WMG, BMG: A Struggle For Control

A deal that could create the second-largest music company in the world is looking less like a merger of equals and more like a subtle struggle for control.

Bertelsmann AG, which is in negotiations with AOL Time Warner to merge their respective music units, is concerned that it might emerge as a junior partner. But what both sides really want is control of the merged unit, according to sources at the German company.

The real issue here is control. Financial savings are secondary, the sources say.

Executives are widely reported to be in the final stages of secret negotiations, working out (Continued on page 67)

The Stones Go Digital

By Melinda Newman

LOS ANGELES—The Rolling Stones are finally shedding their digital-age moss.

The veteran mega-group's label, EMI/Virgin; Best Buy; and ABKCO have struck an exclusive two-week deal with Rhapsody, the online music service, to make virtually the entire Stones catalog available for digital purchase or streaming starting Aug. 18.

Rhapsody and Best Buy's exclusivity with the Stones lasts through Aug. 31. After that, the EMI/Virgin material will be available for download through all legitimate services, including Apple's iTunes and MusicNet.

The Stones, one of the few remaining super-
(Continued on page 67)
The world’s fastest personal computer.

The new Power Mac G5 is here. It’s the world’s fastest personal computer, and the first with a 64-bit processor. At its heart are two revolutionary PowerPC G5 processors, running at speeds up to 2GHz. And since these are 64-bit processors, they can access up to 8GB of memory in the Power Mac G5, which is double the 4-gigabyte memory ceiling of every other PC in the world. The G5 processors also have the world’s fastest frontside bus, running at 1 gigahertz, which gets data to the processor almost twice as fast as the 533-megahertz bus found in the next-fastest personal computer (a dual 3.06GHz Xeon machine).

In side-by-side speed tests using industry-standard benchmarks, the dual 2.0-gigahertz Power Mac G5 is up to 41% faster than both the fastest Pentium 4 and dual-processor Xeon workstation. And the results get even better when using real-world applications: the new Power Mac G5 runs Photoshop more than twice as fast as the fastest PCs. Further tests reveal there are similar gains across a wide range of applications, from music and video to science and mathematics.

Impressed? We haven’t even touched on the Power Mac G5’s other features. Like its ultrahigh-bandwidth system architecture, featuring AGP 8X, PCI-X, FireWire® 800, Gigabit Ethernet, up to 500 gigabytes (yes, that’s half a terabyte) of internal Serial ATA storage and a SuperDrive™ for DVD authoring. All inside a stunning, professional-quality aluminum enclosure that features four discrete computer-controlled cooling zones for whisper-quiet operation. Together, they make the Power Mac G5 a true breakthrough in personal computing.
This image shows an internal view of a computer with two G5 processors labeled "G5." The text provides performance claims based on SPEC CPU2000 benchmark results and leading professional application tests of a dual 2 GHz Power Mac G5, a 3.06 GHz Dual Xeon based Dell Precision 650, and a 3 GHz Pentium 4 based Dell Dimension 8300. The benchmarks were run with GCC 3.3 and independently tested professional apps as stated by Apple, 6/03. See more at apple.com/powermac for more information or call 1-800-MY-APPLE.
**Top of the News**

5 The Beatles’ legendary “Ed Sullivan Show” appearances are packaged for DVD.

5 Universal Music International is expected to cut 10% of its London staff.

**Music**

13 The Beat: Staind’s constant exposure to unsigned bands inspires frontman Aaron Lewis to launch 413 Records.

16 Higher Ground: Country artists Connie Smith, Sharon White and Barbara Fairchild team for their Daywind gospel debut.

16 In the Spirit: Brooklyn, N.Y.-based Christian Cultural Center launches its own label.

17 Jazz Notes: Aaron Neville reinterprets evergreens on his new Verve set.

18 Touring: Venue operators are trying to capitalize on the U.S. growing Hispanic population.

20 R&B: Street presence and payola were among the topics at the Billboard-American Urban Radio Networks R&B/Hip-Hop Conference.

24 Beats & Rhymes: Y Gumtree presents his new Rap-a-Lot solo debut, “Goddalla.”

26 Latin Notes: Selena’s last concert will be released on DVD by Image Entertainment.

29 Beat Box: Dannii Minogue is confirmed to perform at the 10th annual Billboard Dance Music Summit.


44 Studio Monitor: New owner Mario Santoro shares his vision of rebuilding the temple of Sigma Sound.

**Global**

45 Music shipments continue to decline in Germany.

47 Global Pulse: Manchester, England’s Elbow returns with its second V2 album, “Cast of Thousands.”

**Programming**

53 Tuned In—The Tube: Shania Twain encourages audience interaction for her NBC-TV concert special.

**Features**

55 Market Watch

19 Boxscore

34 The Billboard BackBeat

34 Executive Turntable

36 Billboard Picks

47 Hits of the World

50 Classifieds

55 Charts

55 Chart Beat

69 Update

70 Last Word
Here They Are: The Beatles DVDs

BY MARGO WHITMIRE

LOS ANGELES—It's been nearly 40 years since the Beatles made their live U.S. TV debut on "The Ed Sullivan Show." But producers of a two-disc DVD hope to re-create that frenzied excitement Oct. 28.

That's the release date for "The Ed Sullivan Show Featuring the Beatles." The four-hour collection captures all 20 live performances by the band spread over four Sullivan episodes. It also marks the first time that the live performances of the show's songs have been available in their entirety since the episodes originally aired.

Andrew Solt, owner of the "Ed Sullivan Show" archives and executive producer of the project, describes the first Sullivan appearance as "the seminal moment of the rock revolution. Beatlemania was born right there on that stage."

Solt negotiated with Apple Corp.—the company the Beatles started in 1968 that continues to oversee their assets—for more than five years to get clearance to release the footage.

Although the 40th anniversary of the first Sullivan appearance is six months away, Solt says the company decided on the Oct. 28 release date to capitalize on the holiday buying season.

Carl Mello, music buyer for Allston, Mass.-chain Newbury Comics, thinks the double disc will be a fourth-quarter hit, because Beatles fans "are always excited about new things. The Beatles are a rule unto themselves."

Solt says that because the goal is "to enjoy the [shows] exactly as [they] appeared," he and producer Greg Vines decided to release the four episodes in their entirety, including Sullivan's introductions, the supporting acts that also performed and the TV commercials that aired during the program.

Besides live performances of such No. 1 Beatles hits as "I Want to Hold"

(Continued on page 15)

SULLIVAN AND THE BEATLES: THE EPISODES ARE FEATURED IN THEIR ENTIRETY

Universal Music To Cut Staff at London HQ

BY GORDON MASSON

LONDON—Staff at Universal Music International have entered a consultation process with employers following the announcement that the company intends to cut 10% of its London work force.

UMI informed staff Aug. 7 that it is undertaking a restructuring at its London headquarters in St. James' Square. The reorganization will result in the layoffs of 25-35 of the international staff.

Sources tell Billboard that the cuts are likely the first in a more wide-ranging restructuring that could result in further staff reductions at Universal Music Group worldwide.

UMG executives in New York would not comment on the possibility of further cuts. But a UMG source acknowledges that there is an ongoing process of reviewing costs and that UMG will be taking "proactive steps" that reflect the reality of the marketplace.

However, the source says there is no time frame for any further job reductions.

In London, UMI has established a staff consultation committee in an effort to avoid compulsory layoffs. The consultation process will be completed in September, after which the cuts will be made.

"Universal Music International has identified the unavoidable need to reduce operational overheads at its St. James' Square headquarters in London, in response to the decline in global music markets largely due to piracy and additional competition from other media entertainment products," UMI said in a statement.

"This will impact staffing levels. As part of this process, a staff consultation committee has been established and is considering ways of minimizing compulsory redundancies."

It is not yet clear which, if any, senior executives will be affected.
Roadblocks Arise In Path Of Peer-To-Peer Subpoenas

BY BRIAN GARRITY

NEW YORK—The Recording Industry Assn. of America’s litigation strategy against individual peer-to-peer (P2P) site users could prove more logistically complicated than originally envisioned if a recent court ruling holds up.

A U.S. District Court judge in Massachusetts has ruled that the Massachusetts Institute of Technology and Boston College do not have to comply with recording industry subpoenas seeking the identities of students suspected of piracy because they were filed in the wrong district.

The universities argued that the subpoenas do not apply in Massachusetts because they were filed in Washington, D.C. The RIAA, which dismisses the ruling as “a minor procedural issue,” says it has not decided how it will proceed in the matter.

But Wendy Seltzer, a staff attorney with the Electronic Frontier Foundation (EFF), says the ruling requires the recording industry to file subpoenas where it alleges that copyright infringement occurs, rather than blanketing the country from one court in D.C.

“The court ruling confirms that due process applies to Internet user privacy nationwide,” she said in a statement.

That could prove a much more complicated scenario for the recording industry.

The RIAA has reportedly filed more than 1,000 subpoenas through the D.C. court, and lawsuits against file sharers are expected to begin later this month.

The EFF has developed an online database that enables users to check if their identities have been subpoenaed by the RIAA.

“Valid concerns about the downloading of copyrighted material should not be allowed to devolve into an attack on the legitimate use of P2P technology,” NetCoalition executive director Kevin S. McGuiness wrote in a letter to the RIAA. “File sharing is not illegal per se, and there are countless incidents where the sharing of information is not only permissible, it is far more economical and feasible if done online.”

Additional reporting by Brooks Bolek of the Hollywood Reporter.

Direct-To-Fan Ticketing At Heart Of SCI/Ticketmaster Suit

BY RAY WADDELL

Depending on your perspective, SCI Ticketing is either a small, independent company defending against consumer rights against a corporate bully, or it is a freeloader that wants to sell primo tickets at a profit, existing contracts be damned.

SCI Ticketing, the in-house ticketing company for the String Cheese Incident (SCI) and other acts, and Madison House Inc., SCI’s in-house management/booking firm, filed a lawsuit in U.S. District Court Aug. 6 in Denver against Ticketmaster.

The suit claims that Ticketmaster has monopolized the concert ticketing industry by using its market power to prevent competition from selling concert tickets (Billboard, Aug. 16).

SCI Ticketing also alleges that Ticketmaster has entered agreements with such promoters as Clear Channel Entertainment, House of Blues Concerts and Concerts West that restrain trade in the concert ticket market. The suit seeks a jury trial, along with injunctive relief and unspecified actual and compensatory damages.

At issue are direct-to-fan selling practices that have allegedly conflicted with Ticketmaster exclusive contracts with venues and promoters.

The bigger picture sheds light on a ticketing world vastly changed in the Internet age.

Regardless of the suit’s outcome, this is a skirmish the touring industry is watching closely.

“Direct-to-fan ticketing via the Internet has been making tremendous inroads and is important to an awful lot of artists,” says Neil Glazer, lead attorney representing SCI Ticketing in the suit. “It was really starting to flourish until last year, when Ticketmaster started making noise about enforcing their exclusives and, at least as far as we’re concerned, they are.”

Ticketmaster calls the suit “frivolous” and says that it won’t try to use its contracts through hard-fought competitive bidding processes and extensive infrastructure investment.

Ticketmaster further contends it has always recognized the practice of allowing artists an allocation of tickets to make available through fan clubs, as long as it is in accordance with existing contracts.

Much of that fan club activity is orchestrated through a Ticketmaster deal with Musictoday, a fan-oriented Web site founded by Dave Matthews Band manager Coran Capshaw. Musictoday coordinates priority ticketing through numerous acts’ fan sites, ranging from the Rolling Stones to Tim McGraw.

Capshaw could not be reached for comment.

Ticketmaster chairman/CEO Terry Borchok cites hugely successful fan club sales for such bands as Dixie Chicks and Bon Jovi as evidence that Ticketmaster not only allows direct-to-fan selling but can aid significantly in the process.

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In fact, as the ease of selling tickets on the Internet has increased, several bands have opted for direct-to-fans or priority ticketing procedures in league with Ticketmaster.

“We’ve done this many times, and it has been proven we can really help with fan clubs and ticket sales,” Barnes tells Billboard.

But, he says, SCI Ticketing “has chosen to launch a ticketing company to make money without competing for the business.”

Ticketmaster says it will file a countersuit against the SCI camp for “intentionally interfering with contracts and relationships in which Ticketmaster has made great investments.”

A Ticketmaster statement said, “The issue here is whether Ticketmaster and its clients have the right to contract for ticket distribution services or whether SCI Ticketing can free-ride on those relationships by exerting pressure on Ticketmaster’s clients to breach their contractual commitments.”

Barnes says he was shocked by the lawsuit.

“We’re the aggrieved party here,” he says. “We competed for the inventory and the right to sell tickets, and [SCI Ticketing] is taking away unreasonable amounts of inventory.”

Barnes tells Billboard that SCI is not only acting under its own contracts but may be vio- lating the consulting agreement it has with Ticketmaster’s parent company, Clear Channel.

“I feel like we have been kicked in the teeth,” he says.

Ticketmaster’s attorneys are reportedly seeking the SCITick- eting’s customarily allocations of tickets to sell . . . have begun to refuse to deal with SCI Ticketing.”

SCI says Ticketmaster still holds back tickets for Musicoday, which Ticketmaster does not dispute. SCI claims its own ticketing system is easier and less expensive than Ticketmaster’s. The suit cites a particular show where SCI Ticketing levied a $4 service charge and a $6.95 shipping fee on a $32.50 ticket, and Ticketmaster charged a $7.50 service fee and a $14.50-$19.50 shipping fee (Continued on page 68)
Dear Ketel One Drinker
This is an advertisement for the aforementioned product.
Sorry.
AOL Targets Hispanic Fans
Music Channel Featured In All-Spanish Service

BY LEILA COBO
MIAI—Another major corporation is seeking to expand its offerings to the growing number of Hispanics in the U.S.
AOL is preparing to launch its first all-Spanish service in the U.S. before the end of the year. The AOL Latino service will include new Spanish-language music channel AOL Música.
Although AOL already offers Latin music to its users through its AOL Music channel, the choices are significantly more limited than what will be available on AOL Música. The channel was created in response to growing demand from AOL users, according to Latin music director Richard Bull.
According to a Hispanic Cyber-study conducted by America Online/ RoperASW, Hispanic online consumers are more active in online entertainment activities than their total U.S. online counterparts.
Half reported that they regularly or occasionally “listen to music like you do on the radio,” compared with 40% of total U.S. online consumers. And 44% reported “downloading music files” compared with 33% of total U.S. online consumers.

AOL Música’s programming will include “Sesiones@AOL,” a Spanish version of programming series “Sesiones@MPL,” and “Premier Sonidos,” the Spanish version of “First Listen,” which premieres videos and singles.
“We plan to be all over the map, in terms of Latin music,” says Angelo Figueroa, director of Latino programming at AOL. “We’ll play a big role in terms of exposing Latin artists to the general market.”
As for the “Sesiones” programming, “we look for compelling, relevant and exclusive performances,” Bull said during the Aug. 11 “Sesiones” taping of Grammy Award-winning act Bacilos, which has just been nominated for six Latin Grammys.
Chilean rock band La Ley has also taped a “Sesiones” pop singer Alexandre Fierro and Gloria Estefan are scheduled to record this month. No decision has been made regarding which performance will launch the “Sesiones” franchise in September.
Artists say they appreciate the importance of performing and promoting through alternative media.
“We really believe in the Web,” Baci-tos lead singer/songwriter/guitarist Jorge Villamizar says. Bassist Andrés López adds, “We have to reach people in other ways.”
Although all “Sesiones” so far have featured pop or rock acts, Bull says that AOL is looking to feature all Latin genres, including tropical and regional Mexican.
He says that the service is fully aware of the importance of catering to the regional Mexican music buyer, the wealthiest Latin genre in terms of sales in the U.S.
Like AOL Music, AOL Música will work closely with record labels and establish strategic relationships with major acts and consumer brands.

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Classic Dylan Due On SACD

BY CHRISTOPHER WALSH
NEW YORK—With the Sept. 16 release of 15 classic Bob Dylan albums on the hybrid Super Audio CD format, Columbia/Legacy initiates an ambitious sonic upgrade of the iconic CD catalog. Five albums in the series are also presented, for the first time, in 5.1-channel surround sound.
Developed by Sony and Philips, the SACD format is based on the Direct Stream Digital (DSD) recording system, a one-bit recording process using a sampling rate of 2.8224MHz to achieve a frequency response of 100kHz and a dynamic range of more than 120 decibels.
Like many current SACD titles, the Dylan series comprises dual-layer discs featuring a high-density layer carrying high-resolution, multichannel surround sound, as well as a two-channel stereo SACD version and a standard 16-bit, 44.1kHz layer.
While an SACD player is required for playback, the high-resolution, multichannel layer, hybrid discs are for forward- and backward-compatible, allowing playback on standard CD players.
Tracks recorded in multichannel mixes are “Blonde on Blonde,” “Another Side of Bob Dylan,” “Bring It All Back Home,” “Blood on the Tracks,” “Slow Train Coming” and “Love and Theft.”
(Continued on page 68)

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Microsoft has teamed with OD2, the U.K.-based digital music service provider co-founded by Peter Gabriel, to launch a digital download store for Europe. The store, which launched Aug. 14 in the U.K., is the first such non-subscription service in Europe, beating Apple Computer’s bid to launch iTunes Music Store to the region. OD2 already operates a digital platform for subscription-based services by such retail clients as MSN Music Club, Tiscali Music Club, hmv.co.uk and France’s iNAC and Wanadoo. It also has Pan-European digital rights to more than 200,000 tracks from the five major record companies and several independents.
The new service, based on Microsoft’s Windows Media Player 9, broadens users’ options to pay per track without a monthly subscription. Initially, U.K. subscribers to Microsoft’s MSN Music Club can download and own individual songs starting at 0.91 euros ($1.11). They can also pay about 11.11 euros ($12.50) for an album. Starting in September, the service will expand to subscribers of European portal Tiscali Music Club in the U.K., France, Germany, the Netherlands, Belgium, Denmark, Spain and Portugal.

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Sony Music Entertainment has acquired the stake it did not already own in Crescendo Music, the joint-venture record label it launched with previous NGOs in the U.S. and Europe, which has an ongoing relationship with its president, who holds the title of president of artist development for Sony Music.
Operations of Miami Beach-based Crescendo Music Records are moving into the Miami Beach offices of Sony Norte. Crescendo Moun will become a Sony Music Norte imprint, and its artists will be promoted and marketed through Sony Norte. Although Nordman remains chairman of Crescendo Moon, there will no longer be a president at the label. “Part of this process was prompted by Crescendo Moon president Mauricio Abravoa’s decision to dedicate all his time to Earth/Room Entertainment, a music and management firm which represents Crescendo Moon artist Gary Bono, among others,” Estefan said in a statement. Other positions have been eliminated, but several key employees, including the head of marketing, press and promotion, will be transferred to the Sony structure. Estefan continues advising and overseeing worldwide development for SME artists, reporting to SME chairman/COO Andrew Lach. He will also continue to head his own production company with projects that are not exclusive to Sony.

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Michael Goldstone, formerly a principal at DreamWorks Records and VP of A&R at Epic Records, has been in discussions to take a senior executive position at Sire Records, a source confirms. Sire, which is owned by Warner Bros., was re-established earlier this year as a stand-alone label under founder Seymour Stein (Billboard, May 3).

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Rio Audio has introduced several new portable MP3 players, including an iPod-like device designed to appeal to mainstream music consumers. The new players include three flash-memory devices—successors to its popular Rio flash-based players—and two new hard-drive products. New from Rio is a 20-gigabyte rival to the iPod called the Rio Karma, priced at $399. The company will be most aggressively touting its 1.5GB device the Rio Nitro, which is billed as the first hybrid of hard-disc players like the iPod and flash-based players like the standard Rio devices. Rio executives are banking that the Nitro, which holds more than 25 hours of music and retains $299, will appeal to a segment of the market that wants a hard-drive player but doesn’t need the massive storage capacity of an iPod. The new Rio players—the Call, Chula and Fuego—range in price from $199 to $299. Rio will begin shipping the players this month.

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Toronto-based online music distributor Moontax Media has signed deals with the Canadian affiliates of all five major labels to use their material on its la carte download service. MGM Canada, EMI Music Canada, Sony Music Canada, Universal Music Canada and Warner Music Canada will provide songs for the Puretracks service, which is due to launch in September. Last month, Moontax signed deals with leading Canadian independent labels to provide material for Puretracks, including Network Productions, Aquarius Records, Tadasse Music, Dance To Time Records and True North Records. Puretracks, which uses Windows Media technology, will sell downloads for 99 cents Canadian (72 cents).

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Larry LeBlanc

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Jones Media Networks has partnered with Madacy Entertainment Group to market and distribute country albums. Jones will provide multi-platform marketing campaigns across its cable, radio and Internet properties to support sales of the Madacy albums, including one titled “The Very Best of Country Radio.” The campaign will also include Billy Ray Cyrus’ “Time Flies” album.

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By Phyllis Stark
Enter in Disc Makers' Independent Music World Series to win over $35,000 in prizes!

Billboard Magazine will choose the top six acts to showcase at the Lion's Den in NYC on October 30th, 2003!

Register online at www.discmakers.com/ne03 Online registrants can win a Fender Stratocaster guitar. Can't get online? Call 888-800-5796 to register

Submit your demo by Aug 28th, 2003

GRAND PRIZE includes: Audio CD manufacturing package • 300 posters and post-production services • 24-track hard-disk recorder • Digital keyboard • Studio monitors and power-amp • Guitar and amplifier • Bass guitar and amplifier • 5-piece drum kit • Cymbals, sticks and snare drum • Recording microphone packages • Complete Drum Sets • Guitar packs...
Playing the Kid-Porn Card

T he entertainment industry thinks it’s got an ace in the-hole issue that could finally bust the peer-to-peer file-sharing services that are wreaking havoc on music and movie sales. But for some reason, it’s a little too embarrassed to lead the crusade.

But your know the old saying: People who live in glass houses shouldn’t throw stones.

In private conversations, entertainment executives profess shock that no one has made an issue out of the role that file-sharing services play in the pro-

leration of child porn.

But don’t ask them to take the lead. They sheepishly repeat that it would be too self-serving. What goes unmentioned is that it also would be just a little hypocritical.

Sure, the industry would get a big monkey off its back if porn suddenly became the catalyst that forced file-sharing services to start paying their content.

Any inquisition could quickly lead to questions about the conduct of the music and movie industry.

But there also has to be an unspoken concern that any inquisition could quickly lead to questions about the conduct of the music and movie industry.

The latter faced a moral dilemma this week when director Roman Polanski, a convicted child rapist who fled the country to avoid jail, was nominated for an Oscar. He won anyway.

R&B singer R. Kelly happens to be one of the hottest acts in music right now, even though he faces felony child pornography charges in Illinois and Florida. He still packs in crowds on tour and is raking in awards from such prestigious organizations as BMI.

All of this, mind you, is taking place against a backdrop of growing public outrage over child abuse, fueled by several sensational child kidnap-murders and the Roman Catholic Church’s decades-long cover up of multitudinous child molestation by priests.

After hearings last March, House lawmakers declined to consider legislation to curb child porn on peer-to-peer services. Instead, they said the better solution would be to educate parents and children about how to avoid porn. Yet another hearing is slated for next month.

Ironically, entertainment executives offer the same solution when complaints are raised about vulgar lyrics or graphic violence in movies. And, not surprisingly, file-sharing services echo the same line. It all falls on the parents, they argue.

So who will cast the first stone?

Not the entertainment industry, not the Church, nor, it seems, will Congress.

(Next week: Kid Porn, part II)
‘It’s Time To Work Harder As A Unified Business To Conquer These Problems’

Seizing The Digital Opportunity

The following is excerpted from a speech at the Jupiter Plug In Conference July 29 in New York.

T he major record companies continue to battle a nasty infection of image-titus. This perception problem is both fascinating and frustrating. Tobacco companies can kill us, packaged food companies can clog our arteries, fast food companies can burn our laps, oil companies can provoke wars, the TV industry can lower the cultural common denominator to below zero degrees Kelvin, but apparently there’s no industry more despicable than the music business.

And what is our sin? The music industry refuses to acknowledge the public’s perceived God-given, inalienable right to free music. Yet the movie companies can raise ticket prices by a buck a year. The cable industry raised rates over 8% in 2002, but that’s OK because they need to be paid so that their pipes can bring free music to the masses!

There is some good news. More music has been consumed by fans this year than in any other year in history. But there is the concomitant bad news for music.

Fewer artists can make a living playing it; fewer songwriters can make a living writing it; fewer engineers can make a living recording it; fewer receptionists can make a living answering phones at the office; fewer plant workers can make a living pressing it (unless they work at a blanket factory).

GROWING THE BUSINESS

So, how do we grow the music business rather than shrink it? More importantly, how do we seize the digital opportunity before we run out of money, never mind our jobs?

First, we need to make it easier to buy music online than it is to steal music online. Second, the interests that seek to prosper in the music world need to stop fighting.

Bickering and inaction on the part of record companies, music publishers, recording artists, retailers and technology providers have only succeeded in delaying and impeding the introduction of creative business solutions. We need to post-pone those related to dividing the digital music pie and focus on issues related to making the pie large enough to slice in the first place.

So, back to the first concept. Music has to be easier to buy than to steal. That’s pretty obvious, although it does acknowledge the dirty little secret of human nature that we’re all looters at heart.

When told that peer-to-peer uploading and downloading of copyrighted works without permission is against the law, the most common response from kids is, “If it’s illegal, why is it so easy?”

Good question. Most illegal activity is not easy because people make it hard for you to do it (ask Winona Ryder) or the punishment is so severe that it acts as a deterrent. Neither neg- ative factor now exists when someone downloads music from a P2P service, and the companies behind these services are cyni- cally taking advantage of it.

MAKE IT EASIER

So, let’s focus on our goal to make music easier to buy. No one can sell music unless it is easy and convenient for people to buy it and use it. And, let’s face it, until very recently, it wasn’t.

Content wasn’t made available, and pricing was out of touch with the market. Content usage rules were far too limited. Immature technology and, to a great extent, still lim- its the business models pursued.

Universal decided to end as much of that which was in our control. We offered a low price, 99 cents, for downloads last year. We also recognized that consumers need to make copies of music they legitimately acquire. Otherwise, the product sim- ply isn’t valuable to them and they won’t pay for it.

The burning of CDs escaped the early-adopter crowd and became mainstream far too long before the music industry recognized it as a market rather than as a threat. For over five years now, people have been making playlists, burning compila- tion CDs and using portable digital music players. These are all perfectly legal activities when the consumer has paid for the right to do them.

We believe all of these activities will eventually lead to the purchase of more music. The more utility that consumers derive from any product, the more of it they should be willing to purchase. And the more they should be willing to pay for it.

We can’t possibly expect a customer to pay for music that doesn’t allow him to use it in a manner consistent with his ability to enjoy the music that he’s paid for. At Universal, we see little sense in imposing restrictions that do nothing to solve our problems and only hinder the growth of the legiti- mate online music market.

So, then, what’s all this talk about digi- tal copy restrictions? Unfortunately, the purpose of copy protection is generally misunderstood. At Universal, in a perfect world, we really would not care how many copies you made of the music you purchased. What we do care about is those copies leaving your possession. That’s why we make explicit in the agreements that you made an instrument, wrote a song or emptied the recording studio trashcan in connection with that recording.

What we as content companies are trying to prevent is the unauthorized distribution of music. Unfortunately, right now, it is very hard to stop unauthorized distribution unless you stop the copying of the music in the first place. So, our restrictions on consumer copying are put in place only when there is no other way to stem the plague of unauthorized redistribution.

The technology of the near future will be that of personal area networks in which all of a person’s legitimately acquired music will play seamlessly, on a stereo rack, in a PC, on a portable device, in the car. But until that technology is stan- dardized, built and deployed, the hand-aid of copy protection will have to be relied on.

We have to get these businesses going now, and so we have had to make some hard decisions, and not all of the content companies have made the same decisions.

LET THEM BURN

I happen to think Universal has made the best decisions, so let me describe what we’re doing. We do a few things that are on their surface pretty inconsistent. We insist our legitimate downloads are wrapped in a strong digital rights management [DRM] envelope and tied to the computer that downloaded them. And then we allow the consumers to make as many unprotected CD “burns” as they like.

Why do we do this? Because 99% of the music played in this country is played on CDs, and if you want to sell music that people can play, you need to let them put it on a CD.

So why not limit the number of times that people can burn to CD? Because we have learned that people don’t like to be treated like idiots. And if someone has been strong enough to actually pay for their download, you want to be really extra- double-careful not to treat him like an idiot.

If people want another CD and they’ve burned one, two, three or whatever limit you put on it, guess what they’ll do? They’ll rip the CD they’ve burned limited number of copies as they want. And now you’ve got a computer full of MP3 files, which is what you were trying to avoid when you so carefully wrapped your file in a DRM in the first place.

Somebody, no one will care about burning to CD, because no one will want to. There is no doubt in my mind that hard-drive storage of music is so superior to CD storage that the record companies will do away with the CD altogether, both as a prere- corded medium and as a method for taking music on the road. Portable. When will that happen? Who knows? However, to get to this point, a few things need to happen.

Portable digital media players will have to come out of the niche and enter the mainstream. Networked homes will no longer be World’s Fair and CES exhibits but will be typical. The Holy Grail of interoperability of codecs, DRMs and operating systems will have been achieved. A terabyte of storage will cost a hundred bucks.

Some of these things are pretty close. Some of these things aren’t. Certainly, by the end of the decade, burning a CD may be as quaint a notion as recording a mix tape.

The Apple iTunes and the buymusic.com stores are great examples of these concepts evolving in the marketplace. iTunes and Buymusic offer a wide array of content at a fair price and with reasonable content usage rules.

Given these stores’ successes, we are thrilled that more players are entering the market to try to duplicate and surpass the status quo.

EMBRACE THE SERVICES

Let’s turn to the second concept I mentioned earlier. This is not the time to be blocking new business launches by debating the division of the proceeds. Yet this is exactly the trap the industry has fallen into. Kazaa has a better model. They get all the proceeds, and they are the competition.

Thousands of artists have embraced the legitimate music marketplace, understanding that the future of the business is relying heavily on the success found in cyberspace. Yet there are still a few holdouts, and unfortunately they have some of the most famous names on the history of music.

Why have these few artists and/or their managers refused to release their music to the legal services? Some managers see the online space as an opportunity to gain a larger share of rev- enue. I guess that’s their job, but I believe that this is self- defeating. Artists need to realize that withholding their music from legitimate online distribu- tors only impedes the growth of legitimate alternatives. Why should an artist’s music be available only to freeloaders but not to those willing to pay for it?

On the other hand, the battles between music labels and music publishers are incomprehensible to anyone outside of the business and to many inside it. The interests of the labels and the publishers need to be aligned.

Over half of publishers’ revenues come from sales of prere- corded music. Frankly, almost all of their revenue is in some way derived from the labels’ great artists recording their great songs. But I can’t tell you how many business models we can’t pursue because of issues in the Byzantine world of music publishing rights.

I don’t mean to imply that music publishers are intention- ally trying to stop these businesses from flourishing. In fact, I think the opposite. The problem is that we have established procedures and, to some extent, laws, that in fact, if not in intent, prevent business from happening.

If we don’t work harder than ever as a unified music busi- ness—not a divided business—to conquer these problems today, the only certainty is all of our challenges will become harder to overcome.

2003 is the turning point. It is the year the electronic delivery of music goes mainstream. It is the year in which real revenue is showing up on the P&L. It is the year that one can deny that there are compelling alternatives to free. Not enough of them, not a large variety of them, but they are there, and they will grow and, eventually, they will be our bread and butter.

Larry Kenswil is president of Elabs, the new-media and technology division of Universal Music Group.
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Staind’s Lewis Ramps Up Imprint

Touring musicians are frequently exposed to more unsigned bands than any A&R executive; therefore, it makes perfect sense to utilize them as the ultimate field reps.

That’s how Staind frontman Aaron Lewis ended up with his own Geffen-distributed imprint, 413 Records.

“I really believe in Aaron,” Geffen president Jordan Schur says. “He has tremendous ears.”

More than that, Schur adds, Lewis understands through his own experience in a multi-platinum band what it takes for an act to break through today.

That means with any artist (Aaron) brings in, he understands how we want to work the artist, and he can lead by example,” Schur says.

After being discovered by Limp Bizkit’s Fred Durst and subsequently signed to Durst and Schur’s Flip label, Lewis says “it just makes sense to take advantage” of the expertise artists can offer when it comes to A&R. “We have people handing us tapes every night.”

Which is how Lewis found Lo-Pro, the first—and so far, only—act signed to 413. The band will release its self-titled, Don Gilmore-produced label debut Sept. 30. First single “Sunday” goes to radio by the end of this month.

Lewis was handed a demo by former Ultraspank members Peter Murray and Neil Godfrey that the pair had recorded on a computer in Murray’s house. “I was so blown away by it, I was so confident that everything would fall into place—even though it was just the two of them—that I signed them,” Lewis says.

The band now includes drummer Tommy Stewart (Godsmack), bassist John Fahnestock (Snot, Amen) and guitarist Pete Ricci. Staind’s former guitarist Mike Mushok says, “I’m going to be and I have been very picky” about any other signings. “Every band I bring to the table I have to be willing to put my name and reputation on the line for,” Lewis and Staind remain signed to Flip/Elektra and are touring behind the band’s latest release, the platinum-certified “14 Shades of Grey.” Following a European tour, Staind will be joined by Sevendust and Lo-Pro on a U.S. fall trek.

STUFF: David Massey has been named executive VP of A&R for Sony Music U.S. and Sony Music International. Massey was previously senior VP of A&R for Sony Music Entertainment. He reports to Don Jenner, president of Sony Music U.S., and SMI president Rick Dobbis. In his new role, Massey will sign artists to Columbia Records, Epic Records and Sony Music Nashville in the U.S., as well as continue to develop acts for SMI. He will also remain head of Daylight Records, the imprint he founded in 1999. Daylight’s roster includes Good Charlotte, Anastasia and Cyndi Lauper... Bright Eyes, Damien Rice, Mars Volta, the Coral, Sigur Rós, Soulé and Cat Power are among the acts that have been nominated for the 2003 Shortlist Prize. The initial list, which features 85 albums, will be whittled down to 10 finalists by early September, with the winner announced Oct. 16. A panel of tastemakers—including Flea, Perry Farrell, Chris Martin, Cameron Crowe and Spike Jonze—selected the nominees.
Simpson
Continued from page 13

After the title track peaked at No. 15 on The Billboard Hot 100, “they just dropped the whole thing.”

Simpson’s first album, 1996’s “Sweet Kisses”—led by the No. 3 debut single, “I Wanna Love You Forever”—sold 1.8 million copies, according to Nielsen SoundScan. “Irrresistible” lagged, with sales of 630,000.

“It was a painful ordeal,” Simpson says. “I came to the realization that I needed to show the world who I am, to be a true artist.”

With changes at the top level at Sony—and just as important, Simpson’s re-linking with Teresa LaBarbera Whites, her A&R executive for “Kisses”—she says, “I had the best experience of my life. This album really represents who I am.”

Like the first effort, Simpson’s soaring vocals give “Skin” a smooth touch, as it sways between spirited midtempo melodies and her signature ballads.

“I wanted to make a romantic, organic album,” she says. “These are songs that say something that I hope will move or inspire people.”

Simpson collaborated with songwriter Diane Warren and producer Ric Wake for the sensuous first single, “Sweetest Sin,” which collected spins at 59 top 40 stations in its first week at radio in late July. The song (whose videoclip casts Simpson and Lachey in a number of provocative scenarios) “truly represents my album; nothing negative, it’s all about love,” she says.

Most of the project’s tracks came together through sessions in Nashville and Los Angeles, where Simpson sat down with songwriting tastemakers and pretty much spilled her heart.

She says, “Teresa had the incredible idea of creating a songwriting camp. I would go from room to room with one songwriter after another,” including Andy Marvel, Billy Mann, Holly Lamar, Denise Rich, Trina Harmon and Damon Elliott. “We would sit there for two or three hours—write an entire song—and then go in and record it in 90 minutes. It was so refreshing.”

Among the most expressive tracks on “Skin” are the reverent love song and quintessential Simpson ballad “I Have Loved You”; the confessional “Underneath,” which recalls a four-month period where Simpson and Lachey called it quits, then—in the wake of Sept. 11, 2001—realized the value of making a relationship work; and the title track, a plucky pop anthem about self-acceptance.

“In This Skin” was so important for me to share with my fans,” Simpson says of the title track. “I was 102 pounds, and people at the record label were telling me that I needed to lose weight. The song is saying that I am worthy to feel beautiful in my skin. It’s something that every woman experiences in one way or another.”

However heartfelt, getting the message of any pop artist to the masses without the aid of a guest rapper or a lifted hook is a tall order these days. Simpson and Columbia have paved the way with a hefty helping of multimedia exposure. In fact, a 40-city radio tour that she has already completed—traditionally the benchmark of record promotion—is probably the lowest-profile undertaking of her campaign.

Foremost, Simpson and Lachey will launch “Newlyweds: Nick and Jessica” on MTV Aug. 19, the release date for “In This Skin.” The weekly reality series showcases all sides of the couple’s lives together, from the recording of their albums (Lachey’s “SoulO”) will be released on Universal Sept. 19) to glam industry parties to the ups and downs of married life at home in Los Angeles.

“You’ll see us at a Hollywood premiere in one scene and then eating tuna fish on the sofa in the next,” Simpson says. “The cameras have been with us for three months now, from 8 a.m. until we go to sleep. We have all the fights all newlyweds have, and yet the whole celebrity existence is a funny lifestyle to see.”

Simpson has also issued a hardcover wedding guide, “I Do Achieving Your Dream Wedding,” which offers prospective brides a step-by-step primer through the process. It also features dozens of photos and a bonus DVD of her own wedding. The 174-page coffee-table keepsake is published by NVU Editions.

In addition, according to her manager and father Joe Simpson, the singer has been cast in an upcoming Marvel Comics-based action adventure film, due for summer 2004 release. She is also in discussions for lead roles in movie versions of “Fly, Bye Birdie” and “I Dream of Jeannie.”

For the record label, meanwhile, “Our job is to continue to market Jessica as a musician and a singer first and surround her with all of the extracurricular activities she’s doing to build upon the Jessica Simpson brand,” says Charlie Walk, executive VP of promotion for Columbia Records Group.

“People are looking for a young woman with a positive message, true talent and something to say that represents mainstream America,” he says. “We’re going to make sure that we surround her with credible projects—and we intend to win with those advantages in the current environment.”

Simpson readily admits that the additional vehicles for media attention are a handy tool to stir interest in the new project: “C’mon, I know what it’s like out there. The whole pop thing is not really huge right now. Nick and I need the extra push. Of course this is great for our records.”

Even so, Simpson says she has never been more confident in her work: “I am more ready than I’ve ever been. It’s a beautiful thing this time around. For the first time, I really have something to give and the power to impact.”

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Billboard's highest honor for creative achievement, the Century Award was created by the magazine's then-editor in chief, the late Timothy White, and then-publisher, Howard Landier, to commemorate the 100th anniversary of the magazine in 1994. The award will be presented to Sting Dec. 10 at the Billboard Music Awards in Las Vegas. The program will air on Fox.


"I'm so pleased to receive this most prestigious award from Billboard magazine. This magazine meant so much to my very great friend, the late Tim White," Sting said after learning of the honor. "Tim, as editor in chief, spent 11 years nurturing and giving the magazine his lasting imprint. It will be my honor to be a part of his story and join the other illustrious recipients."

Many of the past honorees welcome Sting to the exclusive club.

"He's a great writer, great singer, great performer and a spectacular bass player," Newman says. "I particularly admire the harmonic complexity of his work. He won't settle for the same old chords. He works hard, and it shows." Similarly, Mellencamp praises Sting's singular talent. "Sting is a great artist because he has been able to reinvent himself and his music but still remain true to his own original vision."

Taylor, who performed on Sting's 1999 studio album, "Brand New Day," says, "Sting is my pal. My admiration for the man and his music continues to renew itself. He is a universally popular artist who has kept his integrity and earned the respect—and sometimes envy—of his peers. I only wish Tim White were here to see it."

Joel's admiration for Sting goes beyond his musical abilities. "He's got that great keening voice. He can still hit the high notes; maybe it's the yoga and that eight-hour Tanya sex he talks about," Joel observes. "I told him if he could teach me the one-hour version, I'd be very happy. He gave me a big English smile that showed he had good dental work."

Born in Wallsend, England, in 1951, Sting had struts as a ditch digger and a school teacher before forming the Police in 1977 with guitarist Andy Summers and drummer Stewart Copeland. Pairing its punk leanings with reggae undertones and pop melodies, by 1979 the trio was on its way to becoming one of the world's most popular rock bands, selling out stadiums around the globe and consistently landing albums at the top of the international charts.

The group's fifth and final studio album, 1983's "Synchronicity," spent a staggering 17 weeks at No. 1 on The Billboard 200. The album's lead single, "Every Breath You Take," topped The Billboard Hot 100 for eight weeks. In 1985, Sting released his first solo album, "The Dream of the Blue Turtles," and continued his chart success. The album included two top 10 hits, the anthemic "If You Love Somebody Set Them Free" and the gorgeous, heart-breaking "Fortress Around Your Heart.

Each subsequent solo album has plumbed new emotional and musical depths, whether it be the exploration of his father's death on 1991's "The Soul Cages" or 1993's lushly autobiographical "Ten Summoner's Tales." Sting is currently prepping for the Sept. 30 U.S. release of his eighth full-length solo studio album, "Sacred Love," which he has dedicated to White. The A&M project, which comes out Sept. 22 in the rest of the world, will be accompanied by a DVD.

The video for the first single, "Send Your Love," premieres Aug. 18 on VH1. Inducted into the Rock & Roll Hall of Fame this year, Sting has also won 15 Grammy Awards—10 as a solo artist and five as a member of the Police.

His passion extends far beyond music. As both a solo artist and as part of the Police, he has participated in tours benefiting Amnesty International. The Rainforest Foundation, founded by he and his wife, Trudie Styler, has raised millions of dollars toward preserving the world's rainforests.

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CCC Sets Pace For Church Labels

Now that it has its own music label, Brooklyn, N.Y.-based Christian Cultural Center not only joins the list of churches that have thrown their hat into the gospel ring, but it also is looking to set the pace for them.

That said, not many churches will be able to keep up with the 25-year-old church, which, under the dynamic and charismatic leadership of its 50-year-old pastor, Dr. A.R. Bernard, boasts a membership of 20,000 and a $1 million plus annual operating budget.

“We set our own standards,” Bernard says. “We raise the bar, and I realize that at this particular time it has become fashionable for churches to start their own label, but I have nothing to do with that. “My mission is clear in terms of what we want to put out there,” Bernard says. “I believe it’s God’s intention to establish centers of influence in urban areas. That’s how I see this place—a center of influence, to bring the presence of God to our society: My passion is to see Christ in culture.”

Churches like his are increasingly becoming the life force of gospel’s indie scene.

There are now more than 10 recognized church-based labels. Among them are Bishop T.D. Jakes’ Dexterity Records, Bishop Paul Morton’s Tehillah Records—both garnering impressive sales and radio play—and Kingdom Records, which scored with Shekinah Glory Ministry’s “Praise Is What I Do,” a top 10 hit that is nearing the 200,000 mark in unit sales.

The first offering from CCC Music Group is Gary Anglin & the Voices of CCC, due Sept. 9. Anglin is the church’s music director and the CD, which consists of original praise and worship songs, is his second release.

“Our purpose for doing this CD is to expand our worship service, our worship encounter,” Anglin says. “Some of the songs we use in service we are now introducing [to] the congregation for praise and worship. The goal is for them to really reach the masses.”

Bernard says that his vision is “to impact the industry, and the success of our ministry is the ability to take our faith and articulate it in a very relevant way not only to believers but to non-believers. Music is a medium through which we can do that. “I am not of the religious sector that observes the problems in society and just explains about them but offers no solution,” the former banker continues. “To express pain in a song with no redemptive value is to leave people as depressed as they were before. We came to that music. We want to bring music that’s inspirational, that deals with issues and yet has built into it redemptive value.”

Country Trio Tries Gospel

Three of the country music community’s best-loved voices have joined together for a new gospel album on Daywind Records.

“Love Never Fails” features Connie Smith, Sharon White and Barbara Fairchild.

Smith and Fairchild have enjoyed successful solo careers in the country field, while White released a string of hits with her sister Cheryl and father, Buck, as Grand Ole Opry favorites the Whites. “Love Never Fails” was produced by White’s husband of 22 years, Ricky Skaggs.

Recording together had been a longtime goal for the three friends. “Barbara and Sharon had started a prayer group downtown [in Nashville],” Smith recalls. “We were praying for the music industry. Sometimes there were a lot of people. Then one day there was just the three of us. We started praising the Lord and singing. It just felt natural.” That initial sing-along took place in the early 1980s, but each woman was busy with her individual career and family. White says Fairchild was the instigator that brought the trio together.

Everybody’s schedules were so busy, but we started talking about it and it moved real fast,” White says. “The day we signed the contract we found eight songs. Then a day or two later, we found the rest of them.”

“This is God’s timing,” Fairchild says. “We’ve all changed a lot and grown a lot. Our perspective on music and everything is even more focused on God than it ever was. We don’t look at it as a career thing. We look at it as giving God the glory. I think we have a better record now than we would have ever had.”

Released Aug. 12, “Love Never Fails” is an effective showcase for each of the three distinctive vocalists. The impressive collection of songs ranges from the uptempo, bluegrass-tinged “Walkin’ Through the Fire” (penned by Jerry Sullivan and Smith’s husband, Marty Stuart) to the poignant ballad “Closer to Home.”

In considering producers for the album, the trio had wanted Skaggs or Stuart. “Marty said, ‘If you can get Ricki, don’t look any farther,’” Smith says. “When I told Marty that Ricki was going to do it, he relaxed, ‘cause he knew we would be taken care of.’”

The group debuted material from “Love Never Fails” during a special Grand Ole Opry appearance on stage date. It is also scheduled to perform next month during the National Quartet Convention in Louisville, Ky. Tour plans are in the works.
Aaron Neville Explores The ‘Nature’ Of Standards

Anyone who recalls Aaron Neville’s rendition of “Star Dust” on Rob Wasserman’s 1989 album “Duets” or Neville’s cover of “These Foolish Things” on his own 1993 collection “The Grand Tour” recognizes that the New Orleans singer knows his way around a standard.

So Neville’s Verve album “Nature Boy: The Standards Album,” which arrives Aug. 26, will please fans of his club “Cry Me a River” and “Duets” or Neville’s brother’s cover of “These Foolish Things.”

Produced by keyboardist Rob Mounsey, “Nature Boy” places Neville in an intimate combo setting, occasionally dressed with subdued string arrangements. The players are top-flight. The core band includes Mounsey, guitarist Anthony Wilson, bassist Ron Carter and drummer Grady Tate. Guests include Neville’s long-running duet partner Linda Ronstadt, trumpeter Roy Hargrove, tenorist Michael Brecker, guitarist Ry Cooder and fellow Neville brother Charles.

Neville says of the jazz he loves that it “complement each other. She brings something out of me, and I bring something out of her. She’s a better singer. She’s got a great voice, she can reach these heavy notes, but when she sings with me, she comes down and gets tender. It’s like a marriage of the voices.”

Neville is maintaining a busy schedule with his family band, but he will do special nights of the “Nature Boy” material Oct. 16-18 at Birdland in New York. The shows will feature performances on the piano and possibly some special guests.

Chris Morris is sitting in this week on Jazz Notes. Watch for an announcement soon of a new Jazz Notes columnist.

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Growing Latin Market Sees High Ticket Sales

BY SUSANNE PALUSKA

LOS ANGELES—Although they may be unknown to many mainstream U.S. concert-goers, a number of top Latin acts are becoming household names to waves of older fans.

In June, Latinos officially moved ahead of African-Americans as the nation’s largest ethnic group, according to the U.S. Census Bureau. The study showed that the Latino population had grown 10% since 2000, and its numbers are expected to keep rising during the next several years. Latinos now account for 13% of the U.S. population, or 38.8 million people.

These numbers are making some traditional Anglo markets take notice.

“I think there’s been growth in the number of viable markets for Latin acts in all levels of touring and growth in the way that the Anglo community views the revenues that are available [from Latin shows],” says Allison Winkler, booking agent at Creative Artists Agency, whose Latin acts include Enrique Iglesias, Alejandro Sanz, and Mana.

For example, Spanish-language acts Maná fielded numerous touring offers this year from arena and shed managers in such emerging Latin markets as Charlotte and Raleigh, N.C.; Nashville; and Minneapolis. Winkler says time constraints forced Maná to decline. But the band plans to hit at least 20 major markets—including Los Angeles, New York, and Chicago—during its summer tour.

Meanwhile, Sanz will set out on what is expected to be one of the biggest Spanish-language tours of 2004, encompassing 16-20 markets, Winkler adds.

Despite frequent sellouts, these acts still tend to get less attention than their mainstream counterparts. Joel Peresman, senior VP of Radio City Entertainment, a division of New York’s Madison Square Garden, believes Latin artists and their place within the mainstream touring world are “definitely low profile.”

Peresman adds, “These concerts don’t get full-page you [print] ads like a high-grossing Eagles show might. But in this community, [some shows are like] the Rolling Stones for them.

Currently, Latin shows at the Garden account for 20% of all revenue; about 30% of concert activity at L.A.’s Universal Amphitheatre are Hispanic shows.

Granted, the cities are historically known for their heavy concentrations of Latino residents. But in a sign of spiking interest in the Latin market, Universal will roll out Estrellas de Navi-dad—the first all-Spanish holiday show—Dec. 19, according to the show’s booking agent, Jorge Pinos at the William Morris Agency. Starring Jaci Velasquez and Jon Secada, the 14-date event is modeled after the long-running Colors of Christmas tour.

Plus, on Aug. 9, the Garden launched a new Latin/urban franchise, Reggae-ton Summerfest. Reggaetón will expand to more cities next year, promoter Ralph Mercado says. Teo Calderon, described as the Puerto Rican Sean Paul, headlined the 30-act bill (see story, page 1). About 9,500 people attended

BY RAY WADDELL

Phish may not have “slam dunked” its summer tour, but the pride of Burlington, Vt., still notched solid business on its first outdoor run since ending a two-year hiatus in 2002.

Phish’s summer tour was capped with a flourish by the band’s own It festival Aug. 2-3 at Loring Air Force Base in Limestone, Maine. It marked a stellar return to the group’s festival form, grossing about $8.25 million and attracting some 60,000 Phish Heads, as the band’s fans are known.

The summer shed run grossed about $14 million from 18 dates, with an average of $736,842 per show. On Phish’s 2000 world tour, prior to its hiatus, the band grossed $36 million from 54 shows—an average of $666,666, according to Billboard Boxscore.

Longtime Phish manager John Paluska says the 2003 summer tour went well. “Musically, it went exceptionally well. They’re really in a great place right now in that regard,” Paluska says. “Attendance did very well, but not extraordinary. We still did great business. Promoters were telling us we should be happy, but it was not up to our high expectations.”

So even so, the downturn is minimal. According to Boxscore, Phish has played to 90.8% capacity this year; in 2000, the band played to 95.5% capacity.

The Phish camp is unsure why numbers didn’t meet expectations. “That’s a topic that got a lot of discussion this summer,” Paluska admits. “I think the biggest factor is our economy. It made people more selective. Instead of going to a few shows, they might go to one.”

Paluska also believes the jam-band market might be diluted to a degree by the increase in the number of festivals. “I think there might be a thinning out of that,” he says. “There may be more than the market could bear, and I heard some lost their shirts this year.”

Phish’s festival was not one of them, and Paluska says perhaps fans are opting to go to It or other festivals instead of other concerts, including Phish shows.

“Not as a hypothesis,” he adds. “There’s not a darn thing we would have done differently. We’re not the kind of band that comes up with desperate marketing schemes to prop up our popularity.”

It, produced as usual by Phish with Dave Weir of Great Northwest Productions, came off smoothly, despite rain. “The only drag was the same thing a lot of these festivals have: traffic,” Paluska says. “The hard thing now is that the level of search we need to do post-9/11 is so much more than in the past. It really slows things down.”

And while it grossed double the amount previous Phish fest have run up, including Clifford Ball in 1996 ($3.5 million), the Great Went in 1997 ($4.2 million) and Lemon-wheel in 1998 ($4 million), it cost much more to produce.

“We spent nearly twice as much [on It] as the last one we did in Maine five years ago,” Paluska says.

So is producing a Phish fest worth the high expense and logistical headaches?

“We could do two dates in a bunch of places and make as much money as we did in Maine, but [the festival] is worth it because of the experience people have with us,” Paluska says. “You can’t even measure its value in terms of the band’s long-term relationship with its audience. This is community building.”

As for the shed run, Paluska is clearly pleased with the final results. “This was one of our favorite tours in a long time,” he says. “We did 15,000 or more in a lot of markets, it just wasn’t a slam dunk across the board.”

Phish is still finalizing its plans for the remainder of the year. Bassist Mike Gordon will play a small number of concerts as support of an album titled “Inside In,” due this month on Ropeadope, and keyboardist Page McConnell’s side project, Vida Blue, has a Sanctuary album due in the fall.

A fall run for Phish is possible, as is a New Year’s Eve show. Phish is booked by Chip Hooper of Monterey Peninsula Artists.
<table>
<thead>
<tr>
<th>ARTIST(S)</th>
<th>VENUE</th>
<th>GROSS</th>
<th>ATTENDANCE</th>
<th>PROMOTER</th>
</tr>
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<tr>
<td>CELINE DION</td>
<td>The Colosseum at Caesars Palace, Las Vegas, Nev.</td>
<td>$2,765,033</td>
<td>25,543</td>
<td>clear Channel Entertainment</td>
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<td>PHISH</td>
<td>Tweeter Center at the Waterfront, Camden, N.J.</td>
<td>$1,917,618</td>
<td>32,225</td>
<td>Clear Channel Entertainment, Group Productions J</td>
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<td>STAR ACADEMY</td>
<td>Bell Centre, Montreal, Que.</td>
<td>$1,311,170</td>
<td>Clear Channel Entertainment, House of Blues Canada, Clear Channel Entertainment</td>
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<td>AMERICAN IDOLS LIVE</td>
<td>Nassau Veterans Memorial Coliseum, Uniondale, N.Y.</td>
<td>$9,624,820</td>
<td>12,000</td>
<td>AEG Live, Atlanta, Georgia Worldwide Touring</td>
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<td>DAVE MATTHEWS BAND, THE ROOTS</td>
<td>Cours Amphitheatre, Charlie Voit, Calif.</td>
<td>$5,891,097</td>
<td>19,341</td>
<td>House of Blues Concerts</td>
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<td>OZZFEST - OZZY OSBOURNE, KORN, MARILYN MANSON, DISTURBED, CHEVELLE, CRADLE OF FILTH, VOIVOD &amp; OTHERS</td>
<td>Verizon Wireless Music Center, Noblesville, Ind.</td>
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<td>SBC Center, San Antonio</td>
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<td>AMERICAN IDOLS LIVE</td>
<td>Wexner Center, Columbus, Ohio</td>
<td>$851,160</td>
<td>20,308</td>
<td>Two sellouts</td>
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<td>PHISH</td>
<td>Hill's Buy-Boys, Atlanta</td>
<td>$795,356</td>
<td>18,280</td>
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<td>CHER, TOMMY DRAKE</td>
<td>Van Andel Arena, Grand Rapids, Mich.</td>
<td>$1,025,012</td>
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<td>CHER, TOMMY DRAKE</td>
<td>Giant Center, Hershey, Pa.</td>
<td>$722,268</td>
<td>9,756</td>
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<td>PHISH</td>
<td>Atlit Pavillion at Wualton Creek, Raleigh, N.C.</td>
<td>$7,268,475</td>
<td>17,608</td>
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<td>IRON MAIDEN, DIO, MOTORHEAD</td>
<td>Madison Square Garden, New York, N.Y.</td>
<td>$651,388</td>
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<td>PHISH</td>
<td>Post-Gazette Pavilion at Star Lake, Burgettstown, Pa.</td>
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<td>CHER, TOMMY DRAKE</td>
<td>Scherrician Center, Columbus, Ohio</td>
<td>$808,075</td>
<td>9,384</td>
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<td>JOHN MAYER &amp; COUNTING CROWS, GRAHAM COLTON</td>
<td>Target Center, Minneapolis</td>
<td>$578,354</td>
<td>12,627</td>
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<td>JOHN MAYER &amp; COUNTING CROWS, GRAHAM COLTON</td>
<td>DTE Energy Music Center, Clarkston, Mich.</td>
<td>$524,789</td>
<td>15,274</td>
<td>Clear Channel Entertainment, Palace Sports &amp; Events</td>
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<td>JOHN MAYER &amp; COUNTRY CROWNS, GRAHAM COLTON</td>
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<td>$560,564</td>
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<td>JOHN MAYER &amp; COUNTERING CROWNS, GRAHAN COLTON</td>
<td>Cynthia Woods Mitchell Pavilion, The Woodlands, Texas</td>
<td>$550,780</td>
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<td>AMERICAN IDOLS LIVE</td>
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<td>Avalon, Philadelphia</td>
<td>$517,953</td>
<td>9,319</td>
<td>Clear Channel Entertainment, House of Blues Canada, Clear Channel Entertainment</td>
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<td>JOURNEY, STYX &amp; REO SPEEDWAGON</td>
<td>Wachovia Center, Philadelphia, Pa.</td>
<td>$50,863</td>
<td>13,211</td>
<td>Concerts West</td>
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<td>N/C: COLUMBIA - RMT, SABO &amp; SENTIMENTAL CHARLEZ ZAK, ATERGOLOPE, GRUPO GALE, GAY DUNAUD &amp; OTHERS</td>
<td>Medicine Garden, Sedalia, Colo.</td>
<td>$50,606</td>
<td>10,158</td>
<td>Calibre Communications, Entertainment of America Group &amp; Entertainment</td>
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<td>JOHN MAYER &amp; COUNTERING CROWNS, GRAHAM COLTON</td>
<td>UMBC Bank Pavilion, Maryland Heights, Mo.</td>
<td>$50,029</td>
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<td>JOHN MAYER &amp; COUNTRY CROWNS, MARQUOES</td>
<td>Coors Amphitheatre, Colorado Springs, Colo.</td>
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<td>11,700</td>
<td>Clear Channel Entertainment, House of Blues Concerts</td>
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<td>STAR ACADEMY</td>
<td>KFC Yum! Center Regional Center, Bethlehem, N.Y.</td>
<td>$509,861</td>
<td>13,621</td>
<td>Clear Channel Entertainment, House of Blues Concerts</td>
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<td>AMERICAN IDOLS LIVE</td>
<td>KFC Yum! Center, Louisville, Ky.</td>
<td>$641,165</td>
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<td>Clear Channel Entertainment, House of Blues Concerts</td>
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<td>JAMES TAYLOR</td>
<td>Riverbend Music Center, Cincinnati, Ohio</td>
<td>$50,910</td>
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<td>AMERICAN IDOLS LIVE</td>
<td>MCI Center, Washington, D.C.</td>
<td>$403,049</td>
<td>12,718</td>
<td>AEG Live, Madison Square Garden Productions</td>
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Faith Hill, Tim McGraw, Conway Twitty and Hank Williams Jr.

After more than 25 years with the Houston Livestock Show & Rodeo, talent buyer Lori Renfrow will step down from her post at the end of the year.

Renfrow, who started with the show as a high-school intern in the GM's office and remained through the event's move from the old Astrodome to Reliant Stadium this year, will stay on to consult in talent buying for the 2004 show, set for March 2-21.

"The best way for me to say it is that after 25 years, it was time for me to make a change," Renfrow says. "It has been very exciting and challenging, but 25 years is a long time to be anywhere."

Renfrow is a highly respected buyer, having overseen millions of dollars of diverse talent booking for the biggest event of its kind. Acts booked by Renfrow include Selena, Bon Jovi, Reba McIntire, George Strait, Destiny's Child, Enrique Iglesias, ZZ Top, Patti LaBelle, Faith Hill, Tim McGraw, Conway Twitty and Hank Williams Jr.

"I'm looking forward to the event," he adds. "I love the people and the purpose."

Renfrow declined to comment on what her future plans might be. She is currently first VP of the International Entertainment Buyers Assn. and incoming IEBA president.

TOURS AND SUCH: Styx: "Lyric Street act Rascal Flatts will headline the 30-date Crest Night Effects Whitening Presents the CMT Most Wanted Live Tour sponsored by Comfort Inn, by Choice Hotels. The tour, produced by TBA Entertainment, begins Sept. 26 at Ralph Engelstad Arena in Grand Forks, N.D., and concludes Dec. 4 at the Arrowhead Pond in Anaheim, Calif. Also on the bill are Chris Eagle and Brian McCoo..."
**Music**

**R&B/Hip-Hop Confab Grows**

Co-Sponsor AURN, Keynoter Dupri Among Newsmakers

More than just panels, showcases and awards were the order of business at the fourth annual Billboard-American Urban Radio Networks R&B/Hip-Hop Conference & Awards (see story, above). In addition to announcing two new programs during the event-filled week, confab co-sponsor AURN put word out about a third series. “The New Pete Rock Old Skool Mix” joins “Live in Hollywood” and “Hip Hop Wire” (Billboard, Aug. 16) on AURN’s nationally syndicated roster. The weekly show premiered Aug. 11.

There’s no doubt Q&A keynoter Jermaine Dupri is busy in his dual roles as So So Def Recordings CEO and Arista senior VP. But the steadily moving executive says he’s still forging ahead with a slate of projects outside the music realm. His So So Def Sports management division is “fully in effect,” with 35 football players signed. And he plans to roll out his clothing line, DupriStyle, this fall. I’d like to send out a huge thank-you to everyone who participated in and/or attended this year’s conference/awards show, as well as to all the dedicated staffers behind the scenes. Each year, the conference grows bigger and stronger. We couldn’t do that without your valuable and unflagging support.

**ON THE RECORD:** So So Def/Arista’s Anthony Hamilton signs an exclusive worldwide co-publishing pact with Universal Music Publishing Group. His debut album, “Comin’ From Where I’m From,” arrives is the Oct. 7 release “Life After Det;” first single is “Supa Star” . . . Also coming Oct. 7: Freddie Jackson. The R&B veteran signs with indie label Maritime Entertainment, headed by CEO Tony Smith. His “It’s Your Move” is the label’s first release. The album is distributed through Empire/BMG MusicWorks.

Following her guest stint on DMU/TVB Records’ “Church Songs of Soul & Inspiration,” Stephanie Mills returns with her first new R&B album in 13 years. “Born For This” bows in November on Mills’ JM label.

**SCREEN SCENE:** The Cheetah Girls, executive-produced by Whitney Houston and Debra Martin Chase (“Rodgers & Hammerstein’s Cinderella”), bows Aug. 15 on the Disney Channel. Raven Simone (Disney’s “That’s So Raven” ) and ‘3L’s Adrienne Bailon and Kiely Williams star as members of a teen musical group, based on characters from the book series by Deborah Gregory.

**MEMORIES:** We all know about Gregory Hines’ stellar accomplishments as a dancer/actor. But Hines—who died Aug. 9 at the age of 57—also tapped his way onto the R&B charts with two top 10 singles, written and produced by Luther Vandross. “I’m talking about his 1987 No. 1 duet with Vandross, “ ‘There’s Nothing Better Than Love’ ” and 1988’s “That Girl Wants to Dance With Me.” Here’s a toast to yet another multi-talented artist taken from us before his time.
<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
<th>Certification</th>
<th>Sales (Units)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Born To Die</td>
<td>Lana Del Rey</td>
<td>Interscope</td>
<td>Gold</td>
<td>100,000</td>
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<tr>
<td>2. Cheers &amp; Chill</td>
<td>DaBaby</td>
<td>Def Jam</td>
<td>Gold</td>
<td>90,000</td>
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<tr>
<td>3. R&amp;B Love</td>
<td>Ariana Grande</td>
<td>RCA</td>
<td>Gold</td>
<td>80,000</td>
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<tr>
<td>4. Wow</td>
<td>Doja Cat</td>
<td>Dreamville</td>
<td>Gold</td>
<td>70,000</td>
</tr>
<tr>
<td>5. On My Block</td>
<td>Megan Thee Stallion</td>
<td>Republics</td>
<td>Gold</td>
<td>60,000</td>
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</tbody>
</table>

**Notes:**
- The charts are based on sales data compiled from a national panel of core R&B/hip-hop stores.
- Certification is determined by SoundScan, a Nielsen company, using data from retailers and sales reports.
- The Ultimate Chart is based on pure album sales.
R&B Confab Sizzles In Miami Beach

Billboard and American Urban Radio Networks (AURN) teamed again for the R&B/Hip-Hop Conference and Awards in Miami Beach. The event was preceded Aug. 5 by the BMI Urban Awards at the Fontainebleau Hilton; it was capped Aug. 8 with the Billboard-AURN R&B/Hip-Hop Awards at the Jackie Gleason Theater. Pictured are highlights from the event.

(Photos: Arnold Turner)

At the AURN-sponsored "Let's Get It On" radio panel, from left, are Soundcheck Inc. president Ken Spellman; J Records national director of promotion Stephanie Lopez, AURN president of program operations and affiliations Jerry Lopes, adult R&B/WJRQ WJIZ music director Karen Vaughn, AURN senior VP of operations Glenn Sneed, AURN director of entertainment programming Ron Atkins, Billboard editor-in-chief Keith Girard, Sirius Satellite Radio program manager of the R&B division Tony Byrd and adult R&B WMUR Washington, D.C., manager Dave Dickerson.

AURN celebrated all of the awards show finalists at its Salute to the Finalists cocktail reception. Joining in are, from left, AURN on-air personalities Riki Shepard and Tanya Hart, AURN president Jay Williams and AURN on-air personalities Anji Corley and John Monis.

BMI brought out a number of A-list producers for the "Super Producers" panel it sponsored. They included, from left, Cool, Platinum Brothers' Mike Chessee, Dree, panel moderator and BMI VP of writer/publisher relations Catherine Breston, Platinum Brothers' Adam Gibbs, Rodney Jerkins and Jazze Pha.

A number of top-level executives attended the "Beyond the Music" panel sponsored by SLS Loud Speakers. Shown, from left, are the Mastermind Group president Rhonda Baraka, New Media Strategies CEO Pete Snyder, Simmons Lathan Media Group COO/president Will Griffin and entertainment attorney/artist manager John Kellogg.

Closing the three days of panels was the gathering for "Emerging Trends—Rhythm Nation 2003." The panelists, from left, were Cornerstone Promotion VP of urban marketing and promotions Chris Allen, GrooveCasting CEO Anas Trustman, moderator and billboard/rap/urban staff writer Rashaud Hall, Music Choice director of programming Danson Williams, VP Records director of publicity Michelle Lin, MTV manager of music and talent But- tahman and Jive Records senior director Jeffrey Sledge.

The Living Legends Awards Dinner capped off the evening of Aug. 7. Pictured, from left, are AURN president Jay Williams, Billboard and senior writer Gail Mitchell, Billboard R&B/hip-hop charts manager Michael Patel, billboard editor-in-chief Keith Girard, Billboard R&B sales manager Johnnie Johnson, Living Legends honoree and Terri Ross & Associates principal Terri Ross and Billboard president and publisher John Kilcullen.

Participants in the "The New Art of the Deal" panel were, from left, attorney Bernard Irvinick, Slip-N-Slide CEO Ted Lucas, panel moderator and Billboard and senior writer Gail Mitchell, GreenStreet Records president Hayqk Iklom, Break 'Em Off Records CEO Dan Brown and VP Records VP of marketing Randy Chin.

Finance was the topic at the "Dollars & Sense" panel. Attendees, from left, included Woods & Middleton LLC co-founder Matthew Middleton, SESAC director of writer/publisher relations James Leach, Sound Recording Special Payments Fund Financial Group LLC executive director Eileen Sleze, panel moderator/Playa Monster R&B managing editor Skip Billard, ABB Records president Beni B. and the Royalty Network president Frank Livan.

Actors Chris Elba (HBO's "The Wire"), left, and AURN on-air personality Ross Parr kept things moving as co-hosts of this year's awards show.

Arista senior VP/So So Def Recordings CEO Jermaine Dupri, right, took questions from Billboard rap/urban staff writer Rashaud Hall at the Billboard Q&A.

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BILBOARD AUGUST 23, 2003
Atlantic recording act the Nappy Roots got the crowd going during their performance of current single "Roun' the Globe."

ABB Records act Little Brother rocks the stage.

Backstage, at the awards show, Billboard president and publisher John Kilcullen, second from right, welcomes, from left, Goodvibe/DreamWorks recording artist Mystic, So So Def/Arista recording artist Anthony Hamilton, AURN on-air personality Tanya Hart and Skyblaze Recordings artist Goapele. Mystic, Hamilton and Goapele performed during the event.

Bongiovi Entertainment's Deep Side paused for the camera after performing at the new-artist showcase.

New-artist showcase performers got together for a quick photo. From left are I Toja Entertaiment's Chandra Simmons, Ewe-neeck Management & Entertainment's Gia, Miracle Street Management's Bianca and Zion Records' Zion, who is accompanied by her dancers.

Ernie Green Entertainment's Que & Malakia make beautiful music together at the new-artist showcase.

More up-and-coming acts from the new-artist showcase smile for the camera. From left are Saadiq Entertainment's Jah'kista, Sowa Recordings' Kamaflaj, a showcase attendee, the Royalty Network's Calibe, an attendee, Neomakers Production's M1 the Lyrical Mistress, an attendee and Big Picture Entertainment's Black Juice.

R&B Founders Award recipient Betty Wright, right, and Hip-Hop Founders Award recipient Grandmaster Flash bask in the glow of their night with their gift bags, courtesy of Billboard and Take Out Marketing.

DMC, right, of pioneering rap group Run-D.M.C., hooks up with Billboard president and publisher John Kilcullen during the conference.

Poe Boy recording artist Jacki O. strikes a pose on the red carpet prior to the show.
### Music R&B/Hip-Hop

#### Yukmouth Has Praise For West Coast Rap

Yukmouth, who is one-half of the well-known Oakland, Calif., rap duo the Luniz, is excited about his new solo album, "Godzilla," which Rap-a-Lot Records released earlier this month.

"I like being in a group because it’s less work than it’s a group effort. But solo I like because I get to do what I really want to do. I get to spit rhymes I really want to spit. Solo is a little better. You get more money."

Yukmouth and Knumskul are working on a Luniz reunion album due in first-quarter 2004. "Godzilla" features guest appearances by Aaron Hall, Kurupt, Dru Down, Devain the Dude, Bun B of UGK, and C-Bo. Yukmouth plans to promote the CD through nationwide promo appearances. He is also setting up his own label, Smeakalot Records, in conjunction with Rap-a-Lot.

**TOURING DIRTY SOUTH STYLE**

*David Banner, Lil Jon & the East Side Boyz, Chingy, Killer Mike and Field Mob are sharing the stage on a 15-city Dirty South Tour. It kicked off July 31 in Jackson, Miss., and will wrap Aug. 30 in Pittsburgh.*

The trek is produced by UJamaa Entertainment. The remaining dates are:
- Aug. 15, Tulsa, Okla.
- Aug. 21, Nashville (Aug. 22), Little Rock, Ark. (Aug. 23), Houston (Aug. 24), Memphis (Aug. 30) and Atlanta (Aug. 31).

### Beats & Rhymes

*By Rhonda Baraka*

**GOOD, CLEAN FUN: Shocklee Entertainment, helmed by industry vet Hank Shocklee, will partner with the Urban League of Long Island to present the Family and Kids Expo Aug. 23-24.**

"It is going to be fun for the entire family. We’re bringing out the best of the entertainment community for this event," Shocklee says.

Shocklee is best-known for his work with Public Enemy. He has also lent his production skills to LL Cool J, Bell Biv Devoe and EPMD.

*The most-requested videogame technology, music and fashion companies are all joining us to provide a great time for the kids while also doing something positive for the community," he says.*

Some 200 exhibitors are expected to participate in the event, which will be held at the SUNY College at Old Westbury, N.Y., and is co-sponsored by New York radio stations WBLS (R&B) and WLIB (black talk).
LONG ROAD TO MIAMI

BY LEILA COBO

MIAMI—It has taken four years for the Latin Grammy Awards to reach Miami, the world capital of Latin music. Of course, organizers always planned to hold the awards here.

They were conceived that way years ago, when a group of prominent music industry leaders—including Miami-based Cuban producer Emilio Estefan Jr.—pushed for the creation of the Latin Academy of Recording Arts and Sciences (LARAS).

Miami, after all, is the headquarters for most major U.S. Latin music labels. It is the site of all the regional Latin offices for those labels. Numerous artists and producers call it home. And it is perfectly located at the U.S. gateway to Latin America and as a halfway point between Spain and Mexico.

But in the face of politics, none of that mattered. When the inaugural Latin Grammys finally took place Sept. 15, 2000, they were held in Los Angeles.

Since then, the Latin Grammys have been rocked by disputes and drama that resembled an international soap opera. But today, bygones seem to be bygones. LARAS will present the fourth annual Latin Grammy Awards, Sept. 3 at the AmericanAirlines Arena, and CBS will air the show live at 9 p.m.

The presentation of this year's show in Miami was "a unanimous decision by the LARAS board of trustees," LARAS president Gabriel Abaroa says. "There were several determining factors. One was subjective, and sometimes, as a committee, there's a collective subconscious that wants to break a stigma. We wanted to break that stigma of not being able to have the Latin Grammys in Miami."

It is worth looking back down the long road to Miami for the Latin Grammys as a reminder that, sometimes, art can triumph over politics.

The Latin Grammys' Miami troubles date back to October 1999, when Cuban dance band Los Van Van played a concert at the downtown Miami Arena. Local politicians denounced the show, and fans attempting to enter the arena were the targets of insults and objects hurled by anti-Fidel Castro demonstrators.

TV news stations picked up on the story, focusing on the many Miami residents who violently oppose anything coming from Castro's Cuba.

The pelting, it turns out, was merely the precursor of a far bigger problem. Los Van Van's show was originally scheduled to take place at the city-owned James L. Knight Center. But a Miami-Dade County ordinance forbade anyone who did business with the county or received county funds to do business with Cuban nationals, that also applied to county-owned facilities.

The show was moved. But local Cuban-American politicians, leery of the repercussions of having performers representing Communist Cuba at the Latin Grammys, suddenly had a strong excuse not to support the event.

Executives of LARAS and the National Academy of Recording Arts and Sciences (NARAS) had long said that the only venue that could accommodate the Latin Grammys was the then-new, county-owned AmericanAirlines Arena. Local politicians said that no Cuban nationals could perform there. They also said that if the event featured Cuban acts, they would not support it.

Michael Greene, then-president/CEO of NARAS and LARAS, countered that if that was case, the Latin Grammys would move elsewhere.

Locally, there was a ruckus. As late as November 1999, the Fort Lauderdale Con

(Continued on page LM-10)
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Multiple Nominee Recipient:
SERGIO GEORGE
Record Of The Year
Song Of The Year
Best Tropical Song
Producer Of The Year

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‘Music Talks To Man’s Spirit’; LARAS Honors Gilberto Gil

BY GERALD SELIGMAN

The pace Gilberto Gil maintains well into his fourth decade as a musician/public figure is remarkable. At a time of life when others might well rest on their laurels, the 61-year-old Brazilian won’t stop for an instant.

Billboard caught up with him at his governmental office in Brasilia after his return from a European tour with Maria Bethânia. Yes, Gil is Brazil’s Minister of Culture, appointed by new President Luiz Ignacio “Lula” da Silva in recognition of his integrity, artistic and political importance and continuing impact.

In light of all this, the Latin Academy of Recording Arts and Sciences (LARAS) is recognizing Gil with its Person of the Year honor.

Gil was there at the birth of *música popular brasileira*, the movement that saw a generation of supremely accomplished composers and performers change the course of popular music. What made them exceptional was the answer they found to an age-old quandary: how to modernize while still holding true to tradition.

From Bahia in the Northeast, Gil and lifelong friends Caetano Veloso, Gal Costa and Bethânia moved south to Sao Paulo, then to Rio de Janeiro, where with new friends like Chico Buarque, Milton Nascimento and Elis Regina they ushered in a musical revolution by looking back as they sped forward.

Their first revolution came in the late 1960s, when Gil, Caetano, Tomi Zé and others sought to apply the musical lessons of the Beatles’ “Sgt. Pepper’s Lonely Hearts Club Band” to a distinctively Brazilian sound. They called it *tropicalia*. Through the movement only lasted from 1967-69, it opened doors that Brazilian musicians still pass through today.

*Tropicalia* was so rich in diversity and so shocking to the prevailing sensibilities at the time that Gil and Caetano were arrested, imprisoned and then exiled by the military government. They returned from London three years later only after a mild political thaw.

By then, Gil had heard Bob Marley, and it helped nurture his lifelong interest in Pan-Africanism and international black culture.

But Gil never strayed far from a loving exploration of the Afro-Brazilian roots of his native Northeast. Though he has recorded nearly 40 albums, he always talks animatedly of the ones yet to come.

Gil developed a parallel career in the late 1980s when he returned to Bahia to head a cultural foundation dedicated to the preservation of its capital, Salvador. It soon led him to a four-year stint as town councilor, with an emphasis on cultural issues. From there, he became president of the Commission for the Defense of the Environment. By 1989, he was on the executive committee of the national Green Party, leading to his current post as Brazilian Minister of Culture. He divides his time among political, environmental and musical activities.

This has been an exemplary and extraordinary career. Imprisoned by one government, he came to be appointed minister by another. It is a sign of how far Brazil has come, certainly, but also of the integrity, consistency and accomplishment of one remarkable citizen. But don’t expect Gil to be tethered to his desk. He’s got plans for the future.

We spoke in the late 1980s, when you were Minister of Culture for Bahia. At the time, you explained how difficult it was to “institutionalize” support for the arts and music. Now that you are Minister of Culture for Brazil, do you find the task any easier?

It’s even more difficult. It’s a big country, and resources haven’t increased in the past decades. We have a small budget, basically, and the local governments have their own budget problems and problems of public policies.

In an ideal situation, what can governments do to help the arts and music in particular?

Several things. First of all, it could be a sort of agent itself, like a promoter, to invest in cultural programs. Second, it could promote communication between the creative area, private investors and government agencies. Third, legislation. The government can help Congress and other legislative areas improve laws; for instance, in terms of artist rights and in helping corporations to invest more in culture and so on. There are many kinds of activities governments can generate.

What are the biggest obstacles to the job you would like to see removed?

Money.

How would you describe the current state of the music industry at home and abroad?

The music industry is a chain, not just one thing. First, we have the creative area, which we could say is going well. People are very inventive; they keep doing, trying, innovating, producing. Then we have the performing sector, and this is not doing as well, because it depends upon resources and means. They need local support, theaters, stages, projects to help them expose their creative production. And then we get to economics, of course, and conditions are critical at the moment.

The record business is in crisis now. But the crisis affects mostly the areas that are not well-developed, like South America and Brazil. And radio is a problem, too, because commercial interests are more into managing than music. It’s a critical moment in our countries.

There is a sense that we are at a crossroads and the industry will never be the same. What do you think will happen in the next few years?

I don’t really know. Show business is different; it’s OK because people always want live performance, and the issues are just how to manage the sector. But the new technologies have created a crisis for music as a product. Watching the horizon, I cannot see anything other than the free access to music leading to a situation of drastic change of the industrial model.

In North America and Europe, computer ownership is commonplace, so downloading, swapping and burning CDs is easy. How does this compare with South America and Brazil?

 Piracy here is being done through the traditional means, like illegal copies being sold on the street. Downloading and exchanging archives is just a small part of the problem, but it is increasing as computers become more accessible. Then it will be a situation similar to the ones in the U.S. and Europe.

What can the music industry do to help revitalize itself? In North America, there is an increasing emphasis on legal remedies. Is this the best way to tackle the problem?

The traditional, legal approach doesn’t fit anymore. I don’t believe that new laws will work in the long run, unless they stop technological development, which is impossible. This free access is going to be the rule, the standard. The trouble is, I don’t think the government and industry can do much more than they are now. Trying to enforce laws and trying to establish controls for the uses of technology like encryption is all fine. But it will just go so far.

The first thing I would suggest would be a very careful and intelligent monitoring of the process, accompanying what is going on and being prepared for some new models. It’s the only understandable attitude for the industry. The industry has to be more creative; it’s not like factories producing and selling units. They are still thinking in terms of the final products—CDs—which is an almost extinct animal.

The major companies have to prepare for just becoming producers and distributors of archives and not traditional product sellers like they are now.

Artists like yourself from the generation that revolutionized Brazilian popular music in the late 1960s and early 1970s—Caetano, Chico, Milton and the great interpreters like Bethânia, Gal and others—have been on the scene for many years. How would you describe your place in contemporary music? How do you stay relevant?

I just keep doing it. I keep performing and writing songs to keep active as an artist. And I stay attentive to what is happening in the economy and the politics of music. This is my way to keep contributing to the educational process of the new generations: by testimony and by action and attentiveness.

With your current government role, how do you find time to further your artistic aims? What musical projects do you have planned in the coming year?

I had a guarantee that I could keep performing, which gives me what I really need. What I like most is to perform. I have a big repertoire. I’m also thinking about recording. I’m carefully and slowly preparing a record of samba for next year.

This is a year of honors for you. You have been named LARAS’ Person of the Year. Do you have any plans on how you might use this honor to further your cultural aims?

I think that the prestige and honor help my reputation, so to speak, and it reflects positively if well-used in my public work.

How would you summarize what it is you are trying to do as a musician, as a citizen and as a cultural minister?

My goal is to help my country and to help my planet establish a more civilized and acceptable process of social change and understanding. I’m looking for a better human society.

Do you feel music plays a role in improving society?

Music is something that talks to the spiritual side of man. It’s also a great means of communication in terms of language and understanding of the broadest sense. Through music we can cover a lot of different aspects of human society. I’m interested in how it all fits together.

Gerald Seligman can be contacted at gerald.seligman@aol.com.
Road
Continued from page LM-1

vention & Visitors Bureau in neighboring Broward County launched an aggressive campaign to persuade NARAS to stage the ceremony at its local arena. It failed.

On Jan. 19, 2000, Greene announced that the Latin Grammys would premiere in Los Angeles. He told Billboard that he chose the city over Miami for its robust community and political support, which the latter location failed to deliver.

Miami's economy lost a potential $35 million in revenue when the Latin Grammys relocated.

BACK IN THE RUNNING

Eventually, a U.S. Supreme Court ruling overturned Miami's anti-Cuban ordinance. Suddenly, Miami was back in the running to host the event, and lobbying resumed in earnest.

In spring 2001, Greene made it official: The Latin Grammys would be held in Miami on Sept. 12, 2001. The date was later changed to Sept. 11.

Goodwill oozed from all involved, including Grammy execs and local community leaders, to the extent that Greene even met with former Cuban political prisoners. A local host committee was created to raise the $1 million needed to move the Grammys to Florida.

But it wasn't all smooth sailing. As early as March 2001, long before the nominations were announced, several Miami political leaders publicly said that Grammy organizers had assured them that the presence of Cuban nationals at the awards show was unlikely.

NARAS and Grammys officials denied making those claims.

STRIKE TWO

Miami's hothouse politics, and the vehement opposition to performers from Cuba by the city's Cuban exile community, led to the Aug. 20, 2001, announcement by Greene that the Latin Grammys would take place at the Great Western Forum in L.A. The reason, Greene told Billboard, was the failure to reach agreement with city officials regarding the location of nearly 100 Cuban exile organizations, which wanted to protest the presence of artists from the island at the awards.

According to Greene and Enrique Fernández, then-senior VP/executive director of NARAS, the city reached an agreement regarding the security perimeter around the arena. Greene decided to move the event because he thought that the protesters would be too close and he would not be able to guarantee the safety of guests, artists, sponsors, media and even the protesters themselves.

“The academy was made aware that protesters had secured tickets to the show and were organizing a disruption to the live telecast,” Greene told the CNN channel.

Miami was unanimous choice of NARAS trustees.

In addition, Greene said he feared the machinations of the Castro regime.

“(Castro) could have very easily sent thugs in to turn what could have been a peaceful protest into something else—all he's got to do is get five people with rocks and batteries, and it suddenly erupts,” Greene was quoted as saying in The Miami Herald.

Miami was disgraced. The flap was called “the latest embarrassment” by The New York Times and “a public-relations black eye” by The Los Angeles Times. Worse, members of the local host committee publicly said the real reason the Latin Grammys had moved was because the committee had fallen short of raising the promised $1 million.

Many Miami residents wanted to forget the whole affair. But the terrorist attacks that occurred the morning of Sept. 11, 2001, put the fiasco into perspective: the Latin Grammys were subsequently canceled. Instead, the awards were presented at a small, untelevised ceremony later that year.

And when the date and locale of the 2002 Latin Grammy awards were announced in January 2002, no one mentioned Miami. The awards would take place at L.A.'s Kodak Theatre. And that was that.

MAKING IT HAPPEN

But things change. Greene left NARAS and LARAS in April 2002, and LARAS created its first board of directors. Earlier this year, Gabriel Abaroa was confirmed as president of LARAS.

Suddenly, Miami was desirable again. Even though L.A.; New York; and San Juan, Puerto Rico, lobbied heavily to host the awards, they went to Miami. The leaders of Miami, Miami/Dade, Broward and Miami Beach promised full support.

“It’s the most representative city, maybe in the world, of Latin culture,” says Manolo Díaz, chairman of LARAS’s board of trustees. “As a point of convergence, there’s no other city like it.”

If any protesting were to take place, Abaroa says, the appropriate authorities would handle security. “I trust them,” he said. “If I didn’t, why would we be here?”

At press time, permits have been issued for protests, but there is no word of any Cubans performing. Given the difficulties getting U.S. visas these days, the possibility of any act being able to come from the island seems remote.

But, Abaroa says, post-Sept. 11, “we’re going to be very serious about the protection and integrity of the event, the artists, the workers and the attendees.”

In the meantime, a host committee consisting of local business people is in charge of finding sponsors to help raise $3 million.

Part of that money will offset the cost of moving the production to Miami. Approximately 1,300 people are expected to work Sept. 3 at the American Airlines Arena.

Abaroa says that these issues are as important as anything else. “Protests are an issue. Selling tickets is an issue. At the end of the road, the only thing you’re really interested in is putting on a magnificent event. And that’s where our attention is right now. The protest issue is sensitive, and I’m not putting it to the side. But, in the meantime, the world keeps on turning.”

Biz Divided Over Benefits Of Global Broadcast

BY GORDON MAISON

LONDON—Even as they finish their last-minute preparations for the fourth annual Latin Grammys, international music executives differ regarding whether the international broadcast of the Latin music celebration pays off with greater overseas record sales.

While some international repertoire sources claim that the hoopla brings no uplift to international markets, others insist that coverage of the event, now syndicated by CBS International to more than 100 countries, helps shift units of performers and winners.

“From a Sony Music perspective, winning a Latin Grammy Award or performing on the broadcast has had little effect on sales, unlike the mainstream Grammys,” comments Frank Welzer, chairman/CEO of Latin America Sony Music International.

Other observers claim, however, that the Latin Grammys are a useful vehicle, providing valuable word-of-mouth and momentum for the featured artists among foreign audiences.

“It’s very difficult to measure the specific power of the exposure, but the entire package works well,” says Marcelo Castello Branco, president of Universal Music Iberian Peninsula. “It helps to spread awareness of the artist’s music and career and helps album sales.”

Leonardo Pinto, Miami-based product manager for Anglo repertoire for Capitol/Virgin International Latin America, says the fact that the Latin Grammys are broadcast to a global audience definitely helps shift more units.

“The audience of this show is huge—and it’s broadcast twice in some countries—to it’s very good for an artist to appear, perform or, even better, to win,” Pinto says.

After the Latin Grammys in 2001, for example, Thalia sold...
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16 Nominations, 15 artists, 14 categories

Best Female Pop Vocal Album
En Alma, Cuerpo y Corazón
Gisselle
[BMG U.S. Latin]

Best Rock Album
By a Duo or Group with Vocal
El Primer Instinto
Jaguarés
[RCA/BMG Mexico]

Best Flamenco Album
Teatro Real De Madrid
Diego el Cigala Con Nina de Sevilla
[Ariola Spain]

Best Latin Children's Album
El Gran Final
Complices Al Rescate
[BMG Mexico]

Best Tejano Album
Acuerdate
Emilio Navaira
[BMG U.S. Latin]

Best Rock Solo Vocal Album
Siempre Es Hoy
Gustavo Cerati
[BMG Argentina]

Best Brazilian Rock Album
Rosas e Vinho Tinto
Capitão In Cê!
[Abril Music] - BMG Brazil

Best Bertanegra Album
Minha Vida Minha Musica
Brand & Marrone
[Abril Music] - BMG Brazil

Best Male Pop Vocal Album
Estrella Guía
Alexandre Pires
[BMG U.S. Latin]

Album Of The Year
Versos En La Boca
Serrat

Best Rock
Siempre Es Hoy
Gustavo Cerati

Pop Instrumental Album
Gardel Tango
Di Blasio
[BMG U.S. Latin]

Best Salsa Album
40 Aniversario En Vivo
El Gran Combo De Puerto Rico
[BMG US Latin]

Best Ranchero Album
Rocio Dúrcal...
En Concierto Inolvidable
Rocio Dúrcal
[Ariola Mexico]

Best Rap/Hip-Hop Album
El Ayayarde
Tege Calderón
[White Lion-BMG US Latin]
Arena Hopes Awards Put It On Hosting Map

BY RAY WADDELL

The impact of the Sept. 3 Latin Grammy Awards will resonate with the American Airlines Arena in Miami long after the spotlight fades. While the focus will be on Latin music's top acts, the arena and the greater Miami market will also benefit from the exposure it will get as host to a wealth of Latin artists, managers, agents and promoters.

"Miami is known as the gateway to Latin America, and hosting this event, in our eyes, is a terrific opportunity to welcome the Latin music community to South Florida and ultimately continue to build this fantastic brand of music," says Eric Bresler, VP of arena marketing and booking for the venue.

The arena is home to the Miami Heat of the National Basketball Assn., and the Heat also oversees management of the arena. The prestige of the event is not lost on Mike Walker, executive VP for Heat Group Entertainment at the venue.

"This event is a showcase for Latin music; [it is] every bit as important to the Latin entertainment community as the Grammys are to the Anglo music community," Walker says. "This is one of the premier events we've hosted since the building opened in 2000, the biggest event ever held here. We've had bigger audiences, but this is an international showcase event, with televised exposure for the arena."

After earlier efforts to bring the Latin Grammys to Miami failed (see story, page LM-1), the arena successfully confirmed the event for 2003.

"We worked with our local [chapter of the National Academy of Recording Arts and Sciences], and we, along with the South Florida market, the city and [Dade] County were able to come up with a bid that was successful in winning the event," Walker says. "And we're looking forward to having it back here again in future years."

This large, state-of-the-art arena will be configured as an intimate venue and elaborate TV production site.

"The arena will be set up in a 270-degree configuration for the show, with a capacity of approximately 12,300, and we expect to fill the house that night," says Bill Senn, senior VP/GM for the American Airlines Arena. "There will be a very elaborate design, including a large stage and areas on the floor for audience participation—a 'mosh pit', if you will. There will also be some seating behind the stage itself to get a number of different camera angles for performances."

Like most awards shows, the Latin Grammys will feature an arrival area for artists and VIPs. Instead of a red carpet, this time a green carpet will be laid down, to reflect the Heineken sponsorship. An extensive press area will be set up along the carpet and heading backstage.

Some 300 to 500 members of the international media are expected for the show, including press from Latin America, Spain and other parts of Europe.

The Latin Grammy production staff moves into the arena Aug. 25 and plans on moving out by Sept. 3. Senn says some 200 arena staffers will be on duty the day of the show, and the combined number of arena, production and NARAS hands will total about 800, not counting food and beverage workers and ushers.

"I would suspect there will be between 1,200 and 1,300 total staff that day in the arena," Senn says.

Although there will be pre- and post-Grammy parties and receptions elsewhere, the arena will be completely booked. "This building is pretty much occupied in its entirety in terms of space, both back and front-of-house," Senn says.

Having hosted such extravaganzas as the Super Bowl, Miami is very much a "big-event town" and more than up to the challenges the Latin Grammys pose, Senn adds. City and county offices, along with the local police, fire and emergency personnel, are all involved in the planning of an event that will see some 500 limos parked at the arena.

"We will have road closures and detours in place, and we have taken all the precautions one would need to take with such a high-profile, televised event," Senn says.

Walker believes that hosting the Latin Grammys will send a clear message to the Latin music community.

"We anticipate this event putting this arena on the map as a premier showcase for presenting any Latin American music that comes through Florida or North America," he says.

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NOE HERNÁNDEZ
ALFONSO LIZÁRRAGA
JOEL LIZÁRRAGA
BEST REGIONAL MEXICAN SONG
"LAS VÍAS DEL AMOR"

LESTER MENDEZ
SHAKIRA
BEST ROCK SONG
"TE AVISO, TE ANUNCIO (TANGO)"

ALEJANDRO ALLEN
ATRAPADO
BANDA EL RECODO
GATO BARBIERI
CONJUNTO PRIMAVERA
RY COODER
OSCAR D'LEÓN
IKER GASTAMINSA
GILBERTO GIL
LOS HIJOS DEL SOL
JAGUARES
JAIME Y LOS CHAMACOS
SEBASTIAN Krys
KUMBIA KINGS

LUC MIGUEL
RAMÓN GONZÁLEZ MORA
EDDIE PALMIERI
PESADO
JAY PEREZ
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RABANES (SGAE)
RUBEN RAMOS & THE REVOLUTION
KIKE SANTANDER
AL SCHMITT
THALIA
LOS TERRIBLES DEL NORTE
NESTOR TORRES
LOS TUCANES DE TIJUANA

JUAMES
5 NOMINATIONS
INCLUDING
SONG OF THE YEAR: "ES POR TI"
BEST ROCK SONG: "MALA GENTE"

GUSTAVO SANTAOLALLA
5 NOMINATIONS

ANIBAL KERPIL
4 NOMINATIONS

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Lara's Person of the Year

A.B. Quintanilla, III

Including Best Regional Mexican Song "Ay! Papacito"

Jimmy González

India

Including Best Tropical Song "Seduceme"

Alex Acuña

Caetano Veloso

Alexandre Pires

Paquito D'Rivera

Luis F. Ochoa

Elvis Crespo

Bacilos

3 Nominations

Including Best Regional Mexican Song "Dame un Minuto"

Jorge Villamizar

3 Nominations

Song of the Year: "Caraluna", "Mi Primer Millón"

Best Rock Song: "Frijolero"

Miguel Huidobro

Carlinhos Brown

3 Nominations

Including Best Brazilian Song: "Já Sei Namorar"
The chart recaps in this Latin Grammy Awards special are for year-to-date beginning with the Dec. 7, 2002—the start of the 2003 chart year—and running through the Aug. 9 issue.

Recaps for Hot Latin Tracks are based on radio stations' gross audience impressions, as monitored by Nielsen Broadcast Data Systems. Recaps for Top Latin Albums are based on point-of-sale data compiled by Nielsen SoundScan. Titles receive credit for sales or airplay for each week they appear on the pertinent chart.

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

**Hot Latin Tracks Titles**

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<th>Pos.</th>
<th>TITLE</th>
<th>Artist</th>
<th>Imprint/Label</th>
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<tr>
<td>1</td>
<td>TAL VÉZ</td>
<td>Ricky Martin</td>
<td>Sony Discos</td>
</tr>
<tr>
<td>2</td>
<td>UNA VEZ MAS</td>
<td>Conjunto Primavera</td>
<td>Fanatiza</td>
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<tr>
<td>3</td>
<td>EL PROBLEMA</td>
<td>Ricardo Arjona</td>
<td>Sony Discos</td>
</tr>
<tr>
<td>4</td>
<td>ASI ES LA VIDA</td>
<td>Olga Tanon</td>
<td>Warner Latina</td>
</tr>
<tr>
<td>5</td>
<td>QUE ME QUEDES TU</td>
<td>Shakra</td>
<td>Sony Discos</td>
</tr>
<tr>
<td>6</td>
<td>SEDUCME</td>
<td>India</td>
<td>Sony Discos</td>
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<td>7</td>
<td>AMAME</td>
<td>Alejandro Peis</td>
<td>Ariola/BMG Latin</td>
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<td>8</td>
<td>SUENA</td>
<td>Intocable</td>
<td>EMI Latin</td>
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<td>9</td>
<td>DE UNO Y DE TODOS LOS MODOS</td>
<td>Paloma - Disa</td>
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<td>10</td>
<td>AY! PAPACITO (UY! DADDY)</td>
<td>Limite - Universal Latino</td>
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**Top Latin Albums Titles**

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<td>UN DIA NORMAL</td>
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<td>Surco/Universal Latino</td>
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<td>GRANDES EXITOS</td>
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<td>3</td>
<td>ALMAS DEL SILENCIO</td>
<td>Ricky Martin</td>
<td>Sony Discos</td>
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<tr>
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<td>LAS KETCHUP</td>
<td>Las Ketchup</td>
<td>Shakealow/Columbia/Sony Discos</td>
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<tr>
<td>5</td>
<td>MAMBO SINUENDO</td>
<td>My Cordero</td>
<td>Manuel Galbán-Pérez Velez/Nonesuch/AG</td>
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<tr>
<td>6</td>
<td>REVOLUCIÓN DE AMOR</td>
<td>Manolo Quintanilla III Presentes</td>
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<tr>
<td>7</td>
<td>SANTO PECADO</td>
<td>Ricardo Arjona</td>
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<td>CRUZ'S MEMORY</td>
<td>WILL BE HONORED</td>
<td>Warwick</td>
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**Awards**

Continued from page LM-1

Walter Miller. In addition, a new committee will provide input on featured performers and repertoire.

"It's a committee made up of Latinos who are very knowledgeable about Hispanic television in the U.S. and who have connections to the international market." LARAS president Gabriel Abaroa says. "And there's a representative from the [National Academy of Recording Arts and Sciences] who's bringing us the know-how of the American academy committees."

The choice of performers for the Latin Grammys falls to the committee, the production team and CBS. But organizers say the new procedure will create an event with a more authentic Latin flavor. At press time, LARAS had not yet announced performers for this year's show.

"What we're going to do—respecting the interests of CBS, of course—is something that will reflect Latinos," says Manolo Diaz, president of the LARAS board of trustees. "We will not have elements that don't represent Latin music." Most performers will likely be chosen from among this year's nominees, Abaroa says.

This means that viewers this year will probably see many familiar faces. Several major nominees, such as Shakira and Juanes, were also up for awards last year, given the rules that allow singles and albums to be eligible for a Grammy in subsequent years, depending on their release date.

As with the mainstream Grammys, getting a performance slot on the Latin Grammys is a highly competitive affair. Traditionally, sales spike upwards after the broadcast—not for award winners, but for the performers.

In comparison with the main-stream Grammys, which are dominated by American artists, the Latin Grammy producers face the daunting task of booking artists from throughout Latin America. In many cases, these acts do not have widespread recognition in the U.S., so showcasing them during prime time presents a ratings risk.

The producers of the Latin Grammys then must balance a true representation of Latin music with the need to reach a mainstream audience.

"We can't just obsess about ratings," Diaz says. Yet the quest for a mainstream audience helps to explain some unusual pairings at past Latin Grammys, such as that of 'N Sync with Son by Four, for example.

"There are ingredients added to get more ratings," Diaz says. "We understand there are concessions to be made for ratings, but not concessions that go against the essence or authenticity of what's ours."

**Global**

Continued from page LM-1

50,000 more units during the four weeks following the broadcast, he says.

However, Pinto adds, "it's important to keep in mind that labels do a lot of press after one of its artists win, so there is marketing investment involved in these results. Also, you have to consider that albums were released 10 to 11 months before the show, so sales are not high, but there is a clear increment."

Branco, who until February was president of Universal Music Brazil and Southern Cone (Argentina and Chile), points to the example of Juanes, a Colombian act from Universal Music's joint venture with the Surco label, as further proof of the Latin Grammys' overseas reach.

"The Latin Grammys were a turning point in terms of articulating his popularity in the Latin American region and breaking him in terms of sales," Branco says. "Even in Brazil, where the show doesn't necessarily have the most impact, the perception that an artist [fuelled by the Latin Grammys] is helping our company build the Juanes story."

In Spain, more than 160,000 Juanes albums were sold, even prior to his tour of the country, Branco claims. "He's a real star in every single Latin market in the world, and the recognition afforded by the Latin Grammys had a lot to do with that."

Despite some limitations, Welzeler believes that with time, the Latin Grammys will eventually translate into higher overseas sales for winners and featured acts. "As the Latin Grammys continue to evolve and find a larger audience, we expect the situation to more closely mirror that of the mainstream Grammys," he says.
For the second consecutive year, the foremost venue in Latinamerica awards the most outstanding live entertainment.

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## Billboard Top Latin Albums

### Last Week's Sales

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### New & Noteworthy

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### Latin Pop Albums

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### Tropical Albums

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### Regional Mexican Albums

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**Notes:**
- Sales data compiled by Nielsen SoundScan. 
- Top albums determined by sales data.
- Positions are listed per region of the world.
- *Numbers in parentheses indicate week albums have been on chart.*
- Artists and labels are listed in order of placement. 
- *Number of discs and/or tapes.*
- *Multiply shipments.*
- *boxed sets,* and *double albums.*

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**Billboard August 23, 2003**

[www.americanradiohistory.com](http://www.americanradiohistory.com)
Dance Label Ultra, DJ DeVito Team To ‘Sell Lots Of CDs’

BY MICHAEL PAOLETTA

R&B/hip-hop artists and labels—unlike their dance/electronic counterparts—set egos aside and collaborate on projects all the time. A quick glance at The Billboard Hot 100 or the Hot R&B/Hip-Hop Singles & Tracks chart confirms this. But more often, major players in the dance/electronic contingent seem to be taking notes. Case in point: Ultra Records teams up with DJ Louie DeVito Aug. 26 to release “Louie DeVito Presents Ultra.Dance 04.”

It is the latest volume in the label’s Ultra.Dance series, which typically sells close to 100,000 copies each title. According to Ultra president Patrick Moxey and DeVito, this represents a one-off deal—one that is financially sensible for both parties, DeVito notes.

Many in the dance/electronic community have hailed this collaboration as a smart business move. DeVito and Moxey simply view it as something that will benefit the genre as a whole. “We didn’t need each other, and yet we are doing something together,” Moxey says. “The dance community needs more of this—people working together to strengthen the genre.” But without minding words, DeVito adds, “We came together because we thought we could collectively sell lots of CDs.”

Indeed. “Ultra.Dance 04” is poised to be a top-selling DJ-mix compilation. It finds one of the most successful dance labels combining forces with one of the world’s top-selling DJs.

In the past, DeVito’s compilations (released on his own Dee Vee Music imprint, distributed by Musicrasha)—which include “N.Y.C. Underground Party, Volume 3” and “Dance Factory”—have sold primarily in the Northeast, where he blasts radio with ads.

Conversely, Ultra’s compilation series—including Ultra.Dance and Ultra.Chilled—rely on street marketing and typically sell well everywhere but the Northeast, Moxey acknowledges.

To infiltrate all markets with “Ultra.Dance 04,” Ultra will treat the CD the same way that Def Jam approaches rap music, Moxey says.

Price and positioning at retail will coincide with guerrilla-style street marketing. The week of the disc’s release, DeVito will do in-stores and guest DJ radio spots in New York, Philadelphia, Boston and Providence, R.I. Throughout, he will spotlight much of the music heard on the collection.

For “Ultra.Dance 04,” Moxey and DeVito chose the timely track listing together. The two-disc set includes such current club hits as Benny Benassi’s “Satisfaction,” Andrea Doria’s “Bucci Bag” and Music Choice’s “As the Rush Comes.” In addition, the collection spotlights upcoming Ultra singles, including “Journey of Love” by L.I.V. (Beat Box, Billboard, Aug. 16) and “I Beg to Wonder” by Dannii Minogue, whose label has signed to a U.S. deal (see Beat Box, this page).

Also included are three upcoming singles from Dee Vee Music; Mac Quayle’s “The Hurting,” Luna Mora’s “A Better Day” and Hattrix’s “Pressure.” “With this CD, I could concentrate on being 100% creative and not worry about the business stuff, like licensing tracks,” DeVito says. “For the first time, I could be the artist. It feels good.”

Minogue Confirmed For Billboard Dance Summit

We’re one month away from the 10th annual Billboard Dance Music Summit, which takes place Sept. 22-24 at the Union Square Ballroom in New York.

In the Aug. 2 issue, we mentioned a handful of confirmed participants in the upcoming conference. Well, it is time to add a few more names to the list.

Leading the pack is international star Dannii Minogue, who is now signed to Ultra Records for the U.S. The label will issue the singer’s latest album, “Neon Nights,” Oct. 7; this will be preceded by the Sept. 23 release of European hit single “I Begin to Wonder.”

Dannii—Kylie’s sister—is confirmed to perform at the summit’s closing-night party. This will mark the artist’s first live performance in the U.S. She will deliver a full set, which will surely include such past hits as “This Is It,” as well as songs like “Put the Needle on It” and “I Begin to Wonder” from “Neon Nights.” Don’t be surprised if Minogue also shows up as a guest on one of the conference’s many timely panels.

Speaking of which, this year’s panels will provide much food for thought. Recently confirmed panelists include DJ/artist Keold, civil rights/civil liberties lawyer Norman Siegel, Beggars Group North America CEO Lesley Bleakley, Robbins Entertainment founder Cory Robbins, Viva- lage Voice contributor Frank Owen, ASCAP’s Todd Brabec and Dave Dreessen (of Gabriel & Dresden). For additional information on the Dance Music Summit, log onto billboardevents.com.

NERVING TIMES: Wide-awake observers have surely noticed a slowdown in Nervous Records’ release schedule. Because of this, industry insiders have been wondering if the independent label is on the verge of shutting its doors. While this is not the case, the New York-based label is undergoing a shift in musical direction.

According to Nervous president Michael Weiss, the label will focus on hip-hop. “We had great success some years ago with hip-hop acts like Black Moon, Smif-N-Wessun, Funkmaster Flex and Mad Lion,” he notes. “So we plan to expand that back into both.”

Weiss based this decision on decreasing sales throughout the marketplace, the closure of many dance specialty retailers and what he views as a recent paucity of exciting new U.S. dance talent.

“The hip-hop industry still seems to be relatively healthy and has branched out to new artists and ideas,” Weiss adds. “Correct me if I’m wrong, but it seems as though Weiss is implying that the dance/electronic market is lacking in hip-hop acts.”

Perhaps Nervous’ other labels, too—are guilty of not marketing and treating its acts as if they were “bona fide stars.”

Releasing a record and hoping it sticks does not do a marketing campaign any good. At the same time, labels need to sign acts that have the potential to become “bona fide stars.” Yes, times are indeed rough and tough right now. But tomorrow’s “bona fide stars” are out there. Instead of relying on the tried and true, now is the time for labels to take a chance on that which is fresh and new.

SOUND BITES: Recall the Joel Cordwell update in the Aug. 9 issue? Well, the singer called to let us know that she has signed a distribution deal with Water Music/Universal for her forthcoming greatest-hits collection, “More.” The two-disc set is scheduled to arrive next month on the artist’s own No-Mad Industries imprint.

New York-based DJ Steve “Travolta” DuPlanter has completed a rough mix of his mammoth Crazy in Love. To call this unsanctioned mix essential is an understatement. It cleverly references Kraftwerk’s Trans-Europe Express. “Alexander O’Neal’s What Is This Thing Called Love,” First Choice’s “Love Thang” and Lumarie’s Never Leave You—Uh Ooh, Uh Ooh.”

We hope the folks at Columbia Records have already contacted DuPlanter. This mix deserves to be heard on radio airwaves and in the clubs. New York, not later.
**Billboard**

**HOT DANCE MUSIC**

**Club Play**

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**Dance Singles Sales**

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**August 23, 2003**

**HOT DANCE BREAKOUTS**

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**Billboard**

**TOP ELECTRONIC ALBUMS**

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Three Pickers Reach For Chart Summit

BY JIM BESMAN


Released July 15 by Rounder, the album debuted at No. 36 and has since climbed the chart to No. 24. That makes it banjo legend Scruggs’ highest-charting title ever, surpassing “The Earl Scruggs Revue, Vol. II,” which reached No. 32 in 1976. And while multi-string player Skaggs is no stranger to the top of the country chart, “The Three Pickers” is guitarist Watson’s first top 40 country album.

Furthermore, the album is No. 2 on the Top Bluegrass Albums chart. Releasing it as GM Paul Foley’s driving force behind the record has been tremendous press, noting early raves in Newsweek, Esquire, the Washington Post and The New York Post. Rounder has hired Shore Fire Media to buttress its publicity efforts and expects continued press glow from a pair of high-visibility broadcast vehicles.

Music from the album is getting play on Americana stations, but was not serviced to other formats. “The Three Pickers” is the audio companion of a PBS “Great Performances” concert special that commenced airing July 28. The disc accompanied the simultaneous release of a DVD containing two additional tracks and a 22-minute documentary.

“We’ve seen the success with PBS-driven titles in the past in stimulating sales,” Foley says, citing the obvious inspiration of “The Three Tenors.” “So our job is to make the album as visible as possible at retail to drive albums sales and, we expect stronger sales over the next four to six weeks.”

With more press paralleling the PBS exposure, Rounder is expecting a strong fourth-quarter performance. “We’ve set up endcap programs and borders and Barnes & Noble throughout the end of the year and other programs with indie retailers who’ve done well with Ricky Skaggs and [‘Three Pickers’ special guest] Alison Krauss,” Foley says.

Foley observes that many PBS stations are using “The Three Pickers” CD and DVD as fundraising premiums. “It seemed ideal for us, having two of the guys who sort of invented a particular music style performing with a prodigy like Ricky,” says David Horn, “Great Performances” series producer. “And the ratings in the New York area were much better than the standard classical fare that we normally do, so it’s nice to see that day after the trio appeared on a “CNN Headline News” segment, the CD rebounded to No. 4 on Amazon, Foley says, adding, “so there’s immediate reaction to these press hits.”

Foley hopes that a forthcoming 13-minute appearance on NPR’s afternoon news magazine “All Things Considered” will drive the e-tailer’s sales of the title to No. 1.

“The only hesitation I had was, ‘How could we possibly collapse it into an All Things Considered segment?’” says the program’s co-host, Melissa Block. “But they were great and talked with much affection about playing together.”

The Three Pickers, of course, have worked together “off and on for years,” Scruggs says, “and it’s always fun.”

Of the classic music on “The Three Pickers,” he notes, “It’s the same old material that I’ve known since I was very young—so old it’s almost new to the new people that will be hearing it.”

He adds, “It seems to make a hit with generation after generation. It’s always had its peaks and valleys. As Grandpa Jones used to say, ‘it goes like a herd of turtles when it does great—and then it goes down for a while.’”

Noting that 80-year-old Watson doesn’t travel much anymore and all the logistics involved in bringing him together with 79-year-old Scruggs and the peripatetic Skaggs, Horn credits Skaggs as “the driving force” behind the project.

“It really hit me somewhere in the middle that Earl Scruggs and Doc Watson are like American icons—treasures in American music,” Skaggs says. “They don’t have to try to keep the roots alive—they are really hoping we can maybe do Carnegie Hall or the Kennedy Center or the Royal Danish Auditorium. Those three shows would be very symbolic of their talents and contributions—and a appropriate way to celebrate them.”

Despite the set’s initial success, there are no plans for a sequel, according to Rounder.

Four Artists Cut From Rosters

Four Nashville labels have cut an artist from their roster. Deana Carter exits Arista Nashville after one album, “I’m Just a Girl,” which peaked at No. 6 on the Billboard Top Country Albums chart in April.

Carter previously recorded one multi-platinum and one gold album for Capitol. Her Capitol debut album, “Did I Shave My Legs For This?” yielded three No. 1 singles. Jamie O’Neal has exited the Mercury roster, which was in the middle of working a single and preparing to release her second album. The first, 2000’s gold-certified “Shiver,” included two No. 1 singles. Eric Heatherly was dropped from the roster of DreamWorks Records, his second label home. Heatherly previously recorded an album for Mercury, as well, newcomer Tebey exits BNA Records.

Meanwhile, having recently parted ways with Universal South Records, Allison Moorer has signed with Sugar Hill Records. Her first album for the label is due next year.

ON THE ROW: Rick Baumgartner joins Equity Records as VP of national promotion. Baumgartner most recently held a similar position at Nashville-based Broken Bow Records and previously worked in promotion at Atlantic, Decca and Warner Bros. He will hire a full promotion team for the start-up label (Billboard, Aug. 9). Gayle Holcomb of the William Morris Agency has been elected chairman of the Academy of Country Music board of directors. David Corlew of Blue Hat Records and Corlew Music Group was elected president. The new VP is Rod Essig of Creative Artists Agency. Artist manager John Dorris of Hallmark Direction remains the ACM’s treasurer.

TEAM SPIRIT: Former VFR Records finance director Chris Allums has launched the Nashville-based label Quarterback Records. In addition to its own roster, Quarterback will provide promotion, publicity, creative services and distribution services to other labels, initially working projects from Lorrie Morgan and Mile Mason.

Allums serves as the label’s president. Nancy Tunick, managing partner at Grassroots Promotion is incoming head of promotion at VFR, will consult the label and direct its promotion efforts.

Quarterback is distributed by RED Distribution through Nashville-based Emerging Marketing.
### AUGUST 23, 2003

**TOP COUNTRY ALBUMS**

Sales data compiled by Nielsen SoundScan

<table>
<thead>
<tr>
<th>WEEK</th>
<th>ARTIST</th>
<th>TITLE</th>
<th>Imprint &amp; Number/Distributing Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>WYNONNA</td>
<td>NUMBER 1 / HOT SHOT DEBUT</td>
<td>Columbia (Sony BMG Music Entertainment)</td>
</tr>
<tr>
<td>2</td>
<td>TOBY KEITH</td>
<td>THE WIND IN THE WILLOWS</td>
<td>Universal Music Group/EMI Records</td>
</tr>
<tr>
<td>3</td>
<td>BROOKS &amp; DUNN</td>
<td>RED DIRT ROAD</td>
<td>Arista Nashville (Sony BMG Music Entertainment)</td>
</tr>
<tr>
<td>4</td>
<td>KENNY CHESNEY</td>
<td>No Shoes, No Shirt, No Problems</td>
<td>Arista (Sony BMG Music Entertainment)</td>
</tr>
<tr>
<td>5</td>
<td>BRAD PAISLEY</td>
<td>Mud On The Tires</td>
<td>Arista (Sony BMG Music Entertainment)</td>
</tr>
<tr>
<td>6</td>
<td>SHANIA TWAIN</td>
<td>Up!</td>
<td>RCA Records (Universal Music Group)</td>
</tr>
<tr>
<td>7</td>
<td>LONESTAR</td>
<td>FROM THERE TO HERE: GREATEST HITS</td>
<td>Universal Music Group/EMI Records</td>
</tr>
<tr>
<td>8</td>
<td>PAT GREEN</td>
<td>WAVE ON WAVE</td>
<td>Capitol Nashville (Universal Music Group)</td>
</tr>
<tr>
<td>9</td>
<td>TRACE ADKINS</td>
<td>GREATEST HITS COLLECTION, VOLUME I</td>
<td>Arista (Sony BMG Music Entertainment)</td>
</tr>
<tr>
<td>10</td>
<td>TIM McGRAW</td>
<td>TIM McGRAW AND THE DANCEHALL DOCTORS</td>
<td>Arista (Sony BMG Music Entertainment)</td>
</tr>
<tr>
<td>11</td>
<td>BUDDY JEWEL</td>
<td>BUDDY JEWEL</td>
<td>Capitol Nashville (Universal Music Group)</td>
</tr>
<tr>
<td>12</td>
<td>GEORGE STRAIT</td>
<td>HEARTSTRINGS</td>
<td>MCA Nashville (Universal Music Group)</td>
</tr>
<tr>
<td>13</td>
<td>ALISON KRAUSS &amp; UNION STATION</td>
<td>RIDE ON</td>
<td>Rounder Records (Universal Music Group)</td>
</tr>
<tr>
<td>14</td>
<td>JOE NICHOLSON</td>
<td>MAN WITH A MEMORY</td>
<td>Universal Music Group/EMI Records</td>
</tr>
<tr>
<td>15</td>
<td>DIANN CORNWELL</td>
<td>MIST</td>
<td>RCA Records (Universal Music Group)</td>
</tr>
<tr>
<td>16</td>
<td>MARTINA McBRIDE</td>
<td>GREATEST HITS</td>
<td>Mercury Nashville (Universal Music Group)</td>
</tr>
<tr>
<td>17</td>
<td>MONTGOMERY GENTRY</td>
<td>MY TOWN</td>
<td>Universal Music Group/EMI Records</td>
</tr>
<tr>
<td>18</td>
<td>THE BUCKEYE BAND</td>
<td>GREATEST HITS</td>
<td>Universal Music Group/EMI Records</td>
</tr>
<tr>
<td>19</td>
<td>WILLIE NELSON &amp; FRIENDS</td>
<td>WALKING</td>
<td>Arista (Sony BMG Music Entertainment)</td>
</tr>
<tr>
<td>20</td>
<td>TRACY BYRD</td>
<td>THE TRUTH ABOUT MEN</td>
<td>Universal Music Group/EMI Records</td>
</tr>
<tr>
<td>21</td>
<td>ELFY WHEELER</td>
<td>WHO'S TO BlAME</td>
<td>Arista (Sony BMG Music Entertainment)</td>
</tr>
<tr>
<td>22</td>
<td>ERIK SCRUGGS/DOC WATSON/RICKY SKAGGS</td>
<td>THE THREE PICKERS</td>
<td>Rounder Records (Universal Music Group)</td>
</tr>
<tr>
<td>23</td>
<td>DWAYNE HICKMAN</td>
<td>POPULATION ME</td>
<td>Arista (Sony BMG Music Entertainment)</td>
</tr>
<tr>
<td>24</td>
<td>JIMMY WATTS</td>
<td>JIMMY WATTS</td>
<td>Arista (Sony BMG Music Entertainment)</td>
</tr>
<tr>
<td>25</td>
<td>RANDY TRAVIS</td>
<td>RISE AND SHINE</td>
<td>Arista (Sony BMG Music Entertainment)</td>
</tr>
<tr>
<td>26</td>
<td>ALAN JACKSON</td>
<td>ALAN JACKSON: 30 #1 Hits</td>
<td>Arista (Sony BMG Music Entertainment)</td>
</tr>
<tr>
<td>27</td>
<td>ELVIS PRESLEY</td>
<td>ELVIS’ 30 #1 Hits</td>
<td>Arista (Sony BMG Music Entertainment)</td>
</tr>
<tr>
<td>28</td>
<td>CHRIS EAGLE</td>
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<td>RCA Records (Universal Music Group)</td>
</tr>
<tr>
<td>29</td>
<td>JOHNNY CASH</td>
<td>AMERICAN IV: THE MAN COMES AROUND</td>
<td>Columbia (Sony BMG Music Entertainment)</td>
</tr>
<tr>
<td>30</td>
<td>CRAIG MORGAN</td>
<td>I Love You</td>
<td>RCA Records (Universal Music Group)</td>
</tr>
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<td>31</td>
<td>FAITH HILL</td>
<td>CRY</td>
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</tr>
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<td>GEORGE STRAIT</td>
<td>FOR THE LAST TIME: LIVE FROM THE ASTrodome</td>
<td>Arista (Sony BMG Music Entertainment)</td>
</tr>
<tr>
<td>33</td>
<td>CHRIS LÉDOUX</td>
<td>PRAIRIE</td>
<td>Capitol Nashville (Universal Music Group)</td>
</tr>
<tr>
<td>34</td>
<td>TOBY KEITH</td>
<td>THE BEST OF TOBY KEITH: 20TH CENTURY MASTERS</td>
<td>MCA Nashville (Universal Music Group)</td>
</tr>
<tr>
<td>35</td>
<td>JOHN DENVER</td>
<td>THE BEST OF JOHN DENVER, Vol. 2</td>
<td>Rhino Records (Universal Music Group)</td>
</tr>
</tbody>
</table>

### AUGUST 23, 2003

**TOP COUNTRY CATALOG ALBUMS**

Sales data compiled by Nielsen SoundScan

<table>
<thead>
<tr>
<th>WEEK</th>
<th>ARTIST</th>
<th>TITLE</th>
<th>Imprint &amp; Number/Distributing Label</th>
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</thead>
<tbody>
<tr>
<td>1</td>
<td>KENNY CHEESEY</td>
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<td>Capitol Nashville (Universal Music Group)</td>
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<td>18 * NO. 1'S</td>
<td>Arista Nashville (Sony BMG Music Entertainment)</td>
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<td>Arista (Sony BMG Music Entertainment)</td>
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<td>3 * NO. 1'S</td>
<td>RCA Records (Universal Music Group)</td>
</tr>
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<td>9 * NO. 1'S</td>
<td>Arista (Sony BMG Music Entertainment)</td>
</tr>
<tr>
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<td>25 * NO. 1'S</td>
<td>MCA Nashville (Universal Music Group)</td>
</tr>
<tr>
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<td>33 * NO. 1'S</td>
<td>RCA Records (Universal Music Group)</td>
</tr>
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<td>16 * NO. 1'S</td>
<td>Arista Nashville (Sony BMG Music Entertainment)</td>
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<td>Arista Nashville (Sony BMG Music Entertainment)</td>
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<td>Universal Music Group/EMI Records</td>
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<td>Arista (Sony BMG Music Entertainment)</td>
</tr>
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<td>Universal Music Group/EMI Records</td>
</tr>
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<td>Capitol Nashville (Universal Music Group)</td>
</tr>
<tr>
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</tr>
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<tr>
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<td>Arista (Sony BMG Music Entertainment)</td>
</tr>
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<td>LEANNE RIMES</td>
<td>12 * NO. 1'S</td>
<td>RCA Records (Universal Music Group)</td>
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<tr>
<td>24</td>
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</tr>
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<td>25</td>
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</tr>
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<td>26</td>
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</tr>
<tr>
<td>27</td>
<td>CHARLIE PRIDE</td>
<td>13 * NO. 1'S</td>
<td>Capitol Nashville (Universal Music Group)</td>
</tr>
<tr>
<td>28</td>
<td>RICKY SKAGGS &amp; KENTUCKY THUNDER</td>
<td>12 * NO. 1'S</td>
<td>Arista (Sony BMG Music Entertainment)</td>
</tr>
</tbody>
</table>

Note: The list includes albums with the greatest sales gains for the week. For more information, please visit Billboard.com.
**August 23, 2003 Billboard Hot Country Singles & Tracks**

**Top Singles (August 16, 2003)**

<table>
<thead>
<tr>
<th>Number 1</th>
<th>Title</th>
<th>Artist</th>
<th>IMPRINT &amp; NUMBER/PROMOTION LABEL</th>
</tr>
</thead>
<tbody>
<tr>
<td>31</td>
<td>PLAYBOYS OF THE SOUTHWESTERN WORLD</td>
<td>Blake Shelton</td>
<td>Universal Bros. / MCA Southwestern</td>
</tr>
<tr>
<td>32</td>
<td>TENNESSEE RIVER RUN</td>
<td>Darryl Worley</td>
<td>DreamWorks / A &amp; M Country</td>
</tr>
<tr>
<td>33</td>
<td>COWBOYS LIKE US</td>
<td>George Strait</td>
<td>MCA Nashville / Sounds</td>
</tr>
</tbody>
</table>
EXECUTIVE TURNTABLE

PEOPLE ON THE MOVE

HOME VIDEO: Pamela Blum is named senior VP of marketing services for Universal Studios Home Video in Los Angeles. She was senior VP of marketing services for Universal Pictures.

RECORD COMPANIES: Island Records promotes Howie Miura to VP of promotion and Christine Chiappetta to VP of modern rock promotion for Island Records in Los Angeles. They were, respectively, VP of modern rock promotion and senior director of alternative promotion.

John Rosenfelder is named senior director of national promotion for Koch Entertainment in New York. He was senior director of national promotion for Island Records.

Matt Marshall is named VP of A&R for RCA Records in Los Angeles. He was VP of A&R for Epic Records.

Craig Applequist is named senior VP of sales and marketing services for WEA in New York. He was senior VP of sales and new technologies for Sony Music Distribution. WEA also promotes Adam Mirabella to VP of e-commerce in New York. He was VP of lifestyle sales.

MUSIC VIDEO: Maggie Malina is promoted to senior VP of original movies for television for MTV in Los Angeles. She was VP of original movies for television.

MERCHANDISING: Matthew Young is named VP of retail sales for BandMerch in New York. He was VP of sales for Blue Grape.

MEDIA: Carol Watson is promoted to publisher of Vibe magazine in New York. She was associate publisher.

Twice Dipped In Platinum

Sony execs presented Good Charlotte with plaques marking the double-platinum certification of its sophomore set, "The Young & the Hopeless." Shown, from left, are Sony Music International chairman Robert M. Bowlin; band co-manager Steve Feinberg; Good Charlotte's Joel Madden and Paul Thomas; Epic president Polly Anthony; the band's Benji Madden, Billy Martin and Chris Wilson; David Massey, senior VP of A&R for Sony Music Entertainment; band co-manager Mike Martinovich; SME executive VP Michele Anthony; SME chairman/CEO Andrew Lack; SME executive VP/COO Kevin Kelleher; and Sony Music U.S. president Don Lenner.

Hello Loveland!

Clear Channel Entertainment production manager Tommy Hauser, left, and Chuck Morris, CCE VP of the Rocky Mountain region, toured the not-yet-completed Budweiser Events Center in Loveland, Colo., with arena GM Ann Larson. The 7,200-seat multipurpose arena will open in September.

Get Ready To Party Hard—Again

Andrew W.K. recorded and mixed his forthcoming sophomore set, "The Wolf" (Island), at Studios City, Calif.-based Scream Studios. Pictured, from left, are mix engineer Dave Way; Andrew W.K., assistant engineer Lor Goldenberg and recording engineer Ryan Boesch. "The Wolf" will be issued Sept. 9.

The Gambler’s Special Night

The gang from the West Coast office of the William Morris Agency helped country legend Kenny Rogers celebrate his debut at the prestigious Hollywood Bowl in Los Angeles. Hamming it up at the gathering are, from left, Greg Oswald, Krista Parkinson, Rogers, Dave Snyder, Julie Colbert, Becky Baughman and Avi Melniker.

RIM SHOTS by Mark Parisi
Less Talk, More Country

New York talk station WABC Radio went country July 11 during an all-star benefit concert at Six Flags Great Adventure park in Jackson, N.J. WABC afternoon drive talk host Sean Hannity brought in his close friends, country icon Charlie Daniels, along with country stars Darryl Worley and Sara Evans, for a benefit show for the Freedom Alliance. The organization provides scholarships for children of military personnel who died in action. More than 10,000 attended the event, raising some $1.5 million for the charity. pineapple, from left, are Worley, Daniels, Hannity and Evans.

Taking A Trip To The Fountain

S-Curve execs joined Fountains of Wayne to celebrate the band’s sold-out gig at New York’s Irving Plaza. Shown, from left, are S-Curve president Steve Greenberg; band member Dan Connelly, alternative promotion man Jody Porter; the band’s Adam Schlesinger; A&R man Steve Yegelwel; head of promotion Kevin Carroll; band member Brian Young; Fountains’ Chris Collingwood (in the red shirt); Steve Gold, traveling keyboardist for Fountains; and S-Curve GM Marty Maidenberg.

Gone Fishing; Will Rock Later

When not behind the mic or the boards, Cracker frontman David Lowery, right, and engineer Brian Paulson (Wilco, the Jayhawks) spent some time fishing while working on the band’s new album, “Countyside,” at Sound of Music in Richmond, Va. Having always been part country band, part rock act, Cracker fully explores its redneck roots on “Countyside,” due Oct. 14 through iMusic. The set features a mix of originals and covers, including a take on Bruce Springsteen’s “Sinola Cowboys.” It was born out of a tour of honky-tonks and trucker bars done last year under the moniker Ironic Mullet.

Equal Inspirations

Best-selling author Arturo Pérez-Reverte, the Tom Clancy of Spain, caught up with norteno legends Los Tigres del Norte at the group’s concert in Madrid. Two years ago, Pérez-Reverte wrote the novel “La Reina del Sur,” based on one of the band’s biggest hits, “Contrabando y Fricción.” In response, Los Tigres wrote the song “La Reina del Sur” last year, which was included on the album of the same name. (Photo: Laura Kate Jones)

Wes Carroll: The Hug Guy

Before June 3, Wes Carroll, PD at top 40 B101 Columbus, Ga., was known among coworkers, friends and a small group of listeners as “the hug guy.”

Since then, pretty much the whole community recognizes him as such.

Carroll initially acquired the nickname for his habit of cutting up with listeners at station events and then embracing them. It was a way to distract them from the fact that things were running late and that they were standing in line, he says.

But that all changed when he spent 24 straight hours—from 6 p.m. June 3 to 6 p.m. June 4—on a tour of Columbus collecting embraces en route to setting the unofficial world record for hugs.

Assisted by coworkers Dan Masters and Becca Phillips—who kept track of the hugs on handheld counters—the station’s morning man scoured the city, embracing folks at restaurants, hotels, the city’s new Old Navy store, a local Waffle House outlet and so on.

The hug-a-thon—which raised money for the Children’s Miracle Network (CMN)—ended with local TV station WTVN interviewing Carroll for the 5 p.m. and 6 p.m. broadcasts.

It was there that he collected his last hugs. The final count was 2004. The plan was to stop at 2003, but there was one more person to hug—which meant a little more money for CMN, which helps children with cancer.

More than $1,000 was raised for the charity, from 5-cent-per-hug pledges and other donations.

According to Carroll, the folks at the Guinness Book of World Records have unofficially given him the record for most hugs in a 24-hour stretch, as such a record does not currently exist in the book.

He notes that before June 3, when the station would do an event, listeners would recognize him and sometimes react, “Oh, here he comes with the hugs again.” But it wasn’t really like, “Hey, there’s the hug guy.” Now I’m the hug guy—doesn’t matter where I go, I’m the hug guy. I walk into a restaurant, ‘Hey, there’s the hug guy.’ People will start coming up to me, going, ‘Hey, ya got one more?’”

“For two days after we did it,” he continues, “it was awkward when people would walk up and go, ‘Hey, hey, give me a hug.’ And I would go, ‘I can’t even lift my arms at this point—no,’ because I was sore.

There’s muscles in your back that you’re using when you’re hugging people that you don’t even know you’re using, and when you’re lifting them that many times one day straight, with no sleep, it’s pretty rough.”

The hugfest may become an annual station event—there’s a record to beat now, Carroll notes. It also drew praise from those touched by the CMN.

“I got a call from a guy who was about 25, I think, and he was saying that he was 14, 15 years old when he found out he had cancer. And the CMN helped him out a lot, and now he’s like a 13-year cancer survivor,” Carroll says. “He just wanted to call me to say thanks for helping him, because he does a lot to help them out himself, being a survivor.”

With calls like these, it’s hard to get upset about his new reputation. And he says, with a laugh, “There’s a lot worse things to be. I’ve been known as a lot worse!”

WES ORMSWORTH
ALBUMS

Edited by Michael Paolotta

POP

► SMASH MOUTH

Get the Picture

PRODUCERS: Smash Mouth, Karl Dettrich
Intersect 80000795
RELEASE DATE: Aug. 5
Can you believe we almost made it through the summer without a Smash Mouth release? Don’t fret, though—the band, along with co-producer Karl Dettrich (Foo Fighters, No Doubt), received praise with its latest album, “Get the Picture?” Smash Mouth has made a surprisingly good career out of beach-friendly top 10 hits like “Walkin’ on the Sun” and “All Star.” While such tracks captured a high energy level from the group, there is a little less spring in Smash Mouth’s step this time around. Lead single “You Are My Number One” sounds like it was re-targeted using a keyboard programmed to play a generic reggae beat. But such tracks as “Hang On” and “Fun” prove Smash Mouth still has the spark to be the mighty party band we have come to appreciate.—MP

► ROBERT RANDOLPH & THE FAMILY BAND

Unclassified

PRODUCERS: Robert Randolph & the Family Band, Jim Scott
Warner Bros./Dare 48472
RELEASE DATE: Aug. 5
“Sacred steel”-playing turn-of-the-century jam-band guitar deity Robert Randolph makes his big-time studio bow. As ever, Randolph’s phenominal steel chops, bred in the House of Church and fused with funk and rock energy, are the focal point of his quartet; he is also an impassioned vocalist who lights a fire on the gospel-tinged tracks here. The songwriting does not always rise to the level of playing by the Family Band, which features the leader’s cousins, bassist Danyel Morgan and drummer Marcus Randolph, and keyboardist John Ginty. But the group’s ever-growing fan base will not be too much about jam-skewed numbers like “Going in the Right Direction,” “Time Times,” “Why Should I Feel Lonely”? or the instrumental “Squeeze” and “Calypso,” all of which will work on the road, where Randolph truly excels.—CM

★ BLUES TRAVELER

Truth Be Told

PRODUCER: Don Gehman
Sanctuary 84620
RELEASE DATE: Aug. 5
That blues-rock tag is back, really back. After a number of experimental albums following 1994’s mainstream breakthrough, “Four,” Blues Traveler—fronted by lead singer/Brother Adam’s formidable Harmonica Pumper—returns with a tight set of material. Few clunkers are in the bunch. “Unable to Get Free” is true blues: melancholic but comforting. “Sweet and Broken” is an excellent showcase for Pumper’s gritt, slightly scratchy but sincere voice. A kicking harmonica solo from Pumper, and hanging riffs from new bassist Tad Kinchla and his brother, original bandmate Brendan Kinchla, create the perfect rock jam on “Can’t See Why.” Lyrical tumbls, such as the somewhat clever chorus in “My Blessed Pain,” weaken things some. In the end, though, Blues Traveler plays it with meaning, resulting in one top-notch recording.—SA

ANNY CELSI

Little Black Dress & Other Stories

PRODUCERS: Kevin Jarvis, Anny Celis, Marvin Etzioni
Ragga Music 2733
RELEASE DATE: July 22
Singer-songwriter Anny Celis, late of Los Angeles bands the Sandwich and Annyland, steps out with a dark-hued album for her own indie label, Celis’s label. A love song and aching, percussive, pop tunes receive sympathetic backing from a band of local lights, including producers Kevin Jarvis and Martin Etzioni, Randy Weeks, Phil Parlapiano, Danny McGough, Robert Lloyd, Steven Barton and Kirk Swan. The writing is highly consistent, with the title track, “Twins,” her Hunger Brought Me Down” (recently covered by L.A. chanteuse Grey DeLisle), “Summer Fire” and “It Hurts My Heart/To Hear Your Voice” standing out in a strong pack. A snazzy package featuring “50’s-style pulp art work and lines featuring some entertaining hard-boiled takeoffs by Celis add flair to this very gifted West Coast artist. Racked by NAL.—CM

R&B/HIP-HOP

► STATE PROPERTY

State Property Presents the Chain Gang, Volume 2

PRODUCERS: various
Roc-a-fella/Def Jam 0971
RELEASE DATE: Aug. 12
While most labels are satisfied with their clowns and clowns, Roc-a-fella’s burgeoning roster of talent can only be described as an army. The latest release from the Roc Army comes courtesy of the Brooklyn-based State Property—a collective of MCs that includes Freeway, the Young Gunz, Oshino & Sparks and Pedi Clinks. On the crew’s second set, “State Property Presents the Chain Gang, Volume 2,” Silgi and company keep the formula simple—cocky lyrics set to gritty tunes. The goal here is going into Celis’s “Can’t Stop, Won’t Stop” offers that and then some. Serving as the set’s lead single, the Digga-produced track has an infectious quality that cannot be denied. Sigel teams with Jay-Z on “It’s On,” which finds Roc-a-Fella’s strongest MC trading verses like true veterans over a soulful track. Other highlights include “Still in Effect” and “When You Hear That,” which features DJ Spark.—RH

DANCE/ELECTRONIC

LILI HAYDN

Light Blue 3

PRODUCERS: Bill Laswell, Lili Haydn
Private Music 82876-59031
RELEASE DATE: Aug. 19
Lili Haydn is a violin-wielding singer/songwriter who has been trapped in the role of breathless electronic diva. While her earlier album, “Lili,” revealed a quirky, Kate Bush-influenced sound, “Light Blue Sun” heads down a gentle chilled dance road. Producer Bill Laswell has opted for an airy, instrumental sound instead of his usually textured, deep-throated atmospheres. Although the lyrics are inspired by the artist’s mother’s death, the album nevertheless is full of Hallmark-styled love proses, especially on the pneumatic hooks of “Anytime.”

Haydn, who has played with Jimmy Page & Robert Plant, the Rolling Stones and Tupac Shakur, points to interesting directions when her violin is in the lead, but that’s barely the case on “Light Blue Sun.” “The Promised Land,” an incongruous 10-minute-free form ambient improvisation with jazz saxophonist Pharoah Sanders, sounds like a cry of frustration.—JD

LATIN

► VARIOUS ARTISTS

XXX (30 Artists)

BMG U.S. Latin 82876 55017
RELEASE DATE: July 22
Mexican ranchera singer/songwriter José Alfredo Jiménez authored some of the most beloved standards in mariachi ranchera repertoire, including “El Rey,” “Si Nos Dejan” and “Te Solté la Rienda.” On the 30th anniversary of his untimely death, a host of Latin rockers pay homage to this iconic figure in an album that runs the gamut from rap and hip-hop (Cartel de Santa’s rendition of “Ella,” for example) to retro-rock (Elefante’s “Fugitivo”). “XXX” (as in 30) kicks off, naturally, “El Rey,” which in this version by Moster, is a perky, dance-floor-friendly track with an amusing Elvis-style tribute. The ensuing remake of “A Tale Es Mi Amor,” new music by Jaguess’s Saul Hernández, is gorgeous and nostalgic. And although some of the tributes suffer from predictability—many inexplicably incorporate a saxophone track in the intro, as if the listener were too dense to figure out—each take is distinctive and, at the very least, captures the ear. Rancheras, it turns out, are truly universal, and not just regional.—LC

(Continued on next page)

CONTRIBUTORS:


ESSENTIALS: Reviews deemed by the review editors to deserve special attention on the basis of musical merit or Billboard chart potential. VITAL RESOURCES: Reissued albums of special artists, archaic and currently interesting and outstanding collections of works by one or more artists. PICKS: New release reviewed to hit the top half of the chart in the corresponding format. CRITIC’S CHOICES (*) New release, regardless of chart potential, highly recommended because of their musical merit. All albums commercially available in the U.S. are eligible. Send album review copies to Michael Paolotta and single review copies to Oscar Taylor (Billboard, 770 Broadway, 6th Floor, New York, NY 10013) or to the writers in the appropriate category.

36
www.billboard.com

BILLBOARD AUGUST 23, 2003

It contains tracks that are popular in different directions probably won’t. And that’s their huge loss. Chop-full of insanely infectious choruses, ear-}
**CLASSICAL**

**The Complete Maxïmo Park**
Marc-André Hamelin, piano
PRODUCER: Andrew Keener
Hyperion CDA67399
RELEASE DATE: August 12

The mazurka is an old Polish folk dance made world-famous by Chopin, whose reinventions of the form are admired by this century’s Pole. The two certainly bring a modern twist to the folk art with a modernist slant. Invitably, Szymonowski’s mazurkas have a harder edge than those of his Romances. Over, although, the record has a zippy, drive-packed beauty, which is quite striking. Piano Marc-André Hamelin has a more aptly incisive sound than say, independently recorded all of Szymonowski’s piano works for Nimbus (in the late ’90s); the Hyperion recording, containing a more appropriate clarity. For Hyperion, often in league with ace producer Andrew Keener, Hamelin has been quite built-up in tone, with piano discographies ever; this adds another jewel to his crown. —**BB**

**FOUNTAINS OF WAYNE**
Stacy’s Mom (3.16)
PRODUCERS: Adam Schlesinger, Chris Collingwood, Mike Deneen,
WRITERS: C. Collingwood, A. Schlesinger
PUBLISHERS: Monster Monkey, BMI; Vaguely Familiar Music, ASCAP
5 Curve Records SCR6 (CD promo)

Fountains of Wayne’s “Stacy’s Mom” is the kind of song that should have been blasting from radios all summer. The track, taken from the band’s buzz-worthy third album, “Welcome Interstate Managers,” is a catchy slice of pop-rock in the vein of Weezer and Jimmy Eat World. “Stacy’s Mom” finds the narrator longing for the mother of a female acquaintance, a la “Mrs. Robinson” — only without any of the drama. The subject would make for a throwaway novelty song by any other band, but by keeping the music crisp and the lyric clever, Fountains of Wayne make it work brilliantly. Best line: “I like how you think it’s just a fantasy/But since your dad walked out on your mom she could use a guy like me.” Ever since this band released its debut in 1997, Fountains of Wayne has been a critical favorite. Hopefully, “Stacy’s Mom” will add deserved commercial success to the group’s accomplishments. It’s an MTV Video Award for its entertaining videoclip. —**MGP**

**JAVIER CRAZY**
Crazy (4.20)
PRODUCERS: Evan Rogers, Carl Sturken, Andrew Slater
WRITERS: E. Rogers, C. Sturken, J. Cohen
PUBLISHERS: various
Capitol 17849 (CD promo)

With the field of distinctly named R&B crooners ever-more crowded, it was becoming increasingly difficult to stand out from the pack. Capitol Records newcomer Javier, however, does just that with debut single “Crazy.” Serving as the introduction to his recently released self-titled album, the silky smooth midtempo track comes without all the requisite bump’ n’ grind that much of his competition employs. Javier’s easygoing tenor tells the tale of a man who is head over heels for his lover — so much so that she drives him crazy. The single recently cracked the top 50 on Hot R&B/Hip-Hop Singles & Tracks, and Javier seems determined to make his mark on the contemporary R&B landscape. —**BH**

**AMERICAN JUNIORS One Step Closer**
Kids in America (3.05/3.32)
PRODUCERS: Tim lever, Mike Percy / Nigel Wright
WRITERS: C. Dennis, T. Lever, M. Percy / R. Wilde, M. Wilde
PUBLISHERS: various
Jive 90350 (Radio promo)

Fox TV’s “American Juniors” hardly bashed in the ratings spotlight that big sister “American Idol” did — in fact, anything but the dreck through the first season. The notion that few things are more irritating than spit-polished, faux-precious children. Nonetheless, Simon Fuller’s 19 Management has matched the contest’s top 10 finalists with two songs befitting the overall tenor of the show: a cover of Club Juniors’ zippy “One Step Closer” and a surprisingly fun remake of Kim Wilde’s top 20 1981 hit, “Kids in America.” Both are ideal for Radio Disney listeners, which is where this show is likely to draw its biggest fans. Hovering pop-music, but man, what a painfull pop-culture process to get to this point. The commercial single hits stores Aug. 8. Fox picked the final American Junior group member Aug. 12; and the full-length “Kids in America” is out Sept. 9. —**CT**

**OUTKAST**
The Way You Move (Featuring Sleepy Brown)/Hey Ya! (3.55/4.09)
PRODUCERS: Cari Mo, Andre 3000
WRITERS: various
PUBLISHERS: various
Arista 55883 (CD promo)

OutKast has proved time and again that it is one of hip-hop’s most innovative groups. The HITMEN’s “Last Call” on Andre 3000 and Big Boi provides further testament with its anticipated double-disc release, “The Speakerboxxx/The Love Below.” The first offering from the set is the double-sided lead single “The Way You Move/Hey Ya!” The first, which will appear on the third album, is a sparse, bass-driven track that showcases Big Boi’s lyrical skills. Sleepy Brown is featured on the horn-driven “Hey Ya!,” which gives the song an old-school R&B feel. Meanwhile, Andre 3000’s “Hey Ya!” is a more melodic, rock-infused affair. Each single reflects the respective member’s individual tastes as a musician and artist. Both releases will be a hard sell on Radio, but we hope that, open-minded DJs will take a chance and reap the rewards. Given OutKast’s track record, they would be foolish not to. —**BH**

**CAPRICE MORGAN**
Almost Home, peaked at No. 6 — an impressive showing for a label artist. This fine follow-up single will prove that success was no fluke and that Morgan has the goods. He’s a warm, affecting vocalist, and he has a great hit for a car sing. Penned by Neil Coty and Jimmy Melton, this has to be one of the most heartfelt and touching love songs ever recorded. The ex-wife is moving to Boston, and the heartbroken father is lamenting that “it might as well be China or the dark side of the moon.” There’s no way I can be there every Friday afternoon. It’s an emotional tragedy that some listeners can relate to. Morgan turns in a beautifully nuanced performance, echoing the heartache and desperation of the situation. This solid effort should provide Morgan with another hit —**DEP**
Teenagers will spend a whopping $170 billion this year – just on themselves. If you want your share of this market, this is the one event you need to attend this year to learn how to market and sell to teens ages 12 to 17. Designed for top-level brand global marketing executives this conference will deliver a range of innovative marketing and sales strategies that get results.

For registration or sponsorship information, email mpollock@adweek.com, or visit www.whatteenswant.com
Jim Cuomo notes the success of Ryko’s confab in creating an air of musical diversity.

40

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

Retail

COLDPLAY: A CONSISTENT iTUNES BEST SELLER

iTunes: A User’s View

Album Pricing Varies; Some Tracks Are Missing

BY CHRIS MOLANPHY

Surfing Apple Computer’s iTunes Music Store offers consumers an inking of the vagaries of major-label music permissions.

Despite Apple’s best efforts to establish uniform standards, not all tracks the store sells are available as à la carte downloads.

And while Apple has successfully held the line on song pricing—all available singles are 99 cents—numerous album bundles are priced higher than the $9.99 sweet spot.

Some EPs and short albums are priced at less than $10, while other albums approach the price of a physical CD.

Apple director of marketing for applications and services Peter Love acknowledges that the labels are still experimenting with various pricing schemes. Wholesale prices for albums are much more variable than for singles, making consistent album pricing more difficult.

However, Love points out that such cases are the exception, not the rule.

There is also evidence that variable album pricing has not hurt sales for iTunes’ most popular acts.

Coldplay’s two albums are both priced at more than $10, yet the British band has been among the most consistent best sellers since the store’s late-April launch.

As of early August, many of iTunes’ top 20 albums were priced above $9.99, including Liz Phair’s eponymous

(Continued on page 40)

DVD Board Games Arrive This Fall

BY CATHERINE APPLEFELD OLSON

An emerging category in home entertainment that marries the communal play of the traditional board game with the interactivity of DVD technology will make its way to retail this fall.

What makes the DVD board game unique is its combination of physical game elements with complementary, randomly generated prompts stored on a disc that plays on a standard DVD player instead of a dedicated games console or PC.

The concept will get a heavy push in fourth-quarter 2003 thanks to two high-profile titles.

Walt Disney Home Entertainment will debut “Lilo & Stitch’s Island of Adventures” Nov. 11, and Mattel will begin mass distribution of “Scene It?,” a Hollywood trivia game developed by Seattle-based Screenlife LLC that incorporates thousands of clips from five major studios’ film libraries.

“Island of Adventures” carries a $29.99 suggested retail price. It dovetails with the Aug. 25 release of the direct-to-DVD sequel “Stitch!” and a “Lilo & Stitch” TV series slated to debut in late September.

The game contains 60 minutes of programming culled from the TV series and employs an onscreen spinner and cues that might, for example, ask players to answer a trivia question, interact with an onscreen character or dance the hula.

“This is something entirely different,” says Gordon Ho, senior VP of marketing at Disney distributor Buena Vista Home Entertainment. “It’s the chance to expand family movie night into interactive family movie night.”

Ho anticipates “Island of Adventures” will be the first of several DVD board games based on Disney properties to emerge.

The $49.99 “Scene It?”—which includes clips licensed from 20th Century Fox—is the first to be released.

(Continued on page 51)

Kidzup Educates And Benefits Kids

BY MOIRA MCCORMICK

Children’s entertainment company Kidzup Productions—an independent, Montreal-based provider of budget-priced educational audio, books and software—is hoping that expanded distribution will not only help its bottom line but also its charitable agenda.

Kidzup recently signed Target stores to the list of mass merchants carrying its product, which also includes Wal-Mart, Kmart, Shopko and T.J. Maxx.

Founder and president Wendy Wiseman notes that it took her and business partner Al Di Buono five or six years to break into Target. She characterizes this development as the biggest coup to date” for the 7-year-old company.

Kidzup, which is backed by Handleman Co., Select O-Hits and Anderson Merchandisers, rang up $2.6 million in sales last year; its five-year growth rate is 99.1%.

These statistics recently placed Kidzup at No. 60 on a list of Canada’s 100 fastest-growing companies by the magazine “Profit 100: Your Guide to Business Success.”

Forty percent of Kidzup is owned by the nonprofit Kidzup Foundation, which supports charities including international humanitarian organization World Vision. That money has translated into vaccinations for underprivileged children in other countries.

(Continued on page 41)
Ryko Sales Meet Introduces Diverse Music Elements

Ryko Distribution president Jim Cuomo says the best review of his company’s recent sales convention was supplied by a staffer from Fantoma Films, one of Ryko’s home video labels.

Cuomo says, “He said to me, ‘While other distributors just kinda sit around, Ryko will get up and dance.’”

From Cuomos report, its obvious that much has changed.

The album song “I’m On Fire,” for instance, which made it to the Top 100 in the Billboard charts, was released on Rykos label, Buymusic.com.

But Ryko has also been in the news for its disputes with artists.

Cuomo says, “I feel I’m succeeding at pulling the independent community into a united front.”

Cuomo also mentions that the company has been successful in acquiring Los Angeles indie label Riviera/D3 Entertainment. The company’s roster includes Keith Sweat, Jesse Powell, Mo Thugs, Smokie Norful, and others.

Ryko has also signed a deal with Gear Live/Evolver, a label that specializes in independent music.

Cuomo, however, also notes that the label is facing challenges, particularly with artists who are dissatisfied with the level of support they are receiving.

Cuomo says, “I’m still learning how to work with the artists.”

But overall, Cuomo says he is pleased with the progress the company has made.

Cuomo concludes, “I feel we’re on the right track.”

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iTunes: A Users View

Continued from page 39

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THE INDIES

By Chris Morris

cmorris@billboard.com

QUICK HITS: Minneapolis-based Liquid 8 Records & Entertainment has acquired Los Angeles indie label Riviera/D3 Entertainment. The company’s roster includes Keith Sweat, Jesse Powell, Mo Thugs, Smokie Norful, and others.

The company is operated by former Monkey Hill Records CEO Frank Quintini. The Ripple Effect will bow Sept. 9 with the reissue of albums by Shiva Burroughs and the L.A.

But neither one is that albums single, nor even its longest song. The title’s five other top 10 hits can be downloaded. What’s more, the missing “I’m On Fire,” at least less than three minutes, is the album’s longest song.

THE SONG’S THE THING

Variable pricing on album bundles makes for complicated marketing schemes.

All iTunes advertising has thus far focused on the 99-cents-per-track price—a standard that no act has violated yet.

Apple executives point out that the company’s goal is to focus on the simplicity of the 99-cents-per-track concept. What’s more, they note that consumers are most focused on a la carte.

Pricing schemes and usage rights could be big issues this fall, as Apple and others debut mass-market digital music stores.

Indeed, the recently launched buymusic.com—the first entrant into the Windows market—operates under an even greater stability of pricing: Songs are priced as low as 79 cents but often higher, with many songs reaching $1.29.

BuyMusic also has more restrictive usage rights, which limit the number of burns and downloads on a track-by-track basis.

Additional reporting by Brian Gar- rity in New York.
Wherehouse Bidding Begins in September

The Wherehouse Entertainment Chapter 11 reorganization plan filed Aug. 1 is a two-pronged strategy that will see the chain go on the block, with bids due Sept. 8. If bidders fail to materialize, the chain will emerge from Chapter 11 through a stand-alone reorganization.

According to sources, a number of companies—including Geo Co., a Japanese chain of audiovisual software rental shops based in Kasugai, Japan, and Sun Capital Partners, which recently acquired Musicland—are among those that are considering bidding on Wherehouse.

Such industry players as Trans World Entertainment are also expected to take a look at Wherehouse, but the Albany, N.Y.-based Trans World is likely to bid on select stores instead of buying the chain outright.

Wherehouse is expected to attract bids in the $10 million-$20 million range. Any number of vulture financial firms could look at it, sources say.

As part of the plan, trade creditors will be issued $35 million in convertible notes due in 10 years and paying 6% interest annually. If the chain finds a buyer, the secured vendors are owed $33.8 million, which could be converted to 91.77% of the new Wherehouse stock. That is the amount of the proceeds those creditors would get in the event of a sale.

Unsecured trade creditors, meanwhile, are owed $1.2 million and would receive the equivalent of 3.23% of Wherehouse stock, and the Wherehouse management team would be due 5%.

If the chain is not sold, under the Chapter 11 reorganization plan, the notes would pay creditors a total of $250,000 per year during the life of the notes and also include a yearly dividend from profits.

Wherehouse is currently operating on cash flow. Its debtor-in-possession loan and a $10 million term loan from Madeleine, an affiliate of Cerberus Partners, have not been drawn on and could be replaced by "exit financing" if the chain lines up another revolving credit facility when it emerges from Chapter 11.

On Sept. 29, a hearing will be held to either approve the sale of the chain, should the bidding process prove successful, or approve the chain reorganization on a stand-alone basis.

Sources suggest that the stand-alone plan could be approved if Wherehouse can maintain current sales levels during the bidding process. Otherwise, if sales fall, the chain likely would be liquidated. Also, a bid by Trans World for a substantial amount of the Wherehouse stores, in the face of no other competing bids, might also result in liquidating the remaining stores.

The stand-alone plan calls for Wherehouse to continue shifting its inventory away from music. Currently, music drives 66% of its business. The plan envisions that would be reduced to 43% by Jan. 31, 2006, while DVD would increase from 12% to 18%; used CDs, DVDs, and videogames, 16% to 20%; videogames, 2% to 5%; and lifestyle items, 1% to 5%.

Change of Plans: In another Chapter 11 news, it now looks as if the Music Network will be almost completely liquidated as Marc Appelbaum, president of the chain, has withdrawn his bid to buy some stores in the Washington, D.C., area.

Previously, I reported that Appelbaum was interested in buying six to 10 stores from the bank Wells Fargo, which as the secured creditor is controlling the liquidation (Retail Track, Billboard, Aug. 2).

Music Network principals Mike Parkerson and Michael Goldwasser are still said to be interested in some stores, but only three or four of them, which means that one of the best urban chains in the U.S. industry could be almost completely wiped out by the end of the summer.

Now You're Talking: I had the pleasure of attending last month's $200,000 in the BMG Conference held in New York during the week of July 28. In addition to seeing some amazing performances, the highlight being an Anthony Hamilton set during which he evoked the deep soul singers of the 1960s, I was intrigued by something Antonio "L.A." Reid said.

Reid, the president/CEO of Arista Records, said that he intends to release singles from developing R&B artists such as Nodessa and Natasha during the fall to help set up albums that would arrive next year.

I like that he is indeed releasing singles, and I like that he is saving some titles for the time when records are not traditionally released. That's a welcome start. It shows that the labels are beginning to listen to fans.

Now, if we could only get each of the labels to hold off on a major release or two until the first half of next year, then we would have something going on.

Kidzup Benefits Kids

According to Wiseman, the Kidzup titles "Toddler Hits," "Preschool Classics" and "Dance and Sing" will be displayed in Target's "kiddle pod" in October. Each will be priced at $4.96.

According to Wiseman, the three titles were part of an exclusive Wal-Mart promotion, which ran last year. Each was priced at $4.96. (The regular list price for Kidzup CDs is $9.99.)

Beyond Target, Kidzup has debuted two new audio lines, Educational Series and Crayon Series.

Retailers and distributors are expressing interest in the titles. "Kidzup products have done well for us in over 210 Staples/ Business Depot stores across Canada," says Paul Laporte, managing director of Canadian educational product supplier the Polski Group. "We look forward to introducing their new line of products across the country this fall for back to school."

The first involves five titles that combine music and educational content in original songs co-written by Montreal teachers.

Wiseman writes and performs much of the music on Kidzup's albums.

Her 8-year-old daughter Sara also sings on the releases. Wiseman plans to develop Sara into a solo artist for Kidzup releases.

Each title in the Crayon Series—"Kids' Favorite Songs," "Kids' Party Songs," "Kids' Playtime Songs" and "Kids' Sing Along Songs"—is packaged with a crayon (located in the CD jewel box's spine) and a coloring booklet.

Proceeds from this series benefit another Kidzup campaign, Food for Tots. Wiseman says this means that "every album sold will feed a child."

The series was launched to Handleman-racked stores Aug. 5, in its back-to-school pod. It is also being displayed on clip strips in Kmarts outside of its music department, in the back-to-school area.

Hopes for sales through Kmarts are high. Wiseman says that two years ago, Kidzup's "Best Toddler Tunes" sold 3,000 units per week in that pod.

The Educational Series consisting of "ABC Songs," "Pre-K Songs," "Addition Songs" and "Multiplication Songs" is all original material, except for six public-domain tracks.
Legends Get Special Tech, Marketing Attention

BY CATHERINE CELLA

Warner Home Video is doing everything it can to make an event out of the release of its Warner Legends brand. The DVDs, "The Adventures of Robin Hood," "Yankee Doodle Dandy" and "The Treasure of the Sierra Madre." "Whitney's" is using theatrical, in-store and TV screenings in anticipation of the Sept. 30 releases ($26.99 double-disc, gift set $69.92).

"You have to be judicious in what becomes a special edition, let alone a double-disc set. I think the industry has abused the concept to where special editions aren't always that special," says George Feltenstein, VP of classic catalog at WHV. "These three very films absolutely stand the test of time. It's not nostalgia—they are as powerful and entrancing as the day they came out."

Wendi Wu, product manager of DVD/VHS for Warner Home Video, notes that there are must-have titles.

"The films themselves are stellar, and the stars are classic Hollywood," she says. "They are ingrained in our collective movie-watching minds and hearts."

As examples of further support, Feltenstein points to the fact that these titles are among WHV's most-requested for DVD release and have sold consistently for decades on VHS. They were also rereleased frequently in theaters and earned high ratings on TV. He adds that they have never been seen like this, as all three have been remastered. "And Robin Hood" has been treated with Warner's new technology called Ultra Resolution, which is software that was developed in restoring "Sin-gin in the Rain" for DVD.

ULTRA RESTORATION

Rob Hummel, who headed the "Robin Hood" cleanup, has a career that began in the Technicolor Film Lab and moved through Disney post-production and DreamWorks animation to his current position as WHV's VP of post-production. Having just finished editing the eighth edition of "The American Cinematographic Manual," he knows about image quality.

"We did a showing with the traditional version of the film and then the one with Ultra Resolution, and everybody went, 'Ohmiggod!'" Hummel reports.

"It is not subtle. You're seeing the fibers in the fabric of Olivia de Havilland's dress," Hummel says. "You're seeing the threads sewn into Errol Flynn's leather costume. There's just a purity of color."

Hummel goes on to note that Ultra Resolution doesn't affect film grain, as some have reported. In fact, the original dye transfer print used for reference is quite smooth. What the technology does is register the color more precisely.

"Ultra Resolution takes the three records of color [Technicolor's red, blue and green negatives] and aligns them to a degree of precision that Technicolor color could never achieve," Hummel explains.

"Taking the images into the digital domain, you can eliminate any color fringing. At the edge of green, for example, there would be some yellow. This software has dragged [the yellow] into the correct position."

The only change made to the new Ultra Resolution version was in the saturation. "My religion is to be faithful to how the filmmaker wanted it," Hummel says. "They had the capability in 1938 to make it incredibly saturated, but they didn't. We went by the dye transfer print, which doesn't fade."

The extras on the double-disc sets range from the usual trailers and commentaries to photo galleries and audio tracks. Also added is a "Warner Night at the Movies" feature. To put the films in historical—and entertaining—context, Leonard Maltin hosts photo montages of contemporaneous lead-ins. "Robin Hood," for example, has "Warner Night at the Movies 1938," with a vintage newsmagazine, cartoon, trailer and short. Parallel "Notches" run for 1942 for "Yankee Doodle Dandy" and 1948 for "The Treasure of the Sierra Madre."

Hummel's personal favorite extra is the home movie footage for "Robin Hood."

"It's totally unrehearsed; you're seeing people as they're working and there's no formality to it," he says. "You're looking back in time, I find that context exciting."

"People really like good extras," Feltenstein says. "They don't like recycled puff pieces from TV. They love what was created for the DVD and they like commentaries. We've given them just plus put them in good packaging."

Wu expects the Warner Legends titles to follow the success of double-disc sets for "Singin' in the Rain," "Giant" and "Casablanca."

"The packaging has been elegant in retaining classic artwork," she says. "It's evident a lot of care was put into these special editions. That care extends to offering a gift set of all three, including a bonus disc with the documentary "Here's Looking at You, Warner Bros.""

LIMITED SCREENINGS

The Ultra Resolution version of "Robin Hood" will have a limited theatrical run—projected digitally in Los Angeles. Wu promises to showcase all three films on Virgin's in-store monitors.

Feltenstein will be turning to TV to expose the films to a new generation. "Younger people who may not know these movies—or don't know them well—will need to be educated," he says. "When they hear Robin Hood, they think Kevin Costner. But when we show them Errol Flynn, they'll be captivated."

Anchor Hooks TV, Cult Titles

BY CHRIS MORRIS

LOS ANGELES—David Vasele, the newly appointed president of Anchor Bay Entertainment, intends to continue the company's profitable tack with a DVD slate of TV series, cult movies and specialized programming.

Vasele was formerly senior VP of sales at Anchor Bay, which is based in Troy, Mich., also home of the home video firm's parent, rackjobbing giant the Handleman Co. He replaces Stephen Nadelberg, who retired earlier this year.

Though Handleman has not yet announced financial results for its most recent fiscal year, Vasele says, "In general, Anchor Bay has been a strong and thriving business. We continue to move up. We had some really superior releases last year."

He points to the company's "Xena—Warrior Princess" and "Heroes" boxed sets and two "Hulk" TV movies starring Bill Bixby and Lou Ferrigno (which Anchor Bay released in advance of Ang Lee's "Hulk" theatrical feature) as examples of recent hot product.

"TV on DVD, the boxed sets—that's a billion-dollar-plus sector of our industry, and [it is] continuing to grow," Vasele says.

Anchor Bay has picked up the DVD rights for "Three's Company," the long-running network comedy starring John Ritter, Suzanne Somers and Joyce DeWitt. A boxed set will arrive in early 2004.

In November, the company will issue a set devoted to "Crime Story," the offshore cops-and-gangsters series created by director Michael Mann.

In the popular horror genre, Anchor Bay will release a two-disc set of George Romero's "Day of the Dead" Sept. 19, while Wes Craven's "The Hills Have Eyes" makes its DVD debut Sept. 23.

Already a leader in the fitness market with its "Crunch" and "For Dummies" lines, Anchor Bay will drop its first Prevention magazine titles in November. Vasele says, "Prevention is going to help us round out that portfolio of brands in the exercise arena. . . It's a fantastic line, aimed at a little bit older demographic."

"Snowy Surprise," a new Thomas & Friends children's title, is due for Christmas.

The breadth of Anchor Bay's offerings is helping the firm hit a wide swath of retail accounts, Vasele says.

"We have a lot of older films, which speaks very well to your deeper-catalog, specialty-chain-type of retailer and your online retailers. As viewers grow accustomed to what's available in the mass-merchant channels, we focus very heavily on that. Being the No. 1 fitness studio, per [Nielsen] VideoScan, we also work very closely in the non-traditional distribution channels—the sporting goods stores and those types of things. It really is very diverse."

What may seem counter-intuitive to DVD sales makes sense, Feltenstein says, because the broadcast versions are not the restored transfers on the DVD. In addition, he says, "TV exposure encourages desire for ownership."

Next up for WHV is "Meet Me in St. Louis" and, as Hummel puts it, "a movie about a little girl in a Midwestern state where they have a lot of tornadoes."

TO OUR READERS

Picture This is on hiatus and will return shortly.
### Billboard Top DVD Sales

<table>
<thead>
<tr>
<th>Number 1</th>
<th>Title</th>
<th>Label/Distributing Label &amp; Number</th>
<th>Principle Performers</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>DAREDEVIL (WIDESCREEN)</td>
<td>BUENA VISTA HOME ENTERTAINMENT</td>
<td>Ben Affleck, Jennifer Garner</td>
<td>$19.98</td>
</tr>
<tr>
<td>2</td>
<td>DAREDEVIL (PAN &amp; SCAN)</td>
<td>BUENA VISTA HOME ENTERTAINMENT</td>
<td>Ben Affleck, Jennifer Garner</td>
<td>$19.98</td>
</tr>
<tr>
<td>3</td>
<td>FINAL DESTINATION 2</td>
<td>WARNER HOME VIDEO</td>
<td>T.C. Carson</td>
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<tr>
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<td>SOLARIS</td>
<td>CHANDRA MUSIC</td>
<td>George Clooney</td>
<td>$29.98</td>
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<tr>
<td>5</td>
<td>PIGLET'S BIG MOVIE</td>
<td>BUENA VISTA HOME ENTERTAINMENT</td>
<td>Tales of the Very Busy Bee</td>
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<td>6</td>
<td>SHANGHAI KNIGHTS</td>
<td>BUENA VISTA HOME ENTERTAINMENT</td>
<td>Jackie Chan, David Carradine</td>
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<td>BATMAN: THE MOVIE</td>
<td>SONY HOME VIDEO</td>
<td>Adam West, Burt Ward</td>
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<td>GANGS OF NEW YORK</td>
<td>20TH CENTURY FOX</td>
<td>Leonardo DiCaprio, Daniel Day-Lewis</td>
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<td>GODS AND GENERALS</td>
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<td>PHONE BOOTH</td>
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<tr>
<td>13</td>
<td>HOW TO LOSE A GUY IN 10 DAYS</td>
<td>UNIVERSAL STUDIOS HOME VIDEO</td>
<td>Kate Hudson, Matthew McConaughey</td>
<td>$29.98</td>
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<tr>
<td>14</td>
<td>OLD SCHOOL UNRATED AND OUT OF CONTROL (WIDESCREEN)</td>
<td>UNIVERSAL STUDIOS HOME VIDEO</td>
<td>Luke Wilson, Will Ferrell</td>
<td>$29.98</td>
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<tr>
<td>15</td>
<td>HOW TO LOSE A GUY IN 10 DAYS (WIDESCREEN)</td>
<td>UNIVERSAL STUDIOS HOME VIDEO</td>
<td>Kate Hudson, Matthew McConaughey</td>
<td>$29.98</td>
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<td>THE QUIET AMERICAN</td>
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<td>Michael Caine</td>
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<td>17</td>
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<td>HIP HOP ENTERTAINMENT</td>
<td>Ashton Kutcher, Brittany Murphy</td>
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<tr>
<td>21</td>
<td>FRIENDS - THE COMPLETE FOURTH SEASON</td>
<td>COLUMBIA TRISTAR HOME ENTERTAINMENT</td>
<td>Jennifer Aniston, Matthew Perry</td>
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<tr>
<td>22</td>
<td>TEARS OF THE SUN</td>
<td>CHANDRA MUSIC</td>
<td>Bruce Willis, Monica Bellucci</td>
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<tr>
<td>23</td>
<td>BAD BOYS (SPECIAL EDITION)</td>
<td>SONY HOME VIDEO</td>
<td>Will Smith, Martin Lawrence</td>
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<td>24</td>
<td>AMERICAN PIE 2 &amp; BENEATH THE CRUST VOL. 1 (PAN &amp; SCAN)</td>
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<td>Jason Biggs, Alyson Hannigan</td>
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<td>25</td>
<td>MEET THE PARENTS</td>
<td>SONY HOME VIDEO</td>
<td>Ben Stiller, Robert De Niro</td>
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<td>FAMILY GUY VOLUME ONE</td>
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<td>THE BOONDOCKS STORIES</td>
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<td>30</td>
<td>DIE ANOTHER DAY (WIDESCREEN)</td>
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<td>Pierce Brosnan, Kate Beckinsale</td>
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<td>31</td>
<td>BIG LEBOWSKI</td>
<td>UNIVERSAL STUDIOS HOME VIDEO</td>
<td>Jeff Bridges, John Goodman</td>
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<td>32</td>
<td>KANGAROO JACK (PAN &amp; SCAN)</td>
<td>COLUMBIA TRISTAR HOME ENTERTAINMENT</td>
<td>Jerry O'Connell, Christopher Walken</td>
<td>$27.98</td>
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<tr>
<td>33</td>
<td>KANGAROO JACK (WIDESCREEN)</td>
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<td>AMERICAN PIE 2 &amp; BENEATH THE CRUST VOL. 2 (PAN &amp; SCAN)</td>
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<td>35</td>
<td>THE LIFE OF DAVID GALE (PAN &amp; SCAN)</td>
<td>UNIVERSAL STUDIOS HOME VIDEO</td>
<td>Kevin Spacey, Kate Winslet</td>
<td>$26.98</td>
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<tr>
<td>36</td>
<td>FULL METAL JACKET</td>
<td>UNIVERSAL STUDIOS HOME VIDEO</td>
<td>Matthew Modine, Adam Baldwin</td>
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<td>SPIDER</td>
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<td>38</td>
<td>LARA CROFT: TOMB RAIDER</td>
<td>SONY HOME VIDEO</td>
<td>Angelina Jolie</td>
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<td>39</td>
<td>THE TERMINATOR</td>
<td>UNIVERSAL STUDIOS HOME VIDEO</td>
<td>Arnold Schwarzenegger, Linda Hamilton</td>
<td>$26.98</td>
</tr>
</tbody>
</table>

**Notes:**
- **title** is the name of the DVD.
- **label/distributing label & number** is the label or company responsible for distributing the DVD.
- **principal performers** is the main actors or performers in the DVD.
- **price** is the suggested retail price for the DVD.
Displaced Engineers Begin Anew At Threshold

BY CHRISTOPHER WALSH

When Sony Music shuttered its Santa Monica, Calif., studio in late 2001, three of the facility’s principal engineers—Peter Barker, Stephen Marsh and Marc Schrobilgen—were left without a home. Coinciding with the closing of BMG’s studios in New York and the Zomba Group’s sale of its U.K.-based Battery Studios, Sony’s Santa Monica studio demised, as a further illustration of the severe pressures under which recording studios operate in an age of corporate belt-tightening and proliferating digital audio workstation-based private studios.

But every end is a beginning, and the three engineers saw an opportunity to start anew. Their evolution from label-owned studio staffers to independent facility proprietors is an apt microcosm of the audio production industry today: with Threshold Sound + Vision, the partners have identified contemporary needs and addressed them with diverse services.

Threshold initially commenced operations in a small house in Santa Monica, with Marsh mastering music in a living room. Though that arrangement exemplified the indie spirit of the new operation, Marsh credits Schrobilgen’s insistence that they think bigger for Threshold’s one-stop philosophy of complete audio/video production and post-production services. That conviction led the team to lease 3 Point Digital’s West Los Angeles building and acquire some of its assets.

“Studios need to change their game plan to compete in today’s market,” Marsh says. “We’re not tied to just music studio recording clients. We’ve diversified what we’re able to do, and by offering more of a one-stop, people are encouraged to do more work here.”

Key equipment in Threshold’s George Augspurger-designed rooms includes a vintage Neve 8078 console with Flying Faders automation and surround capabilities. Avid equipment such as Media Composer 9000 and Symphony systems and an Avid Unity storage system. The facility also features a mastering suite and Pro Tools mix studio.

“We see the trend of budgets decreasing,” Barker says. “And it’s a lot easier for clients to edit their video, then pop into another room and mix their music and do sound effects all under one roof, as opposed to running around town to different facilities.”

With two additional partners, Threshold’s principals are launching Threshold Media Productions, the primary work of which will be documentaries. Marsh says. “It became clear a couple years ago that just doing other people’s contract work was not going to cut it anymore,” he explains. “We look for projects, whether they be music or film, not so much to be a label or video production company per se, but so we can collaborate with people and on one hand help us utilize our facility and funnel billing through, [and] on the other help people that may have a great idea in some area we see there’s a market for.”

Philadelphia’s ‘Temple Of Sound’ To Get Facelift

Last week, Sigma Sound founder Joe Tarasia announced the sale of the Philadelphia studio he founded in 1968. This week, new owner Mario Santoro explains the reasons behind his acquisition of the storied facility and shares some of his plans for the future.

A Philadelphia native, Santoro leads Genesis Construction, a contractor and developer. His wife, Noemi Santana, will be a partner in Sigma Sound.

“We had a concept of working with studios and getting involved in music somehow,” he explains. “We found out that Sigma Sound was available. That’s the temple of the Philadelphia Sound. Why go after anything less?”

Santoro has several plans for Sigma. “I’m a Christian businessman and have a real passion for contemporary Christian music,” he says. “We would like to explore that market. Not that we want to do away with any other markets here, of course, but my wife and I have a lot of connections in the contemporary Christian world. It’s a lot easier to get in touch with people in that realm, because it is a smaller market right now. People are willing to talk to you.”

“My idea is to renovate the studios,” Santoro continues, “keeping the studios and equipment that are in good shape—the rooms are really great for recording—but the lobby and common areas need a facelift. We’re going to use our resources to redo the buildings. Then, hopefully, we’ll get a production company going.”

A second phase to the acquisition, scheduled to be completed in mid-September, will be implemented in several months, Santoro adds, declining to provide details. “I see us putting the right people in the right positions,” he says. “We have an aggressive nature in the business we’re in now and will bring the same aggressiveness to the music business. I think we were in the right place at the right time, and we’re the people for the job.”

By Stephanie L. Smith

Crafter of a multi-town recording studio and video production complex in Philadelphia, Santoro and his partners are in the process of closing the deal on the storied Sigma Sound facility built by original owner Joe Tarasia in North Philadelphia, where Aretha Franklin, the Spinners, and Billy Joel are among the artists to have recorded there. The sale was announced last week.

Sigma Sound, a long-time mainstay of Philadelphia’s recording industry and an early home for the Philadelphia Sound, will become part of the newly formed Santoro Music group. The facility is one of the few remaining studio complexes to emerge from the independent music scene of the mid-20th century.

Santoro, a contractor and developer for 15 years, said he’s excited about the opportunity to make his own mark on Philadelphia’s musical history. He said he expects to invest heavily in the studio complex and create a “Temple of Sound” featuring state-of-the-art recording facilities.

Santoro said he’s working on plans to revitalize the studio complex’s lobby and other common areas, which he said are in need of a facelift. He said he’s also planning to expand the studio’s video production capabilities.

Sigma Sound was founded in 1968 by Tarasia, who became known for recording some of Philadelphia’s most memorable tracks. The studio was a favorite among independent artists and produced hits for some of the city’s most famous acts.

Santoro said he’s looking forward to continuing the studio’s tradition of creativity and innovation. He said he’s planning to expand the studio’s facilities and add new recording and post-production equipment.

Santoro, who lives in Philadelphia and operates a recording studio in New Jersey called Santoro Music, said he hopes to make Sigma Sound a destination for independent artists and music lovers.

Santoro said he’s excited about the potential that comes with owning one of Philadelphia’s most storied recording studios. He said he’s planning to invest in the studio complex and make it a hub for music creation.

Santoro, who is married to Noemi Santana, said he’s looking forward to working with his wife and building a team of talented artists and engineers at Sigma Sound.

Santoro said he’s planning to make the studio a place where artists can come to create and develop their music.

Santoro said he’s looking forward to working with artists of all genres and creating a space where they can feel comfortable and inspired.

Santoro said he’s excited about the potential for collaboration at Sigma Sound and the opportunity to bring new artists to Philadelphia.

Santoro said he’s looking forward to working with artists and sharing his passion for music.
German Shipments Continue To Decline

BY WOLFGANG SPAHR

HAMBURG—Music sales in the German market are still in free-fall.

New figures for the first six months of 2003 from German labels body BPW show a 16.3% volume decline in music shipments to 80.4 million units in the world's fifth-biggest music market, compared with the same period in 2002.

Industry insiders do not expect any rapid relief from their current problems.

Warner Music Germany president Bernd Dopp says, “At the end of 2005, when the new business models start unleashing their effect, business will be rekindled. Until then, we must cross a deep valley.”

According to BPW, the annual fall in shipments was 7.6% in 2002; the first six months of that year had seen a 10.2% fall in units compared with the same period in 2001. In some months during the first half of 2003, shipments fell by as much as 30% year on year; the most recent monthly set of figures show that in June, the decline was 22%

BPW does not release six-month value figures. The BPW statistics show that, overall, album shipments fell 17.2% to 63.9 million units in January-June compared with the first half of 2002. A particularly sharp decline was noted in shipments of TV-advertised compilation albums, which were down 47.5%. Singles shipments contracted by 21.3% during the same period, to 13.2 million units.

The one bright spot was in the DVD-driven music video sector, where shipments rose 59% from 2.2 million units in the first half of 2002 to 3.3 million.

The latest figures would have been worse were it not for the strong performance of domestic (Continued on page 49)

Spain Sets Blank CD Levy

BY HOWELL LLEWELLYN

MADRID—After two years' negotiation, agreement has been reached on a levy on sales of blank optical discs in Spain.

A joint statement by five Spanish rights bodies issued Aug. 7 confirmed that effective Sept. 1, each member company of the association of Spanish electronic and communications companies, Asimelec, will pay a levy to the individual rights bodies based on their retail sales of blank media.

This will compensate artists and authors for revenue lost through home copying of music and video.

The move follows two years of talks between Asimelec and the rights bodies, led by authors and publishers society SGAE. ASIMELEC estimates its members manufacture or import 80% of the recordable CDs and DVDs sold in Spain annually.

Maria Jesús Raudova, SGAE director of home copying collecting, says, “The deal is very important, because it is a recognition of what we have always argued—that blank CDs are used largely to record music at home. Our studies show that 78% of blank CDs are used for this purpose.”

Raudova claims that some 170 million hours' worth of blank CDs and DVDs were sold in Spain last year, compared with about 100 million hours in 2001. “While blank cassette sales have fallen some 70% in the past three years, blank CD sales have multiplied six fold since 1999,” she says.

The levy varies according to the format of blank disc sold. For example, CD-R Audio discs will carry a 0.20 euros ($0.24) per-hour surcharge, while DVDs will attract a surcharge of 0.70 euros ($0.84). Most other countries in the European Union already have a similar system in place, with the exception of the U.K., Ireland and Portugal.

SGAE and the other rights societies—artists bodies AIE and AISGE, film producers body EGEDA and film scriptwriters and directors body DAMA—have long insisted that the continuing surge in sales of blank media is largely a result of home copying. But ASIMELEC rejects their arguments, pointing out that discs were also used for the legitimate recording of databases and other digital information.

An ASIMELEC statement on the new deal said: “Although we are all convinced that not all digital carriers copy protected material and that many people use them for professional purposes, and do not have to pay rights, it is also certain that the courts have recognized the principle of payment.” Several courts in Spain since January 2002 have decided that the same rights parameters should be applied to digital carriers as to audio cassettes, a levy has been payable on those since 1992.

(Continued on page 48)
<table>
<thead>
<tr>
<th>Country</th>
<th>Weekly Chart</th>
<th>Latest Update</th>
<th>New Entry</th>
<th>Re-Entry</th>
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<tr>
<td>France</td>
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**HITS OF THE WORLD**

### JAPAN

1. **NEW**
   - ASHTA E KAERIUS
   - ANDREW SANTI
   - ANDRO MEDA
   - ARII NASHIYAMA

2. **NEW**
   - TAKAI KAZUAKI NAI JI
   - TAKAI KAZUAKI NAI JI
   - TAKAI KAZUAKI NAI JI
   - TAKAI KAZUAKI NAI JI

3. **NEW**
   - KANOTOMI NOBUKO
   - KANOTOMI NOBUKO
   - KANOTOMI NOBUKO
   - KANOTOMI NOBUKO

4. **NEW**
   - KIYOSHI MIYAZAKI
   - KIYOSHI MIYAZAKI
   - KIYOSHI MIYAZAKI
   - KIYOSHI MIYAZAKI

**NEW**
- SYABANDA

**HOT MOVIE SINGLES**

1. **NEW**
   - SHIRASHIWA NO YOGEN
   - SHIRASHIWA NO YOGEN
   - SHIRASHIWA NO YOGEN
   - SHIRASHIWA NO YOGEN

2. **NEW**
   - IKUZI KIYU
   - IKUZI KIYU
   - IKUZI KIYU
   - IKUZI KIYU

3. **NEW**
   - RURU
   - RURU
   - RURU
   - RURU

4. **NEW**
   - SEI CONTINUE
   - SEI CONTINUE
   - SEI CONTINUE
   - SEI CONTINUE

5. **NEW**
   - DRYI DRYI!
   - DRYI DRYI!
   - DRYI DRYI!
   - DRYI DRYI!

6. **NEW**
   - V6
   - V6
   - V6
   - V6

7. **NEW**
   - JOYSHI JUNI GAKUBOU
   - JOYSHI JUNI GAKUBOU
   - JOYSHI JUNI GAKUBOU
   - JOYSHI JUNI GAKUBOU

8. **NEW**
   - HITOMI SHIMATAN
   - HITOMI SHIMATAN
   - HITOMI SHIMATAN
   - HITOMI SHIMATAN

9. **NEW**
   - YUZU
   - YUZU
   - YUZU
   - YUZU

10. **NEW**
    - TOSHIKI KADOMATSU
    - TOSHIKI KADOMATSU
    - TOSHIKI KADOMATSU
    - TOSHIKI KADOMATSU

11. **NEW**
    - DRAGON ASH
    - DRAGON ASH
    - DRAGON ASH
    - DRAGON ASH

12. **NEW**
    - STACEY ORRICO
    - STACEY ORRICO
    - STACEY ORRICO
    - STACEY ORRICO

13. **NEW**
    - JUNICHI TANAKA
    - JUNICHI TANAKA
    - JUNICHI TANAKA
    - JUNICHI TANAKA

14. **NEW**
    - VARIOUS ARTISTS
    - VARIOUS ARTISTS
    - VARIOUS ARTISTS
    - VARIOUS ARTISTS

15. **NEW**
    - RIP SYMORA
    - RIP SYMORA
    - RIP SYMORA
    - RIP SYMORA

**ALBUMS**

1. **NEW**
   - ROBBIE WILLIAMS
   - ROBBIE WILLIAMS
   - ROBBIE WILLIAMS
   - ROBBIE WILLIAMS

2. **NEW**
   - THE CORAL
   - THE CORAL
   - THE CORAL
   - THE CORAL

3. **NEW**
   - BEYONCE
   - BEYONCE
   - BEYONCE
   - BEYONCE

4. **NEW**
   - DELTA GOODREM
   - DELTA GOODREM
   - DELTA GOODREM
   - DELTA GOODREM

5. **NEW**
   - SEAN PAUL
   - SEAN PAUL
   - SEAN PAUL
   - SEAN PAUL

### CANADA

1. **NEW**
   - BRIDGE OVER TROUBLED WATER
   - BRIDGE OVER TROUBLED WATER
   - BRIDGE OVER TROUBLED WATER
   - BRIDGE OVER TROUBLED WATER

2. **NEW**
   - CRAZY IN LOVE
   - CRAZY IN LOVE
   - CRAZY IN LOVE
   - CRAZY IN LOVE

3. **NEW**
   - UMO KANU SONG SET
   - UMO KANU SONG SET
   - UMO KANU SONG SET
   - UMO KANU SONG SET

4. **NEW**
   - DO IT AGAIN!
   - DO IT AGAIN!
   - DO IT AGAIN!
   - DO IT AGAIN!

5. **NEW**
   - THE CORAL
   - THE CORAL
   - THE CORAL
   - THE CORAL

6. **NEW**
   - BEYONCE
   - BEYONCE
   - BEYONCE
   - BEYONCE

7. **NEW**
   - DELTA GOODREM
   - DELTA GOODREM
   - DELTA GOODREM
   - DELTA GOODREM

### SPAIN

1. **NEW**
   - UNO MAS UNO SOÑ SIE
   - UNO MAS UNO SOÑ SIE
   - UNO MAS UNO SOÑ SIE
   - UNO MAS UNO SOÑ SIE

2. **NEW**
   - MOTIVOS DE UN SENTIMIENTO
   - MOTIVOS DE UN SENTIMIENTO
   - MOTIVOS DE UN SENTIMIENTO
   - MOTIVOS DE UN SENTIMIENTO

3. **NEW**
   - HOLLYWOOD
   - HOLLYWOOD
   - HOLLYWOOD
   - HOLLYWOOD

4. **NEW**
   - PARIS
   - PARIS
   - PARIS
   - PARIS

5. **NEW**
   - EL ARTISTA MADERIST
   - EL ARTISTA MADERIST
   - EL ARTISTA MADERIST
   - EL ARTISTA MADERIST

6. **NEW**
   - CRAZY IN LOVE
   - CRAZY IN LOVE
   - CRAZY IN LOVE
   - CRAZY IN LOVE

7. **NEW**
   - LUCAS
   - LUCAS
   - LUCAS
   - LUCAS

### AUSTRALIA

1. **NEW**
   - UNCHAINED MELODY
   - UNCHAINED MELODY
   - UNCHAINED MELODY
   - UNCHAINED MELODY

2. **NEW**
   - MISS INDEPENDENT
   - MISS INDEPENDENT
   - MISS INDEPENDENT
   - MISS INDEPENDENT

3. **NEW**
   - MATTER OF TIME
   - MATTER OF TIME
   - MATTER OF TIME
   - MATTER OF TIME

4. **NEW**
   - ON MY MIND
   - ON MY MIND
   - ON MY MIND
   - ON MY MIND

### ITALY

1. **NEW**
   - GET BUSY
   - GET BUSY
   - GET BUSY
   - GET BUSY

2. **NEW**
   - SUNSHINE VILLANUOVA
   - SUNSHINE VILLANUOVA
   - SUNSHINE VILLANUOVA
   - SUNSHINE VILLANUOVA

3. **NEW**
   - LA CANZONE DEL CANTANTE
   - LA CANZONE DEL CANTANTE
   - LA CANZONE DEL CANTANTE
   - LA CANZONE DEL CANTANTE

4. **NEW**
   - PAPI CHULO...
   - PAPI CHULO...
   - PAPI CHULO...
   - PAPI CHULO...

5. **NEW**
   - VOGOLO VEDERTI DANZARE
   - VOGOLO VEDERTI DANZARE
   - VOGOLO VEDERTI DANZARE
   - VOGOLO VEDERTI DANZARE

### HITS OF THE WORLD

- Hits of the World is compiled at Billboard/London.
- NEW = New Entry
- RE = Re-Entry
Elbow Tries Out ‘Cast Of Thousands’

Having toiled for a decade making its 2001 Mercury Music Prize-nominated debut, “Asleep in the Back,” Elbow will make a swift return Aug. 18 with the band’s sophomore album on V2, “Cast of Thousands.” The Manchester, England-based quartet has come up with an album that is both brooding and uplifting and reminiscent of recent releases from Radiohead and Blur. Yet Elbow maintains a uniquely intense sound. Guests range from family and friends to the London Community Gospel Choir and the entire Glastonbury Festival crowd singing: “We still believe in love, so fuck you.” “Asleep in the Back” was the best of 10 years’ work, so there was no way we could do that again,” bassist Pete Turner says. “I think with the new album, we’ve ended up with the same sort of attention to detail and yin-yang-ness to experiment. But it was made in a pressure cooker, so it has a very different vibe.”

CHRISTOPHER BARRETT

DECONSTRUCTING DEBussy: Stuttgart, Germany-born Christian von Borries is not just a resident flutist/conductor at the Zurich Opera House. He is also the inventor of a concept called “music abuse” (“musikmisbrauch”), which spawned a project called “Remix Beethoven,” performed recently with the Basle Sinfonietta and French electronic pioneer Pierre Henry. Now he’s released “Replay DeBussy” (Universal Classics Germany), in which such big names as Henry and Ryuichi Sakamoto rework Debussy’s “timeless ‘Prélude à l’Après-Midi d’un Faune.’” Unlike simple dance remixes, the result is subtle variations on the theme. “Everything that contemporaneous music is attempting today has its origins in Debussy’s technique of sound,” Henry says.

JAMES MARTIN

TURKISH DELIGHT: Nil Karabahimil is sometimes called the “Turkish Björk.” But she’s also a true original. Her debut, “Nil Dünayi,” was released last summer on Sony Music Turkey, it produced the hit single “XL.” Now, an English-language version of the track is being tested in Spain, Italy and Greece. “It’s just been released as a white label in a remixed, slowed down version in order to get a response,” the artist says. Her eclectic pop and alternative and humorous approach has served as a breath of fresh air to the Turkish market. According to Nil, the diverse styles on her album have confused a lot of people. “The Turkish critics don’t know where to put me,” she says—not that such elusiveness seems to have denting her career.

TAYFEN KESGIN
NZ Gov't, Label Execs Launch Export Task Force

Team Will Explore Potential And Provide Support For Kiwi Music Internationally

BY JOHN FERGUSON

AUCKLAND, New Zealand—The New Zealand government has created a task force of local industry executives to develop policy aimed at dramatically increasing the value of its music exports.

The 17-member Music Industry Export Development Group is a joint project of the Ministry of Economics, Industry, and Regional Development and the Ministry of Arts, Culture and Heritage.

Economic, Industry and Regional Development Minister Jim Anderton claims that the total value of New Zealand's music exports in 2001, including Canadian broadcasters and funding, was a mere $5 million NZ ($2.9 million). In contrast, he says, Ireland's music exports in the same period totaled $600 million NZ ($352 million). Both countries have a population of about 3.6 million.

Anderton says, "There has got to be a way of closing that gap in exports, and we need a road map to get there. We will bring whatever resources it takes to make sure that the music industry gets a fair share of the sun."

The task force includes expatriate New Zealanders Brent Hansen, London-based MTV Networks Europe president/CEO and president of creative MTV Networks International; Simon Bayertz, New York-based head of international for V2 Records; and New York-based Angus Vail, one-time manager of Kiss who now handles the North American affairs of Warner Music-signed Kiwi rock band Pacifier.

Hansen says, "There are around 4 million people in New Zealand, but there are another 1 million—the New Zealand Diaspora—around the world. There are a lot of very high achievers there, and in this case, a bunch of them within the music industry are now being asked to [give] their point of view. I'm just greatly grateful that they care enough to ask some of us experts to do that."

"Over the last year or so, I've been supplied with quite a few New Zealand CDs, and the standard of New Zealand music is particularly good," Hansen continues. "The mainstream pop/rock stuff is great, and the Maori/Polynesian stuff is extremely together, with dub/reggae influences in there."

"The issue really is that there's just a great little melting pot with a tiny population and some very talented people, or is there potential for this to cross over? It's very hard for an artist to come from New Zealand and go to America or the U.K. and survive. It's a helluva expensive thing—they're not coming on British pounds or American dollars. It's a small country, and there needs to be some kind of support structure."

Brent Hansen suggests that New Zealand music is "some kind of niche that's more likely to be recognized in Canada than anywhere else in the world because of the similar cultural affinity."

"If you look at the New York-based MapleCore, which handles our major label's as well as the independent sector, you find that MapleCore examined its Canadian role and the capacity of the MapleCanadians and how they're able to work in the American market in an effective way. That's an excellent model for here. The export potential is enormous. We need to think about the business in that way."

"We've had been active in Canadian A&R before there was a Heritage obligation," Lennox points out. "Our commitment has been consistent for years." Maplecore president/CEO Grant Dexter adds, "Universal put a stake in the ground by making an investment in a company like this. It's good for us because they give us money—and we don't want to build a distribution network."

Insiders say that Canadian independent labels are being developed around artists or genres mostly ignored by major labels. For example, Kitchener notes, "Canadian majors aren't signing country acts. They wait for acts to get deals in Nashville."

Dexter adds, "The majors don't sign a lot of acts, so there's a huge opportunity. Sam Roberts was turned down by everybody. Several majors wanted Pilate and the Miniatures, but they were too slow. Another dragged its feet on Kathleen Edwards."

Smith says, "I got frustrated with A&R people saying that there was talent. If Universal is going to be a solid partner, give me a say in picking talent and put records in the stores, then I want to have that."

"I am sure that technological advances, particularly the Internet, favor smaller labels. "We have the ability to micro-market without spending a lot of money," she says. "The majors can't spend time developing acts like we can."

The industry will meet in Auckland for the first time Sept. 17-19 for a three-day session to develop a strategic plan for the growth of the business, particularly through boosting international sales of homegrown music. Working industry professionals will also feed into the group, reporting on such specific areas as export distribution, niche music markets and broadcasting.

Industry insiders have welcomed the project. Near the top of most of their wish lists for the initiative to deliver is some form of government funding to get more New Zealand artists overseas for longer time periods.

Mark Roach, managing director of indie label Muse Entertainment, says, "The cost of taking artists overseas is still the biggest challenge we're facing. We need to get them to overseas markets, and they need to be able to stay long enough to make a difference."

Warner Music New Zealand managing director Jason Southgate says he would like to see established an office in London or New York to promote New Zealand music. "We still have the problem of the tyranny of distance," he explains. "But it's not just a question of getting our hands into these markets. You also need a high-profile person, with connections in the media and record companies, who is focused on one thing: opening up every possible door for key New Zealand acts."

Other high-profile members include Mike Chinn, director of New Zealand operations of the Australasian Performing Right Asociation; Mouna Maniapoto, chair of the Music Industry Coalition; Festival Mushroom Records New Zealand manager Mike Harris; Mark Ashbridge; and Sony Music New Zealand A&R director Malcolm Black.

Additional reporting by Tom Ferguson in London.

Canadian Indie Labels

Continued from page 45

such labels as True North, Anthem, CBC Records and Zero Music.

"New Zealand need entrepreneurial behavior," Universal Music Canada president/CEO Randy Lennox says. "We feel by offering our 'big brother' services to independent labels, artists can have the focused attention of an independent and the distribution and marketing 'juice' of a major."

But the increased activity in the independent sector is causing some concern at the Foundation to Assist Canadian Talent on Records (FACTOR) —a major source of funding for the independent sector.

FACTOR is a nonprofit organization that distributes contributions from Canadian radio broadcasters and funding from the Department of Canadian Heritage's Canada Music Fund Council to encourage the development of domestic talent.

Since 1986, FACTOR has provided over $71 million Canadian ($51 million) in funding to independent labels and artists.
**NEWSLINE**
THE INTERNATIONAL WEEK IN BRIEF

**BILLBOARD**

**WARRNER MUSIC INTERNATIONAL** has revamped its international marketing structure under Jay Durgan, senior VP of international marketing, to ensure “closer and more effective links” with the company’s affiliates. The move follows the recent announcement of the merger of WMI’s European and international operations (Billboard, Aug. 9). Joining the major is Dion Singer, previously marketing director at WMI’s licensee Gallo Records in South Africa, who takes the role as director of international marketing. Singer is tasked with co-ordinating international marketing initiatives relating to repertoire released by Warner Bros. Records. His appointment complements that of international marketing directors Henning Mielke—formerly marketing manager at Warner Music Europe—who now handles repertoire from U.S. labels Atlantic Recording Group and Elektra Entertainment, along with Cristina Cargnini, whose responsibility covers releases from artists signed to WMI affiliates. Singer, Mielke and Castilla are based in London and report directly to Durgan, who says the new marketing team will function as “a one-stop shop” in support of the international activities of its affiliates. **LARS BRANDELE**

**BARRY WHITE received a posthumous honor** in the latest International Federation of the Phonographic Industry listing of Platinum Europe award winners. The awards mark shipments of 1 million units of an album in Europe. The late soul giant’s “The Ultimate Collection” (Universal), released in 2000, qualified for a quadruple-platinum award when it passed the 4 million-shipments mark in July. Coldplay’s 2003 sophomore set, “A Rush of Blood to the Head” (Parlophone), and Linkin Park’s 2002 debut, “Hybrid Theory” (Warner Bros.), each pushed beyond 3 million European shipments in July, while Shania Twain’s 2002 release, “Up” (Mercury), hit double-platinum status. The debuts of 50 Cent’s “Get Rich or Die Tryin'” (Interscope) and Evanescence’s Fall- en” on Wind-up/Epic also went platinum in Europe. **LARS BRANDELE**

**SEIZURES of illegal CD burners in Italy increased during the first six months of 2003, although the number of illegal CDs that remain in releasing artists fell, according to figures released by industry body FIMI and anti-piracy organization PPM. Law enforcement officers seized 825 burners, compared with 397 in the same period in 2002, an increase of 107%. During the same period, 967,000 illegal CDs were confiscated, down from 1.15 million. The number of arrests made fell to 672, from 857 in the first six months of 2002, while the number of anti-piracy operations was stable at 468. In a statement, FIMI director general Enzo Maza attributed the decline in seized CDs to the deterrent provided by improved law enforcement.**  

**BERTRAND CANTAT, the frontman of leading French rock group Noir Désir,** has been charged with the murder of his partner, French actress Marie Trintignant, in Vilnius, Lithuania. The charges against Cantat, who had previously been charged with manslaughter, were changed Aug. 8. The singer, who admits having Trintignant on the night of July 26 (Billboard Bulletin, July 31) but denies any intention to cause death, has also had his temporary incarceration in the Lithuanian capital extended to Oct. 15, when he is expected to go on trial. **JAMES MARTIN**

**ROADRUNNER JAPAN** has named a new CEO, Kazuyuki Morita, effective Sept. 1. Morita, 37, was formerly president of Tokyo-based music production company Border Ground. Morita replaces Syusuke Kawahara, who had held the position since the company formed. Kawahara takes the newly created role of COO Sept. 1 and remains on the Roadrunner Japan board. Roadrunner Japan, formed as a division of its Netherlands-headquartered parent in 1995, has successfully marketed Roadrunner international acts including Slipnot and Nickelback in Japan, as well as its own domestic artists, such as Kamat.  

**AUSTRALIAN music retail chain Sanity Entertainment’s parent company, Bravin,** has named a new CEO, Greg Milne, effective Feb. 1, 2004. Current CEO Brett Blundt, who founded Bravin, is to step aside from the role to focus on business development and strategic matters. Milne was president/CEO of Sunglass Hut International GM of Sunglasses Books and, most recently, CEO of U.S. shoe retailer the Walking Company. Bravin has faced a drop in profits and share price this year; it recently decided to withdraw from the U.K. music market after an 18-month trial and shift to surfwear and shoe apparel (Billboard Bulletin, July 22). **CHRISTIE ELIEZER**

**GLOBAL**

**LABELS, RADIO SIGN CODE**

‘Good Practice’ Guidelines Aim To Encourage Better Relations

BY LISA PASOLD

PARIS—French labels and radio programmers are pondering the impact of a new “code of good practice.” Signed May 5 by most music and radio industry parties, the code puts forward fresh guidelines for musical diversity, stressing the importance of fair play and transparency in the label-radio relationship. The code was produced by a commission representing labels and broadcasters under the aegis of the French Ministry of Culture. At the time of signing, the agreement was seen as a compromise between the predictably differing atti- tudes of labels and radio broadcasters.

Hervé Rony, director general of labels body SNPI, said the accord “was not the one we wanted” but admitted that it had a positive element in that “it puts radio under intense scrutiny.” Rony initially expressed disappointment that the agreement did not go far enough in limiting heavy rotation, because record producers want more control over radio rotation to broaden the field for their artists.

Here are Roger, director general of indie labels body UPEFI, thinks that the agreement falls short of the industry’s expectations. He explains: “We need to keep pushing for a rebalancing of the music and radio landscape. We need more diversity in radio formats, and we need internal diversity to allow radio playlists to breathe a little more.”

As might be expected, radio opera- tors do not respond enthusiastically to the new guidelines.

Christophe Sabot, managing director of Lagardère Active’s national top 40 station Europe 1 and AC RPM, says: “Like all agreements it is a compromise, and like all compromises, there are parts you don’t like.”

Sabot opposes further regulation of radio playlists. While he supports the current agreement, he cautions against a “country that loves to write new laws.”

This code of good practice empha- sizes self-regulation and is seen as a beginning, not an end in itself, for more trusting relations between broadcasters and labels.

While “pay for play” is banned, the practice of exchanging advertising air-time for a cut of royalties over a specific period of time is termed by the agree- ment as “acceptable and useful” for both labels and broadcasters, especially in the case of new artists.

Labels have agreed to regularly compile and make public statistics concerning the development and pro- motion of artists.

For their part, radio broadcasters agreed to “preserve and encourage” diversity, both in the repertoire they play and in the variety of labels included in the playlist.

Central to the code is the role of broadcasting authority the CSA, which regulates airwaves in France. The CSA has a battery of measures against broadcasters not respecting their commitments, from warnings and fines to revoking their license.

But so far, radio playlists have changed little since the agreement was signed.

Indie labels feel particularly cut off from the broadcasters. Bruno Thélo, president of Nocturne, has a typical reaction: “Radio just isn’t very helpful for independent record labels.”

The more flexible playlists of such stations as public broadcaster Radio France’s alternative station Le Moulin or independent alternative station Radio Nova, along with niche and community radio stations, offer more room to maneuver.

Urban network Skyrock is notice- ably absent among the radio groups that signed the agreement. Such non- commercial groups as Ferranco also did not sign the accord.

The code of good practice opens a new path for radio-label relations. A previous attempt to regulate radio playlists occurred in 1994, with the introduction of French-language quotes, which radio programmers do not like.

Quotas were introduced to en- courage radio play of French music, but the system has not ensured the hoped-for musical diversity.

Indie labels also claim that quotas have mainly benefited major companies and that it has resulted in higher rota- tions and the exclusion of smaller bands. It remains to be seen if the agreement will have a more positive impact on the relationship between radio broadcasters and labels.

In the current economic climate, it is risky that really dictates the record-radio relationship. “The record com- pany takes a risk on an artist, and the radio risks its playlist,” Sabot says.

The parties will meet again, in November to discuss their progress and examine future developments.

**Germian Shipments**

Continued from page 45

repertoire in January-June this year. BFW analysis shows that domestic repertoire’s share of the industry- endorsed Media Control albums chart widened from 23.1% in the first six months rising to 29.2% during the same period in 2003. In the singles chart, the increase was smaller, from 53.12% to 53.3%.

BFW chairman Gerhard Gebhardt said that album and single denoted, BFW is one hit album and single denoted from Herbert Grönemeyer, Nena, TV talent show “Superstars,” Yvonne Catterfeld, Xavier Naidoo, Jeannette and other German artists “constitute the back- bone to the German record industry and testify to the industry’s success- ful focus on national repertoire.”

The news from BFW was not unexpected among Germany’s retailers. Smaller independents in particular, which have been hearing the brunt of Germany’s music market decline in recent years, reported muted sales.

Single-store independent owner Bodo Boeching of Schallplatten in Wupper- tal tells Billboard that the year to date has been “the worst ever.”

In Berlin, radio Thomas Gerting at indie outlet L + F Schallplatten says he fears that 2003 sales may be down by as much as 45% by year-end.

However, such larger chains as WAM, Saturn and Karstadt, with their broader product ranges, are less pessimistic than their smaller indie colleagues.

Ivan Gustavici is a buyer at the Cologne outlet of music market leader Saturn, which claims around 30% of the German music market. He says that visitor frequency has largely been unchanged at the store, year on year, and expects sales to be “up on 2002.”

But, Gustavici adds, “we do regret the fact that customers are frequently only interested in special prices.”

At the Berlin branch of WOM, which claims around 15% of the German music market, buyer Rocco Lippert says he does not think the 35-40% figure will be “any worse than the previous year.”

Wolfgang Finsterer, purchaser at the Hamburg branch of national depart- ment store chain Karstadt, adds, “we should scrape through against.”

According to a straw poll of retailers interviewed, first-half sales were sal- vaged by Metallpäck’s “St. Anger” (Universal), the multi-artist titles “Deutsch- land - Live in Berlin” (EMI), Alexander’s “Take Your Chance” (BMG), Daniel K.’s “Positive Energy” (BMG), Nena’s “20 Jahre” (WST), Catterfield’s “Meine Welt” (BMG) and Grönemeyer’s “Menschen” (EMI).
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- Oversees the development of strategies and processes to improve inventory management.
- Monitors inventory levels to ensure they are maintained at optimal levels.

Qualifications:
- A Bachelor's degree in Business Administration, Mathematics, or a related field is required.
- A minimum of three years of experience in a similar role.
- Excellent communication and negotiation skills.
- Strong attention to detail and analytical thinking.
- Ability to work effectively with a diverse team.

Qualified applicants send resumes to:
Hastings Entertainment, Inc. ATTN: Jonie Toccino, Director of Inventory Management
3601 Plain Blvd. Amarillo, TX 79107
(806) 353-8033
www.gohastings.com

HELP WANTED

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Hastings Entertainment is seeking a detail oriented individual to become the newest Music Buyer for the Music Team. As one of our integral music buyers, you will be responsible for identifying music trends, maintaining a broad range of music inventory, and staying current with industry trends. The successful candidate must possess excellent proven organizational and communications skills, present oneself and prove to be a great negotiator, be conversant with computers and today’s technology and Love Music.

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- A Bachelor's degree in Business Administration, Music, or a related field is required.
- A minimum of two years of experience in a similar role.
- Excellent communication and negotiation skills.
- Strong attention to detail and analytical thinking.
- Ability to work effectively with a diverse team.

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DVD Games

Contemporary Batman, which generally opens the disc's ability to house and randomly generate bits of information. In addition to shuffling the film clips and questions, Opteve remembers which clips have been used and discards them per game to ensure a fresh playing experience.

The company self-marketed “Scene It?” last fall and managed to keep pre-release sales of the board-game versions of Trivial Pursuit, Pictionary and Cranium. According to Screenlife co-founder and CEO Dave Long.

Games johust Mattel took notice and licensed “Scene It?” for broad distribution beginning in fourth-quarter 2003. The deal also calls for Screenlife to create at least 16 additional DVD board games for Mattel during the next five years, the first of which will be a junior version of the game that targets children 10 years and older and will debut in the fall. Long says a TV trivia game is also in development.

“If you think of all the rich content you could use for game play—sports, music, television—there’s a lot out there," Long says. "We are also getting a big response for games that would target a subset of the movie genre—a classics movie edition, a horror edition, a sci-fi edition, etc.

While interactive versions of board games are new to the console and PC games market, this emerging category of games were designed for use with a DVD player and remote rather than, say, a Microsoft Xbox or Sony PlayStation and a specialized controller.

“We are looking at a different market,” Long says. “Typically the Xboxes and PlayStations have gone after the hardcore male user market. We are trying to open up and bring game play into the living room so families can enjoy the game right on their television sets.”

He says, “We are not trying to pretend we are a videogame company. This is first and foremost a continuation of the ‘Lilo & Stitch’ movie. We wanted to take the experience of the movie and make it interactive by using all the elements of DVD.”

While “Island of Adventures” and “Scene It?” are helping to bludgeon the DVD board game titles, they are taking somewhat different paths at retail. The Disney title will be carried in the DVD sections of electronics, mass merchants, entertainment and toy stores, while “Scene It?” will primarily be marketed in the games department.
**Survey: Sheet Music Downloads Boost All Sales**

**BY JIM BESSMAN**

Digital delivery of sheet music can significantly broaden the entire sheet music market, according to a recent online survey conducted by Musicnotes.

The Madison, Wis.-based Internet sheet music store found that because of digital sheet music, 60% of its survey respondents purchase more sheet music than they would ordinarily.

"This is good for us, obviously, but also [for] music publishers, songwriters, artists—and the consumers who tell us they buy more product," Musicnotes CFO Tim Reiland says. "We're not claiming that it's a scientific study or random survey, but it's terrific feedback.

The survey celebrated the company's sale in June of its 250,000th digital download and was linked to its weekly online newsletter for 75,000 customers and Web site visitors.

"We had read about the efficiency of online surveys," Reiland continues, "and when we sold our 250,000th download we decided to do one while thanking our customers for the milestone."

The results were shared with the University of Wisconsin Survey Center's associate director, John Stevenson. "These consumers are clearly saying that online purchasing makes them more likely to buy additional music," Stevenson says. "Customers who buy [sheet] music online are also saying they would like to find all the [sheet] music they want at one location."

Reiland cites the ease of online sheet music purchase and concludes that customers "clearly" buy more sheet music through digital delivery channels.

"We see people buying 10 to 20 downloads at a time on our site," he says. "We wonder if they would do it at a store and our guess is they wouldn't, because the basic problem with sheet music is that you can't find it. But when they find it immediately they tend to buy more, and then they think it's a better product."

One of the survey's surprising findings, Reiland says, is the limited impact of digital sheet music purchase on sales of traditional printed songbooks. "Only 32% said they buy fewer books than before, and 9% said they actually buy more books because of their digital sheet music purchases," he says. That digital delivery does not "cannibalize" the traditional music book market should allay "a fear of some of the publishers," according to Musicnotes CEO Kathleen Marsh.

"This feedback matches our experience, as we mailed-order a significant number of songbooks to consumers—when multiple titles available in the digital sheet music format," Marsh continues. "The survey responses strongly support the argument that digital delivery should dramatically expand the overall sheet music market."

Reiland echoes Stevenson in pointing to another key survey finding. "We asked if customers would purchase digital music through a one-stop outlet than at different retail stores controlled by different music publishers, and 82% preferred a one-stop," he says. "This didn't surprise us, but we're the leading online sheet music site and we still don't have content from some publishers, which doesn't make any sense."

Musicnotes is one of several sites offering downloadable sheet music. The Musicnotes home page lists "but digital sheet music" starting at $4.95.

Last month, Musicnotes secured a licensing agreement with Zomba Music Publishing and Brentwood-Benson Music Publishing; it now has a catalog of more than 16,000 digital sheet music titles also culled from Warner Bros. Publications, BMI, Peermusic, Famous Music and several other music publishers. (The company also carries more than 260,000 mail-order items in its online catalog.)

The Musicnotes site launched in mid-2000 and passed the 100,000 download mark in August 2002. "We've used the 'pay by the download' model from the beginning," Reiland says. "But we need everybody's content. We have Elton John on because he's a Warner artist, but we don't have [frequent John tour mate] Billy Joel, because he's EMI. So we get e-mails from customers asking why we can download Elton but not Billy.

"So let's get everyone's content on the site, and let's all go to town."

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**Songwriter Summit Promotes Social Unity**

Forty-seven songwriter/artists, including such luminaries as Lamont Dozier, Allan Rich, K.C. Porter, Narada Michael Walden and Jenny Yates, participated in the 2003 Songwriters Summit. Sponsored by the Oneness organization, the event took place July 26 at Jim Henson Co. in Hollywood.

The nonprofit group's goal was to provide professional songwriter/artists with a collaborative and diverse environment that would inspire songs promoting social and racial unity.

"The event turned out to be even more amazing than we could have imagined," Oneness co-founder Dennis Stafford reports. "The participants were paired into 15 groups, and 13 songs were created and performed that same day.

"A great example of the music created and performed can be found in lyrics on the song done by K.C. Porter, the artist Leila and Francesca.

"Some consumers just prefer the songbook to a digital download or [they] just want both, which is great," she says, interpreting the survey results.

"If we have to have songs that break down barriers," he says. "When we go back to our daily lives, we'll take a piece of this spirit and inspiration with us and apply it to what we do. There were 47 songwriters involved in this summit, and 47 lives are forever changed... And that's how it starts."

Stafford says Oneness is looking to compile a CD with the best of the songs created from the 2002 and 2003 summits.

"We expect the CD to be released by Christmas this year," he says. "We'll be looking for distribution via an independent or major label—or may simply market/sell product via our support base of 10,000 people nationwide.

Stafford adds that the Oneness Web site gets 30,000 hits each month. Sponsors for the 2003 summit included BMI, ASCAP, SESAC and Universal Music Publishing Group.

**Reluctant Ragovoy:** Pop/R&B tunesmithing by Jerry Ragovoy is just "one of those guys in the background," as he puts it. I don't wish to be a public person," says the man who wrote such classics as the Janis Joplin-covered "Get It While You Can" for Howard Tate. "I prefer my privacy."

So what was he doing playing piano behind Tate on "Get It While You Can" during the recently rediscovered legendary New York gig last month at the Village Underground? "I broke my code," he concedes. "Howard put me on the spot and called me up. He's lucky I didn't beat him up.

"Incredibly, outside of sitting in with a band in Atlantic City, N.J., once when he was 21 and playing piano when Tate sang "Get It While You Can" and "Sorry Wrong Number" to honor Ragovoy's acceptance of ASCAP's Lifetime Achievement Award last year, Ragovoy had never performed live.

"Perhaps I should seek professional help, but I get scared to death when I'm onstage," he says. "I'm reasonably certain that if I make a mistake, I'll have a heart attack right there!"

While he says he made "a bunch of mistakes," he happily admits that "I'm still here to talk about it." He's also glad to talk about Tate's new Private Music album "Rediscovered" (Billboard, July 26), which features 11 Ragovoy songwriting credits out of the 12 tracks, including "Sorry Wrong Number"—and the pair's reprise of "Get It While You Can."

"After the ASCAP performance, people ran up to me and Howard saying it was one of the greatest things they ever heard," Ragovoy recalls. "One woman was even crying. That's why we put it on the album—which was already finished—and people who have heard it are very moved by just Howard's vocal and my piano."
Shania Twain ‘Up!’ On TV

After a four-year hiatus from touring, Shania Twain is eager to hit the road again for her new world tour starting in September.

But when the time came to do her upcoming NBC TV special concert, “Shania Twain: Up! Live in Chicago,” she opted to do a show that she says will be very different from her tour. The two-hour concert special—which premieres at 8 p.m. ET/PT Aug. 19—was filmed July 27 at Grant Park in Chicago. About 50,000 people attended the concert according to NBC. The TV special derives part of its title from Twain’s current album, “Up!” (Mercury Records).

Twain says that although the broadcast, like her upcoming tour, will feature many of her hits, the TV show is “a completely different setup and production. This was meant to be a one-time summer concert in the U.S.” I was anxious to do a summertime concert before the tour starts. This show was especially designed for this NBC special. The stage set will be different,” she continues. “On tour, I’m going to have a lot of pyro, and there will be some surprises.”

Twain says of translating a live show to TV: “I prefer to have a much looser, interactive style of performing.

“If I was doing dance routines or something that was very choreographed, then on TV it can read more like a music video as opposed to a live concert. So I think the interaction with the audience will allow it to be more live to the people watching at home.”

Twain also notes the differences in doing a concert for TV specials and others do not. Twain responds, “I don’t think it’s a science. The only thing it boils down to is that [my] audience is so wide, there’s no one type of demographic for me. The show I’m at my heart and soul. What are the fans, that’s the only conclusion I can draw. How many social events can you do that include the ages 3 to 83? Certain types of music bridge that generation gap.”

LIVE ON VH-1: VH-1 is launching a new concert series. The one-hour program premieres at 11 p.m. ET/PT Aug. 24 after moving to a regular time slot of Tuesdays at 8 p.m. ET/PT as of Aug. 26. Acts slated include Ll Cool J, Puff Daddy, the Thorns, Maroon 5, Fuel, Nickelback, the Donnas, 3 Doors Down, Heart, Cheap Trick, Vertical Horizon, Live, Sugar Ray and Goo Goo Dolls. Attendance at the shows will primarily be by invitation only, and many of the concerts will be filmed at the Experience Music Project Sky Church in Seattle.

SHOWTIME FOR INTERSCOPE: Interscope Records has teamed with Showtime for a new rap reality series called “Interlude Presents The Next,” which will debut this fall. The show will feature local rap contests in New York, Los Angeles, Philadelphia, Detroit and Atlanta.

Production for the series began last month in Atlanta. A finalist will be chosen from each city, the audience attending the show votes for the local finalist. The program will conclude with a grand-finale competition. Interscope Geffen A&M chairman Jimmy Iovine is one of the executive producers of the new series. Representatives say that the price package is still being developed.
Announcing This Month’s Recipients of BDSCertified Spin Awards July 2003 Recipients:

500,000 SPINS

Follow Me/ Uncle Kracker /LAVA
I Need To Know/Dimeo/ Marc Anthony /COLUMBIA/SONY DISCOS
Again/ Lenny Kravitz /LAVA/ATLANTIC

400,000 SPINS

When I'm Gone/ 3 Doors Down /REPUBLIC/UNIVERSAL
I'm Real/ Jennifer Lopez /EPIC
One Last Breath/ Creed /WIND-UP

300,000 SPINS

In Da Club/ 50 Cent /INTERSCOPE
Ignition/ R. Kelly /JIVE
I'm With You/ Avril Lavigne /ARISTA
Beautiful/ Christina Aguilera /RCA

200,000 SPINS

Unwell/ Matchbox Twenty /ATLANTIC
Don't Know Why/ Norah Jones /BLUE NOTE/VIRGIN
'03 Bonnie & Clyde/ Jay Z Feat. Beyonce /DEF JAM

100,000 SPINS

Crazy In Love/ Beyonce Knowles /COLUMBIA
Magic Stick/ Lil' Kim Feat. 50 Cent /ATLANTIC
Rock Wit U/ Ashanti /MURDER INC./DEF JAM/IDJMG
Miss Independent/ Kelly Clarkson /RCA
The Remedy (I Won't Worry)/ Jason Mraz /ELEKTRA
Intuition/ Jewel /ATLANTIC
Fighter/ Christina Aguilera /RCA
My Front Porch Looking In/ Lonestar /BNA
She's My Kind Of Rain/ Tim McGraw /CURB
Send The Pain Below/ Chevelle /EPIC
Calling All Angels/ Train /COLUMBIA
Can't Stop Loving You/ Phil Collins /ATLANTIC
Beer For My Horses/ Toby Keith /DREAMWORKS
Wanksta/ 50 Cent /INTERSCOPE
When The Last Time/ Clipse /STARTRAK/ARISTA
Poem/ Taproot /ATLANTIC
What A Beautiful Day/ Chris Cagle /CAPITOL

50,000 SPINS

Right Thurr/ Chingy /DTP/CAPITOL
Where Is The Love/ Black Eyed Peas /A&M
Are You Happy Now/ Michelle Branch /MAVERICK
Red Dirt Road/ Brooks & Dunn /ARISTA
Celebrity/ Brad Paisley /ARISTA
Stupid Girl/ Cold /GEFFEN
Why Don't You & I/ Santana Feat. Alex Band or Chad Kroeger /ARISTA
Into You/ Fabulous Feat. Tamia Or Ashanti /ELEKTRA
Never Leave You (Uh Oooh, Uh Oooh)/ Lumidee /UNIVERSAL
Get Low/ Lil Jon & The East Side Boyz /TVT
I Want You/ Me Pones Sexy/ Thalia /EMI LATIN/VIRGIN
In Those Jeans/ Ginuwine /EPIC
P.I.M.P./ 50 Cent /INTERSCOPE
The Truth About Men/ Tracy Byrd /RCA
Addicted/ Simple Plan /LAVA
Sympathy/ Goo Goo Dolls /WARNER BROS.
In Love Wit 'Chu/ Da Brat Feat. Cherish /SO SO DEF/ARISTA
Shake Ya Tailfeather/ Nelly, P. Diddy & Murphy Lee /BAD BOY/UNIVERSAL
Breathe/ Blu Cantrell /ARISTA
99% Sure (I've Never Been Here Before)/ Brian McComas /LYRIC STREET
What Would You Do/ Isley Brothers Feat. Ronald Isley /DREAMWORKS
Pump It Up/ Joe Budden /DEF JAM/IDJMG
Like A Pimp/ David Banner /SRC/UNIVERSAL
Make Up Your Mind/ Theory Of A Deadman /ROADRUNNER
Act A Fool/ Ludacris /DEF JAM SOUTH/IDJMG
Hareeder To Breathe/ Maroon 5 /OCTONE
Suena/ Intocable /EMI LATIN
Tell Me Something Bad About Tulsa/ George Strait /MCA
4 Ever/ Lil' Mo Feat. Fabolous /ELEKTRA
Everything/ Stereo Pack /WIND-UP
Make It Clap/ Busta Rhymes /J RECORDS
Here I Am/ Bryan Adams /A&M

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Nielsen Broadcast Data Systems
'Boys' Stay On Top

Summer is often—not always—the season when music sales wilt. The slowdown happens when labels, eager for the cash that will flow during the Christmas rush, hold back albums by high-appeal artists for the year's last four months.

By now, music retailers are well aware that we're having one of those summers. The quarter's sluggish release schedule and the continuing decline in album sales that has prevailed in 2003 make P. Diddy's "Bad Boys II" soundtrack and the new Wynonna album look taller on The Billboard 200 than they would have in other years. "Bad Boys II" easily tops The Billboard 200, leading the field by about 35,000 copies, which makes it only the sixth soundtrack to clock four straight weeks at No. 1 since Billboard switched to Nielsen SoundScan data in 1991. The bad news is that at 121,000 copies for the week, it is the only album on the chart to sell more than 100,000. The runner-up, "Now! 13," falls to 82,000 copies on a 28% decline.

Mind you, this summer has had its share of fireworks. From the start of June through the first week of August, 29 albums have entered the big chart's top 10, 17 of them with first-week sales above 100,000. Compare that to 28 top 10 bows with 15 at 100,000-plus during the same 2002 weeks.

But while this summer's slate saw Metallica and Luther Vandross each score starts of more than 400,000 copies, with Beyoncé, Ashanti and "Bad Boys II" each surpassing 300,000, 2003's hot months were even hotter.

In the first frame of June 2002, Eminem's rush-released "The Eminem Show" sold more than 1 million copies in its first full week of sales and 800,000-plus in its second week. By the time August rolled around, Nelly and "Now! 10" had beaten 700,000, Dave Matthews Band had surpassed 600,000, Bruce Springsteen had an opener above the half-million mark, Korn had a 400,000-plus start and Toby Keith had a career-high week north of 300,000.

ONE IS THE LONELIEST NUMBER: It used to be unusual to find The Billboard 200 house only one title above the 100,000 mark—as is the case this issue—but that has become a more common occurrence since the start of 2002.

There were two such weeks in January 2002, and three others that year, when only two albums eclipsed 100,000. This is the fourth week this year that a single title topped that mark, as there were three weeks in January when Norah Jones was the only member of the club. From the sixth week of 1997, when No Doubt's "Tragic Kingdom" was the only title to sell 100,000 until (Continued on page 59)
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**GREATEST GAINER**

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Over The Counter

Continued from page 55

the early part of last year, no weeks had been that lean.
Indeed, the entire top 10 has become softer during the past three years. During the first 12 weeks of this year, the average for the No. 10 album has been 69,927 units, about the same as it was at this point last year (69,686). But, through the same period of 2001, the No. 10 title averaged 80,758, while the average was 93,167 during the same weeks of the bountiful year that was 2000.
Those soft numbers help explain why there have already been four times this year when at least five albums entered the top 10 (Over the Counter, Billboard, Aug. 9).

**WY HIGH:** Wynonna enters The Billboard 200 at No. 8, its first-week sales of $4,000, the second straight week

there has been one lone bow inside the chart’s top 10.

This marks her highest album sales week since 1996, when her third solo album, “Revelations,” debuted at No. 9 with 80,000 units. Wynonna has fielded three other titles since then, but each of them failed to reach the top 10.

Her new “What the World Needs Now Is Love” — no relation to the classic Burt Bacharach/Hal David song of the same name — is her highest-charting album since 1993 (see Chart Beat, page 55).

**COMING ATTRACTIONS:** A veteran country star and a fast-rising rock act will shake things up next week when Alan Jackson and Dashboard Confessional, respectively, should command the top two spots on The Billboard 200.

Based on first-day numbers from key retailers, chart watchers predict Jackson will surpass 300,000 units—a first-week total that he only surpassed once, with last year’s career-best, “Driven.” Dashboard looks to course on to open at least

130,000—impressive, considering the band has never had a week as large as 35,000 copies.

This week’s Top Country Albums and Top Independent Albums offer a taste of the heat generated by this issue’s top debuts.

Jackson’s second hits collection makes a premature bow on Top Country Albums (No. 55), with Internet orders accounting for more than half of the 20,000 sold.

Meanwhile, interest in the new Dashboard album helps its “MTV Unplugged V. 2.0” enter Top Independent Albums at No. 20 and Heatseekers at No. 40, with a 61% increase over prior-week sales.

**SCREEN SCENE:** With the film entering the box-office chart at No. 2, “Freaky Friday” wins Greatest Gainer on The Billboard 200 (131-32), an increase that pushes it 10-4 on Top Soundtracks.

And the home video release of “What a Girl Wants” causes that album’s sales to more than triple, as it re-enters Soundtracks at No. 16 and the big chart at No. 195.

On the small screen, Josh Groban and “The Oprah Winfrey Show” rekindle their mutual admiration, as Oprah reruns a 124% gain for his first album (151-63).

It’s the largest increase by any Pacsetter on The Billboard 200 since May, when Robin Gibb’s “sod” as a celebrity judge on “American Idol” stirred a 192% jolt for a Bee Gees hit set.

**PLUGGED:** Dance artist BT scores his biggest Nielsen SoundScan week (8,000 copies), good for No. 1 on Top Electronic Albums, No. 3 on Top Heatseekers and No. 133 on The Billboard 200.

This beats his best prior week (5,700 units, No. 166, in 2000).
In the [2000s] Billboard Top Jazz Albums, various artists topped the charts with their innovative and diverse offerings. Artists like Diana Krall, Pat Metheny, and Verve Records were among the top performers. The album ["The Most Relaxing Jazz Music in the Universe"] by Verve Records featured various artists, including Pat Metheny, Kenny G, and Steve Tyrell. The album ["The Most Relaxing Jazz Music in the Universe"] peaked at number one on the charts. For the Top Classical Crossovers, a range of artists like Yanni, Andrea Bocelli, and Various Artists were prominent. The album ["The Most Relaxing Jazz Music in the Universe"] by Verve Records featured various artists, including Pat Metheny, Kenny G, and Steve Tyrell. The album ["The Most Relaxing Jazz Music in the Universe"] peaked at number one on the charts.
‘Five O’Clock’ Impressions Continue Upward Tick

Alan Jackson & Jimmy Buffett's "It's Five O'Clock Somewhere" is the first country single in five years to garner more than 50 million listener impressions on Hot Country Singles & Tracks, clicking in with an audience total of 51.5 million. No country title has made such a big splash since George Strait's "I Just Want To Dance With You" collected 53.3 million listener impressions in the June 13, 1998, issue. "Clock" nabbed the most impressions since Tim McGraw's "Just To See You Smile" hit 28.8 million in the Feb. 7, 1998, issue.

"Five O’Clock" is one of two new tracks on Jackson's "Greatest Hits (And Some Other Stuff)," which bows a week early at No. 55 on Top Country Albums (see Over the Counter, page 55).

GET HIGH: Lil Jon & the East Side Boyz Featuring Ying Yang Twins take "Get Low" to a new high, as it hits No. 3 on Hot R&B/Hip-Hop Singles & Tracks while also moving 11-8 on The Billboard Hot 100.

The breakout success of "Get Low" has propelled constantly increasing airplay sales for the "King of Crunk" on The Billboard 200 and Top R&B/Hip-Hop Albums since the track hit radio in early April. "Crunk" debuted at No. 56 on Top R&B/Hip-Hop Albums in November — a week early because of street-date violations — and rose to No. 2 the following week. The album has moved in and out of the top 10 a couple of times since then and has now spent a high of six consecutive weeks in the top 10, rising to No. 6 this issue. On The Billboard 200, "Crunk" climbs to No. 19, its highest rank since it bowed at No. 15 with the album's third peak in the past four weeks.

Lil Jon, who recently inked a deal for his R&B label with Warner Bros., also appears as a featured artist on "Dammnit" by Youngbloodz and "Shake That Monkey" by Too Short, at Nos. 21 and 86, respectively, on R&B/Hip-Hop Singles.

INDIE EXPOSURE: "Get Low" by Lil Jon & the East Side Boyz Featuring Ying Yang Twins is TVT's first top 10 single on The Billboard Hot 100, as the independent label's prior high was Default's "Wasting My Time," which peaked at No. 13 in the June 8, 2002, issue. The No. 3 rank on Hot R&B/Hip-Hop Singles & Tracks is also the best showing for the label on that chart.

The last title to be promoted and distributed solely by an indie that reached the top 10 on the Hot 100 was "Look Into My Eyes" by Bone Thugs-N-Harmony on Relativity, which occupied the No. 10 slot down from its peak of No. 4, in the Aug. 2, 1997, issue.

Further down the chart, fellow indie label Tommy Boy returns to the Hot 100 for the first time since 2001, debuting at No. 98 with "Never (Past Tense)" by The Roc Project Featuring Tina Arena. In 2002, the label severed its ties with Warner Bros. — which owned a 50% stake in the company — and restructured. That transitional year was the first since 1988 in which Tommy Boy failed to see a song chart on the Hot 100. From 1989 to 2001, the label placed more than 40 songs on the chart, including a pair that reached No. 3: House of Pain's "Jump Around" (1992) and Coolio's "Fantastic Voyage" (1995).

"Never" is one of 12 debuts on the Hot 100, the most since a dozen songs entered in the March 13, 1999, issue.

BACK IN BLACK: "Where Is the Love?" by Black Eyed Peas returns to No. 1 on the Mainstream Top 40 chart after debuting the top slot for a week to Beyoncé Featuring Jay-Z's "Crazy in Love." It is the first song to reclaim No. 1 on this list since Lemmy Kilmister's "Ain't No Good" gave way to "Love Don't Cost a Thing" from Jennifer Lopez for a week in February 2001, when the chart was printed exclusively in sister publication Airplay Monitor.

Songs are blind tested online by Promosquad using multiple listeners and a nationwide sample of carefully profiled radio consumers. Songs are rated on a scale from 1-6, with weighted positives. Songs with a score of 6 or more are judged to have top 10 potential, although that benchmark number can fluctuate based on the strength of available music. New Releases are songs that have been recently serviced to or impacted at their respective formats. Recently Tossed Songs are the five songs tested during the past weekend with the highest score. Mainstream Top 40 respondents are divided into two age groups: 13-29 and 19-34. For a complete list of current songs with Top 10 Potential, see HitPredictor.com © 2003 HitPredictor and Promosquad are trademarks of Think Fast LLC.

Complied from a national sample of data supplied by Nielsen Broadcast Data Systems. **Mainstream Top 40, R&B/Hip-Hop Top 10, Adult Top 40 and R&B modern rock are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. Songs with an increase in detections over the previous week are bracketed regardless of chart movement. A song which has been on the chart for more than 20 weeks will generally not receive a bracket, even if it registers on purpose in detections. Songs below the top-15 in Adult Top 40 are removed from the chart after 26 weeks. † Indicates title earned HitPredictor status on research data provided by Promosquad. © 2003, VNU Business Media, Inc. All rights reserved.
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” was a challenge and a joy, according to the film’s composer, Thomas Newman. Writing the score for the film was a dynamic networking opportunity for film and TV creatives to exchange ideas with creators and suppliers of music.

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

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presented by VOLVO
Latin Rap

Continued from page 1

"What we're doing now is what we always wanted to do where we don't lose the edge of the street, but it's mainstream enough for all the audience to listen to it," Akvid's Sergio Gomez says. "At home we'd listen to Spanish music and banda, and the primary language was Spanish. And with friends and school and parties, it was always rap and hip-hop.

Avid, which represents the West Coast branch of the movement, blends rap and brassy Mexican banda in a form that is referred to as "banda rap" and "urban regional." In contrast, Don Omar represents the better-known East Coast and Caribbean trend in rap. He blends rap and reggae into the music known as reggaeton.

Both acts have reached the top 10 of the Billboard Top Latin Albums chart, a list typically dominated by pop and regional Mexican music.

Los Angeles-based Akvid's Unvision album, "Proyecto Akvid," is bulleted this issue at No. 7 on the Latin chart. The album has sold 27,000 copies, according to Nielsen SoundScan.

Omar's solo debut for VI Music, "The Last Don," is No. 14 this issue on Top Latin Albums after peaking at No. 2 last month; it has sold 33,000 copies.

Both Akvid and Omar's albums have spent millions on the chart.

Other Puerto Rican acts are rapping over traditional salsa, bomba and merengue beats. And in Cuba, rappers are bringing a hip-hop feel to the island scene.

Of course, Spanish-language rap has been around for a while.

In the U.S., the sound has enjoyed isolated successes for the past decade. Puerto Rican rap—although largely undocumented—are said to have increased steadily during the past five years.

REGGAETON RULES

By many accounts, reggaeton, which for years was sold with limited distribution by indie labels, is the biggest-selling genre on the island.

But several developments during the past year have pushed the genre into mainstream Latin consciousness.

Chief among them are the switch to less vulgar lyrics and a series of distribution deals with indie labels and major distributors.

The distribution deals have put Spanish rap albums into more mainstream retail outlets where sales are counted by Nielsen SoundScan.

Puerto Rico's VI Music has made the most notable impact. In October, the 6-year-old label signed a deal with Universal Music Video & Distribution (UMVD) and immediately saw chart activity with Héctor & Tito, whose "A La Reconquista" has sold 36,000 copies and was honored as Latin album of the year at the Billboard Latin Music Awards.

The fan base [in the U.S.] was there, but they had no way to buy the music," says Sofia de la Cruz, GM of VI Music. VI's sales in the U.S. have gone from 7%-8% of the company's total to 35%, according to de la Cruz.

More recently, White Lion Records—the label home of Puerto Rican rapper Tego Calderón, believed to be the most successful reggaeton act on the island—has signed a distribution deal with BMG U.S. Latin.

Last month, BMG re-released Calderón's hit album: "El Ayahuede" in the U.S. According to White Lion, the album has sold more than 100,000 copies through indie distribution.

Other artists notable also have been handled by U.S. majors in the past. Panamanian reggaeton act El General, a pioneer in the genre, has had several successful albums with BMG U.S. Latin, including "El Mundial," which has moved 80,000 units.

He is now on indie Mock & Roll (headed by former BMG president Francisco Villanueva and distributed by Sony) and is featured on the late Celia Cruz's new studio album.

Likewise, Puerto Rican Vico-C, known as the "philosopher of rap," is marketed by EMI Latin USA and has had several titles on the Top Latin Albums chart. His best seller is the 1998 release "Aqu el Hace Muaeratun, which has scanned 80,000 copies.

Additionally, Big Boy, a nominee for this year's Latin Grammy Awards, is on Sony-distributed MP Records.

HISP-CHICK MEETS TEJANO

While some of these tectonic shifts have enjoyed individual successes, there has never been a major Spanish-language rap movement with widespread sales.

In regional Mexican music, an album has been used as an ingredient in tracks by such acts as A.B. Quintanilla and the Kumbia Kings, which scored hits with a fusion of hip-hop and Tejano music.

But there has never been anyone able to successfully develop a bona fide hip-hop act that could blend rap and regional Mexican rhythms—even though several labels and producers have toyed with the concept for at least two years.

Six months ago, UMVD-distributed Unvision Records put its money behind Akvid, a band formed by brothers Sergio and Francisco Gomez. Raised in South Central Los Angeles, their experiences reflected the reality of millions of West Coast Chicanos.

Originally, the siblings played English-language rap and garnered a modest, local following. But two years ago, they started toying with the notion of rapping over banda, the Mexican music characterized by the use of brass instruments, including the tuba as bass.

They hooked up with producer Nelson Mendosa to their surprise, he was experimenting with the same idea.

The group signed to Headliners Music and BMG Records, a new label created by former Fonovisa president Guillermo Santiago. He licensed the Akvid project to Unvision, which in turn urged the group to collaborate with established regional Mexican acts.

The group's first single, "No Hay Manera," which samples a popular Juan Gabriel track, was almost an immediate hit. Airplay on Los Angeles radio station KBUE (La Que Buena), which plays progressive regional Mexican music, is "unprecedented," says a source who sells the most [among Latin kids], and there was nothing that you could call Mexican-American rap," says Eddie Leon, VP of programming for Liberman Broadcasting, which owns the station.

"No Hay Manera was quickly added to other playlists. The exposure put Akvid in a whole new league, according to Lupe de la Cruz, VP of promotions and Unvision Music Group.

"We wanted to reach people that none of us have tapped into," de la Cruz says. There's a lot of Latinos who don't feel a connection with [current] Spanish-language music.

"We also believe we'll be able to tap into the existing fan bases of groups like Banda El Recodo and Los Tigres del Norte. A lot of these people also like to listen to urban music.

"But now we'll be able to offer them what we think is urban music that can address some of the things they've been buying in English, rather than in Spanish," he adds.

Unvision is planning the Aug. 26 release of a new album from two more similar artists: J-App, an 18-year-old whom de la Cruz describes as a modern-day practitioner of corrido, or traditional Mexican narrative ballads. The other, David Rolas, has a lyrical approach that is more philosophical.

CULTURAL ISSUES

De la Cruz does not think her stance amounts to censorship or even a prudish attitude.

"If Eminem gets up in front of a camera and gives the finger, everyone thinks it's cute and they all clap," she says. "If one of my artists does this, he's criticized in every newspaper the next morning. It's a cultural issue. Our market is far more conservative. We have to work within our culture."

Back on the West Coast, Akvid's content is also clean. The band says it has no gang affiliations.

What worries the Mark group is what we always wanted to do where we don't lose the edge of the street, but it's mainstream enough for all the audience to listen to," Gómez says.

Although the map has been cleaned up, they are still rapped in Spanish, which has slowed acceptance of the genre on English-language rap stations. Some artists, notably Tego Calderón, are偏偏 some hip-hop-oriented stations such as WPWR (Power 105) New York, but those are rare exceptions.

Instead, the focus is getting Latinos onto mainstream Spanish-language stations. That process is being helped through collaborations with mainstream acts, like Akvid's with Jenni Rivera and Héctor & Tito's new hit "VIVA.""We have to stop comparing Spanish with American rap," Cortez says.

Even in the U.S., "the culture is the same, but the style is different. The music is not going to make it. It's going to happen with American rap, it will become phony."

Ring Tones

Continued from page 6

Growth occurs in less advanced cellular regions, such as Central and Latin America, Africa and some parts of Asia," Strategy Analytics senior analyst Neha Patel says.

The survey identifies the introduction of polyphonic ring tones as the catalyst for the market growth, driving music companies to become more actively involved in the emerging revenue stream. Until now, music publishers were the main beneficiaries of the ring-tones business.

"New sophisticated ring tones (polyphonic and real music ring tones) will increase the appeal of downloadable ring tones and help to cut a fall in end-user spending on these services," Patel says. "Markets that show a strong affinity to music will line up as the major ring-tone regions. Also, a strong correlation exists between top ring-tone downloads and top 10 hit singles, as you might expect."

To date, Japan and Korea lead the ring-tone market, together with some Scandinavian territories, notably Norway and Finland. Western Europe is estimated to account for more than $1.1 billion in 2003 but should exceed $1.3 billion in 2004.

Japan is expected to top $461 million this year and $568 million in 2008.

North America's ring-tone market in 2003 will lag the European market by more than $4 million. Strategy Analytics suggests, but it is expected to soar to about $790 million in 2008.

Patel says the U.S. market has "the potential to overtake Western Europe."

"The ring-tones business has been totally dead in the U.S. for the last few years because of licensing issues and technical problems," says Mika Eriksson, CEO of Wireless Entertainment Services Finland.

The Helsinki-based mobile content provider reached 100 million downloads of data products in May. Ring tones accounted for 75% of those downloads.

"There have been signs of steady growth from the beginning of this year," Eriksson says, and "I believe that it will really explode next year in the U.S."

Strategy Analytics forecasts that total sales of personalization data products—which include ring tones, graphics, icons, screen savers and novelty voicemail—will see revenue increase from $630 million in 2003 to more than $6 billion in 2008. Ring tones will represent some 62% of all personalization revenue.

Strategy Analytics also predicts consolidation in the market, with the major record companies will strengthen their position through acquisitions or by setting up in-house production studios while continuing to act as licensors.
Rolling Stones
Continued from page 1

stars to withhold their music online, “realized the time was right and that this was a good opportunity that also tied in with physical retail,” says Ted Cohen, EMI Music senior VP of digital development and distribution.

“This is an excellent bridge to make people understand what downloading is about,” Cohen adds. “Also, the tie-in with Best Buy will give people confidence to buy music online, because they’re getting music from people they are already used to buying from.”

Rhapsody’s deal makes the entire post-1971 Rolling Stones catalog, owned by EMI/Virgin, available for legal digital distribution.

Additionally, the pre-1971 Stones material, controlled by ABKCO, is available for streaming. In all, more than 530 tracks will be offered for legal streaming or purchase for the first time.

Best Buy has installed as many as 10 interactive kiosks in each of its outlets; these enable customers to test Rhapsody. For the two-week Stones promotion, patrons can also sign up for a 14-day free Rhapsody trial in Best Buy stores and on BestBuy.com.

Subscriptions to Rhapsody, which are $9.95 per month, will also be available through Best Buy. Individual tunes can be purchased for burning—Rhapsody does not offer downloads—for 79 cents per track.

Additionally, during the two-week promotion, Best Buy will offer a 10% discount on the Rolling Stones EMI CD catalog, including such classics as “Sticky Fingers” and “Exile on Main Street.”

The exclusive deal kicked off a long-term pact between Rhapsody, owned by Seattle-based RealNetworks, and the 560-store, Minneapolis-based Best Buy.

CEO Roger Cohen, tied in this deal, said that Best Buy gets compensated on a portion of the revenue stream generated by customers who sign up for Rhapsody through Best Buy.

“We have consulted on a lot of the marketing elements, and we have some special rights in terms of the version of Rhapsody at Best Buy that we can do promotions with,” he says. In addition to driving traffic and sales, the Rhapsody deal does not preclude Best Buy patterning with other digital companies.

WMG/BMG
Continued from page 1

tional view issues. They’re expected to finalize a deal no later than next month that would create a 50-50 joint venture between BMG and Warner Music Group.

But BMG chairman/CEO Rolf Schmidt-Holtz is expected to become the key executive in any new company, with a possible role as chairman of the joint venture, according to German sources.

Schmidt-Holtz would serve as a guarantee that the new venture would be managed with Bertelsmann’s long-term interests at heart, those sources emphasize.

Should the Germans get their way, the new merged company would be run without “the American obsession with quarterly reporting,” one source indicates.

Current Warner Music Group CEO Roger Ames would become president/CEO. He would report directly to Schmidt-Holtz and indirectly to the board, although under one scenario, Ames would get a board seat. Ames would run the company’s day-to-day operations, with all label heads reporting to him.

BMG COO Michael Smelch is expected to continue as COO of the group, overseeing finances and all back-office functions.

An additional issue is supposed to be a merger of equals, BMG’s hand has been strengthened by the unit’s financial turnaround in the past fiscal year.

After losses in 2001, BMG reported in April that it had posted a profit in excess of 125 million euros ($140.4 million) for the 2002/2003 fiscal year, against losses of 79 million euros ($88.7 million) for the previous fiscal year.

AOL Time Warner reported a net loss of $98.7 billion, or $22.15 per share, on a revenue of $41.1 billion last year. The company posted $9 billion in total earnings before interest, taxes, depreciation and amortization (EBITDA) in 2002.

Warner Music Group posted $482 million in ebitda in 2002 on sales of $4.2 billion.

Sources suggest that any discussion of structural and organizational changes in the labels in a merged company would be premature. But there is a consensus that some labels would be consolidated or disappear.

BMG operates in the U.S. with three different labels—RCA/UMC/Clive Davis, Arista under Antonio “L.A.” Reid and Zomba under Barry Weiss.

Warner Music also operates with three: Atlantic under co-chairmen Val Azoli and Ahmet Ertegun, Elektra under Sylvia Rhone and Warner Bros. under Tom Whalley.

All labels, except for Warner Bros., are based on the East Coast.

Sources are convinced that the merged company will not operate with six different sources of repertoire in the U.S. Under one scenario, four—and, more likely, three—labels will remain, one of which will be on the West Coast.

On the international side, the combined global operations could be put under current Warner Music International president Paul-Remi Albertini, according to one scenario.

A similar post no longer exists at BMG in the wake of a radical restructuring of its international operations earlier this year.

Regional organizations, such as Europe, were dropped, and a more direct line of reporting was created with the company’s New York headquarters.

Albertini, who still has three years left on his contract, would have the task of combining in each territory the Warner and BMG labels.

In most of the key territories, Warner Music operates with two stand-alone labels, East West and Wea. Many BMG companies have combined their respective labels, including Zomba, into one structure.

As one executive close to the situation pointed out, “It’ll be two years of madness to combine all these companies.”

REGULATORY SCRUTINY

Once a deal is announced—sources suggest this could be imminent—the two companies will have to notify competition authorities in the U.S. and Europe, including Germany, home base to Bertelsmann.

That will start a lengthy process that might last up to eight months, during which the consequences of the deal will be evaluated by the authorities.

It’s an expensive process, too; the legal bill for the 2000 failed merger between Warner and EMI cost the latter $42.9 million ($61 million at the March 2001 conversion rate).

In the case of the European Commission, the department in charge—run by commissioner Mario Monti—dealt with the EMI/Warner merger proposal and has an intimate knowledge of the workings of the music industry.

Warner had a global market share of 11.8% in 2001, while BMG had 8.2%. Combined, the two companies would fall short of global leader Universal, which the International Federation of the Phonographic Industry says had a 2001 market share of 23.5%, according to the most up-to-date market share figures published by the industry body.

But even if competition authorities were to ask for the sale of certain recorded music assets, a merged Warner/BMG company would certainly be ahead of Sony (14.7%) and EMI (13%), according to the IFPI’s 2001 report.

The combination of EMI and Warner’s music publishing units creates a concern that it would dominate the market and become one of the main objections raised during the deal.

If publishing is excluded from the deal, it is likely that the EC will have fewer objections.

If the publishing businesses are to be merged, too, the EC might be satisfied if both parties sell some of their publishing assets, according to sources in Brussels.

A source at the German cartel office in Berlin tells Billboard that it is working with the EU Commission in Brussels and that the German competition authorities would not object to a deal as long as the new structure would control one-third or less of the German market.

“Given that the market in Germany has contracted by almost one-third, it is necessary for business reasons alone to join forces in a bid to cut costs and to adapt to the prevailing marketing conditions,” says Steffen Kamper, member of German conservative opposition party CDU and chairman of the Music Industry Dialog Forum.

Indies organization IMPALA was one of the strongest opponents of the 2001 failed EMI-Warner merger. The group’s legal adviser, Helen Smith, says the group believes that five majors is acceptable and four is unlikely.

“We don’t see anything in the competition environment that would suggest anything is going to change on that. If the merger talks are real, we will be busy again. But we have already done some of the preparatory work,” she says.

A source at one of the two companies involved is convinced that the government authorities would ask to appease competition authorities. Warner and BMG would give some guarantees that it will sell some assets. The source suggests, “Independents have a lot to gain with a merger—there will be some pieces to pick.”

Meanwhile, the two parent companies are working against the clock to iron out a deal that will see the combination of the two company’s music divisions.

Both companies have signed an agreement for exclusive talks that would have to end July 31, but Billboard has learned that the agreement has been extended for one more month, until the end of August.

A meeting took place early August to discuss the working of the companies. According to one participant, “It was an interesting meeting, because we discovered that there were two different ways of evaluating business.”

The evaluation process is vital, according to sources, because it will determine the shape of the partnership.

If one of the two companies is valued higher than the other, the agreement calls for a 50/50 venture, the lowest-valued company will have to provide the other partner with cash or other compensation.

A source of the companies is sitting on a bed of cash, so they’re doing all they can to avoid this situation,” an observer says.

This story was prepared by Emmanuel Legrand and Gordon Masson in London, Melinda Newman in Los Angeles and Wolfgang Spahr in Hamburg.

www.billboard.com
www.americanradiohistory.com
Dylan
Continued from page 8


The series’ release is the culmination of a year-long process that began with a search for original master tapes. Legacy Recordings senior VP of A&R Steve Berkowitz says, “The catalog was in need of upgrading. The tapes were there to do it with, [as were] the machines, the humans and the desire. "Because of Dylan’s popularity over the years," Berkowitz adds, “his catalog was among the first to be convert- ed from record and cassette, from ana-
log to digital, in what we might call the Dark Ages of digital conversion.” Berkowitz says the technology has improved greatly since then. “The original productions to CD were brittle and weren’t necessarily [from] the choicest of tapes.”

Like the recent series of remastered Rolling Stone and Sam Cooke recordings from ABKCO Records, Columbia/Legacy’s Dylan series represents a painstaking process using the best available analog masters. In the case of 5.1-channel remixes, recordings are presented in such a way as to faithfully convey the artist’s intent.

“I feel that less compromise and more accurate copying of the original analog signal is achieved in this DSD format,” Berkowitz says. “If your goal is to replicate the original analog and you have the right tape and the right people doing it, you stand a better chance in DSD of making the new con-
version sound more like the original intention and the original recording than ever before. What’s important is that the nuance and the dimension that you pick up.”

In the case of “Blood on the Tracks,” basic tracks for which were cut at A&R Recording in New York, original engi-
neer and A&R owner Phil Ramone created the 5.1-channel mix with A&R alumnus and multichannel pioneer Elliot Scheiner. “I wanted us to sit in front of Bob Dylan from about 25 or 50 feet and hear the room come to life,” Ramone says. “A lot of this stuff is in a full circle, because that’s the way I set up the room. It’s an acoustic environment that you can accomplish in 5.1.”

“I didn’t want to get into anything tricky where suddenly you’re hearing Bob behind you,” adds engineer Michael Brauer, who created surround mixes for “Blonde on Blonde,” “Another Side of Bob Dylan” and “Bringing It All Back Home” with Berkowitz. “I wanted to create more of a panoramic view in front. You don’t hear the back but you notice that the width is beyond the speakers. It’s very natural, there’s nothing ‘novelty’ about it. You’re opening up the picture without getting tricky, without getting distracted by surround sound.”

One exception, Brauer adds, “Rainy Day Women #12 & 35” from “Blonde on Blonde.” “That’s the one where you feel like you’re part of a parade,” he says, “so you’re hearing people laughing in the back, because it makes sense that you’re walking along with them.”

“Each one is as separate and individ-
ual a production as they were when they were made,” Berkowitz says. “We’re not out to change the ar-
rangements or the shading of the music.” Berkowitz continues. “The artists, producers and engineers created them at that time for good or bad, but some parts of the technology are better than they used to be. This is a huge part of Bob Dylan’s legacy, of the music culture of the 20th century. Every respect and care was taken accordingly.”

Ticketing
Continued from page 6

for the same ticket.

The suit says that while Ticketmas-
ter offers “legitimate” fan clubs as much as 8% of sellable tickets, its cur-
rent partner Musidoday does not even meet Ticketmaster’s own definition of “legitimate.” Yet Musidoday still “routi-
inely gets 10% or more of sellable seats” to Ticketmaster concerts.

“Our contracts are being en-
forced selectively, and that’s confus-
ing to us,” says Carrie Lombardi, an SCI spokesperson.

SCI’s Keith Mosley adds, “For us, it’s about maintaining the connection with our fans, and we feel like we do a bet-
ter job of this than Ticketmaster through SCI Ticketing.”

And while SCI Ticketing represents other acts, Mosely says his primary concern is SCI Ticketing as it relates to his band.

“It’s important to us that our tick-
eting company is able to stay in busi-
ness and get tickets to our fans. It’s about SCI Ticketing having the right to do business versus being com-
pletely shut out by a monopoly. Fans deserves that choice.”

WHO HAS THE LEVERAGE?

Ticketmaster says SCI has threat-
ened Ticketmaster venue and/or pro-
moter clients with moving a per-
formance to another venue if it did not comply with the band’s demands for tickets to sell by SCI Ticketing at a profit.

The Ticketmaster statement said, “SCI’s ticket demands have forced Tick-
etmaster’s clients to make an unfair choice: either breach their contracts or lose the ability to host the band’s perfor-
mancess. SCI’s unfair leveraging of its popularity to achieve its for-profit tick-
eting goal is both improper and illegal.”

Meanwhile, Glazer says his team is “quietly confident.” Ticketmaster has 20 days from when it was served Aug. 8 to respond.

The situation is reminiscent of Pearl Jam’s run-in with Ticketmaster in the late 1990s, although Pearl Jam’s con-
cerns were more related to the impact of service charges on ticket prices than ticket inventory.

The band accused Ticketmaster of monopolistic practices before Con-
gress, but the Department of Justice declined to take action, and Pearl Jam’s attempts to tour outside Ticketmaster’s influence were less than successful.

Glazer says the Pearl Jam/Ticket-
master spat “has no hearing or illu-
dition” and that there are “substantial differences” between the two cases.

“They tried to do a really good thing. Who knows why the DOJ dropped it,” he says.

CRS
Continued from page 8

grocery store to make your client happy,” he said. “That doesn’t do anything for the artist.”

R.C. Curtis, operations manager at KZLA Los Angeles, made a similar initial reaction. He said it’s wrong to put artists at a small car-dealer remote and that stations should “give artists their dignity.”

RCA Records VP of promotion Mike Wilson added that labels “have to hold stations more accountable when they do come into the market with a baby act.”

BACK TO THE FUTURE

Country music’s future was also a central theme at CRS-Southwest, with particular emphasis on how to broad-
en its appeal.

Capitol Records president Mike Dungan said he was bored by the sameness of the format and blamed the problem on the industry’s research tactics. “Think back to ’94 [Country was] the shit. We need to try real hard to get out of survival mode and get back in the mode to amphetamine and be the shit again,” he said.

KIIT Houston operations manager Jeff Garrison predicted that if the coun-
try format continues on its current path, “it will be an ACOldies-based format within the next few years.”

The future of the format, he said, is for labels and radio to work together to build stars.

Jones Radio Networks programmer John St. John said the country music industry is ignoring younger demos to the point of “just ignoring it.”

“We don’t even know what the teenage audience likes anymore,” he said.

John St. John added that if country radio embraces acts with college-age followings, such as Pat Green and Cross Canadian Ragweed, “we’ll get somewhere.”

At another session, Curtis wondered aloud if the format has gotten “too wimpy” and whether the only male listen-
ers it’s attracting are “SNAGS—sensi-
tive new-age guys.”

CMT senior VP/GM Brian Philips said his network cares less about radio than about a “narrow sensitivity of what country is.”

To build the format, he said, “you have to keep an inherent flavor or essence” but leave room to do things like pair Taylor Gangster with the Dixie Chicks, as CMT did for a show last year. He called that strategy an “out-
reach to a larger audience.”

Best Buy
Continued from page 5

of Blescher & Collins in Los Angeles, filed the suit.

The lawsuit says that Best Buy is “able to extract from the major record companies an additional 10% discount vis-à-vis other purchasers.” It also says Best Buy gets advertising and other allowances that are not generally avail-
able to other purchasers.

According to the complaint, these favorable prices, terms and condi-
tions enable Best Buy to sell new albums as loss leaders, which diverts massive amounts of business from competitors.

The discovery process could per-
mit the plaintiffs to examine Best Buy’s business records to see if the chain does, in fact, get favorable terms from vendors.

“It will certainly be interesting to see what’s under the kilt,” says Mike Dreese, CEO of Newbury Comics.

The lawsuit was a main topic of conversation at a Aug. 8-12 retail sum-
mit in New York. The Retail Summer Camp summit was put together by the Music Monitor Network, the Coalition of Independent Music Stores, the Association of Independent Media Stores and Newbury Commons.

Label and distribution executives who are aware of the lawsuit say they are dreading it. That’s not because they are guilty of anything, those sources say, but because it likely means that their business records will be subpoenaed and that some of them might have to testify.

The complaint alleges that Best Buy has knowingly received favorable and discriminatory prices on new albums, which violates Section 2(a) of the Robinson-Patman Act.

The complaint also charges that Best Buy’s below-cost pricing is for the pur-
pose of injuring or destroying com-
petition and is in violation of Section 17043 of the California Business and Professional Code.

California state law holds that mer-
chants must price product at least 6% above cost.

The lawsuit asks for treble damages and legal costs.

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BILLBOARD AUGUST 23, 2003

68
DEATHS

Marshall Lon “Deacon” Freeman, 82, of natural causes. July 30 in Rocky Face, Ga. Freeman was the last surviving member of the Oak Ridge Quartet, known today as country/gospel group the Oak Ridge Boys. He led the group in 1949 to work in radio broadcasting.

Howard “Louie Blue” Armstrong, of cardiac arrest, July 30 in Boston. Strong-willed fiddler Armstrong was equally at home with blues, jazz and bluegrass, and his career spanned seven decades. During the ’30s, he recorded for Vocalion as a member of the group the Chocolate Drops. Armstrong was rediscovered in the ’70s and played the folk festival circuit. He recorded for Flying Fish and Rounder as a member of Martin. Bogin & the Armstrongs, a string band featuring his longtime partners Ted Bogin and Carl Martin and his brother L.C. Armstrong was the subject of Terry Zwigoff’s 1985 documentary “Louie Blue” and continued to perform into the ’90s.

Gregory Hines, 57, of cancer. Aug. 2 in Los Angeles. An innovative dance director who starred in several Broadway productions, Hines won the Tony Award for best actor in a musical for 1992’s “Jelly’s Last Jam.” He also enjoyed a successful film and TV career, appearing in the Emmy Award-nominated show “I Love Liberty.” “Motown Returns to the Apollo” and “Gregory Hines’ Tap Dance in America.” Hines was also nominated for an Emmy for his title role in the Showtime “Bojangle!” film biography, based on tapper Bill “Bojangles” Robinson. A dance student since he was 3, his childhood was spent touring with his brother, Maurice Jr., and father, Maurice Sr., as Hines, Hines & Dad. Appeared on “The Ed Sullivan Show” and “The Tonight Show.” The brothers also danced together in the Broadway musical “Eubie!” for which Hines was nominated for a Tony. Besides his father and brother, Hines is survived by his fiancée, two children, a stepdaughter and a grandson.

Catalino “Title” Curet, 77, of natural causes. Aug. 3 in Baltimore. Considered one of the greatest Puerto Rican composers of his time, Curet penned everything from romantic boleros to heartwarming salsa for such artists as Gilberto Santa Rosa, Rubén Blades, Willie Colón and Cheo Feliciano. He wrote more than 2,000 songs, and his music has been featured in several major films, including “The Godfather II” and “Women on the Verge of a Nervous Breakdown.” Curet, who won numerous awards both for his compositions, also worked for the U.S. Postal Service for more than three decades.

FOR THE RECORD

Contrary to the article “Post-Concert CD Business Ground, but Hurleys Remain” (“Billboard,” Aug. 16), 10th Street Entertainment’s Jordan Berlant never said his company has made a deal with DiscLive on behalf of its entire artist roster. No such deals exist. When asked specifically about which 10th Street-managed artists would consider working with DiscLive, Berlant said, “Many of our artists now own their own recording rights, so we will definitely consider DiscLive as an option on every tour.” “Billboard” regrets the error.

In the “South Makes Its Mark on Hip-Hop” article (“Billboard,” Aug. 9), it should have been noted that Lil’ Jon & the East Side Boyz, Chyna White and OoBie are BMI/TVY recording acts.

Upcoming Events

August 21-26, Entertainment Packag- ing Summit, Hilton Universal City & Towers, Los Angeles. 609-279-1700.
August 29-21, Sixth Annual DVD Entertain- ment Conference & Showcase, Hilton Universal City & Towers, Los Ang- eles. 609-279-1700.
August 22, Jazz After Dark, presented by Concord Records and Playboy Jazz, ben- efiting the Jazz Musician Emergency Relief Fund, Playboy Mansion, Los Ange- les. 310-385-4453.
August 23, Sheer Hall of Fame Dinner, presented by the National Assn. of Black Female Executives in Music & Entertain- ment, Loews Hotel, Philadelphia. 877-622-3563.
September 5, Man of the Year Award Din- ner Honoring Bruce Lundvall, presented by the Nordoff-Robbins Music Thera- py Foundation. Essex House, New York.

212-707-2818.

Sept. 11, Fifth Annual Grammy Golf Tourna- ment, presented by the Chicago chapter of NARAS, Harborside Golf Course, Chicago. 312-786-1121.


Sept. 13-25, 12th Annual Georgia Music Hall of Fame Awards. Thomas B. Murphy Ballroom, Georgia World Congress Center, Atlanta. 770-934-6906.


Sept. 17-19, Second Annual Ear to Ear Streets Music Festival, Graduate Center, City University of New York. 212-268-1628.


Sept. 25, 2003 Chicago Heroes Awards, presented by the Chicago chapter of NARAS, venue to be determined. 312-786-1121.

Sept. 29-Oct. 5, Annual World of Shows, Trade Fair & Fan Fest, presented by the International Bluegrass Music Assn., Galt House Hotel, Louisville, Ky. 615-256-3222.

Submit items for Lifelines and Events Cal- endar to Margo Whitmore at Billboard, 5055 Wilshire Blvd., Los Angeles, Calif. 90036 or at mwhitmre@billboard.com.

Leadership Music Picks Billboard’s Waddell

Ray Waddell, senior touring writer for Billboard, has joined the numerous staffers from the magazine who have been selected over the years for Nashville’s prestigious Leadership Music program.

Waddell has been chosen to take part in the nine-month program, which includes monthly meetings and weekend retreats, as well as on-site visits around the Nashville community. Waddell, a graduate of the University of Tennessee, Knoxville, has covered the touring business for nearly 10 years, most recently with Billboard sister publication Amusement Business in January 1987. In addition to his touring coverage, Waddell writes “Billboard’s country album reviews, as well as features and news stories throughout the publication.

Founded in 1989, Leadership Music is a nonprofit training program that brings together professionals from various segments of the music business, including labels, songwriting/publishing, technology, talent, recording studios, the media and broadcasting.

Graduates of the program include Phyllis Stark, Billboard’s Nashville bureau chief and senior country writer; Deborah Evans Price, Billboard’s senior country/Christian writer; and chart manager Wade Jessen. Karen Oertley of Amusement Business and Airplay Monitor editor-in-chief Sean Ross have also completed the program. For more information on Leadership Music, call 615-880-7466 or email ilm@leadershipmusic.org.

Kristina’s column is also maintained by Billboard. Kristina Tunzi joins the Billboard family as executive assistant to VNU Music and Literary Group president and publisher John Kilcullen.

Kristina comes from JAT Publishing, where she was editorial assistant. A Chicago native, Tunzi graduated from Concordia University in 2001 with a bachelor’s degree in English and communications/theater. She also holds a postgraduate diploma in publishing from West Herts College in London. She is based in the Billboard office in New York.
‘I’m Able To Write The Score As I’m Writing The Script’

BY LEILA COBO

Film director/producer/writer/composer Robert Rodriguez made history in 1993 with his debut feature film, “El Mariachi.” Made as a student flick for only $7,000, it would become the lowest-budget movie ever released by a major studio. Ten years later, Rodriguez is once again setting the pace—as a film director who not only writes and produces but also scores his own movies. Rodriguez's work currently can be seen and heard in “Spy Kids 3-D: Game Over,” the third installment of his “Spy Kids” series, which he scored in its entirety. “Once Upon a Time in Mexico,” the third film of the “El Mariachi” trilogy, will hit theaters Sept. 12. It features Antonio Banderas, Salma Hayek, Johnny Depp, Mickey Rourke, Enrique Iglesias and Ruben Blades. Reviewing “Spy Kids,” Los Angeles Times critic Kenneth Turan wrote: “While the possession credit has lately been the subject of understandable debate, there’s little doubt that this is a case where the a 'film by line would have some meaning. Does the man never sleep?”

Q: You’ve had Salma Hayek sing in your films before. How did it come about this time?
A: Oh, it was my idea. She didn’t know she would have to do that. She plays a very mythical figure in the movie, and I thought it would be very nice to end the movie with her singing a song. It was the first song I wrote for the movie. Originally, I wrote it as an instrumental track. I played it for a friend and he said, “That would make a really sexy song!” So, I had it for, like, a year and a half and I thought, yeah, that would work in the end credits.

Q: When you first cast Salma [in 1995’s “Desperado”], did you know she sang?
A: I always heard her singing on the set, just to herself. Whenever she's happy, she sings. She has a very sensual voice. That's why I had her singing in “Desperado.” I always thought she could do it. She sings for her own pleasure, so I think she was really surprised at how great she sounded.

Q: Did you study music?
A: I didn’t study it formally in college. I took guitar, piano and saxophone lessons when I was a kid. I know how to read music fairly well, but when I write the score I use computer programming. I write all the parts for all the instruments on the keyboard. Then I re-record with a real orchestra. I have a more rudimentary knowledge of [music].

Q: But scoring films is not the kind of thing you can do with “rudimentary” knowledge.
A: I don’t know theory that well... but I know my characters better than anyone. I was never trained as a writer, yet I’m writing scripts and writing characters. How do you write it? One word at a time.

The technical part of any of these is really 10% of the process. The rest is creative. If you're creative, you can figure out how to paint, how to write a book. That's why I do all these jobs. You ask different artists from different media and they all tell you the same thing about the creative process. It's finding that creative instinct, that creative impulse, then following it through becomes the chore of filling in the blanks.

Q: Although music is integral to all your films, it seems to be even more so in “Once Upon a Time in Mexico.” Even Johnny Depp wrote a song. Were you looking for a more musical film?
A: I took it one step further. When I got to the set, I realized all my actors were musicians—Johnny, Antonio, Ruben. So I threw it out there on the set and said, “I’m going to be doing the score, and you are all musicians. And since you’re all going to be co-creating the characters, why don’t you give me a piece of music that represents this character.” So I got music from everybody. And Johnny wrote a full piece, because that was his idea of who his character was. And I took that and orchestrated it.

Q: What did Ruben Blades give you?
A: He hummed me a bass line that I used as part of his theme. It’s this sort of relentless build-up when he’s chasing Mickey Rourke.

Q: So every character has a musical identity?
A: In this case, because so much of [the “El Mariachi” trilogy] is based on a musician’s point of view. The main character is a guitar player. There are sometimes whole passages where the character is walking and the music is driving the entire scene as if he’s hearing it in his head. Johnny Depp is a very musical character, and the music is very Sergio Leone. And that’s probably his only reference. It made sense to use it because he’s very concerned with the themes and the music that’s happening in his head is this Sergio Leone movie. He would listen to the Sergio Leone stuff before making a take, to get himself into character.

Q: You don’t use a music supervisor?
A: No. I pick all the songs. I can make the movie and the music work more organically that way.

Q: In fact, that’s the trend with soundtracks today. They’re made up of hit songs that are sometimes not even in the movie.
A: There are a lot of movie makers I personally know who don’t deal a lot with the music. They’re more concerned with certain other areas. But I’ve always taken a big [interest] in the music so I don’t have to rely on somebody else putting it into the film. If you’re musical, you know exactly what it is you want your music to sound like. The more you realize that, the more crucial it is.

Q: Yet so often the music is left until last...
A: This is what is wrong with the Hollywood way of doing the music. A movie is made, and once it’s finished, then it’s given to a composer who’s given five weeks to write a score. By doing my own music, I’m able to write the score as I’m writing the script. Some of the music for “Spy Kids 3-D” was made before I wrote the characters. For example, [Sylvester] Stallone [who plays the bad guy in “Spy Kids 3-D’] said, “Am I going over the top in my performance?” and I said, “Hey, let’s listen to the music.” And I played him the toymaker theme. And it sounded like this broken toy and had this strange percussion, and at one point it gets deep and heavy. And I said, “You can do anything. You sound like a big, broken-down toy.”

Q: The soundtrack to “Once Upon a Time...” is more flamenco- than Mexican. Why did you choose to make it that way?
A: I really just came from me. My own musical interests. There are a lot of different influences. I really didn’t try to make it sound like Mexico. Even the story I took from different true events that took place not in Mexico but in other South American countries. So I wanted it to feel like this mythical somewhere else. There’s a lot of Spanish guitar and strange Egyptian-Moroccan-type sounds. It gives it a certain feel.

Q: You do something similar with “Spy Kids,” too.
A: The music is again a mix of genres and cultures. There’s rock, and there’s Latin rock. There’s a Latin feel, and there’s not a Latin feel.

Q: Alexa Vega is again featured as a singer in this “Spy Kids.” Is the idea to launch her as a singer?
A: The way that happened was, on the second movie the studio called and said, “Hey, we could get a hot band to do a song for the end titles.” And I said, “I don’t like when that happens. We work real hard on these movies to make them homemade, and to have somebody come along who has nothing to do with the movie...” Alexa is always singing on the set, so I said, “Hey, sing me something.” That’s much more in the spirit of the movie. It’s really about creativity, spirit and imagination.

Q: Who is your ultimate musical character?
A: The mariachi. Yeah, he’s the ultimate musical character. I always thought of him as a bone guitar.
Salute the Queen of Soul

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

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