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Bandana holds Argentina in its spell with a third album and a film, both titled “Vivir Intentando.”

Discounters Press Labels On Pricing
BY ED CHRISTMAN

NEW YORK—A series of negotiations under way between top discounters and record labels could radically change the future of music sales.

At issue in the talks is how profits are divided.

For more than 25 years, labels have dictated the terms and have taken the lion’s share of the upside.

But Wal-Mart, Best Buy, Target, Kmart, Circuit City and other dis...

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RIAA Subpoenas Face Scrutiny
GOP Senator Questions Tactics On File Sharing
BY BILL HOLLAND

WASHINGTON, D.C.—A top Republican senator wants to bring the recording industry before his subcommittee next month to answer questions about its campaign to root out and sue Internet music swappers.

Sen. Norm Coleman, R-Minn., is the first Republican to voice apprehension about the Recording Industry Assn. of America’s campaign, which could end up targeting teens.

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50 Cent Is On The Money At R&B/Hip-Hop Awards
BY GAIL MITCHELL

MIAMI—50 Cent was the big winner at the Billboard-Amercian Urban Radio Networks 2003 R&B/Hip-Hop Awards show. Going in with a record-setting 10 nominations, the Shady/Aftermath/InterSCOPE rapper scored four statuettes:

- top R&B/hip-hop artist;
- top R&B/hip-hop artist, male;
- top R&B/hip-hop artist, new; and
- top R&B/hip-hop singles and tracks artist.

R. Kelly and 50 Cent mentor Eminem tied with three wins each at the Aug. 8 ceremony. The awards show, staged at the Jackie Gleason Theater, caps the fourth annual Billboard-AURN R&B/Hip-Hop Conference in Miami Beach (Aug. 6-8).

Eminem’s “The Eminem Show” was...

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QUOTE OF THE WEEK

“They’re probably more surprised than I like women. For some strange reason, they feel like... well, I know why.”

NORAH JONES

50 CENT

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www.billboard.com
Chicks Far From Fried

Despite Controversy, Tour Grosses Nearly $60M

BY RAY WADDELL

NASHVILLE—Whatever negative effect public relations missteps may have had on other aspects of their career, the Dixie Chicks have been bulletproof on the road this summer.

Heading into the last North American dates of the Top of the World tour, the Chicks are looking at $60 million in gross box office revenue, enough to make them tops among country acts and within the stratosphere of touring acts of any genre.

But that’s thanks to a pre-controversy one-day on-sale of the entire tour (a first for a country outing) that grossed about $47 million. While their handlers stop short of saying so for the record, they have to be relieved that they had sold the bulk of their tickets before the Chicks hit the fan.

Post-Concert CD Business Gains Ground, But Hurdles Remain

BY SUSANNE AULT

LOS ANGELES—They’ll probably never replace T-shirts, but live CDs are starting to make headway as the new concert souvenir.

Throughout this event-heavy summer, live concerts are being recorded onto disks and sold shortly after the performances (Billboard, May 17).

But few major acts have agreed to participate in this new concert merchandising segment, and most of the activity is taking place at small venues. Revenue has been modest.

Still, two high-profile concert-CD startup companies—DiscLive and Instant Live—believe they can eventually win the faith of the industry’s biggest names.

“IT’s clearly going to take some time for this to be a widely accepted format,” says Steve Simon, executive VP of music for Clear Channel Entertainment (CCE), which operates Instant Live.

Instant Live is in the midst of its first big test, with a run of amphitheater dates by the Allman Brothers Band.

At the first show, an Aug. 3 performance at Meadows Music Center in Hartford, Conn., all 500 three-CD packages available sold for $22 apiece. The buyers represented an impressive 10% of the total crowd.

DiscLive’s opening salvo involved three June shows by Jefferson Starship in the Northeast. At those shows, the company sold a total of 225 CD bundles. That means 25% of the 900 people in attendance bought the $25 CD sets, according to DiscLive founder Rich Isaacs, the former head of Loud Records.

(Continued on page 68)
BMI, Radio Wrap Rate Negotiations With $1 Billion Deal

BY JIM BESSMAN

The radio industry and BMI have struck what is believed to be the largest-ever music licensing deal. The billion dollar deal was reached between BMI and the Radio Music License Committee (RMLC), which represents all commercial U.S. radio stations other than those held by the National Religious Broadcasters Music License Committee. The deal also has provisions for simultaneous online streaming of terrestrial broadcasts.

The agreement covers the 10-year period from 1997 through 2006 and gives commercial radio stations blanket and per-program licenses for BMI repertoire. It settles a rate proceeding begun in 1999 by the RMLC in New York Federal Court.

"The new licenses offer an increase in our royalties and a predictable revenue stream from 2001 through 2006 totaling more than $1 billion," BMI president/CEO Frances W. Preston says. "It avoids a court proceeding, saving our songwriters, composers and music publishers millions of dollars in legal expenses and years of delay.

The case centered on the establishment of set licensing fees for the radio industry rather than fees based on a percentage of a station's revenue, as had been the practice. The parties had been unable to agree on a licensing structure after the last agreement ended Dec. 31, 1996, and had been operating since then according to an interim revenue-percentage agreement.

The RMLC commenced a rate court action seeking the court's determination of a reasonable flat license rate. But as the trial date neared last fall, a last-ditch negotiating effort began.

"We agreed to go off the percentage of revenue, and they agreed to pay us a certain amount of license," BMI senior VP/general counsel Marvin Berenson says.

The agreement, Berenson says, is that "BMI writers/composers know a reasonable amount of money is coming in from radio, and the radio industry conversely knows how much it has to pay. Additionally, there are administrative savings because they would have to file time-consuming annual financial reports every year that we would have to receive and process and make adjustments to fees paid on an estimated basis.

RMLC executive director Keith Meehan expresses similar satisfaction from his industry's standpoint.

"We've been trying to divorce the royalty fees payable from station revenues for quite some time, so it's a historic moment for the radio industry," he says. He tallies payments totaling $149 million for 2001, an approximate $158 million for 2002 and an anticipated $163 million for 2003, $176 million for 2004, $192 million for 2005 and $208 million for 2006.

The stations are paying based on an allocation formula developed by the RMLC," Berenson says. He quotes the Committee as saying that the payment from 2002 to 2003 represents an increase of approximately 3.4% in fees to BMI. "For the years 2003 to 2004, 2004 to 2005 and 2005 to 2006, the increase will average approximately 8.5% per year.

The deal also includes a separate fee allowing simultaneous streaming of over-the-air signals on a station's Internet site. This will amount to $350,000 in 2003, Meehan says, to be followed by $450,000 in 2004, $550,000 in 2005 and $650,000 in 2006.

Payments covering 1997 to 2000 will remain at the interim rates, according to Meehan. These were 1.605% of applicable revenue for blanket licenses, or 0.24% minimum per program.

Meanwhile, BMI rival ASCAP continues its negotiations with the RMLC that contract expired in 2000.

In Bay Area, CCE Lands Suit On Another Planet

BY RAY WADDEL

Concert promoter competition in San Francisco is heating up like never before. Gregg Perloff's new promotion firm going head to head with his former employer, Clear Channel Entertainment/Bill Graham Presents. Following his exit from CCE/BBG, Perloff and Sherry Wasserman—also formerly of CCE/BBG—announced their new independent firm, Another Planet, along with their intention to produce an Aug. 16 Bruce Springsteen stadium show at the city's Pac Bell Park.

The announcement turned out to be the first salvo in a burgeoning war. CCE/BBG quickly returned fire by filing a civil suit Aug. 1 in California Superior Court. The suit alleges, among other causes of action, misappropriation of trade secrets, unfair competition and "interference with prospective economic advantage." The suit seeks unspecified monetary and punitive damages, along with injunctive relief.

According to CCE/BBG attorney Nancy Priftikin, "The focus of the lawsuit is there were business opportunities that were misappropriated that belong to Bill Graham Presents and confidential information belonging to [BBG] that was taken or used in a manner that is unfair competition. The Springsteen show is a visible example of the concern the company has.

CCE is promoting Springsteen's other West Coast stadium date at Dodger Stadium Aug. 17 in Los Angeles.

According to Lee Smith, newly appointed president of CCE Music's West division, "This is not about the fight of competition or trying to drive someone out of business. It's about protecting the interests and assets of CCE/BBG that Gregg and Sherry had at their disposal.

Perloff says, "I think they're not looking forward to competition. I'm not sure anybody does. It seems as though their goal is to try and slow me down from starting a company. I'm gonna go ahead and do my business.

Perloff was quoted in a July 26 article in the San Francisco Chronicle as saying, "I wasn't planning on doing anything this soon, but something fell in my lap," regarding the Springsteen show. The article and that statement are a bone of contention. "We all agree that statement is not true," Priftikin tells Billboard, adding that Perloff announced the concert within days of his July 17 resignation from CCE/BBG. "We believe he was secretly working to convert the Springsteen show to himself and defendant Wasserman.

Perloff counters that he is not promoting the Springsteen show, which sold out in one day. "The show was sold directly to Giants Enterprises," Perloff tells Billboard, referring to the Major League Baseball team that calls Pac Bell home. "I'm working with Giants Enterprises in producing the show.

Smith says the defendants were making use of a lot of assets, including employees, venues and relationships fostered while Gregg and Sherry were at CCE/BBG. California law is very clear: You're not allowed to take those assets and develop a personal business concern off the back of those assets.

However the litigation plays out, now, for the first time, BGP appears to be facing serious Bay Area-based competition.

"National promoters come into this market from time to time, like House of Blues, but there hasn't been a competing promoter with an office in San Francisco," Smith says. Perloff "is clearly setting up shop, and I'm assuming he intends to compete."

Perloff takes a different view. "I've told people for years that I don't compete.

"You do what you do, you work at your craft and you do it as well as you can," he says. "For me, that's the promotion of talent, public assembly and taking care of artists and audiences, and if you do that, people will want to work with you. So I spend more time working at my craft than competing with others."

Perloff's former employer thinks it has enough firepower to continue to dominate the Bay Area, even if, to many people, Perloff and Wasserman were the face of BGP for years.

(Continued on page 68)
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EMI Going Private?
Amid Denials, Some See An Upside In Delisting

BY GORDON MASSON

LONDON—EMI is downplaying reports that it is entertaining a bid to privatize, but some observers see promise in such a move.

Press reports in the U.K. suggest that New York-based venture capital company the Blackstone Group has offered to buy out shareholders in a £2.5 billion ($4 billion) deal that would see the major’s shares delisted as publicly quoted.

The proposal, according to reports, would see Blackstone assume EMI’s £1 billion ($1.6 billion) debt, therefore valuing the company at £1.5 billion ($2.4 billion). Blackstone could then sell off EMI’s record company for a huge profit and retain the publishing division.

But a Blackstone spokesman comments: “The story [is] entirely without foundation. I hope that clarifies the situation.”

And an EMI spokeswoman denied that it would pursue a breakup of the group. “We are focused on building the company,” the spokeswoman says, adding that it had “recently delivered 30% growth in operating profits.”

Industry sources also ridicule the breakup concept. One source familiar with the major’s politics that while the two companies have been meeting, EMI “meets with private equity firms and other financial institutions all the time: It’s the nature of what happens at a large, publicly listed company.”

Nonetheless, industry observers agree that a privatization of EMI, possibly through a management buyout, would be a good move for the company. As the only publicly traded, stand-alone major, EMI constantly finds itself under scrutiny. And despite delivering healthy financial results, its share price continues to suffer as it is lumped in with other media companies that are struggling economically.

One London-based analyst comments: “The biggest buyer in this business is management themselves, because they’re the ones who believe in it and they’re the ones who have the absolute faith in their ability that there can be a turnaround. And venture capitalists could theoretically be interested, because there is cash flow in the business.”

“You can’t discount anything,” the analyst adds, “but given that the [EMI] management team would have a sustained period of time, I would be surprised if someone, be it management buyout-led, or venture capitalist-led, would choose now as the time to move.”

“It raised a concern,” says Coleman, who is chairman of the Senate Permanent Subcommittee on Investigations. “On the one hand, I recognize the legitimacy of the interests of record companies, but I am worried about the response. Does the punishment fit the crime?”

For the moment, there are no signs that a record company bailout could lead to a GOP backlash against the RIAA on Capitol Hill. But Coleman told Billboard that he might introduce a bill to curb the RIAA’s campaign if it proves to be “a trend.”

Billboard has also learned that the Senate Judiciary Committee is considering a hearing on the subpoena process this fall. “The issues come squarely in our jurisdiction,” says a spokesperson for chairman Sen. Orrin G. Hatch, R-Utah. “We will be monitoring Senator Coleman’s involvement in this issue, and should the occasion seem appropriate, we would hold a hearing.”

The involvement of the Hatch committee may be rooted in the deep-seated reluctance of committee chairman to relinquish “ turf jurisdiction. Hatch is already on record as saying he would consider going farther than the RIAA and call for even more drastic measures.

Because Coleman is a Republican, insiders say his potential reform bill, if written as a pro-consumer measure, might find majority support in Congress. Such a development would be the first big test for incoming RIAA chairman Mitch Bainwoll.

Coleman says he knows Bainwoll from Republican political fundraising circles and trusts him “to do the right thing.”

Coleman, elected in 2002 after the death of Democratic Sen. Paul Wellstone, says he decided to pursue the inquiry “after reading news reports of RIAA activities and speaking to independent companies.”

“An ex-prosecutor, and I worry about that mentality that if you make an example of somebody, you’re going to change somebody’s behavior,” he says.

The RIAA has complied with Coleman’s request to forward copies of the subpoenas by Aug. 14. It will also provide answers to Coleman’s questions concerning the methodology used to find infringers and safeguards to protect innocent consumers.

The subpoena program is one of several going on, including public education, that the RIAA is using to counter peer-to-peer (P2P) piracy.

“This is a program of deterrence,” RIAA president Cary Sherman says. “We’ve made it clear from the beginning that for individuals interested in settling out of court, we’re certainly prepared to discuss [a settlement].”

Leading up to Coleman’s move, leading Republican lawmakers have given the RIAA the green light to pursue individuals who have been making copyrighted music files available to others over the Internet.

Hatch suggested in a June 17 hearing on piracy that he supported destroying the computers of copyright infringers if it were the only way to control the problem.

In June, after the RIAA began to send subpoenas to Internet service providers (ISPs), the Republican chairman of the House panel that oversees copyright issues also released a statement of support.

“Illegal file sharing on peer-to-peer networks has reached unacceptable levels,” wrote Rep. Lamar Smith, R-Texas. “The RIAA, through its committee on Courts, the Internet and Intellectual Property. “Music companies have laid off thousands of employees, music stores have closed and artists are not signing contracts. Today’s action is an appropriate and reasonable step.”

Earlier this year, Democrats on Smith’s subcommittee also voiced support and introduced bills to help the RIAA deal with P2P infringers.

Coleman says that other senators who have shown interest in the issue share his views significantly.

His call for a hearing on the subpoenas caught his colleagues by surprise, says sources close to the subcommittee, and did not allow other members the opportunity to study the issue beforehand.

The RIAA claims that its authority to obtain subpoenas is granted by the Digital Millennium Copyright Act. If the RIAA’s campaign is overboard, Coleman says he would consider changing the DMCA provision.

EMI

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Putting Faith In Bainwol

By now the recording industry shouldn’t need a weatherman to tell which way the wind is blowing. It’s hitting gale force at the industry and threatening to blow the house down. That’s why it was an astute move to pick Mitch Bainwol, 44, former chief of staff for Senate Majority Leader Bill Frist, R-Tenn., to head the Recording Industry Assn. of America. And we’re not just talking about his Republican credentials.

The industry could have gone with a show pony; instead, it picked a workhorse. And that’s just what it needs right now. The next 18 months, leading up to the 2004 presidential election, will be a critical period not only for U.S. politics but also for the music business.

It has been struggling mightily for the past three years to combat music piracy, with little to show for it. Illegal downloading of copyrighted music is bigger than ever and only shows modest signs of abating in the face of the RIAA’s recent legal onslaught.

The industry clearly needs a legislative solution, as well as a market solution to rein in the music thieves. It could well have the latter by the end of the year, when Apple and others unveil their download services for Windows-based consumers. But it will be up to Bainwol to deliver the legislative answer, and that will be no easy task.

The problem is the RIAA’s sue-the-pants-off strategy to stamp out piracy. It wouldn’t be so bad if the industry were targeting real criminals. But there is every possibility that hundreds of people are ultimately snared in its dragnet will be ordinary consumers.

Wait until the first soccer mom goes on “Opera Winfrey” to tell how the RIAA sued little Johnny.

The fact is that the overwhelming majority of illegal downloaders probably range in age from their early teens to their mid-20s. You can bet they are largely well-educated kids from the suburbs with fancy computers and expensive broadband Internet connections. There are tens of millions of them, and you can also bet that they, or their parents, vote.

Now you can see how the RIAA’s campaign has all the makings of political dynamite.

As Billboard senior writer Bill Holland notes in his story this issue, Sen. Norm Coleman, R-Minn., chairman of the Senate Permanent Subcommittee on Investigations, is the first Republican to raise concerns about the controversial campaign and intends to hold a hearing next month to get the details.

“It raised a concern,” Coleman told Billboard. “On the one hand, I recognize the legitimacy of the interests of record companies, but I am worried about the response — does the punishment fit the crime?”

Although Coleman’s concerns hardly suggest the makings of a GOP backlash, one could easily develop. Just wait until the first soccer mom goes on “The Oprah Winfrey Show” to tell how the RIAA sued little Johnny and took his college fund to prove a point about illegal downloading.

Would the industry be within its rights to do so? You bet. But guess where the public’s sympathy will lie. Now guess what any poll running for re-election in a tough race will do. The GOP ticked off soccer moms once before and got eight years of Bill Clinton. It’s unlikely they’ll make the same mistake again.
In loving memory

Sam Phillips

1923-2003

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Elvis Presley Enterprises, Inc.
‘We Have To Work Together At All Levels To Survive The Future’
How Exclusives Are Killing Retail

It’s March 2004, and Joe Consumer is driving 10 miles away from his favorite music store to buy a recently discovered John Lennon album that was found at the estate of Harry Nilsson. He is going to a new department store that has sprouted up in every major market across the country over the past year called “Stuff for Sale.” A multi-conglomerate company owns it, and it sells everything from motor oil to eyeliners. The retailer offered $1 billion to be the only one to have this album, in celebration of its first anniversary. That is why Joe is driving out of his way to buy it there.

This is not a true story but, by all means, it could become a reality. The industry is crumbling. Money talks—more than it ever has before—to the labels, artists, lawyers, management and so on.

It really became apparent when Best Buy worked out a deal with the management of U2 in fall 2003 to have an exclusive window of time to sell the “Elevation Tour 2001” DVD weeks ahead of all the other retailers in exchange for a merchandising and advertising campaign. What happened to having the same street date for everyone?

Street dates were put into effect to make it fair to all retailers. Where was the fairness in this? Exclusive product and exclusive windows could speed up the death of an industry that does not need to die. The effects on retail could become staggering if these practices do not stop.

This is what happens when you sell exclusive music, especially by superstar artists: You alienate the support of all the other retailers in helping sell that record. You alienate the support of the same retailers for anything to do with that artist: whether it’s touring support or selling catalog, non-music items (such as T-shirts) or anything else having to do with the band. Many of these retailers will persuade regular customers not to support the band.

Retailers that do not have this exclusive product in stock lose sales and credibility with their customers. This has negative financial implications. Many retailers are having a hard enough time making it in the current retail climate.

What is wrong in this situation? Is money saved or money made? Neither. The long-term effects will be even more damaging. Believe me, the following scenarios will all happen:

The retailer company with the most money to throw around will have the most exclusives—and for many of these retailers recorded music isn’t even one of their business. If customers go there instead of their favorite music store, the potential for catalo-g sales is lost.

The players in this game may soon come from another retail industry altogether and affect even those retailers that are players in this current game.

The catalog, distribution companies and labels will spend more time loathing each other than trying to work together to sell records and figure out solutions to get our industry back on track.

And the recorded music industry will die.

We have to work together. We have to be smart to try and make a recovery as an industry. Exclusive product is not smart. It just causes chaos. Chaos has worked in the studio a few times in history, but chaos does not work in business.

It isn’t right that in 1972, some of us helped a new band called the Eagles sell some records, and then 31 years later we couldn’t carry their DVD single.

I read a statement by their manager that said that independent retailers don’t carry DVD singles. Has he been in an independent store lately? Many of them are the industry leaders in carrying new formats.

It didn’t make sense that my customers were not going to be able to buy the U2 DVD the week after Thanksgiving, especially since I believe that my stores were such a factor in breaking the band. We would have done any-thing to help their sales, even though they are superstars, because we believed in the band and their principles.

Many of us lost that emotional support for the band because we felt violated. That’s not good. We are the ones that consumers come to. It’s not good for us to have this negative energy or pass it on . . . but it happened. And it will continue to happen with each exclusive title that becomes available.

Will this really kill the industry? It very well could.

Maybe if it was 1977 or 1987, when the industry was thriving, we would toss this idea as lunacy. But it’s 2003; the industry has had more daggers thrown at it in the past five years than the previous 50 years combined. We have to work together at all levels to sur-vive the future.

We have to win back consumers’ faith. However, we need faith among the retailers that the industry is with us, not against us. The passion and excitement about music needs to shine through at retail instead of having store run by a bunch of cyni-cal managers that feel it’s just a retailer against them (the rest of the industry).

The music industry used to be fun. Exclusive music will never help get us back to that state, I guarantee you.

If you care about the future of the industry, you must take a stance on this. We waited too long to react to downloaded music. Look where we are now. It is destroying the industry as we know it. Many of our friends and associ-ates in the industry have lost their jobs. Many labels have gone under.

The industry doesn’t even run close to the effectiveness it did five years ago. Some people have the responsibility of what 10 people do. It’s a bloody mess at some companies. The industry is lucky it is even doing the business it’s doing right now. Continuing the trend of giving accounts exclusive music may just be that final dagger.

Terry Currier is the owner of Music Millennium in Portland, Ore. He can be reached at terrym@musicmil-lennium.com.

While On High Alert, Music Biz Can Still Flourish

Is it just me, or are we at Code Orange in the record biz? This state of high alert, where Billboard reads like a collection of obituaries and general gloominess reign supreme, is growing a bit tiresome, not. And there are a lot of questions, so let me take a crack at a few of them.

Are we at Code Orange? Yes, we are. But it does not mean that music is dead or dying. The fact the music business has lost some momentum is not stopping people from going into their garages, basements and bed-rooms and dedicating their lives to their instrumental and ideas.

What can we, the little guys, do as the majors attempt to make music just a minuscule part of the cultural fabric? We can give the creative music the recognition it deserves. We can share the joy of hearing something that moves us. We can support new artists on records and onstage. We can open up our minds to the incred-ible diversity of sounds coming from all over the world. We can separate music from movies, videogames and advertising. We can teach children how to play instruments.

Is music just a sales tool to move refrigerators? Some very powerful people seem to think so, while some other very influential people don’t seem to have a problem with it, so the real music people have to buckle down and give the customer something more. Like, for instance, per-sonal service, music knowledge and ties to the community.

Are kids under 18 the only audience worth selling to? In the old world, yes; youth should be served. But in the new world, there are still folks over 18 who have a lot of money to spend on music. They come from a time when music was the most intimate, mysterious and moving thing that pop culture had to offer, and they are dying to hear something that moves them again.

Is a record that sells 100,000 copies a failure? If the label spent $500,000 promoting it, it sure is.

I am aware that you have to spend money to make money, but things are getting way out of hand. I think that we need a market correction on the money spending. Some of these bottom-line-conscious majors should stop acting like Bill Gates and let these bands build their audience the old-fashioned way on the road.

Will the current business model for selling records in stores made of bricks and mortar last? After visiting an iTunes store, I sure hope so. Standing in a room of iPods, looking at a screen and downloading onto a disc is like going to the dentist’s office or being in an aura-ble state.

I hope music is a lot more than data. Doesn’t the package mean anything? I’ve learned more about music from reading liner notes and record jackets than I have on any Web site.

Of course, if people just want to live the life of working, ordering online and sleeping, that is their ebizness.

Is there anything positive going on right now in the music scene? Yes. The rise of Cuban and Brazilian music, underground hip-hop, the bluegrass revival, heavy music prog-to-doom, soul and the rush of emo and funeral music, funky 45 collecting and compiling, DJ culture—an excellent example of how the Internet does not kill the music industry—all the diverse sounds of Africa and an ever-growing list of music that we never had a chance to hear before we became so “connected” with the rest of the globe.

So, perhaps, it is the best of times and the worst of times in our little ol’ biz. Things may be shifting gradually to a world we don’t understand and can’t even fathom right now, but, if I’m thinking for a really long time in the dark, I can always go back to the basics. Turn down the lights, shut off the computer, click off the TV, close my eyes and listen. The music always has an answer.

Cody Breuler is a sales and marketing rep for Navarre Entertainment Media in Brooklyn, N.Y. He can be reached at cbreuler@navarre.com.
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September 15, 2003

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Jones Stretches Out With New Material

If the new songs Norah Jones previewed at her July 30 sold-out show at Los Angeles' Greek Theater are any indication, fans are in for a little change with the artist's next album. Such tunes as the bluegrass-tinged "Creepin' In" and rootsy "In the Morning" show Jones moving into Americana territory. While the lush, jazzsy tunes are still evident, also clear is her growth as a song stylist who isn't afraid to dip into any genre. With Jones' seven-times platinum, multiple Grammy Award-winning "Come Away With Me" still high on the Billboard 200, label Blue Note may be in no rush to put out a new project—but Jones is. She playfully joked that she planned to sing a lot of new material because the old stuff had been out for 18 months and the audience could go home and listen to it if they wanted to hear those songs.

According to her publicist, Jones began "laying out sketches" for a new album prior to the tour and will return to the project after the tour's conclusion later this month.

HIS LEGACY LIVES ON:

Judy Garlan White, widow of former Billboard editor-in-chief Timothy White, has co-founded the Music to My Ears Project (MTMEP). The organization is designed to help children with special needs learn to play an instrument or sing. MTMEP launches with a weeklong camp Aug. 16-23 at Massachusetts Hospital School in Canton, Mass.

The project was born before White's June 27, 2002, death because he and his wife were frustrated by the lack of opportunities available to their 11-year-old son Christopher, who is autistic.

"One of the things that was important to Tim was that if we started something, it had to have a long-lasting effect on the kids and wasn't just glorified babysitting," White says. "There's an attitude toward special-needs kids where they keep lowering the bar because they're... (Continued on page 19)

Bow Wow Unleashed

Not Lil' Anymore, The Rapper's New Album Tackles Issues

BY RASHAUN HALL

NEW YORK—As if the everyday stress of adolescence isn't enough, imagine going through it in the public eye. That's the challenge that faces Bow Wow.

Formerly known as Lil' Bow Wow, the 16-year-old Cleveland native tackles issues that affect many of today's teens on his third Columbia/Sony Urban Music (SUM) effort. "Unleashed."

"I'm still talking about girls, but I'm also talking about other things," Bow Wow says. "I got to cover a lot of true-life situations. We call the Neptune-produced track ["The Don, The Dutch"] the '2Pac record' because it's so deep. There are things [in the song] that you don't [usually] hear Bow Wow talk about. It's really going to surprise some listeners.

Bow Wow feels his fans will go with him on his journey and not be alienated by the shift. "It's cool because [my fans] don't want me to be stuck on the same little stuff that I was talking about two or three years ago," he continues. (Continued on page 17)
Maroon5 Breaks Out Slowly But Surely

BY MITCH POLLOCK

After a year of promoting its debut album, "Songs About Jane," Maroon5's head single, "Harder to Breathe," is becoming a hit on mainstream top 40 radio.

Already a smash at modern rock radio and a top 10 video on VH1, the track—which craftily combines elements of funk, rock and pop—is currently spinning at more than 80 pop stations.

The gradual success of the single is even surprising lead singer/guitarist Adam Levine. "I never thought it would be a year later and it would still be climbing like it," he says. "I'm shocked. I thought it would be dead and gone at this point."

Tom Corson, J Records executive VP of worldwide marketing and sales, says, "Not only has this band made a great record, but they can back it up onstage. And the song really doesn't sound like anything else on the radio."

While "Harder to Breathe" is a surprising success story, it certainly did not find its way by accident. The tale is one of tenacity, talent and timing.

After signing with independent label Octone Records, a division of J Records, a dogged marketing campaign was devised.

Ben Berkman, head of promotions at Octone Records, and Chris Woltman, senior VP of rock music at RCA (J's parent), led the charge with a presentation for about two dozen hand-picked rock stations around the country.

"These were the kind of rock stations that could embrace a pop record," Corson says.

With the goal to make "Harder to Breathe" a top 20 song at 20 radio stations, Berkman and Woltman hit the road to present their marketing plan, which included drastically reducing CD prices for a limited time when the song hit local airwaves.

Once Berkman and Woltman accomplished their initial goal, they expanded their focus to the entire modern rock panel.

As the single began to climb on the Billboard Modern Rock Tracks chart at the beginning of 2003, the big guns at J Records got involved, and the next phase of promoting the band began.

James Diener, president of Octone Records and VP of A&R at J Records, says, "J is like a relay race partner who's about to run the next step of a race, but it's not like they showed up in the middle; they were there from the beginning."

Essentially a campaign run by two people, Octone's marketing strategy was limited by the staff's primary relationships only with modern rock programmers. With a massive field staff and connections to local stations across the country, J was able to access formats that independent labels can't reach, Berkman says.

"We don't have the kind of money that's required to support a record at adult top 40 and pop," he says. "We really do need the help of a field staff like J Records has."

With J's strong marketing arm, the plan moved forward to secure the song at adult top 40 stations and then eventually at mainstream top 40.

A key component of the pop radio marketing campaign for "Harder to Breathe" was to let stations discover the song based on its success at modern rock. Berkman says, "We didn't want to push it down their throats. If you blow a song out, you might get 40 stations in the first three weeks—but you'll also only get six weeks of airplay—and you're done."

The idea of slowly building publicity for the band—and avoid dreaded one-hit-wonder status—also rests on Maroon5's reputation as an accomplished live act. "Most of the time a band has one hit and falls off the face of the earth because the band is terrible live," Levine says. "I think our live show is an attraction."

The slow and steady rise of Maroon5 and "Harder to Breathe" is at last reaching critical mass. It debuted at No. 37 on the July 25 Airplay Monitor Mainstream Top 40 chart, after achieving top 20 status on adult top 40 and modern AC radio.

Levine says, "It's getting bigger and better faster. The best thing for us to do is just put our heads down and play as many shows as we can."

"Songs About Jane" has sold 180,000 copies, according to Nielsen SoundScan. It hit No. 1 on the Billboard Heatseekers chart, where it reigned for three weeks in July. The album is No. 92 on The Billboard 200.

The next step for Maroon5 is for the J team to work the song globally. Diener says, "J Records has all the resources and assets to not only break the band bigger on radio and video but also to break the band internationally."

The act will perform with Matchbox Twenty in Europe, while Japanese radio stations are already demonstrating zeal for the band's next single, "This Love." Berkman offers his prediction for the future of Maroon5: "In today's marketplace, if you connect with the consumer, the sky's the limit. I think spectacular things can and will happen. It's just a matter of time."
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Musical Freedom Still Motivates Alia Vox

In 1998, internationally renowned Spanish viol virtuoso/conductor Jordi Savall and his wife, soprano Montserrat Figueras, founded the Alia Vox record label out of a sense of frustration with the limitations imposed by working with other labels. Instead of dealing with continual corporate upheaval and the dictates of commercialism, the pair chose a path that no doubt added considerably more work to schedules already crowded with performances by their three noted ensembles, Hesperion XXI, La Capella Reial de Catalunya and Le Concert de Nations.

Five years later, Savall and Figueras can look upon their decision with understandable pride. Alia Vox now boasts a catalog of more than 30 titles that have reaped enormous international acclaim— including a recently announced Latin Grammy Award nomination for best classical album for last year’s stellar recording of Biber’s “Battalia” and “Requiem”—as well as worldwide sales in excess of 600,000 units.

As the label celebrates its fifth anniversary with the Aug. 12 release of “Le Parnasse de la Viole,” a new three-CD boxed set, Savall sees a greater need for Alia Vox than ever. “The motivation that moved us to create Alia Vox remains the same,” he says. “It’s the elementary freedom to choose the music, to decide how long to prepare the music and to decide when to record it, independent from economic or commercial concerns. “I know that I will not sell hundreds of thousands of records of concert music by William Lawes,” Savall continues, “but he’s an important musician and it’s beautiful music. We’re working with the music of this composer because we like this music, and we produce a record so that many other people who will never have occasion to attend a concert of his music can also listen to it and discover its beauty.”

With “Le Parnasse de la Viole,” Savall returns to the musical era he explored in “Tous les Matins du Monde,” the 1991 surprise hit film that made Savall something of a household name. The set pays homage to Mr. de Sainte Colombe le père,

SAVALL: PRESERVING BEAUTIFUL MUSIC

starring Jean-Pierre Rampal, who is now performing the set in concert. “We have found such music so rewarding in terms of our rehearsals,” Savall says. “And so we decided to make the violin music part of Alia Vox’s catalog.”

SAVALL: PRESERVING BEAUTIFUL MUSIC

EXEUNT: And so ends my tenure as the Classical Score columnist for Billboard: After 2½ enjoyable years, I am leaving to pursue a full-time editorial position at Time Out New York. I look forward to maintaining contact with my many friends in the recording business; despite the dire atmosphere in the industry, I am constantly reminded of the reason for their efforts. As ENI Classics A&R director Peter Alward said to me almost two years ago: “Every generation will wish to have the musical heroes of its time preserved for posterity. And that’s our role.”
The Beat
continued from page 15

afraid the kids will fail. We’re expecting a lot but are making the goal ambitious and making it fun.

The camp, being held in conjunction with AccessSportAmerica, a nonprofit group that teaches water sports to disabled children and adults, will be open to all children, whether they have a disability or not.

Fifteen children ranging in age from 5 to 18 will attend this year’s camp. While they will be screened, the children will be welcomed into the camp regardless of their ability to participate. The camp is open to all children, and while some may struggle with certain aspects, they will still be able to enjoy the experience.

Danny Provenzano, through Aerosmith producer Jack Douglas, Douglas is currently working with the band on its new album, which is due out next year.

Douglas and Lawrence Manchester helped score the film. The drama—which also stars James Caan, Frank Vincent and Vincent Pastore of HBO’s “The Sopranos”—is about mafia members involved in a bank-fraud scheme.

Perry is considering releasing the film’s soundtrack on his Sony-distributed Roman Records label.

Porch Ghouls, a Memphis-based rock band signed to Roman, has filmed a video for their cover of the Doors’ “Roadhouse Blues,” which is used in the film.

“We filmed the video at my house,” Perry says. “It’s in the video and so are some people from the movie.”

The guitarist reveals that he was chosen for the role of a gangster in this film. “This Thing of Ours,” but he had to turn it down. “I was supposed to have a scene with James Caan, but I was right in the middle of getting ready to do a tour, so I didn’t have time to be in the movie.”

As for Aerosmith being part of “Rugrats Go Wild!” Perry notes: “We were on the Nickelodeon [Kids’ Choice] Awards a few years ago and had a lot of fun doing it. So when they approached us to do a song for this movie, we were excited to do it. It’s great to see kids react to cartoons like this, so we were happy to be a part of it.”

He adds that writing music for movies can sometimes be risky. “You never know how much of the music will make it into the final cut. All the directors we’ve worked with on films have the same intensity and love for their work, and they help guide the process with feedback. If you don’t want to work that way, then don’t do film music.”

Aerosmith Is ‘Wild’ About Writing Music For Movies

When it comes to movie music, Aerosmith cannot be stereotyped. The band’s film contributions range from its bad-boy turn in the 1978 musical “Stéphane’s Lonely Hearts Club Band” (which included its hard-rock version of the Beatles’ “Come Together”) to its first No. 1 on The Billboard Hot 100 with the ballad “I Don’t Want to Miss a Thing” from 1998’s “Armageddon.”

This year, Aerosmith recorded a new song, “Lizard Love,” for the Paramount Pictures animated feature “Rugrats Go Wild!”

Meanwhile, lead guitarist Joe Perry has contributed score music to Small Planet Pictures’ “This Thing of Ours,” which opened July 18 in select U.S. cities. Rhythm guitarist Brad Whitford has a cameo in the film.

Perry tells Billboard that Aerosmith has had diverse film choices because “we don’t necessarily lean to one kind of film. We have a pretty loose attitude about those things. We’ve always chosen to do film music that reflects positively on the band.”

Perry’s involvement in “This Thing of Ours” came about because he met the film’s star/director, Danny Provenzano. The story is about the band’s recording of its new album, which is due out next year.

Douglas and Lawrence Manchester helped score the film. The drama—which also stars James Caan, Frank Vincent and Vincent Pastore of HBO’s “The Sopranos”—is about mafia members involved in a bank-fraud scheme.

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Rolling Stones And Company Rock To Revive Toronto

BY LARRY LeBLANC and RAY WADDELL

TORONTO—Whether the July 30 Molson Canadian Rocks for Toronto concert achieves its desired objectives remains to be seen, but in terms of pulling off a historical concert, the event was a major success.

The crowd of about 480,000 that turned out at Toronto’s Downsview Park makes it arguably the largest one-day ticketed concert in the world.

Attendance is believed to be second only to the 600,000 that attended the concert by the Band. Grateful Dead and the Allman Brothers Band at Watkins Glen (N.Y.) Raceway 30 years ago to make money.

But Jim Koplik, one of the producers of the Watkins Glen show and now a VP with Clear Channel Entertainment (CCE) in Connecticut, concedes the Glenn show to Toronto as the largest.

“Toronto is certainly the biggest ticketed event ever in North America. If not the world,” Koplik says. “At Watkins Glenn, we sold 200,000 tickets but had 600,000 in attendance. If we had sold 600,000 tickets, I’d be on an island somewhere.”

Records aside, the crowd in Toronto was monstrous by any reckoning, and the biggest party in Toronto history,” Mick Jagger of the headlining Rolling Stones told the crowd, “Toronto’s back, and it’s booming.”

Producers say the event ran remarkably smoothly.

“IT was fantastic,” Michael Cohl, international promoter/producer for the Rolling Stones’ current Licks Tour, tells Billboard. “This may have been the only festival that ran on time. When the Rolling Stones took a bus to the airport, it was five minutes ahead of schedule.”

The gross in Toronto was in the $59 million Canadian ($46.4 million) range. The bill included the Rolling Stones, AC/DC, Rush, Justin Timberlake, the Isley Brothers, the Guess Who, the Flaming Lips, Jann Arden, Sass Jordan and others. (See Backbeat, page 36.)

Produced by House of Blues (HOB) Concerts Canada, along with Clear Channel Entertainment Canada, Molson Breweries and the Toronto-based Cohl’s team, the concert was geared to spur the Toronto tourism market and general economy that suffered in the wake of the SARS outbreak.

The province of Ontario, the Canadian federal government and Molson Breweries put up a combined $12 million Canadian ($8.6 million) to underwrite production and talent costs; the acts performed for a reduced fee.

Police reported only a handful of arrests for public drunkenness and disorderly conduct during the 11-hour event. “There were no deaths, only 16 arrests and no serious injuries,” Cohl says.

“This whole event came off in such a way that I’m still overwhelmed by it all,” HOB Concerts Canada senior VP Riley O’Connor says. “I have to congratulate the fans who came for being outstanding citizens of their community.”

Forecasted logistical snafus, including ingress and egress, did not materialize. O’Connor credits this to exceptional planning and a crack production team. “This was masterplanned in a way I’ve never been involved with [before],” O’Connor says. “Despite the dire predictions of what could happen, we cleared off the site in an hour-and-a-half.”

It was really down to the wire, but we were thrilled with the lineup and producer; veteran Stones road warrior Jake Berry oversaw production. Molson’s Sports and Entertainment division and CCE handled logistics. Additionally, Barad oversaw booking the acts, assembling the lineup in a mere seven weeks.

Despite the world spotlight on Toronto in a positive way.

The Rolling Stones were to resume their European tour Aug. 5 at Foiites Stadium in Benidorm, but the date was postponed because Jagger developed laryngitis. “Europe is going great,” Cohl says. “We’re doing 99% capacity and should be 100% before we’re through. It’s a lot of fun.”

The Stones have confirmed dates through Sept. 14-15 at Wembley Arena in London. And Cohl says there is still a possibility that the band will try making up some February Far East dates that were lost because of SARS and a damaged plane.

“We’re talking about it,” Cohl says. “We’re certainly trying our best, let’s put it that way.”

Arts Centers Change Tune For More Revenue

BY SUSANNE AULT

LOS ANGELES—Performing arts centers traditionally present an array of classical music shows. But the need to generate more revenue has led venue managers to book different types of events and experiment with other methods to secure funds.

Many orchestras and symphonies around the country are being affected by lean economic times, declaring bankruptcy or folding altogether. It has forced major imprints press the New York Philharmonic, the San Francisco Opera, the Cleveland Orchestra and the San Jose Sympho-

ny have all struggled financially during the past year.

At a town hall meeting July 28 at the annual International Assn. of Assembly Managers convention in New Orleans, performing arts executives shared how they have creatively changed their tune to bringing in more revenue.

Several managers admitted they were soliciting advertisers for in-house signage, which is normally taboo for upscale arts halls. The Briscoe Center, home to the New York Philharmonic, is selling sponsorships for its Web site. For $20,000 a company gets exclusive presence on the site for roughly one month at a time.

Janet Taylor, VP of the Cincinnati Arts Assn.—which operates the Aronoff Center, among other performing arts venues in the city—is considering running commercials on video screens before shows.

Taylor said there is always a con-

flict between balancing the identity of the venue and branding from an advertiser, noting, “The pressure to do things is crazy.”

Paul Bead, the discussion’s mod-

erator and managing director of the Bass Performance Hall in Fort Worth, Texas, believed it might be uncomfortable to accommodate advertisers, “but symphonies are in an impossible situation financially. This is an out-of-the-box approach to the problem.”

Bass features several display cases for corporate sponsors to post their signage, “but we give the visual mate-

rials a theatrical twist so it looks appealing,” Bead explained.

Booking different, sometimes out-

of-character shows is another strategy.

Rodney Smith, the city of Denver’s director of programming and event services for theaters and arenas, has been allowing rehearsals for World Wrestling Entertainment events at the Denver Performing Arts Complex. The venue has also hosted full-contact martial arts matches.

“You’ve got to reach out to different clientele,” Smith said. He joked, “And the acoustics are great!”

Similarly, Houston’s Hobby Center for the Performing Arts recently presented the Miss Vietnamese Beauty Pageant and earned a cut of the revenue from related DVD merchandise sold on-site. The drag-queen a cap-

ella show, “Dragapella,” also staged a run this year at the venue.

“We’re trying everything,” said Mauro Taormina, GM for the Hobby Center.

In January, the symphony at the Pikes Peak Center in Colorado Springs, Colo., filed for bankruptcy.

“The community was concerned,” said Steve Martin, the venue’s director. He solved the problem by filling the 100 days that were lost because of the sympho-

ny’s woes with 25 other concerts.

Performing arts managers are also willing to break traditional venue rules to attract audiences. Eating and drinking during shows—considered low-class for these upscale, typically historic buildings—is no longer the no-no it used to be.

When rain drove the recent Opera on the Rocks show from Red Rocks Amphitheatre into Denver’s Boettcher Concert Hall July 11, Smith, who is Boetcher’s GM, let attendees bring in hot dogs and pretzels, just like they would have at the shed.

“People applauded,” Smith said. He was surprised at how many bought snacks at the venue, which is likely to sell concessions for all future shows.

“We have to chip away at the phi-

losophy that our patrons are idiots” and will make a lot a noise if they eat a snack, Smith said. “The [extra] revenue from this offsets any changes” to the building’s routine.

Compromising on concession offerings, the Fox Cities Performing Arts Center in Appleton, Wis., has started offering bottled water. Execu-

tive director Kirk Metzger recalls selling hundreds of $2 bottles at a recent show.

“Where do we draw the line?” asked Dora, Saul, VP of facility operations at the Detroit Opera House, who has added poetry slams and stand-

up comedy dates to her performance repertoire. “Music is the main mission. But you also have to raise the money to keep doing the music.”
Agency Values ‘Face Time’ With Venues

Ojai, Calif.-based Paradise Artists, owned by partners Howie Silverman and Bill Monot, was a rare booking-agency exhibitor at the International Assn. of Assembly Managers (IAM) conference and trade show in New Orleans. But Silverman says it’s all about getting face time with the venues.

“We’ve always felt in the past we weren’t ready for the large buildings, stadiums and arenas. That we didn’t have the product for that,” Silverman says. “But in the past few years, performing arts centers have been coming to this convention en masse. And on our side, we’ve been building products that appeal to theaters, arenas and performing arts centers. So we met in the middle.”

Did the move pay off? “We had a very successful convention, I have to say,” Silverman observes. “We had a crappy location, tucked in a corner, [but] everybody that walked by was an important buyer and there was a definite interest in the product we have. That tells us we need to be going to this convention.”

Silverman says such Paradise attractions as the International Fighting Championships (“a mixed martial art, fully sanctioned, cage match event spectacular!”) and “Circus des Arms” generated enough interest, along with Paradise’s extensive ads, “70s and 80s artist roster. He adds that the “smart” arena managers are putting their own shows together and promoting in-house.

“If you have a guy from the logistics side that runs your building that doesn’t have an artistic bone in his body, you have to be a talent buyer out of him,” Silverman says. “But if you have a GM or a GM that knows enough to pass it over to a marketing guy with looking experience, you can buy talent and promote in-house successfully. A building manager who is a buyer out of necessity never works.”

DOWN BUT NOT OUT: The Party of a Lifetime co-headlining tour with Sammy Hagar and Lynyrd Skynyrd lost its August dates because of the “combat medical fatigue” of Skynyrd’s Gary Rossington. The guitar cruncher underwent open-heart bypass surgery in February and suffered a “minor seizure,” according to Ross Schilling, manager for Skynyrd at Vector Management. Rossington’s cardiologist ordered three weeks of relaxing at home, but Schilling says Rossington should be able to return to the road in time for an Aug. 23 date in Omaha, Neb.

Hagar will proceed with the party route, but Skynyrd lost some of its best markets, including Birmingham, Ala., and Atlanta; the latter date at the Hi-Fi Buys Amphitheater has been rescheduled for Sept. 10. “The dates have been going fine, and the band is coming off its hottest record in probably 15 years,” Schilling says, referring to the current Skynyrd single “Red, White and Blue.”

This year is the band’s 30th anniversary. Universal Records is commemorating it with the July 29 release of “Thirty,” a double-CD compilation. Greg Osawd at the William Morris Agency books the band.

TOURS AND SUCH: SoCal punk act Yellowcard is following a stint on the Van’s Warped tour with a club/radio show route. It is out through Sept. 5, when it will play the modern rock WMRR Hartford (Conn.) show at the Webster Theatre with Less Than Jake.

Jazz pianist Marian McPartland, host of the “Piano Jazz” show and former NPR personality, returned with Ted Kurland Associates, Boston-based TK will exclusively handle all bookings for the artist on a worldwide basis.

NICE JEANS: Clear Channel Entertainment has a new Tommy Jeans Stage on the concourse at the Hyundai Pavilion at Glen Helen in Devore, Calif. This is the 11th Tommy Jeans Stage at a CEC show.
Gotti Tops BMI Urban Awards

BY MARGO WHITMIRE

For the second consecutive year, Murder Inc. president and rap mogul Ivan Gotti was honored as the songwriter of the year at BMI's 2003 Urban Awards.

Sharing the nod with five others last year, the spotlight was on Gotti alone this time. He was honored for nine songs: “Always on Time,” “Down 4 U,” “Down Ass Chick,” “Livin’ It Up,” “Rainy Dayz,” “What’s Luv?,” “Baby,” “Foolish” and “Happy.” Rapper and Gotti collaborator Ja Rule accepted the award on Gotti’s behalf.

The black-tie ceremony was hosted Aug. 5 at Club Tropicana at the Fontainebleau Hilton Resorts & Towers in Miami Beach. It was hosted by BMI president/CEO Frances W. Preston, along with executive VP Del Bryant and assistant VP of writer/publisher relations Catherine Brewton. The event featured performances by Bilal, Floetry, Anthony Hamilton and a surprise appearance by R. Kelly.

The evening honored soul legend Isaac Hayes with the BMI Icon award. The Academy Award- and Grammy Award-winning composer/songwriter is best-known for “Theme From Shaft.” The song made Hayes the first African-American to win a best song Oscar. He is also responsible for the Sam & Dave classic hit “Soul Man.” Hayes is widely sampled by today’s rap, hip-hop and R&B artists.

The Rock and Roll Hall of Famer told Billboard, "It’s a great honor. BMI and I have had a wonderful relationship for years. I know everyone at BMI, and we trust each other. It’s a pleasure to be honored by our peers. We get credit on the streets, but it’s another thing to be honored by other songwriters." Hugo says.

Also recognized as top producers were Gotti, Eminem, Mannie Fresh, Jazze Pha, Pope, Cory Rooney and Mario Winans.

"Hot in Herre" — co-written by Williams and Charles L. Brown and performed by Nelly — was named song of the year. The single was released by Ascent Music, BMI: Blackwood, Nouveau Music Co., Swing T Publishing and Waters of Nazareth Publishing. The song spent seven weeks at No. 1 on The Billboard Hot 100. With 11 songs on BMI’s most-performed list, BMI Music Publishing earned its third consecutive urban publisher of the year award.

Besides the song of the year, BMI’s winning songs included “Caramel,” “Half Crazy,” “I Love You,” “Need a Girl (Part Two),” “Just a Friend 2002,” “Nothin’,” “Lights, Camera, Action!,” “U Don’t Have to Call,” “What About Us?” and “Young’n” (Holla Back).

The annual event honors the songwriters, producers and publishers of the most-performed songs in R&B, rap and hip-hop. A complete list of 2003 BMI Urban Award winners can be found at billboard.com/awards.

Additional reporting by Gail Mitchell and Rashawn Hall in Miami.

Navarre Distributes Saadiq’s ‘Hits’

Live House of Blues Album Is First Under New Deal

Raphael Saadiq’s Pookie Entertainment has secured distribution through the Navarre Corp. Its first project under the agreement will be the live album Raphael Saadiq: All Hits at the House of Blues.

Due Oct. 14, the album was recorded at the House of Blues in Los Angeles. Among the July 3 show’s highlights was a Tony! Toni! Tony! reunion, as performances by Joi and D’Angelo.

To help promote the album, Saadiq is staging a home state mini-tour. The Oakland, Calif., native has scheduled stops in San Francisco (Aug. 20-21) and Sacramento (Aug. 22). Additional dates will be announced shortly.

TO BE CONTINUED: His on-air stint with adult R&B/RWKS New York may be over, but soul man Isaac Hayes isn’t sitting around. BMI’s 2003 Icon honoree (see story, above) is juggling a host of projects.

Hayes is being honored as Songwriter of the Year in the performance documentary “Only the Strong Survive,” the revamped concert film “WattsTax” and the August PBS concert special “Soul Comes Home,” celebrating the grand opening of the Stax Museum in Memphis.

And he is still providing the voice of the popular character Chef on “South Park.” The Comedy Central series is currently on hiatus.

"Parents know me from ‘Shaft,’” Hayes says with a laugh. “But ‘South Park’ has me alive with the young kids.”

But rest assured, Hayes—who, along with the late legends Barry White and Marvin Gaye, took romantic seduction to new heights—hasn’t stopped the music. Though he is not yet in the studio, Hayes is “looking forward to recording again.”

EXTENSION: The submissions deadline for the Heineken Music Initiative/ASCAP Foundation R&B grant program is now Aug. 29. Songwriters living in Atlanta, Chicago, L.A., New York, Miami, Philadelphia and Washington, D.C./Baltimore can apply for $2,000 grants. For more information, visit ascapfoundation.org.

QUICK HITS: Urban infotainment Webzine curweb.com has signed a content deal with Music Choice. Adina Howard is returning with a new album tentatively titled “Two Can Play That Game.” It is slated to be released through Vamp Enter-ainment. Howard is best-known for the 1995 single “Freak Like Me”...Motown classics get twisted by Lee Ritenour on “A Twist of Motown.” The Sept. 23 set is the third in the guitarist/producer’s continuing series, preceded by “A Twist of Jobim” (1997) and “A Twist of Marley” (2001).
King Gordy Rocks Hip-Hop

The Detroit music scene already has its fair share of homegrown stars. From the White Stripes to Eminem, the city isn’t lacking in talent. For further proof, check out Web Entertainment recording artist King Gordy’s debut set, “The Entity.”

Discovered by the great impressions actool, Gordy has been on the DJ community’s radar for a while. As creators of the DJ-driven “The Cornerstone Mixtape” compilation series, the New York-based marketing and promotion company continues to champion the cause of the DJ. For its latest marketing promo, Cornerstone has teamed up with Sprite to offer a collection of classic singles and remixes (some of which have never been released) on limited-edition color vinyl. Only 500 sets exist, and they’re being distributed to DJs around the country. The collection includes original tracks from EPMD, Heavy D and Salt-N-Pepa, among others, on green vinyl. Remixes by LL Cool J, Mary J. Blige, Redman and others are available on clear vinyl.

On the Road: While the 50 Cent-Jay-Z-fronted Rock the Mic tour is clearly the summer’s biggest hip-hop trek, it isn’t the only one that’s out this season. Alternative hip-hop fans should have a field day during the Sprite Liquid Mix tour. Featuring Talib Kweli and Headed by N.E.R.D and the Roots, the 50-city tour entered its second year when it launched Aug. 14 in Denver. Additionally, the ageless Cypress Hill is on the road with Miller Genuine Draft’s Pure Night Out concert series. Indie up-and-comers Little Brother recently ventured out with the group for three dates in late July.
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### TOP LATIN ALBUMS

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**Notes:**
- **PaceSetter:** Artista que presenta el CD más vendido durante la semana en Billboard.
- **Heatseeker:** Álbumes que presentan ventas más elevadas en el Heatseekers.
- **Top 100 Albums:** Álbumes con ventas más altas en la lista Billboard.
- **Top Latin Albums:** Álbumes con ventas más altas en la lista Billboard.
- **Latin Pop Albums:** Álbumes con ventas más altas en la lista Billboard.
- **Tropical Albums:** Álbumes con ventas más altas en la lista Billboard.
- **Regional Mexican Albums:** Álbumes con ventas más altas en la lista Billboard.
Los Tigres Go Live on DVD

BY HOWELL LLEWELLYN

MADRID—Univision Music Group accompanied Los Tigres del Norte on an eight-date tour of Spain between July 17-28 to record an upcoming DVD titled “Los Tigres Live in Spain.”

Slated for release in 2004, it will be the band’s first full-length DVD. Live excerpts will be selected from Los Tigres’ Madrid and Valencia appearances, along with backstage footage.

The DVD will also contain interviews, including one with Arturo Pérez-Reverte, the Spanish novelist who wrote “La Reina Del Sur,” the book inspired by the Tigres song “Contrabando Y Traición.”

In return, the narco corrido band named its latest album, released last year, after the book. The Univision team is led by VP of international Peggy Dold. She said she was amazed to see 5,000 fans who knew the words to every song and who requested a total of 49 songs at the band’s Pirineos Sur concert in the foothills of the Pyrenees mountains.

“This is only Los Tigres’ second visit to Spain,” she says. “They came here last year for the first time and have a hardcore following.”

Norteno music, the regional Mexican genre Los Tigres plays, is relatively unknown in Spain. But the group’s music gained momentum with Pérez-Reverte’s book. The writer is one of the country’s best-selling authors.

August 16, 2003
AUGUST 16 2003

Billboard HOT DANCE MUSIC™

Club Play

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<td>7 WEEKS AT NUMBER 1</td>
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<tr>
<td>HOLLIDAY (REMIX)</td>
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<tr>
<td>ADDICTED: SNEAKER BOPS</td>
<td>9 WEEKS AT NUMBER 1</td>
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<tr>
<td>SUNRISE (LIVE INFINITY &amp; ATFC REMIX)</td>
<td>12 WEEKS AT NUMBER 1</td>
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<tr>
<td>I WISH I WASN'T (REMIX)</td>
<td>14 WEEKS AT NUMBER 1</td>
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<tr>
<td>DON'T MAKE ME COME TO VEGAS</td>
<td>10 WEEKS AT NUMBER 1</td>
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<tr>
<td>DIRTY STICKY FLOORS: JUNKIE XL &amp; GERMEN</td>
<td>9 WEEKS AT NUMBER 1</td>
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<tr>
<td>BRASS IN POCKET: BLUREE</td>
<td>8 WEEKS AT NUMBER 1</td>
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<tr>
<td>BUCCI BAG (P. RAUHOFER, R. H. VISION, AND J. VICIOUS MIXES)</td>
<td>20 WEEKS AT NUMBER 1</td>
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<tr>
<td>TALK 2 ME</td>
<td>14 WEEKS AT NUMBER 1</td>
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<tr>
<td>ALLRIGHT</td>
<td>11 WEEKS AT NUMBER 1</td>
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<tr>
<td>MORNING STAR (THUNDERPUSS, THICK DICK, 29 PALMS MIXES)</td>
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<td>MUSIC REVOLUTION</td>
<td>29 WEEKS AT NUMBER 1</td>
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<tr>
<td>AFTER ALL</td>
<td>19 WEEKS AT NUMBER 1</td>
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<tr>
<td>WHENEVER (THE REMIXES)</td>
<td>23 WEEKS AT NUMBER 1</td>
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<tr>
<td>CRAZY IN LOVE (J. VASQUEZ &amp; M. JOSHUA MIXES)</td>
<td>44 WEEKS AT NUMBER 1</td>
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Power Pick

- MY TIME
- REAL LOVER
- FANTASTIC (REMIXES)
- OFFICIALLY MISSING YOU (REMIXES)
- SO GONE (SCUMPRUSS MIXES)
- SIMPLY BEING LOVED (SOMNAMBULIST)
- YOU SPIN ME ROUND (REMIXES)
- INTO THE SUN
- I DON'T CARE (REMIXES)
- THE OTHER GUY
- YOU DON'T KNOW HOW BAD YOU ARE
- UP AGAINST THE WALL
- I DON'T WANT TO BE (REMIX)
- NO EXIT
- I MIGHT DON'T KNOW YOU
- I'M NOT LIKE YOU
- I JUST DON'T KNOW
- I'M NOT THE ONE
- I MIGHT
- I WANT YOU (PABLO FLORES REMIX)
- BREAD STORY
- I'M NOT THE ONE
- I DON'T KNOW

Dance Singles Sales

<table>
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<tr>
<th>TITLE/ARTIST/PROMOTION/LABEL</th>
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<tbody>
<tr>
<td>HOLLYWOOD (REMIXES)</td>
<td>1 WEEK AT NUMBER 1</td>
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<td>OFFICIALLY MISSING YOU (REMIXES)</td>
<td>3 WEEKS AT NUMBER 1</td>
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<tr>
<td>THROUGH THE RAIN (HEX HECTOR/MAC Quality Mix)</td>
<td>4 WEEKS AT NUMBER 1</td>
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<tr>
<td>THE DISTRICT SLEEPS ALONE TONIGHT</td>
<td>5 WEEKS AT NUMBER 1</td>
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<tr>
<td>CRAZY IN LOVE (J. VASQUEZ &amp; M. JOSHUA MIXES)</td>
<td>6 WEEKS AT NUMBER 1</td>
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<tr>
<td>ALL NIGHT LONG</td>
<td>8 WEEKS AT NUMBER 1</td>
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<tr>
<td>INTUITION (REMIXES)</td>
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<td>FEAT. JODY WATLEY</td>
<td>14 WEEKS AT NUMBER 1</td>
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<tr>
<td>DIRTY STICKY FLOORS (REMIXES)</td>
<td>15 WEEKS AT NUMBER 1</td>
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<tr>
<td>I WANT YOU (PABLO FLORES REMIX)</td>
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<tr>
<td>BLINDSIDED (DANCE MIXES)</td>
<td>24 WEEKS AT NUMBER 1</td>
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<td>CAN YOU FIND SO FANATIC (REMIXES)</td>
<td>28 WEEKS AT NUMBER 1</td>
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<td>WHENEVER (THE REMIXES)</td>
<td>35 WEEKS AT NUMBER 1</td>
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<tr>
<td>FEAT. JODY WATLEY</td>
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Billboard TOP ELECTRONIC ALBUMS™

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<tr>
<td>SOUNDTRACK</td>
<td>2 WEEKS AT NUMBER 1</td>
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<tr>
<td>LOU DEVILO</td>
<td>4 WEEKS AT NUMBER 1</td>
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<td>THE PSYCHEDELIC FURS</td>
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<tr>
<td>THE HAPPY DAYS</td>
<td>6 WEEKS AT NUMBER 1</td>
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<tr>
<td>DEFLUXION</td>
<td>11 WEEKS AT NUMBER 1</td>
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<tr>
<td>VARIOUS ARTISTS</td>
<td>16 WEEKS AT NUMBER 1</td>
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<tr>
<td>THALLA</td>
<td>18 WEEKS AT NUMBER 1</td>
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<tr>
<td>DAVID WAXMAN</td>
<td>28 WEEKS AT NUMBER 1</td>
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<td>VARIOUS ARTISTS</td>
<td>31 WEEKS AT NUMBER 1</td>
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<td>THALLA</td>
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<tr>
<td>DAVID WAXMAN</td>
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<tr>
<td>DEFLUXION</td>
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Billboard HOT DANCE BREAKOUTS

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<tr>
<td>GET IT TOGETHER (REMIXES)</td>
<td>1 WEEK AT NUMBER 1</td>
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<tr>
<td>I NEED YOU (REMIXES)</td>
<td>2 WEEKS AT NUMBER 1</td>
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<td>LONG WAY HOME</td>
<td>13 WEEKS AT NUMBER 1</td>
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<td>SHELTER (REMIXES)</td>
<td>22 WEEKS AT NUMBER 1</td>
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<td>A BETTER WORLD: AGATHA FEAT. JACQUELINE BROWN &amp; LUCIJA HILLING</td>
<td>25 WEEKS AT NUMBER 1</td>
</tr>
<tr>
<td>ROCK &amp; ROLL MACHINE</td>
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Billboard BILLOUGH AUGUST 16, 2003

www.billboard.com
Paisley Enjoys His ‘Celebrity’ Status

BY DEBORAH EVANS PRICE

NASHVILLE—The view from the top can be quite sweet. Just ask Brad Paisley.

Fueled by hit single “Celebrity” and a slot on Brooks & Dunn’s successful Neon Circus & Wild West Show tour, Paisley’s new album, “Mud on the Tires,” debuted at No. 1 on the Top Country Albums chart and at No. 8 on The Billboard 200 last issue.

The set sold more than 85,600 units the first week. This week it adds 41,000 to that tally and stands at No. 1 on the Top Country Albums chart. This is Paisley’s first No. 1 album.

“It was nice to see people buy so many of them—that’s a thrill for me,” says Paisley, who notes that the album was a natural progression. “It wasn’t like I changed direction,” he stresses. “It feels like it’s a steady build as opposed to some strange fluctuation.”

Indeed, Paisley’s career has been steadily gaining momentum. His 1999 Arista Nashville debut, “Who Needs Pictures,” peaked at No. 13 on the Top Country Albums chart, while his sophomore effort, “Part II,” peaked at No. 3 in 2001. His previous releases were propelled by such chart-topping singles as “He Didn’t Have to Be,” “We Danced” and “I’m Gonna Miss Her (The Fishin’ Song).”

But “Celebrity,” a tongue-in-cheek social commentary on reality shows and pop culture, has thrust Paisley’s career into a new orbit. “It was completely different than anything I had ever recorded before, and it’s timely,” Paisley says of the album which is at No. 3 this issue. “It just all seemed to point to (being) the right first single.”

The 30-year-old West Virginia native says the “Celebrity” video—which features appearances by William Shatner, Jason Alexander, Jim Belushi, Little Jimmy Dickens and TV’s “Bachelorette” Trista Rehn—was a valuable tool in exposing the single.

In addition to the usual country video outlets—CMT and Great American Country—the clip aired on “Entertainment Tonight,” “Access Hollywood” and CNN.

“We did get some [outlets] that normally don’t even play videos at all,” Arista Nashville director of marketing and artist development Cindy Mabe says, “but considering what’s going on with reality TV and what the culture’s become, it was more relevant.”

Mabe believes that exposure helped sales in Chicago, Washington, D.C., and Philadelphia, which usually are not considered country music’s strongest markets. The album also received exposure through a radio special that aired on more than 400 stations.

JOINING THE CIRCUS

Paisley, who is booked by the William Morris Agency and managed by Jimmy Gilmer, increased his fan base with a stint on the Neon Circus tour. “Touring with Brooks & Dunn this year has been a really big factor in reaching a lot of new people,” says Paisley, who has been performing several songs from “Mud on the Tires” on the tour dates.

“Being an act on that tour, it introduced me to a lot of people that maybe were aware of me but didn’t necessarily own any albums of mine before. Brooks & Dunn are really accommodating. They would let me have full use of the video screen and, during ‘Celebrity,’ we’d play the video along with us.” The video was tagged at the end of the album’s release date. “All these kinds of things help,” he says.

Indeed, Paisley’s country product manager, Kenny Fly, says the main factor spurring sales of Paisley’s album is the music. “His songs are impacting radio and the consumers,” says Fly, whose initial order of “Mud on the Tires” was 65,000. Handleman sold 18,508 units the first week. “I expect this album to have great legs, like his others.” During the week of release, Paisley did an in-store at a Kmart in St. Clairsville, Ohio (near his West Virginia hometown), that resulted in the sale of more than 2,100 CDs—and he autographed every one of them. Scott Sellers, regional product manager for Handler, says it was the company’s most successful in-store, surpassing a Toby Keith event held last year in the Los Angeles market by 200 units.

FROM COMEDY TO TRAGEDY

Produced by Frank Rogers, “Mud on the Tires” features 17 tracks that run the gamut from the light-hearted “That’s Love,” which features Belushi and Dan Aykroyd, to a duet with Alison Krauss on “Whiskey Lullaby,” a dark ballad penned by Bill Anderson and Jon Randall. Vince Gill joins Paisley on “Hold Me in Your Arms (And Let Me Fall).”

“Spaghetti Western Swing” is an instrumental collaboration with Reid Volkerta, one of Paisley’s guitar heroes, that’s followed by a humorous bit of Dickens’ A Christmas Carol. “We had a lot of fun recording that,” says Paisley.

Lyrically, he says the album contains a lot of reality, especially when it comes to the topics of marriage, kids and dating. “The marriage part (in ‘Marriage Is Like That’) is better than I thought it would be, and it’s also different,” says Paisley, who married actress Kimberly Williams in March. “A lot of these songs came from that place.”

New Merle Haggard Album Launches Hag Records

Country music legend Merle Haggard has formed his own label, Hag Records, which will release his new album, “Haggard Like Never Before,” Sept. 30.

Industry veteran Tom Thacker is president of the new Nashville-based label. Thacker, a former manager and producer of Glen Campbell, Ike & Tina Turner and others, worked with Haggard as a consultant for three years prior to the launch of Hag.

Hag is distributed in North America by Nashville-based Compendia Music Group.

“Haggard Like Never Before” includes nine new songs and two covers, including Woody Guthrie’s “Reno Blues (Philadelphian Lawyer),” which Haggard recorded on his 2001 album, “Back Home Again.” Inductees are chosen by the more than 300 appointed members of the CMAs Hall of Fame panel of electors. Cramer, who died in 1997, made his first record for Abbott Records in 1953. He later moved to Nashville, where his piano playing made him a sought-after session musician for such artists as Elvis Presley, Patsy Cline and Roy Orbison.

HONORED: Floyd Cramer and Carl Smith have been selected as this year’s inductees into the Country Music Hall of Fame. Formal induction will take place during the nationally televised Country Music Assn. Awards Nov. 5 in Nashville. Inductees are chosen by the more than 300 appointed members of the CMAs Hall of Fame panel of electors.

Cramer’s credentials include such hits as “Glad She’s Mine” and “A Vision of Love.” Smith, who wrote dozens of hits including “The Devil’s Right Hand,” landed three No. 1 singles and was inducted into the Country Music Hall of Fame.

A four-time Grammy Award winner, Carl Smith was a versatile musician who played bass, fiddle, mandolin, banjo and piano. He wrote many of his hits, including “The Devil’s Right Hand,” which he wrote with his brother Charlie.

“I’m honored and humbled to be named a Hall of Fame inductee,” Smith said. “I’m thankful to God for the opportunities I’ve been given to share my music.”

Smith was born in Fort Smith, Ark., and began playing music at an early age. He formed his first band, the Happy Valley Boys, in the early 1940s.

In addition to his music career, Smith was a successful farmer and owner of a feed store.

Smith is survived by his wife, Betty, and three children.

Haggard Like Never Before

Merle Haggard has been nominated for seven American Music Awards, including artist of the year. The American Music Awards will be held Nov. 17 at the Shrine Auditorium in Los Angeles.

Miller also scored two nominations. Album of the year nominees are Cash’s “American IV: The Man Comes Around” (American Recordings/Lost Highway), Edwards’ “Faith” (Rounder), the Jayhawks’ “Rainy Day Music” (Lost Highway) and Miller’s “Midnight & Lonesome” (Hightone).

Song of the year nominees are Cash’s “Flirt,” Dixie Chicks’ “Truth No. 2,” Rhonda Vincent’s “You Can’t Take It With You When You Go” and Williams “Righteous.”

Instrumentalist of the year nominees are Krauss, Miller, Jerry Douglas and Curf Morlos.

Winners are determined by votes from the AMAs’ nearly 1,000 members. Five lifetime achievement awards will also be handed out during the show, which will feature performances from Edwards, Allison Moorer, Ricky Skaggs and Rodney Crowell.

The awards show takes place during the AMAs’ fourth annual Americana Conference, scheduled for Sept. 18-20 in downtown Nashville. Veteran artist manager Ken Kragen will deliver the keynote address Sept. 18.

ON THE ROW: Clay Bradley joins Sony Music Nashville as VP of A&R. He previously held the same position at MCA Nashville. Bradley is a third generation country music talent. His grandfather was legendary producer Owen Bradley, and his father is A&R veteran Jerry Bradley.
### HOT COUNTRY SINGLES & TRACKS

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
<th>Peak Position</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>NUMBER 1</strong></td>
<td><strong>I'M THINKIN'</strong></td>
<td>Dierks Bentley</td>
<td>1</td>
</tr>
<tr>
<td><strong>NUMBER 1</strong></td>
<td><strong>WHAT IS A SONG?</strong></td>
<td>Josh Turner</td>
<td>1</td>
</tr>
<tr>
<td><strong>NUMBER 1</strong></td>
<td><strong>NOW SONGS, NO SHIRT, NO PROBLEMS</strong></td>
<td>Kenny Chesney</td>
<td>1</td>
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<tr>
<td><strong>NUMBER 1</strong></td>
<td><strong>CELEBRITY</strong></td>
<td>Brad Paisley</td>
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<tr>
<td><strong>NUMBER 1</strong></td>
<td><strong>RED DIRT ROAD</strong></td>
<td>Brooks &amp; Dunn</td>
<td>1</td>
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<tr>
<td><strong>NUMBER 1</strong></td>
<td><strong>FOREVER AND FOR ALWAYS</strong></td>
<td>Shania Twain</td>
<td>1</td>
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<tr>
<td><strong>NUMBER 1</strong></td>
<td><strong>MY FRONT PORCH LOOKING IN</strong></td>
<td>Lee Brice</td>
<td>1</td>
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<tr>
<td><strong>NUMBER 1</strong></td>
<td><strong>BEER FOR MY HORESES</strong></td>
<td>Toby Keith</td>
<td>1</td>
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<tr>
<td><strong>NUMBER 1</strong></td>
<td><strong>WHAT WAS I THINKIN'</strong></td>
<td>Dierks Bentley</td>
<td>1</td>
</tr>
<tr>
<td><strong>NUMBER 1</strong></td>
<td><strong>REAL GOOD MAN</strong></td>
<td>Tim McGraw</td>
<td>1</td>
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<tr>
<td><strong>NUMBER 1</strong></td>
<td><strong>99.9% SURE (I'VE NEVER BEEN HERE BEFORE)</strong></td>
<td>Brian McComas</td>
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<tr>
<td><strong>NUMBER 1</strong></td>
<td><strong>THEN THEY DO</strong></td>
<td>Trace Adkins</td>
<td>1</td>
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<tr>
<td><strong>NUMBER 1</strong></td>
<td><strong>HELP POUR OUT THE RAIN (LACEY'S SONG)</strong></td>
<td>Buddy Jewell</td>
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<td><strong>NUMBER 1</strong></td>
<td><strong>A FEW QUESTIONS</strong></td>
<td>Clay Walker</td>
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<td><strong>NUMBER 1</strong></td>
<td><strong>THIS ONE'S FOR THE GIRLS</strong></td>
<td>Martina McBride</td>
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<td><strong>NUMBER 1</strong></td>
<td><strong>WHAT THE WORLD NEEDS NOW</strong></td>
<td>Wynonna</td>
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<tr>
<td><strong>NUMBER 1</strong></td>
<td><strong>WHO WOULD WANNA BE ME</strong></td>
<td>Keith Urban</td>
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<td><strong>NUMBER 1</strong></td>
<td><strong>STAY GOING</strong></td>
<td>Jimmy Wayne</td>
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<td><strong>BACKSEAT OF A GREYHOUND BUS</strong></td>
<td>Sara Evans</td>
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<td><strong>NUMBER 1</strong></td>
<td><strong>SHE ONLY SMOKES WHEN SHE DRINKS</strong></td>
<td>Joe Nichols</td>
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<td><strong>NUMBER 1</strong></td>
<td><strong>TOUGH LITTLE BOYS</strong></td>
<td>Gary Allan</td>
<td>1</td>
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<td><strong>NUMBER 1</strong></td>
<td><strong>I MET</strong></td>
<td>Rascal Flatts</td>
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<td><strong>NUMBER 1</strong></td>
<td><strong>WAVE ON WAVE</strong></td>
<td>Pat Green</td>
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<td><strong>NUMBER 1</strong></td>
<td><strong>WALK A LITTLE STRAIGHTER</strong></td>
<td>Billy Currington</td>
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<td><strong>NUMBER 1</strong></td>
<td><strong>LOVIN' ALL NIGHT</strong></td>
<td>Van Halen</td>
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<td><strong>ONLY GOD (COULD STOP ME LOVING YOU)</strong></td>
<td>Emerson Drive</td>
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<td><strong>NUMBER 1</strong></td>
<td><strong>DAYS LIKE THIS</strong></td>
<td>Rascal Flatts</td>
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<tr>
<td><strong>NUMBER 1</strong></td>
<td><strong>CHICKS DIG IT</strong></td>
<td>Chris Cagle</td>
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<td><strong>NUMBER 1</strong></td>
<td><strong>I CAN'T BE YOUR FRIEND</strong></td>
<td>Russell Dickerson</td>
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<tr>
<td><strong>NUMBER 1</strong></td>
<td><strong>STREETS OF HEAVEN</strong></td>
<td>Sherrin Austin</td>
<td>1</td>
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<tr>
<td><strong>NUMBER 1</strong></td>
<td>**HONESTY (WRITE ME A LIST) **</td>
<td>Rodney Atkins</td>
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### TOP BLUEGRASS ALBUMS

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<th>Label</th>
<th>Peak Position</th>
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<td><strong>PLAYBOYS OF THE SOUTHWESTERN WORLD</strong></td>
<td>Blake Shelton</td>
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<tr>
<td><strong>NUMBER 1</strong></td>
<td><strong>TENNESSEE RIVER RUN</strong></td>
<td>Montgomery Gentry</td>
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<tr>
<td><strong>NUMBER 1</strong></td>
<td><strong>HELL YEAH</strong></td>
<td>Montgomery Gentry</td>
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<tr>
<td><strong>NUMBER 1</strong></td>
<td><strong>EVERY LITTLE THING</strong></td>
<td>Jamey Johnson</td>
<td>1</td>
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<tr>
<td><strong>NUMBER 1</strong></td>
<td><strong>TELL ME SOMETHING BAD ABOUT TULSA</strong></td>
<td>Ricki Skaggs &amp; Kentucky Thunder</td>
<td>1</td>
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<tr>
<td><strong>NUMBER 1</strong></td>
<td><strong>CAN YOU HEAR ME WHEN I TALK TO YOU?</strong></td>
<td>Ashley Monroe</td>
<td>1</td>
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<tr>
<td><strong>NUMBER 1</strong></td>
<td><strong>AND THE CROWDS GOES WILD</strong></td>
<td>Mark Williams</td>
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<td><strong>NUMBER 1</strong></td>
<td><strong>LONG BLACK TRAIN</strong></td>
<td>Josh Turner</td>
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<td><strong>NUMBER 1</strong></td>
<td><strong>WRINKLES</strong></td>
<td>Diamond Rio</td>
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<td><strong>NUMBER 1</strong></td>
<td><strong>I'M NOT A PRAYIN' MAN</strong></td>
<td>Joey DeFrancesco</td>
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<td><strong>NUMBER 1</strong></td>
<td><strong>I CAN'T TAKE YOU ANYWHERE</strong></td>
<td>Marty Stuart &amp; His Fabulous Superlatives</td>
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<td><strong>COWBOYS LIKE US</strong></td>
<td>George Strait</td>
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<td><strong>ULTIMATE LOVE</strong></td>
<td>Faith Hill</td>
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<td><strong>YOU'RE STILL HERE</strong></td>
<td>Faith Hill</td>
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<td><strong>NUMBER 1</strong></td>
<td><strong>WHAT A SHAME</strong></td>
<td>Rebecca Lynn Howard</td>
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<td><strong>NUMBER 1</strong></td>
<td><strong>DRINKIN' BONE</strong></td>
<td>Tracy Byrd</td>
<td>1</td>
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<tr>
<td><strong>NUMBER 1</strong></td>
<td><strong>HALF A HEART TATTOO</strong></td>
<td>Jennifer Nettles</td>
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<td><strong>NUMBER 1</strong></td>
<td><strong>IN MY DREAMS</strong></td>
<td>Trisha Yearwood</td>
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<td>Dave Ruttan</td>
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<td>Billy and Ted</td>
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<tr>
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<td><strong>I CAN ONLY IMAGINE</strong></td>
<td>Travis Tritt</td>
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<td><strong>NUMBER 1</strong></td>
<td><strong>LONESOME, ON'RY AND MEAN</strong></td>
<td>Travis Tritt</td>
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<tr>
<td><strong>NUMBER 1</strong></td>
<td><strong>RUN, RUN, RUN</strong></td>
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<tr>
<td><strong>NUMBER 1</strong></td>
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<td>Scotty McCreery</td>
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<td>Terri Clark</td>
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### HOT SHOT DEBUT

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<tr>
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<td><strong>NUMBER 1</strong></td>
<td><strong>TENNESSEE RIVER RUN</strong></td>
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<td><strong>NUMBER 1</strong></td>
<td><strong>HELL YEAH</strong></td>
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<td><strong>NUMBER 1</strong></td>
<td><strong>EVERY LITTLE THING</strong></td>
</tr>
<tr>
<td><strong>NUMBER 1</strong></td>
<td><strong>TELL ME SOMETHING BAD ABOUT TULSA</strong></td>
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<td><strong>CAN YOU HEAR ME WHEN I TALK TO YOU?</strong></td>
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<td><strong>NUMBER 1</strong></td>
<td><strong>AND THE CROWDS GOES WILD</strong></td>
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<td><strong>NUMBER 1</strong></td>
<td><strong>LONG BLACK TRAIN</strong></td>
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<td><strong>WRINKLES</strong></td>
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<td><strong>I'M NOT A PRAYIN' MAN</strong></td>
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<td><strong>I CAN'T TAKE YOU ANYWHERE</strong></td>
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<td><strong>NUMBER 1</strong></td>
<td><strong>COWBOYS LIKE US</strong></td>
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<td><strong>NUMBER 1</strong></td>
<td><strong>YOU'RE STILL HERE</strong></td>
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<td><strong>NUMBER 1</strong></td>
<td><strong>WHAT A SHAME</strong></td>
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### Billboard Top Country Albums

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**Note:** Sales data compiled by Nielsen SoundScan.
ALBUMS

POP

★ LAURA TURNER
Soul Deep
PRODUCERS: Kurt Howell, David Lyndon Huff
Columbia 787677
RELEASE DATE: Aug. 5

Davidad has come upon hard times in America. But Curf is pulling out all stops for its silky new sophisticated lady, Laura Turner. “Soul Deep” showcases all the ingredients: Sarah Brightman’s thundering soprano, along more with the more subtle shadings of... Enriched through such black-and-white comparisons sell short the singer’s very emotional range and crisp purity. The wondrously crafted collection touch-dances through all colors of the musical rainbow, while collaborator Kurt Howell brings an elegant unity to the whole, fueling the requisite stilted rhythms and gentle beats to ensure modern relevance. The premiere calling card is the title track (as the first single), which blossoms like a morning rose drinking in sunlight. Other highlights are the delicate “Devolution” and chugging sing-along “You’re Where I Belong.” A spectacular debut boasting uncanny ambition and grace.—CT

THE DEREK TRUCKS BAND
Soul Serenade
PRODUCERS: John Snyder, Derek Trucks
Columbia 89013
RELEASE DATE: Aug. 5

Derek Trucks recorded this album with his band in two sessions (one in 1999, the other in 2000). It is a more laid-back project than “Joyful Noise.” The band’s second debut for Columbia. There is only one vocal track here: the beautiful, bluesy “Drown In My Own Tears” featuring Gregg Allman. The other tunes are instrumental, and all evince Trucks’ continuing gravitation toward jazz in particular and eclecticism in general. Kofi Bur- briah’s contribution on flute is key on “Afro Blue,” a cover choice that says a lot about where this band is headed musically. Trucks’ guitar work here, slide or otherwise, is adventurous and powerful. He may be associated with the Allman Brothers Band, but when Trucks works with his group, Pat Metheny may be a more relevant reference.—PVM

FRANK STALLONE
In Love in Vain
PRODUCERS: Frank Stallone, Fred Mollin
Sima 718827-7301
RELEASE DATE: July 29

While pop aficionados will best remember Frank Stallone for his 1983 top 10 aericoi workout “Far From Over,” the singer is determined to update the chart books with “In Love in Vain,” a lush collection of orchestral standards. Certainly, that idea is new and these fresh takes on songs from Cole Porter, Johnny Mercer, Rodgers & Hart and others are not overly unique. But Stallone—who recorded the album in two days with the Sammy Nestico Orchestra in Toronto—has a sweet, certain timber and a personnel 1940s-brand swagger that no doubt translates into something larger than life in a live setting. In any case, fans of the genre will find “In Love” a fine accompaniment to an evening of martini, moonlight and whatever else.—CT

PARTY OF ONE
Caught the Blast
PRODUCER: Eric Fifteen
Fat Cat FATCD2779
RELEASE DATE: July 22

This band is based in Minnesota and released its musical debut through a British label most recognized for experimental instrumental sounds. Party of One, which is mostly a party of three (bass, guitar, drums), takes the lo-fi aesthetic to the hill. The band recorded “Caught the Blast” on an 8-track without letting the emotion rise above monotone levels. This has the effect of emphasizing the dark and not-so-subtle humor of songs like “Baghdad Boo- gie” and “Byebye Sends Its Regards.” The exception is when bassist Terrick Klinkelnicht sings on a few selections, the best being the shrieking, porny and utterly charming “Baby Doll.” Don’t be surprised if the buzz on this band builds in Europe first.—TP

DANCE/ELECTRONIC

★ MARLON SAUNDERS
Enter Trip/And
PRODUCERS: Warren Rosenstein, Carl Carter, Shawn Lucas
Black Honey BH031732
RELEASE DATE: Aug. 5

Singer/songwriter Marlon Saunders has already earned musical notoriety—penning Miller Lite jingles, doing background vocals for Sting and Barry White, singing in jazzhole and Bobby McFerrin’s Voicestra. Those experiences provide the foundation for this noteworthy debut. Fusing old-school R&B, funk and gospel within a contemporary framework, Saunders’ talk- singing tenor takes listeners on a pleasing musical journey. One you’re in church stompin’ to the pumpin’ “Keep Doin’ What Ya Do.” The

next you’re floating in a mellow groove (“For You”) or hoping to a funky ’70s history lesson (“Afo Blue My Mind”). Not every track is a winner. But unlike most newcomers of late, Saunders commands a strong lead out of the starting gate.—GM

BLUES

ANSON FUNDERBURGH & THE ROCKETS
Which Way Is Texas?
PRODUCER: Anson Funderburgh
Bullseye Blues 77667-9619
RELEASE DATE: July 29

Flame-tongued Texas, flame Anson Funder- burgh celebrates the 25th anniversary of his band with the release of “Which Way Is Texas?” Funderburgh was a hot guitarist in 1978 when he started the band. Thousands of gigs and a dozen albums later, the economy and the feel of his playing are marvelous. His solo during “Jungle” is particularly sweet example of the man’s virtuosity. Sam Myers has been handling vocal and harmonica chores, and the Rockets since 1984, and he is in top form here. His performance on the Sonny Boy Williamson tune “Variable on My Feet” is a special moment. Funderburgh tracked his first-ever vocals for this project—“One Woman I Need” and “Toot and Turn”—and displays a fine voice, offering a very cool contrast to the darker colors of Myers’ vocals. With this album Funderburgh adds another superior album to his enviable discography.—PVM

CHRISTIAN

★ TODD AGNEW
Grace Like Rain
PRODUCER: Jason Latshaw
Aradena 766887251927
RELEASE DATE: July 15

With “Grace Like Rain,” Todd Agnew emerges on the contemporary Christian scene as a true force. A Texas native who now resides in Memphis, Agnew successfully blends pop, rock, blues and gospel on this impressive debut. His uplifting, insightful songwriter, Agnew possesses a commanding voice teeming with both passion and vulner-

(Continued on next page)

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BIBLIOGRAPHY: Michael Paoletta and singles review copies to Chuck Taylor (Billboard, 770 Broadway, 6th floor, New York, N.Y. 10003) or to the writer at the appropriate time.
SINGLES

Edited by Chuck Taylor

★ MANDY MOORE Have a Little Faith in Me (4:04) PRODUCER: John Fields WRITER: J. Halft PUBLISHER: not listed Epic (cd promo)
It’s hard to believe that Mandy Moore has appeared on The Billboard Hot 100 only twice (with 1999’s No. 41 “Candy” and 2005’s No. 24 “I Wanna Be” with the Nylons), given the high profile she has built through a number of major television oppor-
tunities. More than any of the late-’90s teen queens, Moore has become an MTV fixture and a bona fide film star, managing all with credibility, immense charm and grace. Her new album, “Coverage,” does little to change the cur-
uous direction for a young singer—but first single “Have a Little Faith In Me” is a hit to any amount of Moore can infuse her own personality into a well-
written track. The midtempo acoustic pop number is a fine showcase for her preci-
cious skills; it’s an earnest, heartfelt and well-
written effort. For top 40 to jump around the Mandy bandwagon (however late) and help this fanciful young woman further up the ladder of success.—CT

COUNTRY

It has been 10 years since this talented Texan hit No. 1 with “Holdin’ Heaven.” Many country artists have come and gone since, but Byrd continues to be a presence on country radio. His previous single, “The Truth About Men,” propel-
led Byrd’s album of the same name to #1 on the Billboard Top Country Charts. Here he delivers another lively country ditty that should readily connect with country audiences, who always seem to appreciate a clever tune about drinking (or in this case, not drinking). The song clocks in at slightly more than two minutes, making it short, fun and an easy sing-along. T-Byrd packs a lot of good-natured per-
sonality in his delivery, making this song just like another winner.—DEP

★ JIMMY WAYNE I Love You This Much (4:05) PRODUCERS: Chris Lindsey, James Stroud WRITERS: I. Wayne, C. DaBois, D. Sampson PUBLISHERS: Nashville DreamWorks, Paper Angel/SunLancer/EMI/April Sea, Gayle DreamWorks 14161 (CD promo)
This debut album would demonstrate even a decent level of talent that would fuel a long and successful career. Jimmy Wayne endured a difficult childhood, but instead of retreating into a bitter shell, he opted to use his experiences to craft a collection of remarkably powerful songs. The hit “Stay Gone” peaked at No. 5, making it his highest-charting debut single by a new artist. This second single further showcases Wayne’s superb talents as a vocalist/songwriter. He immediately draws the listener in with the opening lines: “He can’t remember the times that he thought/Does my baby love me? Probably not.” From there he sings of a little boy’s abandonment that turns into adult anger and resentment. Poised by Wayne, Chris DaBois and Don Sampson, the song’s conclusion packs an emotional wallop as the boy realizes he has truly been unloved or alone all his life. This gifted artist has the potential to be the format’s next superstar, and this debut single should propel him further down that path.—DEP

NEW & NOTEWORTHY

It’s mightily exhilarating to hear a new R&B artist whose debut comprises fine singing, a memorable melody and catchy production—with no hefty guest stars or rap awkwardly jammed into the midsec-
tion. Could labels at last realize that a return to fundamentals might be the best way to fuel mass consumer interest? New DreamWorks signing Maria amends with gusto, determined soulfulness, soft-
ened by her youth and vulnerable lyrics dealing with growing up in a world where it’s not always easy being the new kid on the block. “I Give You Take” is a plea to find a lasting relationship, embraced by a driving piano track, courtesy of producer/ writer Soulbloch and Karlin. The former signed the Denmark-bred Maria to a development deal at Interscope; 15 years later, he and Karlin’s songwriting prowess to best pro-
file the singer’s style and demeanor. “I Give You Take” is an exciting launch for a promising new talent, with the potential to freshen the pop and R&B airwaves like summer lemonade.—CT

KORN Did My Time (4:07) PRODUCERS: Jonathan Davis, Korn WRITERS: Korn PUBLISHER: various Epic Records ESK 55863 (CD promo) Fans attacked Korn’s last album, 2002’s “Untouchables,” for being too slickly produced, and it wound up being the band’s lowest-selling album to date. Korn seems to have taken those considerations into account when writing its sixth album, due this fall. “Did My Time” is feat-
ured in the movie “Lara Croft Tomb Raider: The Cradle of Life”—but it doesn’t appear on the soundtrack. The song opens with a raw guitar riff before switching to the heavy, bass-
driven sound that has spawned many an imitator since Korn’s debut nine years ago. While the band’s signature tone hasn’t changed that much over the years, this song’s chorus reveals a more musical and melodic side of the group. Currently opening for Ozzy Osborne on this summer’s Ozfest, Korn has sold six million albums, and fans have responded in kind, harvest-
ing this early taste of the new album with its blast onto The Billboard Hot 100 at No. 56.—BT

LOW

KORN: Did My Time

DEP

ROCK

For his devoted fans, Bad Harper’s latest, “Diamonds on the Inside,” is a song that recalls its greatest set, 1995’s “Fight for Your Mind,” and finds the rootsy singer/songwriter skipping from folk to funk to rock. The star of this disc is the title track of one of the disc’s highlights. It’s a lovely rela-
tionship tale punctuated by salty guitar changes, laced with subtle steel guitar touches and hides absolutely heart-tug-
ging with a warm, soulful solo and such lines as “What you say and do now to me follows you close behind.” It’s one more gem from an always-inspirating artist whose legacy grows more remarkable with time.—WO

NEW AGE

★ MIKE OLDFIELD Tubular Bells 2003 PRODUCER: Mike Oldfield Rhino 60204 RELEASE DATE: Aug. 5 With tape manipulation and an instrumental approach to the music, Mike Oldfield’s one-man-band approach to the original “Tubular Bells” taxed the limits of recording technology in 1972. Now with his third album—Oldfield has fixed the wavily intonated, asyn-
chronous moments and unwanted distortion. He hasn’t updated his work so much as he’s restated the full reali-
ization of ideas that were too technologically complex for the time. So, it’s basically, “Tubular Bells”—which was heard in the film “The Exorcist”—is as riveting as ever, by turns lyrical and angry, excited and dazed. Oldfield’s guitar orchestrations and keyboard crescendos still ring out like a new world dawn. John Zorn conveys the stenographer inter-
rolla call of the late Vivian Stanhall with his own quizzical upper-crust reading. “Tubular Bells” influences a generation of musi-
cians, film composers and jingle writers. With “Tubular Bells,” this epic work has been reborn.—JD

VITAL REISSUES

DIANA ROSS Diana—Deluxe Edition REISSUE PRODUCERS: Harry Weinger, Andrew Surov ORIGINAL PRODUCERS: various Chronicles/Motown/UME B00000791 RELEASE DATE: July 29 The no-classic, disco-fied, chart-top-
ping “diana” arrived in the spring of 1980; it spawned two smash singles: “Upside Down” and “I’m Coming Out.” What many may not realize is this: The released album was in fact a “remix” of the groove-fortified album that produces Richard Edwards and Nile Rodgers (of Chic) delivered to Motown. Apparently, Ross was not too thrilled with the production. So, enter long time house engineer Russ Terr-
rina, who remixed the entire album for mass consumption. Now, with this two-disc Deluxe Edition, fans can compare and contrast the two versi-
ions, as they both appear on disc one. Disc two, titled Deluxe Edition, is housed to 13 dancefloor nuggets, encompassing 12-inch re- 
edits (“No One Gets the Prize”/The Boss”), the rare 7-inch single “Love Hangover” (of Love Hangover) and the previous unreleased (“Fire Don’t Burn”). By the way, Ms. Ross made the right decision with “diana.”—MP

DONNA SUMMER Bad Girls—Deluxe Edition REISSUE PRODUCER: Bill Levenson ORIGINAL PRODUCERS: various Chronicles/Mercury UME B000005683 RELEASE DATE: July 29 Many forget that Donna Summer’s 1979 “Bad Girls” album earned five Grammy Award nominations, includ-
ing album of the year. It is fitting then that the diva’s epic show, primarily pro-
duced by Giorgio Moroder and Pete Bellotte, receives Universal’s Deluxe Edition treatment. The two CD reissue includes the remastered double-album release, with a second CD hous-
ing extended 12-inch mixes. Hardcore fans may gripe that most of the tracks were previously issued on the artist’s 1987 album “The Dance Collection.” Those fans will be thrilled, however, by the inclusion of the demo version of the “Bad Girls” single, as well as 12-
inch versions of such non “Bad Girls” tracks as “No More Tears (Enough Is Enough)” and “I Feel Love.”—KC

ORIGINAL LONDON CAST RECORDING Sail Away PRODUCER: Bill Meade New York: 302 062 1797 RELEASE DATE: July 15 Broadway likes its leading ladies to sound—how should we put it?—unique. None today matches Elaine Stritch, the gravelly voiced grand dame who retook Manhattan in last year’s one-woman show “W. Liberty.” Stritch was just hit-
ting her stride in 1962 when she headed to London to star in Noel Coward’s “Sail Away.” With a sly smile, she takes to task the crass showbusiness numbers, “Useless Useless Phrases” and “Why Do the Wrong People Travel?” The funny lady even pulls off a ballad, a touching love song called “Something Very Strange.” Coward fans will be charmed by “Bronchole Darby and Joan,” available here for the first time on CD.—MS

_Country_
EXECUTIVE TURNTABLE - PEOPLE ON THE MOVE

RECORD LABELS: Jimmy Wheeler is named VP of mainstream sales and marketing for Provident Music Group in Nashville. He was senior director of national Christian sales.

Lori Cline is promoted to director of national promotions for Word Label Group in Nashville. She was manager of national promotions.

Rob Evans is promoted to director of new media for Wolf Music Group in Los Angeles. He was manager of new media.

RETAIL: Calvin Lui is promoted to VP of sales and marketing for Ticketmaster in Los Angeles. He was head of Ticketmaster's TeamExchange.

NEW MEDIA: Kenneth Parks is named VP of legal and business affairs for EMI Digital Distribution and Development Group in New York. He was general counsel for GetMusic.

ARTIST SERVICES: Kerry McGovern is promoted to tour publicist for the Mitch Schneider Organization in Los Angeles. She was assistant.

VENUES: De Vos Place promotes Sandy Thomley and Ken Dahlman to director of event services and facilities manager in Grand Rapids, Mich. They were, respectively, stage manager and facilities maintenance manager.

SARSTOCK!

More than 450,000 fans turned out July 30 in Toronto for the Molson Canadian Rocks for Toronto benefit at Downsview Park, aimed at boosting the city's sagging economy in the wake of the SARS outbreak (see story, page 20). "I think it's the biggest crowd we've ever played to, so it is a fantastic buzz," Rolling Stones frontman Mick Jagger said before his band's headlining set. The Stones, including guitarist Keith Richards (above), offered a 90-minute set heavy on such crowd pleasers as "Brown Sugar," "Start Me Up" and "Ruby Tuesday." The group tapped into the collaborative spirit of the event, although Justin Timberlake was pelted with plastic water bottles when he joined the Stones for "Miss You." AC/DC guitarists Malcolm and Angus Young (above left) guested on a cover of B.B. King's "Rock Me Baby." AC/DC's set sported such classics as "Hell's Bells," "Thunderstruck" and "Back in Black." Angus Young's trademark striptease during "The Jack" found him wearing a pair of boxer shorts emblazoned with the Canadian flag. Earlier, Canadian legends the Guess Who and Rush showered the crowd with their biggest hits. Rush even threw in an instrumental version of the early Stones track "Paint It Black." The 11-plus-hour show also featured sets from Timberlake, the Flaming Lips, Sass Jordan, Kathleen Edwards and Blue Rodeo, among others. Earlier in the week, the Stones and concert promoter Michael Cohl were presented with keys to the city by Toronto mayor Mel Lastman (left). At the presentation, from left, are Jagger, Cohl, band members Ronnie Wood and Charlie Watts, Lastman and Richards. (Photos: Kevin Mazur/Wireimage.com, Young and Rolling Stones group shot; George Pimentel/Wireimage.com, Richards and crowd shot.)

Hello Operators!

While at NextStage at Grand Prairie on its recent tour, the White Stripes took a few seconds to snap a photo with the Grand Prairie, Texas-based venue's Danny Eaton and Derek Rauchenberger. Pictured, from left, are the band's Meg White, AEG Live Southwest VP Eaton, venue GM Rauchenberger and the band's Jack White. (Photo: Barry Bond)

David's Solo Speech

Depeche Mode frontman Dave Gahan, left, visited the Music Choice studios in New York to talk about his newly issued Reprise solo bow, "Paper Monsters." He is pictured with Music Choice interviewer Gary "Seuss" Susalis.
BMG STOCK!

BMG's label presentations were held July 29-31 in New York, where the company's U.S. labels presented their fourth-quarter release schedules. They included separate events for Arista, the RCA Music Group, Sony and RLG-Nashville. Captured at the live event (top right) is Zomba GM/senior VP of sales and marketing Tom Carrabba; BMG COO Michael Smellie; live president Barry Weiss; Larry Rudolph of ReignDeer Entertainment, who is Britney Spears' manager; Spears; BMG chairman Rolf Schmidt-Holtz; and BMG executive VP/chief marketing officer Tim Prescott. The Arista presentation (top right) also drew industry heavyweights. Attendees of the label's July 29 worldwide marketing conference, dubbed Arista Reloaded, included, from left, Kelly, Usher, Sarah McLachlan, label chief Antonio “L.A.” Reid and Natasha.

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Dickinson: Iron In The Sky

One of the greatest things about being a rock star is never having to work another day in your life, right? So why, you might ask, would a rocker as financially secure as Iron Maiden's Bruce Dickinson—the singer of a band that is still selling out Madison Square Garden some 20 years down the line—want to go out and work a J-O-B?

Well, because it's a job that parallels his love for singing and performing.

When he's not on the road or in the studio with Maiden, Dickinson spends a good chunk of his year piloting 150-seat Boeing 737s for Astraeus Airlines in London. As first officer for Astraeus and a pilot for some 11 years, Dickinson logged between 600 and 700 hours in the air for the company last year, regularly jetting back and forth from London to such locales as Egypt, Iceland and the former Soviet Union.

During Maiden's recent tours, he's even flown himself and several band members from gig to gig in a Cessna 421 Golden Eagle, a seven-seat propeller plane.

Dickinson, whose first commercial job was with British World (an independent airline that folded after Sept. 11, 2001), equates discovering his love for flying to finding another woman. When he's flying, his wife often remarks, "Oh, he's off sleeping with the tin bitches," he relays with a laugh.

He adds that he's constantly humbled by flying.

When you're up at 41,000 feet at night, flying in the middle of Europe and you look down and you can see all these lights, and then you look up and you see more stars than you've ever seen before in your life, it's just amazing," he says.

"You see the weather, you see thunderstorms from hundreds of miles away. I get to see the best light show in the world." Becoming a commercial airline pilot was the fulfillment of a childhood dream for the metal icon.

As a child, Dickinson was often taken to air shows by a relative who had served as an electrician on World War II bombers, and his uncle served in England's Royal Air Force. "I toyed with the idea of joining the air cadets at school," he says. "But I thought, 'Ah, they'd never let me fly, because I was terrible at math and physics. Too stupid, they wouldn't be interested.' " His interest picked up in the mid-'80s, after Iron Maiden drummer Nicko McBrain got his pilot's license.

While Dickinson tagged along on a few of McBrain's flights, it wasn't until 1992, when he was on vacation with his family, that he spotted a sign at a Florida airport advertising flying lessons for $35, that things changed.

He was sold as soon as the bird took flight. Dickinson then set out collecting the proper licenses for U.S. and European flights.

"In '93, when I left Iron Maiden for six years and embarked on a solo career, it did strike me that if the solo career didn't work out, I was going to be jobless," he says. "So I decided that I would go and do the airline pilot exams in Europe. "Although the band is going strong—its new album, "Dance of Death" (Columbia), arrives Sept. 9—the singer foresees a time when he'll be flying exclusively.

"When it gets to when Iron Maiden stops—which it will do eventually—I'm gonna have to do something until I'm 65," he reasons.
Fans of Janis Ian have always appreciated the storytelling aspect of her songs. Now 30 fans of the renowned singer/songwriter—who are also top science fiction writers—have teamed for "Stars," a collection of original sci-fi stories based on Ian's songs and published by Daw Books.

"Of the 30 writers, 29 already owned my work," Ian says. She wrote the "Second Person Unmasked" entry, which derives from her song "His Hands," from her 1993 comeback album "Breaking Silence." "It's a nice testament to how far your work can reach.

Ian's love of science fiction reaches back to her childhood.

"I've been reading it since I could read," she says. Her father, who was a music teacher, also read a lot of science fiction, and both parents were voracious readers. Ian saw all of fiction "as one continuum: 'Winnie-the-Pooh'—about a talking bear—was as much science fiction to me as [the Isaac Asimov sci-fi classic] 'I, Robot.'"

Ian cites such albums as "Breaking Silence" and "God & the FBI" (2000) as proof of how science fiction has influenced her songwriting. "You can draw direct lines," she says, crediting Orson Scott Card's "Tales of Alvin Maker" with supplying the fire imagery in "This House," from "Breaking Silence."

Card's "Stars" story "Inventing Lovers on the Phone" returned the favor by cribbing its title from a line in Ian's classic "At Seventeen." Ian says that "Tattoo, from "Breaking Silence," was heavily influenced by lane Yolen's "The Devil's Arithmetic," about a girl who is cast back in time to the Holocaust. Yolen's "Ride Me Like a Wave" in "Stars" takes its entire title from another Ian song.

"The best science fiction speaks from the heart, which is what I try to do in my songwriting," Ian continues, adding: "I've always thanked authors who've influenced my songs and sent them a copy of the CD with a note."

One author who responded delightfully was Mike Resnick, who eventually co-edited "Stars" with Ian and contributed "Society's Guy," one of two stories based on Ian's landmark '60s hit "Society's Child"—the other being Susan R. Matthews' "Society's Stepchild."

"I was on tour in Ireland and visited with Anne McCaffrey—the huge sci-fi writer," Ian recalls. "She said I had to go to the annual sci-fi fan convention Worldcon, so I went and Mike showed me around and said, 'Let's do an anthology of stories based on your lyrics.' I thought no one could possibly be interested, but he had five writers lined up already and in 24 hours made a deal with Daw—the oldest sci-fi-only publisher in the country."

Ian returned home to Nashville and started enlisting other favorite authors. "I sent them songs I owned and controlled, and four or five had already pulled out their albums [of mine] and started on their own."

Sci-fi fans will marvel at the "amazing list" of participants—and their creativity within the context of Ian's songs. She notes that Nancy Kress' "Eyes" is based on her classic "Jesse"—but it turns Jesse into a brain virus. Taking great pleasure, she further notes that David Gerrold—who penned the beloved "Star Trek" episode "The Trouble With Tribbles" and patterned "Riding Janis" in "Stars" after Ian's and Bill Lloyd's "If We Had Wings"—named a comet after her in the story. "It was a real labor of love for me," Ian says of the anthology. "Obviously, most of my audience aren't science fiction buffs: It's like being a Delta blues buff in that it's a niche market. But science fiction is really the jazz of prose—and the cutting-edge of prose. It's one of the few forms still dealing with issues like war and racism."

"People think of green-tentacled Martians grabbing girls. But look at Madeleine L'Engle, one of the writers who influenced me: The most when I began writing songs, whose 'A Wrinkle in Time'—one of the best-loved children's books ever—taught me more about the light and the darkness than any religious teaching could."

Or 'Alice in Wonderland,' or even Santa Claus—a guy who manages to disintegrate his molecular structure to fit down a chimney," Ian says. "So much of what we read and take for granted is science fiction."

An added benefit of "Stars" is that Ian solicits unpublished manuscripts from her fellow sci-fi writers before heading out on the road, "so I never have to worry anymore about running out of reading material."

Meanwhile, the Bug-administered Rural Girl Publishing (BML) songwriter has just completed a forthcoming live double-CD set, "Working Without a Net," for Oh Boy Records. She's particularly thrilled to report that her new CD for Oh Boy, will feature a duet with Dolly Parton. "My Tennessee Hills."

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**Contest Aims To Find Best Songs For 'Universe'**

Songwriter Universe, the Web site launched in January 2001 by veteran music publisher and music journalist Dale Kawashima, has just launched its first "best song of the month" contest.

According to Kawashima, the site will honor and publicize the top five songs submitted to the site each month. The winner will then be interviewed in the site's magazine section, which will also include an MP3 of the winning song with links to the writer's site and e-mail address.

The remaining finalists will have MP3s, Web sites and e-mail links posted. "We will be encouraging publishers, A&R execs and music supervisors to read about the winner and check out the top five songs each month," Kawashima says.

According to Kawashima, his steadily growing Web site online magazine, with Billy Steinberg, Brenda Russell, Allan Rich, Jeff Silbar and Jud Friedman. The Los Angeles-based Kawashima has the past two years as a creative executive at Sony/ATV Publishing, having previously repped song catalogs for such hit-makers as Bruce Springsteen, Michael Jackson, Bob Dylan, Prince and Burt Bacharach. Also a music journalist for publications including the Los Angeles Times, Cash Box and Melody Maker, Kawashima has just bowed an independent publishing/consulting firm and is representing writers and catalogs for placements in recordings, films, TV shows and commercials.

CHERRY PICKING PEAS: Cherry Lane Music Publishing has inked R&B/hip-hop group the Black Eyed Peas to a worldwide co-publishing deal. The signing, which covers the Peas' new A&M album "Elephunk," reflects Cherry Lane's strategy of broadening its clientele.

"This year, we've been aggressively diversifying our client roster," Cherry Lane president Aida Gurwicz says. "Signing the Black Eyed Peas fits perfectly into our business model, and we're looking forward to exploiting the many opportunities for the band's increased exposure that this record promises."

The Peas' current pop hit single "Where Is the Love?" features Justin Timberlake. It has helped land the group an opening slot on this summer's Justified and Stripped tour, headlined by Timberlake and Christina Aguilera. Additionally, the act starred on the debut broadcast of the WB's "Pepsi Smash."

EASTWOOD'S FETE: The Henry Mancini Institute's Aug. 16 Mancini Musicale at UCLA's Royce Hall honors Clint Eastwood. Previous honoree Quincy Jones will present Eastwood with the fourth annual Hank Award in recognition of distinguished service to American Music.

The group chose to honor Clint Eastwood this year for his distinguished contributions to the world of music through his work," said Ginny Mancini, composer-producer/arranger Henry Mancini's widow and the institute's president of the board. "He has an impressive history of incorporating jazz into his films, and he has touched the life of each of our participants and guests in a very special way."

As part of the gala, bassist Christian McBride, tenor saxophonist James Carter, saxophonist and flutist James Moody, tenor saxophonist Pete Christlieb, drummer Vinnie Colaiuta and pianist Roger Kellaway will join in a musical tribute to Eastwood composed and arranged by Eastwood's longtime musical collaborator, Lennie Niehaus.
Games Become Serious Business
Music, Video Retailers Allot More Space To Software

BY STEVE TRAUMAN

As computer games, music and movies target a similar audience—and partnerships among those entertainment sectors grow—retailers are responding.

In this age of "entertainment convergence," more traditional music and video retailers are dedicating space in their stores for game sales and rentals, analysts say.

Software, hardware and accessory retail sales made a record $11.3 billion last year, nearly $6.9 billion was from software alone. The market for console video, portable and computer games is now expected to see modest growth, based on sales data for the first five months.

The focus is definitely on software for the holiday quarter, that represents perhaps

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Rhino, Golden Blend Their Businesses

BY CHRIS MORRIS

LOS ANGELES—What do you get when you combine Rhino Records, one of L.A.'s most respected indie record stores, and Golden Apple Comics, perhaps the city's best-known comic book outlet?

You get, in the words of Golden Apple proprietor Bill Leibowitz, "everything your mom told you you didn't need under one roof!"

In early June, Golden Apple—which operates a flagship 4,000-square-foot store on Melrose Avenue in L.A. and a 1,100-square-foot shop in Northridge in the San Fernando Valley—occupied a 1,000-square-foot space in Rhino's Westwood location.

The music retailer moved to its current 6,000-square-foot space in late 2001, after 29 years at a smaller location up the street (Billboard, Feb. 16, 2002).

The store-within-a-store brings Golden Apple's expertise in the marketing of comics, toys, tchotchkes and pop-culture reading matter to Rhino, long a local specialist in the sale of offbeat music.

The marriage of the two stores is a natural in more ways than one.

Leibowitz and Rhino's Richard Foos, who co-owns the store with partner Steve Ferber, have known each other for 30 years. During the mid-'80s, Leibowitz worked for the Rhino retail outlet and its indie record label (since purchased by Warners Music). Leibowitz left to concentrate on building Golden Apple, which he says he had operated "as a hobby" since 1979.

Today, the two retailers express mutual admiration for their achievements in the marketplace.

Leibowitz says that in the early days of his store, "Quite frankly, I stole a lot of the ideas for promotion and marketing from what they were doing at [Rhino]—their customer appreciation days, how they timed their sales, the attitude of the store. I sort of modeled myself (after them)."

Foos says of Leibowitz, "He's the greatest promoter I've ever seen, and he's always doing the coolest promotions and making gold out of lead. My entrepreneurial spirit gets engaged by his creativity."

Since its inception, Foos had envisioned Rhino's new Westwood operation not as simply a record store but as a full-service pop-culture destination.

But, he admits, "We were probably experts at

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U.K. Retailer's Sales Rise 75%

BY OLAF FURNISS

EDINBURGH, Scotland—U.K. retailer Fopp experienced a sales growth of 75% for the six months ended May 31, boosted by its expansion to 14 outlets.

The privately owned music, books and DVD chain had half-year sales of £13.7 million ($22 million) and also saw operating profits rise by 125% to £1 million ($1.6 million).

Edinburgh-based managing director Peter Ellen predicts that turnover for the year ending Nov. 30 will reach £28 million ($45 million) and adds that the growth is not merely a result of the company's expansion.

"Our range has been particularly hot this year," he says. "Although our overall market share [of U.K. music retail] lies around 5%, we account for up to 15% of sales on some specialist releases—such as African music, Latin and reggae.

Ellen estimates that music sales account for some 65% of revenue, with the rest coming from books and DVDs. (Fopp has been quick to give DVDs prominent in-store display.)

"Over the next year, I expect we will see a rise of 100% [in DVD sales] on the previous 12 months," Ellen says.

Fopp enjoys a staunch loyalty from its customers. For several years, the retailer has strongly promoted its no-queruble CD-refund policy, and it was the first to reduce mid-price releases to £5 ($8).

But Ellen is keen to point out that the chain does not position itself as a discount retailer. "Our format is based on appealing to people 'grazing' for product and is geared toward increasing consumption," he says.

Fopp is expected to continue its expansion through 2004.
Sam Phillips Leaves A Legacy To Be Emulated

Sam Phillips, who died in Memphis July 30 (Billboard, Aug. 9), may have been the ultimate indie record man.

As a talent scout/producer/label operator at Sun Records, he unearthed such talents as Elvis Presley, Johnny Cash, Jerry Lee Lewis, Roy Orbison, Charlie Rich and Howlin' Wolf, to name only the best-known of his many discoveries in rock ’n’ roll, blues, R&B and country.

Phillips’ uncanny ability to find talent was mated to a sensitive engineer’s ear, a propensity for sonic experimentation and a keen sense of regional promotion.

Anyone who has read the story of Elvis Presley’s early records were made to understand that Phillips didn’t merely release Elvis’ records—he gave shape to Elvis’ sound.

Take Phillips’ efforts during the ‘50s, distinctly “Southern” music became national styles. Eulogists view Phillips’ passing as the end of a long-gone era. But any contemporary label that cultivates and releases music with taste, care and an ear cocked to the future is embracing Phillips’ legacy.

We send our condolences to the Phillips family of Memphis and especially to the members of the Select-O-Hits staff—ephemeral skip previously been handled by BMG.

The first releases under the deal are “Wildwood Flower,” an album by the late June Carter Cash (Sept. 9), and Chris Knight’s “The Jealous Kind” (Sept. 23). Dualtone’s roster includes David Ball, Jim Lauderdale, Rodney Foster and Jeff Black.

The Dualtone arrangement marks the second instance in recent weeks in which a previously major-distributed label has moved to RED. Immortal Records, formerly with Virgin and EMI Music Distribution, just sealed a deal with the distributor (The Indies, Billboard, Aug. 2).

FOR SALE: The partners of Malaco Records have put Muscle Shoals Sound, the historic Sheffield, Ala., recording facility that spawned innumerable soul hits, up for sale, at an asking price of $650,000.

The studio—which moved to its current location in 1978, after operating originally at 3614 Jackson Highway in Sheffield—was purchased by Malaco’s Stewart Madison, Wolf Stephenson and Tommy Couch Sr. in 1985.

“The studio business all around the world has slowed down,” Couch says, noting that the sale is not tied to any financial problems at the label.

Malaco also operates a studio in Jackson, Miss., where the label is headquartered, and has not been utilizing Muscle Shoals as frequently as it has in the past. The Alabama facility’s famed house band is also not at full strength: While guitarist Jimmy Johnson and bassist David Hood still play sessions there, keyboardist Barry Beckett now lives in Nashville, and drummer Roger Hawkins is in ill health.

Malaco announced the sale with a listing on eBay and an ad in the international Wall Street Journal; Couch says, “We’ve had a lot of interest.”

QUICK HITS: Bluesman Bobby Rush has started up a new Jackson, Miss.-based label, Deep Rush Records. The imprint is being distributed by Emergeent Music Marketing through RED. It kicks off Sept. 23 with the release of “Live at Ground Zero,” a DVD/CD package recorded at actor Morgan Freeman’s Clarksdale, Miss., juke joint. Rush will be featured in director Dick Pearce’s film about Memphis in Martin Scorsese’s forthcoming PBS series, “The Blues” (Billboard, July 12). Producer Dennis Her- ring has also inaugurated his own label, Sweettea Records. The imprint—which is named after Herring’s Oxford, Miss., studio, where 1993 Billboard Century Award honoree Buddy Guy recorded his two most recent Silvertone albums—will go through Ryko Distribution via Terminus/MNI. The debut release, due Aug. 12, is “Fancy Blue,” an album by eccentric Nashville singer/songwriter Tywanna Joe Baskette.

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Games Are Serious Business

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40% of annual sales,” says Richard Ow, senior analyst for the NPD Group, which tracks retail sales for console and hand-held videogame software, hardware and accessories, and PC games.

Through May, industry sales reached $3.35 billion, about 1% ahead of the comparable 2002 figure.

But total software units topped 75 million, a solid 8% gain, and sales value exceeded $2.15 billion, a 3% gain.

Sales of videogames rose nearly 16% in units and 10% in value, offsetting PC game declines.

“We are seeing more reports from nontraditional game retailers,” Ow notes. “While the 10 largest chains still represent about 80% of total sales, much of the expansion will come from these new channels.”

“Games are now an essential product for any mass-market entertainment retailer,” says Doug Lowenstein, president of the newly renamed Entertainment Software Assn., whose members represent about 90% of industry sales.

“It significantly expands the number of storefronts offering games for sale or rental, bringing them to a wider audience,” he adds.

A prime example is the second-quarter report from the nation’s No. 2 video retailer, Hollywood Entertainment, which saw same-store sales rise 11% through June 30—over the same period last year.

The primary reason was a 4% increase in merchandise sales and rental revenue from its new GameCrazy departments. These are currently found in 483 of its 1,846 total outlets, with the roll-out continuing through the end of the year.

Gearing up for the holiday retail battle are the big three console vendors: Sony Computer Entertainment America (SCF), with PlayStation 2 (PS2) and PlayStation One, Microsoft with Xbox and MS PC games and Nintendo of America with GameCube and the dominant portable, Game Boy Advance.

“Music and movie retail channels will be key outlets to target as the videogame industry continues to expand in terms of demographics and broaden its approach with products like our new Music Mix,” Xbox marketing VP Mitch Koch says.

He says Xbox recognizes that nontraditional retail outlets are vital in reaching a broader consumer base. “We continue to evaluate these opportunities,” Koch says.

Xbox is a sponsor of the 30-date Lollapalooza tour that kicked off July 5 in Noblesville, Ind.

The event provides concertgoers 140 Xbox consoles to play under a tent.

“With CD and DVD play capability, [research shows that the Xbox is] becoming as much of a jukebox and movie player for our gamers,” Xbox group product manager David Hufford says.

He notes that many nontraditional music and video retailers have been selling special Xbox bundles and that the company is looking at more chain-specific promos for the holiday quarter.

Sony’s retail focus now and throughout the holiday season “is on software and expanding the capabilities of PlayStation 2,” SCEA executive VP Andrew House says.

SCEA also is sponsoring some of the most popular music festivals of the year, including Ozzfest 2003, the Van Warped tour and the Sprite Liquid Mix tour. Its ongoing marketing efforts to reach consumers at events include the 40-foot long PlayStation Patrol, which has 17 PS2 interactive kiosks, and the accompanying PlayStation Patrol Scout Hummer.

Nintendo is also concentrating on consumer activity and more retail programs leading up to the holidays.

“The bottom line is a lot of fresh activities [where fans can] touch and play our products and our vital third-party partner games,” marketing and corporate affairs VP Perrin Kaplan says.

She points to the Nintendo Fusion tour, headlined by Wind-up’s Evanescence, one of the hottest new bands on the Billboard charts, as a prime example of the company’s new grassroots-oriented marketing approach.

The 25-city tour opened Aug. 4 in Los Angeles and ends in the Pacific Northwest in late September, a perfect lead into the holiday season.

“The Fusion tour is great for us,” she adds. “We’re hip to the music scene and looking where licensed music makes sense for us in some of our upcoming new games.”

Acclaim marketing and communications VP Evan Stein says the growing convergence of videogames, music, TV and film entertainment “makes it critical for our industry to broaden its distribution channels to provide consumers with one-stop entertainment shopping.”

“Consumers will find our top fall release titles at more popular retail stores where they shop for their entertainment-related holiday gift,” he adds.
Sun Capital Revamps Musicland Chain

The new Musicland Group is starting to take shape under the ownership of Sun Capital Partners. Mike Madden, a former president at Trans World Entertainment, has been hired in a senior capacity at Musicland, according to Nokia Leder, managing director of the Boca Raton, Florida-based financial firm.

Madden has been working with Musicland as a consultant. He will be part of the management team, which is still being constructed. Leder also confirms that Connie Fuhrman is president of the Musicland holding company. Sources say a Musicland CEO will be named. Leder would not comment.

Sun Capital is creating separate management teams and corporations for each of its three retail concepts: Suncoast, Media Play and Sam Goody. At the end of Best Buy’s ownership of Musicland, one team ran all three chains. In the new structure, the separate management teams will draw on some core centralized services supplied by the holding company.

Debra Brummer, who retains the title of Musicland VP of e-commerce, now runs Suncoast as GM. Bruce Martin remains Musicland VP of marketing and now oversees Media Play as GM. Rob Willey is running Sam Goody as VP/GM, he was Musicland VP of inventory allocation. These duties have been assumed by Peter Busch, who is VP/general merchandise manager and overseeing purchasing.

Leder believes the new structure provides a better focus for running the business, which should make up for whatever economies of scale are lost by eliminating a single centralized team. I would point out that the new structure also gives Sun Capital the option of selling the chains individually, should it choose.

Leder does not dispute that Sun Capital wants to flip Musicland and make plenty of money. But he sees it as a three- to five-year strategy, which begins with turning the chain around. The first step is to close 200 stores. Leases on 125 of the stores will expire at the new year. Funds will be set aside to buy out the leases on the remaining stores. While Musicland had a $400 million plus loss last year, its operating loss was only $23 million. The stores targeted for closure had a “four-wall loss of $27 million, which means we would have a modest profit immediately,” Leder says. “And we have targeted millions in cost-cutting that is not taking away from promotion of the stores.”

Negotiations for a $200 million revolving credit facility from Congress Financial and the Fleet Retail Group continue. “We overpay on credit a little, but we hit a bump in the road, rather than squeezing us, they will remember that we are a good-paying account,” Leder says. The same holds true for vendors: “We can play hardball with the best of them when we need. But our philosophy is that we prefer if our vendors make money on our account.”

WELCOME BACK: Joe Bianco and Anil Narang, the architects of Alliance Entertainment Corp., have resurfaced. They have acquired Musicrama, the Long Island City, N.Y.-based independent distributor.

Terms of the deal were not disclosed, but sources say it was funded mostly with equity raised from financial sponsors. The purchase was made by Bianco and Narang’s new holding company, New York-based Redux Records. Retail Track estimates Musicrama has annual sales of $25 million-$30 million.

The principals of Musicrama, brothers Charles and Mark Jarzabek, will stay with the company. Charles will step down as president to become VP and will continue to source product for Musicrama. Mark assumes the title of president/CEO. Narang will be CEO, while Bianco serves as Redux Records chairman. “With Redux, Musicrama Inc. now has the access to vast resources that will enable us to grow at a much more rapid pace, as well as attract premium proprietary content through distribution deals and possible acquisitions,” Mark Jarzabek says. Bianco founded Alliance in 1990 when he bought Bassin Distributors and built it through a series of acquisitions orchestrated with the help of Narang. In August 1996, he merged Alliance with Al Teller’s Red Ant Records. A year later, the company filed for Chapter 11, which resulted in Bianco and Narang’s exit from the music industry.

UNDER THE EYE: The Handleman Co. says it is filing its 10-K annual report late because of a Securities and Exchange Commission investigation involving an unidentified subsidiary of the Troy, Mich.-based rackjobber. Handleman said in a statement that the company is cooperating; executives were not available to comment. The investigation has prompted an internal review of two separate $1 million transactions with non-music vendors during the company’s 2001 fiscal year.

“The president of the subsidiary at the time of these transactions was dismissed by the company and is believed to be under investigation by federal authorities,” the statement said.

In another development, Handleman says it is restating its sales and some related costs for its most recent fiscal year because of a timing change in recognizing revenue from product shipments.
**American consumers spent nearly $3 billion in 2002 on DVDs and about $8.7 billion purchasing DVDs last year, according to the Video Software Dealers Assn.'s 2002 annual report released Aug. 4.**

The home video industry's chief trade organization also reported that during 2002 the number of households across the U.S. that had DVD players grew by 54%, from an estimated 25 million homes to 39 million. The report comes on the heels of a separate DVD study showing that consumers bought more than 10 million DVDs in the first half of 2003, a 44% increase compared with the same period last year, according to figures compiled by the DVD Entertainment Group, now known as the Digital Entertainment Group (DEG).

More than 66 million DVD players have been sold in the U.S. since the format launched in April 1997, bringing the number of DVD households to nearly 50 million (adjusting for households with more than one player).

Consumer interest in purchasing DVDs is still stronger than all other electronic products, according to a report from the Consumer Electronics Assn. Nearly one-third (32%) of all non-owner households expect to purchase some type of DVD player in the next year, a slightly higher percentage than those who expressed their intention to buy a DVD player last year, 29%.

"As we continue to embrace the success of the DVD format, consumer enthusiasm for DVD hardware and software also continues to be one of the primary drivers for the overall success of home theater," says Gary Loop, President Electronics director of marketing and VP of the DEG. "DVD is in the center of the home entertainment experience, and it has directly contributed to the growth of other consumer electronics categories as well, such as high-def monitors."
FINAL DESTINATION 2

SHANGHAI KNIGHTS

GANGS OF NEW YORK

PHONE BOOTH

GODS AND GENERALS

FINAL DESTINATION

BASIC

THE LIFE OF DAVID GALE (WIDESCREEN)

HOW TO LOSE A GUY IN 10 DAYS

OLD SCHOOL: UNRATED AND OUT OF CONTROL (WIDESCREEN)

MAD DOG AND ALLEY CAT

TEARS OF THE SUN

THE LIFE OF DAVID GALE (PAN & SCAN)

JUST MARRIED

BAD BOYS (SPECIAL EDITION)

THE TERMINATOR

LEGALLY BLONDE

JUNGLER BOOK 2

LARA CROFT: TOMB RAIDER

DIE ANOTHER DAY (WIDESCREEN)

KANZAIRIO JACK (WIDESCREEN)

KANZAIRIOJack (PAN & SCAN)

THE RECRUIT

T2 (TERMINATOR 2) THE EXTREME EDITION

FAMILY GUY VOLUME ONE

SPUN

THE BOONDOCK SAINTS

MA-KOH TV SEASON 4

RONIN

BIG LEBOWSKI

KINGPIN

ANOTHER DAY (SPECIAL EDITION)

Y TU MAMA TAMBEN

HARRY POTTER AND THE CHAMBER OF SECRETS (WIDESCREEN)

THE WEDDING PLANNER

INDEPENDENCE DAY (SPECIAL DIGI-PACK)

FELICITY: SEASON 2

X-MEN 1.5

AUGUST 16, 2003

TOP DVD SALES

Bilboard

TOP VHS RENTALS

Bilboard

TOP HOME ENTERTAINMENT

AUGUST 16, 2003

AUGUST 16, 2003

www.americanradiohistory.com
BY CHRISTOPHER WALSH

Well-established as the standard format for personal and home-based recording studios, the digital audio workstation is also cropping up as the primary tool in professional, commercial studios, often replacing both console and recorder.

Similar to Firehouse Studios in Pasadena, Calif., which opened in 2002 as a Pro Tools HD/ProControl-based studio (Studio Monitor, Billboard, Nov. 23, 2002), Blue Desert Studios in Nashville is succeeding with neither a traditional large-format console nor a storage format based on analog or digital tape or stand-alone hard-disk recorder. Opened one year ago in the United Artists tower on Nashville's Music Row, Blue Desert Studios is owned by Ric Web, who previously owned Appaloosa Sound.

“We felt like the business was changing, that the world was moving toward this type of place,” Web says. “We just felt like this was the way the world was going, and we wanted to be on top of it. This is a top-quality sound for a lot less price than the bigger studios.”

In addition to a dramatic reduction of the sometimes-crippled overhead associated with multiple large-format consoles and ancillary equipment, DAW-based commercial studios and their private counterparts, operating with similar or identical gear, can easily interface with one another.

With most modern professional projects tracking to hard disk, audio professionals are stressing the importance of a quality front end more than ever before. At Blue Desert, 36 channels of high-quality microphone preamplifiers, as well as outboard compressors and equalizers, are on the equipment list. “We’ve got a lot of [Amekjel] 9008s,” Web says. “You can buy them with EQ or just dual mic preamplifiers. I have a mixture of both; also D.W. Fearn and eight Millennia Media [preamplifiers].” Additional outboard gear from Daking, Focusrite, Universal Audio, Summit Audio and API is also featured.

The tracking space is compartmentalized in five isolation booths, an arrangement that Web asserts is working well. “They are all arranged so that all the players can see each other,” he explains. “There’s not a big tracking space, but it happens to work out well for us. We’ve got a really well-designed drum room, which sounds incredible, and a custom-made set of drums. We’ve also got a great piano room. While the proliferation of Pro Tools as the primary format, Web is considering the addition of RADAR hard disk multitrack recorders, marketed by Otari and JZ Technology and popular in the Nashville recording industry.

“Appaloosa Sound had 48 tracks of RADAR and an Otari [console],” Web says. “RADARs are great. I know Pro Tools is the way to go—"it has really worked for us, and everybody’s using it—but I do want to get some RADARs in here. I still have the Otari MTR-92 [24-track analog tape recorder] that I’ve been using for years too.”

Acknowledging current trends, however, Blue Desert is equipped with a ProControl interface with three Fader Pack expansion units. Web states that Blue Desert will soon upgrade its Pro Tools 5.1 systems to Pro Tools HD.

Blue Desert offers mastering with veteran engineer Milan Bogdan, who also serves as a consultant to the studio. In addition to the forthcoming upgrade to Pro Tools HD, Web says that Blue Desert will soon launch a publishing concern, as well as Blue Desert Records.

Clients include Phil Reaggy, Rosie Flores, Linda Davis and Seven Nations. Web says, “Business has been really good.”

SIGMA FOUNDER LEAVES PHILLY SOUND BEHIND

Sigma Sound Studios, established in 1968 in Philadelphia, has been sold by its founder, Joe Tarsia. The legendary studio is known for recording the Philadelphia Sound exemplified by songwriters/producers Kenneth Gamble and Leon Huff and acts including the O’Jays, Harold Melvin & the Blue Notes and the Delfonics.

Tarsia says the studio will continue under new owner Mario Saraturo, who is a newcomer to the music business.

A multi-room facility featuring a Solid State Logic 9000 J Series console-equipped tracking room and Pro Tools studio, Sigma Sound Studios also operated several rooms in New York in the ’70s and ’80s. “It’s not that I’m looking to retire, but I’m no longer interested in running a studio,” says Tarsia, a founding member and the first president of the Society of Professional Audio Recording Services.

“Philadelphia has always been an R&B/town, and that music has been a driving force—originally from what I grew up on, I respect the new music, but I don’t understand it like I did if You Don’t Know Me by Now and You’ll Never Find Another Love Like Mine.”

Tarsia also acknowledges the dramatic changes in recording technology and the music business as factors in his decision, particularly the proliferation of digital audio workstation-based home and personal studios. “My belief is that more people are making music today than ever before—”it’s just that the landscape changes and the rules change," he observes. "But I don’t think people's thirst for music will ever go away. It’s just that we get it differently, we pay for it differently and different people are making it.

Reflecting those changes, Tarsia is preparing to launch answerplanet.net, a resource for audio recording and music production information. “After 35 years owning a studio and working for a record company before that,” Tarsia says, “I have a storehouse of knowledge. I work closely in helping finance a company called MIDI Warehouse, an Internet retail store for MIDI software and related technologies in audio recording. In helping them, we spend a lot of time answering people's questions about recording. I think there’s a possibility that is a service that can be sold.”
Armani Fashions Chill-Out Set

Sony Will Distribute Compilation In 30 Territories

BY MARK WORDEN

MILAN—Since fashion has been one of Italy's most successful exports in recent years, Sony executives are hoping that the music industry can learn a thing or two from Giorgio Armani, who has entrusted the company with the distribution of his "Emporio Armani Café 2" compilation.

The eclectic 15-track chill-out set—which, the stylist tells Billboard, "breaks the traditional boundaries of music categories and regions, infiltrating classical with ethnic and Latin"—was released June 27 in Italy.

The set is already available in Germany, Greece and Switzerland. In September it will be launched in the U.S., Latin America, Asia, Australia, the Middle East, France, Spain and the U.K.

Sony will distribute the album in more than 30 territories. Sony Music Italy's international promotion manager, Simona Rivetta, describes it as "a global priority for the company. We predict gold everywhere, and we expect platinum in Italy, the U.S., and Germany."

"Emporio Armani Café 1" was released in 2002: Emporio Armani stores sold it exclusively. Similarly, "AX Music Series Volume 1" was available from that chain through Naked Music/Astralwerks/EMI Music. "Caffè 2" is already available at Armani stores worldwide but will now be more readily accessible thanks to Sony's distribution network.

This is not the first synergy between the two companies: either, Rivetta observes that Armani has already "dressed Sony artists like Ricky Martin and Alex."

SGAE Wins Tourist Industry Backing

BY HOWELL LLEWELLYN

MADRID—A 10-year debate regarding whether hotels should pay copyright royalties to Spanish authors and publishers society SGAE appears to have ended in agreement.

TV use in guests' rooms will not be subject to payment, but a flat rate will be paid for background music, or "public communication in public zones," such as reception areas, elevators, piano bars and TV salons.

The agreement was reached in late July between SGAE and two hotel groups that represent 95% of the sector, the Hotel Group of Spanish Tourist Zones and the Spanish Hotel Federation.

SGAE director general Enrique Loras says, "In effect, the Spanish tourist industry has signed an accord recognizing [its] obligation to pay authors' rights for public communication in public places."

This is no small matter: Spain has one of the world's largest tourist industries. It hosts more than 50 million visitors per year and contains thousands of miles of beaches, as well as historic inland cities, all packed with hotels.

SGAE has outstanding differences with the small Spanish Federation of Hotel Management (FEHR), which consists mainly of bars and restaurants. It refuses to accept the concept of public communication.

But the FEHR concedes that some 60,000 bars and restaurants in Spain do pay the small SGAE copyright tariff.

The new accord follows two months of negotiation that began after the Supreme Court ruled in May that hotel rooms "are private domiciles in terms of intellectual property."

But two earlier Supreme Court rulings were in SGAE's favor.

Loras says the third ruling was "an establishment of doctrine by the Supreme Court, which deprived us of an important tariff. But with the new agreement, we have reached a reasonable understanding with the hotels."

SGAE had said that the new ruling would cost 9 million euros ($10.3 million) per year, as the monthly quota for each TV is 12.77 euros ($14.30), or 0.42 euros per day ($0.47).

But Loras says the new agreement will make up for some of the loss.

New Regional Division For Sony

BY EMMANUEL LEGRAND

LONDON—Sony Music International has regrouped its affiliates in Poland, the Czech Republic, Slovakia and Hungary into a new sub-regional division called Sony Music Central Europe.

The reorganization comes three months after Sony Music restructured its European operations, resulting in the departure of Sony Music Europe president CEO Paul Burger. The reorganization saw most heads of Sony's European companies reporting directly to New York-based Sony Music International president Rick Dobbs.

Dobbs describes the new region as "a manageable physical territory with common distribution and manufacturing issues."

Russia has not been included in the new region because, according to Dobbs, "it has problems of its own that require specific attention.

Zbyněk Knohloch, managing director of Sony Music's Czech and Slovak businesses, will be the managing director of the new division, based in Prague. He reports to London-based senior VP of Sony Music Europe Jacques Cantrep.

"We have in Zbyněk a very strong executive in Prague," Dobbs says, "and (Continued on page 48)"
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Irish Band BellX1

Breaks Chart Barrier

With the Frames and the Thrills already topping the Irish album charts this summer, BellX1 have become the latest homegrown band to cause a stir. BellX1's second set, "Music in Mouth" (Island) has entered the charts at No. 15. Having initially tried its luck as Juniper, the band changed its name to BellX1 (after the plane that broke the sound barrier) following the departure of singer Damien Rice. (He has become a bona fide solo star in Ireland.) The band is now led by Paul Noonan, who also supplies drums for last year's Mercury Prize nominee Gemma Hayes. "Music in Mouth" was recorded in Dublin, Kilkenny, Ireland; Surrey, England; and London. "The record is full of love songs," Noonan says, "but we've tried to put an angle or a quirk into them."
Capitol France Gets New Head
‘New Generation’ Will Help Entry Into Digital Era

BY EMMANUEL LEGRAND

PARIS—EMI Recorded Music France president Eric Tong Cuong is putting his faith in the “digital generation” to steer the music business.

Tong Cuong promised 33-year-old Benjamin Chulvanij to president of the company’s Capitol Records division July 29, following the unexpected departure of previous incumbent Alain Artaud.

Chulvanij had been assistant managing director of Capitol France since 2002.

His appointment is viewed by Tong Cuong—who himself joined EMI in February from the advertising industry— as the sign of “a new generation taking control of the business, the generation that has been immersed in the digital world from the start.”

Chulvanij started in the business 10 years ago as a top hip-hop artist and was later spotted by then-president of Virgin France Emmanuel de Buretel, who is now president of EMI Recorded Music Continental Europe.

At Virgin, Chulvanij helped to found his own hip-hop label Hostile and became GM of another Virgin sub-label, Delabel. At Capitol Records, he will oversee Capitol, Parlophone, Delabel and Hostile.

Armani Chills Out
Continued from page 45

“The什么 happening with Benjamin is more or less what happened to Emmanuel or myself 10 years ago, when people above us trusted us and empowered us,” Tong Cuong says.

“The music industry needs an influx of new blood, people who might not be fully mature in terms of business savvy but who want to write the future of this industry.”

In choosing the tracks, Armani says he has tried to create “a summery feeling of light and energy, mixing different cultures, as well as incorporating a strong Italian influence.”

The stylist admires the relationship between fashion and music: “They are closer than ever before, so the synergy is a natural one,” he says.

“As with clothing and style, Italians have a warm, sophisticated relationship with music, as it is an integrated part of our society and culture.”

And at a time when entrepreneurs in every line of business have more than their fair share of challenges to meet, new generation

Armani feels that the fashion-music synergy is a must in all territories.

“Since the age of music videos, we have seen musical artists focusing on their personal style with almost as much intensity as with their music,” he says. “With so much attention given to what celebrities in all fields are wearing, the connections between the music and fashion worlds has naturally become closer. Clothing allows the artists another avenue to express executive with experience in finances and influencer a designer’s mood and bring out the emotional, vital part of the creative process.”

New Division
Continued from page 45

when we started discussing last Janu- ary the shape of our new European structure, it was obvious he was going to be part of it. We expect him to take a leadership role in the region.”

The reorganization has led to the departure of Sony Music Poland’s managing director, Margareta Maliszewska, and Laszlo Szutz, Sony Music Hungary’s managing director. They will be replaced by GMs Piotr Mackowiak in Poland and Jozsef Szarka in Hungary.

Dobbs says Sony Music will continue to look for local repertoire in Central Europe, especially in Poland. “Zynek has done a good job with local repertoire so far,” Dobbs says. “He understands the risks and rewards of investing in local talent. We believe in local repertoire, and we must be successful there.”

The new regional unit also signals the rise of Campet within the Sony organization. In addition to controlling Central Europe, Sony Music managing directors in Portugal, Greece and Russia report to him. “He is an all-round musician and very good in his job,” Dobbs explains.

NEWSLINE
THE INTERNATIONAL WEEK IN BRIEF

The Australian Competition and Consumer Commission has rejected a complaint against EMI Australia’s copy-control technology. Russell Waters of Melbourne had argued that EMI was being “fraudulent” because it did not sufficiently warn that the technology could not be played on some audio players and his disc jammed on every track after nine seconds. The ACCC in Canberra found EMI’s warnings were adequate and that “in any industry undergoing change such as massive technological advancement, some incompatibilities may arise.”

Christie Eliezer

U.K. public broadcaster BBC Radio 1 is facing mounting pressure to adjust its music policy after recording the lowest listening figures in its 36-year history for the three-month period to June 22. Radio 1, which targets the 15- to 24-year-old demographic, has been criticized for favoring a U.S. R&B at the expense of local repertoire. The latest Radio Joint Audience Research reports rate the number of Radio 1 listeners fell 0.3% from the previous quarter to 9.87 million—the first time the station has registered less than 10 million. In the same period last year, it had 10.53 million listeners. Full-service broadcaster BBC Radio 2 remains the U.K.’s most popular station, with 13 million listeners.

Adam Howarth

Japanese record company Avex reports a consolidated net loss of 890 million yen ($7.4 million) for the first fiscal quarter, which ended June 30. This compares with a loss of 2.1 billion yen ($17.5 million) in the same period last year. Sales fell 48% to 12.3 billion yen ($104.4 million). Avex Inc., which includes the labels Avex Trax and Avex Tune, reports a net loss of 257 million yen ($2.1 million) in the first quarter vs. a loss of 733 million yen ($61.6 million) one year ago. Sales rose 3.9% to 63.2 billion yen ($524.4 million).

Steve Mcclure

Kobalt Music has secured a deal with Sanctuary Music Publishing to administer royalty payments for the world, excluding the U.K. and Ireland. Kobalt has developed a centralized collection infrastructure and a dedicated administration system based on modern technology allowing a high level of automation on a global basis. Explaining that the deal covers SMP and its administered catalogs, SMP president/CEO Deke Arlon comments: “This deal puts us in a position where we can compete for writers and catalogs on an equal footing with any other major publisher.”

Gordon Masson

German music industry association BPW has launched a melody-recognition service, Melodiche Suche. The free service, at musicline.de/de/ melodiesuche, requires users to hum or sing a tune into a microphone; it then searches a database of some 3,000 local and international songs, based on hits from the past 40 years, and produces up to 10 matching melodies. Findings show titles, artists and other data.

The system was developed by the Fraunhofer Institute (FI) and is operated by PhonoNet GmbH, a BPS subsidiary that manages musicline.de. Germany’s database of recorded music. FT’s Frank Klefenz explains, “To find a song, the sound waves generated by humming a particular melody are resynthesized into a sequence of [musical] notes by the computer. The resulting pitch and beat information is effectively converted into a music manuscript.”

Wolfgang Spair

Italian broadcasting and performing rights collecting society SFC and terrestrial music-video channel Rete A have reached an agreement that covers payments until 2006. Details of the agreement were unavailable. SFC director general Saverio Lupica says, “We are most satisfied. Rete A is not satisfied, Alberto Peruzzo, was very cooperative in helping us reach an agreement that was beneficial to both sides.”

Mark Worben

The eighth annual Music of Black Origin Awards will take place Sept. 25 at London’s Royal Albert Hall. Nominations in 18 categories will be unveiled Sept. 1. National TV broadcaster Channel 4 has struck a deal with MOBO production arm Booncast for exclusive broadcast rights for the U.K. transmission of the awards ceremony. It will air Sept. 28 on “T4.” Channel 4’s branded block of youth and music programming. AOL will Webcast the show live. As part of the arrangement, Channel 4 has committed to promote the event through a MOBO Month on T4. Mastercard is title sponsor of the event for the fourth consecutive year.

Lars Brandle
ARIA Survey On Downloading
Gives Biz A Wake-Up Call

BY CHRISTIE ELIEZER

SYDNEY—Australia’s first survey on downloading and CD burning has sent alarm bells ringing: The activities are worse than record industry executives thought.

The survey was commissioned by the Australian Record Industry Assn. and conducted by Melbourne-based Quantum Market Research from a random sample of 1,000 people.

It estimated that 3.6 million Australians illegally burned a CD in a six-month period, while 3.4 million illegally downloaded music files from file-sharing services.

The activity was higher in the under-25 age group. CD burning over six months was conducted by 40% of this group compared with 22% of the general population. File sharing in one month was 26%, compared with 11% overall.

Illicit channels account for 10.7% of all music acquired by the general Australian population. This rose to 31% for under 17s and 21% for 18-24s.

Among file sharers, the average volume downloaded in the past month was 19.6 files (32.4 files in the 18-24 age group). Some 21% used a broadband connection, and more than 50% of file sharers admitted they later burned their music files to CD or transferred them to MP3 players.

More than 80% of people who received burned CDs say that they would “rarely” or “never” buy a copy of that CD.

More than 50% of file sharers tend not to buy music they have downloaded.

The survey claims a net decrease of 12% in CD purchasing, which ARIA identifies as being a direct result of file sharing. These are high figures; Australia’s population is 20 million.

ARIA CEO Stephen Peach admits, “I am surprised, given the low perception and high expense of broadband usage here, that consumers would opt for the lengthy dial-up services to download.”

More alarming, a large amount of consumers—especially among the under-25s—were not aware that these activities were illegal.

While 51% agreed that burning CDs was stealing, only 35% under 25 thought so.

Peach says, “One question we asked was if they equated downloading without permission with stealing a CD from a store. One-third of the under-25s agreed. But once you took the CD out of the equation, 67% of that age group couldn’t see it as theft.”

One criticism leveled at the survey was its failure to acknowledge the positive effects of downloading.

“Studies in the U.S. show that many consumers download to sample before they buy,” says Phil Tripp, managing director of Sydney-based online publisher Impremia.

The managing director of a music retail chain adds, “Downloading by [consumers] under 25 has sparked interest in finding and buying new music.”

Record label executives disagree, saying that the survey’s results explain the 16% decrease in unit sales of singles during the past 12 months and the lower-than-expected chart action of high-profile teen acts.

Sony Music CEO Denis Handlin says the band Sunk Lotus’s Web site had 50,000 unique visits per month while it was promoting its album “Big Picture Lies.”

“But there wasn’t the retail sell-through that should have followed that level of interest,” Handlin points out.

Peach says that there is no single solution and that it would take a combination of court action, expansion of copy-control technology, an education program aimed at under-25s and support for legitimate download sites to reverse the situation.

ARIA has been pursuing universities whose systems could be harvested, illegal sites through the courts. In late August, three students in Sydney will become the first people in the world to stand trial on criminal charges of Internet music piracy.

In the wake of the overseas success of Apple’s iTunes store, such Australian companies as Destra Corp. and Apple Computers Australia have begun negotiating with local labels for permission to upload tracks (Billboard, Aug. 2).

More recently, Sydney-based independents Petrol Records and 301 Records launched online stores offering free and paid-for tracks. 301 charges $1 Australian ($0.65 cents) for a track and $10.99 Australian ($7.15) for an album.

EMI Australia and telecommunications giant Telstra also confirm plans to offer paid downloads by the end of the year.

Weakerthans Produce Sturdy ‘Reconstruction’

BY LARRY LeBLANC

TORONTO—One of the more unconventional mainstream breakthroughs this year may come from Canada’s idiosyncratic pop-punkers the Weakerthans.

The band’s imposing new album, “Reconstruction Site,” will be released Aug. 26 in North America on Epitaph Records, in Europe on Burning Heart Records and in Australia on Shock Records.

Following two independently issued albums, “Fallow” (1998) and “Left and Leaving” (2000), the Weakerthans signed with Los Angeles-based Epitaph for North America after being approached by label owner Brett Gurewitz, who saw the group perform there last year.

“We feel very lucky to be able to work with them,” Epitaph GM Dave Hansen says. “People were fans of their records.”

The band’s vocalist/guitarist/songwriter John K. Samson, who has just returned home to Winnipeg, Manitoba, after a four-show European tour in late July—says, “We signed with Epitaph before they had heard the album. We made the record ourselves. Epitaph only heard a couple of demos.”

In the six years since the band formed, it has toured almost constantly throughout North America and has toured Europe six times. It begins another extensive North American tour Sept. 4.

“We are going to build our marketing around their touring,” Hansen says. “The band is a critics’ darling and sold 20,000 records worldwide with their last release. We’re looking to expand their punk rock fan base more into an urban demo. We will be doing some lifestyle marketing at movies theaters, hotels and coffeehouses to get the music heard. We will also focus on different retail accounts than in the past.”

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White Stripes’ ‘Army’
Overcomes Active Rock

BY BRAM TEITELMAN

When the neo-garage sound of bands like the Strokes, the Hives and the White Stripes broke through in 2002 (Billboard, Dec. 21, 2002), it was largely absent from active and mainstream rock radio, with many dismissing the sound as a fad. But after a year in which neo-garage was supposed to separate modern and active rock radio, the Stripes’ “Seven Nation Army” goes 25-22 week at active rock. It helps that “Seven Nation Army” has a more straightforward rock feel than the band’s previous singles, “I go more sonically on a different sound — it’s just a different thing,” KZAZ (Lazer 103) Des Moines, Iowa, PD Sean Elliot says. “If there’s a modern [rock] song that has been No. 1 for weeks on end, like the White Stripes, without a reason in the market, it makes sense to embrace a record like that. Sonically, it’s not too much of a stretch than anything else we’re playing.”

Consultant Ken Anthony of Radio Think Tank agrees. “When the new track came out I — along with certain active PDs and consultants — thought that because they’re a modern band, maybe we shouldn’t be running them even though the song sounds like it could be an early AC/DC track. But now; this record, band and song are so big that I don’t think active rock can ignore them any longer.”

Many stations say that the song’s immediate reaction and familiarity with listeners helped them decide to continue playing it. “Seven Nation Army” won our [new music segment] “Cage Match” pretty resoundingly several nights in a row,” KUFO Portland, Ore., operations manager Dave Nunne says. “And there’s a general buzz on this record that has taken it beyond its format boundaries at modern rock. I don’t think that listeners think in terms of ‘active’ or ‘modern,’ they just know whether they’ve heard the song before and if they like it.”

On KZAZ, “it was the phones on that record,” Elliot says. “The phones would stop ringing after people had heard it once or twice on the radio station. It was our No. 1 phone record and we really weren’t playing it. We figured that there was definitely something happening on this record.”

GRADUAL PUSH AT ACTIVE

V2 senior VP of promotion Matt Pollack believed that “eventually, knowing this band’s line and influence, Seven Nation Army” would work at active.

Pollack says that more than 90% of the modern and active audience is shared. “There’s very little delineation between the two. I know it would just be a matter of time before that cross-over audience share would be able to speak up. I’d get active rock guys saying their [core listeners] were familiar with the song and their passion scores were through the ceiling, and they weren’t even playing it.”

Yet V2 didn’t come out of the gates attempting to get active airplay for the White Stripes. “It has really been more of a patience game in trying to create an undeniable and compelling story for the active guys,” Pollack continues.

“We never wanted to be force-feeding them something. It has always been about ‘tomorrow’ with this band as opposed to ‘this second.’ We didn’t really push the pedal down, we just made PDs aware of what was going on about the band.”

When the time came to bring in active rock, Pollack told active PDs “to get in touch with their audience in the form of research and tell us what they were saying. There was some reluctance at first, but some PDs realized that there was nothing to lose. With the current music format going the way it has gone, it’s clearly coming back with their core.”

Still, there was some trepidation about playing a band that many viewed as exclusively modern rock. WFXL (Fox) Louisville, Ky., operations manager Michael Lee says, “It took me a week to warm up to it. But the more I listened to it, the more I thought that it wasn’t a pop-punk song; it was just a good song.”

Lee adds that he had never considered playing anything by the White Stripes before and says that anything else by them will be considered on a song-by-song basis.

Pollack says he “took a cautious approach on that record, even when the phones were blowing up for it.”

Perhaps it initially made the most sense for active stations without modern competition to play the song first. Elliot says that it “definitely helps out” that there isn’t a modern station in Des Moines. “We’ll look at the biggest modern records that are outside of what we normally do, because we have the luxury of no modern in the market. So we can take a chance on some of the large records at that format that really seem to be proving themselves and start them out at nights. We’re not playing the White Stripes in afternoon drive yet — we are just getting it going after 7 p.m. That’s where a record like ‘real that makes sense for us’ — “at least for now.”

LIKE A GIANT WART?

Yet “Seven Nation Army” is doing well even in markets where modern stations are pounding the record, perhaps because of the song’s recognition. “If the modern competitor has invested 800 spins in the song, there really is some sort of recognition,” Pollack says. “Sure enough, nine times out of 10, it comes back huge familiar and passionate.”

We have a competitor in Reno. KZAZ, that has been pounding the song, and we just added it at KDOT,” Anthony says. “We looked at it like someone walking into a party with a giant wart on their face. No matter how hard you try, you can’t ignore it.”

“At the end of the day, only a small, select group of [listeners] are able to differentiate the fact that station A has been playing it for the last three months and now station B is playing it,” Anthony continues. “For all intents and purposes, they may feel like they’ve heard it on both stations the whole time.”

But with modern WLRS in town, Lee doesn’t think his audience had heard the song there. “Before we started playing it, we really never got any calls for it,” he says. “When we started playing it, we started getting some calls from people asking what it was. Then some conversations about it got started on the message board on our Web site, which led us to put up a poll to see what people thought about it. It came up 73% positive.”

Pollack says that active airplay augmenting modern has helped the album’s sales. “We had top 50 sales in Minneapolis for the longest time, and when [KKXX] 93X hit it and put it into power a few weeks later, the record shot from No. 48 to No. 4 in a week. I’ve never seen such a massive jump in my career. We were seeing reactions like that all over the place.”

Pollack says even modern was hesitant at the beginning of the “Seven Nation Army” campaign. “We had at least 10 stations in the modern panel tell us that they would never play this band or song because they thought the band was just a flash in the pan. Now they’re not only playing them but having huge success with them.”

“The beauty of what we do is the fact that left-field records happen and when they do, they happen huge,” Pollack continues. “Then they create trends and clones afterward.”
Sirius Sets PD 'Triumvirate'

Sirius Satellite Radio has put together its upper echelon programming team several weeks after nine programmers were let go (Billboard Bulletin, July 25).

Steve Blatter and Jeremy Coleman have signed on, heading up the music and talk lines of programming, respectively.

They, along with recently named VP Joel Saltkowitz, report to executive VP of programming, Jay Clark.

The "triumvirate," as Clark calls them, will oversee individual programmers for each Sirius channel.

Saltkowitz had been in charge of music but will now shift to operations. Clark says Saltkowitz will effectively oversee all the channels, paying particular attention to special projects.

Sirius plans to do more "outside programming," like the live coverage of the Bonnaroo show and frequent live broadcasts from New York's Bottom Line venue.

"That's one of that we do, the more coordination it takes. Joel knows all the systems," Clark

WVL Cincinnati are this year's leg-endary station of the year nomi-nees for the National Assn. of Broadcasters Marconi Awards. Winners will be announced at NAB's October radio show. Other nominees include:

Major-market station: WBEB, country KPLX (The Wolf), Dallas and AC WLTT New York.

Large-market station: classic rock KQRS Minneapolis, adult top 40 KSTP-FM Minneapolis, country KYSO Denver and jazz KFFM San Diego.

Medium-market station: country KUZZ Bakersfield, Calif., and WIXV Knoxville, Tenn.; AC WTCB Columbus, S.C.

AC station: KOIT San Francisco-KSTP-FM, WMXG Portland, Maine; WJYJ Brainerd, Minn.; and KSHA Redding, Calif.

Country station: KPLX, KUZZ, WIXV, KMTR, Bend, Ore.; and WRYT Watertown, N.Y.

R&B station: WCX Columbus, Ohio; WQMG Greenboro, N.C.; WQOK Raleigh, N.C.; WYIA Cleveland, and WZAK Columbus, Ohio.


Top 40 station: WBLI Long Island, N.Y.; WSTW Wilmington, Del.; WSTR Atlanta; WMOM Northern Michigan; and Hawaii-formatted KCQN Honolulu.

Music-radio air talent nomi-nated for major-market personality of the year includes WGGI-FM Chicago's Crazy Howard McGee and station manager WYIA's Ramsey Lewis (major market), WHTA Atlanta's Ryan Cameron (large); and WIVW's Ted Osley, WLNK Charlotte, N.C.'s Matt & Ramona and WSNY Columbus, Ohio's Dino & Stacy (medium).
It was the most important Film, TV and music event of 2002 . . .

Talking ‘Bedroom’ music
By Carla Hay

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

“In the Bedroom” composer Thomas Newman, screenwriter-director Todd Field and music editor Bill Bernstein talked about the challenge of the course of the music for the film at the Hollywood Reporter/Billboard Music Conference. The discussion is available at www.billboardevents.com or 646.654.4660.

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

This event is a dynamic networking opportunity for film and TV creatives to exchange ideas with creators and suppliers of music.

The Anatomy of ‘Drumline’
Staff report
Fox Music president Robert Koeff turned the confab into a persuasive pitch as he previewed scenes from Fox’s “Drumline,” a comedy about university football-stadium marching bands. Koeff led a demonstration of the film’s musical elements for an audience of composers, music supervisors and industry reps.

Returning to Hollywood November 19-20 2003

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presented by Volvo
Labels, Artists At Stalemate In Talks On ‘7-Year Statute’

Monday’s meeting between both sides of the issue on California’s “seven-year statute” was a “waste of time,” according to a source who was present at the Sacramento gathering (Bulletin, April 23). The three-hour meeting was called by California Sens. John Burton, D-San Francisco, and Judiciary chair Marthaescua, D-Montebello, to discuss a possible compromise on the issue. In addition to RIAA president/CEO Hilary Rosen and the body’s negotiator, David Attenchul, the meeting brought out the highest level of label executives to the proceedings so far, including EMI Recorded Music executive vice chairman David Munns and Universal Music Group president/CEO Zach Horowitz. Among those representing the artists’ side were Jay Cooper, co-counsel for the Recording Artists Coalition, and managers Irving Azoff and Jim Guenniot.

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 Bulletin, “There was no resolution—nothing—and that’s it. Everybody stated their case. As far as another meeting, I don’t know.” The RIAA declined to comment. Escutia is expected to decide today if the judiciary committee will go forward with another hearing on the issue that had been scheduled for Friday in L.A.

Sen. Kevin Murray, D-Culver City, who introduced the bill, admits to Bulletin, “I was disappointed in the meeting because we believed we were close to reaching a compromise. Always my intention was to go forward with the bill.”

Melinda Newman

Trans W. Rhapsodies

Listen Links With Electronics Firms

Listen.com will offer a free one-month Rhapsody subscription to consumers of select computer-to-stereo transmission products. The offer, to be announced today, will come with certain products from electronics companies Jensen/Recoton Corp., Stereolink, Terk Technologies, and U.S. Robotics.

Products covered by the deal transmit audio signals from consumers’ desktop speakers to their stereo receivers, either wirelessly or via a connecting cable.

Consumers who purchase the products from the online stores of Jensen/Recoton, Stereolink, and U.S. Robotics will qualify for the free Rhapsody offer. Terk consumers must purchase through retail partners the Good Guys or Circuit City. Listen.com feature the products site. Brian Garvin, Y.N. (Letters)

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Bad Boys Prop Droopy Chart

The top slot on The Billboard 200 looks relatively healthy, as the P. Diddy-designed "Bad Boys II" soundtrack notches its third week at No. 1. But the rest of the chart looks kind of droopy. That pattern should seem familiar by now, because that has been the picture during most weeks of 2003.

 Granted, the chart-leading soundtrack weighs in at a modest 155,000 copies—a sum that was exceeded by each of the top six albums during the same week last year, when Bruce Springsteen entered at No. 1 with 525,000 units. But, given the fast evaporation that big hip-hop albums often see, the 21% decline by "Bad Boys II" in its third week actually represents strong continuity for this genre.

So, with Nielsen SoundScan estimating album sales down 8.6% from the same time last year (see Market Watch, right), the closest the music industry can claim to a win right now is that it is losing by a smaller score than it did in 2002.

In the 31st week last year, album sales were down 10% compared with the same point of 2001. That hole got deeper during the final five months, closing 2002 at about 681 million, down 16.7% from 2001. Last year also marked the first time since 1997—when the year-end sum was 635.5 million copies—that album volume was below 700 million.

If the year-end tally in 2003 shows less than a 10% deficit from 2002, we will likely fall below that 1997 sum but could still exceed the 616.6 million album volume sold in 1996.

CELLULOID SONICS: Believe it or not, P. Diddy’s "Bad Boys II" is the first soundtrack since "Titanic" to head The Billboard 200 for three consecutive weeks.

The new "Bad Boys" album is the sixth soundtrack to reach No. 1 since "Titanic" stitched together its 16-week reign in 1998. Of those, last year’s Eminem vehicle, "8 Mile," logged the most weeks at No. 1—four—but they were not consecutive. No soundtrack reached the top of The Billboard 200 in 1999, 2000 or 2001.

Another soundtrack, also from a sequel film, wins the big chart’s Greatest Gainer, as “American Wedding” vaults 67-44 with a 44% gain over the prior week. This is the seventh time in 2003 that a soundtrack has posted the chart’s largest unit increase, with eight "Droopy" two of those frames.

LATIN TREATS, CHART FEATS: The music of Brazil helps classical cellist Yo-Yo Ma earn the largest Nielsen SoundScan (Continued on page 58)
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<td>28</td>
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<td>Harum</td>
<td>(28)</td>
<td>5</td>
<td>78</td>
<td>SARA BRIGHTMAN</td>
<td>Harum</td>
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<tr>
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<td>JOE BUDDEN</td>
<td>Joe Budden</td>
<td>(29)</td>
<td>5</td>
<td>79</td>
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<tr>
<td>30</td>
<td>CHARLIE'S ANGELS: FULL THROTTLE</td>
<td>Charlie's Angels: Full Throttle</td>
<td>(30)</td>
<td>5</td>
<td>80</td>
<td>CHARLIE'S ANGELS: FULL THROTTLE</td>
<td>Charlie's Angels: Full Throttle</td>
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<td>31</td>
<td>THE BEACH BOYS</td>
<td>The Very Best Of The Beach Boys: Sounds Of Summer</td>
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<td>82</td>
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<td>Bare</td>
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<td>MONICA</td>
<td>After The Storm</td>
<td>(33)</td>
<td>4</td>
<td>83</td>
<td>MONICA</td>
<td>After The Storm</td>
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<tr>
<td>34</td>
<td>KENNY CHESNEY</td>
<td>No Shoes. No Shirt. No Problems</td>
<td>(34)</td>
<td>4</td>
<td>84</td>
<td>KENNY CHESNEY</td>
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<td>TRAVIS</td>
<td>My Private Nation</td>
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<td>86</td>
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<tr>
<td>37</td>
<td>CELIA CRUZ</td>
<td>Regalo Del Alma</td>
<td>(37)</td>
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<td>CELIA CRUZ</td>
<td>Regalo Del Alma</td>
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<td>R. KELLY</td>
<td>Chocolate Factory</td>
<td>(38)</td>
<td>4</td>
<td>88</td>
<td>R. KELLY</td>
<td>Chocolate Factory</td>
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<tr>
<td>39</td>
<td>THREE 6 MAFIA</td>
<td>Da Undefeated</td>
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<td>40</td>
<td>JIMMY BUFFETT</td>
<td>Meet Me In Margaritaville: Jimmy Buffett's Ultimate Collection</td>
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<td>90</td>
<td>JIMMY BUFFETT</td>
<td>Meet Me In Margaritaville: Jimmy Buffett's Ultimate Collection</td>
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**THE BILLBOARD 200**

*Source: Nielsen SoundScan*
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<td>Trouble With Being Myself</td>
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<td>Best Of James Taylor</td>
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<td>JAMES TAYLOR</td>
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<tr>
<td>SUPERJOINT RITUAL</td>
<td>A Lethal Dose Of American Hatred</td>
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<tr>
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<td>WOW Worship (Yellow)</td>
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<td>Shaman</td>
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<td>He's Keith Murray</td>
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- **The Very Best Of Fleetwood Mac**: Bobsweat
- **Golden Age Of Guitars**: Josh Groban
- **De-Loused In The Comatorium**: Bruce Springsteen
- **Ocean Avenue**: Bon Jovi
- **Welcome Intermediate Manages**: Meat Loaf
- **This Is Me**: The Doobie Brothers
- **Stil Ghetto**: Dr. Dre
- **Pandemonium**: The Smashing Pumpkins
- **Population: Me**: The Smashing Pumpkins
- **Tribe**: The Smashing Pumpkins
- **Masked And Anonymous**: The Smashing Pumpkins
- **Bering Strait**: The Smashing Pumpkins
- **Adoration: The Worship Album**: The Smashing Pumpkins
- **The New Breed**: The Smashing Pumpkins
- **Easy**: The Smashing Pumpkins
- **Wizard Of The Hood (EP)**: The Smashing Pumpkins
- **The End Of All Things To Come**: The Smashing Pumpkins
- **This Is Who I Am**: The Smashing Pumpkins
- **Songs For The Dead**: The Smashing Pumpkins
- **The Couples Bible**: The Smashing Pumpkins
- **Lizzie McGuire**: The Smashing Pumpkins
- **Fleosh**: The Smashing Pumpkins
- **Phenomenology**: The Smashing Pumpkins
- **The Scarlet Letter**: The Smashing Pumpkins
- **Architectural Discipline**: The Smashing Pumpkins
- **The Three Ticklers**: The Smashing Pumpkins
- **It May Concern**: The Smashing Pumpkins
- **The Original**: The Smashing Pumpkins
- **Hard Candy**: The Smashing Pumpkins
- **Rise And Shine**: The Smashing Pumpkins
- **Vicious Cycle**: The Smashing Pumpkins
- **Good Mourning**: The Smashing Pumpkins
- **Totally R&B**: The Smashing Pumpkins
- **M/Soundz**: The Smashing Pumpkins
- **Between The Never And The Now**: The Smashing Pumpkins
- **World Without Tears**: The Smashing Pumpkins
- **Paid The Cost To Be Da BeSS**: The Smashing Pumpkins
- **Ferly Licks**: The Smashing Pumpkins

*Note: The above list includes artists mentioned in the document and their respective albums or songs.*
Bad Boys
Continued from page 55

of his career, while the recent passing of Cuban giant Celia Cruz continues to ripple our sales charts.

Ma's "Obrigado Brazil" enters The Billboard 200 at No. 79, the highest rank on that chart for any album on which he has been billed. Of the four earlier albums he has placed on that list, "Hush," the 1992 title that he recorded with vocalist Bobby McFerrin, reached the highest, climbing to No. 92. That one sold 10,000 units in its highest week, his prior SoundScan high.

Ma has had two Top Classical Albums, but this is his first No. 1 on Top Classical Crossover, Borders Books & Music, Tower Records and — surprise — Costco were key chains for the week.

Cruz, meanwhile, looms large for a third straight week. Four weeks ago, Cruz had yet to place a single album on The Billboard 200 during her illustrious career. This week, she has three on that chart.

Leading the charge is the posthumous "Regalo del Alma." After an early debut from street-date breaks, it jumps 51-1 on Top Latin Albums in its first full week.

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ASCAP, BMI, SOCAN, Tree, BM

ASCAP /TVT, ASCAP

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Dillon

BMI

Chrysalis,

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ASCAP /Joe Budden,

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Pharrell Williams earns his first No. 1 as an artist on Hot R&B/Hip-Hop Singles & Tracks with "Frontin’" featuring Jay-Z. The single moves 6-1, propelled in large part by gains in radio airplay but ultimately taking the lead as a result of sales points accumulated by a 12-inch vinyl release.

Williams has co-written and also produced five prior No. 1s on the chart as one-half of the production team the Neptunes, not often seen between those charts.

With the top four songs on the airplay chart separated by a record low 675,000 audience impressions, the absence of a retail single for "Jeans" is enough of a disadvantage to place Ginuwine behind the commercially available tracks with which he competes. 50 Cent is No. 2 on Hot R&B/Hip-Hop Singles & Tracks, and Beyoncé is No. 3.

**YESTERDAY’S NEWS:** Teen sensation Hilary Duff has her first Billboard Hot 100 chart hit, as "So Yesterday" is the Hot Shot Debut at No. 53.

On the Hot 100 Singles Sales chart, "Yesterday" debuts at No. 2 with 22,000 units scanned, falling less than 200 units behind leader "This Is the Night/Bridge Over Troubled Water" by Clay Aiken, which tops the chart for an eighth consecutive week.

Last issue, Aiken avoided a derailing by Korn’s "Did My Time" by less than 600 units.

Duff, the star of the Disney Channel’s "Lizzie McGuire," has had many radio hits, but most were relegated to airplay on Radio Disney stations. With "Yesterday" she is receiving her first mainstream top 40 radio exposure and garners 7 million listener impressions.

Elsewhere on the Hot 100, a logjam between bulleted titles at No. 9 and No. 12 results in some odd chart movements. Each of those titles posts significant gains, but only "Into You" by Fabolous rises in rank (11-9). That song’s growth pushes tracks by Ginuwine and Lil Jon & the East Side Boyz down one spot each, to Nos. 10 and 11, respectively, despite Lil Jon winning Greatest Gainer/Sales. Even the Greatest Gainer/Airplay winner at No. 12, "Shady Va Talifeather" by Nelly, P. Diddy & Murphy Lee, is unable to move up despite a 13% gain in points.

**TAKING FOREVER:** Shania Twain is two steps closer to becoming the first solo female to rule Hot Country Singles & Tracks in almost 17 months, as "Forever and for Always" takes 7-5. It is the first female solo track to reach this chart’s top five since Martina McBride’s "Concrete Angel" hit No. 5 in the April 26 issue. McBride’s "Blessed" was the last No. 1 by a woman, in the issue dated April 6, 2002.

Twain’s single at the top with her lovely ballad could be hampered by tempo and timing. Alan Jackson & Jimmy Buffett’s "It’s Five O’Clock Somewhere" nabs a second week at No. 1 after only nine weeks on the chart, which suggests the likelihood of an extended period of dominance, and tempo-hungry programmers have an increased appetite for speedier fare during the warm months.

**HIGH STRINGS:** "Love of Strings" by Moby debuts at No. 1 on Hot Digital Tracks with 1,900 paid downloads, a new high in the chart’s six-week existence. Currently exclusive to itunes, "Strings" was available on the upcoming "Moby B sides + DVD," which hits retail Oct. 21.
Discounters Press Labels

Continued from page 1

count store chains now control about 55% of music sales and have finally gained enough marketing muscle to start shaking the business model.

Best Buy reportedly insisted that the majors sign non-disclosure agreements regarding the talks. As a result, no label executive would comment publicly. But several agreed to comment off the record.

One senior distribution executive who asked not to be identified summed up the situation this way: "If the majors do not make the concessions, the implication is that Best Buy will reduce from 20,000 titles to 5,000.

"We are already there at [that level] with Wal-Mart and Kmart, and Target is not far behind. Meanwhile, Wal-Mart is throwing out how well DVD and videogames are doing and threatening to reduce its music [selection] further," the executive says.

The threat from the big boys to us is, "You are going to lose serious space if you don't turn this into something better."

But if the discounters are successful in the negotiations, the major labels could see their profit margins erode even further when they are already struggling with declining sales.

That is one of the primary reasons why the labels are anxious to get digital distribution off the ground.

"Until we can get to a place to sell more product directly to the consumers, this is the way it will be," says a financial executive at a major label.

KEEPING PRICES LOW

The current discussions—initiated by mass-merchandising giant Best Buy—stem from the discounters' advertising, terms, catalog discounts and rebates on new titles, according to sources.

While discount executives decline to discuss the substance of the negotiations, they claim that they are under equal pressure from consumers—who have more entertainment choices than ever—to keep album prices at less than $10. Billboard's VP of entertainment Gary Arnold notes that when he managed the Best Buy home entertainment software department from 1980 to 1999, music did the largest annual business, followed by movies and videogames.

"When he reassured that role in January, 'music was the smallest,' he observes.

But a distribution executive says the discounters' margins are being squeezed because of their own decision to use hit music as a loss leader.

"What they chose to sell music at is their business, but they can't look to the majors to offset their margin loss. There is just no more margin to squeeze. We can't continue to fund their price wars."

A series of Best Buy proposals first arose in the weeks leading up to the National Assn. of Recording Merchandisers convention in March.

Retailers used the occasion to circulate a list of ideas to the labels that included offering the majors to consider a 10% promotional accrual for all copies of new releases sold.

That would eliminate costly and time-consuming negotiations for cooperative advertising funds as well as the advertisement verification process, according to discounters.

For catalog, Best Buy proposed a 25% discount and longer payment terms (see story, below). Also, the chain asked the majors to develop a system to dispose of overstock at the store level that would eliminate the need to physically return product and reconcile billing.

According to a senior corporate executive with one of the majors, Wal-Mart also is asking the majors to test selling catalog priced at less than $10. The vendor is defining catalog as any title that is available for nine months or longer. It also wants the top 75 songs at radio to be commercially available as singles.

Wal-Mart did not comment specifically on its proposals, but a company spokesman says, "Wal-Mart has offered [pricing] rollbacks with older music, and we have found it popular to offer selections under $10. Based on the business more successfully," he adds.

In April, the chain revamped its advertising programs, introducing a 10-tier slate of promotions that boosted itself for labels to get products on store shelves.

Like Best Buy, Target and Wal-Mart programs get more expensive as they grow. Those merchants are also asking the majors to consider putting some of their cooperative advertising funds on hit product and developing artist titles.

The proposed discounts and advertising accruals are deeper than the majors currently offer and would reverse the majors' renewed attempts to reduce cooperative advertising outlays.

In general, the majors fear that making such concessions could help these discounters become even larger and wield even more clout in future negotiations.

Already, the majors are dependent on the discounters' ability to move singles.

In fact, some label executives say the industry is addicted to the first-week Nielsen SoundScan sales numbers, which generally are driven by discount sales.

One label sales executive says that the discounters "are like pushers, and the sales results from their pricing is like dope. They want us to be more dependent on them."

SHRINKING MARKETPLACE

The squeeze for bigger buy-in discounts and more advertising dollars seems to coincide with the discounters' push to get hit albums down to $9.99 from $11.99, the price that was in place until last September, label executives say.

Consequently, label and distribution executives complain that the discounters are trying to get profit margins from their suppliers instead of from the consumer.

"The discounters are treating our product as a traffic builder, which forces us to manage the business like it's a three-dimensional chess game," a senior distribution executive says.

"They are over 50% of our business, and then tomorrow they could say, 'We don't need music anymore to build traffic, because some other product is driving traffic.' On top of that, they beat the crap out of the rest of the market, so why should we fuel the monster?"

Music specialty merchants would argue that the labels have been doing that all along.

For instance, discounters get far more than their fair share of exclusive product offerings, the specialty stores claim.

That, coupled with the generous flow of advertising dollars to discounters, has helped hasten the downsizing of music specialty stores, record store executives complain.

In the past two years, more than 1,000 music specialty chain and independent stores have closed, according to Billboard estimates.

Some music company executives wonder what might happen if suddenly one day the discounters pulled the rug out from under them.

"If we will be in the marketplace where the people that we are using to build the music industry, make sense is being de-emphasized at both the mass merchants and the consumer electronics chains, he says.

But Best Buy executives see things differently. The chain, arguably the best marketing organization in the industry, says its aggressive advertising campaigns generate sales far beyond those that are rung up in its stores.

"For us, it's about doing things that every other retailer is not doing. We are probably one of the major and consistent advertisers to consumers. Every week our circulars shows up at 55 million homes," Arnold says.

"Best Buy is recognized as the most powerful sales driver in the music industry.

Even so, merchants will be looking at the labels for profit, not the consumers, a label executive complains. "Because the mass merchants are getting to be a bigger piece, now it's like a free lunch to them," the executive says.

"They are pushing margin pressure back at the supplier, and the same senior distributor executive agrees.

One head of sales at a major label estimates that it cost the discounters a combined $1 million to use an album from a Top 10 artist on his label a loss leader. "Why should I bail them out?" the sales head asks.

In the end, however, record labels may not have a choice.

"It's interesting to see how much the tables have turned," says another major-label executive who has worked both sides of the street. "It's so plain to see who is running the show. It used to be this side that dictated terms, now it's the retailer. It's really amazing.

Majors React By Testing New Terms On Catalog

When it comes to catalog titles, discounters are not alone in seeking significant pricing concessions. In fact, all segments of music retail are making this request.

In general, merchants argue that catalog sales are hurt by the industry's upside-down business model, which sees hot hits albums leap to $9.99 and slower-moving titles selling at a much higher price.

From the discounters' point of view, catalog no longer makes sense because the majors agree to share the investment in the inventory.

During the past two years, in-store pricing on front-line catalog has dropped by about $3 to approximately $13.99-$15.99. With label promotions, catalog can be sold to consumers for less than $10.

But even with industry-wide efforts from labels and distributors to reduce catalog pricing, the category suffered a 12.8% decline in sales in the first six months of this year compared with the 8.3% decline in overall album sales for the same period in 2002, according to Nielsen SoundScan.

Some merchants say the decline in catalog is because of pricing and CD burning. Others trace the decline to the increased competition between Best Buy—do not stock the breadth of titles found in music specialty stores.

Following proposals from Best Buy and other merchants, three of the five major distributors have revamped their approach to catalog in recent months.

Universal Music & Video Distribution is the latest operation to offer new terms. In July, it rolled out its Triple Crown promotion. It features a menu of three programs, with discounts to the increased number of programs, an account signs up for. If an account signs for all three, merchants get an additional 3% discount on some catalog lines not included in the promotion. The programs all end Dec. 27 but have different opening windows and require a minimum of four weeks of pre-ordering and positioning.

In June, Sony Music Distribution launched an aggressive catalog program that provides for buy-in discounts and rebates ranging from $1-$5 per sale of featured titles on the back end.

The program requires merchants to hold a minimum of three month-long Sony catalog sales through April 2004, with one during the holiday selling season. The Sony deal provides a 15% discount on featured titles, another 2% discount if accounts commit to five sales promotions, and a one-time 10% discount on all titles in the featured catalog lines.

In April, WEA introduced a catalog program for about 300 titles, which provides a 34% discount on $18.98 list, 39% on titles carrying a $17.98 list and 25% for $13.98 and $11.98 titles, all with an extra 20% discount if accounts run two discount promotions from April through October.

While the programs address some of the problems with catalog, merchants say they wish the programs were for each major's entire catalog instead of only featured titles.

ED CHRISTIAN
Since then, DiscLive has pacted with management firm 10th Street Entertainment, whose acts—including Hanson, Motley Crue, Yes and Meat Loaf—will likely use the company’s services for future tours. Also, Billy Idol will sell DiscLive CDs at 10 of his theater shows in September.

A number of less-publicized companies also report doing brisk business. These companies—including TheMusic.com and Kufala Recordings—typically take orders at the shows, then mail the finished discs.

In the case of DiscLive and Instant Live, the CDs are available immediately after the show ends.

Each business method has its advantages. The ability to deliver the CDs at the shows provides instant gratification for fans. Mail-order fulfillment allows time for the disc to be remastered, resulting in a higher-quality product.

The concert CD industry was pioneered by Pearl Jam, which has offered fans CDs from dozens of its shows since 2000. Sony distributes them.

Similarly, Phish, the String Cheese Incident and the Dead sell concert CDs to their legions of loyal fans.

For the most part, these acts were motivated to sell live sets as an alternative to the bootlegs that proliferate after their shows. In recent years, the Internet has exacerbated the bootleg problem.

For Instant Live, DiscLive and their competitors, the challenge is to turn this demand into a legitimate business.

But first, they must win the trust of artists and label executives, some of whom fear that concert CDs can cannibalize sales of traditional releases. Instant Live also plans to sell its CDs at retail locations; DiscLive does not.

The artists are also apprehensive about the quality of the recordings, because there is no opportunity to clean up the discs that Instant Live and DiscLive offer.

Dave Kaplan, booking agent at the Agency, says of his act the White Stripes, “They are a band that would be uncomfortable with their stuff getting out there without them being able to listen to it first. That’s one of the big problems I see with Internet acts.”

“They’re going to have to be a whole industry shift for this to be adopted,” Phish manager John Paluska says. “But with anything, there will be early adopters, and gradually more and more people will jump in.”

“It’s really an accommodation to the fans by offering them the performances they attended,” says Jordan Berlant, GM for 10th Street. “Even if the performances aren’t perfect, it’s a gesture of thanks.”

Berlant acknowledges that live albums could cannibalize studio sets, but he nevertheless thinks other acts should consider the appeal of concert CDs.

“For real artists who can perform live and who tour, live recordings can only help their career by expanding their audience base,” Berlant says.

Before the Allman Brothers, Instant Live’s biggest artist was Ray Hanley, formerly with Letters to Cleo. The company is also manufacturing concert CDs for Pink Floyd to oversee the Band.

BUILDING MOMENTUM

CCE’s Simon acknowledges that acceptance has been slow. But he hopes that the Allman Brothers show will help build momentum.

Simon says Instant Live is finalizing a deal to sign up Tower Records-owned Bayside as a distribution partner. The firm’s discs would be sold at various Tower stores as well as at the concert sites, which would considerably widen the potential customer base.

DiscLive’s Isaacson says of the fledgling industry’s prospects, “It will be mom-and-pop if we continue to stick with small venues. But think of the millions who go to concerts every year. Assume 10% to 20% are hardcore fans—if just 10% of those millions spend $20 for a CD, that becomes a multi-million-dollar business.”

Post-concert CDs are typically two- or three-disc sets that sell for about $20 each.

For the initial Allman Brothers show, only 500 CD bundles were produced to ensure delivery within 15 minutes after the concerts ended. Instant Live’s eventual manufacturing goal is 1,500 units per show.

Sound engineers for Instant Live and DiscLive record through a mixing board and burn final discs at 24-34 times real time, producing hundreds of discs in time for fans to buy them as they leave the venues.

The overhead for such operations is substantial. According to sources, it would cost $30,000-$50,000 to record and replicate a typical order.

In addition to these expenses, merchandising fees generally have to be paid to the venues. Typically, the sites have asked for 10% of revenue from CDs sold at concerts, in contrast, they usually take 25% of T-shirt revenue.

“This may be a model that has to change,” says John Page, senior VP of venue management firm Comcast-Spectator. He thinks the CD cut for venues may have to increase to account for growth of live disc purchasing. “If this keeps [patrons] coming and keeping people happy, we’re all for it.”

The deal terms between artists and the CD companies are still evolving. In some cases, certain expenses are partly absorbed by the artists. Revenue splits also vary.

Signed artists typically must hand over some of their slice to labels, depending on contractual arrangements.

At press time, Instant Live’s test with the White Stripes, which sells for $15 apiece.

“cery says Jefferson Starship earns between $15,000 and $75,000 in artist fees per gig, so selling the CDs is “the difference between just getting by.”

Gaiman says that if the band could sell 500 CDs at a typical show, “we would make just as much from DiscLive as from concert tickets.”

What’s more, the money doesn’t go to bootleggers.

Pearl Jam started its own live-CD operation specifically to stem bootlegging activity.

Kelly Curtis, the act’s manager, recalls seeing fan-recorded CDs being sold on eBay for $70 apiece.

Curtis remembers thinking, “Why don’t we do it ourselves? Sell it back from them [and] sell it cheaper?”

That inspiration translated into a significant new revenue stream. After setting up shop with Sony in 2000, Pearl Jam has sold 2.3 million copies of its concert discs worldwide, says Steve Barnett, executice VP/GM of Epic Records.

Now that the group has left Epic, Barnett wants to launch similar projects with a number of the label’s other acts.

“We think this can work as a model for us going forward,” Barnett says of Pearl Jam’s method of sending fans an MP3 file of the concert hours after it ends and an accompanying CD package a week later, all for $15 apiece.

SALES POTENTIAL QUESTIONED

Some observers doubt that the idea will catch on. Dell Furano, CEO of Signatures Network—which sells merchandise for such acts as Bruce Springsteen and Fleetwood Mac—notes that in his experience, the studio and live CDs that acts usually offer at shows do not sell well. For example, Fleetwood Mac sold $100,000 in merch sales per night, and only $1,500-$2,000 of this comes from disc purchases.

“The Allman Brothers might have some diehard fans, but in terms of real sales potential, I don’t see what instant Live is attempting” as being significant,” Furano says. “They’re new and other apparel are the ultimate ‘I was there’ statement.”

Marty Diamond, president of booking agency Little Big Man, feels “trepidation” over the companies’ desire to milk more money out of the fans.

“If kids want to tape the show, that’s their prerogative to do so. But my clients [which include Avril Lavigne and Coheed & Cambria] would not look at that as a profit center,” he explains.

Beyond the high-profile efforts, there is significant activity at smaller-scale companies.

In fact, TheMusic.com has snared more A-level acts than Instant Live and DiscLive combined. Last year, it recorded and shipped show CDs for the entire Who Tour. This summer it is servicing tours for Peter Gabriel and Duran Duran. The service sends out discs three to four weeks after each concert.

Kufala Recordings, which ships CDs between one to three weeks after each show, is negotiating to handle concerts for the Warner Bros. jazz roster, which includes Pat Metheny and Joshua Redman.

Other mail-order companies include 2-year-old RockEdibles.com and 4-month-old HearAgain.net.

Michael Hobson, CEO of TheMusic.com, believes that mail order is superior and will ultimately triumph because “it’s a win-win” for fans, who can order CDs using high-speed burners at shows.

After a year in this business, Hobson says he’ll ring up $1 million-$1.5 million in 2003 revenue, partially fueled by his expectation of selling 15,000-20,000 Duran Duran units.

Still, Instant Live looms as a fierce competitor. By operating in CCE’s own venues, it avoids the venue fees and other expenses that merchandise companies typically must pay.

“Clear Channel is giving us a much more favorable deal than doing it ourselves [for working with rival companies],” Hobson says.

Simon says the concert giant will not press acts booked into its venues to use Instant Live over other choices.

“Instant Live is an option; it’s not a condition,” says Simon, noting that Phish and the Dead use their own CD recording operations while on CCE grounds for their summer tours.

“If I don’t want to do it, I’m not going to ram it down anyone’s throat. [But] if you’re not in control of the venue,” he adds, “it’s extremely costly to do. We have the infrastructure in place. We offer the best option.”
IAAM Confab Draws Live-Show Pros

Some 2,700 venue and live entertainment professionals attended the 78th annual Convention and Trade Show of the International Assn. of Assembly Managers July 25-29 in New Orleans. The gathering was attended by representatives from arenas, theaters and performing arts centers, along with promoters, producers, booking agencies and industry suppliers.

At a Ticketmaster-hosted reception, from left, are *Billboard* editor-in-chief Keith Girard, *Billboard* touring reporter Susanne Ault and Ticketmaster chairman/CEO Terry Barnes.

Checking out the IAAM trade show floor, from left, are Steve Rinsner, director of booking for the HP Pavilion in San Jose, Calif.; Leslee Stewart, GM of the Paramount Theatre in Oakland, Calif.; and Jeffrey Bowen, VP of booking for Conseco Fieldhouse in Indianapolis.

Gathering at the Ticketmaster reception, from left, are Glenn Mon, senior VP of stadiums and arenas for SMG; Ticketmaster’s Terry Barnes and New York VP Marla Hoicowitz; Bob Williams, president of Philips Arena in Atlanta; and Ned Collett, GM of the Office Depot Center in Sunrise, Fla.

*Billboard* editor-in-chief Keith Girard is flanked by IAAM executive director Dexter King, left, and outgoing president Joe Floreano, director of the Rochester (N.Y.) Riverside Convention Center.

Cynthia Naylor, account manager for *Billboard*, is flanked by Tom Paquette, GM of the Carolina Center in Columbia, S.C.; and Brian Ohl, GM of the Lahatt Center in London, Ontario.

Talking security, from left, are Reid Katzung, director of operations at the Target Center in Minneapolis; *Billboard* account manager Lee Ann Photoglo; and Richard Bezemier and Damon Zumwalt of international concert security firm Contemporary Services.

Enjoying the CCE party, from left, are Steve Lawler, production guru for CCE; *Billboard* senior touring writer Ray Waddell; and Bob Roux, CCE president of music/Southwest division.

Gators and Volunteers were the topic for Tim Reese, manager of Thompson-Boling Center at the University of Tennessee, Knoxville, left, and Lionel Dubay, director of the O'Connell Center at the University of Florida, Gainesville.

Pictured at the Clear Channel party at New Orleans venue Twi Ro Pa, from left, are Bob Boggess, VP of booking for Clear Channel Entertainment’s Motorsports division, and Carrington Beck, director of booking for CCE Motor Sports.
Kids’ Books
Continued from page 5

“The real inspiration for Madonna doing these children’s books comes from her being a mother herself,” Callaway says.

Madonna’s previous foray into literature was the controversial “Sex,” published in 1992. Her new turn as an author of children’s books is another testament to her ability to continually re-invent herself.

Callaway says the books were Madonna’s idea. She will author them herself without ghost writers. He adds that Madonna will donate her publish- ing proceeds to charity.

Callaway declined to reveal how much the privately owned company paid Madonna for the five-book deal. The 48-page book will carry a suggested U.S. retail price of $19.95—or on par with many children’s books of the same length.

“Madonna’s book will do just as well, if not better than most other children’s books written by celebrity authors,” says Diamond Brassel, a supervisor at Borders Books & Music’s Sixth Avenue location in New York. “There are a lot of people who know about this book, so I expect it will do every well in sales.”

Most books-and-music retailers are expected to place “The English Roses” and other titles written by music celebrities in their book departments, not in their music sections.

A multilayered international mar- keting blitz is planned for “The English Roses.”

Gap Kids will dedicate about 500 of its retail-store windows to the book and will give limited-edition tote bags to customers who buy the title along with $65 to $95 worth of merchandise. (Madonna has a Gap employment contract.)

Beginning in mid-August, ama- zon.com will have a home-page link to a page where the title may be pur- chased. The link will include an audio message from Madonna.

In addition, Madonna will attend launch parties Sept. 14 in London and Sept. 15 in Paris. She is scheduled to do a reading of the book Sept. 16 on an unspecified U.S. broadcast.

Rimes will also enjoy a significant promotion campaign for “Jag,” which she co-wrote with her hus- band, Dean Sheremet.

**Bay Area**
Continued from page 6

But Smithy emphasizes that key CCE/GBP staff— including marketing head Melanie Davis, VP of booking Rick Mueller and production head Ron Bergman—remain with the company.

“All of us at [CCE/GBP] did a great job promoting this in the market, and with the exception of Gregg and Sher- ry, everybody is still in place,” Smith says.

“Everybody who did the heavy lifting—talent buyers, marketing peo- ple, production people—is still here. We also have a lot of great places to play, and we’re very confident that these are assets that will help us con- tinue to be successful.”

Smith cites CCE/GBP exclusives at such Bay Area venues as the Fillmore, the Warfield Theatre, Shoreline Amphitheatre, the Chronicle Pavilion and the Greek Theatre as a big plus for the company’s ongoing efforts in the market.

For his part, Perloff says his new venture could include anything from buying talent for private shows and casinos to promoting at the club to stand-up shows. The key, he says, is obviously on the Bay Area, Perloff says. “We will take a close look at a lot of different areas, including real estate and national touring.”


Perloff admits that resigning from CCE/GBP was a very difficult deci- sion. “Even though I worked for the equivalent of four different companies—including Bill, [our] buying the business, SFX and then Clear Channel—I’ve really been in the same job for 27 years.”

The BGP name still has a huge amount of brand equity in the Bay Area, but Perloff maintains that “the name is just that: a name. Certainly the company that Bill Graham founded has very little reference to what exists today. You can call it anything you want to.”

Perloff says he will grow Another Planet by getting back to the basics of concert promotion.

“We do that really by listening to what the artist has to say and trying to figure out what the artists’ needs are. At the same time, we need to look at what is the correct venue for the concert to say we are producing shows to the best of our ability, making every night a memorable night out.”

**R&B/ Hip-Hop Awards**
Continued from page 1

recognized as the top R&B/hip-hop album and top rap album. The rapper also earned kudos as top R&B/hip-hop album artist, Rihanna won top R&B/hip-hop single and tracks and top R&B/hip-hop singles sales for “Ignition” and R&B/hip-hop songwriter of the year.

The Neptunes took home the R&B/hip-hop producer of the year award. It was the second such honor the team received for the week, hav- ing won a similar accolade at the Aug. 5 BMI 2003 Urban Awards (see related story, page 22).

The late Aaliyah was named top R&B/hip-hop artist, female. Clipse nabbed the trophy for top R&B/hip-hop artist-duo or group, and Erkah Badu took home the Common Brothers and Amendment gills spray for “Love of My Life (An Ode to Hip-Hop).”

Badu told Billboard, “When I create, I don’t think about accolades like this. If you’re not better than most other children’s books being written in the music community, you’re about to be a well-known name.”

“I want to create a festival for the whole world to see the best of what is out there,” said Perloff. “We have a lot of artists who are ready to go out and do their thing.”

**Dixie Chicks**
Continued from page 5

“In retrospect it was a great idea, one that really did work,” Renshaw says. “We were able to create a schedule for them—not only with the on-sale but with how much media exposure they had leading up to the on-sale. Morgan was hobbled by the acquisition. There was a huge amount of setup going into the one-day on-sale . . . This was one of the most unique opportunities you’ll ever see, and the [band] worked harder than anyone to set this up. Having that much momentum cre- ated a perfect opportunity to try something like this.”

Even the ticket sale was subject to criticism. Some in the country music business voiced disapproval. They said the simple act of having two shows would funnel sales from other country artist shows that were already available (Billboard, March 15).

Still, in terms of looking out for the artist while they were docked, the two shows made a lot of money. That’s why they’re doing so much better than they’d been in the past.

“AURN Putting Radio Talent On TV Show”

MIAHI—American Urban Radio Networks has announced a new urban radio/TV programming al- liance: “Live in Hollywood.” Launch- ing the week of Sept. 22, the weekly first-run syndicated show brings AURN’s “Hot & Fri in Love” and “Talk of the Town” to the TV screen in a “classic variety show- goes-Hollywood” program.

The hour-long show will be host- ed by Kiki Shepard with celebrity co-hosts. Various people interviewed for the show include such AURN talent as “Hollywood Live” and “The Red Carpet” host Tanya Hart, “USA Music Magazine” host John Mondas and “Super Jam Survey” host Skip Chaitham. “Live in Hollywood” will also feature Anji Corley, host of AURN’s newest show, “Hip Hop Wire,” which also bowed the same week as “Live in Hollywood.”

The Hot & Fri in Love” will be the first in a series of shows that the new show is Western International Syndication, which will produce and distribute the show. TV vet Don Wein- er is executive producer and director.

“The show combines our radio audien- ce and TV’s 85 million viewers, this is truly a historic, ground-breaking alliance,” AURN president Jay Williams says.

GAIL MICHELL
## EVENTS CALENDAR

### AUGUST

- **Aug. 23, Shero Hall of Fame Dinner**, presented by the National Assn. of Black Female Executives in Music & Entertainment, Loews Hotel, Philadelphia. 877-672-3363.

### SEPTEMBER

- **Sept. 5, Man of the Year Award Dinner Honoring Bruce Lundvall**, presented by the National Association of Music Merchants Foundation, Essex House, New York. 212-767-2812.
- **Sept. 11, Fifth Annual Grammy Golf Tournament**, presented by the Chicago chapter of NARAS, Harborside Golf Course, Chicago. 708-780-1211.
- **Sept. 13, 25th Annual Georgia Music Hall of Fame Awards**, Thomas R. Murphy Ballroom, Georgia World Congress Center, Atlanta. 770-954-4906.
- **Sept. 17-19, Second Annual Ear to Ear Streets Music Producer Conference**, Graduate Center, City University of New York, 212-368-1628.
- **Sept. 21, Healing the Divide Benefit Concert**, Avery Fisher Hall, Lincoln Center, New York. 212-582-5400.
- **Sept. 25, 2003 Chicago Heroes Awards**, presented by the Chicago chapter of NARAS, to be determined. 312-786-1121.
- **Sept. 29-Oct. 5, Annual World of Bluegrass Trade Show and Fan Fest**, presented by the International Bluegrass Music Assn., Galt House Hotel, Louisville, Ky. 615-256-3222.

### OCTOBER

- **Oct. 12, Second Annual Ear to Ear Streets Music Producer Conference**, Graduate Center, City University of New York. 212-368-1628.

### NOVEMBER

- **Nov. 6, SESAC Country Music Awards**, SESAC Headquarters, Nashville (by invitation only).

### DECEMBER

- **Submit items for Lifelines and Events Calendar to Mary Whittle at Billboard, 5055 Wilshire Blvd., Los Angeles, Calif. 90036 or at mwhittle@billboard.com.**

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**Gamble Brothers Band A Sure Bet At IMMS Conference**

The Gamble Brothers Band emerged victorious during the Southeast regional finals of the Independent Music World Series (IMWS) recently at the 3rd and Lindsey club in Nashville. A national unsigned artist competition, the IMWS is presented by CD manufacturer Disc Makers in association with Billboard's Musician's Guide to Touring & Promotion and other sponsors.

The Gamble Brothers Band, a Memphis-based act mixing modern southern soul and funk, was among six finalists chosen by a Billboard judging panel to take part in the Southeast showcase and competition. More than 1,200 unsigned bands and individual artists submitted entries for the Southeast competition. The other finalists were Chef Chris & His Nairobi Trio (based in Sarasota, Fla.), Dean Fields (Nashville), Jay Stone (Knoxville, Tenn.), the Smartest Monkeys (Nashville) and Wisedumb (Atlanta).

The grand-prize winner was selected best out of the six at the competition by a second panel of judges comprising music business and media professionals from the Southeast area. As the grand-prize winner, the Gamble Brothers Band took home over $35,000 in prizes, including a complete Disc Makers CD manufacturing package, tons of music gear, memberships and more.

The July 31 showcase was the final installment of the 2002-2003 showcase series of the IMWS competition. The first installment of a new IMWS showcase series will take place Oct. 30 at the Lion’s Den in New York City for the Northeast region. Submission deadline is Aug. 28. For more information, call 888-800-5760 or visit discmakers.com/music/imws.

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**BOOK OF THE WEEK THIS BUSINESS OF MUSIC**

“Business of Music: The Definitive Guide to the Music Industry," which has always been essential reading for music business professionals, has been updated with a wealth of information relating to digital music and changing copyright law.

Written by legal experts M. William Krassilovsky and Sidney Shemel and with contributions by John M. Gross, “This Business of Music” is the complete reference to the legal, economic and financial aspects of the music industry. The new 8th edition features timely coverage of the legal implications of MP3, international cooperation in anti-bootlegging initiatives, the death and imminent rebirth of Napster, the Supreme Court’s review of the Copyright Term Extension Act, union treatment of digital music and much more. Also included is an updated directory of Web sites for music business information and research.

“This Business of Music: The Definitive Guide to the Music Industry” (ISBN 08230-7728-4, $29.95) is available wherever books are sold. For more information, visit www.watsonuptill.com.

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‘I Was So Excited That I Would Just Be At Home Listening To My Record’

BY BRIAN CARROLL

Gunplay and drug dealing are common topics in rap songs, but not every rapper has personal experience living the thug life. 50 Cent, born Curtis Jackson July 6, 1976, in South Jamaica, Queens, N.Y., was raised by his grandparents after his mother was murdered at age 23. As is well-known by his fans, he was dealing drugs by the time he was 12, and seven years later he was running a local drug cartel.

Signed to Columbia Records, 50 Cent was about to make a video for his first single when he was shot nine times May 24, 2000. To this day, the rapper—who's name comes from an infamous Brooklyn, N.Y., gangster—carries a bullet fragment in his tongue and a hole in his jaw that gives him a distinctive slur.

After the shooting, he was dropped by Columbia and continued recording on his own, releasing mix-tape albums through the independent G-Unit label. “Guess Who’s Back? (Full Clip)” collected his biggest mix-tape hits, including the controversial “How to Rob.” Released in May 2002, that indie release has sold $160,000 units, according to Nielsen SoundScan.

The underground success of these mix-tape albums led to Eminem and Dr. Dre signing 50 Cent to Interscope-distributed Shady/Aftersmath.

“Get Rich or Die Tryin’,” 50 Cent’s major-label debut, sold 872,000 copies in its first week, the best opening for any album this year. Sales have now reached 5.6 million, making it the top seller of 2003, according to Nielsen SoundScan. Two songs from “Get Rich” have topped the Billboard Hot 100: “In Da Club,” which spent nine weeks at No. 1, and “21 Questions,” which led the list for four weeks.

50 Cent’s latest Billboard Hot 100 entry, “P.I.M.P.,” stands at No. 4 this issue.

Q: How did you become a rapper?
A: A friend of mine was having a conversation with Jam Master Jay, and I was able to kind of work my way into that conversation. He said he wanted to develop a new artist and I told him, “I rap, you know.” And from there, he gave me a shot to do it, but Jay he helped me develop my whole song structure, because I didn’t know how to count bars or anything.

I had recorded over an album’s worth of material while I was under Jam Master Jay. His touring schedule with Run-D.M.C. had become so hectic that he wasn’t able to focus on me at the time, so I moved on. I was blessed with the opportunity to work with the Trackmasters and Cory Rooney at Columbia, and then three days before I was supposed to shoot a video for “Thug Love” with Destiny’s Child, I got shot. Columbia Records [was] afraid to work with me after I got shot.

Q: You then signed to Shady/Aftersmath. What’s it like working with Dr. Dre?
A: He’s great. Dre’s a perfectionist. He’ll make you do something over and over and over and over, and he’s right. I had trust issues at first. If I fail, it’s because I made a mistake. It’s not until you get in a crew like when I joined Eminem and Dr. Dre that I could become comfortable enough with people to take their advice.

Q: How did you choose “In Da Club” as the first single?
A: We had so many good records at the time that it was kind of hard to pick. At the time, they were selling “I Can’t Do It, I Can’t Be Done.” But then I said, “Dre, which one do you like, man?” He said, “I like ‘In Da Club.’ ” And Eminem was saying, “Well, we like this one and Part Two on that one,” and said, “Well, Dre said ‘In Da Club.’ ” I know how to generate interest of the hood. I know how to get the streets going. I get on the mix tape and I generate interest through giving up a quality performance over and over in the street. Dre and Em both have been able to sell records worldwide, so that humbles me and allows me to take consideration of what they’re saying.

Q: When did you realize that “In Da Club” would be so huge?
A: At that time, [the clubs] had so many street records on me that they would have a 50 Cent segment. For maybe 40 minutes in the club, it would just be me, but before they got into that, they would play “In Da Club” about five or six times in a row and it would keep the club going. When they were playing it that much, I was so excited about the record that I would just be at home listening to my record by myself.

Q: Do you follow the charts?
A: Oh man, I follow them all the time, that and SoundScan.

Q: How did you feel when you found out your album was No. 1?
A: Actually, when the album came out, the first week was the most incredible feeling I have ever felt in my life. The first two days, it sold out. There were no more records. We couldn’t even get the record in the store. The first week it sold $27,000 and then the second week, it did $23,000. It was more than I could imagine.

Q: Your next hit was “21 Questions.” Some people might be surprised at the presence of a slow song on the album.
A: They’re probably more surprised that I like women. For some strange reason, they feel like . . . well, I know why. Because the guys who do lyrics in the past, who have similar lyrical content to 50 Cent, were so hard that they weren’t able to say things that would make people feel like they were actually interested in women. They would make records that say, “My ho’s a trick,” like Snoop Dogg. I love Snoop’s music, but that’s the kind of material that if you’ve got the kind of lyrical content I have, they expect from 50 Cent. I’m not currently in a relationship, so those are the 21 questions I would be interested in asking.

Q: You also have a big hit with your duet with Lil’ Kim, “Magic Stick,” which is on your album.
A: I recorded “Magic Stick” for my album. I sent it to Trina, and they kept it for so long that when they sent it back, when it wasn’t done exactly the way I felt like the record should be put together, I wasn’t interested in having Trina on the record anymore. So I sent it to see if Lil’ Kim could pull it off. Kim got the record. She held on to it for so long that it missed the deadline for my album . . . I heard Lil’ Kim’s version finally. I was excited. It came out great, so I let them use it.

Q: How did your current hit, “P.I.M.P.,” come about?
A: That came about as a mix-tape record. Me and Snoop did a mix tape in the street, because I felt like what the company has developed for marketing, the system that they’ve developed, it’s effective but the presence of the artist should be a little more in the street. The reason that [people are] downloading music is because they’re so afraid of purchasing CDs that only have one or two good songs on them . . . My album was downloaded 300,000 times before it went on sale, and it still sold 872,000 the first week, so I believe those people who downloaded my album went to buy it after they realized it was worth buying. Word-of-mouth promotion is the best . . . Like I put out six albums’ worth of material waiting to put out this album. And while I was doing that, it kind of made the consumers feel comfortable with purchasing my album.

Q: How are you enjoying touring?
A: At first, my love was just to be in the studio and make the music and enjoy it when I hear it played back, but now the biggest thing for me is to see the response of the people. When you go out and see the energy in the crowd—man, like when I’m with Eminem, we do, like, 70,000 people at a time, it’s incredible. The people in the back just look like dots. I’ve been in situations like in Tokyo where people sang my song word for word and then when the music stopped, they couldn’t speak to me. I’ve seen the music break the language barrier.

Q: Do you ever get bored of hearing your songs on the radio?
A: No, man. You know what my favorite song is right now? “P.I.M.P.”
Amy Fairchild sings "Falling Down" after receiving her $20,000 check for the Maxell Song of the Year.

Imagine Peas, the Black Eyed Peas, presented the Maxell Song of the Year to songwriter Amy Fairchild. The Peas made省钱 to perform their current hit "I Gotta Feeling" at the NAMM Summer Session in Nashville. Picture (L to R): Keith Harris, George Pajon, Jr., Taboo, will.i.am and apl.de.ap of the Black Eyed Peas, Brian Rothschild, Executive Director of The John Lennon Songwriting Contest, Amy Fairchild, Peter Fink, and Steve, Vice President of the Maxell Corporation, and the Pepsi-Frantz Board and Jamie.

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- CD(s) or audio cassette(s) containing one song only, five (5) minutes or less in length.
- Lyric sheet typed or printed legibly (please include English translation if applicable). Sheets not required for instrumental compositions.
- Check or money order for $30.00 per song (U.S. currency only) payable to John Lennon Songwriting Contest. If paying by credit card, $30.00 per song will be charged to your account.

Entries must be postmarked no later than September 28, 2003. Please read all rules carefully, and then sign your name in the space provided. It is a $20,000 prize, the signature of a parent or guardian is required.

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