VIDEO MUSIC AWARDS LIVE!
AUG. 28, 2003 8pm / 7c

hosted by

CHRIS ROCK
VIDEO MUSIC AWARDS ➔ AUG. 28, 2003 ➔ LIVE! ➔ 8 pm / 7c
hosted by ➔ CHRIS ROCK

www.americanradiohistory.com
Dark Was No Dance For Music

BY RAY WADDELL

The Great Blackout of 2003 gave new meaning to the term "dark nights" for venues in eight states and parts of Canada, resulting in millions of dollars in lost concert revenue.

The Aug. 14 calamity struck the Eastern seaboard as far west as Cleveland and Detroit and north into Canada, turning the lights out on concerts by Kiss/Aerosmith, Iggy Pop & the Stooges and Tori Amos/Ben Folds, among others.

“It’s a big loser for everybody,” says Gregg Oswald, senior VP for the William Morris Agency in Nashville, whose acts lost two dates to the blackout. “It’s nobody’s fault; you just have to work through it.”

Kiss/Aerosmith with Ted Nugent at Detroit’s Comerica Park Aug. 15 was by far the biggest single show lost to the largest blackout in North American history.

(Continued on page 66)

Alejandro Wants Us To Believe
Latin Star Seeks Success In U.S.

BY LEILA COBO

MIAMI—From the second-story home studio in a corner of his waterfront Miami Beach home, Alejandro Sanz pauses a moment before clicking the “play” button on his computer.

The song he is sharing, still unmastered, is called “Sandy a Orilla do Mundo,” one of the last tracks recorded for (Continued on page 10)

Up Is Down For Remix Business

BY MICHAEL PAOLETTA

NEW YORK—The dance remix business is all mixed up.

One year ago, popular remixers like Thunderpuss and Grammy Award winner Flex Hector were turning away business. Today, the same level of demand has simply gone, even for the most accomplished remixers.

“Last year at this time, we were doing two remixes per week,” says Chris Cox, who, along with Barry Harris, is Thunderpuss. “Now, it’s about two or three remixes per month.”

The world of dance remixing, like other segments of the music business, has been unable to dodge the impact of unauthorized file sharing and the overall industry slowdown.

Like the rest of the industry, remixers are seeing a glimmer of hope from such online outlets as Pressplay.

(Continued on page 65)
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.

Independent tests show the Power Mac G5 edges out the competition on integer and blasts past them in floating-point.

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.
Top of the News

9 TVT becomes the first independent distributor in eight years to land two albums in the top 20 of the Billboard 200.
10 Grokster files a complaint with the U.K. Office of Fair Trading charging major labels with restraint of trade.

Music

15 The Beat. Dashboard Cendell's Chris Carrabba says success won't alienate the band's original fans.
16 Soundtracks: Nettwerk Records' "Uptown Girls" soundtrack features the Chantal Kreviazuk track "Time."
22 Touring: Good Charlotte is getting even better. The band is selling out on its second arena tour in less than a year.
24 R&B: "112's fourth album, "Hot & Wet," marks the quartet's return to Bad Boy Entertainment.

26 Beats & Rhymes: T.I. takes charge with his Grand Hustle/Atlantic debut, "Trap Music."
28 Latin: Obie Bermudez and Jorge Correa "Tereso" are two new tropical pop/rock artists to watch out for.
31 Beat Box: Jurgen Kordtschek focuses on mainstream dance music with a new show, "Dance Hits USA."
33 Country: Rodney Crowell celebrates the current phase of his life and career with "Take Right Hand."

46 Studio Monitor: The black-out of '03 adds to the frustrations of New York recording studios.

Retail

41 MTV Networks hyps its upcoming Video Music Awards with the MTV Blast Off free concert series.
42 The Indies: CD Baby comes under scrutiny after charges of infringing upon the rights of labels and artists.
43 Retail Track: The New York indie retail summer camp proved a great forum for conversation and music.
46 Home Video: The British Video Assn. reveals VHS and DVD sales growth for the first half of the year.

QUOTE OF THE WEEK

"The '70s was the last fun decade. I think there was more heart and soul in the playing of those songs." —Chantal Kreviazuk

ARTIST & COMPANY INDEX

(Significant mentions in the news)

Artist

<table>
<thead>
<tr>
<th>Company</th>
<th>Page(s)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Avatar Studios</td>
<td>.46</td>
</tr>
<tr>
<td>Bad Boy Entertainment Inc.</td>
<td>.24</td>
</tr>
<tr>
<td>Bonnier Amigo Music Group AB</td>
<td>.51</td>
</tr>
<tr>
<td>CB Baby</td>
<td>.42</td>
</tr>
<tr>
<td>DreamWorks SKG</td>
<td>.24</td>
</tr>
<tr>
<td>Grokster Ltd.</td>
<td>.10</td>
</tr>
<tr>
<td>Hi Fi Records Inc.</td>
<td>.41</td>
</tr>
<tr>
<td>HMV Group PLC</td>
<td>.50</td>
</tr>
<tr>
<td>Motorola Inc.</td>
<td>.11</td>
</tr>
<tr>
<td>MTV Networks</td>
<td>.41</td>
</tr>
<tr>
<td>Musicland Group Inc.</td>
<td>.11</td>
</tr>
<tr>
<td>Music Network Records Group AB</td>
<td>.51</td>
</tr>
<tr>
<td>Record Exchange</td>
<td>.43</td>
</tr>
<tr>
<td>Sound on Sound Recording Inc.</td>
<td>.46</td>
</tr>
<tr>
<td>Trans World Entertainment Corp.</td>
<td>.66</td>
</tr>
<tr>
<td>VIVA Media AG</td>
<td>.47</td>
</tr>
<tr>
<td>Warner Home Video (WHV)</td>
<td>.44</td>
</tr>
<tr>
<td>Water Music Records Inc.</td>
<td>.46</td>
</tr>
<tr>
<td>Westlake Audio Inc.</td>
<td>.46</td>
</tr>
</tbody>
</table>

ARTIST & ALBUM

<table>
<thead>
<tr>
<th>Page(s)</th>
</tr>
</thead>
<tbody>
<tr>
<td>28</td>
</tr>
<tr>
<td>16</td>
</tr>
<tr>
<td>46</td>
</tr>
<tr>
<td>112</td>
</tr>
<tr>
<td>Alan Jackson</td>
</tr>
<tr>
<td>Chantal Kreviazuk</td>
</tr>
<tr>
<td>Dan Zanes</td>
</tr>
<tr>
<td>Dashboard Confessional</td>
</tr>
<tr>
<td>Dianne Reeves</td>
</tr>
<tr>
<td>Dierks Bentley</td>
</tr>
<tr>
<td>Erykah Badu</td>
</tr>
<tr>
<td>Evanescence</td>
</tr>
<tr>
<td>Floetry</td>
</tr>
<tr>
<td>Good Charlotte</td>
</tr>
<tr>
<td>Great White</td>
</tr>
<tr>
<td>Jessie Simpson</td>
</tr>
<tr>
<td>Jorge Correa &quot;Tereso&quot;</td>
</tr>
<tr>
<td>KC &amp; the Sunshine Band</td>
</tr>
<tr>
<td>Loudon Wainwright III</td>
</tr>
<tr>
<td>Obie Bermudez</td>
</tr>
<tr>
<td>Rodney Crowell</td>
</tr>
<tr>
<td>Shania Twain</td>
</tr>
<tr>
<td>Three</td>
</tr>
<tr>
<td>Ween</td>
</tr>
</tbody>
</table>

www.billboard.com
U.K. CD Shipments Rise In Q2

BY GORDON MASSON

LONDON—Falling CD album prices helped the U.K. recorded music market achieve record results in the second quarter of the year.

Compiled by labels trade body the British Phonographic Industry, the Q2 figures show a 12% increase on Q2 2002 in album shipments to nearly 46 million units in the three months to June. But the corresponding value increase was only 5% to £202.5 million ($320.8 million).

Those sales, driven by consumers taking advantage of cheaper CDs, helped the U.K. record industry notch up all-time high annualized album shipments of 228.3 million units.

Meanwhile, MTV will premiere a modern musical version of "Wuthering Heights" Sept. 14; it also developing three musical movies, "Goss," "Phantom" and "MTV's Hip Hopera: Faust."

"There's always been an audience for musicals, but it's an audience that's been under-served for many years," says Craig Zadan, one of the producers of the movie "Chicago."

Zadan, along with producer partner Neil Meron, are two of (Continued on page 53)

Indie TVT Takes Two To Top

Dashboard, Lil Jon In Top 20 Of Billboard 200

BY ED CHRISTMAN

TVT has two titles in the top 20 of The Billboard 200, making it the first independent distributor to do that since the Nov. 18, 1995, issue.

Those titles are Dashboard Confessional's latest, "A Marked Man/A Memoir," and No. 2 with scans of 122,000 according to Nielsen SoundScan, while "Kings of Crap" from Lil Jon & the East Side Boyz rang up 36,000 scans, good enough to place it at No. 20.

The last distributor to accomplish that feat was RED, when it placed 8Ball & MJG's "On Top of the World," credited to Suave/Relativity, at No. 8 and Eazy-E's "E. 1999 Eternal," on Ruthless/Relativity, at No. 19.

"There is always that talk that you need to go to the majors to break into the top of the charts," says Paul Burgess, senior VP of marketing at TVT. "This shows this company has come into its own as a distributor."

The success of Dashboard Confessional, which is on Vagrant Records, highlights TVT's diversification into independent distribution beyond its own titles, according to TVT president Steve Gotlieb.

The details of Vagrant's relationship with Interscope have never been specified exactly by the two parties, but it is believed that the major has some form of equity stake in the indie. As a result of that relationship, Interscope has been involved in the marketing of the title.

The opening of Dashboard Confessional's "A testament to the great teamwork between Vagrant, Interscope and ourselves," Gotlieb says. TVT was a pioneer in the 1980s, bypassing distribution companies and selling its product directly to retailers. In the late 1990s, Gotlieb first began offering the sales and distribution services he built to other independent labels. It only began making its mark as a third-party distributor in the past few years.

As for the Lil Jon title, which is on BME/TVT, Burgess notes that its 36,000 scans come in the 42nd week of the album's life. "It is unheard-of for a rap album to hit the top 20 after 40 weeks," he says. In its debut week in November last year, the title ranked No. 15, with 71,000 copies counted by Nielsen SoundScan. To date, the title has racked up scans of 883,000.

"This shows our strategy of really focusing on a title and staying with it long term, building it store-by-store and account-by-account," Burgess says.
The Rhode Island grand jury investigation into the Station club fire that killed 100 people attending a Great White concert last February is still under way. And despite published reports to the contrary, it is still unclear when—or if—any indictments will be served in the case. Meanwhile, other litigation continues.

“We’re not finished with our work, and the attorney general is pleased with the progress of the investigation,” says Michael Healey, spokesperson for Rhode Island Attorney General Patrick Lynch’s office.

“Our goal has not changed, and that is to try, however we can, to determine if The Firm, who caused the horrific fire back in February,” Healey says.

Healey admits that some might perceive the process as moving slowly. “We’re up on six months now, and for the victims of the fire, the survivors and their families, I’m sure time has moved painfully slowly. Attorney General Lynch is aware of that,” Healey tells Billboard.

“We acknowledge the pain they’re in and that they look to this office for answers. The best way to give them answers is either there are indictments or there aren’t indictments.”

Asked about reports that club owners Michael and Jeffrey Derderian and Great White tour manager Daniel Biechele will be criminally charged, Healey says, “Lynch has said there was no short-list of potential targets for indictment.

Healey says the investigation is closer to the end than the beginning and proceeding “where time and the evidence leads.”

“We are going to proceed on the basis of facts and evidence and conduct this investigation the way it needs to be conducted, and that’s not by speculation,” Healey says. “Anything and everything you’re hearing right now [regarding future indictments] is speculative.”

Likewise, Ed McPherson, lead attorney for Great White, says he has no indication from the attorney general as to who will or won’t face criminal charges. McPherson was complimentary of the attorney general’s office and the grand jury.

“They’ve given us no hint about where [the investigation is going],” McPherson tells Billboard. “I think they are doing the best they can, and they’re doing a terrific job investigating this matter and will continue until they reach a conclusion.”

Healey emphasized that the grand jury’s investigation is conducted independently of the numerous tragedy-related lawsuits filed at the state and federal levels.

Those all stem from civil actions against various people and entities, including the state of Rhode Island,” Healey says. “Our focus is on the criminal investigation. If there are ways we can cooperate with civil attorneys looking for information, we will do so.”

Meanwhile, the Occupational Safety and Health Administration (OSHA) fined the Derderian brothers and Great White nearly $100,000 for workplace violations Aug. 20. They were fined $85,200 for seven violations, and the band, under the auspices of Jack Russell Touring, was fined $7,000 for failing to protect employees from fire hazards.

“I don’t think there were any violations, and I don’t think the fine is appropriate,” McPherson says. “We will probably appeal, and I’m hopeful [OSHA] will reverse it.”

Jack Russell Touring, named for the Great White frontman, is a “corporation that has no money,” McPherson says.

He explains that all of the money from Great White’s limited touring goes to the Station Family Fund. “So effectively, [OSHA] is taking money from the victims.”

Country music’s Hackenberry makes his debut on the Billboard charts with the single “Daddy’s Little Baby.” The song is a heartfelt tribute to the artist’s own father, who passed away several years ago.

The song was written by Hackenberry and produced by Michael Pritchard, who also produced the artist’s previous hit single, “I Dreamed a Dream.”

Hackenberry’s “Daddy’s Little Baby” debuted at number 25 on the Hot Country Songs chart and has since climbed to number 10. The song has also entered the Top 25 on the Billboard Adult Contemporary chart.

Hackenberry’s career took off after his appearance on the hit TV show “American Idol” last year. He was awarded a talent contract with RCA Records and released his debut album, “Daddy’s Little Baby,” earlier this year.

The album has been well-received by fans and critics alike, and Hackenberry has been praised for his heartfelt and emotive performances.

Interview with Hackenberry:

Q: What was the inspiration behind “Daddy’s Little Baby”?

A: The inspiration for “Daddy’s Little Baby” came from my own personal experiences with my father. He was a very special person to me, and he passed away a few years ago. I wrote the song as a tribute to him and all the wonderful memories we shared together.

Q: How did you get involved in the country music industry?

A: I first discovered my love for country music as a child, and I’ve been singing and playing the guitar ever since. I never really thought I’d end up making a career out of it, but I started taking it more seriously a few years ago and eventually landed a talent contract with RCA Records.

Q: What’s your favorite memory from your time on American Idol?

A: Oh, there are so many great memories from being on American Idol! But one of my favorite moments was when I got to perform with some of my favorite country music artists on the show. It was a real honor to share the stage with them and I learned so much from them.

Q: What’s your advice for aspiring country music artists?

A: My advice would be to never give up on your dreams. Keep working hard and putting in the time and effort, and eventually you’ll see your hard work pay off. Never be afraid to take risks and try new things, and always be true to yourself and your own style.

Q: What’s next for you?

A: I’m currently recording my second album and I’m excited to share more of my music with my fans. I’m also planning on hitting the road to perform live and I can’t wait to see everyone out there! Thank you for all your support and I hope you enjoy my music.”

Additional reporting by Troy Carpenter in New York.
**E-Warnings Hit P2P Users**

A Billboard staff report

LONDON—“Warning: It appears that you are offering copyrighted music to others from your computer.”

Users of peer-to-peer services (P2P) who are suspected of distributing copyrighted music without authorization have begun receiving e-mails with a similar warning.

The cautions, instituted Aug. 14, are part of an action plan undertaken in four countries to tackle illegal distribution of music on the Internet.

Music industry organizations in Australia, Canada, Denmark and Germany have begun sending out the messages, informing P2P users of the dangers of unauthorized file sharing and reminding them that the distribution of copyrighted music without permission is illegal.

The messages are tailored for specific audiences in their respective countries. They also emphasize that unauthorized file sharing affects the livelihoods of people in the music community.

The Canadian message, sent by the Canadian Recording Industry Assn. (CRIA), states: “While we appreciate your love of music, please be aware that sharing copyrighted music on the Internet without permission from the copyright owner is illegal. Victims from this process are the artists, songwriters and musicians who create the music and the other talented individuals who are involved in bringing you the music.”

The CRIA message continues: “More than 40,000 Canadians work hard producing and supporting the music you appear to enjoy, including producers, engineers, retailers, music publishers, distributors, record companies, concert promoters and broadcasters. When you break the law, you risk legal penalties. There is a simple way to avoid that risk: Don’t distribute music to others on a file-sharing system like this. For further information please go to www.cria.ca. Remember: You need music, and music needs you.”

Jay Berman, chairman/CEO of the International Federation of the Phonographic Industry, says the project is “the next logical step” in the industry’s campaign to raise awareness on these issues. He adds that additional countries “will follow” in the campaign.

“This initiative responds directly to what we keep on hearing all the time from people who are using the Internet to distribute music. They say: ‘We did not know it was illegal.’ Well, it is illegal, and we send them a polite notice reminding them that it is illegal,” Berman tells Billboard.

Earlier this year, the IFPI developed an educational approach as part of a global plan to raise awareness of the issue. As part of its awareness project, the IFPI mailed Copyright Use and Security Guides to thousands of companies, government offices and educational institutions in more than 20 countries. In May, it launched, alongside other music organizations, a “Pro-Music” Web site, providing online information about legitimate music worldwide on the Web.

Meanwhile, CRIA launched Value of Music, a campaign to educate the Canadian public that the downloading of digital music from unlicensed P2P services has had a significant impact on the Canadian music business. The campaign came after studies indicated that there was a lack of consumer awareness about the illegality of unauthorized downloading.

Brian Robertson, president of Toronto-based CRIA, emphasizes that the new global instant messaging (IM) initiative is the second phase of CRIAs educational program.

The messages are sent through P2P networks’ own IM function, which is accessible by any user of these services.

Berman says IM is an effective way of communicating with online music fans.

“We’re trying to take advantage of all the tools available to address the issues,” he says. “If you are using a P2P service, you make yourself available for such action.”

Berman adds that this initiative could reach “several million” P2P users around the world and will include users of such file-sharing services as Kazaa, Grecoder and Gnutella.

Our message will be going to users of file-sharing services, including Kazaa,” Robertson confirms. “Anybody on Kazaa is going to get this message.”

Like CRIA, the American Recording Industr y Assn. (ARIA) is targeting Australian users of the Sydney-based Kazaa, using its own 12-line message. It explains, among other things, that illegal downloading is copyright infringement and that it hurts the artists. It also stresses that file sharing is not a victimless activity.

Last month, Australia’s first survey on downloading and CD burning sent alarm bells ringing. It estimated that 3.6 million Australians illegally burned a CD in a six-month period, while 3.4 million illegally downloaded music files from file-sharing services. The activity was highest in the under-25 age group, and only 35% of this group (Continued on page 66)

**Ring-Tone Users Mix It Up**

**DJs Contribute Content to New Motorola Service**

BY MICHAEL PAOLETTA

A week after a Strategy Analytics report on the growth potential of polyphonic ring tones (Billboard, Aug. 23), Motorola is hearing that what these phones are not being used to download ring tones.

The cell phone manufacturer is partnering with influential club DJ/producers and MTV to introduce new music content to cell phone users worldwide.

Global turntable stars Paul van Dyk, Felix da Housecat and DJ Colette have contributed exclusive musical content for ring tones.

These can be downloaded from hellomoto.com or on a range of polyphonic devices, including Motorola’s C350, C350 and T720 handsets.

The content, or ring tones, can then be remixed by the wireless user—either directly through the C350 handset or online using MotoMixer (also at van dyk, ‘Artists Must Do Whatever They Can to Break Through’

helloworld.com), an application that will resonate with club DJs.

The user-remixed music can be downloaded to any polyphonic-enabled handset. Each downloaded remix costs around $2.

To raise awareness of this technology, Motorola began an international TV ad campaign earlier this month. The DJ-specific ads spotlight one DJ each and his or her music.

Additionally, Motorola and Cingular Wireless are sponsoring the 2003 MTV Video Music Awards, encompassing special tie-ins and promotions (see story, page 41).

Complementing these efforts will be the Aug. 28 premiere of the Paul van Dyk spot on the VMA pre-show.

“For me, this ad became a 4-second music video that spotlights a cell phone,” says Van Dyk, whose original song “Connected” is featured in the ad.

“Due to the structure of radio in America, an artist must do whatever he or she can to break through,” Van Dyk continues. “Dirty Vegas proved that last year with the song ‘Days Go By’ in the McBube ad. TV is an important medium, and it may be replacing the importance of radio in America.”

For Motorola, it was important to offer music that was not yet available—and to connect with dance/electronic enthusiasts, a tastemaking, tech-savvy audience.

“More and more, applications are for songs currently available,” says Rob Gelick, manager of entertainment content at Motorola. “We’re offering a more engaging listening experience—one that allows for more self-expression.”

At the same time, this specific application gives dance/electronic artists the opportunity to “collaborate” with their fans. This type of fan participation only increases artist loyalty, Gelick notes.

It also introduces a new revenue stream into the music industry. Gelick adds, “Albums still make sense for artistic reasons,” he says. “But ring tones have the potential to become the new single.”

BY ED CHRISTMAN

NEW YORK—In picking Eric Weisman to head Musicland, Sun Capital Partners has chosen an executive who led Alliance Entertainment Corp. out of Chapter 11 and built it into the industry’s dominant one-stop.

Weisman, the president/CEO of Alliance, reported Aug. 15 to become CEO of Musicland, effective Aug. 26.

Weisman’s vision and experience from AEC is augmented by his history as a wholesaler, serving and anticipating the needs of retail.

To complement Weisman’s skill set, Sun Capital has hired retail veteran Mike Madden, formerly the president of Trans World Entertainment, in a senior capacity. Sources say Madden will serve as president, but Musicland and Sun Capital executives declined comment on that.

Connie Fuhrman, who previously held the position of president at Musicland, was named president of the Sun Capital holding company. Some suggest that she may return to former Musicland owner Best Buy, but others say she has yet to make a decision.

Meanwhile, in Coral Springs, Fla., AEC announced that chairman Tony Schrug has been appointed interim CEO, while Alan Tuchman, president of the distribution and fulfillment services group and corporate executive VP, will replace Weisman as president of the company, with the added title of COO.

The addition of Weisman and Madden to Musicland should give some comfort to vendors, who have been nervous about Musicland since Best Buy announced that it would sell the chain in April.

Weisman and Madden have served together in the past, when Best Buy first met that same (Continued on page 66)
Kid-Porn Debate, Part II

These days, more than 400,000 Web sites are deemed to be pornographic, according to one government estimate. So why get worried about it?

Isn't pornography really just another form of entertainment? What about First Amendment issues? Do we really want the government to regulate the Internet and impose its sense of morality on the public?

All are valid questions, and all miss the point. There’s one compelling reason for a sense of urgency on this issue: children. And there’s one compelling reason to zero in on peer-to-peer (P2P) services: the access to pornography they provide to children.

A survey conducted three years ago by the Pew Internet and American Life Project found that 53% of children aged 12 to 17—more than 7 million in all—had downloaded music from the Internet. Today, that number is undoubtedly higher.

Sharing software is now the most frequently downloaded program on the Internet, according to CNET, which operates download.com.

Of the top 10 research queries on P2P services, six were obvious references to pornography: a common search query, you can add three more porn references and the names of two hardcore porn stars. It doesn’t take a rocket scientist to figure out that if children are doing most of the file searching and those terms are

P2P services are providing kids with virtually unlimited access to porn.

Therefore, it’s in their cynical self-interest to share the abuse of any and all content to maximize viewers.

So this debate is not simply about the proliferation of porn in which children are victimized. It’s also about the exposure of every child who logs on to a P2P site, lured by free music, free porn and whatever else they can get.

Some might argue that music and movies contain gratuitous sex and violence, but at least parents are advised by warning labels. On the Internet, Yahoo and other portals also police their content, so there is already a precedent for such self-censorship on the Web.

The record industry, to its credit, has been working behind the scenes to bring this issue to light. But it now needs to take a more public role. At Congressional hearings next month, let’s hope the Recording Industry Assn. of America and at least one major-label executive testifies on this issue to demonstrate the industry’s commitment to protecting children.

And, let’s hope, this time, that Congress delivers a clear message: Police illegal content voluntarily on P2P services.
Issues regarding music piracy have been well-documented during the past few years—it's effect, double-digit dips in revenue, loss of jobs and roster cuts are all equally apparent. If piracy is a cancer, then how long does the patient have to live? Is the race able to be quantified? And if so, what is the cure?

I view the race as one between the accumulation of music files on consumers' hard drives and the ability of the music industry to fashion a viable solution that competes with the free exchange of music. As such, this, we see the solution lies in the fact that free music is not really free.

With the proliferation of inexpensive hard drive devices, digital piracy has taken on a new, radical tone. Since the advent of Firewire, entire music catalogs are swapped in a matter of moments onto super-fast, lightweight hard drives. 200GB will run you $300; this will get you about 45,000 songs.

For perspective, the entire Beatles catalog, unavailable on any other music services, is slightly more than 300 songs and takes less than one minute to transfer using one of these devices. File sharing and CD burning have given way to hard-drive swapping, turbocharged piracy.

Each iteration has had a cost in which the music industry doesn't participate: storage. Whether it is a CD or a hard drive, money is being spent on storage.

The goal of the industry needs to be to rapidly transfer the record buyers' need for storage of files they obtain for free into revenue for music companies. This must be done before the cost is so expensive that it beats what the music industry can offer or there is such significant storage penetration that it is simply too late.

Not unlike one of the most venerable American brands of the 20th century, Eastman Kodak, the music industry is in a death race to solve the problem posed by the introduction of digital technology to an analog business model.

Apart from Coca-Cola, Eastman Kodak was the only recognized worldwide brand exported from America in the past 100 years. As the digital frontier loomed on the horizon, Kodak bet on the hatches on its silver-based film business.

In his book, "The Innovator's Dilemma," Harvard business professor Clayton M. Christensen forcefully argues the point that good technology has failed in the presence of disruptive technologies. He posits that any well-run company will not cannibalize its core product line—it would not offer products that provide it with less margin.

Perhaps the attempt to control and hold onto this existing environment will only continue to shrink the recorded music business in much the same way that Kodak's business continues to atrophy. We are in a race between people who are filling up inexpensive hard drives with music and offering a more viable opportunity to consumers.

The goal should be to monetize technology for the consumers and them make them more active customers. We need to convince consumers to spend their $300 on the music industry for distribution between labels, artists and publishers rather than that money going to a drive maker.

Currently, about 60% of the American population uses the Internet, nearly 167 million people are members of the wired community. There is an unprecedented one-time opportunity where the music industry can approach Internet service providers (ISPs) and the government to make music part of the standard bill for Internet service.

All music should be available for unrestricted downloads 100% of the time. For a very small monthly fee, ISPs could give their customers full access to all recorded music inventory. The remaining 40% of the people, what little the music industry would need to charge to recover 100% of its revenue, leaving the CD brick-and-mortar business fully incremental.

The International Federation of the Phonographic Industry's gross revenue numbers for 2002 in the U.S. were approximately $12.3 billion. Let's assume that the shipments are overstated by 20% (record companies regularly anticipate a 20% return reserve). Remove the actual margin for retail, manufacturing and distribution that does not apply to an online model, and a new model would require that 100% of current Internet users be charged a nominal $2.17 per month for unrestricted access to the entire music industry and the industry would be at the full 2002 revenue level. The money is 100% pure licensing income with no cost for DRM, encoding, server space, storage, etc.

But since this identical service is currently available to the consumer for free, it would not be a horrible notion to glean even half of this as a beginning business model. Copyright-protection company Media Defender estimates that current peer-to-peer services have 30 million users. Converting them into this model at the low price point of $1.19 per month would result in increased revenue of nearly $2 billion.

Can the music business truly alter its model to survive? That's the real question.

A toll at every ISP is something that labels, publishers and artists could all fight for together and take a leadership position in before the race is completely run. ISP subscriptions will only grow. In subsequent years, a price raise can occur at the source. Between ISP subscriber growth and a price increase, the music industry could see double-digit increases in revenue while still having the 100% bonus of CD revenue.

People would sign up to ISPs based on this offering. The very reason that piracy has hit the music industry so hard—the ability to easily transfer compact digital files—becomes the strength and efficiency in this model. Finally, the possibility of the business growing by releasing it would be realized. And the need to spend $300 for a super-fast, lightweight hard drive would become unnecessary.

Jim Guerinot is founder of Laguna Beach, Calif.-based Rebel Waltz, which represents Social Distortion, Offspring, No Doubt and Hot Hot Heat.
CONFIRMED PANELISTS

Chris Barbour, Global Underground
Jason Bentley, MachineHead
Lesley Bleanley, Beggars Group
Robert Bookman, Peetsky and Bookman
Todd Brabec, ASCAP
Lee Bridle, Most Wanted
BT, Nettwerk America
Bill Coleman, Peace Biscuit
Lainie Copcotto, Aurelia Entertainment
Lynn Cossave, Trust The DJ
Chris Cox, Thunderpuss
Johnny Demario, Atlantic Records
Jay Denes, Naked Music
Rob Distefano, Twisted Records
Dave Dresden, Gabriel & Dresden
Debra Eriksen, Oracle Entertainment
Daniel Glass, Artemis Records
Hosh Gurel, RCA Music Group
Steve Halme, Subliminal Records
Craig Kallman, Atlantic Records
Keoki, Hypnotic Recordings
Errol Kolsinge, Astralwerks Records
Jennifer Masset, Studio K7
Ellis Miah, Orange Factory
Patrick Modley, Ultra Records
Kuross Nasserri, Nasser Music Business Solutions
Frank Owen, Village Voice
Michael Perlmutter, SL Feldman & Assoc.
Marthe Reynolds, Island Def Jam
Denise Rich, Denise Rich Songs
Cory Robbins, Robbins Entertainment
Tommy Saleh, Soho & Tribeca Grand Hotels
Norman Siegel, Law Office of Norman Siegel
Tom Silverman, Tommy Boy Records
Chucky Thompson, Lifeprint Productions
Curtis Urbina, Quark Records
Garry Velletri, Bug Music
Rachid Wehbi, Wideline

EXCLUSIVE

Making Her American Debut
DANNII MINOGUE

Performing songs from her upcoming Ultra Records album, "Neon Nights"

PLUS . . .

▶ De La Guarda Presents DJ Connection Special Edition for DMS Attendees
▶ Dance from Dusk til Dawn: Free Access to All DMS Parties & Clubs
▶ Billboard's Annual DJ Meet-N-Greet
▶ Appearances & Performances by World Famous DJs & Artists
▶ Networking with Key Players in the Industry

10 YEARS STRONG

FOR MORE INFO & TO REGISTER
WWW.BILLBOARDEVENTS.COM

QUESTIONS? 646.654.4643  SPONSORSHIPS 646.654.4648  NEARBY HOTEL GRAMERCY PARK HOTEL 800.221.4083
Carrabba Marks A New High With DC Set

For a band with as close a personal connection to its fans as Dashboard Confessional, selling 122,000 copies in one week can be, well, downright shocking, especially when the group had never sold more than 35,000 albums in one week before.

DC comes in at No. 2 on The Billboard 200 this issue with its new Vagrant album, "A Mark, A Mission, A Brand, A Scar." Its previous high on the chart was No. 108. "I don't think this will affect my relationship with my [longtime] fans," says band founder and leader Chris Carrabba, who adds with a laugh, "if played the video for "Screaming Infidelities" and repeatedly aired its episode of "Unplugged."

"Hands Down," the first single from the new project, is getting played on more than 80 modern rock stations and is being pushed by Interscope's promotional team.

"When Vagrant and Interscope made their deal, I kept getting asked, 'Are you going to be the new John Mayer?'" Carrabba says. "To which I replied that I am in a unique position that had to carry over into the Interscope deal. I have a lot of say in my marketing, and I re-signed with Vagrant when I saw that the Interscope deal was going to have the same advantages. I wasn't going to lose any control, and if anything, I got a little bit more."

Carrabba is renowned for forging a deeply personal connection with fans through his emotional, often angst-ridden lyrics. The singer and the rest of his band spend time with fans after every show—a ritual he vows to continue.

"We all spend hours at each show meeting as many kids as possible," he says. "I don't do it so they'll feel satiated—it's because I'm so grateful. So now, even if it's a little tough and we have to spend a little more time out there and it's hot or it's cold, who cares."

He adds that no matter how big his audience grows, his longtime followers will always be the first to get word on secret shows or have first crack at tickets when he does his

Pictured, from left, are Terpeii Teraniish, Ed Breckenridge, Dustin Kensrue and Riley Breckenridge.

Thrice's Major-Label Ride
Sunset Strip Gig Proves Pivotal In Band's Signing

BY WES ORSHOSKI

By the time the members of Southern California screamo outfit Thrice rolled into the Roxy early last year for their first gig at the famed Sunset Strip club, they had already begun to make some serious noise on the major-label A&R front.

The act had just issued its sophomore disc, "The Illusion of Safety," on the tiny Sub City label, and its devoted followers were multiplying with each gig.

Before the sold-out show even began, Island A&R man Rob Stevenson knew he wanted the band: He brought New York-based label bigwigs Lyor Cohen (Island Def Jam chairman/CEO) and Julie Greenwald (Island president) along to show them why.

The gig proved pivotal for both band and label. As soon as it was over, Greenwald says she was convinced that Island should sign the group: "It was the most intense show—every kid had their hand in the air and knew every word," she says. "We were like, 'Oh, my God, they're stars.'"

Deciding immediately to "throw our bodies at these kids," Greenwald says that from that day on, we put everything into going to get them.

"The show was so over the top," Stevenson recalls, before stopping and adding with a laugh, "Lyror actually sent me a page on my two-way pager during the show saying, 'Sign this band or don't come home.'"

Hailing from nearby Orange County—and used to seeing mostly O.C. kids pressed against the stage during its Los Angeles gigs—Thrice's audience had morphed somewhat that night, vocalist/guitarist Dustin Kensrue says.

"It was just the perfect show, just amazing," he says. "There were all these kids there that we had never seen before singing every word. It was just kind of an extension of people: For a long time, I was seeing the same people over and over. We had just gotten back from our first European tour, and it was fun to see all these new faces."

Ever since, and especially this summer—after playing the main stage on the Vans Warped tour—Kensrue, guitarist Teppei Teranishi and the sibling rhythm section of drummer Riley and bassist Ed Breckenridge have been playing to thousands upon thousands of new faces.

And that seems certain to continue over the next year, as Island works the band's lauded debut for the label, "The Artist in the Ambulance," issued July 22. "Artist," which debuted at No. 16 on The Billboard 200, got off to an ideal start when L.A.'s trend-setting alt-rock powerhouse KROQ added lead single "All That's Left" the day station programmers

Continued on page 17)
Cult Band Ween Tries Indie-Label Route With 'Quebec'

BY JONATHAN COHEN

Ween spent most of the previous decade as one of the strangest bands on a major label roster, recording a series of unclassifiable records for Elektra that included elements of country, rock, psychedelia and classic pop. But while the duo of Aaron “Gene Ween” Freeman and Mickey “Dean Ween” Melchiondo has achieved cult status around the world, its Elektra tenure came and went without a major commercial breakthrough.

If you ask Ween's members, that’s just fine. “We held up our end of that dysfunctional relationship,” Melchiondo says. “We never contacted them, and we never kissed anybody's ass. We probably could have done better if we had, but it's just not our style.”

Band and label mutually parted ways following the 2000 release of Ween's fifth studio album for the label, "White Pepper," which reached No. 2 on the Billboard Heatseekers chart and sold 77,000 copies in the U.S., according to Nielsen SoundScan. Ween's best seller for Elektra, 1994's "Chocolate and Cheese," sold 203,000 copies.

Lifelong friends Freeman and Melchiondo spent more than two years writing the material that would make up their new album, "Quebec."

Ween considered several label options, including releasing the disc on its own Chocolatog imprint, but ultimately inked a worldwide deal with Sanctuary, which released "Quebec" Aug. 5. The album debuted last issue at a career high of No. 81 on The Billboard 200.

"At this point, we don't need a major-label push,” Freeman says. "We just need a company that is going to stick around, and if something does get big, they can handle it."

The group is using its newly independent status to develop its own proprietary software, WeenAmp, which will allow fans one-click access to a streaming radio station, chat and message boards and a peer-to-peer service for trading live concerts. Ween manager Greg Frey says WeenAmp will be available as a free download from ween.com.

"It will be everything in one little icon, just constantly updated," Freeman enthuses. "One day, there may be a message from us with a free demo. Or, if we want to sell something, we can do that."

As a taste to this new world of possibilities, Ween played an all-request live Webcast July 22 via weenradio.com, after having taken submissions from its online fan community. "Quebec" was streamed on that site Aug. 1 and again on street date.

"They wanted to keep it all about the fans," Sanctuary senior director of marketing Meg Harkins says. "They know their fan base better than anyone, and it's a pleasure to work with a group with such a strong artistic vision."

On "Quebec," that vision manifests itself as a veritable tour through Ween's multiple musical personalities. Working with longtime producer Andrew Weiss for the first time since 1997's nautical-themed "The Mollusk," the group pushed itself "to be more experimental," Melchiondo says.

"The last record we did with a band, so we were a little bit more organized. On this one, it's just about trying things out, because it's mostly Aaron and I, playing all the instruments," he adds.

Although the set opens with the speed-rock assault "It's Gonna Be a Long Night," a number of tunes spotlight the more serious, tender side of Ween, including the wistful "Chocolate Town" and "I Don't Want It." Elsewhere, the group returns to its signature psychedelic sound on "The ARSUS," "Among His Tribe" and the pitch-modulated "Tried and True." A 7-inch single with "Tried and True" and the B-side "Mountains and Buffalo" was shipped to independent retail July 28. "We wanted to make sure we give indie retail something special to help alert the fan base and get folks excited," Harkins says.

On July 29, Ween played a 40-minute-store show at Electric Petus in Minneapolis to more than 200 fans, some of whom had waited in line for several hours. "We had as many people in here as we could handle," retail manager Brian Fuchs says. "Ween has been a good seller for us for years, and our staff has always been behind them."

Buzz on "Quebec" is already high at college radio, for years the lone format that embraced Ween's unconventional sound. A five-song sampler was sent to stations July 9, resulting in No. I most-added status for "Quebec" the week of July 21. Sanctuary has also shipped the full album to triple-A, alternative and specialty shows.

Ween traditionally takes things to the extreme onstage, as evidenced by its two Chocolatog-released live albums and an avid fan-taping community. It's common for the band to extend a tune's length in a live setting, as well as to incorporate infrequently performed songs in its set."

The group, booked by Frank Riley at High Road Touring, began a North American tour July 25 in Pittsburgh and will be on the road in the U.S. through November. European dates are on tap for later this year, followed by visits to Australia, New Zealand and Japan in early 2004.

Reflecting on this new chapter in the band's history, Freeman says he's proud that Ween recorded "Quebec" on its own terms. "We pulled some money together and worked on this record knowing we weren't on Elektra. Now, we're signed with Sanctuary, and we just gave them a full, completed album. That is a good thing."

Kreviazuk Goes ‘Uptown’ With New Single

Since the MGM movie “Uptown Girls” is a comedy with dramatic elements, the makers of the soundtrack wanted to strike the right balance of whimsy and sentimentality.

The film’s soundtrack, released Aug. 5 on Nettwerk Records, features such songs as lead single "Time” from Chantal Kreviazuk, "Cooler Kids” and "E Is For Everybody” of Enman Field’s "On Your Own.”

Jesse Spencer, who has a supporting role in the film as a musician, performs three songs on the soundtrack: "Sheets of Egyptian Cotton,” "Night of Love” and "Molly Smiles.” Spencer also performs all three tunes in the movie.

Two tracks were written specifically for the film: "Charmed Life,” performed by Leigh Nash of Sixpence None the Richer, and "Spinning Around the Sun” from Martina Sorbara.

Other soundtrack cuts include the weekend’s "Victory" (used in a scene with the two lead characters bonding over music) and the aforementioned "E Is For Everybody,” which is used in a nightclub scene.

Kreviazuk says that "Time”—which plays during the film’s end credits and in ads for the movie—is a song that "represents what I do best as a songwriter. It’s a standout piece on my current album "What If I All Means Something" (Columbia Records), and I start off my live show with it."

"It will be opened Aug. 15 in U.S. theaters, stars Brittany Murphy as Molly Gunn, a spoiled heiress who loses her inheritance and is forced to take a job as a nanny to a precocious girl in high society, played by Dakota Fanning. Actor/singer Spencer plays Murphy’s love interest in the film.

Although Kreviazuk has had several of her songs on film soundtracks—including "How to Lose a Guy in 10 Days” and "Stuart Little” —she says that "Uptown Girls” was special to her.

Kreviazuk, who is pregnant with a baby boy due next year, elaborates: "Maybe it’s because I’m feeling maternal, but this is the kind of movie that you can see with your kids. It has a kitschy/cute story, but Brittany Murphy’s character has given a little bit of edge and angst by her performance. I’ve always dreamed of showing movies with my music to my kids."

Kreviazuk co-wrote "Time” with her husband, Raine Maida of Our Lady Peace, and Gregg Wattenberg.

With its sweeping orchestral arrangement, the ballad covers a range of emotions, told from the point of view of someone craving attention from a loved one.

Nettwerk and Columbia have teamed to promote "Time.” The single, which has already been released in Kreviazuk’s homeland of Canada, was recently serviced to AC radio in the U.S.

Also released is a new version of the "Time” video that features scenes from the film.

Nettwerk head of soundtracks Maria Alonte—who co-produced the "Uptown Girls” soundtrack with veteran music supervisor Maureen Crowe—pitched Kreviazuk’s music to the film’s director Rob Yakin.

Alonte says that Yakin liked "Weight of the World” and "Time,” but chose the latter "because he thought it best reflected the story in this film, which is about people trying to understand each other.”

Kreviazuk explains her philosophy on getting her music in films: "Singers/songwriters like me need all the media exposure we can get. But if the project doesn’t feel right for my music, I pass. And I don’t want to rely too much on movies to get my music out there. I think of it as a balancing act.

Promotions for the "Uptown Girls” soundtrack included an online contest with clothing retailer Wet Seal for giveaways of the album. Select music retailers also received promotional giveaways such as tickets to advance screenings of the film.

"BROTHER BEAR” UPDATE: Tina Turner has signed on to do a song for the Walt Disney Pictures animated film "Brother Bear." Turner performs "Great Spirits" as the opening tune. The soundtrack is Oct. 23 on Walt Disney Records. The Blind Boys of Alabama and the Bulgarian Women’s Choir also perform on the film’s soundtrack.

"Great Spirits” is one of several new tunes written for the film by Phil Collins for "Brother Bear." Collins performs songs on the soundtrack and has co-written "Mark Mancina (Billboard, Nov. 16, 2002).

Collins previously collaborated with Disney on 1989’s animated "Taran" from which his No. 1 AC song, “You'll Be In My Heart,” won several awards, including an Academy Award and a Golden Globe.

"Brother Bear" opens Oct. 24 in New York and Los Angeles and will get a wider release Nov. 1 in U.S. theaters. The film, about a boy who turns into a bear, will feature the voices of Joaquin Phoenix, Michael Clarke Duncan, Rick Moranis and Dave Thomas.
heard the track for the first time. The song has since been picked up by scores of stations nationwide, and MTV is playing its corresponding clip.

Although Thrice's ascent to such exposure has been quite steady—the band marks its five-year anniversary this month—listening to the track on KROQ and seeing the video on MTV is still a bit surreal for Kensrue. "It's just like, 'That's not really there—nobody else is seeing that, it's just a special feed for my TV or radio.'

Founded by fellow guitarist and skaters Kensrue and Taranish, Thrice took shape while both were finishing high school in the famously suburban Orange County city of Irvine. Melding classic and modern metal, hardcore and SoCal punk influences with Kensrue's affinity for everything from Screeching Weasel and Radiohead to Counting Crows, the group quickly built a following with its high-energy local and regional gigs as it bounced among the emo, punk and hardcore scenes.

By the time of the Roxy gig, the band was on the road and manager Nick Boguslaw was holed up in his college dorm, calling the band to say that "every label, every label is calling," says Kensrue, now 22.

Among those on the line was famed producer American chief Rick Rubin, who was drawn to the act's "heavy metal precision within the context of the kind of emo, punk world."

"That really separated them from all of the other bands that they would probably be on tour with," he says. "There was this kind of extra, added, higher sense of musicianship. And the lyrics really touched me and appealed to me. I just felt a connection to it, both musically and lyrically. It felt really special. I think they have huge potential."

Attracted to Island by a promised long-term commitment, among other things, Thrice, Kensrue says, seemed to fit its stride while pushing itself harder—in terms of songwriting—while making the new album.

"Artists" was created early this year at "Illusion"-producer Brian McTernan's Maryland studio, where Kensrue says he had a number of battles with McTernan.

"I was just really maxed out in the studio, because I wrote a lot of the lyrics there, and I didn't have any time to like, replenish myself," he says. "I would come up with something that works, but Brian would know that it wasn't the best I could do, and he would tell me. Then I would hate him, and then I'd fix it, and then I'd love him."

### The Beat

Continued from page 15

There are a lot of credible artists with strong, vibrant careers who are getting dropped by the majors," he says. "In that kind of environment, an adult music boutique is really what these artists require. For the next three or four months, we want to build a roster on name recognition with acts who can go out and tour. Then in the next year, we'll start signing new artists."

Vining adds that SLG is flexible in the deals it is making with artists.

"We're open to any mechanism that fairly distributes the profits."

As part of the AC expansion, SLG has hired former Verve VP of A&R Guy Eksteen as VP of adult contemporary.

Eksteen is former head of Epic Records, and has a background in A&R. The move furthers Savoy's history with the Eckstein family; Eckstein's father, jazz legend Billy Eckstein, recorded for Savoy.

Savoy Label Group is the North American unit of Columbia Music Entertainment, Japan's oldest music company. In the U.S., its titles are distributed through Red. Vining says the company has just inked a deal for distribution of its catalog in Europe and Australia with Union Square Music.

**STUFF:** Although it's still not yet official, look for former J Records A&R exec Keith Nataf to start at DreamWorks in Los Angeles in a similar capacity in early September... According to New York's Daily News, Courtney Love has parted ways with manager Dave Loy. Repeated calls to Loy and Love's label, Virgin Records, were not returned.

**TO OUR READERS**

Classical Score is on hiatus. It will return in two weeks.

---

**Gloria Estefan**

**On 70 Million Units Sold!**

As Gloria Estefan celebrates selling 70 million units, Billboard highlights her illustrious career in our October 11 special issue. We recount Gloria's journey from her native Cuba, to her pop breakthrough of Miami Sound Machine and solo superstardom, to the present. We also report on her touring plans, her new album "Unwrapped" and The Gloria Estefan Foundation.

**PLEASE JOIN THE WORLDWIDE MUSIC INDUSTRY IN SALUTING GLORIA!**

Marcia Oliveira 305.864.7578/marciaoival@yahoo.com
Daisy Ducrot 323.782.6250/dducrot77@hotmail.com
Gene Smith 646.654.4616/gsmith@billboard.com

**ISSUE DATE:** October 11
**AD CLOSE:** September 16

---

**BILBOARD AUGUST 30, 2003**
Sanz Courts U.S. Success

Continued from page 5

his upcoming studio album, “No Es lo Mismo.”

One might expect the dramatic track to be about a woman, but in this case, “Sandy” is named for a beach—Spain’s Costa de la Muerte, which was devastated after an oil tanker spill late last year.

It’s a gut-wrenching, trademark Sanz song, made so by the raspy voice, the improvised vocals, the jazzy instrumentation. And if you didn’t know what a perfectionist Sanz is in the studio, you would think he recorded it live.

“That’s the sensation in the entire album,” Sanz says as he turns down the volume. “I wanted that, too. Everything auto-tunes their vocals, but I like it like this. I have a very flamenco manner of singing, and I like to do unexpected things. That’s music. And in the end, people look for artists who they really believe.”

Sanz is an artist to be believed—because of what he sings, it’s what he writes. And because of what he does; the royalties from “Sandy,” for example, will be ceded to an institution that protects the coast of Galicia in Spain.

And because of what he sells: 18 million albums worldwide since 1991, according to his label.

With “No Es lo Mismo,” to be released worldwide on Warner, Sanz seeks to solidify his standing—particularly in the U.S. He is widely regarded as a star in the Latin market here, but his U.S. sales pale in comparison to his blockbuster numbers in Spain and Latin America.

“El Alma al Aire,” Sanz’s last studio album, for example, sold a record 800,000 units in just four days when it was released in Spain in September 2000, according to retailers in that country.

And Sanz’s groundbreaking 1997 album, “Más,” is the biggest-selling album in Spain’s history, with 2.2 million copies sold there alone, according to Warner.

In contrast, “Más” sold almost 300,000 copies in the U.S., according to Nielsen SoundScan. “El Alma” scanned only 125,000 copies (although Warner has tallied sales here that double the number). As a result, in the three years since that release, Sanz, his label and his managers have made a concerted effort to raise his visibility here.

“This is an artist that we feel is at the top of his genre without ever singing a word in English,” says Allison Winkler, the agent responsible for Sanz at Creative Artists Agency.

At least 20 dates in the U.S. are booked for April and May 2004 as part of Sanz’s international tour, which kicks off in February in South America. Details and sponsorships are scheduled to be announced around the time of the album’s release.

MAINSTREAM AWARENESS

“I see more mainstream awareness from people who may not understand the poetry of Alejandro’s lyrics but do recognize an incredible artist when they hear one,” adds Winkler, who says this will be Sanz’s most extensive U.S. tour to date. “Even when you don’t understand what he says, the demographics have changed.”

That awareness has been brought about in part by the tremendous exposure Sanz gained through his multiple Grammy and Latin Grammy Award nominations and wins (four Latin Grammys for “El Alma al Aire” and three for “MTV Unplugged”) and by his performance at the 2002 Grammy Awards alongside Destiny’s Child.

This, coupled with that waterfront home, is key. Lack of promotional time abroad has long been a problem for many hugely successful Spanish acts, who are too busy touring in their lucrative home market.

But because Sanz has chosen to live—and record—in Miami for part of the year, he can promote intensely in the U.S. and Latin America, which is much closer to his Miami hub than Spain.

Sanz’s 2001 “MTV Unplugged”—which aired on MTV Latin America and was released as an album—as well shot in Miami, in a further nod to the market.

With MTV, “we reached a younger audience who respected Alejandro as an quality act but didn’t feel she was one of their own,” says Gabriela Martinez, VP of marketing for Warner Music International, Latin America. “Our objective and strategy with this album is to show people that they liked about ‘MTV Unplugged’ is this, and much more. The first single, for example, isn’t a ballad.”

The title track is the lead single. The forceful, midtempo song is tapping airplay charts in Spain, Argentina, Chile and Colombia. In Mexico, it is in the top five, according to Warner.

“The key effort is on the ‘Billboard’ Hot Latin Tracks chart, where this issue is No. 25. “We’re on the single in a number of countries, and we’re markingconta, VP of programming for Entrainment Communications, whose holdings include the Superestrella network. “I don’t think those crucial early adopters are as aware of the record as they could be, but hopefully that will change. It’s tough no matter how much potential buzz you have out there; you still have to work hard to break from the clutter.”

But musically speaking, the consensus is that Sanz stands apart from the pack.

“What impresses me is Alejandro’s uncanny ability to stay just enough ahead of the curve to be different and yet still palatable enough to be mainstream,” says David Gleason, VP of programming for Hispanic Broadcasting Corp. “We all know that the ballad genre is moving toward and melding into pop, and Alejandro is at the forefront in blending the romantic flavor with today’s style.”

Although Sanz became an international star thanks to “Más” and the song “Corazón Partío,” which has been covered by a wide array of acts, he was a huge star in Spain long before.

At first glance, it appears to be an unlikely success: Unassuming, dressed down and slight (he says one record executive predicted he would never be successful because he needed to be 5 inches taller), Sanz doesn’t fit the mold of the Spanish pop artist. But he is a Rick Martín, Luis Miguel or Chayanne.

Further, Sanz doesn’t sing traditional pop but highly personal material firmly rooted in flamenco.

He’s a song stylist, as much a pop soloist, managed to sell more than 1 million copies in Spain alone, according to Zabala.

“The secret, as many see it, was in his mix of styles. ‘He synthesized the essence of roots Spanish music with the more universal sounds of popular music,’ says Eduardo Bautista, executive president of Spanish authors and publishers society SAGA.

COMPETITIVE FRONT

Today, with “No Es lo Mismo,” Sanz again faces a market that appears to be complacent with his music. This time, it is dominated by a string of young pop acts spawned by reality TV show “Operación Triunfo.”

For the past two years, the phenomenon has ruled the Spanish sales and radio charts to the degree that at times the entire top 10 of the sales chart has been filled by acts related to the show.

“The thing with ‘El Alma’ is that Zabala sees that as a competitive advantage. TV acts ‘are essentially interpreters, not authors,’ he says. “Alejandro is a singer and a songwriter, so they don’t have too many gimmicks to distinguish themselves even more.”

Sanz may be a musician’s musician, but he doesn’t shun others’ work. In the same vein that he was willing to perform with Destiny’s Child at the Grammys, he was also up to working tracks for Ricky Martin and Alejandro Pires’ current albums.

What truly worries Sanz is piracy. Esteban “Kiko” Fuentes, managing director of Warner Music Spain, says that matching Sanz’s previous sales records, given the current market situation, will be difficult.

But Fuentes reports that so far, no pirate copies of the album have been identified on Spanish streets. No copies have been distributed to the press; journalists have heard the album only during monitored listening sessions.

“We are very conscious of the potential damage around that, and we do all we can to prevent leaks,” Fuentes says.

Fuentes says that the marketing around the new album will concentrate on Sanz’s assertion in its title, which means, “it’s not the same.”

“Any album by a major act is an event, but in the case of Alejandro, we are going to focus on his artistic evolution,” Fuentes says. “This album is a big step forward in the way Alejandro expresses his music. And that’s what we’re going to put forward. It’s not the same.”

Sanz says he named his album “No Es lo Mismo” partly in response to repeated complaints he heard about a supposed “creative crisis” in Spanish music.

“I don’t believe there’s such a thing,” Sanz says. “Because there are many people doing many interesting things. And this album is something that’s recognizable, but it’s not the same.”

Parting ways with longtime producer Eumelene Ruffenengo, Sanz has instead partnered with a relative unknown—Cuban musician Lulo Perez—with whom he co-produced the album. It is the first time Sanz, who writes all the songs, also produced his own material. (He has produced for other artists, notably flamenco singer Nina Pastori.)

“When in music, as in everything, there are stages,” he says. “And it was time to change, or else we were all going to be staring around doing the same thing. No one knows Lulo, but I’m betting on him. I’m betting on this album, and I’m betting on this Cuban musician who has a lot of art.”

Cuba plays a role in Sanz’s album, with one song, “Lahana,” dedicated to Havana. The artist has been openly critical of Fidel Castro’s stance toward dissidents.

Beyond that, “No Es lo Mismo” is truly an evolutionary album. It finds Sanz in a far more commercial place than with “El Alma” but in a far more experimental mood, with contributions from friends like seminal flamenco guitarist Paco de Lucia.

“The mix of inspired melodies, hard romantic lyrics—not corny ones—one voice broaching a deep emotion and what’s taken Alejandro to success,” SAGA’s Bautista says.

“All these ingredients are in his new work, but I would say that here they’re in a pure state,” Bautista says. “He’s more personal than ever, more minimalist, more flamenco and overall, more mature. This album is Alejandro Sanz’s state of the art.”

Additional reporting by Emmanuel Legrand in London.
Spreading The Tribal Spirit
Indigenous Artists Seek Wider Audience

BY RICHARD HENDERSON

The extraordinary diversity of Native Americans—with the U.S. government recognizing some 336 tribes within the contiguous 48 states alone—is reflected in the artistic output of North America’s first inhabitants. Yet while their pottery, textiles, painting and silversmithy have achieved national and global renown, the music of Native Americans has been unable to break out of relative obscurity.

And just how to win a larger share of the ears of mainstream audiences remains a key challenge for labels recording Native American music.

The development of a larger nonnative audience for this music has been hampered by a variety of factors, notes Robert Doyle, president of Phoenix-based Canyon Records.

First, there is no overriding sense in larger U.S. culture about what Native American music even is. Doyle says, noting that the category comprises diverse music representing many tribal groups and languages. For example, “ somebody might be attracted to powwow music but not at all attracted to traditional Navajo music,” he explains.

Furthermore, the often spartan nature of Native American music has intimidated outsiders.

“The musical sounds in the Native American community have been fairly limited: drums, rattles, voices,” Doyle says. “You had musical material that wasn’t readily accessible by the non-Native audience until Native American flute music of R. Carlos Nakai and his immediate predecessors, such as Kevin Locke, came along.”

Through traditional retail outlets, sales levels are modest even for critically acclaimed albums in the genre. For example, among winners of the 2002 Native American music awards, according to Nielsen/ Soundscan, Joanne Shenandoah has sold some 7,000 copies of her album “Eagle Cries.” Native American albums also sell through nontraditional retail channels that can report sales to Nielsen/ Soundscan, but often do not.

Canyon and other Native American labels have been trying to raise their music’s profile by embracing musical fusion forms. “In our case, much of this activity has centered around the flute, the most accessible instrument of native expression for non-natives,” Doyle explains.

FLUTE MUSIC SELLS WELL

While cross-fertilization with other musicians and musical styles has been attempted, unaccompanied flute music still sells the best. “While the rock or mellow hybrid have their appeal, they don’t hold the same interest that unadulterated flute music has,” he says.

Hybrids have also worked for Silver Wave Records. James Marienthal, president of the Boulder, Colo., label, agrees that native music has been eclipsed to some extent by other art forms but believes that the music’s low profile may simply be the product of a time lag.

“Native American artwork and crafts started to be recognized in the 70s and has continued to grow in popularity. Originally, the main traditional forms weren’t as attractive to outsiders and were considered an acquired taste,” he observes. “In the past 10 or 15 years, other types of Native American music have been brought into a more contemporary context, breaking out of the general public stereotype of how their music sounds.”

Within his own artist roster, Marienthal points to the collaboration of new-age artist Peter Kater with Nakai, calling their 1990 Native album “a pioneering recording.” He also cites the attention given to recent efforts by such recognized performers as Robbie Robertson, the trio Walela and the S.O.A.R. (Sound of America Records) label artist Buelu as breaking down barriers to acceptance of Native sounds.

Daniel Gibson, editor of Native Peoples magazine in Phoenix, suspects that Native American music will never find a large mainstream audience.

“Native musicians have been stereotyped in so many ways; the image of the artists face this also. Many people view the music as an Indian and are immediately turned off,” Gibson says. “Native American art, which at this point in time has become a billion-dollar-per-year industry, is still considered small potatoes by the New York art establishment.”

While Native American musicians receive occasional coverage from niche new-age publications, he notes that “Native music, as a modern entity, is a hybrid that marketers, radio programmers and audiences don’t quite know what to do with.”

The result, he says, is that the Native American music scene has grown to depend upon an essentially do-it-yourself attitude. Native American artists tend to rely on Web sites, word-of-mouth and constant performing to expand their audience.

While Native weavers and potters have galleries and dealers behind them, “the musicians lack that well-funded support network,” Gibson adds. “More money for advertising would certainly help.”

But other fans, among them Rick West, director of the National Museum of the American Indian at the Smithsonian Institution in Washington, D.C., believe that the wider American culture is waking up to Native American music. West has pondered why outsiders found Native music so inaccessible previously.

“I would say that with respect to Native peoples, those components or aspects of culture that were not material in nature—intangible forms such as music, song or even dance—have always played second fiddle to our material culture,” West says. “Outsiders, such as anthropologists and archaeologists, focused on material aspects of culture because they felt that material was more relevant to their systems of knowledge. Subsequently, cultural anthropology has evolved, the...” (Continued on page 20)
Spreading
Continued from page 19

focus has shifted to include songs and dance.

Under West’s auspices, the National Museum of the American Indian has issued CDs connected with its exhibitions.

“We have always appreciated the connections between intangible cultures and the material objects which characterize our collections,” West emphasizes.

NAMMY BREAKTHROUGH
Noting that the Grammy Awards added a Native American category in 2001, West calls it “a huge breakthrough for contemporary native musicians.” The category includes fusion musicians as well as traditional players who belong to drum groups. The Native American community has its own awards—the Nammys—to focus attention both within and outside of the Native American community on Native American music.

But Tom Bee, president and founder of Albuquerque, N.M.-based S.O.A.R., believes that the recognition of Native American musicians by the industry is mostly meaningless.

“The Grammy hasn’t really helped our genre at all,” Bee says, “because retailers still aren’t bringing our product into mainstream record stores. The retail buyers neither have, nor do they care to have, any knowledge of our genre, assuming that there’s no audience for this music.”

by all ethnic music in the light of how much of contemporary pop is derived from African musical sources.

“That would seem to be an anomaly,” Doyle observes, “as most minority music has little influence on the larger culture. Look at polka music; there’s a lot of Polish people in this country, but its influence in relation to its ethnic population is far smaller than Native American music. There’s only 2.5 million Native Americans, but I think their music will command a greater portion of the American consciousness than polka music.”

But to do that, Doyle cautions, Native American music cannot be divorced entirely from its historical roots and larger context.

“With powwow music, once it’s taken away from its cultural setting—the dancers, the dance costumes—in our research and in some of the market tests we’ve done, people will react to it negatively,” Doyle notes. “They just don’t get it, which I think is true of many kinds of ethnic music.

“But if you don’t understand the cultural significance,” he continues, “the musical side is hard to grasp. We think that it’s a beautiful and intense music, and we wish more non-Natives did get it, because they’re missing out on something really interesting.”

Awards
Continued from page 19

Nammy event and will announce a date and venue for the show via their Web site, nammys.com.

The Grammys, meanwhile, serve the cause by bringing the best of the best to national attention, increasing awareness of the field by a vast new audience. Together, the Nammys and the Grammys help spread the word about Native American music both within and beyond the indigenous music community.

“Today, Native American pop is standing in the wings,” says Joel, poet, who has written extensively on the subject for the National Academy of Recording Arts & Sciences (NARAS). “It’s a position not dissimilar to that of alternative rock at the end of the ’80s, and there are several Native artists ready to take the music to the next level.”

Donald Kelly, executive director of the Native American Music Awards, sees the impact of awards shows as vital to that breakthrough moment.

But Kelly joined others in asserting that NARAS could do more. “They have a very narrow selection process,” he continues. “Their emphasis is on traditional music, but there is a lot more going on out there. It’s not just limited to powwows. Native American music is becoming fully integrated into the contemporary mainstream, and that’s something I’d like to see reflected in expanded Grammy categories.”

Kelly insists that would not undermine the Nammys. “A lot of artists who don’t have access to big marketing budgets and distribution deals can get a real boost within the community from a Nammy award,” he explains. “It has the appeal of peer recognition, which for many performers young and old, that means more than a Grammy ever could.”

But do either of the awards make much difference where it counts the most—the bottom line?

“A Grammy sticker on an album can certainly have a measurable impact on sales,” says Paul Brotzman, owner of the Colorado-based Four Winds Trading Co., one of the nation’s more successful Native American music retailers. “Between the two, a Grammy is much more helpful in increasing awareness and identity. It has a broader impact and gives us a strong marketing base.”

But Brotzman concedes that both awards are helpful in heightening awareness of the genre. “A Grammy helps introduce new audiences,” he concludes. “A Nammy helps maintain the interest of our established customers. Either way, we’re happy.”
MARY YOUNGBLOOD
Beneath The Raven Moon
GRAMMY WINNER!
Poetry of the heart flowing forth from the Native American flute as only Mary Youngblood can play it. Accompanied by an exotic array of instrumentation.
*Absolutely enchanting! - BILLBOARD

JOANNE SHENANDOAH
Covenant
In this riveting collection of music, Shenandoah masterfully weaves original compositions with powerful messages from the ancient Iroquois prophecies. This progressive new release encompasses styles from dance to trance. Shenandoah's enchanting voice and Iroquois lyrics are backed with percussive grooves, strings, and ethnic instrumentation.

MAISIE SHENANDOAH & LIZ ROBERT
with Special Guest JOANNE SHENANDOAH
Sisters: Oneida Iroquois Hymns
Oneida Iroquois twins sing popular hymns in their Iroquois language. A rich blend of Native American and Christian cultures, this recording is a gift of healing.

Eagle’s Dream
GATHERING OF NATIONS
POW WOW 2003
North America’s Biggest Powwow
The music and sounds of the 20th Annual Gathering of Nations Powwow! Recorded LIVE at North America’s BIGGEST Powwow. Listen and buy your copy online NOW!

The Gathering of Nations – A nonprofit organization seeks interested parties for worldwide music distribution.

Contact – Gathering of Nations Limited,
3301 Coors Rd. NW #R300, Albuquerque, NM 87120
(505) 836-2810
Visit our web site to sample music
www.gatheringofnations.com
**Good Charlotte Headlines Second Trek**

**BY SUSANNE AULT**

LOS ANGELES—Can there be too much of a good thing? That’s what Good Charlotte will find out when the band embarks on its second arena tour in less than a year.

After completing the 49-date Honda Civic tour with co-headliners New Found Glory June 8, Good Charlotte kicks off a string of fall dates in September.

Starting Sept. 18 at the Alliant Energy Center Coliseum in Madison, Wis., the trek rolls through a 23-date first leg of arenas and theaters. Tickets are in the $25 range.

Although it’s rare for an act to hit arenas in the same market twice in one year, Candleace Mandracia, talent buyer for House of Blues Concerts, believes Good Charlotte’s Cox Arena show in San Diego (scheduled but not confirmed for Nov. 25) will sell just as well as the sold-out May 30 Civic gig there. HBO produced a number of the Civic dates and will do the same for several of the fall shows. Most tickets go on sale this month.

Good Charlotte’s fall concert series is the band’s first arena-level solo headlining tour.

“New Found Glory and Good Charlotte really wanted to be two buddies on [the Civic] tour,” says Steve Feinberg, Good Charlotte’s manager at New York-based A Fein Martini. “But this is their chance to have their own show.”

Scheduled support acts Eve 6, the Living End and Something Corporate add a new touch as well.

Plus, several of the upcoming stops—including the U.S. Cellular Arena in Cedar Rapids, Iowa, Sept. 19 and the Xcel Energy Center in St. Paul, Minn., Sept. 20—were not part of the Civic tour’s routing.

“We’re trying to keep things up,” says Brian Greenbaum, the band’s booking agent at Creative Artists Agency. “In a case like Detroit, we’re doing multiple nights at the State Theatre. [In April], we did 12,000 [tickets at Cobo Arena].”

Greenbaum says that Good Charlotte should wind through 52-56 dates on the current tour, topping Civic’s number of shows. But incorporating theater-size concerts is “a little more intimate and puts them in a different setting,” he adds.

What makes the double stops for Good Charlotte possible, Mandracia adds, is “their singles consistently keep charting. It doesn’t seem like people are burning out on them.”

The band has seen four songs from its September 2002 release, “The Young and the Hopeless,” land on the Billboard charts: “Lifestyles of the Rich and Famous,” “The Anthem” and “The Young and the Hopeless” all ranked in the top 30 on the Modern Rock Tracks chart. “Girls and Boys,” its latest single, is gross of $167,461. Civic’s moderate $25-$28 ticket pricing was likely a factor in the modest show gross.

“Perhaps we definitely make more money by creeping up the price,” Feinberg admits. “But most of our fans are under 20 and work crappy jobs. We wouldn’t really have another fan than squeeze out another dollar.”

Meanwhile, even though both Good Charlotte and New Found Glory are newcomers, they managed to fill 95% of available venue capacities.

Greenbaum adds that the Civic tour was “hugely successful. Promoters were happy. Everyone is equally anticipating that [Good Charlotte] will do that business in buildings on their own.”

John Peters, owner of Mass Concerts at the University of Massachusetts’ Mullins Center in Amherst Oct. 10 and the Dunkin Donuts Arena in Providence, R.I., Oct. 11. Peters notes that the band was not an overnight sensation and that it worked hard to get where it is in 2003. “It’s not like they came out of nowhere. They have been playing Warped tours [in 2001 and 2002]. They’ve been doing meet-and-greets and radio.”

Stints on the Warped fest definitively helped corral some rock credibility, Feinberg says.

“Our shows would be 70% girls and 30% guys,” likely because of the cuteness factor of twins Joel and Benji Madden, Feinberg explains. “But then having Rancid call [Good Charlotte] their little brothers is [when] Warped’s a stadium theater.”

Modern rock WMRQ Hartford PD Todd Thomas points out that Good Charlotte made some friends by agreeing to play the station’s annual 104 Fever Fall Bash.

Thomas recalls Good Charlotte running late for its Hartford show from an appearance at WMRQ but surprisingly still mingling with fans at the station.

“We gave them an opportunity to sneak out to get to the show, but they wanted to sign autographs. I haven’t seen that in rock radio for a long time,” he says. “That’s why they are exploding.”

---

**Disco Tour Aims To Give People A Groovy Time**

**BY SUSANNE AULT**

LOS ANGELES—The first edition of the Get Up ‘N Dance tour boogied into arenas this month.

Hot 1970s disco acts, including KC & the Sunshine Band, the Village People and ThelmaHouston, headline the eight-date road trip, which ends Aug. 27. A second leg will start in the fall.

Polyester leisure suits might be long gone, but the tour’s organizers hope that introducing an annual disco tour franchise will provide a welcome rush of nostalgia. The outing comes amid a flurry of activity heralding the disco era.

“I think that everyone believes that audiences are looking for new concert opportunities. And this is unique, because it’s a party and a concert,” says Ed Kasses, president of tour producer Princeton Entertainment. “It’s an opportunity to dance live to all the songs that people grew up with.”

Other acts on the bill are the Weather Girls’ Martha Walsh, Bonnie and June Pointer (formerly of the Pointer Sisters), Anita Ward, Maxine Nightingale and the Trammps.

To encourage dancing feet, most venues are incorporating a general admission floor and reserved seats. Attendees can also compete in dance and costume contests.

Following the West Coast leg, Kasses says a string of European dates is in the works. He is already planning a 2004 installment. “We hope to make this a yearly event,” Kasses says. “We’re confident that there is an audience.”

It’s a mission that the booking staff stretch to attract 7,000 to 10,000 people in each market. That would be steady attendance for a first-time tour.

The North American blackout hit Aug. 14. The same day the tour opened, which Kasses believes hurts attendance that night and through the weekend. He declined to discuss gross specifics but is optimistic that crowd size will increase during the course of the tour.

A number of the venues, including Dunkin’ Donuts Center in Providence, R.I., and Giant Center in Hershey, Pa., are co-promoting Get Up ‘N Dance with Princeton Entertainment. Tickets range from $30 to $65. Some arenas, such as the Bell Centre in Montreal and the Wacovia Center in Philadelphia, purchased the show from Princeton and are promoting it themselves.

For those who are embarrassed to release their platform, Kasses says, “You can’t look at it as living in the past. When you go to a show like this, you are creating new memories.”

Indeed, there seems to be plenty of activity surrounding the disco ball these days.

Get Up ‘N Dance was modeled after ABC’s “Disco Ball,” a two-hour special that aired this summer, which saluted the disco era and featured KC, the Village People and Houston, among others. VH1 kicked off its “I Love the ‘70s” series Aug. 18.

Plus, during the past two years, ratings for Disco Saturday Night, the disco show on Clear Channel-owned KHJ Los Angeles have spiked considerably, according to Archer, the station’s music director. That success spawned a KBIG Disco Fever multiple-artist concert at the Hollywood Bowl last summer and this summer, both sold out.

The KBIG radio show typically ranks No. 1 in its time slot among people 25-54 in Los Angeles, and Archer says Clear Channel is considering syndicating the program to more of its stations.

Additionally, Archer credits ‘70s-inflected songs by newcomers Junior Senior and band 5020 back to the old disco style. When people listen to this music, people remember a simpler time when there were less worries and responsibilities.”

Houston says that each ‘70s-themed shows are satisfying because “it’s almost like a ‘ha-ha, I told you so.’ When disco started, everybody hated it. It was all a little preposterous. But then the idea of disco music just held up well so over the years.”

The appeal extends beyond the U.S., Houston notes. She performed in front of 10,000 people in Bangkok, Thailand, and Cologne, Germany, in July.

Disco, she says, is “everlasting.”
**Twain Starts Up! Tour In Ontario**

Details have emerged regarding the much-anticipated Shania Twain Up! arena tour, set to begin Sept. 25 at Copps Coliseum in Hamilton, Ontario. Twain will play some 40 dates during the first leg, which ends Dec. 21.

The tour will be produced by individual promoters in each market, as opposed to cutting a national deal with one promoter. Among the promoters involved are Clear Channel Entertainment, Concerts West, House of Blues Concerts and Jam Productions.

"We tried to honor previous history," says Ron Baird, Twain's responsible agent at Creative Artists Agency. "The best promoters in the country are utilizing our individual markets."

Twain will perform in the round, with a 360-degree stage configuration. International markets are likely to follow.

Last time out, on her first headlining tour in 1998-99, Twain grossed $74 million, Baird says. Her Up! tour will cap a successful year for country music and for CAA country talent, with tours by CAA acts Tim McGraw, Dixie Chicks, Alan Jackson and Martina McBride all pulling strong numbers.

**MAROONED AND LOVING IT: Hot new Octone!/Records act Maroon5 will embark on its first headlining tour Sept. 24 at Fat Cat Music House in Modesto, Calif. Key bookings include the Roxy in Los Angeles on Oct. 15 and the 9:30 Club in Washington, D.C. (Oct. 24), the Fillmore in San Francisco (Nov. 24), Workplay in Birmingham, Ala.**

**BIG BOCEPHUS BUCKS:** Hank Williams Jr. notch one of the best earning nights of his career. The show grossed $449,400 from 15,366 paid, and Hank Jr. rang up more than $80,000 in merchandise sales for the night. The gross put Williams well into percentages.

"That was one of the biggest walkouts of Hank's career," says Greg Osvald, Williams' agent at William Morris Agency.

The show was produced by Dave Snowden, president of Triangle Talent. "We do Hank here about every other year, and I don't think he has ever sold out in Louisville at the Kentucky State Fair," Snowden says.

Snowden adds that the Aug. 24 fair-closing date by Kenny Chesney has already sold out at 15,521, with a $506,000 gross. "Ray has been rebooked for the 2004 fair, as have the Oak Ridge Boys. It will be the Boys' 28th consecutive year at the Kentucky State Fair.

**SALSA ON THE SIDE:** Ralph Mercado Presents will produce the 28th Salsa Festival Sept. 6 at New York's Madison Square Garden. It will feature Gilberto Santa Rosa and the Fania All Stars, with special guests Oscar D'Léon and Victor Manuel.

Led by Johnny Pacheco, the Fania All Stars comprise 27 of salsa's best, including the lion of Salsa, D'Léon. Sponsors for the event are Ralph Mercado Presents, El Diario, RED Calling Card, SBS, lamusica.com, Rincon Musical and Mercado Cabrera Music.
112, Bad Boy Reunite For ‘Hot & Wet’

BY JEFF LOREZ

The journey 112 went on to reach its fourth album, “Hot & Wet,” saw the Atlanta-based band come full-circle from Bad Boy to, well, Bad Boy, Bad Boy/Def Jam, to be exact.

Members Mike, Slim, Q and Daron made news this past year after leaving Sean “P-Diddy” Combs’ Bad Boy Entertainment for Def Jam.

But Bad Boy moved from Arista to Def Jam parent Universal, and the group and Combs have ironed out their differences. In fact, 112 and Combs worked on several tracks together for the Sept. 23 release, So what went down?

Mike says the group had no intentions of leaving Bad Boy. “We just wanted our contract changed. [We] signed our contracts at 15.” We had a production company [K World’s Music] that was also our management,” Mike continues. “So a lot of people were getting a cut before we got ours, and then we had to split it four ways. We really weren’t making any money, even though we regularly sold 2 million copies of each of our albums.

The band is now managed by Marcus Grant of the Firm.

“In the end, Puffy had other obligations making sure Bad Boy was straight, and we had other obligations making sure 112 was straight. So it was just a business decision,” Mike says. “It was the same thing [Puffy] did in leaving Arista and going to Universal.” Slim adds, “The irony of the whole thing now is that we’re all under the same roof at Universal.”

Thus a decision was made to modify the relationship rather than to end it.

“There’s no bitterness,” Mike says. “It’s a good working relationship. We did three joints with him and Stevie J, and he’s featured on our second single and our intro. From that, people can understand we have no ill toward him. It’s still a love relationship.

Combs says 112 has “matured as songwriter, producers and A&R men, being able to step outside themselves, hear themselves and pick the right songs.”

A self-contained unit thanks to principal producer Daron, the group has enjoyed a consistent run since debuting in 96, notching such hits as “Only You,” “Cupid” and “Peaches & Cream.” But the group has been criticized for lacking the star appeal of such groups as TLC, Dru Hill and Destiny’s Child. In other words, people still can’t name the members of 112.

The group thinks its new arrangement with Bad Boy/Def Jam will help fix that. “Our songs were bigger than us,” Slim says. “Now we want people to know us as individuals, and being at Def Jam will help us with that.”

The members of 112 admit to feeling frustrated by watching other R&B acts shine during the band’s downtime while renegotiating contracts. But they were able to satisfy themselves by working on new music and touring overseas.

“It was great that Daron had a studio in his basement and we could keep working,” Mike says. “We were just at the crib creating songs.”

“Hot & Wet” stays true to 112’s style of soulfullly R&B, but there is one notable exception. First single “Na, Na, Na,” (sent to radio June 30) is a distinctly reggae-flavored, featuring dancehall artist Supercat.

Though it is the group’s first foray into reggae, the move was not calculated. “It was just a track I was working on, and it started coming out that way,” Daron says. “We decided to go with the vibe. Initially we decided to get Sean Paul on there. This was before he really blew up. Then we thought it would be cool to get Supercat on there instead.”

Promo tours in the U.S. and Europe are being planned, complementing a print-ad campaign targeting Vibe. Source, Black Beat and other lifestyle publications, according to Def Jam marketing director Dexter Story. Major TV appearances include BET’s “106 & Park.”

Dismissing the fact that it has been a while between 112 albums, Combs notes, “They’ve come up with something that’s urgent and viable. Their fans are waiting for them. Plus there aren’t really a lot of male R&B groups out there now. This will be a refreshing way to fill that void.”

Walker Moves To DreamWorks

Former Island Def Jam Exec Becomes Head Of Urban Promotion

It’s official. Johnny Walker now heads urban promotion at DreamWorks. She will divide her time between the label’s Los Angeles and New York offices. Walker was most recently senior VP of R&B & Hip-Hop promotion at Island Def Jam. She succeeds Barnett March. DreamWorks’ urban roster includes the Isley Brothers, Floetry, Dave Hollister and Jon B.

It heads urban promotion at DreamWorks. She will divide her time between the label’s Los Angeles and New York offices. Walker was most recently senior VP of R&B & Hip-Hop promotion at Island Def Jam. She succeeds Barnett March. DreamWorks’ urban roster includes the Isley Brothers, Floetry, Dave Hollister and Jon B.

It heads urban promotion at DreamWorks. She will divide her time between the label’s Los Angeles and New York offices. Walker was most recently senior VP of R&B & Hip-Hop promotion at Island Def Jam. She succeeds Barnett March. DreamWorks’ urban roster includes the Isley Brothers, Floetry, Dave Hollister and Jon B.

It heads urban promotion at DreamWorks. She will divide her time between the label’s Los Angeles and New York offices. Walker was most recently senior VP of R&B & Hip-Hop promotion at Island Def Jam. She succeeds Barnett March. DreamWorks’ urban roster includes the Isley Brothers, Floetry, Dave Hollister and Jon B.
<table>
<thead>
<tr>
<th>ARTIST/IMPRINT &amp; NUMBER/DIST. LABEL</th>
<th>Peak Position</th>
<th>Sales</th>
<th>Artist/Imprint &amp; Number/Dist. Label</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>NUMBER 1/HOT SHOT DEBUT</strong> 2/27/03</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1</td>
<td>MACK 10</td>
<td>1</td>
<td>10</td>
</tr>
<tr>
<td>2</td>
<td>UGK</td>
<td>2</td>
<td>58</td>
</tr>
<tr>
<td>3</td>
<td>CANIBUS</td>
<td>3</td>
<td>56</td>
</tr>
<tr>
<td>4</td>
<td>FREESTYLE</td>
<td>4</td>
<td>53</td>
</tr>
<tr>
<td>5</td>
<td>B2K</td>
<td>5</td>
<td>61</td>
</tr>
<tr>
<td>6</td>
<td>THE ISLEY BROTHERS FEATURING RONALD ISLEY</td>
<td>6</td>
<td>52</td>
</tr>
<tr>
<td>7</td>
<td>MONICA</td>
<td>7</td>
<td>51</td>
</tr>
<tr>
<td>8</td>
<td>100</td>
<td>8</td>
<td>50</td>
</tr>
<tr>
<td>9</td>
<td>100</td>
<td>9</td>
<td>49</td>
</tr>
<tr>
<td>10</td>
<td>100</td>
<td>10</td>
<td>48</td>
</tr>
</tbody>
</table>

**ARTIST/IMPRINT & NUMBER/DIST. LABEL**

- **Ghetto, Cut Throat & Gangsta**
- **Best Of**
- **Big The Jacker**
- **Philadelphia Freeway**
- **The Remixes Vol. 2 (EP)**
- **Dance With My Father**
- **In My Soul**
- **No Good In Goodbye**
- **Hello At The House**
- **In The End**

**Title**

- **Certification**
- **The Upsetter**
- **Moody Rap**
- **The New Breed**
- **LIL' FLIP**
- **Underground Legend**
- **Evil Causes**
- **The Trouble With Being Myself**
- **It Ain't Safe No More**
- **Priceless**
- **Under Construction**
- **Love & Happiness**
- **Total R&B**
- **I'm Serious**
- **One Step Forward**
- **8 Mile**
- **The Movement**
- **Dance With My Father**
- **2 Fast 2 Furious**
- **Balls And My Word**
- **It's Me, Myself & I**
- **The Streetwalker Vol: 1**
- **Me Against The World**
- **The Miseducation Of LaShawn Hill**
- **The Last Of The Real Men**
- **The Chronic**
- **The Slim Shadey LP**
- **Barry White's Greatest Hits Volume 1**
- **It Was Written**
- **When I Was Young**
### R&B/ Hip-Hop Airplay

<table>
<thead>
<tr>
<th>#1</th>
<th>Title</th>
<th>Artist/Label</th>
<th>Previous #1</th>
<th>This Week #1</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Love At 1st Sight</td>
<td>Nas &amp; Mary J. Blige</td>
<td>Nas &amp; Mary J. Blige</td>
<td>Nas &amp; Mary J. Blige</td>
</tr>
<tr>
<td>3</td>
<td>My Life Is Like…</td>
<td>Chaka Khan</td>
<td>Chaka Khan</td>
<td>Chaka Khan</td>
</tr>
<tr>
<td>4</td>
<td>Pump It</td>
<td>Black Eyed Peas</td>
<td>Black Eyed Peas</td>
<td>Black Eyed Peas</td>
</tr>
<tr>
<td>5</td>
<td>5</td>
<td>The Game</td>
<td>The Game</td>
<td>The Game</td>
</tr>
<tr>
<td>6</td>
<td>I Love You</td>
<td>T.I.</td>
<td>T.I.</td>
<td>T.I.</td>
</tr>
<tr>
<td>7</td>
<td>Right Thurr</td>
<td>Beanie Sigel</td>
<td>Beanie Sigel</td>
<td>Beanie Sigel</td>
</tr>
<tr>
<td>8</td>
<td>Tha Thing</td>
<td>3 LAM</td>
<td>3 LAM</td>
<td>3 LAM</td>
</tr>
<tr>
<td>9</td>
<td>Tha Thing</td>
<td>3 LAM</td>
<td>3 LAM</td>
<td>3 LAM</td>
</tr>
<tr>
<td>10</td>
<td>Love At 1st Sight</td>
<td>Nas &amp; Mary J. Blige</td>
<td>Nas &amp; Mary J. Blige</td>
<td>Nas &amp; Mary J. Blige</td>
</tr>
<tr>
<td>12</td>
<td>My Life Is Like…</td>
<td>Chaka Khan</td>
<td>Chaka Khan</td>
<td>Chaka Khan</td>
</tr>
<tr>
<td>13</td>
<td>Pump It</td>
<td>Black Eyed Peas</td>
<td>Black Eyed Peas</td>
<td>Black Eyed Peas</td>
</tr>
<tr>
<td>14</td>
<td>5</td>
<td>The Game</td>
<td>The Game</td>
<td>The Game</td>
</tr>
<tr>
<td>15</td>
<td>I Love You</td>
<td>T.I.</td>
<td>T.I.</td>
<td>T.I.</td>
</tr>
<tr>
<td>16</td>
<td>Right Thurr</td>
<td>Beanie Sigel</td>
<td>Beanie Sigel</td>
<td>Beanie Sigel</td>
</tr>
<tr>
<td>17</td>
<td>Tha Thing</td>
<td>3 LAM</td>
<td>3 LAM</td>
<td>3 LAM</td>
</tr>
<tr>
<td>18</td>
<td>Love At 1st Sight</td>
<td>Nas &amp; Mary J. Blige</td>
<td>Nas &amp; Mary J. Blige</td>
<td>Nas &amp; Mary J. Blige</td>
</tr>
<tr>
<td>20</td>
<td>My Life Is Like…</td>
<td>Chaka Khan</td>
<td>Chaka Khan</td>
<td>Chaka Khan</td>
</tr>
<tr>
<td>21</td>
<td>Pump It</td>
<td>Black Eyed Peas</td>
<td>Black Eyed Peas</td>
<td>Black Eyed Peas</td>
</tr>
<tr>
<td>22</td>
<td>5</td>
<td>The Game</td>
<td>The Game</td>
<td>The Game</td>
</tr>
<tr>
<td>23</td>
<td>I Love You</td>
<td>T.I.</td>
<td>T.I.</td>
<td>T.I.</td>
</tr>
<tr>
<td>24</td>
<td>Right Thurr</td>
<td>Beanie Sigel</td>
<td>Beanie Sigel</td>
<td>Beanie Sigel</td>
</tr>
<tr>
<td>25</td>
<td>Tha Thing</td>
<td>3 LAM</td>
<td>3 LAM</td>
<td>3 LAM</td>
</tr>
<tr>
<td>26</td>
<td>Love At 1st Sight</td>
<td>Nas &amp; Mary J. Blige</td>
<td>Nas &amp; Mary J. Blige</td>
<td>Nas &amp; Mary J. Blige</td>
</tr>
<tr>
<td>28</td>
<td>My Life Is Like…</td>
<td>Chaka Khan</td>
<td>Chaka Khan</td>
<td>Chaka Khan</td>
</tr>
<tr>
<td>29</td>
<td>Pump It</td>
<td>Black Eyed Peas</td>
<td>Black Eyed Peas</td>
<td>Black Eyed Peas</td>
</tr>
<tr>
<td>30</td>
<td>5</td>
<td>The Game</td>
<td>The Game</td>
<td>The Game</td>
</tr>
<tr>
<td>31</td>
<td>I Love You</td>
<td>T.I.</td>
<td>T.I.</td>
<td>T.I.</td>
</tr>
<tr>
<td>32</td>
<td>Right Thurr</td>
<td>Beanie Sigel</td>
<td>Beanie Sigel</td>
<td>Beanie Sigel</td>
</tr>
<tr>
<td>33</td>
<td>Tha Thing</td>
<td>3 LAM</td>
<td>3 LAM</td>
<td>3 LAM</td>
</tr>
<tr>
<td>34</td>
<td>Love At 1st Sight</td>
<td>Nas &amp; Mary J. Blige</td>
<td>Nas &amp; Mary J. Blige</td>
<td>Nas &amp; Mary J. Blige</td>
</tr>
<tr>
<td>36</td>
<td>My Life Is Like…</td>
<td>Chaka Khan</td>
<td>Chaka Khan</td>
<td>Chaka Khan</td>
</tr>
<tr>
<td>37</td>
<td>Pump It</td>
<td>Black Eyed Peas</td>
<td>Black Eyed Peas</td>
<td>Black Eyed Peas</td>
</tr>
<tr>
<td>38</td>
<td>5</td>
<td>The Game</td>
<td>The Game</td>
<td>The Game</td>
</tr>
<tr>
<td>39</td>
<td>I Love You</td>
<td>T.I.</td>
<td>T.I.</td>
<td>T.I.</td>
</tr>
<tr>
<td>40</td>
<td>Right Thurr</td>
<td>Beanie Sigel</td>
<td>Beanie Sigel</td>
<td>Beanie Sigel</td>
</tr>
<tr>
<td>41</td>
<td>Tha Thing</td>
<td>3 LAM</td>
<td>3 LAM</td>
<td>3 LAM</td>
</tr>
<tr>
<td>42</td>
<td>Love At 1st Sight</td>
<td>Nas &amp; Mary J. Blige</td>
<td>Nas &amp; Mary J. Blige</td>
<td>Nas &amp; Mary J. Blige</td>
</tr>
<tr>
<td>44</td>
<td>My Life Is Like…</td>
<td>Chaka Khan</td>
<td>Chaka Khan</td>
<td>Chaka Khan</td>
</tr>
<tr>
<td>45</td>
<td>Pump It</td>
<td>Black Eyed Peas</td>
<td>Black Eyed Peas</td>
<td>Black Eyed Peas</td>
</tr>
<tr>
<td>46</td>
<td>5</td>
<td>The Game</td>
<td>The Game</td>
<td>The Game</td>
</tr>
<tr>
<td>47</td>
<td>I Love You</td>
<td>T.I.</td>
<td>T.I.</td>
<td>T.I.</td>
</tr>
<tr>
<td>48</td>
<td>Right Thurr</td>
<td>Beanie Sigel</td>
<td>Beanie Sigel</td>
<td>Beanie Sigel</td>
</tr>
<tr>
<td>49</td>
<td>Tha Thing</td>
<td>3 LAM</td>
<td>3 LAM</td>
<td>3 LAM</td>
</tr>
<tr>
<td>50</td>
<td>Love At 1st Sight</td>
<td>Nas &amp; Mary J. Blige</td>
<td>Nas &amp; Mary J. Blige</td>
<td>Nas &amp; Mary J. Blige</td>
</tr>
</tbody>
</table>

### R&B/ Hip-Hop Singles Sales

<table>
<thead>
<tr>
<th>#1</th>
<th>Title</th>
<th>Artist/Label</th>
<th>Previous #1</th>
<th>This Week #1</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Love At 1st Sight</td>
<td>Nas &amp; Mary J. Blige</td>
<td>Nas &amp; Mary J. Blige</td>
<td>Nas &amp; Mary J. Blige</td>
</tr>
<tr>
<td>3</td>
<td>My Life Is Like…</td>
<td>Chaka Khan</td>
<td>Chaka Khan</td>
<td>Chaka Khan</td>
</tr>
<tr>
<td>4</td>
<td>Pump It</td>
<td>Black Eyed Peas</td>
<td>Black Eyed Peas</td>
<td>Black Eyed Peas</td>
</tr>
<tr>
<td>5</td>
<td>5</td>
<td>The Game</td>
<td>The Game</td>
<td>The Game</td>
</tr>
<tr>
<td>6</td>
<td>I Love You</td>
<td>T.I.</td>
<td>T.I.</td>
<td>T.I.</td>
</tr>
<tr>
<td>7</td>
<td>Right Thurr</td>
<td>Beanie Sigel</td>
<td>Beanie Sigel</td>
<td>Beanie Sigel</td>
</tr>
<tr>
<td>8</td>
<td>Tha Thing</td>
<td>3 LAM</td>
<td>3 LAM</td>
<td>3 LAM</td>
</tr>
<tr>
<td>9</td>
<td>Love At 1st Sight</td>
<td>Nas &amp; Mary J. Blige</td>
<td>Nas &amp; Mary J. Blige</td>
<td>Nas &amp; Mary J. Blige</td>
</tr>
<tr>
<td>11</td>
<td>My Life Is Like…</td>
<td>Chaka Khan</td>
<td>Chaka Khan</td>
<td>Chaka Khan</td>
</tr>
<tr>
<td>12</td>
<td>Pump It</td>
<td>Black Eyed Peas</td>
<td>Black Eyed Peas</td>
<td>Black Eyed Peas</td>
</tr>
<tr>
<td>13</td>
<td>5</td>
<td>The Game</td>
<td>The Game</td>
<td>The Game</td>
</tr>
<tr>
<td>14</td>
<td>I Love You</td>
<td>T.I.</td>
<td>T.I.</td>
<td>T.I.</td>
</tr>
<tr>
<td>15</td>
<td>Right Thurr</td>
<td>Beanie Sigel</td>
<td>Beanie Sigel</td>
<td>Beanie Sigel</td>
</tr>
<tr>
<td>16</td>
<td>Tha Thing</td>
<td>3 LAM</td>
<td>3 LAM</td>
<td>3 LAM</td>
</tr>
<tr>
<td>17</td>
<td>Love At 1st Sight</td>
<td>Nas &amp; Mary J. Blige</td>
<td>Nas &amp; Mary J. Blige</td>
<td>Nas &amp; Mary J. Blige</td>
</tr>
<tr>
<td>19</td>
<td>My Life Is Like…</td>
<td>Chaka Khan</td>
<td>Chaka Khan</td>
<td>Chaka Khan</td>
</tr>
<tr>
<td>20</td>
<td>Pump It</td>
<td>Black Eyed Peas</td>
<td>Black Eyed Peas</td>
<td>Black Eyed Peas</td>
</tr>
<tr>
<td>21</td>
<td>5</td>
<td>The Game</td>
<td>The Game</td>
<td>The Game</td>
</tr>
<tr>
<td>22</td>
<td>I Love You</td>
<td>T.I.</td>
<td>T.I.</td>
<td>T.I.</td>
</tr>
<tr>
<td>23</td>
<td>Right Thurr</td>
<td>Beanie Sigel</td>
<td>Beanie Sigel</td>
<td>Beanie Sigel</td>
</tr>
<tr>
<td>24</td>
<td>Tha Thing</td>
<td>3 LAM</td>
<td>3 LAM</td>
<td>3 LAM</td>
</tr>
<tr>
<td>25</td>
<td>Love At 1st Sight</td>
<td>Nas &amp; Mary J. Blige</td>
<td>Nas &amp; Mary J. Blige</td>
<td>Nas &amp; Mary J. Blige</td>
</tr>
<tr>
<td>27</td>
<td>My Life Is Like…</td>
<td>Chaka Khan</td>
<td>Chaka Khan</td>
<td>Chaka Khan</td>
</tr>
<tr>
<td>28</td>
<td>Pump It</td>
<td>Black Eyed Peas</td>
<td>Black Eyed Peas</td>
<td>Black Eyed Peas</td>
</tr>
<tr>
<td>29</td>
<td>5</td>
<td>The Game</td>
<td>The Game</td>
<td>The Game</td>
</tr>
<tr>
<td>30</td>
<td>I Love You</td>
<td>T.I.</td>
<td>T.I.</td>
<td>T.I.</td>
</tr>
<tr>
<td>31</td>
<td>Right Thurr</td>
<td>Beanie Sigel</td>
<td>Beanie Sigel</td>
<td>Beanie Sigel</td>
</tr>
<tr>
<td>32</td>
<td>Tha Thing</td>
<td>3 LAM</td>
<td>3 LAM</td>
<td>3 LAM</td>
</tr>
<tr>
<td>33</td>
<td>Love At 1st Sight</td>
<td>Nas &amp; Mary J. Blige</td>
<td>Nas &amp; Mary J. Blige</td>
<td>Nas &amp; Mary J. Blige</td>
</tr>
<tr>
<td>35</td>
<td>My Life Is Like…</td>
<td>Chaka Khan</td>
<td>Chaka Khan</td>
<td>Chaka Khan</td>
</tr>
<tr>
<td>36</td>
<td>Pump It</td>
<td>Black Eyed Peas</td>
<td>Black Eyed Peas</td>
<td>Black Eyed Peas</td>
</tr>
<tr>
<td>37</td>
<td>5</td>
<td>The Game</td>
<td>The Game</td>
<td>The Game</td>
</tr>
<tr>
<td>38</td>
<td>I Love You</td>
<td>T.I.</td>
<td>T.I.</td>
<td>T.I.</td>
</tr>
<tr>
<td>39</td>
<td>Right Thurr</td>
<td>Beanie Sigel</td>
<td>Beanie Sigel</td>
<td>Beanie Sigel</td>
</tr>
<tr>
<td>40</td>
<td>Tha Thing</td>
<td>3 LAM</td>
<td>3 LAM</td>
<td>3 LAM</td>
</tr>
</tbody>
</table>
**TOP LATIN ALBUMS**

**ARTIST**

1. **CELIA CRUZ**
2. **Aurelio Castro**
3. **Los Bukis**
4. **Various Artists**
5. **Los Tigres del Norte**

**Title**

1. **Regalo Del Alma**
2. **Exito Eternos**
3. **Joya Musica**
4. **Almas Del Silencio**
5. **Herencia Musical: 20 Corridos Inolvidables**

**PUBLISHER & NUMBER/DISTRIBUTING LABEL**

1. **En Univision**
2. **The Last Don**
3. **Encuentro De Angeles Vol. 1**
4. **Tu Amor O Tu Desprecio**
5. **A.B. Quintanilla III Presents Kumbia Kings**

---

**GREATEST GAINER**

**ARTIST**

1. **OBIE BERMUDEZ**
2. **Los Originales De San Juan**
3. **Grupo Bryndis**
4. **Los Player's**
5. **El Potro Del Norte**

---

**LATIN POP ALBUMS**

**ARTIST**

1. **Ricky Martin**
2. **Enrique Iglesias**
3. **Shakira**
4. **Banda El Recodo**
5. **Annie Cordi**

**TROPICAL ALBUMS**

**ARTIST**

1. **Celia Cruz**
2. **Marc Anthony**
3. **Selena**
4. **George Lopez**
5. **Los Tigres del Norte**

---

**REGIONAL MEXICAN ALBUMS**

**ARTIST**

1. **Marco Antonio Solis**
2. **Luna Negra**
3. **Banda El Recodo**
4. **Aventura**
5. **Los Del Rio**

---

**HOT SHOT DEBUT**

**ARTIST**

1. **ADAN CHALINO SANCHEZ**
2. **By Cooder Manuel Galban**
3. **Various Artists**
4. **Various Artists**
5. **Various Artists**

---

**NOTE**

- These charts are updated weekly and reflect the most recent sales data available.
- The bi-weekly Latin charts are compiled by Nielsen SoundScan, a leading provider of sales tracking services for the music industry.
- The charts cover various categories including Latin Pop, Tropical, and Regional Mexican music genres.
LAMC Gets Down To Business

BY LUZ MARIA CASTELLANOS

LOS ANGELES—Although a lack of radio support remains a pervasive problem for Latin alternative artists, the music community has made great strides in sponsorship deals and TV opportunities.

Those were the reigning themes at the fourth annual Latin Alternative Music Conference (LAMC) held Aug. 14-16 at the Beverly Hilton Hotel. The familiarity of the themes may have accounted for the scant label representation at the annual confab, which was held for the first time in Los Angeles, the unofficial center for Latin alternative music in the U.S. The last three LAMC conferences were held in New York.

The seminar, which aims to raise awareness of the Latin alternative genre in the U.S., drew some 1,200 attendees. Although such alternativeheavyweight acts as La Ley, El Gran Silencio and Café Tacuba were absent from the two evening showcases, in whose place was a handful of burgeoning acts that stole the show.

Highlights included performances from Avelino (Univision Records)—whose album, “Proyecto Avelino,” is No. 7 on the Billboard Top Latin Albums chart—Las Ultramarinas (unsigned girl punk band from Mexico City) and local favorites Los Abandonados and Los Pingüinos. “This is not Lollapalooza,” Tomas Cookman, co-founder of the LAMC, said in response to criticism regarding the lack of big names at the conference. “We’re not trying to sell concert tickets. It’s about recognizing and bringing attention to the music.”

Indeed, this year’s festival seemed to be less about showcases than past conferences and more about content.

The TV panel was decidedly the most productive, now that TV has become the most effective outlet for the genre in light of the absence of mainstream radio attention.

Among the speakers was Jessica Roffe, programming manager at MTV España and VH Uno. Roffe said that Latin rock/alternative show “A Todo Volumen,” which airs on MTV España, has recently topped its audience from 100,000 to 285,000 viewers in Puerto Rico alone. This has enabled her to attract such corporate sponsors as Coca-Cola and Procter & Gamble.

Many see the surge in sponsorships as being linked to the recently released U.S. Census numbers that show Hispanics as the biggest minority group in the U.S.

While a few years ago the only rock band that could get a sponsorship deal was Mará, such support is now commonplace.

“You can’t discount the census information,” offered David Perez, CEO of Latin Force LLC, during the marketing panel. “It truly has been shifting CEOs and corporate boardrooms to ask, ‘What’s our Spanish strategy?’ So I think we are really at that point now where it’s just about to tip over into the mainstream.”

Radio was another major topic, with criticism leveled at media giant Clear Channel Radio.

During the radio panel, Rowan Jimenez, frontman of San Francisco-based band Orixua, claimed that the media giant’s monopoy on radio was keeping Latin alternative music off the air. But others on the panel rejected such theories and argued that local DJs decide what to play.

Indeed, although both mainstream English and Spanish radio has been slow in catching up to the Latin alternative movement, there have been some breakthroughs, especially in L.A., where noncommercial KCRW DJ Nic Harcourt regularly integrates Latin alternative music into his “Morning Becomes Eclectic” show. “We live in L.A., where half the population speaks Spanish. It would be insane for me not to be playing Latin alternative music,” noted Harcourt, who said his audience has grown significantly since he began including Latin alternative music in his show. “And I think that as the demographics shift around the country in the next 10 years, there are going to be more and more stations playing this music.”

That has already started to happen in places like New York, where WFUV 90.7 plays Latin alternative as part of its regular playlist and pop/tropical WCAU (Latino Mix) 105.9 has added a Latin rock show to its schedule.

Whether the language gap would hinder the success of the genre was also up for debate. “There’s definitely a slight language barrier,” said indie panelist Gustavo Fernandez, founder of DLN Distribution and Delanuca Records. “But it’s just pushing the envelope—like [ Anglo labels] pushed the envelope for many years marketing Madonna and Led Zeppelin in the Japanese and Mexican markets. So there is a cultural aspect, but it’s just a matter of time.”

It remains questionable whether labels are willing to answer that call, with many at the conference frustratingly noted that there was not a more significant label presence.

“As a manager who is coming to the conference to see what potential interest there is, I’ve been disappointed with the lack of A&R presence here,” said Yuzie Acosta, manager for Latin electronics outfit Postdata.

Others were more blunt. “Participation by the major labels is terrible,” Fernandez lamented. “I expected more. I think they’re just not bringing anything to the table. There are some labels that are proactive—Surco, Universal—but the Warners aren’t here: I don’t see the Sons.”

As a whole, however, the conference is a unique opportunity for bands looking for exposure and to open a forum on the state of Latin alternative music, the much bigger issue of how to get the music to the masses continues to plague the genre.

“The American labels that bring 60 years of relationships with the rock stations need to get involved,” Fernandez suggested.

---

América Latina
NEWS FROM SOUTH OF THE BORDER

In Puerto Rico: Abel Talamantes, former member of boy group MDO, is the newest member of pop/Tejano band the Kumba Kings. Talamantes was touring on a solo album; he will put that project on hold. He made his first appearance with the band Aug. 12 on top-rated Mexican TV show “Otro Rollo.” RANDY LUNA

In Chile: EMI and Sony in Chile have announced that they are withdrawing from their joint venture with reality TV show “Operación Triunfo.” A joint press release said the reason for the split was “contractual.” The eight albums scheduled to be released for “Operación Triunfo” in Chile will now be released through Universal. “Operación Triunfo” began airing June 6 in that country. MARCELO FERNANDEZ BITAR

In Argentina: In other “Operación Triunfo” news, Universal Music in Argentina has released “Claudio y Pablo.—Los No. 1 de Operación Triunfo.” The album features the winner and runner-up of the Argentine edition of the reality show. Tracks include the singles “Me Dijeron” (performed by Claudio) and “Dame un Poco de Amor” (performed by Pablo). Both songs will also be included on the singers’ solo debuts, which are slated for release in September. MARCELO FERNANDEZ BITAR

Dance Hits USA’ Aims For Music TV

Radikal Records founder Jurgen Korduletsch is behind a TV pilot to be lensed Aug. 23 at Club Abyss in Sayville, N.J.

Korduletsch describes the dance music show, tentatively called “Dance Hits USA,” as “‘Soul Train’ meets ‘American Bandstand’—on steroids.” The show, Korduletsch notes, will focus on mainstream dance music, “not club culture or the underground club scene.”

A mix of comedians and live artist performances, “Dance Hits USA” will be hosted by Vic Latino, while Rich “DJ K.C.G.” Kelly will be musical guest on the pilot.

Optimo Music: British producer Richard X is truly one of the pioneers of the “mash-up” phenomenon that reared its feisty head a couple of years ago.

Working as Girls on Top X released such unorthodox tracks as “I Wanna Dance With Numbers” and “Being Scrubbed.” The former interwoven Whitney Houston’s “I Wanna Dance With Somebody” with Kraftwerk’s “Numbers,” while the latter did the same trick with TLC’s “No Scrubs” and The Human League’s “Being Boiled.”

Earlier this year, X scored an international hit with the wholly sanctioned, sample-free mash-up “Being Nobody” by Richard X vs. Liberty X. For this track, Liberty X revisited the lyrics of Rufus Featuring Chaka Khan’s classic “ Ain’t Nobody,” while X did the same with the instrumentation of “Being Boiled.”

The 21-year-old’s debut album, “Richard X Presents X Factor,” Volume One,” arrives Sept. 2 from Astralwerks. The collection is a fierce mix of newly minted mash-ups and other delights.

Choice cuts include the S.O.S. Band’s “Wait For My Love” and “Magic,” Earth, Wind & Fire’s “September” and “September” revisited as a danceable version by the Superjockz. The show will air on HBO.

Beat Box

By Michael Paoloetta

The show will air on HBO.

POP MÚZIK: British producer Richard X is truly one of the pioneers of the “mash-up” phenomenon that reared its feisty head a couple of years ago.

Working as Girls on Top X released such unorthodox tracks as “I Wanna Dance With Numbers” and “Being Scrubbed.” The former interwoven Whitney Houston’s “I Wanna Dance With Somebody” with Kraftwerk’s “Numbers,” while the latter did the same trick with TLC’s “No Scrubs” and The Human League’s “Being Boiled.”

Earlier this year, X scored an international hit with the wholly sanctioned, sample-free mash-up “Being Nobody” by Richard X vs. Liberty X. For this track, Liberty X revisited the lyrics of Rufus Featuring Chaka Khan’s classic “ Ain’t Nobody,” while X did the same with the instrumentation of “Being Boiled.”

The 21-year-old’s debut album, “Richard X Presents X Factor,” Volume One,” arrives Sept. 2 from Astralwerks. The collection is a fierce mix of newly minted mash-ups and other delights.

Choice cuts include the S.O.S. Band’s “Wait For My Love” and “Magic,” Earth, Wind & Fire’s “September” and “September” revisited as a danceable version by the Superjockz. The show will air on HBO.

Beat Box

By Michael Paoloetta

The show will air on HBO.

POP MÚZIK: British producer Richard X is truly one of the pioneers of the “mash-up” phenomenon that reared its feisty head a couple of years ago.

Working as Girls on Top X released such unorthodox tracks as “I Wanna Dance With Numbers” and “Being Scrubbed.” The former interwoven Whitney Houston’s “I Wanna Dance With Somebody” with Kraftwerk’s “Numbers,” while the latter did the same trick with TLC’s “No Scrubs” and The Human League’s “Being Boiled.”

Earlier this year, X scored an international hit with the wholly sanctioned, sample-free mash-up “Being Nobody” by Richard X vs. Liberty X. For this track, Liberty X revisited the lyrics of Rufus Featuring Chaka Khan’s classic “ Ain’t Nobody,” while X did the same with the instrumentation of “Being Boiled.”

The 21-year-old’s debut album, “Richard X Presents X Factor,” Volume One,” arrives Sept. 2 from Astralwerks. The collection is a fierce mix of newly minted mash-ups and other delights.

Choice cuts include the S.O.S. Band’s “Wait For My Love” and “Magic,” Earth, Wind & Fire’s “September” and “September” revisited as a danceable version by the Superjockz. The show will air on HBO.
Crowell’s ‘Fate’ Is An Ode To Midlife

BY PHYLIS STARK

NASHVILLE—Rodney Crowell has always written and performed songs reflecting the truths of his own life. Thus, it’s no surprise that at this stage of his life and career he’s recorded an introspective album he calls an “ode to midlife.”

“We live in such a youth-driven culture,” Crowell says, that “those of us who have been around for a while are hesitant to state our case. It’s not culturally fashionable. [But] nothing can replace a life lived.”

“Fate’s Right Hand” will be released Aug. 26 as a joint venture between DMZ Records and Epic Records. It’s a return home for Crowell, who had a string of country hits as a Sony artist in the late ’80s and early ’90s before shifting to MCA Nashville. His most recent album, the critically acclaimed “The Houston Kid,” was released on Sugar Hill Records in 2001.

His next career stop was DMZ Records, which acquired from Crowell the rights to release “Fate’s Right Hand.” But when DMZ president John Grady shifted to the helm of Sony Music Nashville earlier this year, he took Crowell with him.

Grady calls himself a “hopelessly lifelong fan” of Crowell’s work. When he “woke up and was the president of a record company,” signing Crowell was a natural.

“Sometimes, honestly, you have to do something on feel, and this was one of those times,” Grady says.

Crowell calls the DMZ/Sony partnership “a songwriter’s dream. It’s a major-label distribution with an independent label’s mindset. I’m lucky to have just fallen into that place. The results have yet to be seen, but from where I sit it looks really good.”

“Fate’s Right Hand” is the 11th album from Crowell’s Grammy and ASCAP lifetime achievement award winner. He wrote all of its songs solo and co-produced the album with Pete Coleman.

Crowell calls the album “a group of songs that support a basic theme—finding the better part of yourself spiritually. It takes me a step into what I consider the unencumbered phase of my career as a recording artist.”

FINDING THE FANS

Sony’s biggest challenge, Grady says, will be to find the consumer for Crowell’s music. Consumers Grady describes as “ridiculous old farts like me who really do love music but are a little harder to get at commercially because of their habits.”

“Till I know they’re out there, because I saw them 65 times last year on the Down From the Mountain tour and they all saw Rodney [on that tour] as well.”

To spread the word about “Fate’s Right Hand,” Grady says, “we will use all arms of Sony. This is absolutely a joint effort with the New York office, the L.A. office and the Nashville office.”

Grady says the project will be initially worked to noncommercial radio, as well as the Americana and triple-A formats, which have already received the title track as a single. Crowell recently performed at a triple-A radio convention and will also play at the Americana Music Association’s conference in Nashville next month.

In October, Epic will take the track “Earthbound” to country radio, and Crowell will shoot a video for the song.

Despite a long absence from country radio, Grady says history is on Crowell’s side. “The fact remains that Rod- ney sold millions of records in the country format.”

The multi-format plan for Crowell is in keeping with Grady’s long-term strategy. “If an artist makes a record that deserves to go to more than one format, then it’s your job as a record company to take it to more than one format. Rodney Crowell transcends genre.”

Beyond radio, the project will “be driven very hard by press.” Grady says. “It already is receiving very high critical acclaim, but it absolutely is a commercial endeavor as well.”

“In what is left of retail,” Grady continues, “we’re playing along. He calls Crowell “a big friend and spokesperson” for independent retailers and says the label will work with them closely. The first week of the album’s release, Crowell will be doing a “Texas residency,” with in-stores, press and radio visits in his highest sales markets of Houston, Austin and Dallas.

Grady says with an artist of Crowell’s stature, he’s also “not shying away” from such mass-market vehicles as Smart, Target, CMT and Country Weekly. “From that side of the fence we will be doing a very basic approach because there are a lot of people who are interested.

“While there are still people out there who have vinyl with Rodney Crowell’s name on it,” Grady says, “We plan on letting those people know this record exists.”

Crowell, who is booked by Bobby Caldwell at Montrey Peninsula, will embark on a year-long tour to support the new album at the end of the month.

GOING FOR BROKE

Despite his hits, and literally hundreds of cover versions of his songs recorded by other artists, Crowell admits that he has made some bad business decisions in his career. These decisions ultimately left him broke when he cleaned out what was left of his bank account to record “The Houston Kid.” He took out a bank loan to record “Fate’s Right Hand.”

While he says he’s since recovered financially, “I’ve still got a way to go.”

“Nobody ever said I was smart,” Crowell says. “I made some bad deals.” Crowell says. “But I have a good manager [New York based Gary Rabin] now, and he’ll keep me out of trouble with Sony if I’m really pissed off.”

While he says he’s in a healthy financial condition, he adds, “I kind of feel a bit like a giant that’s running up against a wall.”

While Bentley’s sound is contemporary country, the album’s highlight, “Train Travelin,” shows off his bluegrass influences. Bentley wrote the song and entitled the album “My County Hand” to reflect it with him on the album. He calls that event “the highlight of my whole music career.”

Women Notice What Bentley Was Thinkin’

After this summer, Capitol artist Dierks Bentley may never want to see another little white tank top. That garment plays a prominent role in the lyrics of his fast-rising debut single, “What Was I Thinkin.” As the song has gained momentum at country radio, Bentley has seen a dramatic increase of tank top-clad women at his shows.

BENTLEY MAKING MUSIC TO SHINE TO

Not that he’s complaining.

“I always say, ‘That’s the hard part of my job,’” he notes with a laugh. “They say being a country singer is easy, but I have to go out there every night and not be distracted by all those girls in little white tank tops.”

“What Was I Thinkin” is No. 4 on the Hot Country Singles & Tracks chart this issue. Bentley’s self-titled Capitol debut hit retail Aug. 19. He previously released an independent album on the tiny Danglin’ Rope Records.

For Bentley’s major-label debut, Capitol took a chance on first-time producer Brett Beavers, an established songwriter who penned much of the album with Bentley. Both are Sony/Tree writers. Bentley says he wanted to work with a producer who is also a musician and a songwriter, and he and Beavers just clicked.

According to Bentley, Capitol Records president Mike Dunham “really let Brett and me have the reins, which really is a risk for a label head to take. From day one Mike and the label were cool with that. There was no power struggle.”

His goal for the album was simple: “I wanted to make music that drinks well,” Bentley says. “Country music that you can sit down and drink a beer to.”

Unlike much of today’s country, Bentley’s album would seem to have more male appeal than female. He admits it “may be a little more geared toward guys, but you wouldn’t know it from the road. We have a lot of female fans. But if we’re going to err, we’re going to err on the side of Hank Jr.”

Bentley approached the project knowing exactly what kind of sound he wanted to create. “It’s based in acoustic music and making acoustic instruments the driving force of the record,” he says. “There are two acoustic guitars on all my tracks, but we kept the steel and the Telecaster up, so it’s still a big-sounding record.”

After moving to Nashville from his native Phoenix at 19, Bentley eventually found a place where he felt at home at Nashville’s Station Inn, a haven for bluegrass fans and musicians. At that venerable nightspot, Bentley says he found “people who just love music for music alone. They took me in, and I found my foundation musically.”

BURNS RETURNS: Former Giant Records executive WCM Jim Burns has launched CBJ Distribution in Nashville. The venture is a partnership with Central South Distribution, also based in Nashville. CBJ and Central South will distribute the Kinleys’ new album, to be released on Identical Records, as well as independent projects from artists Destry and Rick Henry. CBJ and Central South will also distribute the Southern gospel label Promise Records.

Burns will succeed the company’s president/CEO. His wife, Calina Burns, will be VP/treasurer.

ON THE ROW: Bethany Newman has been named as new director of creative services for MCA Nashville, Mercury and Lost Highway Records. She previously operated her own design firm.

Mike Rivers has been promoted to director of field marketing/sales at RCA Label Group. He previously was the company’s field marketing and sales manager.

Two more members of the Warner Bros. promotion team have been let go. Out are Southeast regional promoter Clay Henderson and Matt Williams, who had overseen promotion efforts specifically for Faith Hill.

The moves come on the heels of the departure a few weeks ago of regional promoter Chuck Thagard. Glenn Noblit will move from Southeast regional duties to the Southwest. Veteran promotion man Brooks Quigley joins the label as Southeast regional.
### HOT COUNTRY SINGLES & TRACKS

<table>
<thead>
<tr>
<th>NUMBER</th>
<th>TITLE</th>
<th>ARTIST</th>
<th>PEAK WEEK</th>
<th>WEEKS AT NUMBER</th>
<th>IMPRINT &amp; NUMBER/PRODUCTION LABEL</th>
<th>AIRPLAY SOURCES</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>PLAYBOYS OF THE SOUTHWESTERN WORLD</td>
<td>Blake Shelton</td>
<td>31</td>
<td>31</td>
<td>ARISTA NASHVILLE</td>
<td>Broadcast, Nielsen, R&amp;R LATIN RHEA HARRIET</td>
</tr>
<tr>
<td>2</td>
<td>COWBOYS LIKE US</td>
<td>George Strait</td>
<td>33</td>
<td>43</td>
<td>WARNER BROS.</td>
<td>Broadcast, Nielsen, R&amp;R LATIN RHEA HARRIET</td>
</tr>
<tr>
<td>3</td>
<td>TENNESSEE RIVER RUN</td>
<td>Barry Worley</td>
<td>32</td>
<td>32</td>
<td>DREAMWORKS ALBUM</td>
<td>Broadcast, Nielsen, R&amp;R LATIN RHEA HARRIET</td>
</tr>
<tr>
<td>4</td>
<td>DARKER THAN A RED ROSE</td>
<td>Mark Wills</td>
<td>34</td>
<td>34</td>
<td>SOUTHERN RANCH RECORDS</td>
<td>Broadcast, Nielsen, R&amp;R LATIN RHEA HARRIET</td>
</tr>
<tr>
<td>5</td>
<td>WRINKLES</td>
<td>Diamond Rio</td>
<td>33</td>
<td>34</td>
<td>WARNER BROS.</td>
<td>Broadcast, Nielsen, R&amp;R LATIN RHEA HARRIET</td>
</tr>
<tr>
<td>6</td>
<td>I WISH</td>
<td>Joe Densmore</td>
<td>36</td>
<td>37</td>
<td>WARNER BROS.</td>
<td>Broadcast, Nielsen, R&amp;R LATIN RHEA HARRIET</td>
</tr>
<tr>
<td>7</td>
<td>LONG BLACK TRAIN</td>
<td>Josh Turner</td>
<td>37</td>
<td>39</td>
<td>WARNER BROS.</td>
<td>Broadcast, Nielsen, R&amp;R LATIN RHEA HARRIET</td>
</tr>
<tr>
<td>8</td>
<td>CAN YOU HEAR ME WHEN I TALK TO YOU?</td>
<td>Ashley Gearing</td>
<td>36</td>
<td>39</td>
<td>WARNER BROS.</td>
<td>Broadcast, Nielsen, R&amp;R LATIN RHEA HARRIET</td>
</tr>
<tr>
<td>9</td>
<td>WALKING IN MEMPHIS</td>
<td>Lionel Rich</td>
<td>39</td>
<td>39</td>
<td>WARNER BROS.</td>
<td>Broadcast, Nielsen, R&amp;R LATIN RHEA HARRIET</td>
</tr>
<tr>
<td>10</td>
<td>I CAN'T TAKE YOU ANYWHERE</td>
<td>Scotty Emerick With Toby Keith</td>
<td>40</td>
<td>40</td>
<td>WARNER BROS.</td>
<td>Broadcast, Nielsen, R&amp;R LATIN RHEA HARRIET</td>
</tr>
</tbody>
</table>

### HOT COUNTRY ALBUMS

<table>
<thead>
<tr>
<th>NUMBER</th>
<th>TITLE</th>
<th>ARTIST</th>
<th>PEAK WEEK</th>
<th>WEEKS AT NUMBER</th>
<th>IMPRINT &amp; NUMBER/PRODUCTION LABEL</th>
<th>AIRPLAY SOURCES</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>DRINKIN' BONE</td>
<td>Tracy Byrd</td>
<td>31</td>
<td>31</td>
<td>WARNER SPECIAL PRODUCTS</td>
<td>Broadcast, Nielsen, R&amp;R LATIN RHEA HARRIET</td>
</tr>
<tr>
<td>2</td>
<td>THERE Ain't No THERE Oughta' Be On That Tree</td>
<td>Marty Stuart And His Fabulous Superlatives</td>
<td>34</td>
<td>34</td>
<td>WARNER SPECIAL PRODUCTS</td>
<td>Broadcast, Nielsen, R&amp;R LATIN RHEA HARRIET</td>
</tr>
<tr>
<td>3</td>
<td>WHAT A SHAME</td>
<td>Rebecca Lynn Howard</td>
<td>43</td>
<td>43</td>
<td>WARNER SPECIAL PRODUCTS</td>
<td>Broadcast, Nielsen, R&amp;R LATIN RHEA HARRIET</td>
</tr>
<tr>
<td>4</td>
<td>HALF A HEART TATTOO</td>
<td>Jennifer Hanson</td>
<td>44</td>
<td>44</td>
<td>WARNER SPECIAL PRODUCTS</td>
<td>Broadcast, Nielsen, R&amp;R LATIN RHEA HARRIET</td>
</tr>
<tr>
<td>5</td>
<td>I LOVE YOU THIS MUCH</td>
<td>Jimmy Wayne</td>
<td>45</td>
<td>45</td>
<td>WARNER SPECIAL PRODUCTS</td>
<td>Broadcast, Nielsen, R&amp;R LATIN RHEA HARRIET</td>
</tr>
<tr>
<td>6</td>
<td>EVERY LITTLE THING</td>
<td>Jamie O'Neal</td>
<td>34</td>
<td>34</td>
<td>WARNER SPECIAL PRODUCTS</td>
<td>Broadcast, Nielsen, R&amp;R LATIN RHEA HARRIET</td>
</tr>
<tr>
<td>7</td>
<td>IN MY DREAMS</td>
<td>Rick Trevino</td>
<td>46</td>
<td>46</td>
<td>WARNER SPECIAL PRODUCTS</td>
<td>Broadcast, Nielsen, R&amp;R LATIN RHEA HARRIET</td>
</tr>
<tr>
<td>8</td>
<td>EVERYDAY AFTERNOON</td>
<td>Craig Morgan</td>
<td>48</td>
<td>48</td>
<td>WARNER SPECIAL PRODUCTS</td>
<td>Broadcast, Nielsen, R&amp;R LATIN RHEA HARRIET</td>
</tr>
<tr>
<td>9</td>
<td>WHEN YOU COME AROUND</td>
<td>Darci Rutten</td>
<td>46</td>
<td>46</td>
<td>WARNER SPECIAL PRODUCTS</td>
<td>Broadcast, Nielsen, R&amp;R LATIN RHEA HARRIET</td>
</tr>
<tr>
<td>10</td>
<td>SMALLER PIECES</td>
<td>Dondie Drift</td>
<td>50</td>
<td>50</td>
<td>WARNER SPECIAL PRODUCTS</td>
<td>Broadcast, Nielsen, R&amp;R LATIN RHEA HARRIET</td>
</tr>
</tbody>
</table>

### HOT SHOT DEBUT

<table>
<thead>
<tr>
<th>TITLE</th>
<th>ARTIST</th>
<th>IMPRINT &amp; NUMBER/PRODUCTION LABEL</th>
<th>AIRPLAY SOURCES</th>
</tr>
</thead>
<tbody>
<tr>
<td>I LOVE THIS BAR</td>
<td>Toby Keith</td>
<td>DREAMWORKS ALBUM</td>
<td>Broadcast, Nielsen, R&amp;R LATIN RHEA HARRIET</td>
</tr>
</tbody>
</table>

### TOP BLUEGRASS ALBUMS

<table>
<thead>
<tr>
<th>NUMBER</th>
<th>TITLE</th>
<th>ARTIST</th>
<th>PEAK WEEK</th>
<th>WEEKS AT NUMBER</th>
<th>IMPRINT &amp; NUMBER DISTRIBUTING LABEL</th>
<th>AIRPLAY SOURCES</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>ALLISON KRAUSS + UNION STATION</td>
<td>The S官es Pickers</td>
<td>31</td>
<td>31</td>
<td>WARNER BROS.</td>
<td>Broadcast, Nielsen, R&amp;R LATIN RHEA HARRIET</td>
</tr>
<tr>
<td>2</td>
<td>EARL SCRUGGS/DOUG WATSON/RICKY SKAGGS</td>
<td>The Three Pickers</td>
<td>32</td>
<td>32</td>
<td>WARNER BROS.</td>
<td>Broadcast, Nielsen, R&amp;R LATIN RHEA HARRIET</td>
</tr>
<tr>
<td>3</td>
<td>NICKEL CREEK</td>
<td>The S官es Pickers</td>
<td>33</td>
<td>33</td>
<td>WARNER BROS.</td>
<td>Broadcast, Nielsen, R&amp;R LATIN RHEA HARRIET</td>
</tr>
<tr>
<td>4</td>
<td>THE DEL McCOURY BAND</td>
<td>The S官es Pickers</td>
<td>34</td>
<td>34</td>
<td>WARNER BROS.</td>
<td>Broadcast, Nielsen, R&amp;R LATIN RHEA HARRIET</td>
</tr>
<tr>
<td>5</td>
<td>BLUEGRASS ARTISTS</td>
<td>The S官es Pickers</td>
<td>35</td>
<td>35</td>
<td>WARNER BROS.</td>
<td>Broadcast, Nielsen, R&amp;R LATIN RHEA HARRIET</td>
</tr>
<tr>
<td>6</td>
<td>RHONDA VINCENT</td>
<td>The S官es Pickers</td>
<td>36</td>
<td>36</td>
<td>WARNER BROS.</td>
<td>Broadcast, Nielsen, R&amp;R LATIN RHEA HARRIET</td>
</tr>
<tr>
<td>7</td>
<td>VARIOUS ARTISTS</td>
<td>The S官es Pickers</td>
<td>37</td>
<td>37</td>
<td>WARNER BROS.</td>
<td>Broadcast, Nielsen, R&amp;R LATIN RHEA HARRIET</td>
</tr>
<tr>
<td>8</td>
<td>THE LATE GREAT GOLDEN STATE</td>
<td>Dwight Yoakam</td>
<td>55</td>
<td>55</td>
<td>WARNER BROS.</td>
<td>Broadcast, Nielsen, R&amp;R LATIN RHEA HARRIET</td>
</tr>
<tr>
<td>9</td>
<td>I WANNA DO IT ALL</td>
<td>Terri Clark</td>
<td>59</td>
<td>59</td>
<td>WARNER BROS.</td>
<td>Broadcast, Nielsen, R&amp;R LATIN RHEA HARRIET</td>
</tr>
<tr>
<td>10</td>
<td>LONESOME, ON'RY AND MEAN</td>
<td>Travis Tritt</td>
<td>55</td>
<td>55</td>
<td>WARNER BROS.</td>
<td>Broadcast, Nielsen, R&amp;R LATIN RHEA HARRIET</td>
</tr>
</tbody>
</table>

---

*Nielsen Broadcast Data Systems. Nielsen SoundScan.*
**Top Country Albums**

**August 30, 2003**

<table>
<thead>
<tr>
<th>ARTIST</th>
<th>IMPRINT &amp; NUMBER/DISTRIBUTING LABEL</th>
<th>TITLE</th>
<th>CHART WEEK</th>
<th>LAST WEEK</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>NO. 1 / GREATEST GAINER</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
EXECUTIVE TURNTABLE

RECORD COMPANIES: Cliff Silver is named senior VP/CFO of RCA Music Group in New York. He was senior VP of finance for BMG.

RCA Music Group also promotes John Voigtmann to VP of international marketing in New York. He was senior director of international marketing.

Bethany Newman is named senior director of creative services for Mercury/MCA Nashville/Lost Highway Records in Nashville. She previously owned her own design studio.

Mike Rivers is promoted to director of field marketing and sales for RCA Label Group in Nashville. He was manager of field marketing and sales.

PUBLISHING: Lauren Keiser is promoted to CEO of Carl Fischer Music in New York. She was executive VP. Chuck Bradley is named urban creative director for Famous Music in Los Angeles. He was an urban consultant for Windswept Pacific.

DISTRIBUTION: Joe Beiderman is named account manager for Galaxy Music Distributors in Philadelphia. He was a sales executive for Universal One Stop.

City Of Hope Toasts Portnow

National Academy of Recording Arts and Sciences president Neil Portnow was named this year's City of Hope Spirit of Life award honoree at a breakfast attended by industry players and held at New York's Town Restaurant. A longtime supporter of City of Hope, Portnow will be presented with the award Oct. 9 at a star-studded gala dinner. Pictured, from left, are lawyer Allen Grubman of Grubman, Indurry & Schindler; Zach Horowitz, president/COO of Universal Music Group (UMG); RCA Music Group president/COO Charles Goldstuck; Fox Music Publishing senior VP/GM Mary Jo Mennella; EMI Music Publishing chairman/CEO Martin Bandier; Columbia Records Group chairman Don Ienner, Portnow; Universal Music Enterprises president Bruce Resnikoff; Michele Anthony, executive VP of Sony Music Entertainment; BMI president/CEO Frances Preston; Atlantic Records co-president Ron Shapiro; UMG chairman/CEO Doug Morris; Virgin Records chairman/CEO Matt Serletic; and Virgin president/COO Roy Lott. The City of Hope National Medical Center and Beckman Research Institute, a National Cancer Institute-designated comprehensive cancer center, is one of the world's leading research and treatment centers for such life-threatening diseases as diabetes and HIV/AIDS.

ASCAP Honors Morillo

Revered DJ/producer Erick Morillo was honored with the Heineken Amp/ASCAP Recognition Award for his many contributions to dance music. He was given the award by ASCAP's senior director of membership, Jackey Simms, during a ceremony at Discotheque in New York. The event was part of the Heineken Adventure To Stardom tour.

Five Little Women

Raven, star of the Disney Channel's "That's So Raven," was joined in New York by the members of 3LW for the premiere of "The Cheetah Girls." From left, Raven is pictured with Jessica Benson, Adrienne Bailon, Kely Williams and fellow actor Sabrina Bryan at La Guardia High School for Music & Performing Arts. The channel aired the film Aug. 15. (Photo: Chuck Pulin)

Lending a Hand

More than $30,000 was raised at the Musical Chairs benefit for the VH1 Save the Music Foundation held at the home of Morris L. Reid and Jaci Wilson Reid in East Hampton, N.Y. A silent auction offered autographed items from the likes of Smash Mouth, Hootie & the Blowfish and Boyd Tinsley of Dave Matthews Band, as well as a Steinway piano, baby BMW racers and helicopter ride tickets. Pictured, from left, are Morris Reid, founder and managing director of communications consulting firm Westin Rinehart; VH1 GM Christina Norman; and Hootie frontman Darius Rucker. (Photo: Patrick McMullen)

Rim Shots by Mark Parisi
Mellencamp, Chesney Meet At The Crossroads

John Mellencamp and Kenny Chesney convened in Nashville for a taping of "CMT Crossroads," which teams country artists with pop, rock and R&B stars. Picture, from left, are Chris Perr, VP of music and talent for CMT; CMT producer Sarah Brock; Chesney; CMT senior VP/GM Brian Phillips; Bill Flanagan, senior VP/editorial director of MTV Music Group; and Mellencamp. The one-hour episode will air at 9 p.m. E.T. Oct. 3. Previous episodes of "Crossroads" have featured Elvis Costello with Lucinda Williams, Kid Rock with Hank Williams Jr., ZZ Top with Brooks & Dunn and Elton John with Ryan Adams. (Photo: Rick Diamond/Wireimage)

With Special Guest: Dad

Smooth-jazz artist Brian Culbertson has a new star performer with him this summer—his dad, Jim, on trumpet. Growing up in Decatur, Ill., Culbertson studied with his father, who was the band teacher at Brian's high school and a well-known music educator in the area. The younger Culbertson went on to DePaul University, where he studied music (playing piano and trombone). He scored a label deal before he graduated.

A Long Goodbye

Hartford Civic Center senior VP/GM Marty Brooks recently presented Cher with a Steuben crystal commemorating the 150th show of her current Living Proof farewell tour. Joining Brooks and the singer for her concert at the venue are local Clear Channel Entertainment exec Jim Koplik and Brad Wavara, president of Clear Channel Touring.

Dido Flag Waving

Having completed her forthcoming sophomore set, "Life for Rent," Dido is making the promotional rounds. One stop was a visit with adult top 40 WPLJ (95.5) New York's Scott Shannon and Todd Pettengill, where she performed the disc's first single, "White Flag," live in the studio. Pictured, from left, are Shannon, Dido and Pettengill. "Life for Rent" is due Sept. 29 on Arista.

You Saxy Thing

Saxophonist Dave Koz, right, recently mastered his forthcoming "Saxophonix" disc at Hollywood-based Future Disc with Steve Hall at the helm.

Zane's New Love: Kids' Music

Fatherhood changes everyone. And when it comes to songwriters, fatherhood also leaves a fairly significant mark on his work, too. But being a dad has rarely had as great an impact on a rock/pop artist's career than that of Dan Zanes, former frontman for '80s cult faves the Del Fuegos. After his wife, Paula, gave birth to their daughter, Anna, some eight years ago, Zanes completely abandoned rock to make children's albums. His first children's title, "Rock- et Ship Beach," was released in 2000 and featured such songs as "Really Wolly Doodle" and "Father Goose." Then-neighbor Sheryl Crow, as well as Suzanne Vega and revered axeman G.E. Smith, guested on the set, issued on Zanes' Festival Five label. Zanes' fourth such title, "House Party"—which, like the others, features an all-star cast—arrives Oct. 7. (On the Ryko-distributed Festival Five.) It contains duets with the Grateful Dead's Bob Weir and Deborah Harry, among others. Zanes says that making these folk music collections of covers, traditions and originals—which are crafted to appeal to both children and adults—has renewed his love for music. When the Boston-based Del Fuegos decided to take a break in 1990 after roughly a decade together, Zanes says he was 28 and felt like an old man. "That's a bad sign," the now 41-year-old artist says. "And the music business felt like it was changing. The harder we tried, the less anything could get going." In addition, "that type of lifestyle didn't really suit me at that point," he notes. Originally intending to take six months off to concentrate on a solo record, the singer retreated to the Irish Catskills in upstate New York. Zanes checked himself out of the rock'n'roll scene to grow vegetables and write instrumental music. Some of his work showed up in commercials; one track made the soundtrack to "Natural Born Killers." "I was getting paid for music for the first time in my life," he laughs. "That was a thrill." During that time, hours spent listening to gospel and a slew of blank-label 45s of Jamaican rocksteady rejuvenated his excitement for music. "Attracted by the communal feel of these genres, he started to realize that "the music I really loved involved everybody, not just the performers." "The thing that was so weird about rock'n'roll, eventually, was just that I felt like we were up on a stage, looking down, and there was a big wall between the audience and the performer," he continues. "It became something that didn't really involve everybody." But older children's tunes did, as did the roots and folk music that he loved as a child—by Woody Guthrie, Leadbelly, Pete Seeger. "To me, that's perfect, all-ages music. It really engages kids and teaches them a lot about the world and the mysteries of life and death," he says. So, after Anna's birth, he began to dedicate his career to making such music—all-ages, folk-based songs that promote a communal vibe and that can be played in a basement, or in a kitchen, a living room—wherever. Such kids' music isn't as bountiful as it once was—most children's music, he notes, is connected to TV shows or movies—and he wanted to expose his daughter to the same sort of music he grew up loving. "To be truly successful at this, for me, it's not about how many records I can sell but if I can get other people excited about making their own music. Underneath it all, that's really what I'm after. That's what I'm trying to get out to other people: 'You can do it, too.'" WES ORSHOSKI
ALBUMS

Edited by Michael Paolletta

POP

★ THE DANDY WARHOLS
Welcome to the Monkey House
PRODUCER: Courtney Taylor-Taylor, Nick Rhodes, Tony Visconti
CAPITOL 84368
RELEASE DATE: Aug. 19

Overseas, in countries like Italy, the Dandy Warhols are superstars. The group's last album, "Teenagers From Planet Böhmia"—which spawned the groovy international hit "Bohemian Like You"—went gold and platinum in several European countries. Fame in its own backyard, however, has eluded the Portland, Ore.-based quartet. But that may change with the arrival of their fourth album, house music mongers Warhols' co-produced by Warhols lead singer/guitarist Courtney Taylor-Taylor, Duran Duran founding member Nick Rhodes and longtime David Byrne collaborator Tony Visconti. "Welcome to the Monkey House" wears its psychadelic rock colors well. The sublime, trancelike "The Last High" conjures beautiful images of Roxy Music and "Scary Monsters" era Bowie. Other noteworthy tracks include "Heartbreaker," "Plan A" (with backing vocals from Duran Duran's Simon LeBon), thePrince-Hued "Wonderful You" and "Sciencetron," featuring Nile Rodgers of Chic on rhythm guitar. At times derivative, "Welcome to the Monkey House" nevertheless spotlights a band that deserves a larger piece of the American pie.

DIANNNE REEVES
A Little Moonlight
PRODUCER: Arif Mardin
BLUE NOTE 7243 5 00252
RELEASE DATE: Aug. 19

After releasing an ambitious big band album, "Gale Celebriting Sarah Vaughan" in 2001—Reeves revels in a more intimate setting with "A Little Moonlight." Working with her trio—Reuben Rogers (bass), Greg Hutchison (drums) and Peter Martin (piano)—Reeves delivers a quiet, unabashedly romantic jazz album. Of the 19 songs on the CD, none is more expressive of the spirit and warmth of the project than "What a Little Moonlight Can Do." Not only does the song import the key amourous vibe, but the wonderful interplay between Reeves' scat vocals and Martin's piano solo epitomizes the notion of freedom in the groove. Another special moment is Reeves' soulful rendition of "You Go to My Head." Here, accompanying Reeves, is trumpeter Nicholas Payton, who fingers note on note on her vocal, then adds his own sultry solo comment to underscore this lazy jam.

JESSICA SIMPSON
In This Skin
PRODUCERs: various
COLUMBIA 806560
RELEASE DATE: Aug. 19

For her third Columbia album, singer/bassist Simpson parades lockdown with a host of Nashville and Los Angeles songwriter/producer to ensure that her own lyrical voice prevails throughout "In This Skin." The result is a topical triptych of love, marriage and self-assurance. First single "Sweetest Sin," a collaboration with writer Diane Warren and producer Ric Wake, is representative, with its slick insinuations and groove-bumping melody. Simpson shows off those glorious pipes on a number of lofty ballads, including the "Searing I Have" and "Near a cappella "You Don't Have to Get Lo" a nod to her dad's love." There's enough tempo to broaden appeal, highlighted by the Egyptian-colored "My Was Home" and bass-bumpin "Forbidden Fruit." A wholly satisfying set from a former teen idol who is obviously comfortable in her womanly "Skin.

ESSENTIALS

ALAN JACKSON
Greatest Hits Volume II
PRODUCER: Keith Stegall
ARISTA 539097
RELEASE DATE: Aug. 12

For the few who make it to a second greatest-hits package, the quality of material often declines. But not so for Alan Jackson, whose "Volume II" represents a remarkable growth. Jackson is that rare artist who can master both the lightweight ("WWM:Memory") and the substantive ("Everything I Love"). What sets Jackson's first and second album the opportunity to so effectively communicate the personal in a manner that cuts to the bone, as "I'll Go On Loving You" and "Where Were You (When the World Stopped Turning)." He is also a master interpolator ("Pop A Top," "The Blues Man"), paying homage while remaining his own person. Generous at 26 cuts, the collection features the current hit "It's Five O'Clock Somewhere." It is tempting to say Jackson is at the top of his game, but that would imply he has already peaked.

DIANNNE REEVES
A Little Moonlight
PRODUCER: Arif Mardin
BLUE NOTE 7243 5 00252
RELEASE DATE: Aug. 19

ALAN JACKSON
Greatest Hits Volume II
PRODUCER: Keith Stegall
ARISTA 539097
RELEASE DATE: Aug. 12

JESSICA SIMPSON
In This Skin
PRODUCERs: various
COLUMBIA 806560
RELEASE DATE: Aug. 19

DANCE/ELECTRONIC

★ ANANDA PROJECT
Morning Light
PRODUCERs: Chris Brann
NITE Grooves/King Street Sounds KNK234
RELEASE DATE: Aug. 12

Morning Light's sixth studio release may not be the flavor of jour on most dancellovers, but that does not prevent Atlanta-based producer/composer Chris Brann from putting together an excellent selection of tracks as Ananda Project, Wondrous Project and P'tah, among other aliases—revels in the lush, which is much tighter, jazzy and more atmospheric than the previous "Morning Light," the follow-up to "Release" and its remix collection "Re-Release," does not deviate from this musical mission—although this time around, Ananda mainstays Heather Johnson and Terrance Downs bring a hip-hop-influenced, moniker Nicola Hill ("You Find the Heart"). Among others, "Secrets" (featuring newcomer Marta Garzanti) is an elegant Naked Music-styled track, while the Latin-tinged "Rain Down" (featuring Sylvia Gordon) is tailor-made for peak-hour play in soulful house clubs. "Justice, Mercy" and "I Hear You Dreaming," which both spotlight Downs, epitomize the contemplative and jubilant nature inherent in Brain's oeuvre.

REVIEW DIRECTIONS

Music

Billboard

PICKS

R&B/HIP-HOP

★ BOW WOW Unleashed

PRODUCERs: various
COLUMBIA/SUM 87103
RELEASE DATE: Aug. 19

BOW WOW showscases a new, more mature attitude on his third set, "Unleashed." With mentor/So So Def CEO Jermaine Dupri no longer at the helm, Bow Wow took creative control and enlisted a host of A-list producers for the set. Jazze Pha manned the boards on lead single "Let's Get Down," an infectious track that features Baby. The cut has already re-established the rapper's teen dream status with the "R&B Park" crowd. Bow Wow gets serious on the Nuy-Pop, "Movement," a sparse, midtempo tune in which the "Movement" producer will Bow Wow is no longer a kid, the rapper knows he still has some growing up to do. The melodic "Eighteen," produced by Lil Jon, addresses just that. Who knew adolescence could have such a great backbeat?

JAVIER
Javier

PRODUCERS: The Underdogs, Syndicated Rhythm, Kevin Cloud, Andrew Slater
CAPITOL 7243 5 39843 0 4
RELEASE DATE: Aug. 5

A big leap for Javier on the hip-hop charts with Ching's "Right Thru," Capitol strides into R&B territory with Javier on this strong debut, the confident singer/songwriter/musician calls to mind another talented wunderkind, Alicia Keys. Javier covers all the bases, from R&B and funk to rock. Latin and jazz reflecting such influences as Donnie Hathaway, Stevie Wonder and Sam Cooke. But the multi-instrumentalist does it in a style all his own. Lilt- ing and single "Crazy" carries a infectious hook that keeps you humming long after the last note has sounded. And Javier’s sweet tone is supported perfectly by the saxophone, guitar and tender ballad "Song for Your Tears" and the compelling "In Your Eyes." Definitely look for this album under the winner category.

COUNTRY

★ THE DEL McCOURY BAND
It's Just the Night

PRODUCERS: Ronnie McCoury, Del McCoury McCoury Music/Sugar Hill 0001
RELEASE DATE: Aug. 12

It is good to be the king. And that is precisely what Del McCoury—backed by arguably the most formidable bluegrass outfit in existence—remains. These titans shine brightly on their McCoury Music debut, exhibiting the kind of dazzling chops and range of style that has won them fans far outside the bluegrass community. Sparkling virtuosity from sons Rob (banjo) and Ron (mandolin), along with Jason Carter (fiddle) and Mike Bub (bass), backs Del’s superbly authentic vocals, powering a brace of Richard Thompson-penned gems in "Dry," "Dead Man and Old and Two-Faced Love." The elder McCoury’s keening vocal on "Let an Old Racehorse Run" proves this old (Continued on next page)

CONTRIBUTORS:
Suzanne Ault, Jim Bessman, Keith Caulfield, Leila Cobe, John Dilliberto, Gordon Ely, Rashawn Hall, Gail Mitchell, Michael Paolletta, Chuck Taylor, Philip van Vleck, Ray Waddell.

ESSENTIALS: Releases deemed by the review editors to deserve special attention on the basis of musical merit and/or Billboard chart potential. WRGs: Rewarded albums of special artists, archival and commercial interest and outstanding collections of works by one or more artists. PICKS: New releases predicted to hit the top half of the chart in the corresponding format. ORIGS: Originals. New releases, reissues 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 Chuck Taylor (Billboard, 770 Broadway, 6th floor, New York, N.Y. 10003) or to the writers in the appropriate box.
horse has plenty of races left and instrumental “Hillcrest Drive” is a runaway train with jade-colored mandolins running from Ron. The haunting title cut, with the Fairchild Four, is in itself a little slice of the highlight of the set. Elsewhere, vocals on “Fire & The Flame” are tight and “Zero to Love” and “Same Kind of Crazy” are pure hillbilly romance. Mighty, mighty fine stuff, from start to finish. —RW

**WORLD**

MOSQUITOS

**PRODUCERS:** Jon Marshall Smith, Chris Root

**Bare None 146**

**RELEASE DATE:** Aug. 12

In their self-titled debut album, Brazilian/American trio Mosquitoes creates a musical landscape that finds the girl from Ipanema enjoying the sounds of indie-pop and Pizzicato. In other words, it is a delicious mix of female member Juju Stubbach—a Brazilian with roots in the jungles of Brazil and New York-based rockers Jon Marshall Smith and Chris Root. The end result is an album that is pleasant enough: soft, sweet, soft avant-garde (witness first track “Rainsong”) and often too simplistic. The issue is not that the songs were short and concise. It is that they are underdeveloped—either vague in structure or listless in execution. That said, Mosquito’s musicably keeps the listener interested. The mix of styles, coupled with the singing in English and Portuguese, is intriguing.—LC

**JAZZ**

**Bela Fleck & The Flecktones**

**Little Worlds**

**PRODUCER:** Bela Fleck

**Columbia 86353**

**RELEASE DATE:** Aug. 12

“Little Worlds” is one of the coolest and most inventive jazz releases of the year. The first collaboration between Fleck and his Flecktones bandmates since “Outbound” in 2000, “Little Worlds” eclipses everything this group has released previously. The album is an ambitious three-CD release that must be viewed as a watershed moment in Fleck’s career. It is one thing to appreciate the banjo as a weird instrument—Fleck’s starting point—and quite another to mastermind a jazz album as thoroughly cut ting edge as this one. Fleck’s core compatriots (Victor Wooten, Future Man and Jeff Coffin) deliver nothing less than stellar work. A host of guest players—which include Derek Trucks, Bobby McFerrin, Divinity and the Chieftains—perform with equal inspiration and gusto. With “Little Worlds,” Fleck’s bluegrass/Jazz fusion (blu-bop) is given its most definitive and gripping articulation yet.—PVV

**GOSPEL**

**LAMAR CAMPBELL & SPIRIT OF PRAISE**

**Confessions of a Worshipper**

**PRODUCER:** David Winstead

**EMI Gospel 82851**

**RELEASE DATE:** Aug. 19

Campbell and his 15-piece ensemble—built especially for this project—has won strong and memorable ballads on their four previous releases—surprise and delight this time out with a set grounded in celebration and urgency selections—a lot with a perfect lean ing on trademark balladry. The group’s soul sound—out of the church-rooted gospel with shading of jazz, R&B and pop. The standout are many: “Oh Give Him Glory” has a saucy Latin Flavor, while “Close to You” is a heart-grabbing ballad. “Nothing Too Hard for God” is a perfect marriage of cool R&B and inspired, choral gospel. Steadily but surely, Lamar Campbell & Spirit of Praise has matured into one of gospel’s most inspired acts.—GE

**Dvd**

**CHICAGO**

**Miramax 30700**

**REL. DATE:** Aug. 14

It is safe to say that “Chicago” will be a brisk seller on DVD—thanks to its Academy Awards haul earlier this year and because the release has some nifty bonus features. The primary extra is a deleted musical sequence with Catherine Zeta-Jones and Queen Latifah performing “Class.” (This number was dropped from the film after poor test screenings.) Also included is a screen specific audio commentary with director Rob Marshall and screenwriter William Condon, whom we wish had gone into greater technical depth. Marshall and Condon do, however, briefly discuss why certain songs were cut from the film, how the film was trimmed to get a PG-13 rating and the remarkable lack of computer-generated images. A standard issue behind-the-scenes featurette is also included.—AC

**R&B**

**T.I. ’24s’ (4:20)**

**PRODUCER:** DJ Toomp

**WRITERS:** C. Harris, A. Davis

**PUBLISHERS:** 1A Majesty, ASCAP; Toomp Stone

**REPRESENTED BY:** Grand Hustle/Atlantic 836650 (CD promo)

T.I. looks to be the next Southern MC to make his mark on the charts with “24s.” A slice of pure Southern rap, “24s” is part of T.I.’s coming album, which should be released in the near future. Expect more tracks like this. —R.B.

**AC**

**ANNE LENNOX Wonderful (4:13)**

**PRODUCER:** Stephen Lipson

**REPRESENTED BY:** Warner Bros.

**PUBLISHERS:** BMG, PRS

**RECORDS:** 55788 (9/30)

**AC**

**Erykah Badu**

** Danger (4:24)**

**PRODUCER:** Freckey

**WRITERS:** E. Badu, R.C. Williams, R. Smith, J. Posey

**PUBLISHERS:** Recamillons (ASCAP)/Divine Pimp Publishing/Tristes de Kared BMi Songs (ASCAP)

**Motown 21504 (promo)**

T.I.’s “Danger” movement has exploded in recent months, leave it to Erykah Badu, one of its fore bears, to take the phenomenon and turn the same genre on its ear. Badu’s latest effort, “Danger,” proves that you can have soul without needing a lot of over-the-top instrumentation. The song, which serves as the lead single from her forthcoming EP, “Break Thru,” is a bass-heavy, funk affair that will have heads bobbing. Badu has the uncanny ability to make virtually anything sound good. Here, she and Freckey, her production team, employ a sparse drum program to craft the song. While “Danger” isn’t as catchy as “On & On,” “Tyson” or her recent hit, “Love of My Life (An Ode to Hip Hop),” it’s miles ahead of many of her contemporaries.—RH

**Singles Essentials**

Edited by Chuck Taylor

**POP**

**ASHANTI**

**Rain on Me (4:58)**

**PRODUCERS:** Irv Gotti, Chank Santana

**WRITERS:** A. Douglas, A. Parker, I. Lorenzo, B. Bacharach, H. David

**PUBLISHERS:** various

**Murder Inc. Records 80000143 (CD track)**

Marvin Gaye, Whitney Houston and Celine Dion can’t score a top 40 hit to save their lives—all three have recently started single releases.credentials. —PV

**Gospel**

**Evanescence’s歌 Under (3:14)**

**PRODUCER:** Dave Fortman

**WRITERS:** B. Moody, A. Lee, D. Hodges

**PUBLISHERS:** various

**Wind-up 60105-13063 (CD track)**

Evanescence took the world by thunder storm with its melodramatic anemic debut, the hard-rocking/reggae/dance-funk hybrid “D�ngers.” Following popular music’s two most prominent trends and whispering them into a crafty format, the band’s already on top and is another?fine song worth the ride with its lush verses, power and bleeding for you/And you still won’t hear me,” Like the previous single, “Under” is initially rooting itself at rock radio, with top 40 ready to shift into drive as soon as “Brave Me To Life” is铺设. For better or worse, these two songs are remarkably similar—a trait is much of the album’s charm; that either successfully bands. Evanscence or limits its overall potential. In any case, “Going Under” is fully fueled to at least carry the potent band through the fourth quarter.—CT

**Rock**

**A Perfect Circle**

**Weak and Powerless (3:15)**

**PRODUCER:** not listed

**WRITERS:** Maynard, Billy

**PUBLISHERS:** Transfixed Music/Harry Merkin Music/ASCAP

**Virgin 17962 (CD promo)**

Virgin platinum act A Perfect Circle’s upcoming sophomore album, “Thirteenth Step,” is off and running with the dark and edge “Weak and Powerless,” a song that appears to address the ravages of addiction (“I feel the one feed the monkey while I dig in search of China/White as Dracula as I approach the bottom/Desparate and rav enous/in so weak and powerless over you”). Maynard James Keenan sings with brooding authority as band founder and guitarist Billy Howerdel’s songs are in a sorrowful world. Both modern and active rock are treating “Weak” like royalty, with more than 12 weeks on the charts already on board in week one. A Perfect Circle joined Lollapalooza Aug. 15, while Internet fan sites are gurgling with big love for the band. Looks like all elements are squared away for Circle.—CT

**Billboard**

**August 30, 2003**

www.billboard.com
The recently formed Writers Rule! Coalition has scored a major victory in lobbying the National Academy of Recording Arts and Sciences to award certificates to songwriters of the Grammy Award winners in the pop, rock, R&B, rap and country tracksingle performance categories.

Additionally, the Writer's Certificate will go to the original producers of a sampled work whose new version wins the Grammy in the single/tracking performance categories.

The certificates confirm that “the song is such a major component of the performance,” NARAS senior VP Diane Theriot says.

“The Recording Academy has demonstrated a commitment to its members’ input and a keen receptiveness and respect for their contributions to the organization,” adds Wainwright.

Wainwright's post-1990 output. It also follows “The Last Man on Earth,” Wainwright's acclaimed studio album released on Red House in 2001. “I like the studio, but my songs are written to be performed,” says the Snowden Music (ASCAP) writer, whose live performances are unforgettable—and periodically taped and released for posterity. “I don’t write for other people—or to go in the studio—so I think of my [live] audience. I earn my living as a performer, and records are sort of a side thought.”

Wainwright notes, too, that his songs are typically full of “jokes and twists and turns.”

“The way to get them is to be in the audience,” he says, hoping not to sound “like I’m hoping the live record thing. [But] it’s fun to see how I sell the songs in a live situation—and hopefully they’re fun to listen to.”

The album features such guests as Van Dyke Parks and Richard Thompson, who plays on “The Home Stretch”—having also played on the studio version from 1986’s “More Love Songs.”

Daughter Martha Wainwright joins her father on “You Never Phone,” an album “highlight.” Wainwright says, “because she’s a hell of a singer.” The song is also the latest of many reflecting his frequently strained familial and paternal relationships. Meanwhile, Wainwright’s flair for topical songwriting is evidenced by “Something for Nothing,” which takes on down-loaders. His self-effacing side is represented by “The Shit Song,” in which he admits to looking like the song title.

The tone of “So Damn Happy,” then, is “lighter and sillier” than that of “The Last Man on Earth,” as those songs were written after Wainwright's mother died.

“I write in a similarly journalistic style as my father,” notes Wainwright, “who wrote for the L.A. bureau of Life magazine in the 1950s. His best columns were when he wrote about who he was. They were much more compelling.”

When not on the road, Wainwright is now spending most of his time in L.A., where he is pursuing acting alongside his music career. He has completed filming a role in Tim Burton's upcoming movie "Big Fish" and played a urologist in an episode of the “Grounded for Life” TV series, which he calls “a dream come true.”

GUTHRIE AWARD TO MELLENCAMP: John Mellencamp will be honored at the Huntington’s Disease Society of America’s (HDSA) seventh annual Guthrie Awards Dinner. The ceremony will be held Oct. 2 at the Waldorf Astoria Hotel in New York. The Woody Guthrie Award recognizes Mellencamp’s embodiment of Guthrie’s ideals.

Guthrie died of Huntington’s Disease in 1967. His wife, Marjorie, then founded what became the HDSA to promote and support research to find a cure for the disease, help those and their families stricken with it and educate the public and healthcare professionals about it. Mellencamp’s current Columbia album, “Trouble No More,” includes Guthrie’s “Johnny Hart” as well as “To Washington,” a Mellencamp song inspired by Guthrie (Billboard, June 28). He performed both at recent concerts in New York and Los Angeles and sang “To Washington” on the inaugural “Sessions@AOL” broadcast from Graceland.

“As a songwriter, as a singer, as a communicator of stories and ideas, Woody Guthrie represents the values that this country is supposed to be about: honesty, directness and compassion,” Mellencamp says. “To be associated with the legacy of Woody Guthrie is truly a great honor.”

The Guthrie Awards Dinner will again be hosted by Judy Collins.
Hi Fi Finds Room To Grow In Shrinking Biz

By Moira McCormick

Along with the rest of the music industry, independent Chicago chain Hi Fi Records has experienced a downturn in business during the past year or so. But co-owners Tim Peterson and Joe Losurdo are evidently doing something right. Hi Fi Records opened its third store last month.

The new outlet is smaller than the 1,600-square-foot flagship store in Lincoln Park on the city’s Near North Side. It is equal to the north suburban Evanston location (500 square feet), and it boasts a convenient locale, on the ground floor of the building that houses Chicago’s highest-profile showcase club, Metro. A store to throw from Wrigley Field.

The space had been occupied for the past 10 years by single-store indie Clubhouse Records.

“I saw a blurb in [a local paper] that said they were closing,” says Peterson, who then proposed a new Hi Fi to Metro owner Joe Shanahan. “I was happy to have another record store there; it’s the ticket booth for the [Metro] club.

And from the retailer’s standpoint, he says, “you’ve got dedicated music fans coming in on a daily basis.”

He notes that store hours, from noon to 10 p.m., are designed to attract clubgoers exiting early shows: “They come out excited and want to blow off steam.”

Peterson also expects a plethora of in-store appearances from touring acts, with bands “pulling right up to the building” for the club.

Fans can purchase music at the new Hi Fi that they could not get at Clubhouse. Peterson says—namely hip-hop and dance. Both genres are represented live at Metro and at a downstairs dance club, Smart Bar, on a regular basis.

“Clubhouse only sold punk,” he notes. Adding that it may take some time to get people accustomed to purchasing hip-hop and dance there.

“We’re mostly selling new product—Alkaline Trio is blowing out the door, as are the Mars Volta, Grandaddy and Cursive.”

Hi Fi sells $15.98-$19.98 list CDs for $15.99; midline price point is $11.98. Used CDs go for $8-$10, and most used vinyl sells for $6-$10, with higher-value titles at $15-$20.

“Do a booming business in S1 records,” Peterson notes. “Someone’ll come in with an oversized CD, and there’s always someone who wants to buy it.”

Vinyl sales make up 50% of Hi Fi’s business, and 50% of those titles are sold to dance and hip-hop DJs, according to Peterson. Hi Fi began in 1997 as a vinyl-only store, bringing in CDs two years later.

The Evanston store, he notes, does not carry vinyl; it caters to “an older, educated white crowd that has a lot of country and folk and no dance or rap or R&B at all.”

The new Metro location, though, does carry vinyl; Peterson says Hi Fi is on a mission to “turn kids on to buying records.”

He notes that Losurdo advised that the store should stock the Beatles, Led Zeppelin and Simon & Garfunkel LPs. Though Peterson protest-ed that kids weren’t interested in those acts, he did so anyway.

“The first albums I sold,” he says with a laugh, “were by the Beatles and Simon & Garfunkel—to a kid all in black with black nail polish. I was thinking, ‘Aren’t you supposed to want My Life With the Thrill Kill Kult?’

Peterson says that despite the economy, opening a new store was easier than the six years it took to open the second one.

“We’ve built a reputation and credit history with distributors,” he explains, “so we don’t have to jump through those same hoops. We can pay them based on our sales, rather than upfront.”

Hi Fi’s wholesalers include ATM Distributing in Streetsboro, Ohio (a division of rack-jobber Arrow Distribution); Abbey Road Distributors in Santa Clara, Calif.; Gotham Distributors in Airdrome, Pa.; and Choke Distribution in Chicago.

Peterson says years of retailing have shown him and Losurdo where money can be saved.

“Our cash registers, credit card processors, fax machines, printers, etc., all came from eBay,” he says. “A store closed in Nebraska, and we got their cash register for $80—we would have paid $600 for the same register, used, from a register store here in the city.”

Losurdo, as it happens, apprenticed with a carpenter, so he designs and builds the store’s fixtures himself. “He made LP and CD bins with angled fronts and backs, so they’re more shop-able than the straight up-and-down boxes,” Peterson says. “We looked online for used fix-tures, but you can buy lumber cheaper.

“We also implemented our own computer database and ordering system through a pro-
CD Baby, the Portland, Ore.-based indie-music e-tailer, has become embroiled in a war of (virtual) words over the company's contract with its labels to distribute music online.

CD Baby is one of the most successful marketers of artist released product on the Web (Billboard, April 5). The 5-year-old company represents titles by more than 43,000 performers and has sold more than $4 million worth of albums to date.

CD Baby founder Derek Sivers was among the representatives of indie firms in attendance at Apple's June 5 demonstration of its iTunes Music Store in Cupertino, Calif. He came back an enthusiastic supporter of the format (Billboard, June 21).

CD Baby does not have formal contracts with its labels. The company runs a consignment business and, after minimal startup costs, takes $4 for every unit sold through its Web site. Participating artists are free to price their CDs as they like and take the rest.

CD Baby was informed about the contract controversy. For participating CD Baby labels that would allow the company to represent the imprints for digital distribution of their music on such services as iTunes.

That contract came under fire early this month, when Moses Avalon—a producer/engineer/author (“Confessions of a Record Producer”)/music business symposium founder—slammed CD Baby and Sivers in an e-mail sent to thousands of his readers.

Avalon (whose real name is Josh Melville) hinted darkly that the details of Sivers’ online contract cast CD Baby's reputation for integrity in a bad light, writing that it appeared “that the dark side of the Force may have seduced the young Jedi.”

Avalon—who admits in his e-mail that he had unsuccessfully approached Sivers seeking a $2,000 fee to have the contract vetted by his company—alleged that the contract (which can be viewed at cdbaby.net) tied up the labels’ rights exclusively for three years and attempted to grab underlying rights to the artists’ compositions.

Avalon claimed that the contract extended beyond digital distribution rights, citing an unnamed attorney who said, “I do not believe the rights being obtained [by CD Baby] are limited to digital or streamed content but could be stretched to include an assignee who is a traditional CD-based distributor.”

Avalon also intimated that CD Baby stood to benefit greatly from the contract if a third party, such as Apple, offered to buy the e-tailer outright. CD Baby quickly amended the contract to allow labels to terminate the agreement with 30 days’ written notice.

In a response drafted by the company’s attorney after Avalon’s e-mail was posted on industry board the Velvet Rope, CD Baby rebutted a number of Avalon’s contentions.

Nonetheless, even though several of the firm’s client labels have hired and, to its defense on the Velvet Rope, some artist-run imprints represented by already responded to some of the issues raised in Avalon’s e-mail, others—including those regarding underlying rights—have not yet been comprehensively addressed.

Sivers says he has sent the digital distribution contract to two other attorneys for a once-over.

“I thought, ‘Maybe I need another outside opinion to bust a hole in the accusations,’” he says. “The lawyers will let me know if any of the accusations might be correct.”

Contacted by The Indies, Avalon disputes any notion that he was trying to “extort” money from CD Baby, and claims he offered to perform work for the firm for free.

He says, “I mentioned several times in [the e-mail] that I like CD Baby... My focus was just the contract.”

“The idea was to get musicians to take a look at this contract and to get Derek’s company to take a look at this contract, because it’s sloppy.”

CD Baby have already opted out of the contract.

With a trace of weariness, Sivers admits to The Indies that the spread of Avalon’s accusations on the Web has had an impact.

“We’re in an age when any evil deeds, even if accidental, are heard all over the Internet immediately.” Sivers says.

Though CD Baby’s attorney has
 Indie Retail Camp Provides Forum For Ideas, Great Music

Some of the best independent retailers in the land converged upon New York the weekend of Aug. 8 for the indie retail summer camp. The meeting was a retail summit for the powers-that-be in rock music and all of its derivatives and many other genres to boot. Collectively some 150 people representing 256 stores attended from three coalitions and one chain.

Oops. I’d better rephrase that: The summit brought together one coalition, one alliance, one network, and one chain. That is the Coalition of Independent Music Stores (CIMS), the Alliance of Independent Media Stores (AIMS), the Music Monitor Network and Newbury Comics. But whatever they call themselves, make no mistake about it: They are a force to be reckoned with, particularly in breaking records.

Or, as Tim Johnstone of the Record Exchange—a CIMS indie store in Boise, Idaho, puts it—“It was a great opportunity to prove how vital the indie sector is.”

His boss, owner Michael Bunnell, adds that while it was nice to get to know retailers from other parts of the country, “with three organizations there was even more of an exchange of ideas than you would normally get” within each individual retail group.

And to be sure, all kinds of ideas and information were exchanged. CIMS member Sandy Bitman, owner of the three-store, Orlando, Fla.-based Park Avenue CDs, says that in addition to seeing all the great bands that performed at label showcases that each major hosted for the meeting and finding out what is breaking locally and regionally, the meeting provided a place to discover things like how to source lifestyle goods. In fact, the meeting was timed to coincide with the gift show that was held at the Jacob K. Javits Convention Center in New York.

For instance, Bitman found out who the best source is for Saddle Creek T-shirts, which apparently has multiple vendors. She also got some input on issues that arise with point-of-sale systems.

“In a chain, you have a chance to throw back problems at corporate, but as an independent you are working in a bubble,” Bitman says. So she heard how other merchants dealt with similar POS issues.

Similarly, Judy Negley, owner of seven-unit Independent Records & Video in Boulder, Colo., and a Music Monitor Network member, says she was on the lookout for a new POS system and got great ideas on that.

For Bill O’Keefe—owner of Detroit store Rockabily’s, which is a member of AIMS and the Detroit Music Retail Collective—the meeting was a way to give the labels ideas. “We know our customers and our business, but we can’t wait for the labels to come to us; we need to bring ideas to the labels to get things done,” he says. “There are a lot of ideas in the indie world, and sometimes you don’t get to put them on the table with the labels, so this forum works for that.”

And like all conventions, it is also a forum where retailers and vendors reveal to each other what they are working on. For the Music Monitor Network, collectively, that meant telling vendors about the new marketing tool that the group will make available to them.

“We are essentially going to grow into our name and will place a kiosk with touch-screen monitors in all of our stores,” says Michael Kuritz, executive director of Music Monitor. Those monitors will feature information on the 20 featured artists that the network promotes every two months in its Monitor This Program. “Customers will be able to listen to all tracks on all albums” and view electronic press kits and videos.

Beyond music, the monitors will air trailers of new movies and videogames. They will also be used to run contests, which will allow the network to build up a database of active buyers so that it can send e-cards to them.

I would be remiss if I didn’t mention that every retailer I spoke with complimented the great music that the labels provided for the summit. Each major hosted a night from Friday through Tuesday, with independent artists doing product presentations on Sunday during the day. In total, 38 acts performed for attendees. Highlights, at least from Retail Track’s perspective, were My Morning Jacket. Damien Rice. British Sea Power. Jet. Junior Senior and Shelby Lynne.

Hi Fi

Continued from preceding page

He tailors their schedules so they can go on tour as needed and still have a job when they return. “We also share insurance costs with them.”

All of this enables Hi Fi Records to pursue its mission of introducing the CD generation to the joys of vinyl.

“We’re building clients from 17-year-old punk rockers to 35-year-old jazz fans,” Peterson says, noting, “A guy my age just came in and bought 78s for a Victrola. [He] make it fun and interesting—make it a good space—you’ve got a good record store.”

VMAs

Continued from page 41

Other elements of the VMA Side-show include a DJ, a large photo gallery of memorable VMA moments and photo ops with cardboard cutouts of VMA talent. MTV is also using retail and online elements to plug the VMAs. It is teaming with retailer Sales to present a VMA-themed window display. The Best of the VMAs: 1984-2003, starting Aug. 23.

It has worked with the National Assn. of Recording Merchandisers to create and distribute displays, signage, posters and bin cards for in-store showcases at retail. In the weeks prior to the show, the displays will carry CDs from VMA nominees. In the weeks following, they will carry CDs from the winners.

Fans logging on to mtv.com can sign up for information about the VMA Blast Off concert series. They will receive a “blast” message to their e-mail or Cingular Wireless device for updates on where and how to get free tickets. They are available at designated Cingular stores, as well as through radio partners R&B WPW (Power 100) in L.A. and top 40 WHHZ (Z100) in New York.

MTV is running VMA-themed contests, games and editorial features throughout the Web site. There are two viewers choice awards that fans can vote for online.
**DVD Fuels U.K. Sales**

**BY SAM ANDREWS**

LONDON—In the first half of 2003, U.K. VHS and DVD sales grew 33% compared to the same period in 2002, according to figures from the British Video Assn. (BVA).

In its research survey for June, the BVA says that the top title for the first six months was Warner Home Video’s “Harry Potter and the Chamber of Secrets,” which shifted just short of 3 million units. “Potter” comprehensively outperformed its nearest rivals—“Lilo & Stitch” (2.9 million) and “Die Another Day” (880,000).

Warner was the No. 1 distributor overall in June and in the year to date. The company’s controversial two-tier pricing structure and simultaneous rental and sell-through release strategy has been adopted by all the major video distributors, says the British Video Assn.

For the year as a whole, DVD now represents 66% of the video market, in terms of volume sales, compared with 47% last year.

“This is indicative of the progress we expect to see throughout the year so that we end strongly with another booming Christmas,” BVA director general Lavinia Carey says. “DVD takes a bigger share of the market every month. We expect DVD could reach more than 150 million units by the end of the year.”

Interestingly, the growth in the market comes as supermarkets have cemented their place in the home entertainment sector, taking a 19.6% market share, up 0.6% year-on-year. Supermarkets accounted for 25% of VHS sales and 16.7% of DVD purchases. Such companies as the Walmart-owned Asda have stated their intention to purchase the home entertainment sector aggressively with a low price strategy aimed at mass-market consumers.

The specialist store share declined 2.7% to 32.4%, while the generalists—dominated by Woolworths—remained in line with 2002 at 23.2%.

This year may also prove to be a breakthrough year for music DVD. Warner Vision’s two-disc “Led Zeppelin” DVD sold 85,000 copies—$29.99 ($47.98) apiece—upon its release in June and ended up topping the music chart for the year-to-date. At No. 2 was EMIs “Beatles Anthology” box set (47,000), followed by P99s “Spirit in the Sky” release from Gareth Gates & The Korgs (45,000).

Music-related movie “8 Mile” topped the overall June chart with sales of 452,000 units, which 29% of VHS sales, compared with 47% last year.

Predictably, film remains the dominant genre, taking 74.2% of the total volume, up 2.5% on the same period last year. But there is clearly more growth to come in different genres. Children’s video product represents 23% of DVD sales but just 5% of DVD.
Westlake Audio Offers Exposure For Unsigned Acts

BY CHRISTOPHER WALSH

Thirty-year-old Westlake Audio, a multifaceted company whose offerings include multiple high-end recording and mixing studios, a technical services division and manufacture of high-quality loudspeakers, has launched the Artist Development Program.

The program, which debuted Aug. 1, offers unsigned acts an extraordinary opportunity to gain label exposure and find an audience. Artists apply online, and those selected by the Westlake staff are awarded a showcase on the company’s Web site, westlakeaudio.com. Additionally, one winner will be chosen each month to receive free recording time at the facility. The results of those sessions will be featured on the site and promoted within the music industry.

“It’s just another way to reach out,” Westlake Audio VP of recording services Steve Burdick says. “Our main focus has always been on the producer and engineer and still will be. This is just a deeper focus—going right to the artist. I think it’s a great community-type service. It gives people exposure: The band we have [featured on the Web site] now just played in Nashville, and because of our site, three labels went to see them.”

Studio owners, often producers and/or engineers themselves, have long given special deals to promising artists, with the understanding—sometimes formalized, sometimes not—that the artist will record at said studio, at a standard rate, if the initial demos result in a label deal. This practice may even be more common today, given commercial studios’ struggle to keep rooms occupied.

Similarities exist in Westlake’s Artist Development Program. Burdick says, but only to a point: On a recent day, for example, all of Westlake’s rooms were booked.

“In the future, this may turn into a production-type company or small label, but right now, we need to gain credibility for the program before we can move forward. We’re not asking anything of [the program’s participants]—at this point, anyway. All we ask is, ‘If you get signed, and if it’s geographically possible, you do your record here.’”

Additional features of the program include the opportunity to record during downtime at Westlake Audio at discounted rates, admission to seminars on music production and home studio construction, monthly newsletters and discounts on recording equipment and such services as mastering, CD duplication and merchandise.

As manifested at the Plant Studios in Sausalito, Calif., which has published a new accessibility to lower-budget projects during downtime (Billboard, Aug. 9), and the industry-wide emphasis on the digital audio workstations found in commercial and small, private studios alike, audio professionals are witnessing unprecedented, sweeping change in their industry. This transformation is both a reaction to and reflection of the larger changes affecting the music industry.

Such creative solutions as Westlake’s Artist Development Program are increasingly common. “This concept came together very quickly in July; We wanted to offer something new, something a little more interactive, a little more creative, as far as studios go,” says Steve Burdick, Westlake Audio.

Westlake Audio Offers Exposure For Unsigned Acts

Blackout Adds Insult To Injury Among N.Y. Studios

In a business in which profit margins are slim in the best of times, imposed downtime is more than just a demoralizing ordeal. In the New York recording community, the Aug. 14-15 blackout terminated all operations, prevented clients and employees from getting to and from sessions and, in some cases, caused equipment damage. Given the exceedingly difficult environment in which New York studios operate—economic recession, a music industry experiencing seismic change and the ever-improving home studio phenomenon—the blackout added insult to injury.

“It was not a fun thing to go through, given the year we’ve all had,” says David Amlen of Sound on Sound Recording, where four sessions were in progress. “We actually did some sessions Friday night [after the power was restored], but the momentum you have is lost.”

Tino Passante of Avatar Studios says, “We had a couple of sessions going on; they came to a grinding halt.” Some DAT machines and outboard equipment at Avatar were damaged by the surge of restored power. “We spent Friday powering everything back up slowly, getting everything stable. We were up and running Saturday. It could have been worse.”

At Water Music in Hoboken, N.J., owner Rob Grenoble found a silver lining in the blackout: It provided him with an opportunity to finish some recording. “Obviously, when something is lost that was digital, it’s lost forever.” Grenoble says, “But the systems are amazingly resilient. Our servers, everything rebooted back up and we went back to work.”

Electricity was restored at Sound on Sound at noon Aug. 15. Amlen recalls, “But without any subway, Metro North or Long Island Railroad service, employees couldn’t get here. Friday was pay day—I couldn’t come in and write paychecks, so everybody was a little unhappy.”
AUSTRALIA—Alarm bells are ringing in the Australian entertainment sector regarding the potential effects of a proposed Free Trade Agreement (FTA) with the U.S.

Talks on the agreement were initiated by the Australian government in 2002; they continued in Hawaii in July; and further negotiations will take place in the Australian capital, Canberra, during October. A provisional agreement is expected to be drawn up by December.

The FTA's aim is to encourage trade and improve market access between the two countries by reducing tariffs and other forms of government intervention. The music sector here is concerned that measures put in place to develop and protect Australian culture—such as local content quotas on radio, TV, tax incentives, government funding and export development grants—could be scrapped because they are perceived as "barriers to trade."

Julie Owens, executive officer of trade body the Assoc. of Independent Record Labels (AIR), says, "Any funding cutbacks, at a time when more independent hands [than ever before] are making their way internationally, would be disastrous."

Scot Morris, director of international relations at authors body the Australasian Per (Continued on page 51)
<table>
<thead>
<tr>
<th>JAPAN</th>
<th>UNITED KINGDOM</th>
<th>GERMANY</th>
<th>FRANCE</th>
</tr>
</thead>
</table>

### Japan
- **NEW**
  - HAKKA CANDY
  - TANPO NO UTA
- **NEW**
  - NAMIDU NO UMI DE DAKARETAI
  - ZUZU
  - ASHTA E KAERUUSU
- **NEW**
  - ANDROMEDA
  - ITSUKA KAZE NI NARUHI
  - GIN NO RYU NO SENI NOTTE
  - 9TH MONEY
- **NEW**
  - HOT MOVIE
  - TAKU NO HANABIRA
  - ROLLING ON
  - LOVE SOMEBODY
- **NEW**
  - JYOSHI JUJU GAGAKIBOU
  - TATIE ORRICO
  - HITOMI SHINNATI
- **NEW**
  - 17
  - 16
  - 15
  - 11
  - 9
  - 4
  - 1

### United Kingdom
- **NEW**
  - BREATHE
  - IN THE SHADOWS
  - NEVER LEAVE YOU - UH OOH, UH OOH!
  - EVERYDAY IS A WEEKEND
  - STAND UP
  - BLACK
  - OFFICIAL
  - THERAPY
  - ONE DAY AT A TIME
  - THE TRUTH
  - THE TRUTH
  - WITHIN TEMPTATION
  - WITHIN OUT

### Germany
- **NEW**
  - BURGER DANCE
  - TWO HUNDRED "FANGIRL"
  - AB IN DEN SUDEN
  - ICH KONNE NACHTS I'M SEEING YOU
  - I'M SEEING YOU
  - IN THE HEAT OF THE NIGHT
  - DON'T DRINK AND DRIVE
  - GET BUSY
  - EVERY SINGLE STAR
  - EVERY SINGLE STAR
  - AMOR
  - AMOR

### France
- **NEW**
  - CHINCHANIA
  - LAISSE PARLER LES GENES
  - JAMAINE
  - AWW
  - YUZU
  - BEGIN NO ICHIGO ICHIE TEICHIKU GATE
  - STACIE ORRICO VIRGIN BEAUTIFUL ENERGY PLATA ENTERTAINMENT
  - JYOSHI DOUBLE ROLLIN' HELLO
  - FIND GIN
  - AIKO PONY CANYON CHEMISTRY DEFSTAR
  - 22
  - 19
  - 3
  - 1

### Canada
- **NEW**
  - YOYOGI
  - HOW I'M DOING
  - JAPAN
  - EVANESCENCE
  - OVO
  - BRING ME TO LIFE
  - BREATHE
  - ALEX BASTIAN
  - EVANESCENCE
  - 2003

### Spain
- **NEW**
  - THE RASMS
  - STAR SEARCH - THE VOICES
  - THE RASMS
  - THE RASMS
  - THE RASMS
  - THE RASMS

### Australia
- **NEW**
  - THE RASMS
  - STAR SEARCH - THE VOICES
  - THE RASMS
  - THE RASMS
  - THE RASMS
  - THE RASMS

### Italy
- **NEW**
  - THE RASMS
  - STAR SEARCH - THE VOICES
  - THE RASMS
  - THE RASMS
  - THE RASMS
  - THE RASMS

### Hits of the World

**NEW**
- **NEW**
  - EVA CASSIDY
  - THE REGINE
  - GET BUSY
  - GET BUSY
  - EVERY DAY
  - EVERYDAY
  - EVERYDAY
  - EVERYDAY
  - EVERYDAY
  - EVERYDAY

**RE**
- **RE**
  - EVA CASSIDY
  - THE REGINE
  - GET BUSY
  - GET BUSY
  - EVERY DAY
  - EVERYDAY
  - EVERYDAY
  - EVERYDAY
  - EVERYDAY
  - EVERYDAY

---

**Karta na bilduri:**

<table>
<thead>
<tr>
<th>HITS OF THE WORLD</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>BRITAIN</strong></td>
</tr>
<tr>
<td><strong>JAPAN</strong></td>
</tr>
<tr>
<td><strong>GERMANY</strong></td>
</tr>
<tr>
<td><strong>FRANCE</strong></td>
</tr>
<tr>
<td><strong>CANADA</strong></td>
</tr>
<tr>
<td><strong>SPAIN</strong></td>
</tr>
<tr>
<td><strong>AUSTRALIA</strong></td>
</tr>
<tr>
<td><strong>ITALY</strong></td>
</tr>
</tbody>
</table>

**URL:**

www.americanradiohistory.com

**NOTE:**

Compiled at Billboard/London.
There's been much comment in recent years about the difficulty U.K. acts have experienced in selling records in the U.S. But south London-born neo-soul duo Floetry have a different problem. Despite its U.S. achievements with "Floetic" (DreamWorks), it remains virtually unknown at home. The album has sold 57,000 copies in the U.S., according to Nielsen SoundScan. Last month, it was shortlisted for the Panasonic Mercury Music Prize, whose judging panel commended the act as "crackling with confidence." But "Floetic" has not charted in the U.K. nor does Polydor, which markets DreamWorks in the U.K., have any special plans for its promotion.

Singer Marsha Ambrosius and MC Natalie Ste- wart studied at the Brit Performing Arts School before relocating to Philadelphia. "They completely embraced us," Stewart says. "We went on a two-week holiday, with no plans other than to do a couple of shows, but everything just snowballed." Michael Jackson recorded Stewart's song "Butterflies" for his "Invisible" album, and "Floetic" was nominated for three Grammy Awards. The Mercury Prize winner will be announced Sept. 9 in London.

Paul Sexton

Helsinki Vibe: The Don Johnson Big Band is this summer's musical phenomenon in Finland. Released May 9, its sophomore set, "Breaking Daylight," has kept its momentum through the summer and is now approaching platinum (30,000 units). The album debuted at No. 1 and after 11 weeks is still at No. 3, while single "One MC, One Delay" has risen back to No. 4 after 14 weeks on the charts. The band plays an original mix of jazzy hip-hop with English-language rapping. "What has amazed me is that our music appeals both to my Mum and to a 12-year-old hip-hopper," the band's MC Tommy Lindgren says. The band self-released its debut, "Support de Microphones," which sold 10,000 copies. Universal Music Finland signed the band in March, and "Breaking Daylight" was released on the group's own Beat Back label.

Jonathan Mander
Japanese Retail Expands In Shrinking Market

BY PETER SERAFIN

TOKYO—Despite recent figures from Japanese labels showing that the decline of the music market here is continuing, some of the biggest retail players in the country are preparing for expansion.

According to the Recording Industry Assn. of Japan, production of prerecorded audio software by its member companies in the first six months of 2003 was down 13% on the same period in 2002 (Billboard, Aug. 9). However, several music merchants, including both HMV and Tower Japan, plan to increase the scale of their operations soon.

HMV is the country’s only remaining overseas-owned retailer active in Japan. It currently has 39 stores nationwide and will “pursue fairly aggressive growth in the near term,” according to HMV Asia Pacific president Paul Dezelsky. “We’re opening eight stores this [calendar] year,” Dezelsky says, “and more next year.”

With land prices in Japan continuing to fall, commercial/retail construction is up, and HMV wants to take advantage of that situation. Dezelsky notes the increasing number of U.S.-style shopping malls being built throughout Japan, which he sees as ideal locations for new HMV stores.

Tower Records Japan is also bullish on its future prospects. The company currently operates 58 stores, and another is set to open in September. “We plan to have a total of 77 stores by the end of the year,” says Tatsuro Yagawa, head of Tower’s business development group. Tower Japan was bought by Jive Zomba Germany, is also critical. “It is a totally ridiculous idea: you end up with the problem of 30 acts with the same release dates,” he says. “A trade fair should not be determined by release schedules.”

Gorny insists that the switch to the deal with Berlin Messe.

Discussion about the future of Popkomm in Germany’s capital occupied many delegates from the local industry and abroad at this year’s event. Non-German exhibitors accounted for some 60% of exhibitors this year, with 369 stands.

One issue concerning many delegates was the fear that Popkomm’s live music program, which enables acts to showcase in the relatively compact center of Cologne in front of the public and industry representatives, could be under threat in the urban sprawl of Berlin.

Some German industry figures, such as Universal Germany’s CEO Tim Renner, have publicly suggested that moving the show to October would provide a useful opportunity for labels to push major last-quarter releases. But Autumn dates, as of now, have not met with universal approval.

Paulina Ahokas is director of Music Export Finland, which this year doubled the number of companies it brought to the event to 16. She notes that the prospect of Popkomm being moved to a later time of year, partly to attract southern Europeans who traditionally hold their autumn business at home, “does not make sense. October is [also] full of industry events and is a really busy month for any label,” she adds.

Philipp Jung, A&R consultant to V2 Germany and former A&R director of Moontaxi Media, which has also announced its digital rollout in Canada, with a la carte download service Puretracks (Billboard Bulletin, Aug. 12). It is slated to launch this fall, once the deal is struck with the CMRA.

Moontaxi Media has also announced it has the backing of the five major Canadian affiliates—Universal, EMI, Sony, Warner and BMG—to provide content to Puretracks. A number of leading Canadian independent labels had previously been confirmed for the service, including Aquarious Records, Tacc Musique and Justin Time in Montreal; MapleMusic Recordings, Anthem and True North in Toronto; and Vancouver-based NetWork Productions.

Puretracks will offer access in a Windows Media format to single tracks and full albums from $0.99 Canadian ($0.71) per track. More than 250,000 tracks—including 30,000-50,000 domestic tracks—will be offered initially. “There will probably be different pricing,” Moontaxi Media co-founder Derek van der Plaat says. “It’d be nice if all tracks had the same rights. The model we have is a start; we will see some higher pricing.”

According to van der Plaat, among those holding an undisclosed equity stake in Puretracks are Canadian media giants Key Publishing and Standard Broadcasting in Toronto, as well as Universal Music Canada and EMI Music Canada. According to sources—though as yet this is unconfirmed—the company will also soon take an equity stake.

“I love the fact that Puretracks is Canadian-owned,” says Denise Donlon, president of Sony Music Canada. “The model they have chosen to pursue is very strong.”

“Puretracks is a progressive Canadian-owned company which fully understands Canadian content, including French-language issues,” says Randy Lennox, president/CEO of Universal Music Canada.

Puretracks’ label strategy has helped quell the concerns of many Canadian independent label executives who had worried that multinationals were attempting to corner the Internet market on selling music to consumers.

“Comfortable with Puretracks,” says Ric Arboit, president of NetWork Productions in Vancouver. “They gave a presentation and showed an interface that looks like Apple’s iTunes.”

Moontaxi Media is now seeking to develop partnerships with radio networks, online retailers and Internet service providers for the promotion of the Puretracks service at partner sites. “We haven’t signed formal contracts, but we are very close,” van der Plaat says.
The Austrian Entertainment Retailers Assn. has joined Brussels-based trade group known as GERA-Europe (GERA-Europe). The Vienna-based Austrian body is headed by president Gerda Korp and represents some 150 entertainment merchants. It operates as a division of the Austrian Chamber of Commerce. Korp says that membership of GERA-Europe will enable the body to "tackle Austrian issues with the European point of view." London-based GERA-Europe president Simon Wright adds that bringing the Austrian group into the larger association will help GERA-Europe "ensure that European retailers speak with one voice when it comes to representing and defending their interests vis-a-vis music industry organizations and the European institutions." In addition to Austria, GERA-Europe members include the national entertainment retail associations of Belgium, France, Germany, Italy, the Netherlands, and the U.K.

The annual Urban Music Seminar (UMS) 2003 will take place Sept. 20-21 at London's Royal Festival Hall. UMS formed in 1998 as a nonprofit organization with a mixture of public- and private-sector funding to inform and educate young people about working in the music industry. Artists, producers and music industry executives partake in a series of interactive guest panels during the event. In addition to its seminars, master-class workshops and unsigned act showcases, attendees at this year's free event will get private, one-on-one advice from industry accountants and lawyers.

London-based mobile music firm Shazam Entertainment has struck deals with telecommunications companies, paving the way to roll out its music-recognition service in three further European countries. The firm has signed agreements with Zed Sonera in Italy, TeliaSonera in Finland and Mobilkom Austria in Austria. Each is offering customers a rebranded version of the existing Shazam service. Shazam claims its services are now available to more than 50 million mobile-phone users across Europe, and it has a music database containing more than 1.7 million tracks. Shazam, which launched in the U.K. in 2002, also opened for business in Germany this spring. More recently, it obtained a license to operate in China (Billboard Bulletin, June 18).

HMV Europe will rack up a total of 1 million square feet of trading space in the U.K. and Ireland for the first time in its history when the music merchant opens its new outlet Sept. 4 in Birmingham, England. The new 8,000-square-foot site will be the retailer's 164th store in the U.K. and Ireland; it is located in the redeveloped Bullring shopping center. The London-headquartered HMV Europe plans to open at least 20 more stores during its current financial year, which ends April 2004.

Chris Sly has been named managing director of EMI Music Philippines, effective Oct. 1. He replaces JV Coleajo and will report directly to Norman Cheng, chairman/CEO of EMI Music Southeast Asia. Sly is currently GM of United International Pictures in the Philippines. These are challenging times for the entire recording industry," Cheng says. "With Chris' experience in the Philippines and with EMI about to introduce new business plans, I know we have the right individual to help us reach our objectives."
**Regional Sales and Marketing Managers**

Label Group with Big 5 distribution looking to hire two regional sales and marketing managers based in Los Angeles and the New York City area. Specializing in contemporary jazz, world, new age, Americana and other art-targeted music, we are looking for sales and marketing professionals with strong music retail relationships and regional marketing savvy.

Responsibilities will include all aspects of regional label management including retail marketing, co-op advertising, artist promotion, regional lifestyle marketing and distribution company relationships. Extensive travel required.

The ideal candidates will have substantial sales and marketing experience within the music industry, strong music retail relationships, excellent oral and written communication skills, the ability to juggle multiple priorities and budgets, the ability to motivate and inspire others, a fierce determination to succeed no matter the odds and a deep passion for the music (yes, that’s still important).

If you are interested in applying, for these positions please submit a cover letter, resume and salary requirements to regionalmarketing@yahoo.com.

All replies will be kept strictly confidential.

---

**Career Services Advisor for the Audio Production Program**

The Art Institute of Seattle has an immediate opening for a Career Services Advisor. This is a fast paced position responsible for assisting grads in obtaining placement within the audio field. Requires generating job leads, developing strong extensive employer contacts, maintaining and networking with employers, maintaining close relations with exiting students, maintaining accurate placement files, developing job leads, maintaining and networking with employers, placing graduates and ensuring their success.

If you are interested in applying, for these positions please submit a cover letter, resume and salary requirements to:

John Oleson, Dir. of Career Services @oleson@aii.edu.

Or fax (206) 441-3475

---

**Musician’s Guide to Touring and Promotion**

**NEW EDITION!**

The Ultimate Resource for Touring Bands & Musicians

BILLBOARD’S 20TH EDITION OF THE MUSICIAN’S GUIDE TO TOURING AND PROMOTION

Includes:
- City by city club directory
- Tape disc services
- A&R directory
- Music services directory
- Music industry websites
- PLUS-Exclusive: Why you need management
- And much more

Only $15.95 – $18.95 overseas. (Includes shipping)

Order by phone 800-745-8922 or on our website www.musiciansguide.com

Mention code TGBB when ordering!

---

**Music Merchandise**

**BUY DIRECT AND SAVE!**

While other people are raising their prices, we are slashing ours. Major label CDs, cassettes and LP's at low to $5.00. Your choice from the most extensive listings available.

For free catalog call (800) 880-6000.
Fax (903) 992-4247 or write Scooplo Music, Inc.
P.O.Box A, Frankston, NJ, 08051-0000
email: scooplomusic@aol.com

**COUNTRY MUSIC**

The No. 1 source for C & W Music.
100% of sales on CD. Quantity Discount:
For a free catalog call 205-337-5515 or write:
MUKER MARKETING. BOX 9080. LITTLE ROCK AR
FRANKLIN LAKES, N.J. 07417
email: muker@msn.com

---

**HELP WANTED**

**Director of Events**

- STAGE PRODUCTION
- TOURS
- MUSIC VIDEOS
- LIGHTING/SOUND
- FEATURE FILMS

Contact: 212-860-3639
JCarter891@aol.com
www.bigfishproductionsinc.com

---

**Glow magazine**

Your Logo Goes Here

813-265-8882 www.GlowForLess.com

---

**Billboard**

**Sponsorship Sales Manager**

Billboard, the international newsweekly of music, video and home entertainment has an immediate opening for a Sponsorship Sales Manager. Qualified candidate will have experience in the development, sale and execution of integrated packages that include radio/television/media, logo rights, branding and promotion.

Must meet required sponsorship budgets for each event and help with event logistics as well as oversee execution of sponsorship contracts. Working on such events as The Billboard Latin Music Conference and Awards, Billboard R&B/HighTop Conference and Awards, Film & TV Music Conference, and more. A minimum of 5 years corporate sponsorship sales experience a must, marketing and music industry background required. Must be proficient in Microsoft applications and Qwik. Excellent verbal and written communications skills a requisite.

Please send resume and salary requirements to: entertainmentsr@vminpubs.com, EOE

Due to the large volume of resumes received, we will only contact candidates of interest. No calls, no agencies please.

---

**For Billboard Classified Advertising Call Jeff Serrette at 646-854-4697**

---

**Call: 1-800-223-7524 Today!**

Fax all ads to: 646-654-4798/99 or email to: jserrette@billboard.com

Your ad includes a listing on billboard.com over 17 million page views a month www.billboard.com
TV Musical Revival
Continued from page 9

the key business players at the center of Hollywood’s renewed love affair with musicals.

ABC’s Taylor says, “We’re selling the cast name, but we’re primarily selling the title of the musical. We learned a lesson from doing an original musical, ‘Gepetto,’ which wasn’t as highly rated as ‘Annie’ or ‘Cinderella.’ These musicals are expensive to make, so we can’t really run the risk of telling the audience a new story.”

Maggie Malina, MTV senior VP of original movies for TV, says, “Pick the right classic, make sure you have a great script and make it relatable to your audience.”

BROADCAST VERSUS CABLE
Classics aside, broadcast and cable networks often take wildly different approaches to producing musicals, which are shaped as much by budget and timing as they are by artistic content.

For broadcast network ABC, airing programs during a “family hour” prime-time slot means that the network’s musicals must appeal to that audience.

Taylor explains: “‘Chicago’ was a fantastic movie, but you didn’t necessarily connect and sympathize with the characters in the way you have to do in television.”

Although broadcast networks generally have larger budgets for musicals than cable counterpart, the cable networks tend to be more creative, according to Zadan.

On the cable-TV front, MTV is leading the charge. Disney Channel has also weighed in with TV musicals, most recently with “The Cheetah Girls,” starring Raven and members of SWV.

In 2001, MTV presented its first official TV musical, “MTV’s Hip Hopena: Carmen,” starring Beyoncé Knowles in what many are calling an acting role. Before that, the network had taken a step in the TV-musical direction with the thought multicultural casting wouldn’t work, but we proved them wrong,” Zadan says.

ABC’s Taylor says, “We’re selling the cast name, but we’re primarily selling the title of the musical. We learned a lesson from doing an original musical, ‘Gepetto,’ which wasn’t as highly rated as ‘Annie’ or ‘Cinderella.’ These musicals are expensive to make, so we can’t really run the risk of telling the audience a new story.”

Maggie Malina, MTV senior VP of original movies for TV, says, “Pick the right classic, make sure you have a great script and make it relatable to your audience.”

“Wuthering Heights” was conceived by songwriter/producer Jim Steinman, who is best-known for his collaborations with Meat Loaf. Steinman served as the movie’s executive producer, and he wrote original songs for “Wuthering Heights.”

Songs in “Wuthering Heights” include “If It Ain’t Broke, Break It,” “More,” “I Will Crumble,” “Shine” and “The Future Ain’t What It Used To Be.” The soundtrack, which MTV says will be an EP of about five songs, will be sold on mtv.com.

Steinman says he had a clear vision of how he wanted to do a musical version of the Emily Bronte classic. “It had to be set in Northern California, with teenagers and rock’n’roll.”

Steinman gives credit to MTV’s Murray, MTV/VH1 president of entertainment, Brian Graden and MTV exec VP of series and movie development Lois Clark Curren for being among the key executives who championed the project.

“Wuthering Heights” sat in development at MTV for about two years until earlier this year when it went into production. Filming of “Wuthering Heights” began in May and finished in about three weeks, while Steinman says he had about a month to write original songs for the musical.

Steinman believes the fast turn-around time had a lot to do with “Wuthering Heights” being on a cable network like MTV.

“It’s hard for TV movies at MTV to get greenlit because they can be very expensive,” Steinman elaborates. “MTV is very profit-minded and isn’t known for spending a lot of money on productions compared to other networks. If it was on another network, it probably would’ve taken longer to film, but they move quickly at MTV.”

MTV’s Malina explains, “We have a short turnaround time because we have to keep up with our audience’s tastes.”

THE CASTING DILEMMA
For those responsible for casting musicals, the question always arises: Should the stars of the musicals be actors who can sing or singers who can act?

Mike Vogel, who stars as Heathcliff in MTV’s “Wuthering Heights,” was originally considered for a supporting role but he impressed the filmmakers so much with his acting and musical talent that he was ultimately cast in the lead male role.

“I’m a sucker for love stories,” Vogel says regarding why he wanted the lead role in the “Wuthering Heights” musical. “And people always laugh when I say this, but my favorite movie of all time is ‘My Fair Lady.’”

In “Wuthering Heights,” Vogel and co-star Erika Christensen do their own singing. Vogel’s character also becomes a rock star in the film, which required him to do live concert performances and recorded songs for the “Wuthering Heights” soundtrack.

Vogel says that to prepare for the role, he went to rock clubs, watched DVDs from acts like Nine Inch Nails and Jeff Buckley and got advice from the members of ModfX, who have a cameo in the movie.

“My voice grew from the time we did rehearsals to filming and recording,” Vogel continues. “I attribute that to becoming comfortable in the surroundings. I pretty much winged a lot of it; that’s the beauty of acting.”

Steinman adds, “Mike Vogel isn’t a singer by profession, but he took the highest leap out of the entire cast. He was really brave. Erika Christensen sounds like Norah Jones but stronger.”

MTV’s Malina says that with the exception of MTV’s Hip Hopena series, the network prefers that its musicals’ lead roles go to actors who can sing: “With Hip Hopena, it has to star established musical artists who can act. We like discovering new talent, too.”

For TV musicals, Zadan says that he and Meron usually like to cast people who have a strong background in theater, while established stars from TV and film tend to get the lead roles.

Matthew Broderick headlined ABC’s “The Music Man,” while Glenn Close starred in the network’s “South Pacific.”

Cher has committed to star in the TV musical “Mame,” according to Zadan, Carol Burnett and Tony Award-winning “Hairspray” star Marissa Jaret Winokur will headline “Once Upon a Mattress.”

For “1776,” Zadan says, “we have the biggest movie-star cast we’ve ever put together for a TV musical.” Zadan says he could not reveal any names yet but promises that “the marquee will be eye-popping.”

The booming interest in TV musicals, Zadan concludes, “as long as we do them well, take chances and bring new ideas to the genre.”
Lights Out, Radios On

When a power grid failure caused the biggest blackout in North America's history, radio became a focal point for listeners in New York, Detroit, Cleveland, Toronto, and other cities without electricity. But radio itself first had to get backup power before becoming the leading source of blackout news. Billboard sister Airplay Monitor collected some of the stories.

“We ended up broadcasting from the backup studios at WCBS-FM in the Viacom building,” modern WRKX (K-Rock) New York operations manager Robert Cross says. “Myself, [music director] Mike Peer and [GM] Tom Chiusano were here from 6 a.m. on Thursday when we went to work until 9:30 Friday night.” Sirius Satellite Radio remained on-air and let noncommercial WNYC share its studio space. Sirius quickly added sweepers to its top 40 stream US1, such as “Hey, who turned out the lights in NYC? Anybody got a fuse?” Top 40 operations manager Kid Kelly ended up sleeping under his desk that night.

The outage also forced the cancellation of Island Def Jam’s Fele Dols’ Thursday showcase at the House of Blues. Sirius operations manager Dave Symonds says that Daryl Worley still managed to give a two-hour concert for 1,000 listeners, using a backup generator.

“I was extremely impressed with the way everyone in this city helped other people,” adult R&B WMXD (Mix 92.3) Detroit PD Jamillah Muhammad says.

“There was really a sense of family in Detroit. It was almost like being down South somewhere. People playing cards on the porch. It seemed meant to bring families together.”

While country WGR Cleveland was off the air for only 30 seconds before its backup generators kicked in, PD Meg Stevens reports that the station “had to bring a Port-o-Potty in Friday, because water became the main concern for us.”

Rival R&B WZAK/adult R&B WZAK operations manager Kim Johnson “made great use of a battery-operated laptop” to keep it on hand. Much of our coverage centered on the water situation, as we helped listeners deal with having to boil water before usage.” And at adult top 40 WQAL, PD Allan Fee says “The station’s morning show did the show by candlelight [on Friday].”
**Jackson Ends R&B Reign**

After two weeks when no new album was able to dent The Billboard 200's top five, the cavalry arrives, and the lead horse is mounted by a man in a cowboy hat. A hits package by Alan Jackson rings the second-largest Nielsen SoundScan week of the country veteran's career.

Jackson's start of 328,000 copies is also the largest total that our big chart has seen in nine weeks. The last to top him was Luther Vandross, who rallied his best SoundScan week, 442,000, in the June 28 issue.

Joining Jackson's posse is up-and-coming rock band Dashboard Confessional, which enters at No. 2 on 122,500 copies, and rap collective State Property, which opens at No. 6 on 69,000. The latter—which includes Beanie Sigel and Freeway and a guest spot by Jay-Z—outsells the first week of its 2002 release by 34%.

The bow by Jackson's "Greatest Hits Volume II and Some Other Stuff" becomes only the second country title to lead The Billboard 200 during this calendar year; Grammy expo-
<table>
<thead>
<tr>
<th>Week Ending</th>
<th>Chart Position</th>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
<th>Format</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>1</td>
<td>ALAN JACKSON</td>
<td>Greatest Hits Volume II And Some Other Stuff</td>
<td></td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>1</td>
<td>DASHBOARD CONFESSIONAL</td>
<td>A Mark, A Mission, A Brand, A Scar</td>
<td></td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>2</td>
<td>SOUNDRACK</td>
<td>Road To Perdition</td>
<td></td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>3</td>
<td>EVANESCENCE</td>
<td>Fallen</td>
<td></td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>4</td>
<td>BEYONCE</td>
<td>Dangerously In Love</td>
<td></td>
<td></td>
</tr>
<tr>
<td>8</td>
<td>5</td>
<td>VARIOUS ARTISTS</td>
<td>State Property Presents: The Chain Gang Vol. II</td>
<td></td>
<td></td>
</tr>
<tr>
<td>8</td>
<td>6</td>
<td>CHINGY</td>
<td>Jackpot</td>
<td></td>
<td></td>
</tr>
<tr>
<td>8</td>
<td>7</td>
<td>VARIOUS ARTISTS</td>
<td>New Blood</td>
<td></td>
<td></td>
</tr>
<tr>
<td>10</td>
<td>8</td>
<td>NORAH JONES</td>
<td>Come Away With Me</td>
<td></td>
<td></td>
</tr>
<tr>
<td>10</td>
<td>9</td>
<td>SOUNDRACK</td>
<td>The Lizzie McGuire Movie</td>
<td></td>
<td></td>
</tr>
<tr>
<td>18</td>
<td>10</td>
<td>LUTHER VANDROSS</td>
<td>Dance With My Father</td>
<td></td>
<td></td>
</tr>
<tr>
<td>25</td>
<td>11</td>
<td>COLDPLAY</td>
<td>A Rush Of Blood To The Head</td>
<td></td>
<td></td>
</tr>
<tr>
<td>25</td>
<td>12</td>
<td>SOUNDRACK</td>
<td>The Cradle</td>
<td></td>
<td></td>
</tr>
<tr>
<td>25</td>
<td>13</td>
<td>CHRISTINA AGUILERA</td>
<td>Stripped</td>
<td></td>
<td></td>
</tr>
<tr>
<td>25</td>
<td>14</td>
<td>MAROONS</td>
<td>The Doors: The Legacy: The Absolute Best</td>
<td></td>
<td></td>
</tr>
<tr>
<td>25</td>
<td>15</td>
<td>EMINEM</td>
<td>The Eminem Show</td>
<td></td>
<td></td>
</tr>
<tr>
<td>25</td>
<td>16</td>
<td>JOEY STARR</td>
<td>The Very Best Of Joe Starr</td>
<td></td>
<td></td>
</tr>
<tr>
<td>25</td>
<td>17</td>
<td>SOUNDRACK</td>
<td>The Lizzie McGuire Movie</td>
<td></td>
<td></td>
</tr>
<tr>
<td>25</td>
<td>18</td>
<td>LAURIE LYNNE</td>
<td>Shady Lady</td>
<td></td>
<td></td>
</tr>
<tr>
<td>25</td>
<td>19</td>
<td>JOHN GAVIN</td>
<td>It's All Up To You</td>
<td></td>
<td></td>
</tr>
<tr>
<td>25</td>
<td>20</td>
<td>GODSMACK</td>
<td>Faceless</td>
<td></td>
<td></td>
</tr>
<tr>
<td>25</td>
<td>21</td>
<td>VARIOUS ARTISTS</td>
<td>Worship Together: I Could Sing Of Your Love Forever</td>
<td></td>
<td></td>
</tr>
<tr>
<td>25</td>
<td>22</td>
<td>AVRI LAVINE</td>
<td>Love Songs</td>
<td></td>
<td></td>
</tr>
<tr>
<td>25</td>
<td>23</td>
<td>LUMIDEE</td>
<td>Almost Famous</td>
<td></td>
<td></td>
</tr>
<tr>
<td>25</td>
<td>24</td>
<td>CELINE DION</td>
<td>One Heart</td>
<td></td>
<td></td>
</tr>
<tr>
<td>25</td>
<td>25</td>
<td>AFI</td>
<td>Sing The Sorrow</td>
<td></td>
<td></td>
</tr>
<tr>
<td>25</td>
<td>26</td>
<td>SOUNDRACK</td>
<td>Spider-Man: The Movie</td>
<td></td>
<td></td>
</tr>
<tr>
<td>25</td>
<td>27</td>
<td>3 DOORS DOWN</td>
<td>What The World Needs Now Is Love</td>
<td></td>
<td></td>
</tr>
<tr>
<td>25</td>
<td>28</td>
<td>JANE'S ADDITION</td>
<td>Strays</td>
<td></td>
<td></td>
</tr>
<tr>
<td>25</td>
<td>29</td>
<td>METALLICA</td>
<td>St. Anger</td>
<td></td>
<td></td>
</tr>
<tr>
<td>25</td>
<td>30</td>
<td>WYNONNA</td>
<td>Away From The Sun</td>
<td></td>
<td></td>
</tr>
<tr>
<td>25</td>
<td>31</td>
<td>LONESTAR</td>
<td>From There To Here: Greatest Hits</td>
<td></td>
<td></td>
</tr>
<tr>
<td>25</td>
<td>32</td>
<td>THE WHITE STRIPES</td>
<td>Elephant</td>
<td></td>
<td></td>
</tr>
<tr>
<td>25</td>
<td>33</td>
<td>THE BEACH BOYS</td>
<td>The Very Best Of The Beach Boys: Sounds Of Summer</td>
<td></td>
<td></td>
</tr>
<tr>
<td>25</td>
<td>34</td>
<td>FABULOUS</td>
<td>Street Dreams</td>
<td></td>
<td></td>
</tr>
<tr>
<td>25</td>
<td>35</td>
<td>JUSTIN TIMBERLAKE</td>
<td>Justified</td>
<td></td>
<td></td>
</tr>
<tr>
<td>25</td>
<td>36</td>
<td>SOUNDRACK</td>
<td>Universal Juvenile Movies</td>
<td></td>
<td></td>
</tr>
<tr>
<td>25</td>
<td>37</td>
<td>BRAD PAISLEY</td>
<td>Mud On The Tires</td>
<td></td>
<td></td>
</tr>
<tr>
<td>25</td>
<td>38</td>
<td>MERCYME</td>
<td>Almost There</td>
<td></td>
<td></td>
</tr>
<tr>
<td>25</td>
<td>39</td>
<td>JIMMY Buffet</td>
<td>Meet Me In Margaritaville: Jimmy Buffet The Ultimate Collection</td>
<td></td>
<td></td>
</tr>
<tr>
<td>25</td>
<td>40</td>
<td>R. KELLY</td>
<td>Chocolate Factory</td>
<td></td>
<td></td>
</tr>
<tr>
<td>25</td>
<td>41</td>
<td>MATCHBOX TWENTY</td>
<td>More Than You Think You Are</td>
<td></td>
<td></td>
</tr>
<tr>
<td>ARTIST NAME</td>
<td>IMPRINT &amp; NUMBER DISTRIBUTING LABEL</td>
<td>TITLE</td>
<td>FIRST WEEK</td>
<td>WEEKS AT TOP</td>
<td>FIRST WEEK</td>
</tr>
<tr>
<td>-------------</td>
<td>------------------------------------</td>
<td>-------</td>
<td>------------</td>
<td>-------------</td>
<td>------------</td>
</tr>
<tr>
<td>KEM</td>
<td></td>
<td></td>
<td>101</td>
<td>110</td>
<td>90</td>
</tr>
<tr>
<td>STACIE ORRICO</td>
<td></td>
<td></td>
<td>102</td>
<td>101</td>
<td>10</td>
</tr>
<tr>
<td>KD KEETLE</td>
<td></td>
<td></td>
<td>103</td>
<td>84</td>
<td>10</td>
</tr>
<tr>
<td>NELLY</td>
<td></td>
<td></td>
<td>104</td>
<td>93</td>
<td>9</td>
</tr>
<tr>
<td>ROBERT ZACKER</td>
<td></td>
<td></td>
<td>105</td>
<td>95</td>
<td>4</td>
</tr>
<tr>
<td>JOE BUDDEN</td>
<td></td>
<td></td>
<td>106</td>
<td>92</td>
<td>0</td>
</tr>
<tr>
<td>COLD</td>
<td></td>
<td></td>
<td>107</td>
<td>98</td>
<td>0</td>
</tr>
<tr>
<td>CHEVELLE</td>
<td></td>
<td></td>
<td>108</td>
<td>111</td>
<td>14</td>
</tr>
<tr>
<td>THE PETER MALICK GROUP FEATURING NORAH JONES</td>
<td></td>
<td></td>
<td>109</td>
<td>99</td>
<td>0</td>
</tr>
<tr>
<td>SARAH BRIGHTMAN</td>
<td></td>
<td></td>
<td>110</td>
<td>81</td>
<td>4</td>
</tr>
<tr>
<td>SWITCHFOOT</td>
<td></td>
<td></td>
<td>111</td>
<td>156</td>
<td>17</td>
</tr>
<tr>
<td>EVA CASSIDY</td>
<td></td>
<td></td>
<td>112</td>
<td>123</td>
<td>16</td>
</tr>
<tr>
<td>JOE NICHOLS</td>
<td></td>
<td></td>
<td>113</td>
<td>105</td>
<td>9</td>
</tr>
<tr>
<td>FLEETWOOD MAC</td>
<td></td>
<td></td>
<td>114</td>
<td>110</td>
<td>0</td>
</tr>
<tr>
<td>SANTANA</td>
<td></td>
<td></td>
<td>115</td>
<td>129</td>
<td>19</td>
</tr>
<tr>
<td>LOS BUNKS</td>
<td></td>
<td></td>
<td>116</td>
<td>135</td>
<td>0</td>
</tr>
<tr>
<td>JOE DEE MESSINA</td>
<td></td>
<td></td>
<td>117</td>
<td>124</td>
<td>13</td>
</tr>
<tr>
<td>BONE CRUSHER</td>
<td></td>
<td></td>
<td>118</td>
<td>102</td>
<td>0</td>
</tr>
<tr>
<td>STEELY DAN</td>
<td></td>
<td></td>
<td>119</td>
<td>99</td>
<td>0</td>
</tr>
<tr>
<td>VENDETTA RED</td>
<td></td>
<td></td>
<td>120</td>
<td>183</td>
<td>19</td>
</tr>
<tr>
<td>KIDZ BOP KIDS</td>
<td></td>
<td></td>
<td>121</td>
<td>97</td>
<td>0</td>
</tr>
<tr>
<td>ALISON KRAUSS</td>
<td></td>
<td></td>
<td>122</td>
<td>139</td>
<td>27</td>
</tr>
</tbody>
</table>
| | | | | 35 | 7 |}

**Notes:**
- Chart data reflects sales data as of August 30, 2003.
- Recording Industry Assn. of America (RIAA) certification for net shipments for CD singles of 100,000 units (Platinum) or 50,000 units (Gold). RIAA certification for net shipments of 1 million units (Diamond). Non-certified singles and singles by companies outside of USA are not included.
- Argumentative singles may be re-issued on compact discs (CDs) or have been re-issued on CD.
- The Great American Songbook was released on June 17, 2003.
- The Starting Line is a compilation of songs from their albums "Pieces of Me" and "The Starting Line."
Over The Counter

Continued from page 55

top 20 (see story, page 9).

Dashboard’s stand out as the biggest Nielsen SoundScan week for an independently distributed title since Christmas week of 2001, when Mannheim Steamroller’s “Christmas Extraordinary” was No. 12 with 279,608.

“A Mark” also marks the highest Billboard 200 rank for an indie title since the March 10, 2001, issue; then, Jim Johnston debuted at No. 2 with the fifth volume of “World Wrestling Federation” albums, which garnered an opening sum of 177,000.

In all, six of this issue’s 12 new entries are indie-distributed albums. There were two weeks earlier this year when seven indie albums made Billboard 200 bows.

This issue’s Top Country Albums chart sees the rare occurrence of two indie boys, both artists who previously recorded for majors.

Sherrir T. Austin, formerly with Arista Nashville, has the Hot Shot Debut (No. 22), while former Columbia crooner Deryl Dodd enters at No. 61.

Austin, now on Broken Bow, also scores the Hot Shot Debut on Top Heatseekers at No. 3 and reaches Top Independent Albums at No. 7 and The Billboard 200 at No. 144. Dodd is now booked with Texas label Smith Music Group.

KIDS’ STUFF: Kidz Bop Kids break their own record for the highest Billboard 200 bow by a non-soundtrack children’s album, as “Kidz Bop 4” enters at No. 14, selling 41,000 copies.

The series raised the bar last time around, when “Kidz Bop 3” started at No. 17 with 55,000 sold in its first week (Over the Counter, Billboard, March 22).

This establishes a new chart peak for the Razor & Tie label, also previously held by “Kidz Bop 3.” Since the series’ inception in 2001, five Kidz Bop albums (including a Christmas album) have collectively sold 2 million copies, according to Nielsen SoundScan.

The Kidz boppers’ new one isn’t the only youth-driven winner on the chart. The video release of “The Lizzie McGuire Movie” kicks the soundtrack into high gear (17-10).

The album’s 55% increase is tall enough to earn the Greatest Gainer ribbon, even as the film’s star, Hilary Duff, garners top 40 airplay (see Singles Minded, page 62).

Meanwhile, last issue’s Greatest Gainer “Freaky Friday” soundtrack, continues to grow, leaping 32-19 with a 35% sales boost. Similarly, home video exposure keeps the “What a Girl Wants” album revered; this issue, it wins the big chart’s Pacesetter cup (195-128, up 39%).

SWEET HOME: It has been almost a quarter of a century since Lynyrd Skynyrd stood tall on The Billboard 200; it enters at No. 16 (see Chart Beat, page 55). TV marketing

\r

helps yield the band’s best-ever Nielsen SoundScan week (40,000 copies), with direct-to-consumer sales from those accounts for 10.3% of the album’s first-week take. Just a couple of months ago, the band’s “Vicious Cycle” had the band’s prior SoundScan high, with 35,000 when it entered at No. 30.

THE SONG REMAINS: The posthumous success story of Eva Cassidy continues as a collection of unrecorded tracks, available at No. 112. It marks her third entry on The Billboard 200. Two other sets appeared on Top Pop Catalog, including “Songbird,” which led for that chart for nine weeks. "Songbird," the biggest of Cassidy’s albums with a Nielsen SoundScan total to date of 793,000 copies, was her first album to appear on a Billboard chart. It bowed on the catalog list in the issue dated April 7, 2001, five years after she died of cancer.
For est sales gains this week. Recording Industry Assn.

Brixton, England, records (in order of release):

1. **The Beatles** - 1 million units (Gold) for "All You Need Is Love" (1967)
2. **Paul McCartney & Wings** - 1 million units (Gold) for "Band on the Run" (1973)
3. **John Lennon** - 1 million units (Gold) for "Imagine" (1971)
4. **Bob Dylan** - 1 million units (Gold) for "Like a Rolling Stone" (1965)
5. **Elton John** - 1 million units (Gold) for "Crocodile Rock" (1972)
6. **Elvis Presley** - 1 million units (Gold) for "Can't Help Falling in Love" (1961)
7. **Michael Jackson** - 1 million units (Gold) for "Thriller" (1982)
8. **Joni Mitchell** - 1 million units (Gold) for "Both Sides Now" (1970)
9. **The Rolling Stones** - 1 million units (Gold) for "Satisfaction" (1965)
10. **The Beach Boys** - 1 million units (Gold) for "Good Vibrations" (1966)

Some notable releases in August 2003:

- **The Beatles'** new compilation "1" was released, reaching #1 on the charts.
- **The Rolling Stones** released " Emirates Airline" featuring "Start Me Up".
- **Eric Clapton** released "Me and Mr. Johnson".

**Top Pop Catalog**

- **Janet Jackson** - "Need U Bad"
- **Beyoncé** - "Crazy in Love"
- **John Legend** - "Ordinary People"

**Top Heatseekers**

- **Black Eyed Peas** - "Where Is Your Mind?"
- **Zeeba** - "Ain't Nobody Gonna Take You Down"
- **Jasmin Walia** - "Shy Girl"

**Top Independent Albums**

- **Blink-182** - "Blink-182"
- **Red Hot Chili Peppers** - "Californication"
- **Weezer** - "Buddy Holly"

**Billboard**

- **www.billboard.com**
- **www.americanradiohistory.com**
Billboard Top Blues Albums

<table>
<thead>
<tr>
<th>ARTIST</th>
<th>NUMBER</th>
<th>TITLE</th>
</tr>
</thead>
<tbody>
<tr>
<td>JOHN MELLENCAMP</td>
<td>1</td>
<td>Trouble No More</td>
</tr>
<tr>
<td>VARIOUS ARTISTS</td>
<td>2</td>
<td>Get The Blues Vol. 2</td>
</tr>
<tr>
<td>VARIOUS ARTISTS</td>
<td>3</td>
<td>Heritage Davidson Motorcycles: Roadhouse Blues</td>
</tr>
<tr>
<td>INDIGENOUS</td>
<td>4</td>
<td>Indigenous</td>
</tr>
<tr>
<td>STEVE VAUGHAN AND DOUBLE TROUBLE</td>
<td>5</td>
<td>The Essential Ray Young And Double Trouble</td>
</tr>
<tr>
<td>B.B. KING</td>
<td>6</td>
<td>Reflections</td>
</tr>
<tr>
<td>SUSAN TEDESCHI</td>
<td>7</td>
<td>Wait For Me</td>
</tr>
<tr>
<td>JOHN HENRY</td>
<td>8</td>
<td>Stevie's No Good In Goodbye</td>
</tr>
<tr>
<td>BUDDY GUY</td>
<td>9</td>
<td>Blues Singer</td>
</tr>
<tr>
<td>THE ROBERT CRAY BAND</td>
<td>10</td>
<td>Time Will Tell</td>
</tr>
<tr>
<td>ETTA JAMES</td>
<td>11</td>
<td>Let's Roll</td>
</tr>
<tr>
<td>WALTER TROUT &amp; THE RADICALS</td>
<td>12</td>
<td>Relentless</td>
</tr>
<tr>
<td>TAJ MAHAL &amp; HULA BLUES BAND</td>
<td>13</td>
<td>Hangin' Dream</td>
</tr>
<tr>
<td>TYRONE DAVIS</td>
<td>14</td>
<td>Come To Daddy</td>
</tr>
<tr>
<td>ROBBIE CUNNINGHAM</td>
<td>15</td>
<td>Hell At The Hoe</td>
</tr>
</tbody>
</table>

Billboard Top Gospel Albums

<table>
<thead>
<tr>
<th>ARTIST</th>
<th>NUMBER</th>
<th>TITLE</th>
</tr>
</thead>
<tbody>
<tr>
<td>DONALD LAWRENCE &amp; THE TRINITY SINGERS</td>
<td>1</td>
<td>I Need You Now</td>
</tr>
<tr>
<td>SMOKIE NORFUL</td>
<td>2</td>
<td>Bring It All Together</td>
</tr>
<tr>
<td>DONNIE MCCLURKIN</td>
<td>3</td>
<td>My Life And I</td>
</tr>
<tr>
<td>VICKE VINES</td>
<td>4</td>
<td>Get Used To It</td>
</tr>
<tr>
<td>VARIOUS ARTISTS</td>
<td>5</td>
<td>Meet The Artist Series: A Night Of metres</td>
</tr>
<tr>
<td>DEITRICK HADDON</td>
<td>6</td>
<td>Lord And Savior</td>
</tr>
<tr>
<td>BYRON CAGE</td>
<td>7</td>
<td>Let The Beat Go On</td>
</tr>
<tr>
<td>KIRK FRANKLIN</td>
<td>8</td>
<td>Co-Captain Of My Ship</td>
</tr>
<tr>
<td>MARVIN SAPP</td>
<td>9</td>
<td>All In His Grace</td>
</tr>
<tr>
<td>HELUTIAS WALKER &amp; THE LOVE FELLOWSHIP CRUSADE CHOIR</td>
<td>10</td>
<td>Family Affair II (Live) At Radio City Music Hall</td>
</tr>
<tr>
<td>RELIENT K</td>
<td>11</td>
<td>Holy Roller</td>
</tr>
<tr>
<td>TORI MAC</td>
<td>12</td>
<td>School Of Worship Series: Worship 101</td>
</tr>
</tbody>
</table>

Billboard Top Reggae Albums

<table>
<thead>
<tr>
<th>ARTIST</th>
<th>NUMBER</th>
<th>TITLE</th>
</tr>
</thead>
<tbody>
<tr>
<td>SEAN PAUL</td>
<td>1</td>
<td>Dutty Rock</td>
</tr>
<tr>
<td>VARIOUS ARTISTS</td>
<td>2</td>
<td>Reggae Gold 2003</td>
</tr>
<tr>
<td>WAYNE WONDER</td>
<td>3</td>
<td>Nu Nigion Back</td>
</tr>
<tr>
<td>KOSAN</td>
<td>4</td>
<td>Dragonfly</td>
</tr>
<tr>
<td>VARIOUS ARTISTS</td>
<td>5</td>
<td>Rasta Jammin'</td>
</tr>
<tr>
<td>BOBBY MARLEY &amp; THE WAILERS</td>
<td>6</td>
<td>Bob Marley &amp; The Wailers Live At The Roxy</td>
</tr>
<tr>
<td>SHAGGY</td>
<td>7</td>
<td>Lucky Day</td>
</tr>
<tr>
<td>BOBBY MARLEY AND THE WAILERS</td>
<td>8</td>
<td>Legend (Deluxe Edition)</td>
</tr>
<tr>
<td>BUJI BANTON</td>
<td>9</td>
<td>Friends For Life</td>
</tr>
<tr>
<td>VARIOUS ARTISTS</td>
<td>10</td>
<td>Ultimate Reggae Birthdays</td>
</tr>
<tr>
<td>EAST STAR ALL-STARS</td>
<td>11</td>
<td>Dub Side Of The Moon</td>
</tr>
<tr>
<td>SIZZLA</td>
<td>12</td>
<td>Da Real Thing</td>
</tr>
<tr>
<td>BEENIE MAN</td>
<td>13</td>
<td>Kitchen Party Riddim</td>
</tr>
<tr>
<td>VARIOUS ARTISTS</td>
<td>14</td>
<td>Reggae Pulse 2: Hit Songs Jamaican Style</td>
</tr>
<tr>
<td>BURNING SPEAR</td>
<td>15</td>
<td>Freeman</td>
</tr>
</tbody>
</table>

Billboard Top World Albums

<table>
<thead>
<tr>
<th>ARTIST</th>
<th>NUMBER</th>
<th>TITLE</th>
</tr>
</thead>
<tbody>
<tr>
<td>SOUNTRACK</td>
<td>1</td>
<td>Frida</td>
</tr>
<tr>
<td>SOUNTRACK</td>
<td>2</td>
<td>Bring It Like Beckham</td>
</tr>
<tr>
<td>ISRAEL KAMAKAWIO'OLE</td>
<td>3</td>
<td>Aina In Love</td>
</tr>
<tr>
<td>CIRQUE DU SOLEIL</td>
<td>4</td>
<td>Vanekai</td>
</tr>
<tr>
<td>PANJABI MC</td>
<td>5</td>
<td>Beware</td>
</tr>
<tr>
<td>IBRAHIM FERRER</td>
<td>6</td>
<td>Buena Habana (Remix)</td>
</tr>
<tr>
<td>DANIEL D'ONNELL</td>
<td>7</td>
<td>The Daniel D'Onnell Show</td>
</tr>
<tr>
<td>ROY COODER</td>
<td>8</td>
<td>Manzanillo</td>
</tr>
<tr>
<td>KIRK FRANKLIN</td>
<td>9</td>
<td>Beautiful Goodbye</td>
</tr>
<tr>
<td>VARIOUS ARTISTS</td>
<td>10</td>
<td>Sejna Around The World</td>
</tr>
<tr>
<td>SOUNTRACK</td>
<td>11</td>
<td>Annie</td>
</tr>
<tr>
<td>BABA MHN</td>
<td>12</td>
<td>Greatest Movie Hits</td>
</tr>
<tr>
<td>SOUNTRACK</td>
<td>13</td>
<td>Sidestepper</td>
</tr>
</tbody>
</table>

Billboard Top Christian Albums

<table>
<thead>
<tr>
<th>ARTIST</th>
<th>NUMBER</th>
<th>TITLE</th>
</tr>
</thead>
<tbody>
<tr>
<td>MERCYME</td>
<td>1</td>
<td>I Can Only Imagine</td>
</tr>
<tr>
<td>VARIOUS ARTISTS</td>
<td>2</td>
<td>Worship Together: I Could Sing Of Your Love Forever</td>
</tr>
<tr>
<td>STACIE ORRICO</td>
<td>3</td>
<td>For The Worshippers</td>
</tr>
<tr>
<td>SWITCHFOOT</td>
<td>4</td>
<td>Donate Your Generation</td>
</tr>
<tr>
<td>VARIOUS ARTISTS</td>
<td>5</td>
<td>The Essential Worship Triptych: Live</td>
</tr>
<tr>
<td>THIRD DAY</td>
<td>6</td>
<td>Essential Worship Triptych: Live</td>
</tr>
<tr>
<td>MERCYME</td>
<td>7</td>
<td>Essential Worship Triptych: Live</td>
</tr>
<tr>
<td>ROBERT RANDOLPH &amp; THE FAMILY BAND</td>
<td>8</td>
<td>Essential Worship Triptych: Live</td>
</tr>
<tr>
<td>RANDY TRAVIS</td>
<td>9</td>
<td>Essential Worship Triptych: Live</td>
</tr>
<tr>
<td>KENNY CHESNEY</td>
<td>10</td>
<td>Essential Worship Triptych: Live</td>
</tr>
<tr>
<td>DONNIE MCCLURKIN</td>
<td>11</td>
<td>Essential Worship Triptych: Live</td>
</tr>
<tr>
<td>VARIOUS ARTISTS</td>
<td>12</td>
<td>Essential Worship Triptych: Live</td>
</tr>
<tr>
<td>JEREMY CAMP</td>
<td>13</td>
<td>Essential Worship Triptych: Live</td>
</tr>
<tr>
<td>AVALON</td>
<td>14</td>
<td>Essential Worship Triptych: Live</td>
</tr>
<tr>
<td>MICHAEL W. SMITH</td>
<td>15</td>
<td>Essential Worship Triptych: Live</td>
</tr>
<tr>
<td>WOV Hits 2000</td>
<td>16</td>
<td>Essential Worship Triptych: Live</td>
</tr>
<tr>
<td>VARIOUS ARTISTS</td>
<td>17</td>
<td>Essential Worship Triptych: Live</td>
</tr>
<tr>
<td>STEVEN CURTIS CHAPMAN</td>
<td>18</td>
<td>Essential Worship Triptych: Live</td>
</tr>
<tr>
<td>VARIOUS ARTISTS</td>
<td>19</td>
<td>Essential Worship Triptych: Live</td>
</tr>
<tr>
<td>POINT OF GRACE</td>
<td>20</td>
<td>Essential Worship Triptych: Live</td>
</tr>
<tr>
<td>KIRK FRANKLIN</td>
<td>21</td>
<td>Essential Worship Triptych: Live</td>
</tr>
<tr>
<td>WARREN BARFIELD</td>
<td>22</td>
<td>Essential Worship Triptych: Live</td>
</tr>
<tr>
<td>MARVIN SAPP</td>
<td>23</td>
<td>Essential Worship Triptych: Live</td>
</tr>
<tr>
<td>SONGFLO</td>
<td>24</td>
<td>Essential Worship Triptych: Live</td>
</tr>
<tr>
<td>RELIENT K</td>
<td>25</td>
<td>Essential Worship Triptych: Live</td>
</tr>
<tr>
<td>TORDMAC</td>
<td>26</td>
<td>Essential Worship Triptych: Live</td>
</tr>
<tr>
<td>JACI VELASQUEZ</td>
<td>27</td>
<td>Essential Worship Triptych: Live</td>
</tr>
<tr>
<td>JOEL ENGELE</td>
<td>28</td>
<td>Essential Worship Triptych: Live</td>
</tr>
<tr>
<td>SHAUN GROVES</td>
<td>29</td>
<td>Essential Worship Triptych: Live</td>
</tr>
<tr>
<td>JARS OF CLAY</td>
<td>30</td>
<td>Essential Worship Triptych: Live</td>
</tr>
<tr>
<td>TOBYMAC</td>
<td>31</td>
<td>Essential Worship Triptych: Live</td>
</tr>
</tbody>
</table>

Billboard Hot Shot Debut

<table>
<thead>
<tr>
<th>ARTIST</th>
<th>TITLE</th>
</tr>
</thead>
<tbody>
<tr>
<td>AARON NEVILLE</td>
<td>I'm On My Way</td>
</tr>
<tr>
<td>VARIOUS ARTISTS</td>
<td>I Can Only Imagine (Live) (Cover)</td>
</tr>
<tr>
<td>RYAN HESKETH</td>
<td>I'm On My Way</td>
</tr>
<tr>
<td>JOE PACE &amp; THE COLORADO MASS CHOIR</td>
<td>I Can Only Imagine (Live) (Cover)</td>
</tr>
<tr>
<td>JOHN P. KEE &amp; NEW LIFE</td>
<td>I Can Only Imagine (Live) (Cover)</td>
</tr>
<tr>
<td>LONELADAMS</td>
<td>I Can Only Imagine (Live) (Cover)</td>
</tr>
<tr>
<td>PERCY BASS</td>
<td>I Can Only Imagine (Live) (Cover)</td>
</tr>
<tr>
<td>THE SHEPHERDS</td>
<td>I Can Only Imagine (Live) (Cover)</td>
</tr>
<tr>
<td>DEBBIE KILLINGS</td>
<td>I Can Only Imagine (Live) (Cover)</td>
</tr>
<tr>
<td>THE BLIND BOYS OF ALABAMA</td>
<td>I Can Only Imagine (Live) (Cover)</td>
</tr>
<tr>
<td>JAMES BIGNON</td>
<td>I Can Only Imagine (Live) (Cover)</td>
</tr>
<tr>
<td>JAMES BIGNON</td>
<td>I Can Only Imagine (Live) (Cover)</td>
</tr>
<tr>
<td>LIL IRROCK WILLIAMS</td>
<td>I Can Only Imagine (Live) (Cover)</td>
</tr>
<tr>
<td>GARY JONES</td>
<td>I Can Only Imagine (Live) (Cover)</td>
</tr>
<tr>
<td>ARIANE HUBBARD</td>
<td>I Can Only Imagine (Live) (Cover)</td>
</tr>
<tr>
<td>ARIANE HUBBARD</td>
<td>I Can Only Imagine (Live) (Cover)</td>
</tr>
<tr>
<td>GEORGIA MASS CHOIR</td>
<td>I Can Only Imagine (Live) (Cover)</td>
</tr>
</tbody>
</table>

www.americanradiohistory.com
Hilary Duff's 'Yesterday' Is Today's Best-Selling Single

Teen superstar Hilary Duff carries her first Billboard No. 1, as "So Yesterday" moves to the top of Hot 100 Singles Sales. Although sales for "Yesterday" are down 11%, the single scans 14,300 units and takes Clay Aiken's "This Is the Night/Bridge Over Troubled Water," which takes a larger, 18% dip to 13,500 pieces. The "American Idol" second-season runner-up led the sales list for nine weeks. Radio audience for "Yesterday" slips slightly by 500,000 listener impressions, although total detections are up by 11%. Nevertheless, the track falls two spots to No. 55 on The Billboard Hot 100.

Debuting in the top 10 of the sales chart at No. 8 is the first release from Fox TV's "American Jnior," the younger-set edition of "American Idol." "One Step Closer" by the 10 "Junior" finalists scans 4,500 units, just shy of the 5,800 units moved by the last American Idol Finalists' release, "What the World Needs Now Is Love," in the May 17 issue.

Considering that "Juniors" pulled in about one-third of the TV audience that "Idol" did, this issue's total appears quite respectable. But, next to an earlier American Idol Finalists release, "God Bless the U.S.A.,” the "Juniors" come up short, as "Bless" moved 101,000 units in its initial week (Billboard, May 3).

SMALL-SCREEN HERO: Continuing with the TV theme, USA Network's "Nashville Star" winner Buddy Jewell makes the year's fastest climb by a new country artist. His "Help Pour Out the Rain (Lacey's Song)" hops 12-8 in its 15th week on Hot Country Singles & Tracks. Jewell's debut single cracks the chart's top 10 two weeks quicker than Dierks Bentley's "What Was I Thinkin?'" which needed 17 weeks to nab top 10 ink (Billboard, Aug. 9).

The Jewell song's relatively quick chart climb exemplifies the power of non-videoclip-driven TV to help introduce new country artists, a media force Music Row has largely been without since the Nashville Net-work dumped its country lifestyle programming three-plus years ago. Elsewhere on the chart, Toby Keith's "I Love This Bar" posts the highest debut of any title so far this year. "Bar" opens with 1,140 detections at No. 30 and signals this chart's highest debut since Shania Twain's "I'm Gonna Getcha Good!" started at No. 24 in the Oct. 19, 2002, issue.

Until now, the highest debut of 2003 was Alan Jackson & Jimmy Buffett's No. 31 arrival with "It's Five O'Clock Somewhere." That song climbs 21-19 on the Hot 100, becoming the first country radio-only track to reach that portion of the chart without a retail single since Aaron Tippin's "When the Stars and Stripes and the Eagle Fly" in 2001.

TAILED OFF: Nabbing Greatest Gainer/ Airplay honors on Hot R&B/Hip-Hop Singles & Tracks, "Shake Yo Tailfeather" by Nelly, P. Diddy & Murphy Lee shimmies into the top 10 (11-7) with a 27% increase in airplay. The lead single from the chart-topping "Bad Boys II" soundtrack, "Tailfeather" moves 4-3 on the Hot 100 with a 17 million audience gain, swapping spots with the still-gaining "F.L.M.I." (Fifty Cent). "Tailfeather" is the 14th top 10 for P. Diddy on R&B Singles & Tracks, the fourth for Nelly and the second consecutive top 10 for Lee, following his appearance on Nelly's "Air Force Ones."

Lee also debuts at No. 74 with his first single as a lead artist on "What Da Hook Gor Gon Be" featuring Jermaine Dupri. Placing a new entry on the chart that another song from the chart song featuring the artist enters the top 10 puts Lee in good company; he joins 50 Cent, Sean Paul and Ludacris as the only artists to do so in the past 12 months.

Hilary Duff's 'Yesterday' Is Today's Best-Selling Single

Teen superstar Hilary Duff carries her first Billboard No. 1, as "So Yesterday" moves to the top of Hot 100 Singles Sales. Although sales for "Yesterday" are down 11%, the single scans 14,300 units and takes Clay Aiken's "This Is the Night/Bridge Over Troubled Water," which takes a larger, 18% dip to 13,500 pieces. The "American Idol" second-season runner-up led the sales list for nine weeks. Radio audience for "Yesterday" slips slightly by 500,000 listener impressions, although total detections are up by 11%. Nevertheless, the track falls two spots to No. 55 on The Billboard Hot 100.

Debuting in the top 10 of the sales chart at No. 8 is the first release from Fox TV's "American Junior," the younger-set edition of "American Idol." "One Step Closer" by the 10 "Junior" finalists scans 4,500 units, just shy of the 5,800 units moved by the last American Idol Finalists' release, "What the World Needs Now Is Love," in the May 17 issue.

Considering that "Juniors" pulled in about one-third of the TV audience that "Idol" did, this issue's total appears quite respectable. But, next to an earlier American Idol Finalists release, "God Bless the U.S.A.,” the "Juniors" come up short, as "Bless" moved 101,000 units in its initial week (Billboard, May 3).

SMALL-SCREEN HERO: Continuing with the TV theme, USA Network's "Nashville Star" winner Buddy Jewell makes the year's fastest climb by a new country artist. His "Help Pour Out the Rain (Lacey's Song)" hops 12-8 in its 15th week on Hot Country Singles & Tracks. Jewell's debut single cracks the chart's top 10 two weeks quicker than Dierks Bentley's "What Was I Thinkin?'" which needed 17 weeks to nab top 10 ink (Billboard, Aug. 9).

The Jewell song's relatively quick chart climb exemplifies the power of non-videoclip-driven TV to help introduce new country artists, a media force Music Row has largely been without since the Nashville Net-work dumped its country lifestyle programming three-plus years ago. Elsewhere on the chart, Toby Keith's "I Love This Bar" posts the highest debut of any title so far this year. "Bar" opens with 1,140 detections at No. 30 and signals this chart's highest debut since Shania Twain's "I'm Gonna Getcha Good!" started at No. 24 in the Oct. 19, 2002, issue.

Until now, the highest debut of 2003 was Alan Jackson & Jimmy Buffett's No. 31 arrival with "It's Five O'Clock Somewhere." That song climbs 21-19 on the Hot 100, becoming the first country radio-only track to reach that portion of the chart without a retail single since Aaron Tippin's "When the Stars and Stripes and the Eagle Fly" in 2001.

TAILED OFF: Nabbing Greatest Gainer/ Airplay honors on Hot R&B/Hip-Hop Singles & Tracks, "Shake Yo Tailfeather" by Nelly, P. Diddy & Murphy Lee shimmies into the top 10 (11-7) with a 27% increase in airplay. The lead single from the chart-topping "Bad Boys II" soundtrack, "Tailfeather" moves 4-3 on the Hot 100 with a 17 million audience gain, swapping spots with the still-gaining "F.L.M.I." (Fifty Cent). "Tailfeather" is the 14th top 10 for P. Diddy on R&B Singles & Tracks, the fourth for Nelly and the second consecutive top 10 for Lee, following his appearance on Nelly's "Air Force Ones."

Lee also debuts at No. 74 with his first single as a lead artist on "What Da Hook Gor Gon Be" featuring Jermaine Dupri. Placing a new entry on the chart that another song from the chart song featuring the artist enters the top 10 puts Lee in good company; he joins 50 Cent, Sean Paul and Ludacris as the only artists to do so in the past 12 months.
and Apple's iTunes Music Store, which have created a new market for dance and electronic tracks. Still, the remix business is depressed. While remixes remain a vital element in dance promotion, the days of $40,000 remix fees are long gone. Instead, remixes are done for one-quarter of that rate and often on spec by a new generation of remixers. (An exception is R&B-hip-hop, where remixing remains a premium service.)

Among this new generation are production outfits like Gabriel & Dresden, Wildlife, the Scumbrogs, Orange Factory and the Passengerz—all of whom have developed a reputation for delivering quality product. Labels hire remixers to either create an up-tempo version of an existing pop or R&B track or to provide alternative versions of an original dance production. The remixes are serviced to club and radio DJs to create a buzz for an artist or song. In many cases, a commercial release of the remix will follow.

WATCHING EVERY PENNY

But in these days of online file sharing, virtually every remix is leaked on the Web. This compromizes their eventual commercial value and has contributed to the tightening of label budgets. "In 1997, my checkbook was definitely more open," says Orlando Puerta, director of dance/lifestyle marketing at Warner Bros. "Now I must watch the figures closely. But the remixers know this, and they have dropped their prices accordingly."

And what about those who refuse to drop their prices? "They're not getting the work," Puerta says. "In part, a label would hire such talent as Frankie Knuckles, David Morales, Todd Terry or Masters at Work, whose names alone often increased commercial demand. Because record labels were healthy, labels could justify the cost of their services. This is clearly not the case today, with A-list remixers having little effect on overall sales and radio play.

Even a revered dance artist like Madonna is affected. Puerta notes. Big-name remixes of the artist's 2000 single "Music" has sold 380,000 maxi-CDS, according to Nielsen SoundScan, while "Die Another Day," released last year, has sold 190,000 maxi-CDS and 12-inch vinyl singles combined. "My higher-ups want radio airplay," says one major-label executive who specializes in dance. "My bosses want to know why we're spending lots of money on mixes to hopefully get the song to the top of the Billboard Club Play chart. They need to justify these costs. Radio airplay does this for them."

In 1998, the remixes of Deborah Cox's "Nobody's Supposed To Be Here" received strong support from radio and sold more than 1 million copies. Two years later, the remixes of Sting's "Desert Rose" sold 333,000 copies. This year, remixes of Mariah Carey's "Through the Rain" and Justin Timberlake's "Cry Me a River" have sold, respectively, 88,000 and 61,000 units.

Senior label executives also want to know why remixes are ending up online before they are commercially released. Puerta says he forced a site to close down after finding it had illegally posted remixes of Madonna's new single, "Hollywood."

"I keep telling people, 'If you love dance music, you should support it, not steal it,'" Puerta says.

Warners Bros. is one of the major labels that still makes remixes commercially available. In other cases, because commercial demand is not what it used to be, the remixes are used solely as promotional tools. "Clubs are a major source for creating a buzz on an artist," says Hosh Gurel, VP of A&R at RIAA. "A hot mix makes the artist that much more visible."

To illustrate, Gurel points to Annie Lennox's "Pavement Cracks" and Monica's "So Gone."

But the lack of commercial availability of many remixes can be an annoyance to those fans who are committed to supporting dance artists.

XM Satellite Radio's PD Blake Lawrence says he constantly hears from listeners who are frustrated when they cannot find the mix of a current song he is programming. "We do as much as we can to inform them of the mix or the remix-er's name—whether by mentioning it on the air or putting the info in our weekly chart," he says.

XM also suggests stores and online retailers where the listeners might be able to purchase the songs. "But sometimes the particular mix they're looking for simply doesn't end up at retail. And our listeners are quick to vent their frustration."

Indeed, Puerta says, "The moment a track goes to radio is when fans must be able to purchase it."

To answer that demand, labels are looking to the burgeoning commercial Internet download business. Recently, J Records put the "Pavement Cracks" remixes on the iTunes Music Store. More labels are following suit, making remixes available at such sanctioned digital platforms.

ROOM FOR VETS AND NEWCOMERS

The Internet—along with advanced recording technology—also has played a part in the emergence of many new remix talents.

By posting their remixes on the Web, they are able to begin building a reputation in the dance community—much to the dismay of their predecessors. These newcomers are more willing than studio veterans to do mixes on a fee basis or for nothing at all—just to get their foot in the door at labels.

"This is definitely hurting people," says David Shebiro, owner of specialty store Rebel Rebel in New York. "In the dance/electronic genre, there is always someone new and more interesting coming along."

XM programmer Lawrence adds, "It's great to be able to offer more variety of sound on our channel."

Dave Dresden, half of Gabriel & Dresden—one of the hot new remix teams—says rapid change has always been a necessary part of the dance music landscape.

"It's a very cyclical genre of music," he says. "Right now, there is a whole new breed of producers willing to take the music further—and not do what's already been done."

Industry veteran Judy Weinstein—co-founder of Def Mix Productions, who oversees the careers of Morales, Knuckles and Satoshi Tomiie, among others—concurs. For her, dance music has always been prone to formulaic programming. "When a sound overstay its welcome, change inevitably comes."

It all comes down to overcoming blandness, says Ali "Dubfire" Shirazinia of production duo Deep Dish. He believes major labels need to hire remixers because they are right for the project, not because of previous successes.

This concept forms the backbone of Deep Dish's own label, Yoshitoshi Recordings. "You must choose the right remixer for the right song," he says. "Everyone usually benefits this way."

In addition to its label activities, Deep Dish is working on its own artist album, the follow-up to "Junk Science" (1998). "In order to work on the album, we have consciously slowed down our remix schedule," Shirazinia says. "We need to focus on our own production, instead of giving our ideas to other artists through our remix work."

Others are similarly branching out. Knuckles and Morales are working on separate artist albums. Calderone, who co-founded Statrax Recordings last year, is contributing tracks to Sting's upcoming album and producing an album for newcomer Astarid.

Mac Quayle recently produced a cover of Tears for Fears' "The Hurting" (featuring singer Donna DeLory); it has been signed to Dee Vee Music. Gabriel & Dresden, recording as Motocycle, are shopping original production "As the Rush Comes." And Cox has been collaborating as a producer with several artists, including Sonique and Tina Ann.

The duo Wildlife (Bachid Wehbi and Ian Nieman) composed the theme song and transitional music for the new Bravo/NBC hit, "Queer Eye for the Straight Guy" (Beat Box, Billboard, May 24).

Nieman says, "We are songwriters at heart. So, when the TV opportunity presented itself, we both took it. Wow! What a great challenge. It's one more place where people can hear our music."

Perhaps Def Mix's Weinstein sums it up best. "Having traveled this road for more than 30 years, I know that people will always dance, listen to the radio and buy music when they can't get it for free."

"In 1997, my checkbook was definitely more open. Now, I must watch the figures closely. But the remixers know this, and they have dropped their prices accordingly."

—ORLANDO PUERTA, WARNER BROS.
The event, which sold out to the tune of $3.3 million and 40,000 tickets, was the lone stadium date on the tour that has been scheduled for Sept. 7.

But even when shows are rescheduled, expenses for promoters, venues and acts are never fully recouped, promoters note.

In most cases, producers just have to absorb the costs associated with losing or rescheduling a show. “Some of the bigger tours have cancellation insurance, but most of the smaller ones generally have to absorb all the costs of rescheduling,” says James Chipendale, president of CSI Entertainment Insurance, a brokerage firm focusing on the entertainment and touring industry. “It is insurable, and how it’s rated is generally on a pre-projection budget. You can also insure pre-production plus profits, but that gets very expensive.”

CCE stopped carrying event-cancellation insurance last year due to the increase of the insured expense, and the rescheduling of Kiss/Aerosmith in Detroit cost $500,000, according to Bruce Kapp, Clear Channel Entertainment’s chief financial officer. “That was a tour that went back to back,” he says.

“Half that million became a show cost for the next show,” Kapp says. “We, promoter and band, walk away with a half-million less. But it’s still a $1 million show in New York, and the band will still be in percentages.”

Now CCE is “self-insured,” meaning it simply absorbs such costs. “Cancellation insurance has gone through the roof, and there’s always a one- or two- show deductible,” Kapp says. “You don’t start collecting until the second or third show.”

Often, Kapp says, costs associated with postponing a show are limited to “advertising a little bit more to let everyone know when it is.” But in Detroit, with stadium staging and production already in place, “everyone ate money on the Detroit show.”

This stance has been applauded by Internet companies, which argue that Australian record labels should only pay consumers from illegal sites to legal sites with value-added bonuses and competitive pricing.

Kevin Bermeister, Sydney-based president/CEO of P2P network Allnet, warns that any moves by the Australian record industry to prosecute consumers would become a political issue. “We’re attacking the freedom of technology and the freedom of speech, and the broader community will become involved,” he says.

“Robertson is certainly cautious about the third phase that would include litigation. ‘We haven’t determined yet [if there’ll be legal action],’ Robertson says. ‘We’re still observing what’s happening in the U.S. What we are doing is putting individuals on notice that what they are doing is illegal’.”

Additional reporting by Emmanuel LeGrand and Christie Elisee in Sydney and Larry LeBlanc in Toronto.
**EVENTS CALENDAR**

**AUGUST**
- Aug. 23, Shorn Hall of Fame Dinner, presented by the National Assn. of Black Female Executives in Music & Entertainment, Loews Hotel, Philadelphia. 877-622-3867.

**SEPTEMBER**
- Sept. 8, Man of the Year Award Dinner Honoring Bruce Lundvall, presented by the Nordoff-Robbins Music Therapy Foundation, Essex House, New York. 212-707-2818.

**LIFE LINES**

**BIRTHS**
- Boy, Elliott Fletcher, a daughter to Jade and Jan Rosen, Aug. 4 in Morristown, N.J. Father is manager of human resources for BMG Music.

**DEATHS**
- Samuel “Ron” Freeman, 82, of kidney failure, July 30 in Atlanta, Freeman owned and operated several retail stores, including Peppermint Records and Atlanta International Records. His best-known store is One Stop Record House, which he founded in 1968 and ran for 26 years. He is survived by his son.
- Sue Roberts, 57, of a heart attack, Aug. 1 in Los Angeles. Roberts was VP of the office of the chairman for Warner Bros. Records, where she worked for 17 years. Before that, she held various positions with Elektra for two decades. Survivors include her husband and two brothers. Memorial contributions can be made “In Memory of Sue Roberts Wood” to Volunteers of Burbank Animal Shelter, 1150 Victory Place, Burbank, Calif. 91502.

**Leonard/Stone Join Billboard In Latin Partnership**

Billboard has partnered with Leonard/Stone to serve as an agent for licensing Billboard Latin charts, editorial and the Billboard brand in Spanish-language territories, including the U.S.

Billboard’s first project with Leonard/Stone was Miral magazine, in which Billboard’s Top DVD Sales and Top Latin Albums charts were featured in the Spanish-language magazine. Based out of Camarillo, Calif., Leonard/Stone is comprised of Patricia Leonard and Robert Stone.

“We are confident that we will succeed in packaging Billboard Latin (coverage) across multiple media’s in a way that will significantly increase Billboard’s consumer profile in the Spanish speaking world,” says Leonard/Stone partner, Patricia Leonard.
'We Are Definitely A Much More Streamlined Operation'

BY CHRIS MORRIS

The film "Reversal of Fortune" wasn't about RED Distribution, but the title could certainly be applied to the recent history of the New York-based distributor.

In 2000 and early 2001, RED ruled the roost among independent distributors. The company racked up hits by acts as diverse as the Baha Men, Slipknot, Kittie, Merle Haggard and Pennyswise. During one week in February 2001, the firm held 22 of the 50 slots on Billboard's Top Independent Albums chart.

However, the landscape had changed radically for RED by the end of 2001. Hamburg-based Edel Music, which had bought 80% of the distributor from Sony Music, defaulted on a $25 million payment on the purchase, and RED reverted to 100% ownership by Sony.

The jarring fiscal development shook confidence in the distributor, and many of its lines moved to other companies.

Despite these setbacks, RED, under the leadership of president Ken Antonelli, has proved to be a highly resilient company, thanks in no small part to its long-term executive team.

"They have an excellent staff of veterans, who have been through the grinder a couple of times and have shown the ability to bounce back," says Jim Cuomo, president of one of RED's top competitors, Ryko Distribution.

Q: On the basis of your performance in the first two quarters of this year and the labels you're bringing in, what is your sales picture going to be like?

A: Our business will be up over 35% from last year. That's what we're projecting.

Q: Were you down last year?

A: From the prior year? Yes. Last year we were probably off about 20%.

Q: What is contributing to the increase you're anticipating this year?

A: That answer is always very easy—it's just the product. There are two real standout issues. One is our country music business, where we've had some pretty good success over the last six months, namely Broken Bow and Sherrié Austin. And we're still getting some residuals from VFR Records, who had Mark McGuinn over the last year.

Two, music DVD has been selling, and other things that we did, like [the disc featuring "Jackass" performer] Steve-O, and extreme sports and martial arts from several different companies we do business with. Also we've had Eagle Vision, and those guys have really contributed an enormous amount to the growth of that area.

Those two things have put us in a nice position. Having said that, the other parts are more traditional. I liken it to back in 1999, when we made a lot of different deals with some up-and-coming companies that really didn't start to come to fruition until 2000, which is when we had a giant year, probably our biggest.

In the end of 2002 and on into 2003, we've made lots of the same kinds of deals with younger companies that we really believe will start to come to fruition later on in the holiday period of this year and at the beginning of 2004, that we really think are on the cutting edge.

Q: In 1999 and 2000, RED was white-hot. Now, a lot of those companies were departed. What has your strategy been to pick the business back up again, because you hit a trough after that time?

A: I do think that the trough was a little more overstated than what it actually was. There was a time, early on when I got here, when Relativity [Records] did have a substantial portion of RED's overall business. Had something like what happened in 2001 happened back then, it would have been devastating. But we diversified our label base. Even though those companies were smaller, the acts were larger. That's kind of what we did.

Q: The two most recent deals that you have announced—with Dualtron and Immortal—have been with companies that were with the majors. Do you see more of these opportunities coming your way, and what will this do to your label mix?

A: I certainly would envision more of that. I always see that as a possibility. I think there was a time not too long ago, when PolyGram first merged with Universal, that there was a feeling that there was going to be this fallout of people—whether they were artists or labels or executives—that wasn't suddenly going to spur this growth in the independent sector. Then, a year later, none of that happened. At the end of the day, I think that it does take time for those kinds of things to surface.

Q: Is the relationship with Sony different than what it was before, and what do you think Sony's expectations are now, as opposed to before Edel bought the majority of the company?

A: I will always say that Sony has always been there and said, "What can we do to help?" They've said that under all of the different circumstances. I think that Sony believes that A&R is critical for them, and they see RED as being a wonderful source of A&R coming up. They've also been able to utilize our infrastructure to help them with some of the acts that they want to develop, acts that may not necessarily be ready to come out on Columbia or Epic.

Q: What's set up at RED on a developmental level? Is there upstreaming capability?

A: Our feeling is that with some of the labels that we have here in-house, we're able to offer those services back up to the Sony family.

Q: Are you satisfied with the size of RED?

A: We are definitely a much more streamlined operation than we were, and it's certainly having a positive impact on our bottom line. In going forward, there are a couple of areas that we'll probably expand—in new media, in video, and we will certainly expand in the Red Ink area, probably on the promotion and marketing side.

Q: What role do you see for a distributor during this decade, as the business continues to mutate, retail shrinks and the online sale of music increases?

A: It's going to be some time before the online world generates enough income for anybody to make a real living from it. People have certainly tried to do that and quickly realized that they haven't made a significant impact in reaching more people. Having said that, as retail will consolidate, I believe that distribution will consolidate. It may be in the independent sector. It certainly seems like it will happen in the major-label sector.

Sometimes I'm confused as to what the endgame is as it relates to selling online. Is it to have a bunch of people who do nothing except stay home and download all day? Is that really what we're saying? "Hey, you don't have to go anywhere. You don't have to do anything. Just stay at home and download. Everything's right there." Yet, all of us who have children will say on a sunny afternoon, "Hey, get your ass outside and throw a football around—you're off the computer, 'cause you can't sit there all day."
"We don't need a weekly map in the music business as we have Billboard as our guide, our bible, our informational highway"
Alex Hodges, Executive VP, House of Blues Concerts

"Ray may be a pest, but he's our pest... who cares enough about the touring business to dig deep and get it right"
Irving Azoff, Owner, Azoffmusic Management

"I really enjoy the revitalized Touring section. I go right to it to see the latest news and enjoy Ray Waddell's column"
Jim McCue, VP of Sales & Marketing, Portland Rose Garden Arena

"Billboard's touring coverage is a great overview of what is happening in the touring industry - it allows us the opportunity to see who is where and what they are doing which helps us as bookers of our facilities"
Peter Luukko, President, Comcast-Spectacor Ventures

"New refreshing perspectives on touring. I believe Ray Waddell to be the most accurate and reliable journalist today"
Buck Williams, President, The Progressive Global Agency

"One can always count on impartial, intelligent coverage from Ray Waddell. He has no agenda other than to tell the truth (as much as I've tried to sway him otherwise)"
Seth Hurwitz, Owner, I.M.P./930 Club

"Informative and always accurate"
Greg Oswald, VP, William Morris Agency

"Ray Waddell and his team have brought the sophisticated reporting that Billboard has been known for to the live aspect of the entertainment industry"
John Scher, Co-CEO, Metropolitan Talent Inc.
YOU
COULD
NEVER
IMPROVE
THE
MUSIC.
BUT WAIT UNTIL YOU HEAR THE SOUND.

Bob Dylan Revisited—The Remasters:
15 classic albums on Hybrid Super Audio CD.
In Stores Tuesday, September 16

PLAYABLE ON BOTH REGULAR CD AND SACD PLAYERS FOR THE ULTIMATE AUDIO EXPERIENCE.