
<td>5</td>
</tr>
<tr>
<td>VARIOUS ARTISTS</td>
<td>Adoration: The Worship Album</td>
<td>6</td>
<td>2</td>
<td>80,000</td>
<td>6</td>
</tr>
<tr>
<td>VARIOUS ARTISTS</td>
<td>Rise And Shine</td>
<td>7</td>
<td>1</td>
<td>70,000</td>
<td>7</td>
</tr>
<tr>
<td>VARIOUS ARTISTS</td>
<td>The Best Of The Beautiful South</td>
<td>8</td>
<td>7</td>
<td>60,000</td>
<td>8</td>
</tr>
<tr>
<td>VARIOUS ARTISTS</td>
<td>Your Message</td>
<td>9</td>
<td>6</td>
<td>50,000</td>
<td>9</td>
</tr>
<tr>
<td>VARIOUS ARTISTS</td>
<td>Adoration: The Worship Album</td>
<td>10</td>
<td>5</td>
<td>40,000</td>
<td>10</td>
</tr>
</tbody>
</table>

### August 2003 Billboard Top Reggae Albums

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Number</th>
<th>Weeks at Number</th>
<th>Sales</th>
<th>Peak at Number</th>
</tr>
</thead>
<tbody>
<tr>
<td>VARIOUS ARTISTS</td>
<td>Good Life</td>
<td>1</td>
<td>8</td>
<td>250,000</td>
<td>1</td>
</tr>
<tr>
<td>VARIOUS ARTISTS</td>
<td>Summer</td>
<td>2</td>
<td>7</td>
<td>200,000</td>
<td>2</td>
</tr>
<tr>
<td>VARIOUS ARTISTS</td>
<td>Reggae Palooza 2</td>
<td>3</td>
<td>6</td>
<td>150,000</td>
<td>3</td>
</tr>
<tr>
<td>VARIOUS ARTISTS</td>
<td>Bob Marley &amp; The Wailers</td>
<td>4</td>
<td>5</td>
<td>100,000</td>
<td>4</td>
</tr>
<tr>
<td>VARIOUS ARTISTS</td>
<td>Ultimate Reggae</td>
<td>5</td>
<td>4</td>
<td>75,000</td>
<td>5</td>
</tr>
<tr>
<td>VARIOUS ARTISTS</td>
<td>Friends For Life</td>
<td>6</td>
<td>3</td>
<td>60,000</td>
<td>6</td>
</tr>
<tr>
<td>VARIOUS ARTISTS</td>
<td>Legend (Deluxe Edition)</td>
<td>7</td>
<td>2</td>
<td>50,000</td>
<td>7</td>
</tr>
<tr>
<td>VARIOUS ARTISTS</td>
<td>Dub Side Of The Moon</td>
<td>8</td>
<td>1</td>
<td>40,000</td>
<td>8</td>
</tr>
<tr>
<td>VARIOUS ARTISTS</td>
<td>Legendary (Deluxe Edition)</td>
<td>9</td>
<td>7</td>
<td>30,000</td>
<td>9</td>
</tr>
<tr>
<td>VARIOUS ARTISTS</td>
<td>Saved</td>
<td>10</td>
<td>5</td>
<td>20,000</td>
<td>10</td>
</tr>
<tr>
<td>VARIOUS ARTISTS</td>
<td>Adam's World Music Hall</td>
<td>11</td>
<td>4</td>
<td>10,000</td>
<td>11</td>
</tr>
<tr>
<td>VARIOUS ARTISTS</td>
<td>The Gospel Collection: Tom In The World</td>
<td>12</td>
<td>3</td>
<td>9,000</td>
<td>12</td>
</tr>
<tr>
<td>VARIOUS ARTISTS</td>
<td>Byron Cage</td>
<td>13</td>
<td>2</td>
<td>8,000</td>
<td>13</td>
</tr>
<tr>
<td>VARIOUS ARTISTS</td>
<td>Byron Cage</td>
<td>14</td>
<td>1</td>
<td>7,000</td>
<td>14</td>
</tr>
<tr>
<td>VARIOUS ARTISTS</td>
<td>The Gospel Collection: Gospel And You</td>
<td>15</td>
<td>7</td>
<td>6,000</td>
<td>15</td>
</tr>
<tr>
<td>VARIOUS ARTISTS</td>
<td>The Gospel Collection: Gospel And You</td>
<td>16</td>
<td>6</td>
<td>5,000</td>
<td>16</td>
</tr>
<tr>
<td>VARIOUS ARTISTS</td>
<td>The Gospel Collection: Gospel And You</td>
<td>17</td>
<td>5</td>
<td>4,000</td>
<td>17</td>
</tr>
<tr>
<td>VARIOUS ARTISTS</td>
<td>The Gospel Collection: Gospel And You</td>
<td>18</td>
<td>4</td>
<td>3,000</td>
<td>18</td>
</tr>
<tr>
<td>VARIOUS ARTISTS</td>
<td>The Gospel Collection: Gospel And You</td>
<td>19</td>
<td>3</td>
<td>2,000</td>
<td>19</td>
</tr>
<tr>
<td>VARIOUS ARTISTS</td>
<td>The Gospel Collection: Gospel And You</td>
<td>20</td>
<td>2</td>
<td>1,000</td>
<td>20</td>
</tr>
</tbody>
</table>

### August 2003 Billboard Top Blues Albums

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Number</th>
<th>Weeks at Number</th>
<th>Sales</th>
<th>Peak at Number</th>
</tr>
</thead>
<tbody>
<tr>
<td>JOHN MELLENCAMP</td>
<td>Trouble No More</td>
<td>1</td>
<td>12</td>
<td>600,000</td>
<td>1</td>
</tr>
<tr>
<td>JOHN MELLENCAMP</td>
<td>Vol. 2</td>
<td>2</td>
<td>11</td>
<td>500,000</td>
<td>2</td>
</tr>
<tr>
<td>JOHN MELLENCAMP</td>
<td>There's No Good Goodbye</td>
<td>3</td>
<td>10</td>
<td>400,000</td>
<td>3</td>
</tr>
<tr>
<td>JOHN MELLENCAMP</td>
<td>Time Will Tell</td>
<td>4</td>
<td>9</td>
<td>300,000</td>
<td>4</td>
</tr>
<tr>
<td>JOHN MELLENCAMP</td>
<td>Reflections</td>
<td>5</td>
<td>8</td>
<td>200,000</td>
<td>5</td>
</tr>
<tr>
<td>JOHN MELLENCAMP</td>
<td>Highland Dream</td>
<td>6</td>
<td>7</td>
<td>150,000</td>
<td>6</td>
</tr>
<tr>
<td>JOHN MELLENCAMP</td>
<td>Blues Singer</td>
<td>7</td>
<td>6</td>
<td>120,000</td>
<td>7</td>
</tr>
<tr>
<td>JOHN MELLENCAMP</td>
<td>Double Trouble</td>
<td>8</td>
<td>5</td>
<td>100,000</td>
<td>8</td>
</tr>
<tr>
<td>JOHN MELLENCAMP</td>
<td>Have Love Will Travel</td>
<td>9</td>
<td>4</td>
<td>80,000</td>
<td>9</td>
</tr>
<tr>
<td>JOHN MELLENCAMP</td>
<td>So Many Rivers</td>
<td>10</td>
<td>3</td>
<td>60,000</td>
<td>10</td>
</tr>
<tr>
<td>JOHN MELLENCAMP</td>
<td>Room To Breathe</td>
<td>11</td>
<td>2</td>
<td>40,000</td>
<td>11</td>
</tr>
<tr>
<td>JOHN MELLENCAMP</td>
<td>The Sea Sweet Sessions</td>
<td>12</td>
<td>1</td>
<td>30,000</td>
<td>12</td>
</tr>
<tr>
<td>JOHN MELLENCAMP</td>
<td>The Road We're On</td>
<td>13</td>
<td>7</td>
<td>20,000</td>
<td>13</td>
</tr>
</tbody>
</table>

### August 2003 Billboard Top R&B Albums

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Number</th>
<th>Weeks at Number</th>
<th>Sales</th>
<th>Peak at Number</th>
</tr>
</thead>
<tbody>
<tr>
<td>VARIOUS ARTISTS</td>
<td>VARIOUS ARTISTS</td>
<td>8</td>
<td>12</td>
<td>250,000</td>
<td>8</td>
</tr>
<tr>
<td>VARIOUS ARTISTS</td>
<td>VARIOUS ARTISTS</td>
<td>9</td>
<td>11</td>
<td>200,000</td>
<td>9</td>
</tr>
<tr>
<td>VARIOUS ARTISTS</td>
<td>VARIOUS ARTISTS</td>
<td>10</td>
<td>10</td>
<td>150,000</td>
<td>10</td>
</tr>
<tr>
<td>VARIOUS ARTISTS</td>
<td>VARIOUS ARTISTS</td>
<td>11</td>
<td>9</td>
<td>100,000</td>
<td>11</td>
</tr>
<tr>
<td>VARIOUS ARTISTS</td>
<td>VARIOUS ARTISTS</td>
<td>12</td>
<td>8</td>
<td>75,000</td>
<td>12</td>
</tr>
<tr>
<td>VARIOUS ARTISTS</td>
<td>VARIOUS ARTISTS</td>
<td>13</td>
<td>7</td>
<td>60,000</td>
<td>13</td>
</tr>
<tr>
<td>VARIOUS ARTISTS</td>
<td>VARIOUS ARTISTS</td>
<td>14</td>
<td>6</td>
<td>50,000</td>
<td>14</td>
</tr>
<tr>
<td>VARIOUS ARTISTS</td>
<td>VARIOUS ARTISTS</td>
<td>15</td>
<td>5</td>
<td>40,000</td>
<td>15</td>
</tr>
<tr>
<td>VARIOUS ARTISTS</td>
<td>VARIOUS ARTISTS</td>
<td>16</td>
<td>4</td>
<td>30,000</td>
<td>16</td>
</tr>
<tr>
<td>VARIOUS ARTISTS</td>
<td>VARIOUS ARTISTS</td>
<td>17</td>
<td>3</td>
<td>20,000</td>
<td>17</td>
</tr>
<tr>
<td>VARIOUS ARTISTS</td>
<td>VARIOUS ARTISTS</td>
<td>18</td>
<td>2</td>
<td>10,000</td>
<td>18</td>
</tr>
<tr>
<td>VARIOUS ARTISTS</td>
<td>VARIOUS ARTISTS</td>
<td>19</td>
<td>1</td>
<td>5,000</td>
<td>19</td>
</tr>
</tbody>
</table>
ATTACK OF THE CLONES: Pharrell Williams of the Neptunes earns Greatest Gainer/Airplay honors on The Billboard Hot 100 (No. 20, up 10 million listener impressions) and Hot R&B/Hip-Hop Singles & Tracks (No. 7, up 8 million impressions) with "Frontin'," featuring Jay-Z. "Frontin'" is Williams' first top 10 single as a lead artist and is the initial single from "The Neptunes & Star Trak Present CLONES, a compilation project due at retail Aug. 19. The follow-up single, "Light Your Ass on Fire," by Busta Rhymes, also posts significant gains at radio, moving 37-31 on Singles & Tracks.

BOY ZONE: Also posting multiple tracks on Hot R&B/Hip-Hop Singles & Tracks is this issue's top-selling album, "Bad Boys II." "Shake Ya Tailfeather" from Nelly, P. Diddy & Murphy Lee leads the three charting titles from the soundtrack at No. 18. Two singles previously released on Roc-a-fella/Def Jam/TMMD that were picked up for the soundtrack each rebound four positions (43-39 and 68-64). Also contributing to strong first-week sales of the soundtrack is "Realnesti N'Gigas" by the Notorious B.I.G. & 50 Cent, which has neither appeared on a previous album nor been released as a single. "Realnesti" peaked at No. 30 in April and recently increased in the occupation.

The RCA Label Group (RLG) dominates Hot Country Singles & Tracks at practically every level of the chart this issue, starting with the occupation of the top four positions led by Brooks & Dunn's "Red Dirt Road," which climbs 2-1. R&B singer Kenny Chesney has the highest

\[ \text{Eagles debut} \]

than Nielsen is song Arista increase in Dirt the occupation dominates Charts No. Green Day's "Basket World," an album individually. Since Oct. 29, 1994, only song on RCA does so. The bundle to RCA Inc. All rights reserved. Trademarks and Trademarked data are rated on Adult Top 40. Recent releases are songs that have been recently serviced and impacted at their respective formats. Recently Tested Songs are the five songs tested during the past month with the highest potential. Mainstream Top 40 respondents are broken into two age groups, 13-29 and 23-34. For a complete list of current songs with Top 10 Chart Potentials, see HitPredictor.com. © 2003. HitPredictor and Promosquad are trademarks of ThinkFast L.L.C. Songs are blind tested online by Promosquad using multiple listeners 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 chart potential, although that benchmark number can fluctuate based on the strength of available music. New Releases are songs that have been recently serviced and impacted at their respective formats. Recently Tested Songs are the five songs tested during the past month with the highest potential.

\[ \text{Download and Out: Avril Lavigne debuts on Hot Digital Tracks with five of the tracks from her live EP, "Try to Shut Me Up," which is available exclusively as a download through Apple iTunes. Consumers can purchase the entire EP or each song individually. Since the bundle is not affiliated with a UPC code, Nielsen SoundScan is treating sales of this set as separate tracks rather than an album buy, thereby applying a sale to each song when the entire EP is purchased. The most popular track is Lavigne's rendition of Green Day's "Basket Case," which is No. 2 on the chart with 1,000 paid downloads. The only song on the EP that does not appear on her multi-platinum album "Let Go."} \]

Latin Grammy Nominations
Continued from page 5

los, which won the best Latin pop album Grammy earlier this year for "Caraballo," also received three nominations, including record and album of the year.

The band’s lead songwriter, Jorge Villamizar, garnered three separate nods for tracks he wrote for the album.

The Latin Academy of Recording Arts and Sciences has long been partial to the pop genre, and its eclectic, sometimes lesser-known acts. But the alterations to the nominating process (Billboard, Sept. 28, 2002) this year changed some of the flavor of the nominations.

In the past, all 41 categories were revised by a nominating committee before the five finalists in each category were announced. The top, however, were five finalists in each category were decided by general vote from LARAS voting members and scrutinized by accounting firm Deloitte & Touche.

Only major categories were examined by a nominating committee, according to LARAS president Gabriel Abaroa.

The result is a less esoteric but equally meritorious list of nominees. More important, it is a far more balanced list, with popular acts that were often absent in the past sharing the spotlight with more niche acts.

This nominating process is one of several changes that have taken place inside LARAS since the departure of Michael Greene as president/CEO of the National Academy of Recording Arts and Sciences and LARAS last year and the creation of LARAS’ own board of trustees.

The changes were made “to increase the credibility of the awards and improve the nominating process,” LARAS board of trustees president Manolo Diáz says. “The members create the quality, and the board provides credibility. As credible as the nominations are, regional Mexican music was, once again, almost absent from the main categories and from the press conference itself.

“I’m surprised the regional Mexican categories were practically unmentioned,” says Claribel Cuevas, senior creative director of Famous Music Publishing. Regional Mexican accounts for more than half of all Latin music record sales in the U.S., according to Nielsen SoundScan and the Recording Industry Assn. of America.

The Latin Grammys, of course, have to represent Latin music worldwide, not just in the U.S. Abaroa says, “All Latin music will be represented in the Latin Grammys.”

Top nominee George gathered nods in the album, song and record of the year categories for his work on Bachata’s “Caraballo” (Warner Music Latina) and the track “Mi Primer Millón” from that album.

Although “Caraballo” has been successful in other Latin markets, in the U.S., the album only spent 10 weeks on the Top Latin Albums chart.

The lack of significant domestic sales highlights the fact that LARAS is an international entity, with voters weighing in from all Spanish- and Portuguese-speaking countries. It also underscores that what is critically acclaimed is not always what sells.

Villamizar says Bacilos does not focus on sales. “It’s about making good music,” he says. Villamizar has two songs—“Caraballo” and “Mi Primer Millón”—competing in the song of the year category.

Record executives are hoping that the exposure provided by the Latin Grammys will boost sales for nominees and eventual winners, as it previously did for Juanes.

In 2001, the Colombian artist garnered seven nominations for his solo debut, “Fijate Bien.” The album did not sell well; Ameri- cable in the U.S. But Juanes’ follow-up, “Un Día Normal,” has remained in the top 10 of the Bill- board Top Latin Albums chart for 61 weeks and was No. 1 for an album of the year, among others.

Juanes attributes the album’s success to its more upbeat sub- ject matter.

The Latin Grammys will take place Sept. 3 in Miami and will air live on CBS. A tribute to the late Celia Cruz was announced as part of the awards show.

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

Illegal Uploads
Continued from page 5

The authors say the reasoning behind the provision hits at the core of why peer-to-peer (P2P) networks are so lethal to the industry: One casual upload is downloaded by many thousands, if not millions, of file traders.

Thus, such an upload, they say, meets the legal threshold employed in the physical-goods world that dictates that felonious copyright infringement occurs when 10 or more copies of a work worth $2,500 or more are distributed.

The provision is viewed as the boldest legislative effort yet by an exasperated Congress to short-circuit the P2P networks that are dev- astating the record industry.

The authors said in a statement that the measure is not over-reach- ing but “a reasonable approach.” A prosecutor would still have to prove beyond reasonable doubt that a copyright infringement occurred and that it was willful.

“This is a very high standard for a prosecutor to have to meet,” the statement said.


Among other things, it would give the FBI $15 million to develop pub- lic awareness programs about the dangers of illegal file sharing and other pirate activity.

The earlier bill, the Piracy Deterrence and Education Act of 2003 (HR 2517), was introduced June 19 by Rep. Lamar Smith, R-Texas, chairman of the subcommittee.

It does not con- tain the so-called felony provision, nor does it offer funding for new anti-piracy pro- grams at the FBI and other federal agencies.

The bill grants authority to the Bureau of Customs and Border Protection to seize infringing mater- ial. It also requires the U.S. Attorney General to ensure that at least one agent dealing with copyright infringement would be assigned to any unit at the Depart- ment of Justice responsible for investigating computer hacking or intellectual property crimes.

Berman and Conyers are co- sponsors of Smith’s bill. They say they crafted their own measure to offer more enforcement muscle.

Smith pulled his bill from a mark- up vote after the new measure was introduced.

Both bills have industry support.

“We applaud the efforts of Mr. Berman and Mr. Conyers to facilitate the enforcement of existing laws against Internet theft,” says Cary Sherman, presi- dent of the Rec- ording Industry Assn. of America.

“The provisions contained in this legislation, in ad- dition to those contained in the Smith/Berman enforcement bill, will help serve to defend digital activity online,” Ann Chaito- vitz, director of sound recordings for the Amer- ican Federation of Television and Radio Artists, says the bills provide the government with the resources and authority to educate the public, develop deterrence programs and address the threats created by online technology.

“In HR 2752, prosecutors still bear the burden of showing that such an act was done deliberately with the intent to violate copyrights,” she says.

Jay Rosenthal, co-counsel for the Recording Artists’ Coalition, says the RIAA supports the Smith bill but has problems with the Conyers- Berman measure.

“It needs fine-tuning to mini- mize the possibility of abuse or mis- use by authorities unfamiliar with the copyright law and this prob- lem,” he says. “No one wants to see a kid looking at jail time, especially for a first offense. Perhaps a three strikes and you’re out” con- cept would work better.

Rep. Rick Boucher, D-Va., the veteran Internet champion who also sits on the subcommittee, says the provision is fraught with possibilities of potential misap- plication.

“It is not the mission of the FBI to have to learn copyright law and then inform people what they may or may not do,” he asserts.

Lollapalooza
Continued from page 8

day and age," Wavra says.

It is also worth noting that Lollapalooza is better-suited to large markets, and the markets Wavra cites are much larger than Ionia, near Grand Rapids, and Vernon, near Syracuse.

Vernon Downs hosted some 50,000 for a Willie Nelson/Dead concert earlier this year. But the Lolla- palooza date, to have been promoted by Stuart Green of Magic City Productions, had only sold about 4,000 tickets as the show neared, according to published reports.

According to Lollapalooza publici- cists, the Ionia date was canceled because of production deficiencies, though the fairgrounds where it was to be held have in the past hosted such acts as Metallica.

That date was to have been promoted by Jack Utsick Presents and Touring Pro.

Wavra says CCE brought Lolla- palooza what it felt was its best mar- kets in a highly competitive hard- music summer. “When you’re re- establishing a brand, you have to be smart about routing and competition in the marketplace,” he says. “We brought them the markets we were most confident in.”

The remaining dates are at large, mostly corporate sheds, with the exception of the Aug. 24 tour closer at the 25,000-capacity Columbia Meadows in St. Helens, Ore. That date will be promoted by Touring Pro.

The brainchild of Jane’s Addiction’s Perry Farrell, Lollapalooza is pro- duced by Sanctuary Artist Manage- ment and the William Morris Agency.

The main-stage lineup features Queens of the Stone Age (replaced Aug. 16 by A Perfect Circle), Jurassic Five, the Donnas, Incubus, Audio- slave and Jane’s Addiction. The pio- neering festival returns this year after a five-year hiatus.

Meanwhile, both Grosslight and Wavra remain bullish about the tour.

“We’re happy with the dates we have on Lollapalooza,” Wavra says. “What’s important here is, in the face of a lot of naysayers, they have put a great prod- uct together. Perry Farrell, William Morris and Sanctuary have put a lot of time into trying to do something dif- ferent, and they have succeeded. This is something you can build on.”
Europe Goes Gothic

Continued from page 1

which has exclusive licensing and distribution for Wind-up acts outside the U.S.

Lerner describes the inclusion of the band's first single—"Bring Me to Life," featuring Paul McCoy from 12 Stones on vocals—on the soundtrack to the Fox Studios movie "Daredevil" as an international "springboard." Sony Music U.K., chairman Rob Stringer concurs. "When we heard the track on the "Daredevil" soundtrack, there was a big buzz. But we had no idea of what they looked like, and I don't think they had ever played live.

HOME-GROWN

Fronted by 20-year-old Amy Lee, Evanescence formed in Little Rock, Ark., at the end of the '90s, when the singer met bassist/songwriter Ben Moody at youth camp.

Joined by guitarist John Le Compt and drummer Rocky Gray, the band began songwriting together and released a few EPs. It developed a following, despite never performing live—because it couldn't afford to pay musicians.

Once signed in the U.S. by Wind-up—home of Creed and 12 Stones—Evanescence was given the chance to mature, a rarity in today's fast-paced music business.

"The industry was not ready for an act like this when we signed them," Lerner says. "We gave them the opportunity to grow, both as people and as performers. We knew we had found incredible talent."

Moody says, "We have a great chemistry, like brother and sister. We fight like crazy, but we love each other, too. We don't go through a lot of stress and compromise when we're writing like a lot of bands do. We have a similar vision, because we love our music so much."

The band was first targeted to the Christian marketplace, then methodically spread to modern rock and then top 40. To date, "Fallen," released in the U.S. March 4, has reached No. 3 on The Billboard 200 and has sold 1.8 million copies, according to Nielsen SoundScan. "Bring Me to Life" peaked at No. 5 on the Hot 100 in late June.

Overseas, Ailsa Robertson, Sony U.K. London-based marketing manager, says, "The "Daredevil" soundtrack was important in getting early pick-up at rock clubs; that was the first introduction to Evanescence in the U.K."

Although specialist rock stations were quick to support Evanescence, Stringer attests that the press, rather than radio, played the biggest role in breaking the act in the key U.K. market.

Stringer says, "It shows you can bypass conventional media channels, which is a fantastic thing, or else we're in danger of creating a homogenized environment, and that depresses me.

"It's the best [time] in Britain for music coming from the underground in 10 years. You can definitely bypass radio, and I'm very excited by that—the press is back."

The record went top five in its fourth week on the Music & Media European Top 100 Albums chart. Two weeks later, it was at No. 1.

"We have sold 1.8 million albums outside the U.S. since early April," Levy says. "The setup of the project came very early—we received the demos in December, and we played them to the countries. Then it was very quick."

"Bring Me to Life," released internationally June 2, spent five consecutive weeks at No. 1 on the Music & Media Eurochart Hot 100 Singles chart. "For us, 'Bring Me to Life' was a breakthrough track, because it is the first single with nu-metal undertones that we have supported in such a big way," says James Curran, head of music at London-based national rock station Virgin Radio, where it is their most-played track.

"It has a commerciality which much of nu-metal does not have; it is a beautifully sung track with an incredibly catchy chorus—a bit like Meat Loaf meets Linkin Park."

The first international territory to back the band was Spain, according to Levy. "Spain worked very early—radio got the track off the Internet and started playing it, and it took off very quickly," he says. "We've sold 75,000 copies in Spain, which was the first market to pick up on them, along with Canada."

On top of the "Daredevil" exposure, a decision to tour Europe on the eve of the war in Iraq worked in Evanescence's favor internationally.

"They went to Europe in March and April and returned in June twice for gigs and promo," Levy says.

Levy points out that the act has now shifted 1.1 million albums in Europe—450,000 of these in the U.K.—and sold 900,000 copies of "Bring Me to Life" outside the U.S.

"When there's been no radio play, it's worked through word-of-mouth," he says. "It's even taken off in Australia. It shows you can still have success very quickly when consumers start to talk about it."

"They're also huge in Asia, where they've sold 300,000 albums—which is something I haven't seen from a rock act in a very long time," Levy continues. "In Japan, they entered straight at No. 1, which is unheard-of for a brand-new international artist."

Levy says the band will tour Australia and Japan through the end of July; it will be in the U.S. during August and September and in Europe Sept. 6-Nov. 6.

SOPHOMORE SINGLE

Evanescence's sophomore single will coincide with the band's next European tour, Robertson says. The song "Going Under" is just ramping up its campaign to rock radio, TV and clubs—including the U.S.

"There are lots of tales of doom and gloom in the industry, and it is very tough, as we're selling less and less," Levy says. "But when you see a good band that is prepared to work hard, you can still sell big numbers. It's all about quality, and consumers react to quality."

Lerner says, "Evanescence is the big breakthrough act this year because they strike an emotional nerve. Their music really speaks to the people."

Additional reporting by Mark A. Neerman.
Internet Rentals Rise

For DVDs

Continued from page 1

Consumers annually spend $5 billion on rentals, according to
Hastings.

The subscription plan is the master stroke of the online rental
mechanism," Andersen says.

Netflix users pay $19.95 a month for an unlimited number of
movies. They can rent up to three titles at once from its selection of
15,000 offerings. More than half of Netflix customers are guaranteed
one-day delivery based on their proximity to the Netflix distribu-
tion centers. The company cur-
rently has 20 distribution points in
the U.S.

As Netflix has grown, it also has increased its distribution centers
and implemented a “queue” feature for consumer selections.

At Walmart.com, consumers can choose from one of three subscrip-
tion plans—for $15.54, $18.76 or $21.94 a month—which allow for
two, three or four discs to be rented at a time. The site carries 13,000
titles and promises two-day deliver-
y for 93% of the country.

Blockbuster’s filmscaddy.com also offers four to five films at a
time for $19.95.

“The Internet allows for a good
technology solution to avoid the late
fees and overcharges that make
video stores their money,” says Matt
Sevick, manager of Wal-Mart’s DVD

natives to traditional video rentals.
Buena Vista is testing Fleexplay’s lim-
ited-play, EZ-D discs in August in a
few markets nationwide (Billboard, June 7).

The disposable discs use a chemical
process that enables play for
only 48 hours, eliminating the need
to return them to the retailer.

“We are looking forward to seeing

rentals division. “We wanted to pres-
ent an honest and fair way of bringing
people movies.”

Brick-and-mortar stores are just
beginning to get into subscription plans.

Blockbuster has been testing a
store-based subscription model
called the Freedom Pass since last
summer in six markets and 700
stores. Customers can rent as many
movies as they want, keeping two
or three at a time, for about $25.
Fees vary in the different test mar-
kets.

Similarly, grocery chain Albert-
sons has launched a rental sub-
scription plan at more than 800
stores in California; Portland, Ore.
and Seattle. The plan costs $19.95
per month.

Most in-store subscription plans are
still in the test phase, as retail-
ers and rental companies deter-
dine the financial impact of decreased
late fee revenue. More than 10% of a
store’s gross rental revenue can be
earned from late charges, according to
the VSDA.

Studios also are looking for alter-

The VSDA reports that U.S.
consumers spent $2.22 billion renting
692.3 million DVDs in the first half of
2003, a 7.1% increase over the
first half of 2002. The total rental
market for VHS and DVD in the first
half was $4.34 billion, a 3.5% increase
over last year’s mid-year total.

While VSDA’s Andersen was un-

able to provide figures detailing how
much DVD business comes from
online rentals, he is certain that
online rental spending has added
a healthy nudge to the industry’s

total. “Going forward, we’re going to be
able to identify the amount of turns in
online rentals,” he says.

What can already be identified is
the growth of Netflix. The company
generated revenue of $152.8 million
last year.

In 2003 is expected to hover around
$255 million. Netflix stock, which is
traded on the Nasdaq market, closed
July 22 at $24.70, up from $11.45 on
Jan. 1.

Although these numbers are impres-
sive for a 5-year-old start-up,
they are not competition to the big
brick-and-mortar companies.

The 1,900-store Hollywood Video
chain, for example, had $389.4 mil-
lion in revenue during the second
quarter alone, a 13% increase over
last year. In the first quarter, the
1,678-store Movie Gallery gener-
at $168.6 million in revenue, a 37%
increase over last year.

Meanwhile, Blockbuster, which has
more than 8,500 company-operated
and -franchised stores, totaled
$1.39 billion in revenue in the sec-
ond quarter, a 9.5% increase over
last year’s second-quarter total of
$1.27 billion.

PERSONAL LINKS

If other online rental companies are
going to expand or join the busi-

ness, customer-friendly features will be

Walmart.com and Netflix users
may refuse to rent titles they
would like to view. Netflix calls this a cus-
tomer’s “queue.”

Customers are automatically sent
other DVDs listed in their queue
after they return previous rentals
by Netflix by mail. Netflix also recom-
mends DVD titles based on cus-
tomers’ queue preferences. It sends
out about 30 million personal rec-
ommendations and promotions
weekly.

Video suppliers praise this feature,
because it can drive traffic to cata-
log or lesser-known titles.

“With a studio like us that
has small titles mixed in with big ones,
it helps create awareness for titles
that are direct-to-video or theatrical
titles that don’t see the light of day,”

New Line’s Lasorsa says. “These
titles would get lost on a shelf in
a brick-and-mortar store.”

Netflix has taken this even further
with its recent launch of Netflix
First, a program designed to expose
consumers to films they may not
otherwise see.

Their first partner in the initiative
is Docurama, a documentary film
label. Four Docurama projects are
being made available at Netflix in an
exclusive window before they are
distributed elsewhere.

“This is sort of the equivalent of
opening a film in New York, Los
Angeles and Chicago and getting
the critics to create a buzz,” says Steve
Savage, president and co-founder of
New Video, the parent company of
Docurama. “Netflix sees the big pic-
ture: they know this isn’t going to
make or break their business plan.
It will help them serve their cus-
tomers better.”

Despite its success, Netflix says it
is not tied to its movie studio label.

“In the long term, we plan on offer-
ing our consumers the choice of
getting their DVDs by mail or
DVDs downloaded to their comput-
ers,” says Blockbuster CEO

Anderson believes Netflix will be
willing to license the core elements
of its patent to other sites “at very
reasonable terms.”

Netflix and other subscription
plans address the most common
customer complaint about tradi-
tional rentals: late fees.

Consumers annually fork over
more than $1 billion in late fees to
BuyMusic Opens For Windows

Continued from page 1

environment, it is not as liberal as the iTunes Music Store," Raymond James and Associates analyst Phil Leigh says.

NO STANDARDS
Unlike iTunes—which prices most singles at 99 cents and albums at $9.99 and offers consistent portability rules—BuyMusic downloads have varying price points and functionality rules.

The problem with the industry is there’s no digital rights standard among the five major labels," Blum acknowledges. “But you have to have standards, or the business doesn’t take off.”

Shortcomings aside, the darkhorse company is hoping its first-mover positioning and aggressive marketing will give it a leg up on the half-dozen other media and technology powers looking to move into the pay-per-download space in the coming months (see story, page 39).

Blum is banking on its marketing campaign to help create a customer base for the service.

Also Viejo, Calif.-based BuyMusic is spending a reported $40 million on advertising—much of it in the form of a current two-week national TV ad blitz featuring former Motley Crue drummer Tommy Lee.

“No one’s ever heard of BuyMusic. But after 14 days, if anyone watches TV, they’ll definitely know who BuyMusic is,” Blum says. “Hopefully that buzz will create more buzz.”

The TV spots, with a minimalist look reminiscent of the iTunes campaign, emphasize the starting price point of 79 cents and direct watchers to “get loaded.”

Consistency issues aside, BuyMusic does offer substantial content, and much of it is priced in the same range as iTunes.

The service—which claims to have deals with all five major labels and a host of indies—boasts a catalog of 300,000 tracks.

Songs sell for between 79 cents and $1.49, while albums retail for $7.95 and up. The average track costs 99 cents; albums typically cost $10.

But even with mass marketing and competitive prices, Blum (who is fully funding the venture) cautions that the service will take longer to scale up than iTunes. That is because Windows-based products have a much larger target audience.

“It’s going to take some time,” Blum says. “The PC side is going to be completely opposite the Mac side.”

He says BuyMusic will be a slow-growth proposition compared with the eye-popping iTunes launch, which claimed 1 million download sales in the service’s opening week.

Still, Blum hopes to generate as much as $80 million in revenue and the number of times a song can be transferred to other computers and devices.

The rules can vary, depending on the rights granted by individual labels. For example, a user might be able to transfer a given track to a portable device unlimited times but only burn it to a CD three times.

By contrast, consumers purchasing music through iTunes can play their music on up to three computers, synch their collections with every iPod they own, burn unlimited CDs of individual songs and burn uncached playlists up to 10 times each.

While the labels agreed to these consistent terms for iTunes, it appears they are still uncomfortable with an iTunes-for-Windows concept.

Much of the concern centers on security.

Some major labels want to see greater control over how many times a copy can be made, or synched to another computer, before making an iTunes-like experience available for the larger Windows market.

Compared with iTunes, there are other shortcomings as well to the BuyMusic experience.

For one thing, it does not have one-click shopping—a key attraction of iTunes. Further, the shopping experience is not embedded in a music management software application. BuyMusic customers have to open a Web browser to purchase tracks.

Also, tracks are not directly portable to the PC-version iPod, Apple’s popular digital music player, because BuyMusic uses Windows Media Audio files.

Similar problems already exist in a la carte download offerings from Best Buy, Tower and FYE, all of which are powered by Liquid Audio.

As part of its service, BuyMusic sells portable digital music players, such as Nomad’s new 5,000-song, 20GB Jukebox Zen player, but not the iPod.

The store is described as independent of online retailer buy.com, another Blum-controlled venture.

The company currently has a staff of two: Blum, the CEO, and Liz Brooks, the former VP of marketing for Napster, who has been hired to serve in a similar role for BuyMusic.

Back-end commerce services for BuyMusic are being powered by BuyServices, a wholly-owned subsidiary of buy.com. BuyServices also negotiated BuyMusic’s wholesale licensing agreements with the labels.

Blum says that under the deals with the majors, the rights granted to BuyServices only cover BuyMusic. However, he says BuyServices plans to expand its licensing deals so it can offer digital download services to third parties.

BuyMusic has been in development for the past six months, according to Blum. It is rooted in a digital music store buy.com was developing one year ago with Liquid Audio. That service never launched.

BuyMusic, which does not require a subscription, marks the first launch of a digital music store since the bow of Apple’s iTunes Music Store in April.

Services from AOL, listen.com and buymusic. has, among others, are expected to bow later this year.

Early announcements from some companies on download store plans are expected at the Jupiter Plug-In conference being held July 28-29 in New York.

Republican To Head RIAA?

Continued from page 6

a couple of well-received comic novels and in his younger days contributed rock criticism to Rolling Stone and The Village Voice.

Today, Buckley is executive VP of corporate communications for AOL Time Warner’s online division. Previously, he was VP of communications for AOL Time Warner and a strategist on policy and corporate communications issues.

Buckley also logged time as senior VP of communications at the Fannie Mae Corp., managing the company’s corporate communications and advertising.

EVOLVING MISSION

The RIAA was founded in the 1950s, four decades before U.S. record companies were folded in as the corporate music divisions of international conglomerates.

Its initial goals were modest.

One was to establish that a record “industry” indeed existed, a new upstart force in the domestic economy.

The second was to put in place a national technical “playback” standard among the major companies during the introduction of high-fidelity long play records (LPs).

It was important to assure the industry’s new, affluent, hi-fined customers that the quality of recordings would be consistent.

The other early goal was the establishment of the venerable RIAA gold (and later platinum and multi-platinum) certification program, a classy promotion designed to ensure

that records were genuine hits.

It was only in 1965 that the New York-based RIAA made forays into public policy in Washington. It used the Democratic-leaning D.C. law firms of Arnold & Porter as its government relations agent.

The RIAA’s first president was Stanley M. Gortikov, who had previously been the head of Capitol Records. In 1987, Gortikov retired, and current International Federation of the Phonographic Industry chairman Jason Berman took the helm.

A Washington insider, Berman had previously worked as the head of Warner Communications’ D.C. office. He moved the RIAA office to Washington and set up the efficient lobbying shop that exists today.

Berman left at the end of 1997 to take the IFPI job and turned over the reins to one of his first hires, Hilary Rosen.

All were dyed-in-the-wool Demo-

crats.

Gortikov and his wife are still active in anti-war efforts. Before his Warner Brothers and RIAA job, Berman worked for a Democratic senator, and Rosen has been consistently mentioned as a Clinton White House insider. She has begun a new career as a Democratic-leaning commentator on TV.

Cinram

Continued from page 5

recorded gains on the sale of Comedy Central and a settlement with Microsoft. Revenue rose 6% to $10.8 billion.

The sale to Cinram also puts in doubt the future of Caparro.

Caparro headed an investment group that is believed to have offered more money—$1.3 billion—but asked AOL TW for an eight-year manufacturing and distribution full- fillment contract, compared with Cinram’s six years. Thomson SA was another suitor.

Caparro’s departure was seen as better for WEA Manufacturing employees, who were assured that no jobs would be lost as a result of the deal.

Caparro has been on an unofficial leave of absence during the bidding process. This was his second attempt to put together a company that would consolidate manufacturing and fulfillment operations among major labels.

According to WMG sources, “it’s largely up to Caparro” whether he wants to remain as WEA CEO.

If he does, his responsibilities would be fewer as a result of the deal. Cinram gains WEA Manufacturing, Warner Music Manufacturing Europe, printing and packaging provider by Hill, Giant Merchandising and the physical distribution operations of WEA Corp. WEAs sales and marketing operations remain with WMG.

Sources say Caparro is taking some time to decide his next move. Also aiding Cinram in its bid were longstanding business relationships with AOL TW.

In 2001, Cinram began handling direct-to-retail distribution of Warner Home Video’s DVD and VHS product in France. This followed from distribution arrangements that Cinram already had in place for Warner Home Video in Canada and the Benelux countries.

Cinram will now have exclusive, six-year agreements with Warner Home Video, Warner Music Group and New Line Cinema to manufacture, package and distribute DVDs and CDs in North America and Europe. It also has contracts with Twentieth Century Fox and Artisan.

To fund the purchase, Cinram—which had no debt before the deal—secured a bank loan of $1.95 billion and a $150 million revolving line of credit, at an effective interest rate of 5.3% for seven years.

“The interest component of the debt is extremely favorable,” Cinram founder and CEO Isidore Philosphes tells Billboard. “I feel we can pay the debt faster than we forecasted.”

The deal is expected to close in September.
EVENTS CALENDAR

JULY
July 26, A Midsummer Night’s Magic Concert Gala, benefitting the Magic Johnson Foundation Taylor Michaels Scholarship Program, Barker Hanger, Santa Monica, Calif. 310-247-2033.
AUGUST
Aug. 5, BMI Urban Awards, Fontainebleau Hilton Resort, Miami Beach (by invitation only).
Aug. 6-8, Billboard R&B/Hip-Hop Conference & Awards, the Roney Palace, Miami Beach. 646-654-4660.
Aug. 8, P2P Summit, Wynradal Bel Air Hotel, Los Angeles. network@ p2psummit.com.
Aug. 9-10, Annual CRS-SW, presented by the Country Radio Broadcasters, Omni Dallas Park West Hotel. 615-269-7071.

LIFE LINES

BIRTHS
Girl, Rachael Presley, to Shelly and Tony Jarman, June 2 in Franklin, Tenn. Father is a member of contemporary Christian group Legacy Five.
Boy, Isaiah Stephens, to Deborah Cox and Lascelles Stephens, July 1 in Fort Lauderdale, Fla. Mother is an R&B recording artist.
Boy, John Ross, to Ansley and Mike Cooley, July 15 in Birmingham, Ala. Father is a member of country-rock band Drive-By Truckers.

DEATHS
Mikee Dee, 40, of pneumonia, July 6 in Boston. Dee was a drummer for such local Boston music groups as Carolina, the Heavy Fruit, Buttercott, the Willard Grant Conspiracy and Star Crunch and performed musicals with the Boston Rock Opera. Dee hosted “On the Town” for oldies WMPO Medford, Mass., and became director of triple-A promotion for the Planetary Group. He received the Boston Music Award Hall of Fame honor in 2001. Dee is survived by his father and two siblings. Memorial contributions can be made to the Mikee Dee Musicians Benefit Trust, 580 Harvard Ave., Fourth Floor, Boston, Mass. 02118.
Phil Ceccola, 48, of brain cancer, July 12 in Souderton, Pa. Best-known for his photographs of Bruce Springsteen, Ceccola’s career as a behind-the-scenes rock photographer began at age 11, when he took pictures of a Temptations concert in Atlantic City, N.J. Later, as managing editor of now-defunct alternative newspaper The Drummer, Ceccola photographed the concerts of Billy Joel; Jimmy Buffett; Crosby, Stills, Nash & Young; David Bowie; Fleetwood Mac; and Elton John. His pictures of Springsteen were featured in Rolling Stone, VH1’s “Legends” documentaries and in the singer’s recent book, “Songs”; his 1975 shot of Springsteen is featured on the cover of the artist’s “Tracks” album. Beginning Aug. 7, Ceccola’s prints will be exhibited at the Orbit Gallery in Manayunk, Pa. Proceeds from the show will benefit a trust fund for his two daughters. Ceccola is also survived by a sister.

BILLBOARD DANCE SUMMIT
September 22-24 – Union Square Ballroom – New York City
BILBOARD/HOLLYWOOD REPORTER FILM & TV MUSIC CONFERENCE
November 19-20 – Renaissance Hollywood Hotel – Los Angeles

BILBOARD MUSICAL ANNIVERSARY
December 10 – MGM Grand Hotel – Las Vegas for info: 664-654-4660 • billboardonair@wmcinc.com
For more information: Michele Jacangino 664-654-4660 • tourn@esb.com

Billboard Homefront
Billboard Information Group events & happenings

Billboard-AURN R&B/Hip-Hop Awards To Electrify Miami
The south Florida summer gets even hotter Aug. 8 when Billboard and American Urban Radio Networks present their annual R&B/Hip-Hop Awards at the Jackie Gleason Theater in Miami Beach. Co-hosting the star-studded event will be Elida Elba of HBO’s “The Wire” and radio personality Russ Parr of AURN’s “The Russ Parr Morning Show.”

This year’s award finalists include some of the biggest artists on the scene today. Rapper 50 Cent is up for 10 awards including R&B/hip-hop album of the year and rap album of the year for “Get Rich or Die Tryin’,” R&B/hip-hop single of the year for “In Da Club,” and R&B/hip-hop artist of the year. Up against 50 Cent is Ne-Yo for R&B/hip-hop album of the year and rap album of the year for “Nellyville.”
R. Kelly is in the running for R&B/hip-hop album of the year for “Chocolate Factory” and R&B hip-hop single of the year for “Ignition.”

Scheduled to appear at the awards show are B.G., Tego Calderon, Dennis Dama Menace, Ty-Fythe, Anthony Hamilton, Jack O’, Little Brother, Mobb Deep, Mystic, Nappy Roots, Novel and Kanye West, among others.

The awards show closes the 2003 Billboard/AURN R&B/Hip-Hop Conference, which takes place Aug. 6-8 at the Roney Palace in Miami Beach. For more information visit billboardevents.com or contact Michele Jacangino at 664-654-4660.
‘I See Singles As Being The Most Evolutionary Of All The Markets’

BY TOM FERGUSON

Peter Jamieson’s career in the music industry stretches 37 years and encompasses three continents. During those years, he has been directly involved in the domestic and overseas success of a string of U.K. acts, including Queen, Duran Duran, the Pet Shop Boys, Lisa Stansfield, Rick Astley and Nigel Kennedy.

Born in the U.K. in 1945, Jamieson became the youngest ever managing director of an EMI company in 1973, when he took over the helm of its Greek operation, EMI Lambropolous. During the next two years, he steered the company to a market-leading position, before being lured back to his homeland as GM of the international division at EMI Records U.K.

He subsequently emigrated to oversee EMI’s operations in Australia and New Zealand, before returning once again in 1983 to the U.K. to head up EMI’s British company. His travels next took him to the Asia-Pacific region, initially as senior VP/CEO of BMG Asia Pacific, then from 1995 to 1997 as president of MTV Asia.

MTV Networks International president Bill Roedy, to whom Jamieson reported when at the music channel, calls him “an ideal representative for the music industry.” Roedy describes Jamieson as “a strong leader—professional, charismatic, energetic and articulate.” He adds, “Peter helped build MTV Asia into the powerhouse that it is today.”

A longtime proponent of industry trade bodies, Jamieson had been chairman of the British Phonographic Industry (BPI) in 1988-1989 and was named chairman of the International Federation of the Phonographic Industry (Asia-Pacific) in 1994. Jamieson became the first full-time executive chairman of the BPI in October 2002.

Q: Why do you think you were chosen as the BPI’s first full-time chairman?
A: I think I’ve got a pretty unique set of experiences for the job. There isn’t a market around the world that I haven’t worked in—or am not familiar with—and that overseas experience brought me a view of the U.K. in the world market. I really believe representative bodies looking after the collective interests of the music industry can play a much greater role in this kind of transitional period for an industry than they can in normal times. That’s why I went for this job.

Q: Have the Brits lost the knack for selling their music abroad?
A: It’s just getting harder. All markets at the moment are in some form of contraction, and it’s a sign of contraction that they become more insular. America in particular is becoming very insular, for all sorts of cultural and political reasons. For example, recent events have made getting U.S. visas for acts very, very difficult. To get over that, we’re going to need the strength of something like the BPI and trade partners—and the government’s understanding that we need assistance.

Q: The U.K. industry has two labels bodies, the BPI and the Assn. of Independent Music, representing indie companies. Is that a problem?
A: It’s frustrating. I think it particularly irritates the government that there are two associations; they would prefer there to be one. Four years ago, the independent sector split (to form AIM) because some independent members of the BPI left the table. It would certainly be a good thing if we could reverse that. The agenda is now on the table to do everything that the independents require, but it’s difficult to do it with only some of them within the BPI. The issues that divide the majors and the indies are so small—compared to those the industry is facing—that it’s just a question of finding the right way and the right time to bring us all back to the same table.

Q: Do indie labels have any role other than feeding majors, or as a home for niche genres?
A: Of course. Their role is to develop and break acts, and if we have a very healthy, prosperous industry going forward, we will get back to the situation where those independents can grow and not be swallowed up. I hate this constant majors/indies categorization; independence is a state of mind. It’s all about the thinking; there are some great independent cells within the majors, and there are also some pretty lousy independents.

Q: Is consolidation inevitable within the record industry?
A: The accountants tell me so. Part of the process of transition the industry is going through is contraction of the majors. In the established business, you’ve got 100 years of record companies selling a non-physical product in physical form. Every single piece of infrastructure around the world is set up to do that. That part of the industry is contracting, and the only way it seems the sums can keep making sense is for there to be more contraction. I hate it; I’m an expansionist.

Q: How much of a threat is consolidation to the record industry in the U.K. broadcasting sector?
A: We have to fight for the continuing diversity of music, the availability and access to music that we get from compulsory license arrangements on radio. We’ve got to have access to regulators, to make sure that license-holders can’t swallow each other up and make playlist economies that work to the detriment of British music. The ambitions that we got into the Communications Bill, through the lobbying of the British Music Forum, go a long way toward creating those safeguards.

Q: What’s the bigger industry problem: piracy or a consumer view that doesn’t see its product as enticing enough?
A: Music is as enticing as it always was. The public is just telling us that our existing industry models are not adapting fast enough to its needs. I believe that if we can “monetize” the Internet and other forms of music fairly, we will stimulate that demand even more. Once we are in tune with the consumer, if we are able to monetize music properly and fairly on a track basis, we are in for the biggest boom since the invention of the CD.

Q: How much of a boost to the European music business would a cut in VAT on recorded music provide?
A: If there was a cut, in recognition of music being a cultural product, it would be a huge stimulus. But there are two steps in the VAT process. One is to get recorded music VAT-listed as cultural goods; the second is to try and influence the individual tax regimes in Europe.

Governments have to understand that the legitimate music business is having to compete with “free” music and with criminality. Countries whose great skills are in the creative industries have got to take a more serious view on how they are going to help those industries.

As our pricing models try and narrow the gap between “up there” and “free,” taxation simply works against us and makes it harder. So this is a huge issue. It’s not simply a European VAT issue; it’s about the government understanding how to work in the 21st century with intellectual property and copyright. I don’t think they get it—yet.
Listen Links With Electronics Firms

Listen.com will offer a free one-month Rhapody subscription to consumers of select computer-to-stereo transmis-
sion products. The offer, to be announced today, will come with certain products from electronics companies Jensen/

Products covered by the deal transmit audio signals from consumers' desktop speakers to their stereo receivers, either wirelessly or via a connecting cable.

Consumers who purchase the products from the online stores of Jensen/Recoton, Stereolink, and U.S. Robotics will qualify for the free Rhapody offer. Terk consumers must purchase through retail partners the Good Guys or Circuit City. Listen.com will feature the products at its Web site, Brian Gamry, N.Y.

Labels, Artists At Stalemate In Talks On ‘7-Year Statute’

Monday’s meeting between both sides of the issue on California’s “seven-year statute” was a “waste of time,” according to a source who was present at the Sacramento gathering (Billboard, April 23). The three-hour meeting was called by California Sens. John Burton, D-San Francisco, and judiciary chair Martha Escutia, D-Montebello, to discuss a possible compromise on the issue. In addition to RIAA president/CEO Hilary Rosen and the body’s negotiator, David Alt specialties, the meeting brought out the highest level of label executives to the proceedings so far, including EMI Recorded Music vice chairman David Munns and Universal Music Group president/COO Zach Horowitz. Among those representing the artists’ side were Jay Cooper, co-counsel for the Recording Artists Coalition, and managers Irving Azoff and Jim Guerinot.

Key to the discussions are artist damages lawsuits, in which artists who exit a record company after seven years can be sued for undelivered albums. “The labels aren’t yielding on the damages part,” says the source.

Cooper tells Billboard, “There was no resolution—nothing— and that’s it. Everybody stated their case. As far as another meeting, I don’t know.” The RIAA declined to comment. Escutia is expected to decide today if the judiciary committee will go forward with another hearing on the issue that had been scheduled for Friday in L.A.

Sen. Kevin Murray, D-Culver City, who introduced the bill, admits to Billboard, “I was disappointed in the meeting because we believed we were close to reaching a compromise. I always my intention to go forward with the bill and saw it as a win-win situation.”

Trans My Name

Melinda Newmi

For your four-week FREE trial, call: 646-654-5865 or email: mhazzard@billboard.com
www.billboardbulletin.com
AMERICA'S HOTTEST DANCE BRAND MEETS THE WORLD'S BEST SELLING DJ!

Louie DeVito Presents

Ultra. Dance 04

Featuring radio smashes “I’m in Heaven”
Jason Nevins presents Holly James,
Galleon’s “So I Begin,” Benny Benassi’s
“Satisfaction” plus tracks from
Becky Baeling, Darude and More.

In stores August 26
Double CD List Price $19.98

ultra records.com