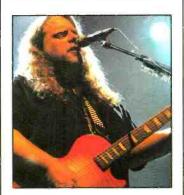


HOT SPOTS



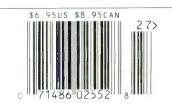
5 'Phoenix' Rising The new "Harry Potter and the Order of the Phoenix" flies out of retail outlets in record numbers: 5 million in 24 hours.



5 Jam On It Gov't Mule's Warren Havnes is among the artists helping this summer's hot jam band tour to jell.



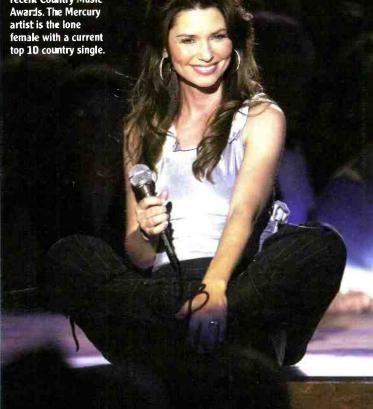
33 Duff Stuff Hilary Duff and Bravado Brands are busy dreaming up Duff-branded videos, toys and a fashion line.





THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO AND HOME ENTERTAINMENT • www.billboard.com • JULY 5, 2003

Shania Twain at the recent Country Music Awards. The Mercury artist is the lone



Country Women Lose Hit Magic

Boom Turns To Drought For Even Top Acts **BY PHYLLIS STARK**

NASHVILLE---While country music has worked hard to dismiss age-old clichés about pick-up trucks and hard drinking, the music's from attachment to another old-fashioned notion— the men's club—appears to be making a comeback. After enjoying a high profile throughout the late '90s, female

country artists have become a fading presence. Chart-topping hits have been declining for at least two years, even for the format's (Continued on page 73)

Debut Album:

THE LATIN PROJECT

Piracy Gambit Raises Stakes

RIAA Lawsuit Strategy Risks Consumer Backlash

BY BILL HOLLAND and BRIAN GARRITY

WASHINGTON, D.C.—The music industry's promised blitzkreig of lawsuits against Internet song swappersincluding file-sharing teens-could quickly become a legal quagmire, some critics warn.

But with frustration levels running high after months of fruitless educational campaigns, the industry is hellbent on raising the stakes in the war on music pirates.

As it launched its newest offensive June 25, the industry picked up a major ally in Congress. Rep. Lamar Smith, R-Texas, the anti-piracy cham-(Continued on page 74)



NEWSPAPER

Majors' Woes Continue **Along With Merger Talks**

BY MATTHEW BENZ

NEW YORK-Five million downloads do not a turnaround make.

Activity in the first eight weeks of Apple Computer's iTunes Music Store suggests that there may one day be a viable market for digital music. But it is doing little to alleviate the present woes of the major record labels, including a 7.9% decline in U.S. album sales so far this year, according to Nielsen SoundScan.

(Continued on page 74)



"Igniting the passion of traditional Latin and contemporary dance music, this project takes it to another level!"

~ Little Louie Vega

On Radio & In Stores Now!

"... the Latin Project has set a new standard." ~ CMJ New Music Report

'Lei Lo Lai' Remix Single by Masters At Work Available Soon!

REMIXES

ADVERTISEMENT

...IT IS, AND WILL ALWAYS BE, ABOUT THE MUSIC.

MTV2 sends a warm thank-you to Radiohead and Capitol Records for their inspired participation in the **2\$Bill Concert Series**. Heaver, bliss, romance, art, pain, joy, beauty....unforgettable.



www.americanradiohistory.com

用時前

Billboard NO. 1 ON THE CHARTS

2003		
	ARTIST ALBUM	PAGE
S	THE BILLBOARD 200 MONICA After The Storm	62
Ε	BLUEGRASS	19
	ALISON KRAUSS + UNION STATION Live	
	JOHN MELLENCAMP Trouble No More	
	VARIOUS ARTISTS Worship Together: I Could Sing Of Your Love Forever	64
op Albums	COUNTRY GEORGE STRAIT Honkytonkville	28
<u> </u>	ELECTRONIC LOUIE DEVITO Louie DeVito's Dance Factory Level 2	26
	GOSPEL	tu nga
	VICKIE WINANS Bringing It All Together HEATSEEKERS	
	KEM Kemistry	65
	LIL JON & THE EAST SIDE BOYZ Kings Of Crunk	65
	ANNIE LENNOX Bare	66
	POPICATALOG METALLICA Metallica	65
	LATIN	
	RICKY MARTIN Almas Del Silencio	
	LUTHER VANDROSS Dance With My Father	21
	SEAN PAUL Dutty Rock	64
	SOUNDTRACK 2 Fast 2 Furious	66
	WORLD MUSIC SOUNDTRACK Frida	64
	SOUNDTRACK Frida	64

	ARTIST		TITLE
	HOT 100		
	CLAY AIKEN	This Is	The Night
	UNCLE KRACKER FEATURING DOBI	E GRAY	Drift Away
	MATCHBOX TWENTY	[0]	Unwell
) 2	TOBY KEITH DUET WITH WILLIE NELSON	Beer	For My Horses
5	DANCE/CUIB P T.A.T.U.	Not Gon	na Get Us
	STACIE ORRICO		Stuck
	HOT LATIN TRA MANA Ma	CKS riposa Ti	aicionera
	HOT R&8/HIP+ MONICA	lor	So Gone
	RAP TRACK	NT M	agic Stick
	ROCK/MAINSTR AUDIOSLAVE	EAM Lik	e A Stone
	ROCK/MODER CHEVELLE Ser	RN nd The Pa	ain Below
	TOP 40 TRAC	KS	. A

EVANESCENCE FEATURING PAUL MCCOY Bring Me To Life

	TITLE	PAG
S	VHS SALES JUNGLE BOOK 2	
60	OVD SALES OLD SCHOOL: UNRATED AND OUT OF CONTROL (WIDESCREEN	4)
Videos	HEALTH & FIDIESS PILATES FOR DUMMIES	
>	KID VIDEO JUNGLE BOOK 2	3
	MUSIC VIDEO SALES LED ZEPPELIN: LED ZEPPELIN RECREATIONAL SPORTS	- 0
	WWE: WRESTLEMANIA XIX - MARCH 30, 200	3 3
	OLD SCHOOL	
	OLD SCHOOL	3
	and the second secon	BUM
p	CLASSICAL ANDREA BOCELLI Seni	timento
Jnpublished	ANDREA BOCELLI Sent CLASSICAL CROSSOVER SARAH BRIGHTMAN JAZZ DAVID SANBORN Tim JAZZ/CONTEMPORARY NORAH JONES Come Away W KID AUDIO	Harem
olis	DAVID SANBORN	neagain
Inc	NORAH JONES Come Away W	vith Me
2	KIDZ BOP KIDS Kid	z Bop 3
D,	MANNHEIM STEAMROLLER/C.W. MCCALL Amer	ican Spirit

JULY 5, 2003 • VOLUME 115, No. 27

discussion at the Assn. of Inde-

pendent Music Publishers'

44 Studio Monitor: Eddie

Creativity Hall of Fame.

Kramer is chosen to be inducted

into the Technical Excellence and

Retail

33 Hilary Duff aims to be a

34 The Indies: Assn. for Inde-

pendent Music is grappling with

35 Retail Track: With its

takeover of the Musicland

tion DVDs cause confusion

among consumers.

Group, Sun Capital becomes a

36 Home Video: High-defini-

brand-name phenomenon.

issues of relevance.

key player.

spring luncheon.

Top of the News

6 Russell Simmons and Stan Lathan's joint venture launches hip-hop channel on Kazaa. 6 Congress seeks to roll back ownership caps loosened in a June 2 Federal Communications Commission vote.

Music

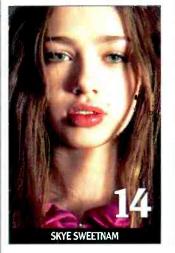
11 The Beat: "Voices for Gilda" is a compilation of tracks contributed from major artists in memory of Gilda Radner.

11 Buddy Guy's Silvertone album, "Blues Singer," is set to spark a revival for the legend. 13 The Classical Score: Ton Koopman releases "Volume 13" in his cycle of Bach cantatas. 14 Soundtracks: Skye

Sweetnam debuts on soundtrack album with "Billy S.'

15 Touring: The Messina Group becomes Louis Messina's focus as his non-compete with Clear **Channel Entertainment expires**

PAGE



Artist



17 R&B: 50 Cent claims the best male hip-hop artist and best new artist honors at the third annual BET Awards.

20 Beats & Rhymes: The recent success of "21 Questions" has Midi Mafia in high demand.

22 Latin Notas: Tower Records offers the Next Big Thing marketing program to select Latin artists.

25 Beat Box: Unsigned act Life in Intense Volume releases a poetic single, "Journey of Love." 27 Country: The Oak Ridge Boys remain busy with an album release, 170 bookings, a TV special and endorsement deals. 32 Songwriters & Publishers:

Domestic and international legal matters were the topic of

QUOTE OF THE WEEK

The jam band scene is the most underrated genre of music in the entertainment industry.

JOHN SCHER Page 5

ARTIST & COMPANY INDEX (SIGNIFICANT MENTIONS IN THE NEWS)

Page(s) Company Page(s) Bravado International Group Merchandising Services Inc.33 Clear Channel Entertainment Inc. (CCE)15 Paul, Weiss, Rifkind, Wharton & Garrison LLP32 Violator Management16

Global

39 Sam Roberts makes a big impression in Canada with his debut Universal album, "We Were Born in a Flame.

41 Global Pulse: Former Specials frontman Terry Hall creates a tapestry of global grooves with "The Hour of Two Lights."

Programming

60 Tuned In-Radio: Entercom's David Field talks about the Federal Communications Commission's ownership vote.

Features

6 Market Watch

- 16 Boxscore
- **30** Reviews & Previews
- 40 Hits of the World **58** Classifieds
- **61** Behind the Bullets
- 75 Update
- 76 The Billboard BackBeat



BILLBOARD JULY 5, 2003

The music industry's most important R&B Hip-Hop event of the year

- NEW ARTIST SHOWCASES
- ▶ AURN SALUTE TO THE FINALIST RECEPTION
- **> UP CLOSE N' PERSONAL SUPERSTAR INTERVIEW**
- BMI URBAN AWARDS SHOW (invitation only) Tribute to Isaac Hayes, plus performances by Floetry, Bilal, Anthony Hamilton and more!
- LIVING LEGENDS DINNER an unprecedented event honoring the legends of R&B Hip-Hop
- OVER 700 ATTENDEES including Artists, Managers, Agents Filmmakers, Internet Companies, Journalists, DJs, Producers Publishing, Label Executives and more!
- PROVOCATIVE PANEL SESSIONS covering the industry's current trends, issues and challenges. Topics include: ARTIST & MONEY MANAGEMENT, MARKETING DEAL MAKING, INDIE VS. MAJOR LABELS, CROSSOVER, EMERGING TRENDS

august 6-8 miami beach

CONTACTS

REGISTRATION & GROUP DISCOUNTS Kelly Peppers 646.654.4643, kpeppers@billboard.com

AWARDS SHOW & PERFORMANCES Michele Jacangelo 646.654.4660, bbevents@billboard.com

SPONSORSHIPS Cebele Marquez 646.654.4648, cmarquez@billboard.com Johnna Johnson 646.654.4707, jjohnson@billboard.com

S E S A C

AMERICAN URBAN RADIO NETWORKS Andy Anderson 212.883.2117, aanderson@aurn.com

HOTEL The Roney Palace 305.604.1000 Make your reservations before 7/15 to receive discounted room rate of \$159!

MIAMI BEACH UCA

Over 25 million listeners will hear about the BILLBOARD/AURN R&B HIP-HOP CONFERENCE & AWARDS via vignettes airing on AURN's entertainment shows. Coverage includes on-site artist interviews, daily event recaps, and elements of the Awards Show.

BILLBOARD R&B•HIP-HOP AWARDS

HONORING THE TOP URBAN ARTISTS OF THE YEAR

Last year's winners and performers included Usher, Ginuwine, Sean Paul, Timbaland, Mr. Cheeks, Rockwilder, Martin Luther. Stay tuned for this year's lineup.

NOW AT ITS NEW LARGER HOME ... THE JACKIE GLEASON THEATER!

AMERICAN URBAN RADIO NETWORKS

rerence

awards

AMERICAN URBAN RADIO NETWORKS NATIONAL COVERAGE TO OVER 450 RADIO STATIONS

NEW FOR 2003 ...

2003 AWARDS

SHOW FINALISTS

ANNOUNCED

FOR COMPLETE LIST

BIILLBOARDEVENTS.COM

THE LIVING LEGENDS FOUNDATION MENTORING SESSION

A session designed to escalate the professional development of artists, writers and producers. This exciting session will allow participants one on one access to the best in the music industry.

BROADCASTING FROM THE CONFERENCE

AURN's entertainment shows, USA Music Magazine with Host JOHN MONDS, Hollywood Live with TANYA HART and SuperJam Survey.

PLUS ...

AURN will conduct a six-week National Radio Promotion that will bring lucky listeners and their guests to the Conference and Awards show. 6 SLMG Launches Via Kazaa Via Kazaa Via Kazaa

TOP OF THE NEWS



A fire twirler performs with Sound Tribe Sector 9 at the 2002 Berkshire Mountain Music Festival. Photo: Nick Fitanides

A Summer Of Jam

BY RAY WADDELL

MANCHESTER, Tenn.—There's nothing hotter than the "jam band" scene in this summer's concert forecast.

Remarkably, hundreds of thousands of tickets will be sold for jam band shows and festivals featuring acts that barely create a blip at radio, TV or retail.

"The jam band scene is really the most underestimated genre of music in all of the entertainment industry," says John Scher, co-CEO of Metropolitan Talent, concert promoter and management company for Bob Weir of the Dead.

The Dead were among the acts performing June 13-15 at the second

Bonnaroo festival here.

The reigning king of the jam band circuit, Bonnaroo grossed \$11 million and drew 85,000, providing ample testimony to the power of the genre.

But as new festivals sprout like mushrooms, some wonder if the market is becoming too saturated. Further, the ascendence of a well-funded event like Bonnaroo, which draws fans nationally, presents a challenge to the more modest local festivals that are the soul of the scene.

The strength of Bonnaroo is indisputable. In only its second year, the Bonnaroo name is as big or bigger than the acts that play it.

"Our event is something that peo-(Continued on page 72)

U.K. Biz Finds Ally On Radio Diversity

BY GORDON MASSON

LONDON—Music industry lobbyists seeking to protect diversity on U.K. radio through the country's imminent Communications Bill may have found an unlikely ally in the form of David Puttnam.

The Oscar-winning producer of the 1981 movie "Chariots of Fire" is using his influence in the House of Lords in an attempt to add wording to the bill that would prevent media tycoons from buying U.K. broadcasters and running roughshod over the country's airwaves.

Under Puttnam's proposals, the government's Culture Secretary could refer media bids to a public-interest review, which would be carried out by the new regulator, Ofcom, and the Office of Fair Trading. The review would examine whether a deal is in the interests of editorial freedom and program diversity.

Andrew Yeates, director general of the British Phonographic Industry, acknowledges the significance of Puttnam's intervention. But he tells *Billboard* that it does not exactly match the wishes of the music industry lobby.

"We're coming from a slightly different angle, but we want Ofcom [to] have proper powers to look at the takeover arrangements, especially when [new owners] ask to change the radio formats," Yeates says. He explains: "A new owner might commit to a variety of music programming—for instance, jazz—and include a clause to say they can also play, for example, soul and R&B. But we know full well when the ownership changes [that] it's



going to be soul and R&B with very little jazz."

Radio companies argue there is already a provision allowing Ofcom to look at programming diversity. "But we want to look at the diversity of music within the programs," Yeates says.

In early July, the bill will have its third reading in the House of Lords,

before returning to the House of Commons to be signed into law.

"If we don't get the provisions we want, we may have to push the Lords into putting pressure on the government to have a vote on it, because we firmly believe this is very important," Yeates concludes.

Potter Takes Pages From Music Release Playbook

BY ED CHRISTMAN

NEW YORK—The big story last week had midnight sales, an early street date and street date violations, capped off with astronomical, multi-million opening-day sales. But this is not a music industry story; it's a Harry Potter story.

Still, in these days of diversifying product lines, some music merchants found a way to share in the excitement generated by the Harry Potter phenomenon.

phenomenon. "I haven't seen something like that in a long time—not even for a record," says Steve Harman, Northeast regional director for Tower Records, which carried "Harry Potter and the Order of the Phoenix,"

the fifth book in the Potter series.

Scholastic Corp., publisher of the Harry Potter titles, claims the latest installment moved a mind-blowing 5 million copies in the

U.S. in its first 24 hours of availability. The company apparently had shipped about 8 million of the 8.5 million copies manufactured in the first two print runs by the title's June 21 street date. Scholastic announced June 24 that it would print another 800,000 units to meet runaway demand.

After the ferocious first weekend sales, there were reports of widespread outages on the title at U.S. book stores, but many of the chains had planned allocations hitting stores later that day.

New York-based Scholastic could be playing catch-up on the title for the next few weeks. A Scholastic press release says that ship-(Continued on page 59)

BILLBOARD JULY 5, 2003

www.billboard.com

Upfront

Hearings Planned On FCC Rules Senate Tackles Indecency, Ownership Limits

BY BILL HOLLAND

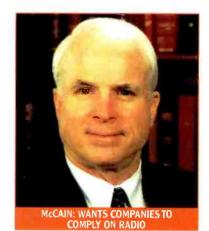
WASHINGTON, D.C.-The Senate Commerce Committee voted June 26 to stiffen penalties for broadcast indecency, raising the maximum fine from \$27,500 to \$250,000, with a \$2.5 million cap for continuing violations. This as Congress scrutinizes recent ownership rule changes at the Federal Communications Commission.

The amendment to the FCC's reauthorization bill came from the ranking Democrat on the committee, Sen. Ernest Hollings, D-S.C. The lawmaker says he feels the FCC has been lax with enforcing indecency standards.

Hollings referenced a Jan. 2, 2002, broadcast on WKRK-FM, an Infinity outlet in Detroit. The broadcast included graphic discussion of sexual and excretory functions between on-air hosts and callers. The FCC in April said it was fining WKRK \$27,500.

The re-authorization measure still must clear the full Senate and the House of Representatives.

Sen. John McCain, R-Ariz., plans to hold a hearing to look at the FCC's



controversial June 2 vote changing broadcast ownership caps.

McCain wants to look at a section of the contested rule that allows big media companies to be grandfathered in under the old ownership caps rather than sell stations to meet the new ownership restrictions.

McCain's radio amendment could become part of legislation that would roll back all of the FCC's changes.

The bill, "The Preservation of Local-

ism, Program Diversity and Competition in Television Broadcast Service Act of 2003," S. 1046, sponsored by Hollings and Sen. Ted Stevens, R-Alaska, zoomed out of the committee June 19 and is headed to the Senate floor.

The Stevens-Hollings bill would restore the ownership cap limiting any one TV broadcast company from reaching more than 35% of the national audience.

It would also reinstate the crossownership rule that forbids a media company from owning a TV or radio broadcast outlet and a newspaper in the same community. It also says that the FCC can reregulate or restore rules as well as jettison them.

Insiders say Senate passage of the measure is possible, but it faces an uphill battle in the House. The chairman of the Telecommunications subcommittee, W.J. "Billy" Tauzin, R-La., has vowed to block the bill from being considered.

Undeterred, several House members say they will bypass Tauzin and attempt to invoke a seldom-used "resolution of disapproval" measure to veto the FCC's June 2 ruling.

mons, film/TV producer/director Lathan and Griffin, the former COO of Urban Entertainment, as an outgrowth of

to get good projects greenlighted at studios and networks,"

SLMG CEO Lathan says. "We see this as an opportunity to

not only control our own destiny but to give young, talent-

ed filmmakers and veteran filmmakers who have fallen by

Backed by venture capital-

According to SLMG's foun-

There is a very frustrating path that one takes in trying

Simmons Lathan Entertainment.

A LOOK AHEAD **Beyoncé Destined For No. 1**

BY GEOFF MAYFIELD

LOS ANGELES-The solo album from Beyoncé, focal member of R&B girl group Destiny's Child, is destined to rule next issue's Billboard 200.

Although it will fall well shy of the 663,000-copy opener that began a twoweek run at No. 1 for Destiny's Child's "Survivor" in 2001, Beyoncé's "Dangerously in Love" (Columbia) appears on course for a handsome start.

According to first-day numbers reported by retail chains, chart forecasters say Beyoncé will open in the range of 350,000-375,000 copies. That would dwarf the best weeks for solo albums by fellow Destiny's Child members Kelly Rowland (77,000) and Michelle Williams (17,000).

Street-date violations cause an early bow for Beyoncé at No. 57 on Top R&B/Hip-Hop Albums.

Also poised for a strong start is Michelle Branch's sophomore set "Hotel Paper" (Maverick/Warner Bros.). The 19-year-old singer/songwriter looks on course to surpass 130,000 and could go as much as 40,000 higher than that.

Branch's first album, "The Spirit Room," released in 2001, sold 68,000 in its biggest week, the Christmas frame of the following year.

First-day numbers also project a 100,000-plus week for rap act Three 6 Mafia's "Da Unbreakables" (Hypnotized Minds). One of its earlier albums, "When the Smoke Clears," racked up 157,000 in 2000.

larket Wa A Weekly National Music Sales Report

	YEAR-TO-DATE	OVERALL UNIT SA	LES
	2002	2003	
Total	305,742,000	281,046,000	(∽8.1%)
Albums	2 <mark>99,234,00</mark> 0	275,578,000	(⇔7.9%)
Singles	6 <mark>,508,00</mark> 0	5, <mark>4</mark> 68,000	(∽ 16.0%)
, Y	EAR-TO-DATE SA	LES BY ALBUM FO	DRMAT
	2002	2003	
CD	2 <mark>82,607,000</mark>	26 <mark>5,</mark> 68 <mark>5,000</mark>	(∽ 6.0%)
Cassette	15,896,000	9,027,000	(~43.2%)
Öther	<mark>731,000</mark>	866,000	(🗠 18.5%)
2	OVERAI	L UNIT SALES	
This Week	11,283,000	This Week 2002	11,462,000
Last Week	13,629,000	Change	∽1.6%
Change	∽17.2%		
	ALB	UM SALES	
This Week	10,810,000	This Week 2002	11,286,000
Last Week	12,726,000	Change	∽4.2%
Change	<mark>∽1</mark> 5.1%		
	SINĠ	LES SALES	
This Week	473,000	This Week 2002	176,000
Last Week	903,000	Change	⇔168.8%
Change	∽47.6%		
YEA	R-TO-DATE ALBU	IM SALES BY STO	RE TYPE
	2002	2003	
Chain	154,765,000	140,969,000	(~8.9%)
Independen	t 39,312,000	31,657,000	(~19.5%)
Mass Mercl	nant 95,019,000	92,288,000	(~2.9%)
Nontradition	nal 10,137,000	10,664,000	(⇔5.2%)
YEAR	-TO-DATE ALBUN	A SALES BY STOR	E LOCALE
	2002	2003	
City	<mark>69,548,000</mark>	62,450,000	(~10.2%)
Suburb	123,701,000	116,701,000	(~5.7%)
Rural	105,984,000	96,428,000	(~9.0%)
ROUNDED FIGURES	3		FOR WEEK ENDING 6/22/03
Compiled from a nati	ional sample of retail store and rack	sales reports collected, compiled, and	provided by Nielsen

Kazaa Adds Hip-Hop Channel

BY RASHAUN HALL

After announcing its launch last week (Billboard Bulletin, June 20), the Simmons Lathan Media Group has secured its first deal with peer-to-peer network Altnet and its Kazaa Media Desktop.

SLMG will launch the Russell Simmons Hip-Hop Channel via Kazaa. The channel will serve as a platform

for exclusive and unreleased short films and features by up-and-coming filmmakers.

"Stan [Lathan] and Russell [Simmons] have always been about taking the artist and giving them direct access to the audience," SLMG president/ COO Will Griffin says. "They did that with 'Def Comedy Jam.'

"Comics like Martin Lawrence, Chris Tucker and Jaime Foxx have always been funny, but they used to have to go to a club to be a comedian," he adds. "Because of Russell and Stan, they were able to get a show on HBO. That stage provided a forum for some of the biggest superstars in urban entertainment

Griffin says that Kazaa-with 60 million hip-hoprelated searches each week-is consistent with the Simmons-Lathan philosophy of "taking talented artists and putting their work directly in front of the biggest audience possible.

The channel will be refreshed weekly with 20 new film titles. Subscribers will also have access to daily hip-hop alerts, with news, events and issues information.

Based in Los Angeles, SLMG was founded by Sim-

the wayside an opportunity to express themselves. It will make for more interesting \odot final products and give us an OCI edge on the kinds of projects we can put out into the marketplace. TONYAWARD ists Syncom Communications and Pacesetter Growth Fund, SLMG aims to address the marked lack of urban content and distribution networks. ders, it is the first and only R&B content acquisition and production company to create, obtain and catalog urban-filmed LATHAN (LEFT) AND SIMMONS: GIVING ARTISTS DIRECT AUDIENCE ACCESS content and deliver it directly to

the consumer across a complete spectrum of distribution plat-

forms: TV, home video. theatrical film, pay TV, in-flight entertainment, live events, festivals and the Internet. SLMG's production arm will develop and create sig-

nature filmed entertainment and TV series.

The company also aims to build an exclusive library of R&B entertainment, including feature and short films, home video, documentaries and live performances. "The goal is to have a branded destination in place for

(Continued on page 59)

THE WEEK IN BRIEF

DVD rental units overtook VHS rentals for the first time in the week ended June 15, according to the Los Angeles-based Video Software Dealers Assn. Consumers rented a total of 28.2 million DVDs that week, compared with 27.3 million VHS cassettes. Weekly DVD rental revenue has already exceeded weekly VHS rental revenue. That first happened this year in the week ended March 16. Additionally, year-todate DVD rental revenue surpassed VHS rental revenue for the first time in the week ended May 11.

Sony Corp. is developing a line of its own high-definition DVDs, according to Sony Corp. of America chairman/CEO Howard Stringer. The executive spoke of the plans June 25 at a New York panel discussion about music, movies and technology presented by Syracuse University's Newhouse School. Sony has yet to determine when the DVDs will be introduced to the marketplace, but Stringer said the company is developing the discs in an effort to stay ahead of technology-savvy bootleggers and pirates.

The band Boston has filed a breach-of-contract suit against New Yorkbased indie label Artemis Records and CEO Danny Goldberg, seeking damages in excess of \$1 million. The action, filed June 24 in New York Supreme Court, claims that while Boston was told by Goldberg that its 2002 album "Corporate America"—the band's first for the label—would be "the highest priority" for Artemis, the company "[failed] to execute almost every element of [the Boston marketing] plan." An Artemis spokesman says the company has not received the suit and has no comment. Released Nov. 5, "Corporate America" has sold 119,000 copies to date, according to Nielsen SoundScan.

Steven Curtis Chapman, Gerald Crabb and Kirk Franklin were named songwriters of the year at the BMI Christian Music Awards June 23 in Nashville. There was also a tie in the publisher of the year category, which was shared by Christian Taylor Music and Crabb's Song Music. Jars of Clay's hit "I Need You" won song of the year. BMI Citations of Achievement recognized 27 songs in six categories: adult contemporary, Christian hit radio, rhythmic, rock, Southern gospel and contemporary/traditional gospel. Songwriter/producer/publisher Greg Nelson was recognized with a special award for his contributions to inspirational gospel music. DEBORAH EVANS PRICE

Vocalist Michael Bolton has sued TIG Insurance Co., alleging that the insurance company's breaches of contract forced Bolton to bear financial damages incurred in his long-running copyright-infringement dispute over the song "Love Is a Beautiful Thing." According to the action, filed June 20 in California Superior Court in L.A., between 1989 and 1992 Bolton held a TIG policy indemnifying him against copyright-infringement claims. In February 1992, the Isley Brothers' publishing firm sued Bolton, writer Andrew Goldmark, publisher Warner/Chappell and Sony Music, alleging that Bolton's 'Love Is a Beautiful Thing" infringed on an Isleys song of the same title. In 1994, the case was decided in the Isleys' favor, and Bolton was directed to pay them nearly \$933,000. Bolton claims TIG failed to inform him of potential conflicts of interest, failed to provide him with independent counsel and assumed control of his defense. The suit seeks general and punitive damages to be determined. Representatives of TIG could not be reached for comment. **CHRIS MORRIS**

Paul Gallo has been named managing director of the New York-based Society of Professional Audio Recording Services. A 30-plus-year industry veteran, Gallo recently founded the Professional Audio Manufacturers Alliance, for which he serves as executive director. SPARS executive director Larry Lipman will continue in that role. CHRISTOPHER WALSH

Rep. Zoe Lofgren, D-Calif., introduced bipartisan legislation June 25 that would enable abandoned copyrighted material to enter the public domain. The measure would require copyright owners to pay a \$1 maintenance fee to keep an older copyright after 50 years of first publication and every 10 years thereafter until the end of the copyright term. The measure is co-sponsored by Rep. John Doolittle, R-Calif. The Recording Industry Assn. of America says the bill is "contrary to the principle of copyright law." **BILL HOLLAND**

AIM Looks For Unity

BY EMMANUEL LEGRAND

LONDON—The U.K.'s independent labels body is still working on better relations with the British Phonographic Industry.

Declaring that "reconciliation is on the agenda," Assn. of Independent Music chief executive Alison Wenham said, "We would like to work with the BPI" at the group's annual general meeting here. "And we would like to mend the wounds of division."

Among those in attendance at the June 24 meeting was BPI chairman Peter Jamieson.

Wenham asserted that indie labels are in some ways better equipped than their major brethren in the current market landscape.

"The wonderful fluidity of the small business model isn't under threat" at a time when "the multinational model is not so blessed," she said.

In AIM's annual report, Wenham noted: "If the independent sector continues to remain as active and utterly determined as it has demonstrated



itself to be over the past year, the survival of the sector—even in the current, depressingly negative environment for music—is not in doubt."

AIM was launched in 1999, when numerous indie labels broke from BPI, saying the trade body did not represent them properly.

Wenham said AIM, which now claims some 740 members, has found its role and become an active voice for the indies.

AIM's recent activities, according to Wenham, include lobbying for

U.K. media deregulation, working to resolve the trans-Atlantic conflict among labels and the U.K. and U.S. mechanical societies, campaigning for a lower VAT rate in Europe, negotiating framework deals with online music platforms, and helping lay the groundwork for a British Export Office in New York.

Upfront

Wenham said unity with the BPI is still on the agenda, though talks between the two bodies have been going on for about a year without any apparent success.

While reconciliation is desired, Wenham put some conditions on such an agreement. "We need to see the political will demonstrated that recognizes that the birth and success of AIM was no accident." she said. "We need to see a recognition of mutuality go further than a marriage of convenience. It is the stated objective to get the brains in the business sitting around the same table."

The BPI's Jamieson was not available for comment. Sources say he might address the issue on July 2 when the BPI holds its own annual general meeting.

Palm Hails Music Vid Pioneers Directors Label Series Compiles Innovative Work

BY CARLA HAY

NEW YORK—Spike Jonze, Michel Gondry and Chris Cunningham are arguably three of the most innovative music-video directors to come along in the past 10 years.

Palm Pictures has tapped them to create a new DVD series that will compile the work of directors who helped redefine music videos and filmmaking. Called the Directors Label, the series represents a new music DVD subgenre.

The series will launch in September with the release of "Vol. 1: The Work of Spike Jonze."

"Vol. 2: The Work of Chris Cunningham" and "Vol. 3: The Work of Michel Gondry" are tentatively set for release in October or November.

Palm will release a fourth Directors Label compilation volume featuring the work of Mark Romanek at a date to be determined.

Each DVD volume will contain hand-picked work from the directors, including their music videos, previously unreleased material and commentary from the spotlighted subject and artists (*Billboard*, Feb. 8). The DVD series will be released in Japan on Asmik Ace/Palm Pictures.

"From the beginning, we felt that this should be more than a collection of music videos," Palm producer Richard Brown says. "These directors have influenced pop culture."



The first directors whose work will be featured in the new series are, from left, Chris Cunningham, Spike Jonze and Michel Gondry.

Last year, Palm took an initial step in the music-video director compilation field by releasing "Hype Williams —The Videos, Vol. 1."

The Directors Label DVD series is more ambitious. Each volume will feature a double-sided DVD and elaborate packaging that includes a 50page booklet.

Each booklet will contain photographs, as well as the director's story boards, treatments and drawings. The cover art will be thematically related to other releases in the series.

With a suggested retail price of \$19.95, Palm is positioning each DVD

volume in the series as "a dream come true for fans of these directors," Palm GM Paul DeGooyer says.

Collectively, the directors are responsible for numerous award-winning clips. They have also branched out into feature films.

Jonze's most recognizable music videos include Weezer's "Buddy Holly," Beastie Boys' "Sabotage" and Fatboy Slim's "Weapon of Choice." His work is often defined by his quirky sense of humor.

Cunningham has built a reputation for being extremely selective in directing (Continued on page 59)

OINION Editorials / Commentary / Letters

News Item: Congress introduces legislation to establish a Music Piracy enforcement division within the Department of Homeland Security.



Piracy: A History Lesson

Dity poor Herakles. Somewhere around 2000 BC, he noticed that his dog's mouth had been stained purple by eating snails. That gave him an idea. He used the snails to make a purple dye and used that to make a grand, purple robe.

He gave the robe to the King of Tyre as a gift. and the king was so taken by the color that he decreed that the rulers of Phoenicia should wear it as a royal symbol. Suddenly, Herakles had a very hot product on his hands, and the kingdom became renowned for its purple dye. Even Aristotle noted its preciousness in his writings, valuing it at 10 to 20 times its weight in gold.

But Tyre's monopoly was shortlived. Both the Egyptians and the ancient Jews quickly pirated the formula to produce their own royal purple and royal blue dyes. Tyre's market and sales were undercut, and Herakles faded into obscurity.

There is a lesson in this for the music industry.

Prostitution may be the oldest profession, but piracy is probably the secondoldest. If civilization has been unable to

stamp out either in at least 40 centuries, it stands to reason that the Recording Industry Assn. of America's latest effort to eradicate music piracy is likely to suffer the same fate.

But don't try telling that to the music industry. Deeply frustrated by failed educational efforts, the RIAA now vows to get tough not only on the services that foster file sharing but also on individuals

Make no mistake: Piracy is a serious problem, but lawsuits and tougher laws won't solve it.

-even teens-who open their music files to others over the Internet.

The link between prostitution and piracy is closer than you might think. As any cop on the beat will tell you, when busting pimps and prostitutes fails, go after the johns. It doesn't work either, but it always looks good on the news.

Basically, that's the RIAA's strategy. And as 40 centuries of history prove, it will be just about as effective.

Make no mistake: Piracy is a serious problem, but lawsuits and tougher laws won't solve it. What the industry needs is a market solution. It has the essence of that now with Apple's iTunes service.

The industry needs to stay the course, keep focused on education and do everything it can to foster legal digital downloading. That includes convincing holdout artists to make their music available.

It also needs to come up with viable encryption technology. Although it's called piracy, the problem is forgery. If the U.S. Treasury can thwart counterfeiters, the music industry should be able to do the same to protect music from being copied.

Meanwhile, law enforcement should focus on the real problem: organized crime. Domestically and particularly overseas, organized crime and possibly even terrorist groups are pirating far more music and doing more damage to the industry than little Johnny with his iMac.

We can understand the industry's frustration, but waging a legal war on average Americans will generate nothing in the end but more ill will.

Does something make you jump and shout? Write a letter to the editor! Send submissions to Keith Girard, Editor-in-Chief, Billboard, 770 Broadway, 6th Floor, New York, N.Y., 10003, or by e-mail to letters@billboard.com. Include name, title, address and phone number for verification purposes. Letters should be concise and may be edited for length or content. Names can be withheld, if requested, at the discretion of the editor.



Editor-in-Chief: KEITH GIRARD

Executive Editor: KEN SCHLAGER

BUREAUS BUREAUS Los Angeles: Melinda Newman (Bureau Chief) 5055 Wilshire Blvd., Los Angeles, CA 90036; Phone: 323-525-2300; Fax: 323-525-2394/2395 Washington, D.C.: Bill Holland (Bureau Chief) 910 17th 5t. N.W., Suite 215, Washington, D.C. 20006; Phone: 202-833-8692; Fax: 202-833-8672 Nashville: Phyllis Stark (Bureau Chief), 49 Music Square W. Nashville, TN, 37203; Phone: 615-321-4290; Fax: 615-320-0454 Miamit-leid, Code (Bureau Chief), 101 (Conden Rivd, Suite Acfe, Kar Bicrown, El Phone: 615-321-4290; Fax: 615-320-0454 Miami: Leila Cobo (Bureau Chief/Latin); 101 Crandon Blvd. Suite 466, Key Biscayne, FL 33149 Phone: 305-361-5279; Fax: 305-361-5299 London: Ermanuel Legrand (Bureau Chief); Endeavour House, 189 Shaftesbury Ave., London WC2H BTJ; Phone: +44 (0) 20 7 420-6003; Fax: +44 (0) 20 7 420-6014 New York: 770 Broadway, New York, N.Y. 10003; Phone: 646-654-4400; Edit Fax: 646-654-4681; Advertising Fax: 646-654-4799

Edit Pax: 646-654-4681; Advertising Pax: 646-654-4799 EDITORIAL Managing Editors: Carolyn Horwitz (Billboard Bulletin) 646-654-4680; Barry Jeckell (Billboard.com) 646-654-5581; Thom Duffy (Special Publications) 646-654-4716 Senior Editors: Marc Schiffman (News) 646-654-4708; Chuck Taylor (Talent) 646-654-4729; Melinda Newman (Music) 323-525-2287 Senior Writers: Jim Bessman (Publishing) 212-246-0795; Ed Christman (Retail) 646-654-4723; Lella Cobo (Latin) 305-361-5279; Brian Garrity (Business) 646-654-4721; Carla Hay (Film & TV Music) 646-654-4730; Bill Holland (Government) 202-833-8692; Gail Mitchell (R&B) 323-525-2289; Chris Morris (Independents) 323-525-2294; Michael Paoletta (Dance) 646-654-4726; Deborah Evans Price (Country/Christian) 615-321-4292; Phyllis Stark (Country) 615-321-4284; Ray Waddel (Touring) 615-321-4245 Staff Writers: Susanne Ault (Touring) 323-525-2288; Matthew Benz (Business) 646-654-4719; Rashaun Hall (Rap/Urban) 646-654-48679; Jill Kipnis (Home Video) 323-525-2293; Wes Orshoski (Music) 646-654-4683; Christopher Walsh (Pro Audio) 646-654-4780 News/Reviews Editors: Ionathan Cohen (Billboard Bulletin) 646-654-4904; Todd Martens (Billboard Bulletin) 323-525-2292 Copy Chief: Emma Warby; Copy Editors: Christa Titus, Chris Woods, Katy Kroll

(Billoard Bulletin) 325-525-2292 Copy Chief: Emma Warby; Copy Editors: Christa Titus, Chris Woods, Katy Kroll Art Director: Jeff Nisbet Editorial Assistants: Sarah Han (NY) 646-654-4605; Margo Whitmire (LA) 323-525-2322 Contributors: Bradley Bambarger, Rhonda Baraka, Fred Bronson, Ramiro Burr, Lisa Collins, Steven Graybow, Moira McCormick, Catherine Applefeld Olson, Steve Smith, Steve Traiman

INTERNATIONAL

IN LEXNA 1107AL London: Emmanuel Legrand (Bureau Chief) Tom Ferguson (International Editor) 011-44-207-420-6069; Gordon Masson (News Editor) 011-44-207-420-6070; Lars Brandle (Billboard Bulletin) 011-44-207-420-6068 Bureau Chiefs: Christie Eliezer (Australasia), Larry LeBlanc (Canada), Steve McClure (Asia), Wolfgang Spahr (Germany) Contributing Editors: Sam Andrews, Nigel Hunter, Kwaku, Paul Sexton, Nigel Williamson

CHARTS & RESEARCH Director of Charts/Sbenior Analyst: GEOFF MAYFIELD (L.A.) Chart Managers: Bob Allen (Boxscore, Nashville), Keith Gautfield (Pop Catalog, Soundtracks Production Credits, L.A.), Anthony Colombo (Mainstream Rock, Modern Rock, Spotlight Recaps), Ricardo Companioni (Dance, Latin, Cassical), Mary DeCroce (Kid Audio, Nashville) Wade Jessen Bluegrass, Country, Contemporary Christian, Gospel, Nashville), Geoff Mayfield (The Billboard 200, Heatseekers, L.A.), Patrick McCowan (Adult Contemporary, Adulti Cop 40, Video, L.A.), Gordon Murray (Billboard Research, Electronic, New Age, World Music), Minal Patel (R&B/Hip Hop, Reggae), Silvio Pietroluongo (The Billboard Hot 100, Top 40 Tracks) Chart Production Manager: Michael Cusson Associate Chart Production Manager: Alex Vitoulis Archive Research: 646-654-4633

SALES

SALES Associate Publisher/Worldwide: IRWIN KORNFELD Group Advertising Director (East & Telemarketing): Pat Jennings New York: Joe Maimone 646-654-4694 LA: Aki Kaneko 323-525-2299; Michelle Wright Nashville: Phil Hart, Cynthia Mellow, Lee Ann Photoglo Advertising Coordinator: Eric Vitoulis Classified/Directories: Jeff Serrette Associate Publisher/International: GENE SMITH Advertising Director (Europe): Christine Chinetti Northern Europe/U.K.: Frederic Fenucci, +44-207-420-6075 Asia-Pacific/Australia: Linda Matich, 612-9440-7777, Fax: 612-9440-7788 Japan: Aki Kaneko, 323-525-2299 Latin America/Miami: Marcia Olival, 305-864-7578, Fax: 305-864-3227 Mexico/West Coast Latin: Daisy Ducret, 323-782-6250 Caribbean: Betty Ward, 954-929-5120

LICENSING, EVENTS & BRAND MARKETING

LICENSING, EVENTS & BRAND MARKETING Vice President, Licensing and Events: HOWARD APPELBAUM Director of Conferences & Special Events: Michele Jacangelo Director of Rights & Clearances: Susan Kaplan Sponsorship/Business Development Manager: Cebele Marquez; Marketing/Promotions Manager, Licensing and Events: Barbara Grieninger Associate Art Director: Melissa Subatch; Promotion Coordinator: Mary Ann Kim Special Events Coordinator: Kelly Pepers Special Events Associate: Margaret O'Shea Special Events & Sales Assistant: Rosa Jaquez

CIRCULATION

CIRCULATION Circulation Director: MARIANN MOERY Associate Circulation Director: Linda Lan; Circulation Manager: Marline Hazzard; Assistant Circulation Manager: Susan Couture; Circulation Coordinator: Jamie Defour; International Circulation Marketing Director: Ben Eva (London); International Subscriptions Marketing Manager: Karen Griffith (London); International Circulation Marketing: Paul Brigden (London);

PRODUCTION Production Director: TERRENCE C. SANDERS Advertising Production Director: Jydia Mikulko Assistant Advertising Production Manager: Chris Dexter; Editorial Production Supervisor/QPS Administrator: Anthony T. Stallings; Specials Production Editor: Marc Giaquinto; Systems/Technology Supervisor: Barry Bishin; Senior Compositio technician: Susan Chicola; Composition Technicians: Rodger Leomard, Leilla Sivey Directories Production Manager: Len Durham (Nashville); Classified Production Assistant: Gene Williams Assistant: Gene Williams

ADMINISTRATION Business Manager: Orna Kirsh; Distribution Director: Lou Bradfield; Billing: Mirna Gomez; Credit: Shawn Norton Assistant to the Publisher: Kristina Tunzi

PRESIDENT & PUBLISHER: JOHN KILCULLEN Associate Publisher: MICHAEL ELLIS

www.americanradiohistory.com

A true champion for artists' rights and a friend to the underdog **Timothy White's Lasting Legacy**

Editor's Note: June 27 marks the first anniversary of the death of Timothy White, former editor-inchief of Rillboard.

first met Timothy White in 1981, when he came to write a piece on myself and the band. Tim traveled with us for several shows, on the bus, backstage, hotels-the whole bit. He asked some interesting questions and had done a lot of research on my IVIement family. He knew things that I did not even know or had since forgotten.

I knew Tim only a little, through his articles in Crawdaddy and Rolling Stone. We were both young men at the time and the same age, but Tim seemed a bit more mature than me-like he had a greater understanding.

The time we spent together went well. When it was over, we shook hands, and Tim went back to someplace and I stayed on the road.

Several months later, the article was published. The piece was very long and, at the time, I was flattered by that. But after reading the story, I was mortified. I thought Tim had made me look like a juvenile, hillbilly punk.

In writing about the conversations we'd had, he had spelled out the words to reflect my Midwestern accent. He'd even written down some of the offcolor stories he had heard while traveling on the bus. I was pissed off and decided to call him: he would be sorry that he gave me his phone number. I said, "Hey, White, what kind of

crummy article is this anyway?" TW: "You didn't like it?"

JM: "No, I hated it."

TW: "What are you talking about?" JM: "I look like some stupid, macho twit!"

By John Mellencamp

tried to show the color of your

JM: "Well, you failed."

character.'

TW: "No. I don't think so. I just

And I hung up the phone. During

yelling. But Tim never raised his voice.

come by to discuss the article. I prob-

ably couldn't have been a bigger jerk

on that phone call, but Tim came by

anyway. We spoke for several hours.

He never once defended himself-

he just pointed out in a way that only

Tim could that what I had perceived

and Tim called my hotel asking to

A few days later, I was in New York,

this conversation, there is a strong

possibility that I may have been

as negative was the same thing that Tim had seen in such a positive light.

I learned a very valuable lesson that night. It was my first real glimpse of the man who would become one of my dearest and lifelong friends. I respected his conviction and honesty and admired his search to find something good in others' actions. Over the years, our friendship

grew. Tim and I spoke

nearly every day on the phone for the next 20 years. In 1988, I had made a recording and was searching for a title. Tim was in Indiana during the recording sessions and had listened to tapes, and I called him for feedback. In that phone con-

versation, Tim said I should call this music the "Lonesome Epiphany." I said, " 'Epiphany?' Tim, that's not really a plain-spoken word, is it?" But I liked the "lonesome" part. That record became "The Lonesome Jubilee." That same scenario played out numerous times on several more of my recordings.

On more than one occasion, I would call Tim and tell him the Devil was knocking. So-and-So Big-Shot Corp. was offering me millions of dollars for one of my songs. And Tim and I would discuss what it would mean to sell the song. And I always came to the conclusion not to sell, but one time I came very close to caving in for

etters

the money. Tim's voice of reason, once again, made his point: "You idiot! If you sell this song, I will never speak to you again." Well, I hung up the phone and told [my wife] Elaine, "No amount of money is worth losing Tim White's friendship." Insightfully, Tim knew me well enough to know that I would have regretted selling.



Our personal lives became very entwined. Our families went places together. Vacations, dinners, the Whites coming to Indiana; [Tim's wife] Judy and the kids became part of my life. I have never laughed with anyone so much and so often, and usually [we laughed] at each other. Tim was my sounding board in business and in life.

In the music industry, Tim was a moral barometer. He was a true champion for artists' rights, a faithful supporter of artistic endeavor and

always a friend to the underdog. In his writings, Tim actually cared about the people he was interviewing and writing about. It was never just a job. For Tim, it was trying to get a real understanding of someone and their work and admiration for their accomplishments. He had the ability to make every artist feel that their work was special. And to Tim, it was special.

Opinion

Music to My Ears was a wonderful addition to the Billboard pages that can never be replaced or duplicated. Who but Tim White could speak so honestly and so eloquently, and on so many topics? And care so deeply for all of them. John Mellencamp was just one of many whose lives were enriched by Timothy White.

At the concerts after his death, so many wonderful artists showed their support. Sting, James Taylor, Sheryl Crow, Don Henley, Jimmy Buffett, Billy Joel, Brian Wilson, Steve Jordan, Danny Kortchmar and his best friend Mitch Glazer could all have written this piece ... probably better than me.

Each one of them could probably have told similar stories about how Tim had advised and guided them and selflessly expected nothing in return.

Timothy White gave to the world more than he ever took from it. He remained open-hearted, always sincere and ever true. Those of us who loved Timothy mourn his loss but find comfort knowing that his was a truly wonderful life. To quote my dear friend, "In the accomplishments of anyone, there is great promise for everyone."

Digital Downloading Boom Has Yet To Come

The cavalry has arrived to save the music industry (or has at least left the fort) in the form of legal digital downloads. The most obvious winners will be those labels and publishers with deep catalogs of artists and songs.

Once the baby boomers get their hands on the PC equivalent of the iTunes Music Store, we should see tens of millions of people who will think nothing of spending hundreds of dollars each to download and burn their old favorites.

These are people who have generally been lost to the industry. It will be a replay of those years following the advent of the CD, when that same generation replaced their vinyl and tape collections with CDs. And once back into the habit of buying music, they will continue to do so.



But it won't stop there.

Smaller labels, new artists and younger fans will all benefit. People can cherry-pick and buy only the songs they want-or buy complete albums. The point is that people will have the freedom to enjoy music in a way that works for them and in a way that makes music-buying easy, enjoyable and fairly priced.

By focusing on the honest people who make up the vast majori-

ty of the music-buying public, the music industry's move into the era of digital distribution will turn out to be the start of one of the biggest booms this business has seen. George Stein Law offices of George N. Stein **New York**

Think Big And Small

Bravo on the reintroduction of letters and opinions (Billboard, June 21). I think this is just the kind of forum the music industry needs right now. I think it will be of great help to people on every side of the industry.

My one complaint is that it is too small. At a time like this, dialogue is so important. Two letters a week is just ridiculous. Ten would be much more reasonable.

I hope you will not let this letters section be dominated by industry insiders. As a frustrated music lover with a lot to say, I view this forum as critical. Please make sure there is room for all of us.

Lance Romance, President, ICOLAF Records Providence, R.I.

Now Tackle Charts

Top marks on your new magazine layouts! (Billboard, June 21) The distinctive Billboard fonts and branded color circles make this your best design ever. Take a bow!

Only one problem—when are you going to give the same brandimage overhaul to your charts?

John Buchanan Account executive Norton, Mass.

Rap On The War

I was amused by this article 'Rap, Hip-Hop AWOL in Iraq" (Billboard, May 24). The American left was against the war and against our president. The record industry is more than a little left-leaning. On the other hand, the troops are all volunteer and are clean-cut kids for the most part, even religious. Coolio's suggestion that 75% of them listen to hip-hop and R&B could be way off.

We do know that at least that percentage requested Bibles. I think you'll find that hip-hop is not the first choice of morally responsible, conscientious young Americans.

Lenny Goldberg CD or Not CD Ashland, Ore.



THE TIME IS NOW!









BALLROOM

<<< NEW YORK CITY





10 YEARS STRONG

FOR MORE INFO & TO REGISTER: WWW.BILLBOARDEVENTS.COM OR CALL 646.654.4660

www.americanradiohistory.com

13 Mya, oh my! New "Moodring" sounds like a good fit





14 Skye Sweetnam gets a tasty marketing deal for her launch

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





Artists Raise Their Voices For 'Gilda'

When comedian **Gilda Radner** died of ovarian cancer in 1989, there was no way she could have known that out of her tragic death something as wonderful as Gilda's Club (GC), which provides support The 27-track double-CD, priced at \$24.99, is available starting June 27 exclusively through amazon.com and the 15 GCs in North America (20 more GCs are in the planning stages). Among the artists who

Beat. By Melinda Newman mnewman@billboard.com

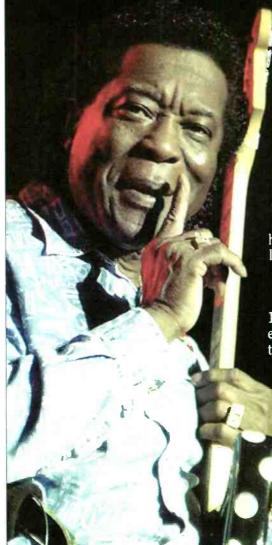
services for people affected by cancer, would be created.

The same was true when 13year-old burgeoning singer Eileen Johnson was diagnosed with thyroid cancer. While Johnson—a member of Gilda's Club Seattle was in the hospital, her mother, Mary Kay Johnson, promised her that she would sing again—and the idea of the "Voices for Gilda" project was born. contributed previously released tracks to the collection are **Elton John, Sarah McLachlan, Tony Bennett, Harry Connick Jr., Paul Simon, Willie Nelson** and **Celine Dion.** "We wanted inspirational songs that peo-

ple would recognize," says **Anna Gottlieb**, executive director of GC Seattle. "Sometimes the artist would suggest

a song. It was a very easy fit." Participating was a no-brainer for many of the artists. Producer **David Foster**, who provided "Love Theme From St. Elmo's Fire" for the CD, tells *Billboard* that he first worked with GC when he took part in a New York concert, "and Gilda has now touched my life forever. (Continued on page 12)





BY WES ORSHOSKI

A few years back, producer Dennis Herring was struck by a nagging question about blues legend Buddy Guy.

Why, record after record, was Guy chasing crossover success? He seemed to be toiling away, trying to push a brand of blues-rock fusion on folks who just weren't buying it.

What he ought to be doing, Herring reasoned, is making traditional blues albums that more accurately reflect not only his stature in the blues pantheon—as one of its few living icons—but also the full range of his abilities within the genre.

A fairly relentless drive to put this right seems to have sparked yet another revival in the blues great's long career.

REVIVAL REDUX

After a roughly 15-year lapse in studio recordings, 1993 Billboard Century Award honoree Guy reemerged in the early '90s with a string of albums on the Silvertone label.

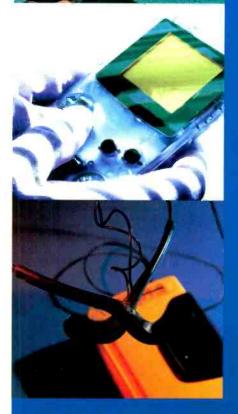
While each, especially the Grammy Award-decorated 1991 effort "Damn Right, I've Got the Blues," helped bolster his reputation and rekindle his career, Guy's two most recent sets for the label, both produced by Herring, demand more attention and respect.

In 2001, Guy and Herring delivered "Sweet Tea," which found the now-66-year-old artist giving his slick, signature Chicago blues style a momentary rest. Instead, he embraced the *(Continued on page 14)*

UNIVERSAL CITY CENTURY WEST 800-447-8871 E-mail: Info@centurywestbmw.com 4245 Lankershim Universal City www.centurywestbmw.com Certified Pre-Owned E Hours: MSRP \$41,685 MSRP \$50.530 MSRP \$47,410 Sat MSRP \$57,39 9am 7pm 740il МЗ \$40.888 \$43.888 \$45.888 \$54.888 (VIN# JR20788) MSRP \$37,845 MSRP \$45,155 MSRP \$36.250 MSRP \$47,375 525iA \$3<u>4,888</u> \$34.888 "Where the stars buy their cars. All prices Plus Tax, Lic, and Doc Fees. Vehicles subject to prior sale.

HOLDAY BUYING STARTS NOW!





RETAIL HOLIDAY BUYER'S GUIDE & DVD PREVIEW

Billboard looks into its crystal ball to see what CDs, DVDs, video games, and accessories will be hot for the holidays. We preview the strongest marketing campaigns and place bets on some of the longshots this holiday season.

Make Billboard's Buyer's Guide part of your Q4 strategy with an ad in this special issue!

ISSUE DATE: AUGUST 16 AD CLOSE: JULY 22

Joe Maimone 646.654.4694 jmaimone@billboard.com

Michelle Wright 323.525.2302 mwright@billboard.com



NY 646.654.4696 • LA 323.525.2307 • NASHVILLE 615.321.4290 • LONDON 44.207.420.6067 • TO SUBSCRIBE TO BILLBOARD CALL: 800.745.8922

Music

The Beat

Continued from page 11

That's the magic of Gilda Radner." Additionally, a number of celebrities have contributed songs/sketches first made famous during their "Saturday Night Live" days, including **Steve Martin, Dana Carvey, the Blues Brothers** and, of course, Radner, performing as both Lisa Loopner and Roseanne Roseannadanna.

Happily, Johnson, who is in remission, also has two selections on the set.

At first, the goal was to make a CD featuring local Seattle artists, but the project blossomed. "This woman called people seven days a week for two years," Gottlieb says of Mary Kay Johnson. "It just took off, so we turned it into a national project and got all the clubs involved."

The artists had all been contacted directly, so GC then brought in music licensing coordinator **John Sloate** to clear the recordings with the masters holders. "All the labels were very cooperative; no one said no," Gottlieb says. GC then went to the publishers and negotiated a reduced royalty rate. Seattle-based biopharmaceutical company Cell Therapeutics paid for the manufacturing of the CD. The initial run is 50,000 copies.

For distribution, GC turned to Amazon, whose exclusivity lasts six months. Amazon.com is only charging handling on the orders and is donating its proceeds from all sales to GC. "We think the cause is wonderful, and we also felt like the title itself matched up with our customers," says **Jeff Somers**, group merchandise manager for amazon.com. To push the title, Amazon is sending an e-mail blast to customers and highlighting the title on its site.

The goal is to raise \$1 million to fund programming at GC, which provides all of its services for free.

Ultimately. Gottlieb says, "we would love for 'Voices for Gilda' to become a series. We had more artists than we had room for on this set. We found musicians were so eager and happy to do this, so I'm sure it will go on."

MAMA SAID: Lenny Kravitz has

formed Roxie Records, an imprint that will be distributed through Warner Bros. He remains signed to Virgin Records as a recording artist. "Lenny and I have a longterm relationship," says **Jeff Ayeroff**, Warner Bros. "creative czar," as he refers to himself. Ayeroff worked with Kravitz when he was co-chairman of Virgin Records America.

"Lenny and I have always talked about the next phase of his career. This is what I call his **Quincy Jones** phase," Ayeroff says. Kravitz declined to comment.

CHANGES: Jennifer Lopez inks with the Firm's **Simon Renshaw** for management. She was previously handled by **Benny Medina** . . . **Vanessa Carlton** switches from Evolution Talent to Creative Artists Agency for booking. She will tour in 2004, and CAA is also pursuing movie offers.



Koopman Gets Back On His Bach Cycle

Two years ago, noted Dutch conductor and early-music specialist **Ton Koopman** was well into the recording of what he deems the project of his lifetime: a complete cycle of the cantatas of **Johann Sebastian Bach**, performed by his much-admired **Amsterdam Baroque Orchestra and Choir**.



Twelve three-CD sets had already been issued when Koopman received word that Erato, the label for which he was recording the monumental cycle, had been dissolved by corporate owner Warner Classics.

Not surprisingly, Koopman encountered more than a few difficulties in securing a new home for the widely acclaimed project, which finally resumes this month with the July 1 release of "Volume 13" on the Netherlands-based Challenge Classics label, exclusively distributed by the Portland, Ore.-based Allegro.

Koopman says there was never a doubt in his mind that he would see the cycle through to completion. Comparing the project to "bringing a child into the world," he explains, "if the child is ill or has problems growing up, as a father, you have to take care of it. I felt that I was really the father of this project, and I should finish it."

Ironically, when Koopman was no-

tified that Warner was abandoning the project. he had just spent three weeks of vacation time planning logistics and booking soloists for the remaining 10 releases. Cancellation was out of the question.

Still, in a period of tightened belts and considerable competition in the marketplace, a project of this magnitude predictably proved hard to sell, no matter how celebrated the music and participants were. Facing rejection by every label with the financial means to support his dream, Koopman reached a bold resolution.

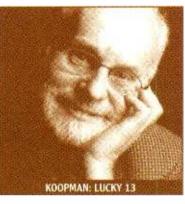
"I decided, optimist that I am, that I should go to a bank and get a loan to finish the cantatas," he says.

Koopman started his own Antoine Marchand label imprint and, with the help of a financier friend, revised his search for an existing label that would take on finished master tapes for manufacturing and distribution. He also obtained exclusive rights to reissue the 12 volumes previously released by Erato.

Koopman very nearly secured a deal last summer with American label and Web site Andante, before finally reaching an agreement this year with his countrymen at Challenge.

What once had been a hardship suddenly became a boon, as Koopman was able to exert complete control over both the recordings and their packaging.

The cover art for "Volume 13" is a realization of the design concept that Koopman originally proposed to Erato. As the first 12 releases in the series are reissued, they will also be repackaged to match the new look.



Allegro will release the repackaged "Volume One" in August; Koopman hopes to have all 12 back on the market by this time next year. "Volume 14" is due in U.S. stores in November.

Music Best Fits Mya's 'Mood'

BY RASHAUN HALL

NEW YORK—Today's artist has to be multifaceted. From films to fashion, many artists are branching out into various avenues of entertainment. Among those reaping the rewards of multi-tasking is Mya.

Since the singer's 2000 album "Fear of Flying," she has earned a Grammy Award for her contribution to "Lady Marmalade" from the "Moulin Rouge" soundtrack and appeared in the Oscar-winning film "Chicago." Mya also served as a pitch woman for Coca-Cola.

But with the upcoming release of "Moodring," the Washington, D.C., native returns to what she calls the best fit: music.

"This has been the biggest gap between projects," Mya says. "Not knowing when my album would come, working with someone like [A&M Records president] Ron Fair and the transition from moving from an independent label to Interscope sort of left us in limbo."

It also presented opportunities like her role in "Chicago," which, she says, "took a little bit of time away from the album."



Due July 22, the new set is her A&M debut. Mya's two prior sets, "Fear of Flying" and her self-titled debut, were released via then-Interscope-distributed imprint University Music.

The new album's lead single, "My Love Is Like . . . Wo," is No. 73 on The Billboard Hot 100.

"Back then, I wasn't so confident in saying, 'My ass is like wo,' " Mya says of the 2-year-old song. "I was coming out of doing a program with young girls that talked about self-esteem and body image."

But, she adds, "I realized that I really couldn't worry about what people think of me. I'm at that point in my life now where I *can* say, 'My ass is like wo.' I wasn't even considering the song to be on the album at that time, but I later fought for it to be the single."

For Mya, who executive-produced "Moodring" with Fair, fighting for her single was only one example of the creative control she had on the set.

"I took control," Mya says. "It wasn't about being a stubborn artist. It was just something that I started on my own by calling up people and gathering musicians together."

In fact, she fronted funding for the album at the beginning of the studio process, "to create a playground for Mya," she says. "There were no expectations, because people didn't even know I was working on an album."

Fair agrees: "Over the last couple of years, she has really matured. A lot of this growth was on a human level, and she applies it to her work. Once I realized that her ideas were coming from a real place of talent and vision, [she] really began to drive the bus."

www.billboard.com

ADVERTISEMENT UNITED STATES DISTRICT COURT CENTRAL DISTRICT OF CALIFORNIA WESTERN DIVISION

IN RE COMPACT DISC ANTITRUST LITIGATION This Document relates to: ALL ACTIONS

MDL-1216 (JSL) CLASS ACTION

Honorable J. Spencer Letts

SUMMARY NOTICE OF PROPOSED SETTLEMENT

TO: PURCHASERS OF COMPACT DISCS DIRECTLY FROM THE DEFENDANTS FOR RESALE BETWEEN JUNE 1, 1991 AND FEBRUARY 28, 2003, AND PURCHASERS OF COMPACT DISCS INDIRECTLY FROM THE DEFENDANTS IN CERTAIN STATES FOR RESALE BETWEEN JUNE 1, 1991 AND FEBRUARY 28, 2003.

PLEASE READ THIS ENTIRE NOTICE CAREFULLY. YOUR RIGHTS MAY BE AFFECTED BY THIS SETTLEMENT AND YOU MAY BE ENTITLED TO SHARE IN THE PROCEEDS FROM THIS SETTLEMENT.

This Summary Notice is given pursuant to Rule 23 of the Federal Rules of Civil Procedure and the Order of the United States District Court for the Central District of California (the "Court"). This Notice is for the sole purpose of informing you of the pendency of this litigation and a proposed settlement totaling \$47.65 million, plus interest (the "Settlement") with defendants EMI Music Distribution; Sony Music Entertainment Inc.; Warner-Elektra-Atlantic Corp.; Universal Music & Video Distribution Corp.; Bertelsmann Music Group. Inc.; and Polygram Group Distribution, Inc. (collectively the "Defendants"). The Settlement is set forth in a Stipulation of Settlement dated May 19, 2003 (the "Stipulation").

I. PLAINTIFF CLASSES

Pursuant to the terms of the Stipulation and the Order of the Court dated June 11, 2003, two classes of Plaintiffs have been certified for settlement purposes only:

A. The Direct Purchaser Settlement Class consists of:

All Persons in the United States who are direct purchasers of Defendants' compact discs **for resale** during the period from June 1, 1991 through February 28, 2003 (the "Class Period"), other than (1) Defendants and their respective parents. subsidiaries, affiliates and employees; (2) The Columbia House Company, BeMusic, Inc. (or its predecessors), and any CD clubs owned or operated by any Defendant, or any purchasers from such CD clubs; and (3) governmental entities except those engaged in the commercial sale of compact discs.

B. The Indirect Purchaser Settlement Class consists of:

All Persons who are indirect purchasers of Defendants' compact discs for resale during the Class Period (except that the Class Period for Hawaii claimants shall begin on June 28, 2002, and for New York claimants shall begin on December 23, 1998) who are permitted to assert claims under the laws of Alabama, Arizona, California, Florida. Hawaii, Iowa, Kansas, Maine, Massachusetts, Michigan, Minnesota. Mississippi, Nevada, New Mexico, New York, North Carolina, North Dakota, South Dakota, Tennessee, Vermont, West Virginia, Wisconsin and the District of Columbia, other than (1) Defendants and their respective parents, subsidiaries, affiliates and employees; (2) The Columbia House Company, BeMusic, Inc. (or its predecessors), and any CD clubs owned or operated by any Defendant, or any purchasers from such CD clubs; and (3) governmental entities except those engaged in the commercial sale of compact discs.

II. BACKGROUND OF THE LITIGATION

This litigation was filed as a class action by Plaintiffs on behalf of themselves and a class of similarly situated purchasers of prerecorded compact discs ("CDs") during the period June 1, 1991 to the present. The complaint alleges a horizontal agreement by Defendants to fix prices of CDs sold in the United States in violation of Section 1 of the Sherman Act, 15 U.S.C. § 1, and certain state laws.

On January 24, 2000, Plaintiffs moved for class certification in this litigation. The Court initially granted this motion on February 24, 2000, and then subsequently vacated its decision and denied Plaintiffs' motion for class certification. On October 23, 2000, Defendants filed a motion for summary judgment. Plaintiffs opposed that motion. The motion is still pending.

III. THE PROPOSED SETTLEMENT

Subject to the terms and conditions of the Stipulation, which is on file with the Court, the amount of \$47.65 million, plus interest from January 12, 2003, less an amount due for payment of state income taxes on said fund, (the "Settlement Fund") has been transferred into an interest-bearing account for the benefit of the Settlement Classes. The Settlement of the litigation is subject to various conditions, including approval by the Court. If the Settlement is approved and becomes final and effective, the Net Settlement Fund, after deduction of attorney's fees, expenses and incentive payments to the named Plaintiffs, to the extent allowed by the Court, will be distributed to members of the Settlement Classes who submit valid Proof of Claim and Release forms **postmarked on or before October 1, 2003.** In addition, all members of the Settlement Classes who aven not requested exclusion, shall be deemed to have discharged and released Defendants and certain other Released Persons from all Released Claims, as defined in the Stipulation.

IV. THE LONG-FORM NOTICE

If you are a member of the Settlement Classes and did not receive the more-detailed Notice of Proposed Settlement and Settlement Hearing (the "Long-Form Notice"), you may obtain a copy by contacting:

Claims Administrator In re Compact Disc Antitrust Litigation c/o Berdon LLP P.O. Box 9014 Jericho, NY 11753-8914 Telephone: (800) 766-3330 Facsimile: (516) 931-0810 Website: www.berdlonlp.com/dams

The Long-Form Notice and Proof of Claim and Release form describe your rights to exclude yourself, to share in the Settlement Fund by filing a claim form, or object to the proposed Settlement, the Plan of Distribution or the request for attorney's fees, reimbursement of litigation expenses, and incentive payments. The Long-Form Notice and Proof of Claim and Release form are also available at the internet address above.

V. THE SETTLEMENT HEARING

Pursuant to an Order of the Court, a hearing will be held at 10:00 a.m. on November 3, 2003, in the courtroom of the Hon. J. Spencer Letts, United States District Courthouse for the Central District of California, 312 N. Spring Street, Los Angeles, California 90012, for the purpose of determining whether the proposed Settlement is fair, reasonable and adequate and should be approved by the Court. The Court will also consider Plaintiffs' counsel's application for an award of attorneys' fees, reimbursement of expenses, and incentive payments to the named Plaintiffs. The time and date of the hearing may be continued from time to time without further notice.

Any questions that you have concerning the matters contained in this notice may be directed to the Claims Administrator identified above.

PLEASE DO NOT ADDRESS ANY INQUIRIES TO THE COURT Dated: June 28, 2003 BY ORDER OF THE COURT United States District Court

BY ORDER OF THE COURT United States District Court For the Central District of California Los Angeles, California

13

ously RESALE BET OF COMPAC of a STATES FOR In label PLEASE REA nally AFFECTED B THE PROCEE In with This Summary

Music

Capitol Launching Skye With Soundtrack Single

Sound

Tracks

By Carla Hay

chay@billboard.com

an insert.

Capitol Records' onslaught of marketing for the "How to Deal" soundtrack, due July 8, is as much a highprofile launching pad for newcomer **Skye Sweetnam** as it is a traditional platform to sell albums.

Sweetnam, whose Capitol debut album is due later this year, has the soundtrack's first single, "Billy S.," a pop/rock song about a kid that wants to avoid school. The "Billy S." in the title is a reference to **William**

Shakespeare.

Introducing a new, priority act on a soundtrack before its debut album on the label is released has become an increasingly popular strategy at several labels. Shady/Inter-

scope Records

used the tool last year for the majorlabel bow of **50 Cent** on the "8 Mile" soundtrack. Earlier this year, Windup Records successfully introduced **Evanescence** on "Daredevil: The Album" (Sound Tracks, *Billboard*, Feb. 15).

To raise public awareness for Sweetnam, Capitol partnered with the Loews and Cinemark movie-theater chains to have Sweetnam's "Billy S." CD single attached as a free promotion to the plastic cover of extra-



large fountain drinks this month. "We're having about 1 million units shipped for giveaways," Capitol senior director of marketing **Tripp DuBois** says. "Skye's picture will also be on the cover of the CD."

The movie "How to Deal" stars **Mandy Moore** as a high school student who becomes disillusioned with romance until she meets a young man (**Trent Ford**).

"How to Deal" opens July 18 in U.S. theaters. Moore does not appear on the soundtrack.

Sweetnam, who hails from the Toronto suburb of Boulton, says that she wrote "Billy S." before she had a record deal: "I was just venting about school. I'm a small-town girl from Boulton, so it's a cool opportunity for me to have the lead single on a movie soundtrack."

One of the songs recorded exclusively for the "How to Deal" soundtrack was **Beth Orton's** version of the **Cat Stevens** hit "Wild World." Orton's "Thinking About Tomorrow" is also on the album.

Stevens' original "Wild World," a No. 11 hit on The Billboard Hot 100

in 1971, is another soundtrack cut.

Lips' "Do You Realize??," the Don-

nas' "It's on the Rocks" and John

Mayer's "Not Myself."

Other tracks include the Flaming

Capitol has serviced the "Billy S."

single to top 40 radio. There is also

At clothing retailer PacSun,

counter displays are in place for a

sweepstakes, sponsored by Seven-

will receive a trip to the "How to

teen magazine, in which the winner

Deal" premiere July 16 in New York.

Teen People and Neutrogena are

over sweepstakes tied with drugstore

chain Eckerd. DuBois says the chain

will play the soundtrack in its stores.

Video reels featuring Sweetnam

will be shown at such retailers as

Wal-Mart and Virgin Megastore.

samplers at Summer Splash mall

with independent firms It's a Gas

Marketing and Girls Intelligence

track's music at shopping malls,

Agency (GIA) to market the sound-

cheerleading events, summer schools

Meanwhile, Sweetnam has been

and GIA-organized slumber parties.

on a promotional tour of radio sta-

tions, and she appeared June 20 on

Craig Kilborn."

been delayed.'

CBS-TV's "The Late, Late Show With

Sweetnam says having the lead

single on the soundtrack "has put

the release of my album on the fast

track. If getting on this soundtrack

didn't happen, my album might have

part of the campaign.

events in July and August.

TV, radio and print ads are also

Capitol will distribute soundtrack

The record label has joined forces

Outgoing PacSun mail orders will

include the "Billy S." CD single as

sponsoring a "How to Deal" make-

an accompanying videoclip.

Buddy Guy

hypnotic and raunchy North Mississippi hill country blues sound mastered by the likes of such revered but little-known bluesmen—and Fat Possum artists—as R.L. Burnside and the late Junior Kimbrough.

Critics instantly hailed the set as a triumph—one that revealed a side of Guy most thought they'd never see and unveiled talents that many didn't realize Guy possessed. It was like hearing an old dog master new tricks.

On June 3, Silvertone issued Herring and Guy's second collaboration, "Blues Singer," an allacoustic set that is the first Guy album hell-bent on emphasizing his underappreciated singing skills over his guitar heroics.

Throughout the album, Guy uncharacteristically plays without a guitar pick. By plucking the strings of a '50s Harmony archtop guitar with his thumb and fingers, he adds a tone and intimacy we've rarely heard from him.

It's a playing style—strictly enforced by Herring during the album's recording—that helps make "Blues Singer" a striking listen.

Together, "Sweet Tea" and "Blues Singer" inform the listener that if you think you had Buddy Guy figured out, you simply don't know the half of it.

And "Blues Singer," which features appearances by Eric Clapton and B.B. King, could not have arrived at a better time.

Congress declared 2003 as the Year of the Blues. A Martin Scorsese blues miniseries and a related Antoine Fuqua film celebrating the genre are both expected to feature the artist prominently when they're released later this year. Thus, Guy looks certain to garner more respect and many new ears this year.

'CROSSOVER RUT'

Herring, who has worked with Counting Crows and Camper Van Beethoven, started lobbying Silvertone and Guy's management a few years ago on the "Sweet Tea" concept, feeling it could lift the artist out of the "crossover rut" in which he felt Guy was entrenched.

Initially, the bluesman was hesitant. He was—and remains—interested in having hits. And this project was not mainstream-friendly in the slightest.

What's more, he was not familiar with the North Mississippi scene. Yet, after some persuasion, Guy was sold on the project.

Making the album and recording the Louisiana native at the producer's Oxford, Miss.-based Sweet Tea studios, Herring says, was a chance to "take the Chicago guy and pull him back down in the mud, where

he came from."

And with "Blues Singer," Guy gets even muddier.

The album is more devoted to the early Delta blues sound and style than anything Guy has ever cut, including the acoustic sets he recorded with blues harpist Junior Wells.

And that is very much by Herring's design. "I wanted the record to be real primary, even making Muddy Waters seem kind of like the modern side of the blues," he says.

Yet he was careful to ensure that the album retained the trancey, rural North Mississippi sound that Guy mastered on "Sweet Tea." And that's appropriate, considering that it was during the "Sweet Tea" mixing sessions that "Blues Singer" was born.

While listening to that album's lone acoustic track, the set-opening "Done Got Old"—one of four Kimbrough covers on "Sweet Tea"—then-Zomba chief Clive



Calder remarked to Herring, "It would be great to make a whole album like this with Buddy."

Herring took the project from there. As was the case with "Sweet Tea," he chose a number of the songs Guy covered, including the John Lee Hooker tracks "Crawlin" Kingsnake," "Black Cat Blues" and "Sally Mae."

The disc is notable for the intimacy felt throughout its 12 tracks. Part of that comes from the fact that half of the record is simply Guy, his voice and his acoustic guitar.

But it is also partially born out of the fact that the takes were cut in the Sweet Tea control room. There, Guy played alone or with his bandmates, including Squirrel Nut Zippers guitarist Jimbo Mathus—who also played on "Sweet Tea."

But nothing proved more integral to the album's low-key feel than the absence of the guitar pick.

Herring says, "It forced him to be a little more purely melodic, or economical; a little more self-editing. When he would pick up a pick and start playing, he would fall into some of these automatic things that I heard him do before. And I liked the idea of this record having this completely different feel to it."

Guy says, "My fingers were so sore on that album, man, I was almost crying; and every time I'd pick up a pick, he'd be in the engineer's room, and he'd say, 'Nah, nah, nah, you got the pick.'"

The album "snatched me back a bit," Guy adds, reminding him of just how few of his heroes and peers—like Fred McDowell, Son House and Waters—are left.

He cracks, "Once, I went to sleep and woke up and I was the young guy. Then, all of a sudden, I went to sleep and woke up and I was the senior citizen!"

MORE MARKETING OPTIONS

Because it is an acoustic disc with such intimacy, "Blues Singer" has given Silvertone more radio and marketing options than perhaps any of Guy's albums for the label.

In addition to noncommercial and adult alternative radio, the disc is also being serviced to heritage and Americana stations that play more acoustic-oriented folk music, Silvertone marketing exec Kim Kaiman says. "It reaches a little further than previous Buddy records."

Considering the recent successes of "Buena Vista Social Club," Norah Jones and the "O Brother, Where Art Thou?" soundtrack, Guy's move to an acoustic record likely leaves him with more potential for radio and TV success than he's had in recent years.

And the album surely looks to get a boost from the upcoming Year of the Blues-themed Scorsese and Fuqua projects. The latter captures the all-star Salute to the Blues concert held in February at New York's Radio City Music Hall. Guy dominated the show, performing four songs—more than any other artist that night.

"It's an important year for Buddy, it's an important year for us as a record company and it's an important year for the genre," Kaiman says. "The more people that hear and see him will understand that he is a national treasure."

What Congress, Scorsese and Fuqua are doing this year—celebrating the blues—is something Guy has dedicated his life to.

Although he admits that he has a hunger for a hit, he's just as quick to admit that—after those long years outside of the studio he jumps at the chance to record, regardless of a project's commercial potential.

Whether electric Chicago blues, the North Mississippi trance of "Sweet Tea" or the acoustic Delta material on "Blues Singer," he is furthering the music he loves. That is perhaps more important to him than a hit record. He says, "Anything to help the blues—if it's beating a tub, man—just call me: I'm ready."

www.americanradiohistory.com

Louring MUSIC

For Messina, A New Day Dawns On Long Career

BY RAY WADDELL

NASHVILLE-When Louis Messina's non-compete contract with Clear Channel Entertainment (CCE) ends this summer, the promoter will have come full-circle.

Since beginning as a rough-andtumble independent promoter in New Orleans, Messina has scaled the heights of corporate concert promotion through Pace Concerts, SFX, and then CCE.

Now, Messina is on the verge of becoming a free agent again.

Under his existing deal, Messina's company, the Messina Group, must give CCE first look at any concert tours Messina works on, which recently have included Tim McGraw, Kenny Chesnev and Dixie Chicks.

But as summer eases toward fall, the promoter instrumental in creating Ozzfest and the George Strait Country Music Fest will be on his own again.

"After Aug. 31 at midnight, I can do anything I want," Messina says. "I am a free bird."

ROAD TO ACQUISITION

The first concert Messina promoted in the early '70s should have warned him that this would be a wild ride

"I had a sellout at 8,000 with Curtis Mayfield and B.B. King," Messina recalls. "Everybody showed up but the artists.⁴

Messina hung in. By 1975 he had moved to Houston and started Pace

Contrary to popular belief, the

hair band genre still lives. The latest

vital sign is the return of the annual

Rock Never Stops tour this summer.

Stops, the tour's sixth, is headlined

by Whitesnake, with special guests

The 2003 version of Rock Never

Concerts as a division of Pace Entertainment, the multifaceted entertainment company founded by his mentor, Allen Becker.

Pace Concerts became the top promoter in Texas and spearheaded the amphitheater boom, beginning with what was then known as Starwood Amphitheatre near Nashville.

Becker's sons, Gary and Brian, also helped build the company. Today, Brian Becker is CEO of CCE.

"I'm still friends with two out of three of the Beckers," Messina says. "Allen and Gary are two of my very best friends." Despite his recent business clash with Brian, Messina says, "He'll always be like a brother to me.'

In the late 1990s, consolidation hit the concert business when Robert F.X. Sillerman, fresh from selling his radio empire, began buying promoters under the SFX Entertainment banner.

As part of the \$2.5 billion spree, Pace was snapped up in late 1998 in a \$130 million deal that included Pace Concerts, Pace Theatrical, Pace Motorsports and the company's 13 sheds.

"Pace sold for about 11 times annual earnings," Messina recalls. "We were one of the highest-paid. I think everybody else was getting six- to ninetimes earnings.

After the deal, Messina stayed on as a national promoter with his new parent company. With a stake of slightly under 10%, he was the largest shareholder outside of the Becker family.

Messina agreed the time was right

al (ATI), which is also the agency for

the tour. Nick Caris at the Agency

Group is the agent for headliner

Whitesnake. The tour producer is

Bart Loeb at Paradise Productions.

out in 1998 with Warrant, Slaughter,

The first Rock Never Stops went



Philly Guys. Hanging backstage at a Dixie Chicks show at First Union Center in Philadelphia are, from left, Messina Group principal Louis Messina, Clear Channel Entertainment's (CCE) Larry Magid, Comcast-Spectacor Ventures president Peter Luukko, Comcast-Spectacor senior VP John Page and CCE's Charlie Walker.

for promoter consolidation, but his vision was different from Sillerman's.

"Allen Becker always thought the way to grow the company was to own real estate and to own other companies and work as one," Messina says. "Of course, Bob Sillerman's model was a little different. Allen's vision was about how to grow our business, not 'How do we flip our business?'

Even so, in the early days of SFX, Messina relished the idea of working with those peers of his in the business who were once fierce competitors. And even when Sillerman revealed his true intentions and sold SFX to Clear Channel for \$4.5 billion. Messina was still on board with the plan.

"I thought, 'Now, this is the way to grow our business: tie in media with live," "Messina says, "But it turned out to be a joke. There was no synergy between radio and live music.'

Indeed, rather than synergy, Messina says he found competition within the company.

"We had all these promoters within the same company bidding on the same acts for the same city," Messina marvels. "I'd get on the phone with a manager, and he'd tell me so-and-so just outbid me!"

Although grosses were bigger every year, "profit margins were down, and then attendance started going down,' Messina says. "That's what starts happening when you're bidding against yourself and increasing ticket prices.'

All of which flew in the face of traditional concert promotion. "I was saying, 'Instead of buying more shows, let's sell more tickets,' "he says. "It was obvious this was going to lose money.'

Brian Becker defends CCE's practices. "CCE is an innovative, entrepreneurial company with many strengths, capital, assets, unmatched regional support and expertise," he says. "However, we are a publicly traded company that works within certain parameters. There is a place for all types in this business, and we believe we have a great business model, which best serves the artists with whom we work.

"Louis and I share a long and storied past, and I have a great respect and strong family relationship with him. We look forward to continuing to work together in the future as the opportunities occur."

After Messina soured on the CCE model, he found a home in country music, doing extremely well representing CCE on tours by Strait, McGraw and Dixie Chicks. "But I would go into the office, and it would be the most depressing thing I'd ever seen in my life," he says.

By early summer 2001, Messina wanted out. "My contract was open to interpretation. It was either a oneyear or multi-year non-compete, and in my opinion, I had a one-year noncompete. I could have been wrong. But I figured I could sit out a year, then get back into the business," he says, adding that exit meetings with Brian Becker and others went wellat first.

"Then they beat my head against the wall," he says.

It appeared Messina and CCE were headed toward litigation. The dispute was eventually settled out of court last summer, and Messina was allowed to set up his new company (Billboard, Aug. 27, 2001).

"We agreed to co-promote certain bands I'd been working with. We worked out a deal where they got first look at shows," Messina says.

A NEW LIFE

On the brink of a new professional life, Messina has no hard feelings toward CCE and does not rule out working with them in the future. He says he likes and respects CCE Music co-CEOs Don Law and Dave Lucas but still sees flaws in the CCE model.

"They built a machine so big you have to feed the machine. How can you expect an employee making \$40,000 a year on the high end to promote 30 shows a month?

Messina is more focused on his own company and plans on promoting 30-50 arena shows next year.

The Messina Group will promote (Continued on next page)



Warrant, Kip Winger and Slaughter.

VH1 Classic and will play amphi-

theaters, arenas and fairs through-

out North America from July 11

The package is sponsored by

dent/CEO Jay Frey thinks the "hair band" mantle may be a generalization but says the tour's success proves that 1980s-era rock acts have legs. "The people who bought these rec-

Rock Doesn't Stop

ords in the 1980s didn't all die; they're just a little bit older," Frey says. There is a fan base out there

The 30 shows on 2003 Rock Never Stops are primarily Clear Channel and House of Blues sheds. While this year's version came together too late to be booked into major fairs, Frey says the tour performs well in that venue.

Frey adds that Rock Never Stops has acquired cachet among its audience.

"We're still establishing the brand," he says. "We're not Coca-Cola, but for people who are from this era and love this music, we have become a brand name."

RAY WADDELL

ponsorship.com

JULY 5 2003 Billboard BOXSCORE

		NCERI	GROS	
ARTIST(S)	VENUE/ DATE	GROSS/ TICKET PRICE(S)	ATTENDANCE/ CAPACITY	PROMOTER
DIXIE CHICKS, JOAN OSBORNE	First Union Center, Philadelphia June 16-17	\$2,431,384 \$75/\$45/\$35	36,058 two sellouts	Clear Channel Entertainment
MAZE FEATURING FRANKIE BEVERLY, PATTI LaBELLE, JAHEIM	Universal Amphitheatre, Universal City, Calif. May 31-June 1	\$727,045 \$75/\$65/\$55/\$50.75	11,384 11,899 two shows	House of Blues Concert
JOURNEY, REO SPEEDWAGON & STYX	Joe Louis Arena, Detroit June 12	\$724,933 \$57.50/\$47.50/\$35	13,573 16,527	Concerts West
JOURNEY, REO SPEEDWAGON & STYX	Xcel Energy Center, St. Paul, Minn. June 14	\$654,715 \$53.50/\$43.50/\$33.50	13,267 15,097	Concerts West
RED HOT CHILI PEPPERS, SNOOP DOGG, THE MARS VOLTA	HiFi Buys Amphitheatre, Atlanta June 8	\$638,248 \$48/\$38	15,829 16,000	House of Blues Concerts
PEARL JAM, IDLEWILD	United Center, Chicago June 18	\$609,525 \$35	17,415 sellout	Jam Prods.
JOURNEY, REO SPEEDWAGON & STYX	Smirnoff Music Centre, Dallas June 8	\$505,523 \$88,50/\$65,50/\$59,50/ \$29,50	11,239 14,849	Concerts West, House of Blues Concerts
HAITIAN COMPAS FESTIVAL: T-VICE, TABOU COMBO, DJAKOUT MIZIK, NU LOOK, KONPA KREYOL	Bayfront Park, Miami May 17	\$480,295 \$35/\$10	15,862 22,000	Noel and Cecibon Prods
PEARL JAM, IDLEWILD	Xcel Energy Center, St. Paul, Minn. June 16	\$469,875 \$35	13,425 sellout	Jam Prods.
JOURNEY, REO SPEEDWAGON & STYX	Cynthia Woods Mitchell Pavilion, The Woodlands, Texas June 7	\$419,429 \$97/ \$7 5/\$45/\$23.60	10,098 15,786	Concerts West
JOURNEY, REO SPEEDWAGON & STYX	U.S. Cellular Arena, Milwaukee	\$361,461 \$55.50/\$45:50/\$38/\$28	6,771 9,446	Concerts West
OUR BIG CONCERT 6: DEFTONES, SOCIAL DISTORTION, THE USED, MUDVAYNE, TARPOOT TRAPT BUILDISTICS 5 TH N	June 15 Sam Boyd Stadium, Las Vegas May 17	\$361.093 \$37/\$29	11,928 30,000	Infinity Broadcasting, Goldenvoice
TAPROOT, TRAPT, BLINDSIDE, S.T.U.N. JOAN SEBASTIAN, LOS RILEROS, JOSE MANUEL FIGUEROA	May 17 Mandalay Bay Events Center, Las Vegas	\$345,500 \$150/\$40	5.225 8,613	CIE, Hauser-CIE Events
COLDPLAY, THE MUSIC, EISLEY	May 25 General Motors Place, Vancouver	\$340,681 (\$467,924 Canadian)	11,955 13,628	Clear Channel Entertainment, in-house
PEARL JAM, IDLEWILD	May 23 Smirnoff Music Centre, Dallas	\$33.13/\$25.85 \$340,568 \$46/\$42	8,672 10,000	House of Blues Concert
JOURNEY, REO SPEEDWAGON &	June 9 Mid-America Center, Council Bluffs, Iowa	\$340,490 \$57.50/\$45	6,108 7,925	Concerts West
JOURNEY, REO SPEEDWAGON & STYX	May 31 Van Andel Arena, Grand Rapids, Mich.	\$339;023 \$49.50/\$35	7,124 11,29 <u>2</u>	Concerts West
YANNI	June 11 World Arena, Colorado Springs, Colo.	\$333,781 \$60.25/\$37.75	7.375 sellout	Danny O'Donovan, Concerts West
KENNY CHESNEY, KEITH URBAN, DEANA CARTER	May 22 Cricket Pavilion, Phoenix	\$328,473 \$49.75/\$20	11.284 19,471	Clear Channel Entertainment,
OZZY OSBOURNE, FINGER ELEVEN, VOIVOD	June 13 General Motors Place, Vancouver	\$327,223 (\$447,184 Canadian)	7,989 14,841	The Messina Group Clear Channel Entertainment, in-house
YANNI	June 1 Bradley Center, Milwaukee	\$43.76 \$325,958 \$69.50/\$43.50	6,037 8,624	Danny O'Donovan, Concerts West
COLDPLAY, RON SEXSMITH, EISLEY	May 29 Cox Arena, San Diego	\$324,322 \$34.75	9,333 sellout	House of Blues Concert
GODSMACK, COLD, BREAKING BENJAMIN	June 3 Tweeter Center for the Performing Arts, Mansfield, Mass.	\$321,579 \$ 37.25/\$10	11,925 19,900	Clear Channel Entertainment
KENNY CHESNEY, KEITH URBAN, DEANA CARTER	May 22 Merriweather Post Pavilion, Columbia, Md.	\$321,380 \$46/ \$ 36/ \$ 25	10,825 16,396	Clear Channel Entertainment,
MAZE FEATURING FRANKIE BEVERLY, PATTI LaBELLE, JAHEIM	May 29 Chronicle Pavilion at Concord, Concord, Calif.	\$321.294 \$75.50/\$32.80	5,799 12,456	The Messina Group Clear Channel Entertainment
JOURNEY, REO SPEEDWAGON & STYX	May 30 Fiddler's Green Amphitheatre, Englewood, Colo.	\$319,734 \$47.50/\$37.50/\$22 /\$2 .35	10,549 16,722	Concerts West, House of Blues Concert
EARTH, WIND & FIRE	May 30 Chastain Park Amphitheatre, Atlanta		6,700 sellout	Clear Channel Entertainment
GOOGOOSH	May 26 Arrowhead Pond, Anaheim, Calif.	\$313,300 \$125/\$50	4,620 6,400	Nederlander Organization
COLDPLAY, RON SEXSMITH, EISLEY	May 24 UIC Pavilion, Chicago	\$310.943 \$37.50/\$35.	8,728 sellout	MAJ Concerts
BEN HARPER, JACK JOHNSON, DJ	June 9 UIC Pavilion,	\$309,610 \$35	8,846 sellout	MAJ Concerts
KID KOALA	Chicago June 6 Journal Pavilion,	\$308,933	10,447	Clear Channel
JOHN FARNHAM	Albuquerque, N.M. June 12 Loulister Park,	\$49.75/\$20 \$304.573	6,089	Entertainment, The Messina Group Glenn Wheatley,
JOAN SEBASTIAN, BANDA EL	Townsville, Australia May 28-29 Pepsi Center,	(\$465,018 Australian) \$65.86/\$45.85 \$302,633	7,640 two shows	TalentWorks CIE, Hauser-CIE Events
RECODO PEARL JAM, IDLEWILD	Denver May 24 Fargodome,	\$95/\$22.50 \$296,555	14,972 8,473	Beaver Prods.
JAMES TAYLOR	Fargo, N.D. June 15 Oak Mountain Amphitheater,	\$35	10,000 9,163	Clear Channel
	Pelham, Ala. May 28	\$50/\$28	10,555	Entertainment

res should be submitted to: Bob Allen, Nash 1 and pricing, call Bob Allen, 615-321-9171

Music Louring

50 Cent's Appeal Rooted In Club Gigs

Hovering on the brink of superstardom, **50 Cent** began making noise on the hip-hop club scene last summer and fall. That

trek basically ignited the fire that led to this summer's Roc-the-Mic tour with **Jay-Z**.

Emmel Communications, a booking agency which is affiliated with hip-hop management company Violator Management, took the reins on 50's early touring efforts, before the rapper signed with William Morris R&B agent **Cara Lewis**.

Emmel Communications CEO Mike Lighty—brother to Violator CEO Chris Lighty—began his career interning at Violator before focusing on touring. His top agent—who was instrumental in 50's development is Jeremiah Younossi, aka Ice.

 KE (LEFT) AND MIKE LIGHTY

The Violator connection has helped Emmel develop the touring careers of such acts as **Mobb Deep**, **Capone 'N Noreaga** and others.

"Emmel Communications shares office space and utilizes all the resources Violator has," Ice explains. "Mike not only booked the shows and put together itineraries, he went out and served as road manager and met with promoters."

Emmel took on the 50 Cent project in mid-summer 2001, before the artist's major-label deal.

"We were getting a shitload of offers, primarily in Northeast cities," Ice recalls. There were "some pretty

Messina

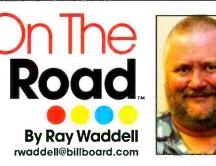
FOR MORE BOXSCORE RESULTS GO TO BILLBOARD.COM

www.billboard.com

Continued from previous page

from club to stadium level, including rock acts. "My hat is definitely in the ring," Messina says. "I'm self-financed, with my own money on the line."

And while Messina believes in national touring "the way Arthur Fogel and Michael Cohl did it," he also supports the traditional touring model of high offers, just off 50's mix tapes." He says the buzz kept growing. "As an agent at a time when a lot of



promoters weren't doing well [and] record sales were not doing well, promoters started calling and saying, 'We want him.' 50 said he wanted to wait until the buzz got even higher."

It did, and by last September, "we started getting offered more than some artists with gold albums," Ice says. By October, 50 Cent started doing shows, first at Pittsburgh's **Rock Jun**gle and then at **Speed** in New York.

"That was the beginning of this whole thing with his shows," Ice says. "I've never seen a show at Speed with that kind of energy. When he walked into that club, the crowd went crazy. He drank this huge bottle of Hennessey, and then he performed."

Between October 2002 and May 2003, 50 Cent did more than 160 shows, most before a video ever broke. What had started as a promo tour had turned into hard tickets.

"We played it really hard in the 1,500- to 2,000-capacity club scene," Ice says. "We could've done 10,000seaters, but we tried to look at the bigger picture."

The event finally got so big that a national entity in the William Morris Agency came on board. "That was inevitable. It got so big we needed their help," Ice says. "But we're still heavily involved with this project."

Obviously capable of headlining now, "we still think it was the right decision to put 50 on tour with Jay-Z," Ice says. "This is his first time around in the huge buildings, and Jay's done this for seven or eight years. Let the veteran lead."

artist/agent/promoter: "I'll never buck the agency system."

As an independent, Messina realizes he cannot compete with the likes of CCE. "I'm not going to write a check for \$1.5 million to make \$25,000," he says.

He is, however, open to working with partners. "I'll listen to anything. But I'm never giving away my autonomy again, no matter who it is. I'll never be in a position where I can't make a decision."

ight 2003, VNU Business Media, Inc. All rights reserved : 615-321-9171. Fax: 615-321-0878. For research in



Parr's Show Airs Live From Conference

American Urban Radio Networks' syndicated "Russ Parr Morning Show" will broadcast live during the fourth annual *Billboard*/AURN R&B/Hip-Hop Conference and Awards show.

Host Parr, whose daily show is heard in more than 50 markets, will be stationed at Miami's Roney Palace during the conference's three-day run (Aug. 6-8) there. Stay tuned for more conference

more conference details next week. ~

BACKSTAGE AT BET: Big doings in Los Angeles this week, as the third annual BET Awards hit town (June 24). Backstage at the Kodak Theater, VIPs ranging from BET president/COO **Debra Lee** to a back-onthe-scene **LaToya Jackson** took



gmitchell@billboard.com

festival . . . Former TUG/Interscope act **Marques Houston** says his solo album is coming out Aug. 19, with more details regarding label/distribution coming soon. No longer with Epic, **3LW**, which

time out during rehearsals to chat.

Among the informational tid-

bits: BET nominee Floetry plans to

Thanksgiving; taping takes place

release a live album around

is six songs into a new project, is working on a new label deal it can't talk about yet. In the meantime, the trio is preparing to do a show in South Africa and gearing up for the Aug. 15 premiere of its Disney film, "The Cheetah Girls"... **DJ Jazzy Jeff** says he's "finishing up" **Jill Scott's** next Hidden Beach set.

Following a seven-year hiatus from music, LaToya Jackson is "Startin' Over." That's the title of her late summer album on her interestingly named indie label, Ja-Tail (jatail.com). Label president Jeffré Phillips says he and Jackson are looking for distribution. The first single is "Just Wanna Dance."

Newly signed J Records artist **Wyclef Jean** wowed the media crowd by busting some lyrics:

"Imagine if **Biggie** and **Tupac** never got shot . . . black-on-black crime needs to stop, you all can't blame it on hip-hop." Prior to that, he complained, "Labels only sign one style [of hip-hop]. Some of the conscious stuff needs to get out there."

Also on hand backstage was

DreamWorks' **Mystic**, who says she and R&B newcomer **Goapele** plan to do something musical together.

ON THE RECORD: Raphael Saadiq

marks the return of his Pookie Entertainment label (which released the 2000 "Lucy Pearl" set) with his first live album. Taping July 2 (San Diego's Belly Up Tavern), July 3 (L.A.'s House of Blues) and July 4 (Las Vegas HOB), the album is due in October. Saadiq plans to announce a distributor in the next few weeks.

He follows up the live set, plus a companion DVD, with a second solo album in February 2004. In addition to producing albums for **D'Angelo** and **Nikka Costa**, among others, the Grammy Award-winner is seeking soul, hip-hop and rap artists for Pookie. Copyrighted material only can be sent to Pookie Entertainment, 4850 Vineland Ave. #241, North Hollywood, Calif. 91601.

In other music news, **112's** new Bad Boy/Def Jam album is pushed back to late September . . . Singer/ songwriter/producer **Tony Rich** is back with "Resurrected," his first new release in five years. It's due in stores July 15 on indie label Compendia Music . . . Singer/actress **Nona Gaye**



signs with Creative Artists Agency for representation in all areas. Her Epic album is due in the fall.

BET On It: 50 Cent Wins Big

The Third Annual Ceremony Salutes Star Power, Industry Legends

BY GAIL MITCHELL

LOS ANGELES—Rapper 50 Cent unknown to mainstream listeners only six months ago—claimed best male hip-hop artist and best new artist honors at the third annual BET Awards.

Teen R&B/hip-hop act B2K also took home two statuettes, for best group and viewers' choice. The ceremony was broadcast live on BET June 24 from Hollywood's Kodak Theatre.

This was the second consecutive viewers' choice award for B2K. Additional repeat winners from last year



included Missy "Misdemeanor" Elliott (best female hip-hop artist), Yolanda Adams (best gospel artist) and India.Arie (best female R&B artist). Tying for best male R&B artist were R. Kelly and Jaheim. Erykah Badu copped video of the year kudos for "Love of My Life" featuring Common.

Earning his first BET statuette for best collaboration was Snoop Dogg for "Beautiful." The hit song features the Neptunes' Pharrell Williams.

"Pharrell and I plan to hook up again," Snoop Dogg said backstage after receiving the award.

Tainting the evening's festivities for Snoop Dogg was the pre-telecast arrest of three men and the detention of six others who arrived with the rapper. The six, who were armed and identified themselves as Snoop Dogg's bodyguards, were later released. The other three were held on charges involving misdemeanor crimes and parole violations.

Living up to its "black star power" tag line, the BET Awards attracted everyone from "American Idol" winner Ruben Studdard to Godfather of Soul James Brown.

Lifetime achievement honoree Brown provided one of the show's unforgettable moments when he and surprise presenter Michael Jackson dazzled the audience with their trademark fancy footwork. Brown also performed a medley that included "It's a Man's World" and "Sex Machine." The history of rap/hip-hop was highlighted during a segment honoring late Run-D.M.C. member Jam Master Jay. Paying tribute to his legacy were DJ Premier, Grandmaster Flash, Kid Capri and DJ Jazzy Jeff. Also turning in electrifying performances were Beyoncé and Jay-Z, 50 Cent, R. Kelly, Missy Elliott, Lil' Kim, India.Arie and Donnie Mc-Clurkin with Yolanda Adams.

"We work hard at being able to pinpoint the best in black music," said BET president/COO Debra Lee. "This show [epitomizes] what we do every day on the air."

Magic Johnson, this year's humanitarian honoree, said he was "shocked and blown away by the honor. Like BET, I'm focusing on minority issues. We have to invest in our own, whether it's about health, education or finances. We've dominated sports and entertainment. When are we going to start dominating business?"

Hosted for the first time by comedienne/actress Mo'Nique, the BET Awards also honored accomplishments in sports and film. Winners were chosen by a panel of executives from entertainment companies, record labels and media.

The show was produced by Cossette Productions. Encore presentations of the broadcast are scheduled at 8 p.m. ET/PT July 8 and 10. A complete list of BET Awards winners can be found at billboard .com/awards.

Billboard HOT RAP TRACKS

WEEK	WEEK		Airplay monitored by Nielsen Broadcast Data
THIS	LAST	¢\$	Systems TITLE IMPRINT/PROMOTION LABEL Artist
	1	22	営 NUMBER 1 営 3 Weeks At Number 1 MAGIC STICK Lil' Kim Featuring 50 Cent
		응당	QUEEN BEE/ATLANTIC
2	2		21 QUESTIONS 50 Cent Featuring Nate Dogg 😴
3	3		CAN'T LET YOU GO Fabolous Featuring Mike Shorey & Lil' Mo 😴
4	4	12	GET BUSY Sean Paul 😪
5	7	2	RIGHT THURR Chingy 😪
6	5	10-	I KNOW WHAT YOU WANT Busta Rhymes & Mariah Carey Featuring The Flipmode Squad 😪
7	9		P.I.M.P. 50 Cent SHADY/AFTERMATH/INTERSCOPE
8	6		NEVER SCARED Bone Crusher Featuring Killer Mike & T.I. 😪
9	10		GET LOW Lil Jon & The East Side Boyz Featuring Ying Yang Twins 😒
10	8		INTO YOU Fabolous Featuring Tamia Or Ashanti OESERT STORWELEKTRAVEEG
11	11		LIKE GLUE Sean Paul 😪
12	13	6	ACT A FOOL Ludacris 😪
13	12	18	PUMP IT UP Joe Budden 😪
14	14	13	LIKE A PIMP David Banner Featuring Lil' Flip 😪
15	16	4.8	NO LETTING GO Wayne Wonder 😪
16	15	æ,	IN DA CLUB 50 Cent 😪
17	18	2.9	SHAKE YA TAILFEATHER Nelly, P. Diddy & Murphy Lee
18	17	22	BEAUTIFUL Snoop Dogg Featuring Pharrell & Uncle Charlie Wilson 😪
19	19		IF I CAN'T 50 Cent SHADY/AFTERMATH/INTERSCOPE
20	20	1	IN LOVE WIT CHU Da Brat Featuring Cherish 😪
21	25	3	LA-LA-LA (EXCUSE ME AGAIN) Jay-Z
22	23	10	STILL BALLIN 2Pac Featuring Trick Daddy AMARU/DEATH ROW/INTERSCOPE
23	223	WS	CAN'T STOP WON'T STOP Young Gunz
24	21	a.	THE JUMP OFF Lil' Kim Featuring Mr. Cheeks 😪
25	NO	08	AMMINITERSCOPE Black Eyed Peas 😪
D Do	e orde y	with th	e greatest increase in audience impressions. The rap tracks audience is compiled from 99 R&B/Hip-Hop and

Records with the greatest increase in audience impressions. The rap tracks audience is compiled from 99 R&B/Hip-Hop and 52 rhythmic top 40 stations which are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of audience, computed by cross-referencing exact times of airplay with Arbitron listener data. S Videoclip availability. © 2003, VNU Business Media, Inc. All rights reserved.



DIGITAL MUSIC-PLUG.IN



Billboard's Plug.In spotlight zeros in on the digital-music landscape featuring the offerings and services of various download sites including Apple's iTunes system and the Microsoftequipped PC market. We explore the international market including subscription and a la carte models and provide Plug.In 2003 conference coverage!

issue date: august 2 • ad close: july 8 Joe Maimone 646.654.4694 • jmaimone@billboard.com

ASIA PACIFIC QUARTERLY 3



Billboard covers the latest in artist development strategies at retail and radio, features regional artist development profiles from the dominant independent music companies in key markets, and reports on sales and market data for each of the top Asian music markets. Call today!

issue date: august 2 • ad close: july 8 Aki Kaneko 323.525.2299 • akaneko@billboard.com

KISS 30TH ANNIVERSARY



Billboard turns the spotlight on Kiss, one of rock 'n' roll's premier bands, as they celebrate 30 years of success. We report on the group's top 20 albums, and take a look at their illustrious career including their branding success and worldwide recognition.

issue date: august 9 • ad close: july 15 Pat Jennings 646.654.4614 • pjennings@billboard.com

UPCOMING SPECIALS

BILLBOARD R&B/HIP-HOP CONF. issue date: August 9 • ad close: July 15BUYER'S GUIDE/DVD PREVIEWissue date: August 16 • ad close: July 22LATIN MUSIC 6 PACK 5 issue date: August 23 • ad close: August 9NATIVE AMERICAN issue date: August 30 • ad close: August 5JOSE JOSE 40TH ANNIV. issue date: August 30 • ad close: August 5



Music R&B/Hip-Hop

Billboard Toasts R&B Finalists

Billboard and Airplay Monitor saluted the finalists for this year's R&B/Hip-Hop Awards with the R&B and hip-hop community recently at New York's Suede nightclub. The winners will be honored at the Billboard R&B/Hip-Hop Conference & Awards. Sponsored by American Urban Radio Networks (AURN), the three-day event begins Aug. 6 in Miami Beach. (Photos: Chuck Pulin)



Billboard R&B/hip-hop chart manager Minal Patel with the Koch/In the Paint crew. From left, Patel, Koch/In the Paint national director of urban promotion Shadow Stokes, label president Alan Grunblatt and label manager Marleny Dominguez.



Mike Marchesano, president/CEO of *Billboard* parent VNU Business Media, helps greet partygoers at Suede. From left, *Billboard* associate publisher, worldwide, Irwin Kornfeld and senior writer Gail Mitchell; AURN senior director of partnership marketing Andy Anderson and senior director of corporate marketing Dawn Hill; *Billboard* staff writer Rashaun Hall and R&B/hip-hop chart manager Minal Patel; Jive senior VP of promotion Larry Khan and recording artist Raheem DeVaughn; *Billboard* president/publisher John Kilcullen and director of R&B sales Johnna Johnson; Def Jam VP of R&B promotion Thomas Lytle; and Marchesano.



Billboard editor in chief Keith Girard, right, shares the spotlight with, from left, *Billboard* staff writer Rashaun Hall and president/publisher John Kilcullen; Atlantic VP of R&B promotion Morace Landy; *Billboard* director of R&B sales Johnna Johnson; VP Records VP of marketing Randy Chin; Active Industry Research VP of R&B Tony Anderson; and Atlantic GM of R&B promotion Ronnie Johnson.



Enjoying the scene at Suede are, from left, AURN president Jay Williams: *Billboard* senior writer Gail Mitchell and director of R&B sales Johnna Johnson; and Motown national director of promotions Bobby Duckett.

www.billboard.com

www.americanradiobistory.com

Universal Records execs mix it up with the *Billboard* and Airplay

Monitor crew. From left, Universal senior VP of R&B promotion

Michael Horton and VP of R&B promotion James Boyce; Airplay

manager Minal Patel and president/publisher John Kilcullen.

Monitor R&B editor Skip Dillard; and Billboard R&B/hip-hop chart

I	JU 20	LY 5 003	5	Billboard® TOP R&B/		Π	P				
THIS WEEK	LAST WEEK	2 WKS. AGO		Sales data compiled from a national subset S Nielsen panel of core R&B/Hip-Hop stores by S Nielsen ARTIST SoundScan Title	PEAK	THIS WEEK	LAST WEEK	2 WKS. AG0	And a second	ARTIST Title	PEAK Position
	4	N		11/11/11/11/11/11/11/11/11/11/11/11/11/		49	-		1	LUTHER VANDROSS LEGACY 8915//EPIC (25.98 ED CD) The Essential Luther Vandross	
1	1	42	3	LUTHER VANDROSS J 51885/RMG (12,98/18 98) Dance With My Father	1	50	29	-	2	INSPECTAH DECK IN THE PAINT 8660/KOCH (18.98 CD) The Movement	29
				S GREATEST GAINER		51	NE	W	*	A TRIBE CALLED QUEST JIVE 41839-7/ZOMBA (12 98/18 98) Hits, Rarities & Remixes	51
2	84	-	2	MONICA J 20031*//RMG (12.38/18.98) After The Storm	2	52	51	43	53	NELLY A ⁶ FO' REEL/UNIVERSAL 017747*/UMRG (12.98/18.98) Nellyville	1
3	2	_	2	JOE BUDDEN DEF JAM 0005051/0JMG (10.98/18.98) Joe Budden	2	53	42	40	5	ROY HARGROVE PRESENTS THE RH FACTOR VERVE 065192*/VG (12.98 CD) [M] Hard Groove	32
4	3	1		SOUNDTRACK DISTURBING THA PEACE/DEF JAM SOUTH 000426 7/IDJMG (12 98/18.98) 2 Fast 2 Furious	1	54	41	50	3	VARIOUS ARTISTS DMI/UTV 067763/UME (18.98 CD) Church: Songs Of Soul & Inspiration	41
5	5	4	20	SO CENT ▲5 SHADY/AFTERMATH 493544*/INTERSCOPE (12 98/18.98) Get Rich Or Die Tryin'	1	55	57	57	19	KENNY LATTIMORE & CHANTE MOORE ARISTA 14751 (12 98/18.98) Things That Lovers Do	3
6	4	2	5	DAVID BANNER SRC/UNIVERSAL 000312*/UMRG (12.98/18.98) Mississippi: The Album		56	54	69	45	ANITA BAKER ATLANTIC 78209/RHINO (17.98 CD) The Best Of Anita Baker	29
7	6	3	7	THE ISLEY BROTHERS FEATURING RONALD ISLEY DREAMWORKS 450409/INTERSCOPE (12.98/18.98) Body Kiss		57		-		BEYONCE MUSIC WORLD/COLUMBIA 86386/CRG (12.98 EQ/18.98) Dangerously In Love	57
8	9	8	35	LIL JON & THE EAST SIDE BOYZ BME 2370'/TVT (13.98/17.98) Kings Of Crunk		58	71	77	4	T. NAIJA NOK 0537 (15.98 CD) Rhythm Of Love	58
9	7	5	19	R. KELLY A ² JIVE 41812/ZOMBA (18 98 CD) Chocolate Factory	1	59	56	54	28	B2K ▲ T.U.G. 86995*/EPIC (12.98 EQ/18.98) Pandemonium!	3
10	8	7	96	GINUWINE ● EPIC 86960 1/2 98 E0/18 98) The Senior		60	44	52	16	DONNIE MCCLURKIN VERITY 43199/ZOMBA (12.98/18.98) Donnie McClurkin Again	12
11	10	6		BONE CRUSHER BREAK 'EM OFF/SO SO DEF 50995'/ARISTA (18.98 CD) AttenCHUN!	1	61	58	48	28	NAS ▲ ILL WILL/COLUMBIA 86930*/CRG (12.98 EQ/18.98) God's Son	1
12		10	203	SEAN PAUL A VP/ATLANTIC 83620*/AG (12.98/18.98) Dutty Rock	4	62	74	59	30	2PAC ▲ ² AMARU/DEATH ROW 497070*/INTERSCOPE [18.98/24.38] Better Dayz	1
13	12	-	CV.	LIL' KIM • QUEEN BEE/ATLANTIC 835/2'/AG (12.98/18.98) La Bella Mafia	4	63	59	47	18	AMANDA PEREZ POWERHOWSE 82131/VIRGIN (18.98 CD) [M] Angel	36
	12				-	64	50	_	2	JEFFREY OSBORNE JAY 0Z 8452/KDCH (18.98 CD) Music Is Life	50
14				VARIOUS ARTISTS VP/ATLANTIC 83654*/AG (17.98 CD) Reggae Gold 2003	14	65	52	46		JAY-Z ROC-A-FELLA/DEF JAM 000297/IDJMG (15:98 CD) Blueprint 2.1	6
15	14	12	17		3	66	63	58	-3-0	THE ROOTS • MCA 112996* (18 98 CD) Phrenology	11
15	14	11				67	73	70	44	CLIPSE • STAR TRAK 14735-7ARISTA (12.98/18.98)	1
10		16	201	JAHEIM DIVINE MILL 48214/WARNER BROS. (18.98 CO) Still Ghetto	3 15	68	-	66	28	AALIYAH A BLACKGROUND/UNIVERSAL 050082/UMRG (12 98/18 98)	1
		-	- UU	KEM MOTOWN 067516/UMRG (8 98/12 99) [M] Kemistry	-	69	46	_	45	VARIOUS ARTISTS WEST COAST MAFIA 02009 (17 98 CD) C-Bo Presents West Side Ryders	46
18	16	17		HEATHER HEADLEY RCA 89376/RMG (12.98/18.98) This Is Who I Am	14	70		56	17	B.G. CHOPPA CITY/IN THE PAINT 8465/KOCH (1898 CD)	
19		14		KELLY PRICE DEF SOUL 586717/10.JMG (12 98/18.98) Priceless	2	71		44		VARIOUS ARTISTS A EMI/UNIVERSAL/SDNY/ZOMBA 82344/CAPITOL (12.98/18.98) Now 12	
20		18	123	CAM'RON PRESENTS THE DIPLOMATS BOC-A-FELLA/DEF JAM/063211*/IDJ/MG (12:58:CD) Diplomatic Immunity	1	72	+	68	36	HEZEKIAH WALKER & THE LOVE FELLOWSHIP CRUSADE CHOIR VERY KITSZOWALITI BITTER (N) Family Affair II: Live At Radio City Music Hall	
21	17	15		FLOETRY OREAMWORKS 450313/INTERSCOPE (17 98 CD) Floetic		73	62		30	SYLEENA JOHNSON JIVE 41815/20MBA (11 98/17 98/ [M] Chapter 2: The Voice	1
22				UGK JIVE 41866/20MBA (11.98/18.98) Best Of	-	74	67		5.	WHITNEY HOUSTON A ARISTA 14747 (12.99/18.98) Just Whitney	
23	24	22		TYRESE • J 2004 I/RMG [12 98/18/98] I Wanna Go There	2	75	0/	55		YOUNG HUSTLAZ POWER HDUZE 4639 (13.98 CD) Where's My Money?	
- 4	21	-		BROTHA LYNCH HUNG SICCMADE 07013 (17 98 CD) Lynch By Inch: Suicide Note	21	76	80	76	4.2	LIL' FLIP ▲ SUCKA FREE/LOUD 665217/CRG (7.98 EQ/12.98) Undaground Legend	+ 1
25	47			MO THUGS DI/MO THUGS 9918/RIV/ERA (18 98 CO) The Movement	25	77	64	-		BIG MOE wreckshop 4040 (17.99 CO) Moe Life	+
-	_				-	78			-	DRU HILL • DEF SOUL 05377 "/IDJMG (12.98/18.98) Dru World Order	
26	19	13		DJ KAYSLAY COLUMBIA 87048*/CRG (12 98 EQ/18.98) The Streetsweeper: Vol. 1	4	79	1 1 1 1 1 1 1			DJ KUT SEQUENCE 8013 (18 98 CD) [M] Sequence Hip Hop Vol. 1	
27	22	-	2	ROSCOE PRIORITY 28291*/CAPITOL 110.98/18.98) [M] Young Roscoe Philaphornia	22	80	93	71	32	DOTTIE PEOPLES ATLANTA (NT'L 10279 (8 98/13.98) Churchin' With Dottie	
28	25			EMINEM A ⁸ WEB/AFTERMATH 453290'/INTERSCOPE (12 98/19.98) The Eminem Show	1	81				LOU MOSLEY JENSTAR 1379 (11 98 CD) Finally	
29	23			LIL' MO ELEKTRA 52835/EEG (18.98 CD) Meet The Girl Next Door	4	82			18	VARIOUS ARTISTS SUCKARREE(UND BRZNEICHS) Lil' Flip And Sucka Free Present 7-1-3 And The Undaground Legend: Remixed	+
30	26		30	BUSTA RHYMES • J 20043*/RMG (12 98/18.98) It Ain't Safe No More	10	83	69		-30	JENNIFER LOPEZ ▲ ² EPIC 86231 (18:98 E0 CD) This Is MeThen	
31	27		10	SO CENT SHADY/AFTERMATH 000108/INTERSCOPE (19.95 DVD/CD) The New Breed	1	84		63	-16	SOUNDTRACK 4 SHADY 493908*/INTERSCOPE (1298/19.98) 8 Mile	
32	35	-	33	JUSTIN TIMBERLAKE A ² JIVE 41623*/ZOMBA (12.98/18.98) Justified	2	85				SOUNDTRACK A SHADT 430500 //INTERSUGPE (12.50/19.90) Office SOUNDTRACK THA ROW 63053 (18.90 CD) Dysfunktional Family	
33	39	-	30	SNOOP DOGG A DOGGYSTYLE/PRIORITY 39157*/CAPITOL (12.98/18.96) Paid Tha Cost To Be Da Bo\$\$	3	86		75	T.	KILLER MIKE ADJEMINI/COLUMBIA 88827/CRG (12.98 EQ/18.98) Monster	+
34	37		32	VIVIAN GREEN COLUMBIA 86357/CRG (12.98 EQ/18.98) Love Story	14	87		80	71	KIRK FRANKLIN ▲ GOSPO CENTRIC 2003//ZOMBA (11.58/17.98) The Rebirth Of Kirk Franklin	
35	32	-		TALIB KWELI RAWKUS 113048°/MCA (18.98 CD) Quality	6	88			39	INDIA.ARIE • MOTOWN 064755/UMRG (12.98/18.98) Voyage To India	
36	31			DONNIE GIANT STEP/MOTOWN 000324/UMRG (12:98 CO) [M] The Colored Section	31	89		81	201	LIONEL RICHIE MOTOWN/UTV 068140/UME (18.98 CO) The Definitive Collection	
37	40	_	10	MOBB DEEP LANDSPEED 9222*(KOCH (14.98 CD) Free Agents: The Murda Mix Tape	4	90	+	72	-	JAY-Z ▲ ³ ROC-A-FELLA/DEF JAM 663380*/ROJMG (15.98/19.98) The Blueprint 2: The Gift And The Curse	
38	38			FRANKIE J COLUMBIA 90073/CRG (12,98 EQ CO) What's A Man To Do?	33	91		45		HITMAN SAMMY SAM ROCKY ROAD/COLLIPARK 000380/UMRG (12.98 CD) [M] Step Daddy	
39	33	-	58	KINDRED THE FAMILY SOUL HIDDEN BEACH 86491/EPIC (13.98 ED CD) [M] Surrender To Love		92	92		7	SMILEZ & SOUTHSTAR ARTISTORECT 01030 (11.98/17.98) [M] Crash The Party	
40	30	-	311	SCARFACE J PRINCE 42024/RAP-A-LOT (12.98/18.98) Balls And My Word	3	93		55	1	FIEND FIEND ENTERTAINMENT 2002 (17.98 CO) Fiend Presents: Can I Burn? 2	
41	45		8	DWELE VIRGIN 80919" (9.98 CD) [M] Subject	28	94	+	-	16	FIEND Frend Evidentialization (1.2002 (17.39) CO) Frend Fresents: Can i Burli? 2 LIL' WYTE Hypnotize Minds 3804/STREET LEVEL (12.39 CO) [M] Hypnotize Minds Presents: Doubt Me Now	-
42	49		2	S4TH PLATOON FUBU 9001 (15 98 CD) [M] All Or N.O.thin	21	95			1	ASHANTI A ³ MURDER INC/AJM 58630*/10JMG (12.98/18.38) Ashanti	
43	48		18	BRIAN MCKNIGHT MOTOWN 067315/UMRG (12.98/18.98)	4	96			12	ASTANTI A MURDER INL/AJM S88800*/JUJMG 12:58/18:38/1 ASHAIRT HOT BOYS CASH MONEY/UNIVERSAL 860966*/JUMG (12:58/18:38) Let 'Em Burn	-
44	43		18	FREEWAY R0C-A-FELLA/DEF JAM 586920*/IDJMG (12.98/18.98) Philadelphia Freeway	-	97	75			SOUNDTRACK BLOODLINE/DEF JAM 053615*/IOJM6 (12.98/18.98) Cradle 2 The Grave	
45	28		28	LES NUBIANS DMTOWN 82568/HIGHER OCTAVE (17.98 CD) One Step Forward	16	98	73 99	74		PRINCE • WARNER BR05, 74772 (18:88 CO) The Very Best Of Prince	
46	34	-	5	EARTH, WIND & FIRE KALIMBA \$73002 (18.98 CD) Promise	19	00	86	67	12	FIELD MOB MCA 113051* (18.98 CD) From Tha Roota To Tha Toota	
47	36		96	WAYNE WONDER VP/ATLANTIC 83628*/AG (9.98/14.98) No Holding Back	10	100		-		LUDACRIS A ³ DISTURBING THA PEACE/DEF JAM SOUTH 586446 //IDJMG (12.98/19.98) Word Of Mouf	
48	53	39	32	MISSY ELLIOTT A THE GOLD MIND/ELEKTRA 62813*/EEG (12.98/18.98) Under Construction	2		1,0	12	100		لينيد

Billboard TOP R&B/HIP-HOP CATALOG ALBUMS

/EEK	VEEK	Sales data compiled from a national subset S Nielsen	MIKS	/EEK	VEEK			WKS
THIS V	LAST V	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL T	itle IOLAL	THIS V	LAST V	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	TOTAL CHART
		習を NUMBER 1 習話 14 Weeks At Num		13	11	DR. DRE A 6 AFTERMATH 490486*/INTERSCOPE (12.96/18.98)	Dr. Dre-2001	170
1	3	2PAC A ⁹ AMARU/DEATH ROW 490301*/INTERSCOPE (19.98/24.98) Greatest	Hits 235	14	15	2PAC A AMARU/JIVE 41636/ZOMBA (11 98/17 98)	Me Against The World	354
2	4	2PAC ▲ ⁹ DEATH ROW 63008*(K0CH (19.98/25.98) All Eyez On	Me 376	15		SNOOP DOGGY DOGG A* DEATH ROW 63002* (11.98/17.98)	Doggy Style	256
3	1	EMINEM 🔺 WEB/AFTERMATH 490629*/INTERSCOPE (12.98/18.98) The Marshall Mathers	LP 122	16	22	DR. DRE A3 DEATH ROW 63000 '/KOCH (11 98/17 98)	The Chronic	317
4	2	BOB MARLEY AND THE WAILERS	end 346	17	5	LUTHER VANDROSS . LEGACY/LV 56068/EPIC [10.98 EQ/17.98]	Greatest Hits	31
5	9	MAKAVELI 🔺 DEATH ROW 63012*/KDCH (12.98/17.98) The Don Killuminati: The 7 Day The	ory 262	18	3 17	NAS A COLUMBIA 57684*/CRG (7.98 EQ/11 98)	Illmatic	73
6	7	THE NOTORIOUS B.I.G. ♦ ¹⁰ BAO BOY 73011*/ARISTA (19.98/24.98) Life After De	ath 284	19	20	MARY J. BLIGE A UPTOWN 110681/MCA (6 98/11 98)	What's The 411?	169
7	12	BONE THUGS-N-HARMONY A4 RUTHLESS 68443*/EPIC (10.98 E0/15.98) E. 1999 Etel	mal 276	20) 14	AL GREEN A HI/THE RIGHT STUFF 10 00/CAPITOL (10 98/17 98)	Greatest Hits	430
8	10	THE NOTORIOUS B.I.G. ▲* BAO BOY 73000*/ARISTA (11.96/18.98) Ready To	Die 397	21	15	TWISTA CREATOR'S WAY/ATLANTIC 92757* AG (11.98/17.98) [H]	Adrenaline Rush	135
9	16	JAY-Z ▲ FREEZE/ROC-A-FELLA 50592*/CAPITOL (10.98/16.98) Reasonable Do	ubt 283	22		NAS 4 ² COLUMBIA 67015*/CRG {10.98 EQ/16.98}	It Was Written	95
10	8	EMINEM A* WEB/AFTERMATH 490287*/INTERSCUPE (12.98/18.98) The Slim Shady	LP 169	23		PROJECT PAT HYPNOTIZE MINDS/LOUD 1950/CRG (12.98 EQ/17.98)	Mista Don't Play Everythangs Workin	4
11	6	JAHEIM A DIVINE MILL 47452*/WARNER BROS (11 98/17 98)	ve] 118	24		DMX A* RUFF RYDERS/DEF JAM 558227*/IOJMG (12.98/18.98)	It's Dark And Hell Is Hot	185
- 13	13	MICHAEL JACKSON ♦ ²⁶ EPIC 66073 (12.98 EQ/18.98) Thri	ller 254	25	24	NELLY A ⁸ FO' REEL/UNIVERSAL 157743*/UMRG (12.98/18.98)	Country Grammar	142

Albums with the greatest sales gains this week. Catalog albums are 2-year old titles that have failen below No. 100 on The Billboard 200 or reissues of older albums. Total Chart Weeks column reflects combined weeks title has appeared on the Top R&B/Hip-Hop Albums and Top R&B/Hip-Hop Catalog Albums. Total Chart Weeks column reflects combined weeks title has appeared on the Top R&B/Hip-Hop Albums and Top R&B/Hip-Hop Catalog Albums. Total Chart Weeks column reflects combined weeks title has appeared on the Top R&B/Hip-Hop Albums and Top R&B/Hip-Hop Catalog Albums. Total Chart Weeks column reflects combined weeks title has appeared on the Top R&B/Hip-Hop Catalog Albums. Total Chart Weeks column reflects combined weeks title has appeared on the Top R&B/Hip-Hop Albums and Top R&B/Hip-Hop Catalog Albums. Total Chart Weeks column reflects combined weeks title has appeared on the Top R&B/Hip-Hop Albums and Top R&B/Hip-Hop Catalog Albums. Total Chart Weeks column reflects combined weeks title has appeared on the Top R&B/Hip-Hop Albums and Top R&B/Hip-Hop Catalog Albums. Total Chart Weeks column reflects combined weeks title has appeared on the Top R&B/Hip-Hop Albums and Top R&B/Hip-Hop Catalog Albums. Total Chart Weeks column reflects combined weeks title has appeared on the Top R&B/Hip-Hop Albums and Top R&B/Hip-Hop Catalog Albums. Total Chart Weeks column reflects combined weeks title has appeared on the Top R&B/Hip-Hop Albums and Top R&B/Hip-Hop Catalog Albums and Top R&B/Hip-Hop Albu

Music

La Secta Gulps Down Deal With Budweiser

BY RANDY LUNA

SAN JUAN, Puerto Rico—"We are four musicians who have done everything for music. We have lived the dream and the nightmare," says Gustavo Laureano, lead singer of Puerto Rican rock band La Secta.

It sounds like something a starving musician would say. But after 12 years as an independent band, La Secta has become one of the island's most popular acts and thanks to a dizzying tour schedule—one of the wealthiest.

Its fourth album and third studio effort, "Tunel de Amor," set for release July 15 through its own No Little Fish Music imprint (distributed by indie distributor DLN), will contain a lucrative new twist: a unique association with Anheuser-Busch.

AN ISLAND FIRST

The beer maker is taking advantage of La Secta's popularity in Puerto Rico and its first studio album in two years to launch the Budweiser True Music summer advertising campaign on the island.

"We have done advertising campaigns previously but never one that was so integrated," says Eddy Joe Leal, Anheuser-Busch geographic marketing manager for the Caribbean. The six-month marketing plan will use La Secta's image and music in print and on radio, TV, the Internet and billboards. Anheuser-Busch will also finance the production of the video for the first single, "Music."

As part of the promotion, the company will give away at convenience stores 10,000 mini-DVDs featuring the video. A

club promotion will distribute tickets to see La Secta live at one of four private parties.

These will be the only places to see the band live this summer. The campaign will serve as a teaser for its Aug. 8-9 concerts at San Juan's Roberto Clemente Coliseum, also produced and promoted by Anheuser-Busch.

Both parties say they benefit greatly from the association.

"I think it is a perfect fusion, in terms of what the band, as an independent act, is getting in terms of advertising. And Budweiser bene-



A SECTA: BUDWEISER PLAN 'EXCEEDS WILDEST DREAMS

fits from the band's recognition in Puerto Rico," says Jose Álvarez, president of Axiom International, the promotion arm of Lopito, Iliana & Howie, Anheuser-Busch's advertising/marketing agency in Puerto Rico.

For La Secta, the brewer's commitment is better than anything a label could have offered them.

"In certain ways, [Budweiser] is more than a record label [to us], because the massive financial resources they have used to promote us exceed the wildest dreams of any record label," says Enrique Castellanos, an entertainment attorney who has managed La Secta for the past six years.

BAD EXPERIENCES

During this time, La Secta has worked in Puerto Rico without the support of a major label.

This is partly because the band has had bad experiences with label deals since as far back as 1998.

Then, Fonovisa—one of the largest indies in the Latin market—released the band's debut album, "Aniquila," with scant promotion.

The band members—Laureano, drummer John Lengel, bassist Mark Kilpatrick and guitarist Carlos Figueroa—decided to work the album themselves. La Secta selfreleased the following two recordings, "All Star" in 2001 and a live album, "Una Noche," in 2002, on its No Little Fish Music imprint.

The band performed in the Dominican Republic, Spain, New York, Miami and San Juan in sup-

port of these two albums.

In Puerto Rico alone, they sold 60,000 and 20,000 copies, respectively, according to management.

Today, La Secta is still happy to be independent, but the band says it would consider serious offers.

"Record labels no longer make us offers because they have learned that we are financially independent," Castellanos says.

"One major Latin label offered us an advance to sign us for five years, [and it] was less than what we had generated by ourselves in just that one week."

La Secta has previously done some promotion in the U.S., and it is stepping up that activity. This month, the band will appear on MTV-Español's "A Todo Volumen" and grace the cover of Miami's Boom magazine. It is also slated to visit the Dominican Republic and El Salvador in September. In addition, discussions are under way to use La Secta's Budweiser True Music campaign on the East Coast of the U.S., given that the single is entirely in English.

"Certainly we have defied the rules of the game in Puerto Rico, which is a very competitive market," Castellanos says. "The interesting thing will be when we defy the rules in other markets. We are ready for that challenge."

Cower Records Looks To Break The Next Big Thing

In an effort to further expose and spur sales of new and developing acts, Tower Records will offer its Next Big Thing program to Latin artists, starting in July.

The marketing program gives select artists prominent positioning in stores and can be booked at a national or regional level. Participating titles "must have a cost that can be sold to the public at a budget price," says **Monica Ricardez**, U.S. Latin market coordinator and audio buver for Tower.

"We are earnestly looking to



ICARDEZ: TARGETING UNEXPECTED MARKETS

break new and developing acts in all territories and categories," Ricardez says. "There are many artists, especially Latin [ones], that are wellknown or established in certain cities but that still need to break into other markets."

The first two acts to receive a boost will be Crescent Moon debut artist **Jimena**, who sings a mix of

artist **Jimena**, who sings a thix of regional and pop, and BMG regional band **Los Razos**, which is already well-known in many markets.

The campaign will not be implemented in Los Angeles, "because that's [the artists'] natural market," Ricardez says. "Instead, we will target Denver, Phoenix and Las Vegas."

The pricing "has to be reasonable enough so we can offer the product at a budget price," Ricardez says. "When you're trying to break an act, the last thing you want to see is an \$18 or \$15 price tag."

Tower will also support participating acts with media buys in select markets.

OPENING SHOP: While many shops are closing down, others



just keep opening.

July 3 is D-Day for Ritmo Latino's newest outlet, located in the town of San Ysidro, Calif., which is south of San Diego and literally five minutes away from the U.S./Mexico border. The new store, the chain's 42nd, seeks to capitalize on the Tijuana buyer.

"Our best-performing stores are near the border," says **Alberto Uribe**, Ritmo Latino head buyer. He notes that Mexican consumers buy titles in the U.S. that, in Mexico, are sold as imports at a higher price.

Ritmo is also expanding elsewhere. In the next six months, the chain plans to open a second Florida store, in Hollywood. The first, in Miami, opened last year. According to Uribe, overall sales for Ritmo Latino are up, albeit slightly, over last year.

"Lately, we buy more wisely," he says. "We began by cleaning house. Everything that was returnable, we returned. But now, we're selling what we're buying. Where we once bought 30,000 to 40,000 pieces, now we're buying 10,000 and selling 10,000."

Key in increasing store traffic is giving incentives to clients; those who buy albums receive a wide range of added extras.

Beyond that, Ritmo has diversified. Half of all the chain's stores have a book section, which further increases store traffic. At the same time, DVD sales continue to rise.

BACK TO THE BEACH: MTV Latin America's Video Music Awards Latin America return Oct. 23 to Miami Beach's Jackie Gleason Theater.

This year's awards event comes after a successful debut in 2002 that featured Spanish- and Englishlanguage acts performing together. As with last year, the awards will air live on the MTV Latin America network in Latin America and in the U.S. on MTV2.

The show will be made available to all MTV channels worldwide,

including the main MTV channel in the U.S., which last year aired it one week after it was initially broadcast.

AWARDS KICK-OFF: The Latin Grammy Awards officially made their presence known in Miami with the June 19 Road to the Latin Grammy Awards Kick-Off.

The event, which took place at the JW Marriott Hotel, boasted a host committee mostly made up of members of Miami's business community. It featured performances by (Continued on page 25)



www.americanradiohistory.com

22

JUI 20	LY !	5	Billboard [®] TOP LAT						LBL	JMS	. حلي جمس
LAST WEEK	2 WKS. AGO	WEEKS ON	Saies data compiled by S Nielsen SoundScan Title	PEAK	THIS WEEK	LAST WEEK	2 WKS. AGD	WEEKS ON	ARTIST IMPRINT & NUMBER/D	ISTRIBUTING LABEL	Title
		1	学習を NUMBER 1 学習を 5 Weeks At Number 1	+	49		+ +	3	RICARDO MONTAN WARNER LATINA 60317 (17 98 CD)	ER	Prohibido Olvidar
1	1	5	RICKY MARTIN Almas Del Silencio SONY DISCOS 70439 (17.98 EG CD)	1	50	49	40	13	ALEXANDRE PIRES RCA 50632/BMG LATIN (16 98 CD) [M]	Estrella Guia
2	2	7	MARCO ANTONIO SOLIS FDNDVISA 350640/UG 116 98 CDI	1	51	51	46	11	JACI VELASQUEZ SONY DISCOS 87652 (16.98 ED CD)	· · · · · · · · · · · · · · · · · · ·	Milagro
			SE GREATEST GAINER SE		52	43	43	40	ENRIQUE IGLESIAS UNIVERSAL LATINO 064385 (11 98/18)		Quizas
10	-	2	DON OMAR The Last Dor	3	53	56	41	13	RIGO TOVAR FONOVISA 350788/UG (14.98 CD) [M]		30 Inolvidables
5	28	13	SOUNDTRACK D6 474156UNIVERSAL CLASSICS GROUP (13 98 CD)	4	54	52	44	61	CHAYANNE SONY DISCOS 84667 (10 98 EQ/16 98)		Grandes Exitos
4	5	57	JUANES 🖉 Un Dia Norma SURCO 01332/UNIVERSAL LATINO (16.98 CD) [M]	2	55	44	47	30	RICARDO ARJONA SONY DISCOS 84564 (17 98 EQ CD)	Δ	Santo Pecado
3	65	5	GRUPO BYZDOWYCHAL CHWY MADO CDI [11] GRUPO BYZDI DISA /2704 (14 St CD) [11]	3	56	48	37	12	LOS RIELEROS DEL FONOVISA 350794/UG (14.98 CDI [M]		En Vivo
				1	57	50	25	57	THALIA		Thalia
NE	w	1	LOS CADETES DE LINARES 30 Inolvidables	7	58	N	EW	1	VARIOUS ARTISTS	Billboard Latin Musi	c Awards 2003 (Regional Mexican)
6	3	17	A.B. QUINTANILLA III PRESENTS KUMBIA KINGS	1	59	60	53	10	EL PODER DEL NOR DISA 724071 (13.98 CD)	TE	Querer Es22 Poderosos Exitos
17	_	2	BANDA EL RECODO FONDISA 30613106 (14 89 CO) [14]	9	60	63	48	19	LOS HURACANES D UNIVISION 310103/UG (15.98 CD) [H]	EL NORTE	28 Huracanazos
NE	w	1	LOS ANGELES AZULES/LOS ANGELES DE CHARLY DISA 72704 (11 98 CD] [41] Encuentro De Angeles Vol. 1	10	61	RE-E	ENTRY	4	DUELO		Desde Hoy
7	4	12	LOS TEMERARIOS/LOS BUKIS 20 Inolvidables	1	62	73	61	7	UNIVISION 310116/UG (14.98 CD)		Ritmo Y Sabor
9	10	44	FONDVISA 350832/UG (14.98 CD) MANA 🛆 ² Revolucion De Amo	1	63	57	60	35	LOS TIGRES DEL NC	DRTE	La Reina Del Sur
15	8	13	WARNER LATINA 48566 (10,98/18,98) CONJUNTO PRIMAVERA Nuestra Historia	4	64	74	71	34	KUMBIA KINGS		All Mixed Up: Los Remixes
	-			-	65	N	EW	1	VARIOUS ARTISTS	Billboard Latin	Music Awards 2003 (Pop/Tropical)
55	32	9	JOAN SEBASTIAN Coleccion De Or	14	66	N	EW	-	UNIVISION 310146/UG (16 98 CD)		Amarte Es Un Castigo
18	11	13	MUSART 1287/BALBDA (8.98/13.98) BRONCO 30 Inolvidables	3	67		EW	1	FONOVISA 350848 UG (13.98 CD)		20 Nortenas Romanticas
13	7	10	F0NQVISA 350787/UG (14.98 COI [M] MOJADO 30 Inolvidables	-	68	(internet	-	12	UNIVISION 310124/UG (14.98 CO)		Arcoiris Musical Mexicano Vol. 3
	14	19	UNIVISION 310172/06 (14.98 CO) [M]	-	69		-	23	UNIVISION 310110/UG (16.98 CD)		Con Tambora
12		2	EMILATIN 80819 (14.98 CO) AKWID Proyecto Akwid	_	70			10	MUSART 12708/BALBOA (5.98/12.98)		La Historia
8	9	18	UNIVISION 310155/UG (14 98 CO) [M] PEPE AGUILAR Y Tenerte Otra Vez	-	71		56	-	EMILATIN 80819 (21.96 CO/DVD)		Su Historia Musical: 32 Pegaditas
26	-	2	UNIVISION 3301 9/06 (16.99 co) [M] PALOMO/CONJUNTO PRIMAVERA Encuentro De Titanes	_	72	-		-	DISA 727037 (14 98 CO) PANCHO BARRAZA		Coleccion De Oro
22	20	33	DISA 727043 (14 98 CI)	-			EW	30	MUSART 2888/BALBOA (12 98 CO)		
22	_	5	SHAKIRA Grandes Exitos	-	73			30		1)	Latin Songbird: Mi Alma Y Corazon Extrano 70's Y 80's: 20 Exitos Vol. 3
-	24	2	LOS TUCANES DE TIJUANA Imperio	-	74		62	2	VARIOUS ARTISTS		
	49		BRAHIM FERRER Buenos Hermanos WORLD CIRCUIT/NONESUCH 78550/AG (18.98 CO) [M] Buenos Hermanos	-	75	66		14	ALEJANDRO FERNA SONY DISCOS 70363 (16.98 EQ.CD)		Nina Amada Mia
	49 23	17	CUISILLOS DE ARTURO MACIAS Las Romanticas De Cuisillos	-		LAT	rin p	POP	ALBUMS	TROPICAL/SALSA ALBUMS	REGIONAL MEXICAN ALI
			THALIA Thalia's Hits Remixed EMILIATIN BISS5114 98 CO [M] Thalia's Hits Remixed	-	1		MARTIN			I IBRAHIM FERRER	1 MARCO ANTONIO SOLIS
	21	Ľ.	VARIOUS ARTISTS Las 30 Cumbias Mas Pegadas Vol. 2 DISA 727042 (14 96 CO) DOC CALLO MADDINEZ	_	- 2	ALMAS		NCIO ((SONY DISCOS)	BUENOS HERMANOS (WORLD CIRCUIT/NONESUCH/AG)	TU AMOR O TU DESPRECIO (FONOVISA/UG) 2 SOUNDTRACK
NEV 33	w 19		ROGELIO MARTINEZ Amandote Otra Vez	-	- ,	THE LA	ST DON	(VI)		HITS MIX (SONY DISCOS)	FRIDA (OG/UNIVERSAL CLASSICS GROUP)
		200	INDUSTRIA DEL AMOR 30 Inolvidables Vol. 2 UNIVISION 31014/UG (14 98 CO) [M]	-			NORMA		RCO/UNIVERSAL LATINO)	A LATIN SONGBIRO MI ALMA Y CORAZON (SONY DISCOS)	3 GRUPO BRYNDIS MEMORIAS (OISA)
	26	38	SELENA O EMILATINA 42096 (16,98 CO)	-	- 4	4 (EMI	LATIN)		PRESENTS KUMBIA ĶINGS	VARIOUS ARTISTS BACHATAHITS 2003 (J&N/SONY DISCOS)	4 LOS CADETES DE LINARES 30 INOLVIDABLES IUNIVISION/UG)
	15	-	LOS ANGELES DE CHARLY Recuerdos	-	- 5	REVOLU		AMOR	WARNER LATINAL	5 EDDIE PALMIERI RITMO CALIENTE (CONCORD PICANTE/CONCORD)	5 BANDA EL RECOOO NUESTRA HISTORIA (FONOVISA/UGI
	12		LA LEY Libertad WEA ROCK 60265/WARNER LATINA (17.98 CD)		6	SHAKI GRAND)S (SO	NY DISCOS}	5 AVENTURA WE BROKE THE RULES (PREMIUM LATIN/J&N)	6 LOS ANGELES AZULES/LOS ANGELES DE CH ENCUENTRO DE ANGELES VOL 1 (DISA)
NE	3.62		PEPE AGUILAR Coleccion De Oro	-	7	THALIA THALIA		EMIXE	0 (EMILATIN)	GILBERTD SANTA RDSA VICEVERSA (SONY DISCOS)	7 LOS TEMERARIOS/LOS BUKIS 20 INOLVIDABLES (FONOVISA/UG)
29			VARIOUS ARTISTS 30 De Sax En Sax Vol. 1 FONOVISA 350837/UG (13.59 CO)		8	SELEN	A (EMI LATI	IN}		B MONCHY & ALEXANDRA CONFESIONES (J&N/SONY DISCOS)	8 CONJUNTO PRIMAVERA NUESTRA HISTORIA (FONOVISA/UG)
_	18	7	JOSE FELICIANO Senor Bolero 2 UNIVERSAL LATINO 000083 (17.98 CO)	+	9	LA LEY		A ROCK	WARNER LATINA)	ELVIS CRESPO GREATEST HITS (SONY DISCOS)	9 JDAN SEBASTIAN COLECCION DE ORD (MUSART/BALBOA)
	13	5	HECTOR & TITO VI 650583 122 98 CDI (M)		10	JDSE F			VERSAL LAT(NO)	MARC ANTHONY LIBRE (COLUMBIA/SONY DISCOS)	10 BRDNCO 30 INOLVIDABLES (FONOVISAVUG)
_	45	3	EROS RAMAZZOTTI 9 (Spanish Version)	31	11	HECTO	R & TITO)	1	1 MDNCHY & ALEXANDRA THE MIX IJ&N/SONY DISCOS)	11 MOJADO 30 INDLVIDABLES (UNIVISION/UG)
	16	33	PANCHO BARRAZA MUSART 2713/BALBDA (6.98 CD) [M]	12	12	EROS R	RAMAZZI	отті	1	2 VARIOUS ARTISTS	12 INTOCABLE
	27	8	BANDA EL RECODO/BANDA MACHOS Las Dos Grandes	20	13	RY COO	DOER M	ANUEL	ARIOLA/BMG LATIN) . GALBAN	THE REVENTON: 30 PEGADITAS (MOCK & ROLL/SONY DISCOS) 3 VARIOUS ARTISTS	LA HISTORIA (EMILATIN) 13 AKWID
35	31	21	RY COODER MANUEL GALBAN PERRO VERDE/NONESUCH 79691/AG (18.98 CD) Mambo Sinuendo	1	14	RICARC	00 MON	TANER		SALSAHITS 2003 (J&N/SONY DISCOS) 4 SIDESTEPPER	PROYECTO AKWIO IUNIVISION/UG) 14 PEPE AGUILAR
	42	6	LOS PLAYER'S Ranchero De MUSART 2741/BALBOA (12 98 CD)	40	15	-	NORE PI		WARNER LATINA)	3AM (IN BEATS WE TRUST) (PALM) 5 THE SPANISH HARLEM ORCHESTRA	Y TENERTE OTRA VEZ (UNIVISION/UG) 15 PALOMO/CONJUNTO PRIMAVERA
23	-	10	LOS RAZOS Hierbabuena RCA 50631/BMG LATIN (13.96 CD) [H]	12	16	ESTREL		(RCA/E	BMG LATIN}	UN GRAN OIA EN EL BARRIO (ROPEADOPE/AGI 6 VARIOUS ARTISTS	ENCUENTRO DE TITANES (DISA) 16 LOS TUCANES DE TIJUANA
23 54	29	and a state of the	VARIOUS ARTISTS FONDVISA 350791/UG (13.98 CD)	27	17	MILAGE	RO (SON	Y DISCO	05)	DUO BACHATERO (VENE/EMI LATIN) 7 CELIA CRUZ	IMPERIO (UNIVERSAL LATINO)
23 54 42	29 50	15	LOS REHENES Historia Musical: 30 Pegaditas	10		QUIZAS	S (UNIVE		ATINO)	LA NEGRA TIENE TUMBAO (SONY DISCOS)	LAS ROMANTICAS DE CUISILLOS IMUSART/BA
23 54 42 53		15	DISA 727034 {14.98 CD} [M]	-	1 18	CHAYA GRAND		IS (SO)	NY DISCOS)	8 VARIOUS ARTISTS REGGAEBACHATA 2003 (J&N/SONY DISCOS)	18 VARIOUS ARTISTS LAS 30 CUMBIAS MAS PEGADAS VDL 2 (DISA)
23 54 42 53 41	50	19	DISA 727034 (14.98 CDF [M] VARIOUS ARTISTS UNIVISION 310099/UG (13.98 CO)	6							19 ROGELIO MARTINEZ
42 53 41 46	50 30	19	DISA 727034 (14.98 CDF [M] VARIOUS ARTISTS 30 Gruperas De Coleccion	-	19	RICARC	DO ARJO PECADO			9 VICTOR MANUELLE LE PREGUNTABA A LA LUNA (SONY O)SCOS)	AMANDOTE OTRA VEZ (FONOVISA/UGI
23 54 42 53 41 46 37	50 30 34 38	19 21	DISA 727034 (1.498 CDI [M] VARIOUS ARTISTS 30 Gruperas De Coleccion UNIVISION 3100897UG (1.398 CD) CELIA CRUZ Hits Mix	31		SANTO	PECADO	(SONY			
 23 54 42 53 41 46 37 36 	50 30 34 38	19 21 26	DISA 127034 (14.98 CDI [M] VARIOUS ARTISTS 30 Gruperas De Coleccion UNIVISION 31009970 (13.98 CO) Hits Mix CELIA CRUZ Hits Mix SONY DISCOS 87607 (14.98 EO CO) 30 Inolvidables	31	20	SANTO THALIA THALIA	PECADO	(SONY	2 (DISCOS)	LE PREGUNTABA A LA LUNA (SONY OISCOS) O RAPHY LEAVITT Y LA SELECTA	AMANDOTE OTRA VEZ (FONOVISA/UGI 1NDUSTRIA DELAMOR 30 INDLVIDABLES VOL 2 (UNIVISION/UG) 0 album unite (Gold) A RIAA certification for not shir

.

JL 2	JLY 5 00 3		Bi	Iboard [®] HOT LATIN TRACKS	тм
THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON	Airplay monitored by Nielsen Broadcast Data Systems Artist PRODUCER (SONGWRITER) IMPRINT/PROMOTION LABEL	PEAK Position
1	2	4		※営き NUMBER 1 学習を 1 Week At Number 1	1
2	2	4	13	MARIPOSA TRAICIONERA Mana 😪 Hera Gonzalez (FHer) Recent Ativa A	1
3	7	5	11	TU AMOR O TU DESPRECIO Marco Antonio Solis 🕏	3
4	8	11	7	FOTOGRAFIA Juanes Featuring Nelly Furtado	4
5			-	G SANTAOLALLA, JUANES (JUANES) SURCO (UNIVERSAL LATINO	4
	11	12	13	SI TE DIJERON Gilberto Santa Rosa JM URO IVMANUELEI Sony Olscos	-
6	12	15	10	EL SINVERGUENZA Los Tucanes De Tijuana 🛠 Universal tativo Universal tativo	6
7	5	6	•	UNA EMOCION PARA SIEMPRE ERAMAZZOTTI.C.GUIDETTI (ERAMAZZOTTI, A COGLIATI, C.GUIDETTI, M FABRIZIO, M ORTIZ MARTIN)	5
8	4	2	16	AMAME Alexandre Pires 😪 RCA /BMG LATIN RCA /BMG LATIN	2
9	9	8	13	ME FALTA VALOR Pepe Aguilar '\$ PAGUILAR (T.BELLO) UNIVISION	5
10	10	10	9	CASI Soraya 'S Soraya (Soraya)	10
11	3	3		PARA QUE LA VIDA Enrique Iglesias & Eligiesias (Carcia alonso i mendezi Universal latino	1
12	20	16	11	ACA ENTRE NOS Banda El Recodo A LIZARRAGA,J LIZARRAGA,M URIETAI FONDVISA	12
13	6	7	9	NO HACE FALTA UN HOMBRE Jace Velasquez 🛠 M GERRARD,A JAEN (J.VELASQUEZ:M GERRARD, B. BENENATE,A JAEN.J BARRIOS) SONY DISCOS	5
14	16	50	3	SUELTALO Millie R.PEREZ-BOTIJA (R.PEREZ-BOTIJA) ARIOLA /BMG LATIN	14
			-	ແດ» GREATEST GAINER ແດ»	
15	30	46	3	LLORARE LAS PENAS David Bisbal K.Santander. J. M. VELASQUEZ, (J.M. VELASQUEZ, RAYITO) VALE / UNIVERSAL LATINO	15
16	15	13	23	UNA VEZ MAS Conjunto Primavera 😴	1
17	14	21	7	NO PODRAS Olga Tanon K SANTANDER B OSSA (K SANTANDER) WARNER LATINA	14
18	25	42	4	QUE GANAS Kantander Die de la contraler, o Betan Court. Je ochoa) Ricardo Montaner Warken Latina	18
19	17	18	16	MUY A TU MANERA Intocable	8
20	13	17	8	R MUNDZ,R MARTINEZ IR MUNDZ,J E CONTRERAS) EMI LATIN LO QUE YO TUVE CONTIGO Jose Feliciano	13
21	21	20	17	R PEREZ IR LIVIA PEREZI UNIVERSAL LATINO CLAVAME TU AMOR Noelia 🛠	5
	an and a state	20		JGAVIRIA (JLARROYAVE.D.SANCHEZ) FONOVISA シンド HOT SHOT DEBUT ジンド	
22				JALEO Ricky Martin	22
23	23	23	25	T.TORRES IA.RAYO.J.M.VELASQUEZ.J.MARRI) SOUV DISCOS KILOMETROS Sin Bandera 🕫	16
24				A BAQUEIRO (L GARCIA,N SCHAJRIS) SONY DISCOS	18
	32	32	16	PCABRERA IG FLORES) DISA	
25	31	28	6	MARIA CHUCHENA (MARIA SUSENA) Los Razos s.r.amirez to Jimenez Brevesi RCA / BMG LATIN	25
26	22	27	28	ENTRE EL DELIRIO Y LA LOCURA KSANTANDERJGAVIRIA (K.SANTANDERG SANTANDER) UNIVISION	6
27	27	33	6	SOY ASI Limite A B QUINTANILLA II),C."CK" MARTINEZ G PADILLA (A B QUINTANILLA III,C."MARTINEZ A SALINAS) UNIVERSAL LATIND	27
28	24	19	20	DAME Ricardo Arjona 🛠 Sonvoiscos	8
29	28	29	18	TE VAS AMOR EL Coyote Y Su Banda Tierra Santa EL Coyote Y Su Banda Tierra Santa (A VEGA) EMI LATIN	16
30	19	9	17	ALUCINADO Tiziano Ferro 😪	4
31	18	14	21	A QUIEN LE IMPORTA? Thalia 😨	9
32	42	47		ASI TE QUIERO Joan Sebastian	32
33	36	_	9	JSEBASTIAN (JSEBASTIAN) MUSART/BALBOA VETE YA Valențin Elizalde 😒	33
34	39	25	34	VELIZALDE (R E MORA) UNIVERSAL LATINO LOS DEMAS Julio 🕫	19
35	_			PMASITTILLEDCHOA,JIGLESIAS JR (E-TORRES,J IGLESIAS JR.) WARNER LATINA PUEDES CONTAR CONMIGO La Oreja De Van Gogh 🕫	35
	NI 29	w	22	N.WALKER,LA OREJA DE VAN GOGH (A MONTERO,P.BENEGAS,A FUENTES,H.GARDE) SONY DISCOS	7
36	-	22	22	HERIDA MORTAL Jerry Rivera 😪	
37	41	-	2	YA NO ES IGUAL Frankie J FRANKIE J.J GALVEZ (FJ. BAUTISTA) SONY DISCOS	37
38	40	31	10	PEQUENA Y FRAGIL S.DEGOLIADO, J G DEGOLIADO, R GONZALEZ (SABU)	30
39	N	w	1	ACTOS DE UN TONTO J.GUILLEN (R.GONZALEZ MORA) Conjunto Primavera FONOVISA	39
40	26	26	6	TRAICION India e.estefan jrn.tovar.t.mardini.ij.gazmey.india (E.estefan, jr., n.tovar.t.mardini) Sonv discos	26
41	37	30	13	SERAN SUS OJOS Adolfo Urias Y Su Lobo Norteno PLATINO /FONOVISA	30
42	35	34	14	ENTREGA TOTAL Pable Montero RCAZARES (A PULIDO) REA / BMG LATIN	20
43	N	w	1	QUIZAS SI, QUIZAS NO Grupo Bryndis	43
44	44	39	6	COMO OLVIDARTE Costumbre 🛠	39
45	38	35	22	CCABRAL JUNIOR IJ.E.CONTRERASION WEAMEX (WARNER LATINA A.B. Quintanilla III & Kumbia Kings Feat. Juan Gabriel & El Gran Silencio 🖙	5
46	34	48	31	ABOUINTANULA IILE ETORRES SERRANT LI GABRIELI SE ME OLVIDO TU NOMBRE Shalim 😪	34
	-			E.ESTEFAN JR.,A.PENA (E.ESTEFAN, JR., A PENA) CRESCENT MOON	47
47	-	NTRY	3	LOS TIGRES DEL NORTE (E NEGRETE RINCON) FONOVISA	
48	43	36	24	Y COMO QUIERES QUE TE QUIERA Fabian Gomez RRODRIGUEZ (F.GOMEZ) SONY OISCOS	7
49	- 11	w	1	LA PILA DE AGUA German Lizarraga A VALENZUELA,O VALENZUELA (L GUERRERO) OISA	49
· ·	46	38	8	HOY ES ADIOS KOERENDOOR JEEVE (K. GERENDOOR JEEVE ALERNER) Santana Featuring Alejandro Lerner ARISTA/BMG LATIN	26

Compiled from a national sample of airplay supplied by Nielsen Broadcast Data Systems' Radio Track service. A panel of 97 stations (39 Latin Pop. 13 Tropical/Salsa, 53 Regional Mexican) are electronically monitored 24 hrs. a day, 7 days a week. Songs ranked by Audience Impressions. Records showing an increase in audience over the previous week, regardless of chart movement. A record which has been on the chart for more than 20 weeks will generally not receive a buildt, even if it registers an increase in audience. Greatest Gainer indicates song with largest audience growth. If two records are tied in audience size, the record being played on more stations is placed first. Records below the top 20 are removed from the chart after 26 weeks. Videoclip availability. ©2003, VNU Business Media, Inc. All rights reserved.

¶/

LATIN POP AIRPLAY

THIS	LAST WEEK	Airplay monitored by	Nielsen Broadcast Data Systems ARTIST	THIS WEEK	LAST WEEK	TITLE	ARTIST
HT	AB.	IMPRINT/PROMOTION LABE	EL	H	AN N	IMPRINT/PROMOTION LA	BEL
	2	MARIPOSA TRAICIONERA WARNER LATINA	MANA	21	14	ALUCINADD EMI LATIN	TIZIAND FERRO
2	1	TAL VEZ SONY DISCOS	RICKY MARTIN	22	13	A QUIEN LE IMPORTA? EMI LATIN	THALI
3	4	FOTOGRAFIA SURCO /UNIVERSAL LATINO	JUANES FEATURING NELLY FURTAOO	23	23	LOS DEMAS WARNER LATINA	JULI
4	9	TU AMOR O TU DESPRECIO FONOVISA	MARCO ANTONIO SOLIS	24	-	JALEO SONY DISCOS	RICKY MARTIN
5	6	AMAME RCA /BMG LATIN	ALEXANORE PIRES	25	28	YA NO ES IGUAL SONY DISCOS	FRANKIE
6	8	UNA EMOCION PARA SIEMPRE ARIOLA / BMG LATIN	EROS RAMAZZOTTI	26	22	SE ME OLVIDO TU NOMBRE CRESCENT MOON	SHALIN
7	7	CASI EMI LATIN	SORAYA	27	32	MINUTOS SONY DISCOS	RICAROO ARJON
8	3	PARA QUE LA VIDA UNIVERSAL LATINO	ENRIQUE IGLESIAS	28	24	ENTREGA TOTAL RCA IBMG LATIN	PABLO MONTERO
9	5	NO HACE FALTA UN HOMBRE SONY DISCOS	JACI VELASQUEZ	29	26	ENTRE EL OELIRIO Y LA LOCURA UNIVISION	JENNIFER PEN.
10	21	LLORARE LAS PENAS VALE /UNIVERSAL LATINO	DAVID BISBAL	30	29	HOY ES ADIOS ARISTA BMG LATIN	SANTANA FEATURING ALEJANORO LERNEI
11	12	SUELTALO ARIOLA /BMG LATIN	MILLIE	31	31	EN CUERPO Y ALMA ARIOLA /BMG LATIN	MILL
12	18	OUE GANAS WARNER LATINA	RICARDO MÓNTANER	32	33	BARRIO VIEJO MUSART/BALBOA	JÚAN SEBASTIAN
13	- 11	LO QUE YO TUVE CONTIGO UNIVERSAL LATINO	JOSE FELICIAND	33	30	BAILA CASANOVA UNIVERSAL LATINO	PAULINA RUBI
14	10	ME FALTA VALOR UNIVISION	PEPE AGUILAR	34	25	POR AMOR CRESCENT MOON	JON SECAD
15	16	KILOMETROS SONY DISCOS	SIN BANDERA	35	27	TRAICION SONY DISCOS	(NO).
16	15	SI TE DIJERON SONY DISCOS	GILBERTÓ SANTA ROSA	36	37	HERIDA MORTAL ARIDLA /BMG LATIN	JERRY RIVER/
17	19	CLAVAME TU AMOR FONOVISA	NOELIA	37	38	AMARGO ADIOS UNIVERSAL LATIND	INSPECTO
18	17	DAME SONY DISCOS	RICARDO ARJONA	38	39	SEDUCEME SONY DISCOS	INDI/
19	20	NO PODRAS WARNER LATINA	OLGA TANÓN	39	36	MENEITO ARIOLA /BMG LATIN	RDSAR
20	34	PUEDES CONTAR CONMIGO SONY DISCOS	LA OREJA DE VAN GOGH	40	-	AMATE Y SALVATE WEA ROCK /WARNER LATINA	LALE

WEEK	LAST WEEK	Airplay monitored b TITLE IMPRINT/PROMOTION L	Broadcast Data Systems ARTIST	THIS WEEK	LAST WEEK	TITLE
1	3	SI TE DIJERON	GILBERTO SANTA ROSA	21	11	UNA EMO ARIOLA /BI
2	2	SE NOS PERDIO EL AMOR	EL GRAN COMBO DE PUERTO RICO	22	32	AY AMOR
3	1	TRAICION SONY DISCOS	INDIA	23	17	TAL VEZ SONY DISC
4	14	SEDUCEME SONY DISCOS	INDIA	24	35	MASUCA WHITE LIO
5	10	EL TONTO QUE NO TE OLVIDO SONY DISCOS	VICTOR MANUELLE	25	29	X-PLOSIO PRESTIGIO
6	9	AMAME D DEJAME	KEVIN CEBALLO	26	-	PAPADIO EMILATIN
7	8	HERIDA MORTAL ARIOLA /BMG LATIN	JERRY RIVERA	27	34	ES POR TI SURCO UM
8	5	POCO HOMBRE SONY DISCOS	VICTOR MANUELLE	28	21	YA NO ES SONY DISC
9	15	NO PODRAS WARNER LATINA	OLGA TANON	29	-	MARIPOS WARNER L
10	27	CUIDALA	TITO ROJAS	30	23	HASTA QU
11	16	ANTES EMILATIN	OBIE BERMUDEZ	31	28	CLAVAME FONOVISA
12	6	ASI ES LA VIDA WARNER LATINA	OLGA TANON	32	30	HOY ES A ARISTA BI
13	4	LA ULTIMA VEZ J&N	MAGIC JUAN FEATURING EDDY HERRERA	33	31	A QUIEN I EMI LATIN
14	13	BARCO A LA DERIVA SONY DISCOS	MARC ANTHONY	34	26	POR AMO CRESCENT
15		JALEO SONY DISCOS	RICKY MARTIN	35	-	LA MAZU
16	19	QUE LEVANTE LA MANO KAREN /UNIVERSAL LATINO	JDSEPH FONSECA	36	40	POLOS OF
17	12	PERDONAME EMILATIN	ÚMI T 21	37	24	AMAME RCA BMG
18	18	NO TENGO SUERTE EN EL AM J&N	OR YDSKAR SARANTE	38	33	NO HAY N
19	25	HOY TE VI PASAR DISCOMANIA	KIKO ROORIGUEZ	39	-	MI TRIST
20	22	EL IDIOTA J&N	EODY HERRERA	40	571	NOCHE CI RUMBA JA

TROPICAL/SALSA AIRPLAY

LAST WEEK	TITLE	ARTIST
11	UNA EMOCION PARA SIEMPE ARIOLA /BMG LATIN	E EROS RAMAZZOTTI
32	AY AMOR VI	HECTOR & TITO FEATURING VICTOR MANUELLE
17	TAL VEZ SONY DISCOS	RICKY MARTIN
35	MASUCAMBA WHITE LION	TEGO CALOERON
29	X-PLOSION PRESTIGIO	OOMINIC
-	PAPADIO EMI LATIN	CARLOS VIVES
34	ES POR TI SURCO UNIVERSAL LATIND	JUANES
21	YA NO ES IGUAL SONY DISCOS	FRANKIE J
-	MARIPOSA TRAICIONERA WARNER LATINA	MANA
23	HASTA QUE TE ENAMORES WEACARIBE /WARNER LATINA	FRANKIE NEGRON
28	CLAVAME TU AMOR FONOVISA	NDELIA
30	HOY ES ADIOS ARISTA BMG LATIN	SANTANA FEATURING ALEJANDRO LERNER
31	A QUIEN LE IMPORTA? EMI LATIN	THALIA
26	POR AMOR CRESCENT MOON	JON SECADA
-	LA MAZUCAMBA UNIVERSAL LATINO	OSCAR D'LEON
40	POLOS OPUESTOS J&N	MONCHY & ALEXANDRA
24	AMAME RCA BMG LATIN	ALEXANDRE PIRES
33	NO HAY MANERA UNIVISION	AKWID
-	MI TRISTEZA LB.	EDDY EDDY
3 - 1	NOCHE COMO BDCA DE LOBO	LOS SONEROS DEL BARRID

		REGIONAL ME		L .	
THIS	LAST WEEK	Airplay monitored by Nielsen Broadcast Datà Systems IMPRINT/PROMOTION LABEL	THIS WEEK	LAST WEEK	TITLE ARTIS
1	1	EL SINVERGUENZA LOS TUCANES DE TIJUANA UNIVERSAL LATINO	21	-	LA PILA DE AGUA GERMAN LIZARRA DISA
2	4	ACA ENTRE NOS BANDA EL RECODO FONDVISA	22	17	SON TUS PERJUMENES MUJER LUPILLO RIVE SONY DISCOS
3	2	UNA VEZ MAS CONJUNTO PRIMAVERA FONDVISA	23	18	NO TENGO DINERO A B. QUINTANILLA III & KUMBIA KINGS FEAT JUAN GABRIEL & EL GRAN SILEI Emi latini
4	3	MUY A TU MANERA INTOCABLE EMI LATIN	24	21	ME FALTA VALOR PEPE AGUIL UNIVISION
5	9	QUEDATE CALLAGA JORGE LUIS CABRERA DISA	25	20	HOY EMPIEZA MI TRISTEZA GRUPO MONTEZ DE OURAN DISA
6	5	DE UNO Y DE TODOS LOS MODOS PALDMO DISA	26	30	DESDE HOY DUI U IVISION
1	8	MARIA CHUCHENA (MARIA SUSENA) LOS RAZOS RCA/BMG LATIN	27	32	NI POR MIL PUNADOS DE ORO JULIO PRECIADO Y SU BANDA PERLA DEL PACE RCA /BMG LATIN
8	6	SOY ASI LIMITE UNIVERSAL LATINO	28	27	ASI ASI LA OF
9	7	TE VAS AMOR EL COYOTE Y SU BANDA-TIERRA SANTA EMI LATIN	29	40	A ESCONDIDAS JENNI RIV FONOVISA
10	10	SUENA INTOCABLE EMI LATIN	30	-	AUNQUE TE ROMPAN EL ALMA CAROENALES DE NUEVO L DISA
11	- 11	VETE YA VALENTIN ELIZALDE UNIVERSAL LATINO	31	25	NO TE LA VAS A ACABAR PES WEAMEX WARNER LATINA
12	14	ASI TE QUIERO JOAN SEBASTIAN MUSART /BALBOA	32	=	QUE HUBIERA SIOO OL UNIVISION OL
13	13	PEQUENA Y FRAGIL CONTROL EMI LATIN	33	-	NECESITO UN AMOR ADAN CHALINO SANA MOON/COSTAROLA
4	24	ACTOS DE UN TONTO FONOVISA	34	28	TOCAME LOS PALOMI FONOVISA
15	19	CORAZON CHIQUITO ADOLFO URIAS Y SU LOBO NORTEND PLATINO /FONOVISA	35	_	UNA ORACION PANCHO BARE
16	12	SERAN SUS OJOS AOOLFO URIAS Y SU LOBO NORTENO PLATINO /FONOVISA	36	39	EL MANTENIDO LOS HURACANES OEL NO UNIVISION
17	22	QUIZAS SI, QUIZAS NO GRUPO BRYNDIS DISA	37	34	NI QUE TUVIERAS TANTA SUERTE LOS INVASORES DE NUEVO I EMILATIN
18	26	TU AMOR O TU DESPRECIO MARCO ANTONIO SOLIS FONOVISA	38	31	ENTRE EL DELIRIO Y LA LOCURA JENNIFER P UNIVISION
19	16	COMO OLVIOARTE COSTUMBRE WEAMEX /WARNER LATINA	39	37	QUE MALA BANDA TIERRA BLA
20	23	EN QUE FALLE? LOS TIGRES DEL NORTE FONOVISA	40	38	FRENTE ARO FONOVISA ARO

DEGIONIAL MEYICAN AIDDI AV

www.americanradiohistory.com

Latin Music

ance

Vets Launch Indie Acts Label **Trio Nurtures Life**

BY GUSTAVO GOMEZ

BOGOTA, Colombia-Two record industry veterans have joined forces to create a record label that will work exclusively with indie artists and bands.

Juan Carlos Rodriguez and Oscar Gómez calculate that there are at least 1,200 active, unsigned groups in Colombia's primary cities of Bogotá, Medellín and Cali.

SIR-Represented Independent Artists-will license projects and oversee the marketing, promotion and distribution of the albums. In exchange, artists receive a royalty rate on each album sold of up to 18%, which is between four and eight percentage points higher than the standard royalty in Colombia.

Conversations regarding distribution are under way.

"SIR Records is an independent label with fresh ideas on how the music industry has to be handled during its worst crisis," says Rodriguez, who also manages SUM Records artist Julio Nava.

"Competition will be created not with big budgets but with good ideas

respect for artists and excellent promotion," he adds.



SIR is currently working with five acts across various genres, includ-

ing rock and electronica. "El Club del Tío Cirilo—Bienvenidos los Niños del Mundo" by

and good productions and with Jorge Frequet will be SIR's first release June 25. Frequet is the former frontman of rock band Kronos and a music teacher at several schools in his native California. The album features new versions of children's standards.

Rodríguez, who commissioned the album, describes it as "the product of a rock'n'roll dad in love with life and his kids."

Another project with a twist is an album of recent covers with a disco beat by Los Expresidentes, a group of older gentlemen. The album will also include original material.

Rodríguez and Gómez know that their acts are guirky. But they say that this is precisely their appeal.

"Multinationals are so bound by showing results to the parent company that they don't see local movements spontaneously growing,' Rodríguez says.

Rodríguez has worked at Sony and Universal. Gómez has logged in time at Rodven Records, MTM and BMG.

SIR operates only in Colombia now, but the label intends to open offices in other Latin American territories in the future.

Cruz: Azucar!"-which was broadcast by Telemundo March 13.

Cruz's newly created foundation will give financial aid to underprivileged students who wish to study music and will contribute to the

On Oct. 21—Cruz's birthday the foundation will host an inaugural gala in New York and will award its first donation. Cruz, who underwent surgery for cancer last year, is recovering at her New York home.

In Intense Volume

In the May 17 issue, Robbins Entertainment president Cory **Robbins** acknowledged that much of the label's repertoire has its roots in Europe. But he also

expressed a strong desire to sign more American artistsadding to Rockell and Reina, among others.

Well, there is an unsigned act that Robbins—the man and the label-needs to know about. Ditto for a label like Ultra.

L.I.V. (short for Life in Intense Volume) is a bi-coastal trio: New York-based songwriter/producer Ellis Miah, singer/actress Natasha Tabandera and Los Angeles-residing songwriter/producer Jody den Broeder.



Prior to moving to New York, Tabandera fronted cover bands on the islands of Maui and Oahu.

These days, she's happy to be an integral part of L.I.V. "To actually have a project that seems to be moving ahead-after years and years of performing and practicing my craft—is amazing," she says.

When asked about "Journey of Love," Tabandera stresses the

importance of "story and poetry" in music. "And, of course, that emotion behind the story.' L.I.V. can be reached at 646-319-8776.

MESSIN' WITH OUR MIND:

After a too-long absence, Nona Hendryx returns to dancefloors. She is the featured singer on "Ghost Love" by the House of Voodoo.

Produced by **Bruce** Smith and Johnny Sender, "Ghost Love" finds Hendryx covering herself. The original version of the song appeared on Hendryx's 1984 album, "Art of Defense."

Promotional 12-inches will arrive mid-July from Flexible/ZYX Germany. Flexible is securing licensing deals for

the track in other countries.

BOSSA NOVA JEWEL: Fans of '60s Brazilian music—or that which has been greatly inspired by that era-need to know and care about Rosalia de Souza's debut.

Arriving July 29 from Leeds Music/Avatar, "Garota Moderna" (Modern Girl) was produced by Italian DJ Nicola Conte.

Like Bebel Gilberto before her, de Souza-who hails from Rio de Janeiro—and Conte have created a cool collection of bossa nova classics and original tunes. Highlights include "Maria Moita," "Adriana," "Saudosismo," "Mais" and "Samba Novo."

MOVING ON: Citing personal reasons, Marco Navarra has resigned as senior director of promotion at Elite/Promo Only. He can be reached at 917-975-7736.

Latin Notas

Continued from page 22

David Bisbal and Donato Poveda. 'This is an opportunity for us to display the array of activities the Latin Grammys will present," said Marya Meyer, VP of corpo-

and Sciences.

Grammy executives have

rate and external affairs for the

Latin Academy of Recording Arts

already talked about a series of public events leading up to the awards. Those events, Meyer says, are made possible thanks to community support.

The next official event is the July 22 announcement of the nominees.

CRUZ'S AZUCAR: During a press conference June 23, Telemundo representatives gave \$145,000 to the Celia Cruz Foundation. The funds were raised during a tribute concert to Celia Cruz-"Celia

fight against cancer.

mérica Latina. NEWS FROM SOUTH OF THE BORDER

In Mexico: Banda el Recodo remembered its founder, Cruz Lizárraga, on the eighth anniversary of his death with a free festival that drew 45,000 people to the Teodoro Mariscal stadium in Mazatlán. Participants included pop stars SBS and Azul Azul, norteño band Tucanes de Tijuana, cumbia orchestra La Sonora de Margarita, ranchero act El Original de la Sierra and, of course, Banda el Recodo. New pop/grupera singer Jimena opened. As part of the celebration, a street in the small town of El Recodo-where Lizárraga was born in 1918-was named after him. The band. which is currently on a U.S. tour with Vicente Fernández, performs Sept. 14-16 at Mexico City's Auditorio Nacional . . . Although Mexican pop diva Gloria Trevi is in jail awaiting trial on charges of kidnapping and corruption of minors, she will not be out of sight for long. Reuters reports that according to director Juan Osorio, the singer will appear in the soap opera "Velo de Novia." Osorio says Trevi has accepted the role, but permits are still being processed to shoot at least two days

inside the jail where the singer is being held. "Velo de Novia" begins airing June 30 on the Televisa network. TERESA AGUILERA and LEILA COBO

In Puerto Rico: Miami-based Boom magazine, now in its seventh year, celebrated the release of its Puerto Rican Latin Rock spotlight edition with a showcase organized in association with BMI. The event, which took place June 26 at the Hard Rock Café in San Juan, featured Vialterna, Umoja, Malas Mañas and Alarma, among others. The special edition includes an alternative music compilation CD fea-RANDY LUNA turing 20 Puerto Rican bands.

In Chile: Newly reunited rock group Los Prisioneros canceled a July 6 concert in Lima, Perú, because of a disagreement with local promoters. The show was part of Los Prisioneros' current tour promoting their first studio album in 10 years, "Ultraderecha." According to Chilean retailers, the album sold 15,000 copies—a formidable amount for that coun-LEILA COBO try—in less than two days.



While laying down tracks for an album, L.I.V. is currently shopping

a single, the hypnotically melodic

With this song, the threesome wears its radio-friendly, trance-

and emotional "Journey of Love."

Encore, Ian van Dahl and Lasgo.

bers have been individually hon-

As a member of production/

remix collective Orange Fac-

tory, native New Yorker Miah

has worked on chart-topping

Loleatta Holloway.

Thunderpuss.

tracks for Yoko Ono, Dolce and

Since moving to L.A. from

Columbus, Ohio, den Broeder has

worked with Giorgio Moroder and

Hailing from Hawaii, Taban-

dera's résumé includes principal

roles in Broadway hits "Miss

Saigon" and "Mamma Mia.'

ing mainstream sensibilities.

And it is no wonder. The mem-

pop stylings well. Think DJ

1		5	Billboard [®] HOT DAN	-			
VEEK	AGO	N	Club Play	WEEK	VEEK	Z	Dance Singles Sales and Sales Breakouts data compiled by Siles Sound Sou
LAST WEEK	2 WKS.	WKS. (TITLE IMPRINT & NUMBER/PROMOTION LABEL Artist	THIS W	LAST WEEK 2 WKS. AGO	WKS. DN	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL
			>営き NUMBER 1 き営き 1 Week At Number 1				第留意 NUMBER 1 き留き 2 Weeks At Num
2	3	T	NOT GONNA GET US (D. AUDE, R. MOREL, & L. TEE MIXES) INTERSCOPE PROMO t.A.T.u. 🛠	1	1 2		STUCK (THUNDERPUSS REMIX) FOREFRONT 38869/VIRGIN (C) Stacie O
3	1	•	PLAY YOUR PART (REMIXES) JPROMORING Deborah Cox	2	3 3		THROUGH THE RAIN (HEX HECTOR/MAC QUAYLE REMIX) MONARCISLAND 053753-00.MG 😁 💿 Mariah C
	14	-	SO GONE (SCUMFROG MIXES) JPROMORING Monica 😪	3	2 1	13	IF YOU'RE NOT THE ONE (REMIXES) ISLAND 000243/10.JMG @ @ Daniel Beding
	6	10	NEVER (PAST TENSE) TOMMY BOY SILVER LABEL 2401/TOMMY BOY The Roc Project Featuring Tina Arena	4	6 6		BEWARE OF THE BOYS (MUNDIAN TO BACH KE) SEQUENCE ROTIFULTRA TO THE BOYS (MUNDIAN TO BACH KE)
	15		I'M GLAD (P. OAKENFOLD, FORD, & MURK MIXES) EPIC PROMO Jennifer Lopez 🨪	5	5 4	-	INTUITION (REMIXES) ATLANTIC 88122/AG 😨 😨
	12		EASY JIVE ELECTRO 40056/JIVE Groove Armada Featuring Sunshine Anderson	6	4 5		AMERICAN LIFE (REMIXES) MAVERICK 42614/WARNER BROS @ @ Made
	17	•	INTUITION (REMIXES) ATLANTIC 08122 Jewel 😪	7	10 1	-	NEVER (PAST TENSE) TOMMY BOY SILVER LABEL 2401/TOMMY BOY 🗗 💿 The Roc Project Featuring Tina A
	2	9	GETAWAY UNIVERSAL PROMO/UMRG Becky Baeling		8 1	-	DIE ANOTHER DAY (REMIXES) WARNER BROS. 42492 😳 💿 Mad
	18	-	ALRIGHT TOMMY BOY SILVER LABEL 2405/TOMMY BOY Murk (Oscar G. & Ralph Falcon)		9 9	-	CRY ME A RIVER (DIRTY VEGAS, J. FIASCO, & B. HAMEL MIXES) JINE 40073 😳 💿 Justin Timber
	8	9	NOTHING BUT YOU MUTE 5204 Paul Van Dyk Featuring Hemstock & Jennings	10	12 10	9	NOTHING BUT YOU MUTE 9204 I I Paul Van Dyk Featuring Hemstock & Jenn
	19	6	REAL LOVE EMERGE 30070/CENTAUR Deborah Cooper	11	11 7		DIRTY STICKY FLOORS (REMIXES) MUTE/REPRISE 42620/WARNER BROS O O Dave G
8	1	9	LOVE THAT MAN (DANCE MIXES) ARISTA 52396 Whitney Houston	12	13 14	4	WALKING ON THIN ICE (REMIXES) MINDTRAIN/TWISTED/THE RIGHT STUFF B2889/CAPITOL 👁 💿
18 2	24	7	SOMNAMBULIST NETTWERK 33190 BT	13	14 13	2 18	EMOTIONAL ROLLERCOASTER (REMIXES) COLUMBIA 79850/CRG @ • Vivian @
17 2	21	9	YOU MEAN THE WORLD TO ME CUTTING 458 Jung Featuring Hope	14	NEW	1	SECRET LOVE ROBBINS 72085 🐼 🕢
21	29	4	MUSIC REVOLUTION EFFIN 1001 The Scumfrog	15	NEW	1	
11	4	10	STUCK IN A GROOVE MTA 27781/V2 Puretone	16	18 18	3 8	ALONE ROBBINS 72074 🥨 🐨
16	10	13	IF THAT'S LOVE (REMIXES) ATLANTIC PROMO Laura Pausini	17	24 15	5 15	AGAIN TV/PYRAMID 91010/08PHEUS @ Fa
22 3	37	4	DIRTY STICKY FLOORS (REMIXES) MUTE 42620/REPRISE Dave Gahan 🛠	18	17 23	3 45	ALIVE (THUNDERPUSS REMIX) EPIC 79759 😳 💿
23 3	32	4	AFTER ALL NETTWERK 33194 Delerium Featuring Jael	119	15 20	7	MAKE ME SMILE (COME UP AND SEE ME) MUTE \$208 @ Er
14	5	10	RELIGHT MY FIRE SONY IMPORT Martin Featuring Loleatta Holloway	20	NEW	1	BUCCI BAG STAR 69 1263 Andrea
26 3	30	5	I DO (CHRIS THE GREEK & ORANGE FACTORY MIXES). HEART 82002 Tina Ann	21	NEW	1	DIVE IN THE POOL: SUMMER 2003 REMIXES NERVOUS 2007 💿 🕢 Barry Harris Featuring Pepper Ma
19	9	13	IF YOU'RE NOT THE ONE (METRO, PASSENGERZ, MANTESE, S. LAWRENCE MIXES) (SLAND MIXESIDIANG Daniel Bedingfield 😪	22	NEW	1	
27 3	34	5	BANG ON NERVOUS 20524 Purple Kitty Featuring Latanza Waters	-	21 2	1 8	
13	11	12	ROCK YOUR BODY (REMIXES) JIVE PROMO JUSTI Timberlake 🖓		22 10	-	
24 2	20	11	ELEFANTS STAR 09 12571 Friburn & Urik		20 22	1	
	40	3	DON'T MAKE ME COME TO VEGAS (TIMO MAAS REMIX) EPIC 79888 Tori Amos			- Contraction	
	38	4	FOR THE MUSIC DOTODIDOT OT 4 Colourful Karma Featuring Terra Deva	📲 Club Pla	ay chart is	compil	st sales or club play increases this week. Power Pick on Club Play is awarded for the largest point increase among singles below the ed from a national sample of reports from club DJs. ⊊ Videoclip availability. Catalog number is for vinyl maxi-single, or CD maxi-single, availability. Dn Sales chart: ⊕ CD Single available ∰ CD DM axi-Single available. ⊕ Vinyl Maxi-Single available
			POWER PICK	available	e. ©2003,	VNÚ B	siness Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.
40 4	47	3					
	-		ITRY STAR 69 PROMO Made By Monkeys Featuring Maria Matto	-			
30 2	28				20	LY S 003	
30 2 39 4	_	3			-	LY 5 003	
39 4	46		LET ME BE YOUR ANGEL HENRY STREET 584 Krista		-		
39 4 31 3	46 36	5	CLOCKS (REMIXES) CAPITOL PROMO Coldplay 😪		-		Sales data compiled by S Nielsen
39 4 31 3 37 4	46 36 42	5	CLOCKS (REMIXES) CAPITOL PROMO Coldplay प्र MEMORIES TOMMY BOY SILVER LABEL 2408/TOMMY BOY Rockik		THIS WEEK		Sales data compiled by S Nielsen
39 4 31 3 37 4 38 4	46 36 42 45	5 4 3	CLOCKS (REMIXES) CAPITOL PROMO Coldplay MEMORIES TOMMY BOY SILVER LABEL 2406/TOMMY BOY Rockik I DON'T WANNA STOP RADIKAL 99180 ATB		-		Sales data compiled by S Nielsen ARTIST SoundScan IMPRINT & NUMBER/DISTRIBUTING LABEL
39 4 31 3 37 4 38 4 20 1	46 36 42 45	5 4 3	CLOCKS (REMIXES) CAPITOL PROMO Coldplay MEMORIES TOMMY BOY SILVER LABEL 2408/TOMMY BOY Rockik I DON'T WANNA STOP RADIKAL 99180 ATB AMERICAN LIFE (REMIXES) MAVERICK 42614/WARNER BROS. Madonna 🖘		THIS WEEK		Sales data compiled by Nielsen ARTIST SoundScan IMPRINT & NUMBER/DISTRIBUTING LABEL 学習家 NUMBER 1 学習家 1 Week At Numb
39 4 31 3 37 4 38 4 20 1 43 -	46 36 42 45 13 —	5 4 3 11 2	CLOCKS (REMIXES) CAPITOL PROMO Coldplay MEMORIES TOMMY BOY SILVER LABEL 2406/TOMMY BOY Rockik I DON'T WANNA STOP RADIKAL 99180 ATB AMERICAN LIFE (REMIXES) MAVERICK 42614/WARNER BROS Madonna 🖙 TALK 2 ME TOMMY BOY SILVER LABEL 2407/TOMMY BOY K-Klass Featuring Kinane		THIS WEEK		Sales data compiled by Nielsen SoundScan MPRINT & NUMBER/DISTRIBUTING LABEL 浴燈家 NUMBER 1 診営家 1 Week At Numb LOUIE DEVITO Dee VEE 0006inUISICRAMA
39 4 31 3 37 4 38 4 20 1 43 - 34 2	46 36 42 45 13 —	5 4 3 11 2 10	CLOCKS (REMIXES) CAPITOL PROMO Coldplay MEMORIES TOMMY BOY SILVER LABEL 2406/TOMMY BOY Rockik I DON'T WANNA STOP RADIKAL 99180 ATB AMERICAN LIFE (REMIXES) MAVERICK 42614/WARNER BROS. Madonna 🕫 TALK 2 ME TOMMY BOY SILVER LABEL 2407/TOMMY BOY K-Klass Featuring Kinane THE 15TH CAPITOL PROMO Fischerspooner		THIS WEEK		Sales data compiled by Nielsen SoundScan MPRINT & NUMBER/DISTRIBUTING LABEL 常習家 NUMBER 1 診習家 1 Week At Numb LOUIE DEVITO DEE VEE 0006/MUSICRAMA
39 4 31 3 37 4 38 4 20 1 43 - 34 2 44 -	46 36 42 45 13 	5 4 3 11 2 10 2	CLOCKS (REMIXES) CAPITOL PROMO Coldplay MEMORIES TOMMY BOY SILVER LABEL 2409/TOMMY BOY Rockik I DON'T WANNA STOP RADIKAL 99180 ATB AMERICAN LIFE (REMIXES) MAVERICK 42514/WARNER BROS Madonna 🛠 TALK 2 ME TOMMY BOY SILVER LABEL 2407/TOMMY BOY K-Klass Featuring Kinane THE 15TH CAPITOL PROMO Fischerspooner BRASS IN POCKET BLUFIRE 002 Ultra Nate		THIS WEEK		Sales data compiled by Nielsen SoundScan IMPRINT & NUMBER/DISTRIBUTING LABEL 学習家 NUMBER 1 学習家 1 Week At Numb LOUIE DEVITO Louie DeVito's Dance Factory Le DEE VEE 0006IMUSICRAMA Vuin TRICKY SAAFTUARY BASIST
39 4 31 3 37 4 38 4 20 1 43 - 34 2	46 36 42 45 13 	5 4 3 11 2 10	CLOCKS (REMIXES) CAPITOL PROMO Coldplay MEMORIES TOMMY BOY SILVER LABEL 2406/TOMMY BOY Rockik I DON'T WANNA STOP RADIKAL 99180 ATB AMERICAN LIFE (REMIXES) MAVERICK 42514/WARNER BROS Madonna 🛠 TALK 2 ME TOMMY BOY SILVER LABEL 2407/TOMMY BOY K-Klass Featuring Kinane THE 15TH CAPITOL PROMO Fischerspooner BRASS IN POCKET BLUFIRE 002 Ultra Nate DUST.WAV RadIKAL 99159 Perpetuous Dreamer		THIS WEEK		Sales data compiled by Nielsen SoundScan IMPRINT & NUMBER/DISTRIBUTING LABEL 学習家 NUMBER 1 学習家 1 Week At Numb LOUIE DEVITO DEE VEE 0006/MUSICRAMA TRICKY SAACTUARF MEIST SAACTUARF MEIST SUB PDP MET (M)
39 4 31 3 37 4 38 4 20 1 43 - 34 2 44 - 25 2	46 36 42 45 13 27 22	5 4 3 11 2 10 2	CLOCKS (REMIXES) CAPITOL PROMO Coldplay MEMORIES TOMMY BOY SILVER LABEL 2406/TOMMY BOY Rockik I DON'T WANNA STOP RADIKAL 99180 ATB AMERICAN LIFE (REMIXES) MAVERICK 42514/WARNER BROS Madonna 🛠 TALK 2 ME TOMMY BOY SILVER LABEL 2407/TOMMY BOY K-Klass Featuring Kinane THE 15TH CAPITOL PROMO Fischerspooner BRASS IN POCKET BLUFIRE 002 Ultra Nate		THIS WEEK	ILW IEW 11	Sales data compiled by Nielsen SoundScan IMPRINT & NUMBER/DISTRIBUTING LABEL 学習家 NUMBER 1 学習家 1 Week At Numb LOUIE DEVITO DEE VEE 0006/MUSICRAMA LOUIE DEVITO DEE VEE 0006/MUSICRAMA Vuin SANCTUARY MASTER SUB POP FME [M] Global Underground: T
39 4 31 3 37 4 38 4 20 1 43 - 34 2 44 - 25 2 NEW	46 36 42 45 13 27 22	5 4 3 11 2 10 2	CLOCKS (REMIXES) CAPITOL PROMO Coldplay MEMORIES TOMMY BOY SILVER LABEL 2406/TOMMY BOY Rockik I DON'T WANNA STOP RADIKAL 99180 ATB AMERICAN LIFE (REMIXES) MAVERICK 42514/WARNER BROS Madonna 🛠 TALK 2 ME TOMMY BOY SILVER LABEL 2407/TOMMY BOY K-Klass Featuring Kinane THE 15TH CAPITOL PROMO Fischerspooner BRASS IN POCKET BLUFIRE 002 Ultra Nate DUST.WAV RadIKAL 99159 Perpetuous Dreamer		1 LHIS MEEK 1 Voct MIEK 3 7 4 1 5 2	ILW IEW 11 2 5	Sales data compiled by Nielsen SoundScan MRTIST MPRINT & NUMBER/DISTRIBUTING LABEL
39 4 31 3 37 4 38 4 20 1 43 - 34 2 44 - 25 2 NEW 35	46 36 42 45 13 27 22 22 v 31	5 4 3 11 2 10 2	CLOCKS (REMIXES) CAPITOL PROMO Coldplay MEMORIES TOMMY BOY SILVER LABEL 2400/TOMMY BDY Rockik I DON'T WANNA STOP RADIKAL 99180 ATB AMERICAN LIFE (REMIXES) MAVERICK 42514WARNER BROS. Madonna TALK 2 ME TOMMY BOY SILVER LABEL 2407/TOMMY BOY K-Klass Featuring Kinane THE 15TH CAPITOL PROMO Fischerspooner BRASS IN POCKET BLUFIRE 002 Ultra Nate DUST.WAV RADIKAL 99159 Perpetuous Dreamer		1 LHIS MEEK 1 2 1 3 7 4 1 5 2 6 3		Sales data compiled by Nielsen SoundScan IMPRINT & NUMBER/DISTRIBUTING LABEL NUMBER 1 2016 1 1 Week At Numb LOUIE DEVITO DEE VEE 0006/MUSICRAMA TRICKY SAACTUAR BAGIST SUB FOR STAL SERVICE UUR FOR STAL SERVICE Global Underground: The Global Underground: The SOUNDTRACK TOMMY BOT 1588 DAVID WAXMAN UItra.Tric
39 4 31 3 37 4 38 4 20 1 43 - 34 2 44 - 25 2 NEW	46 36 42 45 13 27 22 22 v 31	5 4 3 11 2 10 2	CLOCKS (REMIXES) Coldplay MEMORIES TOMMY BOY SILVER LABEL 2400/TOMMY BOY Rockik I DON'T WANNA STOP Radikal 99180 ATB AMERICAN LIFE (REMIXES) MAVERICK 42614WARNER BROS Madonna 🖙 TALK 2 ME TOMMY BOY SILVER LABEL 2407/TOMMY BOY K-Klass Featuring Kinane THE 15TH CAPITOL PROMO Fischerspooner BRASS IN POCKET BLUFIRE 002 Ultra Nate DUST.WAV RADIKAL 99159 Perpetuous Dreamer #INFE HOT SHOT DEBUT #INFE PAVEMENT CRACKS (REMIXES) J PROMO/RMG		1 LHIS MEEK 1 Voct MIEK 3 7 4 1 5 2		Sales data compiled by Nielsen SoundScan MARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL NUMBER 1 迎答 1 Week At Numb LOUIE DEVITO DEE VEE 006MUSICRAMA TRICKY SANCTUARY 94518* Vuln THE POSTAL SERVICE SUB PUP Sell [M] Global Underground: T Global Underground: T SOUNDTRACK Ouver As Folk: The Third S Uttra.Tri
39 4 31 3 37 4 38 4 20 1 43 - 34 2 44 - 25 2 NEW 35	46 36 42 45 13 22 22 22 31 23	5 4 3 11 2 10 2 13 13 1 7	CLOCKS (REMIXES) CAPITOL PROMO Coldplay ** MEMORIES TOMMY BOY SILVER LABEL 2406/TOMMY BOY Rockik I DON'T WANNA STOP RADIKAL 99180 ATB AMERICAN LIFE (REMIXES) MAVERICK 42614/WARNER BROS Madonna ** TALK 2 ME TOMMY BOY SILVER LABEL 2407/TOMMY BOY K-Klass Featuring Kinane THE 15TH CAPITOL PROMO Fischerspooner BRASS IN POCKET BUFFRE 002 Ultra Nate DUST.WAV RADIKAL 99159 Perpetuous Dreamer ************************************		1 LHIS MEEK 1 2 1 3 7 4 1 5 2 6 3	L 11 11 2 5 10	ARTIST SOUNDSCAN IMPRINT & NUMBER/DISTRIBUTING LABEL
39 4 31 3 37 4 38 4 20 1 43 - 34 2 44 - 25 2 NEW 35 3 28 2 42 3	46 36 42 45 13 27 22 22 31 23	5 4 3 11 2 10 2 13 13 1 7	CLOCKS (REMIXES) CAPITOL PROMO Coldplay \$\frac{1}{2}\$ MEMORIES TOMMY BOY SILVER LABEL 2404/TOMMY BOY Rockik I DON'T WANNA STOP RADIKAL 99180 ATB AMERICAN LIFE (REMIXES) MAVERICK 42614/WARNER BROS. Madonna \$\frac{1}{2}\$ TALK 2 ME TOMMY BOY SILVER LABEL 2407/TOMMY BOY K-Klass Featuring Kinane THE 15TH CAPITOL PROMO Fischerspooner BRASS IN POCKET BLUFIRE 002 Ultra Nate DUST.WAV RADIKAL 99159 Perpetuous Dreamer \$\frac{1}{2}\$ HOT SHOT DEBUT \$\frac{1}{2}\$ PAVEMENT CRACKS (REMIXES) JPROMORING Dru Hill \$\frac{1}{2}\$ HEAVENLY LIGHT SLAAG 002 Dawn Tallman		1 LHIS MEEK 3 7 4 1 5 2 6 3 7 4	U C W C C C C C C C C C C C C C C C C C	Sales data compiled by Nielsen SoundScan MPRINT & NUMBER/DISTRIBUTING LABEL NMPRINT & NUMBER/DISTRIBUTING LABEL NUMBER 1 2016 1 1 1000 1 1 1000 1 1 1000 1 1 1000 1 1 1000 1 1 1000 1 1 1000 1 1 1000 1 1 1000 1 1 10000 1 100000 1 100000 1 100000 1 100000 1 100000 1 100000 1 100000 1 100000 1 100000 1 100000 1 100000 1 100000 1 100000 1 100000 1 100000 1 100000 1 1000000
39 4 31 3 37 2 38 4 20 1 43 - 34 2 44 - 25 2 NEW 35 3 28 2 NEW 42 3	46 36 42 45 13 27 22 22 31 23	5 4 3 11 2 10 2 13 1 7 13 1	CLOCKS (REMIXES) CAPITOL PROMO Coldplay S MEMORIES TOMMY BOY SILVER LABEL 2404/TOMMY BOY Rockik I DON'T WANNA STOP RADIKAL 99180 ATB AMERICAN LIFE (REMIXES) MAVERICK 42614/WARNER BROS. Madonna S TALK 2 ME TOMMY BOY SILVER LABEL 2407/TOMMY BOY K-Klass Featuring Kinane THE 15TH CAPITOL PROMO Fischerspooner BRASS IN POCKET BLUFIRE 002 Ultra Nate DUST.WAV RADIKAL 99159 Perpetuous Dreamer SJSE HOT SHOT DEBUT SJSE Pannie Lennox I LOVE YOU (REMIXES) DEF SOUL 000005/00.MG Dru Hill S HEAVENLY LIGHT SLAAG 002 Dawn Tallman WHENEVER (THE REMIXES) PEACE BISQUIT 106 Jody Watley		LHIS MEEK 1 1 1 1 1 1 1 1 1 1 1 1 1	ILW IEW 11 2 5 10 7 5	Sales data compiled by Nielsen SoundScan IMPRINT & NUMBER/DISTRIBUTING LABEL PME NUMBER 1 2016 1 Week At Numb LOUIE DEVITO DEE VEE 006AMUSICRAMA TRICKY SAMETOLARE MAGES UNDER 1 2016 1 20
39 4 31 3 37 4 38 4 20 1 43 - 34 2 44 - 25 2 NEW 35 3 28 2 42 3	46 36 42 45 13 27 22 22 31 23 31 23 39 16	5 4 3 11 2 10 2 13 1 7 13 1	CLOCKS (REMIXES) Coldplay '\$ MEMORIES TOMMY BOY SILVER LABEL 2400/TOMMY BDY Rockik I DON'T WANNA STOP Radikal 99180 ATB AMERICAN LIFE (REMIXES) MAVERICK 42614/WARNER BROS. Madonna '\$ TALK 2 ME TOMMY BOY SILVER LABEL 2407/TOMMY BOY K-Klass Featuring Kinane THE 15TH CAPITOL PROMO Fischerspooner BRASS IN POCKET BLUFIRE 002 Ultra Nate DUST.WAV RADIKAL 99159 Perpetuous Dreamer \$\TEMPLE HOT SHOT DEBUT \$\TEMPLE Annie Lennox I LOVE YOU (REMIXES) DEF SOUL 000305/R0JMG Dru Hill '\$ HEAVENLY LIGHT SUGG 02 Dawn Tallman WHENEVER (THE REMIXES) PEACE BISQUIT 106 Jody Watley ALL AROUND THE WORDLD (NORTY COTTO REMIX) ARISTA PROMO/BMG HERITAGE Lisa Stansfield		Haim Kerker High Marker High	Image: second	Sales data compiled by Nielsen SoundScan IMPRINT & NUMBER/DISTRIBUTING LABEL PME NUMBER 1 2016 1 Week At Numb LOUIE DEVITO Louie DeVito's Dance Factory Le DEE VEE 0006IMUSICRAMA UDIE DEE VICE STAL SERVICE SAACTUARY BASIST SAACTUARY BASIST
39 4 31 2 38 4 20 1 43 - 34 2 44 - 25 2 XEW 355 28 2 42 2 24 2 25 2	46 36 42 45 13 27 27 22 22 31 23 39 16	5 4 3 11 2 10 2 13 1 7 13 1	CLOCKS (REMIXES) Coldplay '\$ MEMORIES TOMMY BOY SILVER LABEL 2400/TOMMY BDY Rockik I DON'T WANNA STOP Radikal 99180 ATB AMERICAN LIFE (REMIXES) MAVERICK 42614WARNER BROS. Madonna '\$ TALK 2 ME TOMMY BOY SILVER LABEL 2407/TOMMY BOY K-Klass Featuring Kinane THE 15TH CAPITOL PROMO Fischerspooner BRASS IN POCKET BLUFIRE 002 Ultra Nate DUST.WAV RADIKAL 99159 Perpetuous Dreamer \$\TOTHER HOT SHOT SHOT DEBUT \$\TOTHER PAVEMENT CRACKS (REMIXES) JPROMO/RMG Annie Lennox I LOVE YOU (REMIXES) DEF SOUL 000305/R0J/MG Dru Hill '\$ HEAVENLY LIGHT SLAAG 002 Dawn Tallman WHENEVER (THE REMIXES) PEACE BISQUIT 106 Jody Watley ALL AROUND THE WORLD (NORTY COTTO REMIX) ARISTA PROMOIBMG HERITAGE Lisa Stansfield		Image: 1	L IV I E V I E V I 11 2 5 5 10 7 10 10 10 10 10	Sales data compiled by Nielsen SoundScan IMPRINT & NUMBER/DISTRIBUTING LABEL NUMBER 1 2016
39 4 31 2 38 4 20 1 43 - 34 2 44 - 25 2 28 2 28 2 28 2 29 1 NEW	46 36 42 45 13 27 22 22 31 23 39 16	5 4 3 11 2 10 2 13 13 13 1 3 1 4 14 1 1	CLOCKS (REMIXES) Coldplay MEMORIES TOMMY BOY SILVER LABEL 2400/TOMMY BDY Rockik I DON'T WANNA STOP Radikal 99180 ATB AMERICAN LIFE (REMIXES) MAVERICK 42614WARNER BROS Madonna % TALK 2 ME TOMMY BOY SILVER LABEL 2407/TOMMY BOY K-Klass Featuring Kinane THE 15TH CAPITOL PROMO Fischerspooner BRASS IN POCKET BLUFIRE 002 Ultra Nate DUST.WAV RADIKAL 99159 Perpetuous Dreamer #ILOVE YOU (REMIXES) J PROMORING Dru Hill % HEAVENLY LIGHT SLAGG 002 Dawn Tallman WHENEVER (THE REMIXES) PEACE BISOUIT 106 Jody Watley ALL AROUND THE WORLD (NORTY COTTO REMIX) ARISTA PROMORING HERITAGE Lisa Stansfield SEDUCE ME NOW SONY DISCOS 08555/JELLYBEAN India I I WISH I WASN'T (REMIXES) RADIKALSEN ARISTA PROMORING HERITAGE Lisa Stansfield		Haim Kerker High Marker High	L IV I E V I E V I 11 2 5 5 10 7 10 10 10 10 10	Sales data compiled by Nielsen SoundScan IMPRINT & NUMBER/DISTRIBUTING LABEL NOTE VE 0006/MUSICRAMA LOUIE DEVITO DEE VEE 0006/MUSICRAMA TRICKY SAACTOART #4618* Vuln THE DEP DISH (UDAL WACERROUND 025 [H] SOUNDTRACK TOMAY BOY 1558 Clobal Underground: T SOUNDTRACK TOMAY BOY 1558 Ultra. Tri SOUNDTRACK TOMAY BOY 1558 Ultra. Tri VARIOUS ARTISTS 30th Anniversary Collection: Ultimate THETWERK 30314 [M] ELECTRIC SIX NETWERK 30314 [M] THALIA EMILIANTESS [M] THALIA EMILIANTESS [M] THALIA EMILIANTESS [M] THALIA EMILIANTESS [M] THALIA EMILIANTESS [M] Dance
39 4 31 3 37 2 38 4 20 1 43 - 34 2 24 - 25 2 28 2 28 2 29 1 NEW NEW NEW NEW	46 36 42 45 13 27 27 22 22 31 23 39 16 39 16	5 4 3 11 2 10 2 13 1 3 1 3 1 3 1 4 1 1 1 1 1	CLOCKS (REMIXES) Capitol PROMO Coldplay S MEMORIES TOMMY BOY SILVER LABEL 2404/TOMMY BOY Rockik I DON'T WANNA STOP RADIKAL 99180 ATB AMERICAN LIFE (REMIXES) MAVERICK 42614/WARNER BROS. Madonna S TALK 2 ME TOMMY BOY SILVER LABEL 2407/TOMMY BOY K-Klass Featuring Kinane THE 15TH CAPITOL PROMO Fischerspooner BRASS IN POCKET BLUFIRE 002 Ultra Nate DUST.WAV RADIKAL 99159 Perpetuous Dreamer SJSE HOOT SHOOT DEBUT SJSE PAVEMENT CRACKS (REMIXES) JPROMO/RMG Dru Hill S HEAVENLY LIGHT SLAAG 002 Dawn Tallman WHENEVER (THE REMIXES) PEACE BISQUIT 106 Jody Watley ALL AROUND THE WORLD (NORTY COTTO REMIX) ARISTA PROMORING Heather Headley S TURN ME OUT (GUIDO & ESCAPE REMIX) 2-XIST 001 Praxis Featuring Kathy Brown I WISH I WASN'T (REMIXES) RCAPER REMIX) 2-XIST 001 Praxis Featuring Kathy Brown I WISH I WASN'T (REMIXES) RCAPER REMIX) 2-XIST 001 Praxis Featuring Kathy Brown		Image: 1	L H H L H L	Sales data compiled by Nielsen SoundScan IMPRINT & NUMBER/DISTRIBUTING LABEL NUMBER 1 2016
39 4 31 3 37 2 38 4 20 1 43 - 34 2 44 - 25 2 VEW 35 38 2 VEW 35 28 2 VEW 42 29 1 NEW 41	46 36 42 45 13 27 22 22 31 22 31 23 39 16 39 16 4 22 5 25	5 4 3 11 2 10 2 13 1 7 13 1 8 14 1 1 1 14 13	CLOCKS (REMIXES) Capitol PROMO Coldplay *2 MEMORIES TOMMY BOY SILVER LABEL 2406/TOMMY BOY Rockik I DON'T WANNA STOP RADIKAL 99180 ATB AMERICAN LIFE (REMIXES) MAVERICK 42614/WARNER BROS. Madonna *2 TALK 2 ME TOMMY BOY SILVER LABEL 2407/TOMMY BOY K-Klass Featuring Kinane THE 15TH CAPITOL PROMO Fischerspooner BRASS IN POCKET BLUFIRE 002 Ultra Nate DUST.WAV RADIKAL 99159 Perpetuous Dreamer SJDE HOOT SHOT DEBUT SJDE PAVEMENT CRACKS (REMIXES) JPROMORING Annie Lennox I LOVE YOU (REMIXES) DEF SOUL 00005/00.0MG Dru Hill *2 HEAVENLY LIGHT SLAAG 002 Dawn Tallman WHENEVER (THE REMIXES) PEACE BISQUIT 106 Jody Watley ALL AROUND THE WORLD (NORTY COTTO REMIX) ARISTA PROMORING HERITAGE Lisa Stansfield SEDUCE ME NOW SOMY DISCOS 08695/JELLYBEAN India I WISH I WASN'T (REMIXES) PLACE REMIX) 2-XIST 001 Praxis Featuring Kathy Brown I AM READY STAR 69 12521 Size Queen PEOPLE ARE PEOPLE TOPAZ IMPORT 30 Dirty Junkies <td></td> <td>LHIS MEEK 1 1 1 1 1 1 1 1 1 1 1 1 1</td> <td>Image: state state</td> <td>Sales data compiled by Nielsen SoundScan ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL IMPRINT & NUMBER/DISTRIBUTING LABEL INDEX South Anniversand State Sta</td>		LHIS MEEK 1 1 1 1 1 1 1 1 1 1 1 1 1	Image: state	Sales data compiled by Nielsen SoundScan ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL IMPRINT & NUMBER/DISTRIBUTING LABEL INDEX South Anniversand State Sta
39 4 31 2 38 4 20 1 43 - 34 2 44 - 25 2 XEW 35 328 2 44 - 25 2 NEW 42 32 1 MEW 42 32 1 MEW 41 23 2 36 2 36 2 36 2 36 2 36 2	46 36 42 45 13 27 22 22 31 22 31 23 39 16 39 16 4 22 5 25	5 4 3 11 2 10 2 13 1 7 13 1 8 14 1 1 1 14 13	CLOCKS (REMIXES) CAPITOL PROMO Coldplay S MEMORIES TOMMY BOY SILVER LABEL 2404/TOMMY BOY Rockik I DON'T WANNA STOP RADIKAL 99180 ATB AMERICAN LIFE (REMIXES) MAVERICK 42614/WARNER BROS. Madonna S TALK 2 ME TOMMY BOY SILVER LABEL 2407/TOMMY BOY K-Klass Featuring Kinane THE 15TH CAPITOL PROMO Fischerspooner BRASS IN POCKET BLUFIRE 002 Ultra Nate DUST.WAV RADIKAL 99159 Perpetuous Dreamer SJJE HOT SHOT DEBUT SJJE PAVEMENT CRACKS (REMIXES) J PROMORING Dru Hill S HEAVENLY LIGHT SLAAG 002 Dawn Tallman WHENEVER (THE REMIXES) PEACE BISQUIT 106 Jody Watley ALL AROUND THE WORLD (NORTY COTTO REMIX) ARISTA PROMORING Heather Headley S India I WISH I WASN'T (REMIXES) REAC PROMORING Heather Headley S TURN ME OUT (GUIDO & ESCAPE REMIX) 2-XIST 001 Praxis Featuring Kathy Brown I AM READY STAR 69 12521 Size Queen PEOPLE ARE PEOPLE TOPAZIMPORT		XHAM SHIL I 1 1 2 1 3 7 4 1 5 2 6 3 7 4 6 3 7 4 10 11 9 5 10 11 9 12 13 1	IL IV IL IVI	Sales data compiled by S Nielsen SoundScan MPRINT & NUMBER/DISTRIBUTING LABEL PMPRINT & NUMBER/DISTRIBUTING LABEL PMPRI

Billboard[®] HOT DANCE BREAKOUTS JULY 5 2003

	Club Play		Dance Singles Sales
1	BUCCI BAG Andrea Doria Starg	1	MUSIC IN ME DJ Spinna rapsteriki
2	FANATIC (REMIXES) Vivian Green columbia	2	I'M IN HEAVEN Jason Nevins Presents Holly James ULTRA
3	MORNING STAR (REMIXES) Cooler Kids dreamworks	3	DESENCHANTEE Kate Ryan ROBBINS
4	YOU SPIN ME ROUND (REMIXES) Dead Or Alive Legacy/EPIC	4	HYPNOTIC TANGO Master Blaster Radikal
5	HORNDOG Overseer columbia	5	SCREAM (EVERY 1'S A WINNER) Nalin Inc. ROBBINS
Breakou	rts: Titles with future chart potential, based on club play or sales reported this week	k. © 2003	. VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

SOUNDTRACK

MASSIVE ATTACK

BABY ANNE

LOUIE DEVITO

KUMBIA KINGS

GOLDFRAPP

DJ CHEB I SABBAH

CHRISTIAN DWIGGINS

Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Diamond). Numeral following Platinum or Diamond symbol indicates albums multi-platinum level. For boxed sets. and double albums with running time of 100 million units (Diamond). Numeral following Platinum or Diamond symbol indicates albums multi-platinum level. For boxed sets. and double albums with running time of 100 million units (Diamond). Numeral following Platinum or Diamond symbol indicates albums multi-platinum level. For boxed sets. and double albums with running time of 100.000 units (Dratin avaids). △ ¹ Certification of 200,000 units (Dratin avaids). △ ¹ Certification of 400,000 units (INII). ^ Certification of 200,000 units (Dratin avaids). △ ¹ Certification of 400,000 units (INII). ^ Certification of 200,000 units (Dratin avaids). △ ¹ Certification of a 200,000 units (Dratin avaids). △ ¹ Certification of a 200,000 units (Dratin avaids). △ ¹ Certification of a 200,000 units (Dratin avaids). △ ¹ Certification of a 200,000 units (Dratin avaids). △ ¹ Certification of a 200,000 units (Dratin avaids). △ ¹ Certification of a 200,000 units (Dratin avaids). △ ¹ Certification of a certification of a 200,000 units (Dratin avaids). △ ¹ Certification of a certification of certification of certification of certification of certification

DJIRENE

5

33 18

NEW

-ENTRY

17 12

18 16

19 13 19

20

21

22 22 32

23

24 19

25

www.billboard.com

www.americanradiohistory.com

Fearless

100th Window

Mixed Live

The Animatrix: The Album

N.Y.C. Underground Party 5

All Mixed Up: Los Remixes

As Far As: A DJ Mix

Black Cherry

Trance Classics

26



Oak Ridge Boys Still Going Strong

BY DEBORAH EVANS PRICE

NASHVILLE-In a day and age when music business success is often fleeting, the Oak Ridge Boys continue to enjoy an enviable and grounded career.

The group has a new Spring Hill album, "Colors," out since May 20 in the general market and June 10 in Christian retail. Booked by the William Morris Agency, the Oaks already have more than 170 dates set for this year and have landed an endorsement with BluBlocker Sunglasses that is adding extra marketing muscle to their summer tour.

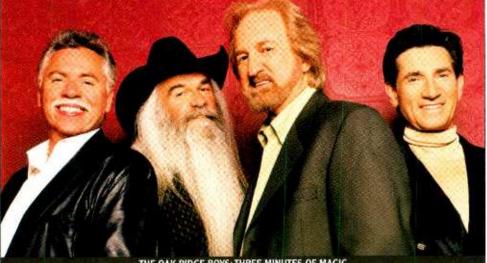
The band has a TV special that will be telecast repeatedly in June and July. And group member Joe Bonsall has been busy promoting a book he wrote about his parents, "G.I. Joe and Lillie" (see story, page 76).

These activities have kept Bonsall and fellow Oaks William Lee Golden, Duane Allen and Richard Sterban extremely busy. Although the group is no longer a staple on country radio, Allen says, "If you stay in the business long enough, the cycle includes you again. I think the people appreciate the work we've been doing.

"We had a huge television special for Christmas that pushed our Christmas album and sold a lot of CDs for us," Allen continues. "We had great exposure. We started booking our dates after that Christmas special [aired]. The first week, we booked 42 dates. Right now we are 22 days over our goal for the year, which was 150 dates.

ALL-AMERICAN ALBUM

Produced by Allen and Michael Sykes, "Colors" includes "The Star-Spangled Banner" and new versions of previous Oaks hits "Thank God for Kids" and "An American Family" alongside new songs penned by hit tunesmiths including Jimbeau Hinson, Randy Van Warmer, Rock Kil-



THREE MINUTES OF MAGIC

lough and Troy Seals.

'I've always depended on Nashville writers to write the career of the Oak Ridge Boys, and they've always responded," Allen says. "I'm a song person. I've always felt that the ticket to get to wherever we want to go is in three minutes of magic.'

The Oaks have placed 48 songs on the Billboard Hot Country Singles & Tracks chart, including 17 No. 1 hits. Among those chart-toppers are "Make My Life With You," "I Guess It Never Hurts to Hurt Sometimes" and "American Made.

Although the new project could easily be dubbed a patriotic album, it's much more than that. Devoid of flag-waving schmaltz, "Colors" is a musical tapestry of songs that illustrates the things that make up the fabric of American life.

"The album basically turned out to be songs about faith, freedom, family, friends, kids and hometowns," Allen explains. "In finding songs for

the album, I asked the publishers and writers to come up with songs for us that would reflect what a Norman Rockwell painting would look like if you could hear it."

"I'm proud to be singing these songs every night," Bonsall says. He wrote one on the album about his parents; the tune, like his book, is titled "G.I. Joe and Lillie."

"I'm proud to be right smack in the middle of America, which is actually where the Oak Ridge Boys have always been," Bonsall continues. "We are the guys you see at the county fairs singing while you are eating that corn dog.

The songs on "Colors" are being showcased on "Let Freedom Sing," a TV show taped in Branson, Mo., in March. A 30-minute version of the show was telecast in June, and an expanded, 60-minute version will run through the rest of the summer on various networks.

Like the Christmas special the Oaks did last year, "Let Freedom Sing" is a fundraiser for the Feed the Children charity. It will be telecast as an infomercial on PAX, WGN, INSP, Trinity, FOX Family and other networks. The show features the band's music interspersed with information about Feed the Children.

COLORFUL PROMOTIONS

The group is also garnering exposure through its deal with BluBlocker, which is sponsoring the Red, White & BluBlocker tour.

We have our buses all painted with the Red, White & BluBlocker motif," Bonsall says. "It's a great relationship we have built with BluBlocker. They are helping us with a lot of advertising. For instance, there was Oak Ridge Boys BluBlocker Day at Wrigley Field on Memorial Day. They gave out 20,000 pairs of the BluBlockers, and the Oak Ridge Boys sang the national anthem.'

"Colors" is being worked to both the mainstream country and Christian music markets.

"Absence of Love" is the first single from the album and is being worked to secondary country stations. The song was serviced along with two additional cuts, "Thank God for Kids" and the title track.

We wanted to have a priority single but also give [radio] a couple of options," says David Ecrement, Spring Hill Music Group director of marketing.

"Colors" is the Oaks' third album for Spring Hill. The first, "From the Heart," was a return to the group's Southern Gospel roots, and the follow-up, "Inconvenient Christmas," was a holiday release.

Ecrement says "Colors" will be racked in mainstream retail country bins but also worked to Christian retail. In addition, it is being cross-marketed with Bonsall's book, which features information about the album.

Creating 'Our Country' Involved Joy, Struggle

At long last, a much-delayed film about the history of country music has premiered.

"Our Country," which was three years in the making, saw its Nashville debut June 25 and will move to IMAX and other large-format theaters nationwide this summer and fall.

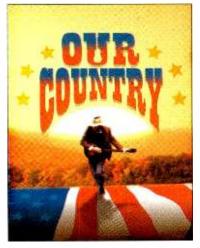
The documentary tells the story of country music's history over the past 90 years through such classic songs as "Will the Circle Be Unbroken," "Foggy Mountain Breakdown," "Hey Good Lookin' " and "Walkin' After Midnight."

It was shot in locations across the U.S., including the Appalachian Mountains, Utah, Texas, California and Nashville, with some additional scenes lensed in Ireland.

"The film really takes you through the history of our country from the 1920s through today, paralleled with the growth of country music," Gaylord Entertainment senior VP of media and entertainment Steve Buchanan savs.

Gaylord Entertainment and the Gaylord-owned Grand Ole Opry provided financial backing for the 40minute movie. Giant Screen Films is distributing it.

Steven Goldmann, a prominent music video director, began and



worked on the majority of the film. And Gaylord brought Oscar-nominated documentary filmmaker Tom Neff and director Keith Melton on board to complete it, including a new scene featuring Lee Ann Womack.

Actor Hal Holbrook narrates, and Randy Scruggs provides the film's original score and music production.

Buchanan says Scruggs did "an incredible job. Not only is this a visually stunning film, but the music is exceptional and amazing, and we hope to have the opportunity ultimately to release it as a soundtrack." He is exploring those opportunities with Nashville labels.

Goldmann began working on the film, using the working title "Twang," in 2000 (Billboard, Nov. 25, 2000). It was first scheduled to premiere in June 2001. But production hit a snag when Goldmann and his partners in Nashville-based production company the Collective filed an \$11 million lawsuit against Gaylord in 2001 (Billboard, April 28, 2001).

The suit charged Gaylord with fraud and claimed the company breached its contract and stopped paying creditors after the film ran more than \$1 million over budget.

Gaylord claimed the Collective was contractually responsible for the overage. The Collective claimed the

film ran over budget because of Gaylord's alleged meddling.

Both Buchanan and Goldmann now say the suit was quietly and amicably settled more than one year ago.

"Gaylord has honored all their

obligations and then some, making sure the Collective gets its credit and its due," Goldmann says

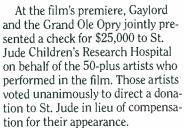
The film was taken in a different direction by Gaylord's new production team, which turned

Goldmann's musical into more of a documentary, since so many IMAX theaters are aligned with educational institutions.

"What really makes me proud is that even though the film I set out to make may not have made it to the screen the way I first envisioned it, the spirit definitely has," Goldmann

says. "One always hopes that their baby makes it on the screen, but I'm a big boy and this is the real world. This is what they needed to do, and it was done with passion. This was always my love letter to Nashville, and that part still holds."





		JLY 200		Billboard® TOP COUR	V	4	R	1	1	ALBUMS	
THIS WEEK	LAST WEEK	2 WKS. AG0	WORKER ON	Sales data compiled by Nielsen SoundScan Title	PEAK POSITION	THIS WEEK	LAST WEEK	2 WKS. AGO	WERE ON	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	PEAK
				※営業 NUMBER 1 学習業 2 Weeks At Number 1		40	44	39	38	MARK WILLS Greatest Hits MERCURY /7033/30/MGN (11.98/18.98)	
1	1	-	2	GEORGE STRAIT Honkytonkville MCA NASHVILLE 000114/UMGN (12.98/18.98)	1	41	43	30	3	DUSTY DRAKE Dusty Drake	30
2	2	1	3	LONESTAR From There To Here: Greatest Hits BNA 67076/RLG [12:99/18:96]	1	42	39	37	95	TOBY KEITH ▲ ² Pull My Chair DREAMWORKS 450297/INTERSCOPE (12.98/18.98) Pull My Chair	1
з	3	2	48	TOBY KEITH ▲3 Unleashed	1	43	41	42	13	SOUNDTRACK Blue Collar Comedy Tour: The Movie	29
4	4	3	311	SHANIA TWAIN Up!	1	44	42	45	39	WILLIE NELSON & FRIENDS Stars & Guitars	18
5	5	6	क्ष	KENNY CHESNEY 🔊 No Shoes, No Shirt, No Problems	1					Se GREATEST GAINER	1
6	7	7	45	DIXIE CHICKS 4 ⁶ Home MONUMENT/COLUMBIA 866407/CRG (12.98 EQ/18.98)	1	45	62	59	39	LINDA RONSTADT The Very Best Of Linda Ronstad	t 19
7	6	5	10	DARRYL WORLEY Have You Forgotten? DREAMWORKS 000640/INTERSCOPE (12.98/18.58)	1	46	47	44	90	GARY ALLAN Alright Guy	4
8	8	4	S	JO DEE MESSINA Greatest Hits CURB 78790 (18.98 CD)	1	47	45	41	103	BILLY GILMAN Music Through Heartsongs: Songs Based On The Poems Of Mattie J.T. Stepanek	15
9	10	8	30	TIM MCGRAW A ² Tim McGraw And The Dancehall Doctors	2	48	46	48	377	ALISON KRAUSS + UNION STATION New Favorite Rounders 610496 (11.98/17.98)	3
10	11	9	92	MARTINA MCBRIDE A ² Greatest Hits RCA 67012/RLG (12.98/18.98)	1	49	55	46	8	RHONDA VINCENT One Step Ahead	30
11	13	10	34	RASCAL FLATTS A Melt	1	50	54	47	34	VARIOUS ARTISTS EPICWEAUUNIVERSAL/RLG 8620/SONY (12.98 EQ/17.98) Totally Country Vol. 2	5
12	9	11	36	RANDY TRAVIS Rise And Shine WORD-CURB 86236/WARNER BROS. (11.98/18.98)	8	51	57	53	57	EMERSON DRIVE Emerson Drive	13
13	14	12	37	KEITH URBAN Golden Road CAPITOL 22356 10 98/18 98}	3	52	48	43	8	CLEDUS T. JUDD A Six Pack Of Judd (EP)	19
14	18	17	48	JOE NICHOLS Man With A Memory UNIVERSAL SOUTH 170285 (11.98/17.98) [M]	9	53	49	49	85	GEORGE STRAIT A The Road Less Traveled	1
15	12	13	33	JOHNNY CASH American IV: The Man Comes Around AMERICAN 063339 "/LOST HIGHWAY (18:98 CO)	4					ジルド HOT SHOT DEBUT ジルド	
16	17	18	15	CRAIG MORGAN I Love It BROKEN BOW 77567 (13.98 CD) [M]	16	54	- 78	84	1	YONDER MOUNTAIN STRING BAND & BENNY GALLOWAY Old Hands	54
17	16	19	43	MONTGOMERY GENTRY My Town COLUMBIA 86520/SONY (11.98 EQ/(7.98)	3	55	60	50	16	DEANA CARTER I'm Just A Girl	6
118	20	14	40	DIAMOND RIO Completely ARISTA NASHVILLE 67046/RIG (11 98/17 98)	3	56	61	51	18	ROSANNE CASH CAPTIOL 3775/ (18.38 (D)	16
19	15	15	19)	GEORGE STRAIT For The Last Time: Live From The Astrodome MCA NASHVILLE 170319/UMGN (12 98/18 98)	2						
20	21	16	-	CHRIS CAGLE Chris Cagle	1	57	69	-	2	VARIOUS ARTISTS Best Of Bluegrass Gospel	57
21	22	24	39	ELVIS PRESLEY ▲ ³ EIv1s: 30 #1 Hits RCA 68079*/RMG (12 98/19 98)	1	58	53	58	18	RICKY SKAGGS & KENTUCKY THUNDER SKAGS FAMULYUNIC STRET 901004/H0LLWW000 (18:98 CD) [M]	32
22	19	22	0.000	ALAN JACKSON 4 Drive	1	59	56	60		GARTH BROKS ▲3 CAPTOL 3330 (10 58/18 48)	1
23	24	23	36	FAITH HILL ▲2 Cry WARNER BR05. 48001/WRN (12 58/18 98)	1	60	66	56		LEANN RIMES Twisted Angel CUR9 75/1 (1298 18:98)	3
24		_		ALISON KRAUSS + UNION STATION Live ROUNDER 610515 (19 39 CO)	9	61	59	65		THE OAK ITSIDE BOYS SPRING HILL 21042/WARNER BROS. (14 99 CD)	56
25	28	_		JESSICA ANDREWS Now DREAMWORKS 450356/INTERSCOPE (12:98/18:98)	4	62	68	63		VARIOUS ARTISTS Country Gospel	56
26	25	š		TOBY KEITH The Best Of Toby Keith: 20th Century Masters The Millennium Collection		63				PAT GREEN Three Days Republic/universal 016018/UMRG (8 98/14 98) Three Days	7
27	26	1		WILLIE NELSON The Essential Willie Nesion LEBACY/COLUMBIA 86740/SONY (25 98 EG CO) The Essential Willie Nesion		64				CHARLEY PRIDE 22 All-Time Greatest Hits	64
28	27	20		DOLLY PARTON Ultimate Dolly Parton RCARMON HERITAGE 52008/RLG (18.39 CD)		65	63	61		VARIOUS ARTISTS • Totally Country	2
29	30			GEORGE STRAIT The Best Of George Strait: 20th Century Masters The Millennium Collection	8	66	73	67		LARRY THE CABLE GUY Lord, I Apologize	66
30	35			NICKEL CREEK This Side	2	67				BILLY RAY CYRUS Time Flies	67
31	32		100	TRACE ADKINS • Chrome Chrome	4	68				TIM WILSON Super Bad Sounds Of The '70s CAPITOL 37885 (17.98 CD)	57
33			1	VINCE GILL Next Big Thing MCA NASHVILLE 170286/UMGN (12 99/18-38)	4	69	65	72		JOHNNY CASH The Essential Johnny Cash LEGACY/COLUMBIA 86290/SONY (17. 98 EQ/24. 98)	29
33	34 33	_	-	RODNEY CARRINGTON Nut Sack CAPITOL 18579 (18 SE CO) JEFF BATES Bainbow Man	14	70				BLAKE SHELTON Blake Shelton WARINER BROS. 24731/WRN (11 98/17 98) Blake Shelton	3
34	33	_	-	RCA 67071/RLG (11 98/17.98) [M]	14	71	58	55		SOUNDTRACK Nashville Star: The Finalists COLUMBIA 87168/SONY (12.98 EQ.CO)	25
35	38			MERCURY 170325/UMGN (11.98/18.98)	5	72	50			ANNE MURRAY STRAIGHTWAY 39779 (19 88/19 98)	13
30	40			RCA 67052/RLG (18 38 CD)	4	73	51	69		VARIOUS ARTISTS Pure Country Classics: The #1 Hits UTV 064091/UME (18.98 CD)	37
37	29			WARNER BROS. 48237/WRN (12.98/18.98)	2	74	52	71		PHIL VASSAR American Child	4
30	31	51		BANDIT/BNA 67063/RLG (1).98/18.96)	_	75	67	57	1	VARIOUS ARTISTS tt'll Come To You The Songs Of John Hiatt	37
39	31	_	-	ROY D. MERCER Roy D. Mercer Hits The Road	31						

Albums with the greatest sales gains this week. Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). A RIAA certification for net shipment of 1 million units (Platinum). RIAA certification for net shipment of 10 million units (Diamond). Numeral following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: Certification for net shipment of 10,000 units (Oro). Certification of 200,000 units (Oro). Certification of 200,000 units (Platino). A' Certification of 400,000 units (Multi-Platino). *Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows albums removed from Heatseekers this week. [H] indicates past or present Heatseeker title. © 2003, VNU Business Media, Inc., and Nielsen SoundScan, Inc. All rights reserved.

JU 2(Billboard® TOP COL	JN			2	Y CATALO	g albums
AST WEEK	Sales data compiled by Nielsen SoundScan		TOTAL CHART WKS	IIS WEEK	ST WEEK		
1		t Number 1	부 급 143	н 18	18	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title The Best Of John Denver
3 4	TIM MCGRAW 3 CURB 77978 (12.98/18.98) Great RASCAL FLATTS L VRIC STRETT 16501 (HOLLWOODD (11.98/18.98) Basic	test Hits	135 159	14 15 16	13 13 9	GARTH BROOKS ◆ ¹⁵ CAPITOL 97424 (19 98/26 98) ALAN JACKSON ▲ ⁵ ARISTA NASHVILLE 18801/RLG (12 38/16 98) HANK WILLIAMS ● MERCURY 5368/29 UMGN (11 58/17 98)	Double Live The Greatest Hits Collection 20 Of Hank Williams Greatest Hits
7	DIXIE CHICKS 12 MONUMENT 68195//SONY (10 98 EQ/17 96) [M] Wide Open SHANIA TWAIN 19 MERCURY 538003 UMGN (12 98/18 98) Come	On Over 2	282 294	17 18	 14	SOUNDTRACK ▲ ³ CURB 78703 (11.98/17.98) GEORGE JONES ● LEGACY/EPIC 69319/SONY (7.98 EQ/11.98)	Covote Ugly 16 Biggest Hits
2 5	SOUNDTRACK 2 LOST HIGHWAY/MERCURY 170069/UMGN (12 98/19 98) 0 Brother, Where A JOHNNY CASH LEGACV.COLUMBIA 18739/SONY (7.98 EQ/11 98) 16 Big DIXIE CHICKS 10 MONUMENT 5878/SONY (12 98 EQ/18 98) 16 Big	gest Hits	133 220 199	19 20	23 25	TIM MCGRAW ▲ ² CURB 78711 (12.98/18.98) NICKEL CREEK ● SUGAR HILL 3909 117 98 CDI [N]	Set This Circus Down Nickel Creek
8		gest Hits	250 301	21 22 23	19	FAITH HILL * * WARNER BROS. 47373/WRN (12.98/18.98) BROOKS & DUNN A ARISTA NASHVILLE 67003/RLG (12.98/18.98) BRAD PAISLEY A ARISTA NASHVILLE 67003/RLG (11.98/18.98)	Breathe Steers & Stripes
16 12	HANK WILLIAMS JR. A CURB 77638 (5 98/9 98) Greatest Hi	its, Vol. 1	464	24	21		Part II <u>Greatest Hits Volume One</u> The Final Recordings Of His Greatest Hits Volume One

Additional with the greatest areas parts into week. Calling all additional active active and the additional active active

1.5

<u>,</u> 12

www.americanradiohistory.com

	JUI 20	Y 5		Billboard [®] HOT COUNTRY	тм	5	1	N	G	LES & TRACKS	
HIS WEEK	LAST WEEK	2 WKS. AGD	NO SYZZA	Airplay monitored by Nielsen Broadcast Data TITLE Systems Artist	PEAK Position	THIS WEEK		2 WKS. AGO	NEKS ON	TITLE Artist PRODUCER (SONGWRITER) IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
		2		PRODUCER (SONGWRITER) IMPRINT & NUMBER/PROMOTION LABEL		31	28	-	18	LOVE'S GOT AN ATTITUDE (IT IS WHAT IT IS) Amy Dalley CURB ALBUM CUT CURB ALBUM CUT	27
1	1	1	25	BEER FOR MY HORSES J.STROUD,TKEITH ITKEITH,S EMERICKI O OREAMWORKS 450785	1	32	33	36	14	ONLY GOD (COULD STOP ME LOVING YOU) Emerson Drive OREAMWORKS 450788	32
2	2	2	17	MY FRONT PORCH LOOKING IN	2	33	30	33	16	THREE MISSISSIPPI Terri Clark 5 B GALLIMORE (H.LINDSEV.TVERGES.ANGELO) O O MERCURY 172752	₹ 30
3	4	5	28	STAY GONE Jimmy Wayne 🕫	3	34	35	39	10	WALK A LITTLE STRAIGHTER Billy Currington C CHAMBERLAIN (B.CURRINGTON,C.CHAMBERLAIN,C.BEATHARD) OM MERCURV 000567	34
4	6	9	12	RED DIRT ROAD Brooks & Dunn 😒	4	35	38	40	9	I CAN'T BE YOUR FRIEND JBALDING,C.DINAPOLI,TRUSHLOW IR CLAWSON,B.CRISLERI LYRIC STREET ALBUM CUT	35
5	5	7	28	K BROOKS,R.OUNN,M.WHIGHT (K BROOKS,R.DUNN) ARISTA NASHVILLE ALBUM CUT SPEED Montgomery Gentry ♀ B.CHANCEY (J. STEELE.C. WALLIN) Image: Control of the state of the st	5	36	34	37	9	YOU'RE STILL HERE Faith Hill « B GALLIMORE FHILL (A MAYO M BERG) © V WARNER BROS. 16647/WRN	⊋ 34
6	9	8	35	ALMANSET NJTEELE VAALUN ALMOST HOME Craig Morgan BROKEN BOY ALBUM CUT BROKEN BOY ALBUM CUT	6	37	36	38	7	I'M JUST A GIRL Deana Carter D.CARTER.D.HUFF ID.CARTER.B.MANN) ARISTA NASHVILLE ALBUM CUT	36
7	12	11	10	CELEBRITY FADGERS IB PAISLEYI ARISTA NASHVILLE ALBUM CUT	7	38	31	34	15	SOMEDAY Vince Gill « V Gill (V Gill, R MARX) O MCA NASHVILLE 000123	🛛 31
8	11	10	47	THE LOVE SONG Jeff Bates K.BEARD.S.HENDRICKS (J. BATES.K.BEARD.C.BEATHARD) RCA ALBUM CUT	8	39	32	35	11	HEAVY LIFTIN' Blake Sheton * B. BRADDOCK (R RUTHERFORD, B. H. ROBERT, G. TEREN) WARNER BROS. ALBUM CUT/WAN	🛛 32
9	10	12	18	FOREVER AND FOR ALWAYS Shania Twain 'S Mercury Alsum CUT	9	40	41	41	8	DAYS LIKE THIS Rachel Proctor C LINDSEY (R.PROCTOR.O. BLACKMAN) BNA ALBUM CUT	40
10	3	3	24	LOVE YOU OUT LOUD Rascal Flatts '\$	3	41	42	44	6	WAVE ON WAVE Pat Green D MORRIS,T BROWN (PGREEN, 0. NEUHAUSER. J. POLLARO) REPUBLIC ALBUM CUT/UNIVERSAL SOUTH	⊊ 41
11	7	6	31	THREE WOODEN CROSSES KLENNING (D.JOHNSON,K.WILLIAMS) WORD-CURB/WARNER BROS. CHRISTIAN ALBUM CUT/WRN	1	42	45	-	8	TOUGH LITTLE BOYS Gary Allan M.WRIGHTG ALLAN (D SAMPSON,H ALLEN) MCA NASHVILLE ALBUM CUT	42
12	16	22	7	NO SHOES, NO SHIRT, NO PROBLEMS Kenny Chesney & BNA ALBUM CUT	12	43	40	43	12	LOVE CHANGES EVERYTHING Aaron Lines C.FARREN IA.LINES.C.FARREN) RCA ALBUM CUT	40
13	13	13	13	TELL ME SOMETHING BAD ABOUT TULSA TRADWING STRAIT (R LANE) CMCA NASHVILLE 000595	13	44	44	48		STREETS OF HEAVEN Sherrie Austin D.HUFJ BALDING IS AUSTIN, POUNCAN, A KASHA) BROKEN BOW ALBUM CUT	44
14	20	31	ä.	IT'S FIVE O'CLOCK SOMEWHERE Alan Jackson & Jimmy Buffett ARISTA NASHVILLE ALBUM CUT	14	45	46	45	12	IT DOESN'T MEAN I DON'T LOVE YOU McHayes BROWAN (B.PINSON, T.WILLMON, J SPILLMAN) © UNIVERSAL SOUTH 000329	44
15	8	4	38	I BELIEVE Diamond Rio 🕫 M D.CLITE (5.EWING, D.KEES) ARISTA NASHVILLE ALBUM OUT	1	46	47	46	Z	EVERY LITTLE THING Jamie O'Neal KSTEGAL (JO NEALR. DEAN.S. TILLIS) & MERCURY 000584	46
16	14	17	12	THE TRUTH ABOUT MEN B.J.WALKEUR (I.J.DUNSON ALEE POVERSTREET) RCA ALBUM CUT	14	47	55	56	4	LOVIN' ALL NIGHT Patty Loveless E.GOROY,JR. (R CROWELL) EPIC ALBUM CUT/EMN	47
17	15	18	18	99.9% SURE (I'VE NEVER BEEN HERE BEFORE) Brian McComas 😪	15	48	48	50	5	GODSPEED (SWEET DREAMS) Dixie Chicks DIXIE CHICKS.LMAINES (R.FOSTER) MONUMENT ALBUM CUTZEMN	48
18	19	20		WHAT WORLD NEEDS Wynonna DHUFFWYNDINIA (H LAMARB JAMES) ASYLUM-CURB ALBUM CUT	18	49	50	57	8	CAN YOU HEAR ME WHEN I TALK TO YOU? Ashley Gearing CDOWNS (JHARNEN R.MANWILLER) LYRIC STREET ALBUM CUT	49
19	18	21	1177	THEN THEY DO Trace Adkins 😪 S HENDRICKS TBRUE (J. GULLINS, S RUSS) Capitol ALBUM CUT	18	50	52	60	3	HONESTY (WRITE ME A LIST) T.HEWITT,R ATKINS (D KENTP.CLEMENTS) CURB ALBUM CUT	50
20	22	24	8	REAL GOOD MAN B.GALIMORET.MCGRAW. SMITH (R RUTHERFORD.G. TEREN)	20	51	43	42	12	THIS FAR GONE Jennifer Hanson JHANSON,GOROMAN (M MESLER,T MARTIN) CAPITOL ALBUM CUT	♀ 42
	17	16	18	HAVE YOU FORGOTTEN? FAGGERS.JSTROUD (D.WORLEW VARBLE) O DREAMWORKS 000063	1	52	49	51	4	LONG BLACK TRAIN Josh Turner M WRIGHTEROGERS (J. TURNER) MCA NASHVILLE ALBUM CUT	49
22	21	23	19	BACKSEAT OF A GREYHOUND BUS SEVANS/VIELY/CLINOSEYHLINOSEYHLINOSEYHLINOSEY	21	53	54	52	3	THE BACK OF YOUR HAND PANGERSON (GL HENRY) Dwight Yoakam AUGIUM ALBUM CUT	⊊ 52
23	24	26	12	WHAT WAS I THINKIN' Dierks Bentley % B BEAVERS (D.RUTTAN, B EAVERS, D BENTLEY) © C.APITOL 77963	23	54	51	54	1	I CAN ONLY IMAGINE Jeff Carson D.JOHNSON,M.LLOYD.M.CURB IB.MILLARDI ASYLUM-CURB ALBUM CUT	51
24	23	25	11	A FEW QUESTIONS JRITCHEVC WALKER (PMORER SCOTLA WHEELER) Clay Walker RCA ALBUM DUT	23	55	57	-	2	CHICKS DIG IT Chris Cagle CCAGLER.WRIGHTICCAGLEC.CROWE) CAPITOL ALBUM CUT	55
25	25	29	7	HELP POUR OUT THE RAIN (LACEY'S SONG)	25	56	53	53	¢.	I'M MISSING YOU Kenny Rogers K ROGERS J GUESS J CHEMAY (B KIRSCH, S WARINER) OREAMCATCHER ALBUM CUT	49
26	27	28	10	SHE ONLY SMOKES WHEN SHE DRINKS Joe Nichols 🕫	26	57	59	-	3	WHEN YOU COME AROUND Deric Ruttan S BOGARD (D.RUTTAN,S.BOGARD) LYRIC STREET ALBUM CUT	₩ 56
27	26	27	16	DRUWAN LE RARRING UNIT, LINKANING, LINK	26	58	56	55	5	FOUR-WHEEL DRIVE John Michael Montgomery SHENDRICKS, J.M.MONTGOMERY (KHARRIS) WARNER BROS, ALBUM CUT/WRN	52
28	29	32	19	D.L.DARING.S.D.HEUMER WORKT FYSIONAL THE WORKE PHERE OF Mark Wills WHEN YOU THINK OF ME Mark Wills CLINDSEM WILLS IT VERGES.B. JAMES) Ø MERCURY 172267	28					『 FINT SHOT DEBUT 》 パド	
29	39	49	3	THIS ONE'S FOR THE GIRLS MucBride, works (LINDSEY), LINDSEY, MAYO) Martina McBride RCA ALBUM (UT	29	59		E W	1	ULTIMATE LOVE Phil Vassar b Gallimore.pvassar (pvassar.r clawson.j.wood-vassar) Arista nashville album cut	59
30	37	47	ŝ	WHICHINGLY VOLLET VERMODE IN MOVE Keith Urban WHO WOULDN'T WANNA BE ME Keith Urban CAPITOL ALBUM CUT CAPITOL ALBUM CUT	30	60			-	BACK TO MEMPHIS Billy Ray Cyrus J TWEEL IR TABOR, TW HALEI SMCMG ALBUM CUTIMADACY	60

Records showing an increase in detections over the previous week, regardless of chart movement. Compiled from a national sample of airplay supplied by Nielsen Broadcast Data Systems' radio track service. 148 Country Stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. Airpower awarded to songs appearing in the top 20 on both the BDS Airplay and Audience charts for the first time with increases in both detections and audience. Titles below the top 20 are removed from the chart after 20 weeks. videoclip availability. Catalog number is for CD Single, or Vinyl Single is unavailable. C CD Single available. C DVD Single available. C CD Single available. C CD Single available. C DVD Single available. C CD Single available. C VINV Business Media, Inc. All rights reserved.

JULY 5 2003 Billboard Bill

EEK	IEEK	(in	Sales data compiled by 🎦 Nielsen
THIS WEEK	LAST WEEK	ī.	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL SoundScan Title
100		-	1日本 NUMBER 1 1日 33 Weeks At Number 1
1	1	33	ALISON KRAUSS + UNION STATION ROUNDER 510515 Live
2	2	45	NICKEL CREEK SUGAR HILL 3941 This Side
3	3	52	ALISON KRAUSS + UNION STATION ROUNDER 610495 New Favorite
4	5		RHONDA VINCENT ROUNDER G10497 [M] One Step Ahead
5	Na	w	YONDER MOUNTAIN STRING BAND & BENNY GALLOWAY FROG PAD 0103 Old Hands
6	6	-11	VARIOUS ARTISTS MADACY CHRISTIAN 3241/MADACY Best Of Bluegrass Gospel
7	4	13	RICKY SKAGGS & KENTUCKY THUNDER SKAGGS FAMILY/LYRIC STREET 901004/HOLLYWOOD [M] Live At The Charleston Music Hall
8	20	w	THE APPALACHIAN PICKERS K-TEL 3063 Old Timey Gospel
9	8	191	VARIOUS ARTISTS WALT DISNEY 860083 O Mickey, Where Art Thou?: The Voices Of Bluegrass Sing The Best Of Disney
10	7	1	VARIOUS ARTISTS UNIVERSAL SPECIAL PRODUCTS 18701/TIME LIFE Time-Life's Treasury Of Bluegrass
11	9	38	THE NITTY GRITTY DIRT BAND CAPITOL 40177 Will The Circle Be Unbroken, Volume III
12	12	52	PATTY LOVELESS EPIC 85651/SONY Mountain Soul
13	10	2	VARIOUS ARTISTS WARNER SPECIAL PRODUCTS 15828/TIME LIFE Bluesgrass Today
14	15	497	DOLLY PARTON BLUE EYE 3946/SUGAR HILL Halos & Horns
15	14		MIKE MARSHALL & CHRIS THILE SUGAR HILL 3967 Into The Cauldron
• Rec	ords w	ith the	greatest sales gains this week. Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). A RIAA certification for

JULY 5 Billboard Billboard Billboard Billboard Billboard Billboard, SINGLES SALES,

THIS WEEK	LAST WEEK		Sales data compiled by Nielsen SoundScan
Ŧ	Ř	- Care	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL Artist
1			《世》 NUMBER 1《世》 1 Week At Number 1
1	2	3	HELP POUR OUT THE RAIN (LACEY'S SONG) COLUMBIA 79885/SONY Buddy Jewell
2	1		PICTURE UNIVERSAL SOUTH 172274 Kid Rock Featuring Allison Moorer
3	3	5	WHAT WAS I THINKIN' CAPITOL 77963 Dierks Bentley
4	4	2	STAY GONE OREAMWORKS 000345/INTERSCOPE Jimmy Wayne
5	5	19	LANDSLIDE MONUMENT/COLUMBIA 79857/CRG Dixie Chicks
6	7		YOU'RE STILL HERE WARNER BRDS. 16647/WRN Faith Hill
7	6		SPEED COLUMBIA 79864/SONY Montgomery Gentry
8	8		GOD BLESS THE USA CURB 73128 Lee Greenwood
9	9	445	LOVE WON'T LET ME EPIC 79865/SONY Tammy Cochran
10	-		IT DOESN'T MEAN I DON'T LOVE YOU UNIVERSAL SOUTH 000329 McHayes
shipmer	nt of 1 r	million	units (Platinum), with multimillion titles indicated by a numeral following the symbol. [M] indicates past or present Heatseeker title. © 2003, VNU Business Medi

• Records with the greatest sales gains this week. • Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 elb Inc., and Nielsen SoundScan, Inc. All rights reserved.

Music Billboard Picks

ALBUMS

Edited by Michael Paoletta

<u>POP</u>

★ PHOEBE SNOW Natural Wonder PRODUCERS: Jim Chapdelaine, Phoebe Snow Eagle 20016

RELEASE DATE: June 17

Phoebe Snow's first original album in 14 years finds the veteran songstress in finest fettle—both as a singer and songwriter. Sometimes understated, other times intensely atmospheric, the production spotlights her autobiographical and personal lyrics while never losing sight of one of the most powerful voices in pop. "Be brave, take risks," she exhorts in "Above the Band." Throughout "Natural Wonder" she follows her own advice triumphantly, so that the title track, about an enduring love, just as well describes her own continuing career. Snow's tender cover of "Baby, I Need Your Loving," meanwhile, offers a nod to her traditional soul-singing divahood.---.IB

★ EASTMOUNTAINSOUTH eastmountainsouth PRODUCERS: Mitchell Froom, Peter Adams DreamWorks 14128

RELEASE DATE: June 17 Is it folk? Country? Ambient? No matter how you classify the music of Los Angeles' Eastmountainsouth, one thing is certain: It is gorgeous. The group's debut displays a formal and melodic beauty uncommon on opening bows. The double-threat writing/singing front line of Kat Maslich and Peter Adams handsomely updates Southern roots concepts, ably aided by the firm guiding hand of veteran musician/producer Mitchell Froom, Subdued and intoxicating revisions of traditional material like "Hard Times" and "The Ballad of Young Alban and Amandy" nestle comfortably against affecting originals ("Ghost," "You Dance," "Show Me the River"). The band has hypnotized audiences at its L.A. shows. A following at noncommercial and adventurous Americana outlets will hopefully ensue.-CM

MONEEN Are We Really Happy With Who We Are Right Now? PRODUCER: Trevor Keith

Vagrant 0015 RELEASE DATE: June 17

Canadian quartet Moneen has made a name for itself north of the border with an EP and an album. It makes its American debut on indie/emo tastemaker label Vagrant. While the vocals are generic and unremarkable, the band's instrumental arrangements are how they separate themselves from the rest of the pack. Moneen is a bit more aggressive and experimental than many other bands of its ilk. Songs with multiple guitar textures morph into effects-laden, ambient interludes. Pianos, strings and acoustic fretwork highlight songs like "Start Angry . End Mad" and "To Say Something That Means Nothing to Anyone at All.'



MICHELLE BRANCH Hotel Paper PRODUCERS: John Shank

PRODUCERS: John Shanks, Greg Wells, Josh Abraham, John Leventhal Maverick/Warner Bros. 2-48426 RELEASE DATE: June 24

With "Hotel Paper," Grammy Award winner Michelle Branch has crafted the perfect second major-label album. It will not scare off the 1.8 million U.S. fans who purchased her 2001 debut, "The Spirit Room." Lead single "Are You Happy Now?" is as likable and catchy as past hit "Everywhere." And there's more where that came from. "Find Your Way Back," the twangy "Love Me Like That" (featuring Shervl Crow) and "Breathe' do not shy away from the singer/ songwriter's fondness for all things melodic and rocky. But after a while, some of this begins to sound formulaic. Not so the tender "One of These Days." With piano leading the way, Branch tearfully sings, "So, one of these days/I won't be afraid of staying with you/I hope and I pray/Waiting to find a way back to you/Cuz that's where I'm home." Perhaps that last line also points to a new musical direction. Stay tuned.—MP

While the majority of *Are We Really Happy* favors complex instrument interplay over song craftsmanship, this talented band should be watched.—**BT**

CLEM SNIDE Soft Spot PRODUCER: Joe Chiccarelli SpinART SPART 125 RELEASE DATE: June 17

The substantial degree of traditional and alt-country influence among New York singer/songwriters and groups is illustrated by Clem Snide's fourth fulllength release. A delicate, largely acoustic album, Soft Spot's 11 mostly amiable, mellow tracks evoke slow, gentle summer days, exemplified by "All Green," on which frontman Eef Barzelay is at turns wry and sentimental. "I buried our love in the backyard," he declares. "Until it thaws, we could play cards . . . But summer will come, with Al Green and sweetened iced tea/Summer will come and be all green with the sweetness of thee." Such optimism tempers an often-underlying melancholy, a reflection of New York itself in the early 21st century: Soft Spot was recorded in Brooklyn, just across the New York Harbor from the scene of the Sept. 11, 2001, attacks.

E S S E N T I A L S

CAFÉ TACUBA

Cuatro Caminos PRODUCERS: Café Tacuba, Gustavo Santaolla, Dave Fridmann, Andrew Weiss MCA 44602 RELEASE DATE: June 24

With the arrival of this 14-track gem, hardcore Café Tacuba fans have reason to rejoice. All the familiar Café Tacuba hallmarks are present moody rock, easy harmonies, ambient textures and a compelling, if at times odd, fusion of folk, electronic, punk and much more. While Tacuba's music has never been easy to categorize, "eclectic rock" fits the



bill best. But here, the band seems to have transformed into an electronic version of the Beatles. Tacuba swings from such zippy tunes as "Tomar el Fresco" to the morose ("Hola Adios"). For dance action, there is the ska-*cumbia* "Eo," and the dark, echoey "Melodia" recalls early Housemartins. Elsewhere, the music is a strange yet incredibly persuasive hybrid of the Verve, Talking Heads and Radiohead. The blurring of musical borders continues.—**RB**

With producer Joe Chiccarelli (U2, Beck), Clem Snide has crafted a document of the era—uncertain, maybe fearful, but hopeful nonetheless.—*CW*

<u>R&B/HIP-HOP</u>

LUMIDEE Almost Famous PRODUCERS: DJ Tedsmooth, Trendsetta, Buckwild

Straight Face/Universal 0681 RELEASE DATE: June 24 With R&B/hip-hop debutantes arriving fast and furious these days, it can be difficult for one to make her mark. Enter Lumidee. Her debut set "Almost Famous," fueled by the breakout single "Never Leave You—Uh Ooh, Uh Oooh!," is stalled by repetitive production and lackluster songwriting. That said, the album does have some bright spots. Such tracks as "Me & You" and 'Crashin' a Party" (featuring N.O.R.E.) show promise. But nothing is as catchy as "Never Leave You"; it is the highlight. Sampling Steven "Lenky" Marsden's "Diwali (rhythm)," producers DJ Tedsmooth and Trendsetta have crafted one of the summer's most infectious singles. A remix of the track



BEYONCÉ Dangerously in Love PRODUCERS: various Music World/Columbia CK 86386 RELEASE DATE: June 24

Beyoncé is shaping up to be 2003's "It" girl. The Destiny's Child frontwoman sparked enthusiastic watercooler conversation after star-making turns on VH1's "Divas Duets" special and the Essence Awards. With this long-anticipated album-the final installment in the trio's solo rollout—she quells any questions about her talent quotient. Pulsating crossover hit "Crazy in Love"-a fresh synthesis of pop, dance, R&B and hiphop-was the public's first introduction to a more sultry, sleek and saucy Beyoncé. Unlike Britney Spears, Beyoncé successfully treads the "I'm not a girl, not yet a woman" terrain without missing a beat or stretching credibility. Collaborations with Jay-Z, Missy Elliott and others reflect all the wonder, fun and angst of young womanhood. Whether invoking Donna Summer ("Naughty Girl") or turning introspective ("Me, Myself and I"), Beyoncé hints there's a lot more where this came from.-GM

features scene-stealers Busta Rhymes and Fabolous.—*RH*

DANCE/ELECTRONIC

► TRICKY Vulnerable PRODUCER: Tricky Brown Punk/Sanctuary 84618 RELEASE DATE: June 17

The sonic vicissitudes that are the music of English trip-hop/electronic wizard Tricky are like an alcohol rub for your cerebral cortex. This, his seventh solo album, finds the head-music wonderboy bouncing back big-time after a clutch of albums that failed to repeat the impact of his scintillating 1995 debut, "Maxinquaye." The first single, "Anti-Matter," is sublimely gnarled dance-pop. A cover of XTC's "Dear God" finds Tricky and the album's main vocalist, Costanza Francavilla, singing like whispering wraiths over subdued acoustic guitar, synth and a distant siren. "How High" is industrialmetal with a Richter-jolting guitar, and "Moody" is hard, black, metal machine music. Throughout, the sounds penetrate the listener osmotically, while the lyrics come in shards that tumble together in glorious abstraction. In a

parallel universe, higher life forms are breathing this stuff.—**AZ**

► DEATH IN VEGAS Scorpio Rising PRODUCER: Death in Vegas Sanctuary 06076-84614

RELEASE DATE: June 17 Four years after the release of its dark and haunting second album, "The Contino Sessions," England's Death in Vegas remains visionary. This time around, though, the duo (Richard Fearless and Tim Holmes) is in a lighter, happier mood, as if all that premillennium tension has been worked out. But like "Contino," "Scorpio Rising" is a guitar-rock and electronic hybrid, and it features guest vocalists Paul Weller (a groovy cover of "So You Say You Lost Your Baby") and Adult.'s Nicola Kuperus (the electro-skewed "Hands Around My Throat"), among others. While "Diving Horses" (with Dot Allison) gets lost in its own guitar quagmire, the Liam Gallagher-fronted title track is sublime. "Help Yourself," featuring Indian violinist Dr. Subramaniam and Hope Sandoval's voice, ends the album on a euphoric high. Which makes us anxiously wonder where Death in Vegas will take us next.-MP

<u>LATIN</u>

MARTIRIO Mucho Corazón PRODUCERS: Raúl Rodríguez, Martirio Sunnyside SSC 1114 RELEASE DATE: June 17

Spanish singer Martirio knows the beauty of live performance. Onstage, her perennial dark glasses are as intriguing as her smoky, sexy voice is haunting. "Mucho Corazón"-nominated for a Latin Grammy Award in 2002 but only now released in the U.S. (the first of her seven albums to be released here)-is Martirio's flamenco homage to Latin standards. The balance is exquisitely achieved with the help of such collaborators as trumpeter Jerry González, harmonica player Antonio Serrano and pianist Chano Domínguez, who turns "Mañana de Carnaval" and "Maria Magdalena" into the most memorable tracks here. The dry sonority favored in this recording. however, strips away intensity and texture and falls short of the live act.-LC

► EZEQUIEL PEÑA Viva la Banda PRODUCER: Ezequiel Peña Fonovisa 50823

RELEASE DATE: June 10 Ezequiel Peña first grabbed glory as the former lead singer of early-'90s group Banda Vallarta Show. On "Viva la Banda," Peña revisits his roots. Wisely, he recorded the set in *banda* music recording capital Los Mochis, Sinaloa. Mexico. To add authenticity, he utilized a crack backing band, providing proficient tuba, vibrato and fortissimo trumpet blasts. Peña may not be a strong singer or a songwriter, but he has good looks, is a skilled horseman (which lends ranchero cred) and is judicious in selecting strong material to record. Peña stands out on opener "Canta, Canta," a rousing, underrated (Continued on next page)

BILLBOARD JULY 5, 2003

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

www.americanradiohistory.com

Billboard Picks Music

(Continued from preceding page)

José Alfredo Jiménez chestnut. The vivid *corrido* "Diez de Mayo" interlaces sentimental Mother's Day and immigration themes. Heavy on the waltzes, "Viva la Banda" continues Peña's backto-basics journey. And for nostalgia, Peña throws in one *quebradita*—the anthemic title track, which exults in his genre's stellar rise.—**RB**

<u>WORLD</u>

★ SALSA CELTICA El Agua de la Vida PRODUCER: Jim Sutherland Greentrax Recordings/Compass 7 4361 RELEASE DATE: June 10

When Scottish salsa ensemble Salsa Celtica came out with its first disc five years ago, the premise of marrying celtic and tropical music was enticing. Still, Salsa Celtica didn't pack enough punch to make its music convincing beyond the experimental. Not so with third album "El Agua de la Vida," which finds the band comfortable in its role of local ambassador to a foreign music. Unlike Japan's Orquesta de la Luz, which replicated the sound of a salsa band, Salsa Celtica boldly meshes two musical styles with exuberant results. Take the title track, which kicks off as a Scottish reel, then incorporates the tumbao for salsa or Scottish dancing. "Cumbia Celtica" is a Colombian cumbia with celtic violin lines. "Agua" ends with a bang: a salsa version of "Auld Lang Syne." Gimmicky? Maybe. But oh-so-irresistible.-LC

BLUES

► TAJ MAHAL & THE HULA BLUES Hanapepe Dream PRODUCER: Carey Williams Tone-Cool/Kandu 751 173

RELEASE DATE: June 17 One of the things that makes Taj Mahal such a remarkable artist is the absolute ease with which he blends blues, rock and Caribbean and African influences. And not only does he pull that blend off, but he also continues without fail to hit you in the pit of your soul with it. Absolutely delightful, the sunny day/cool-breeze-night songs of "Hanapepe Dream" find him further incorporating more tropical elements by embracing the sounds of Hawaii. Along the way, he covers Mississippi John Hurt ("My Creole Belle"), Bob Marley ("African Herbsman") and Bob Dylan ("All Along the Watchtower"). The sax-laden Dylan piece is wonderfully spooky, with Mahal delivering a gravelly vocal against steel guitar strains. The ukulele-soaked title track is a gorgeous tropical instrumental. And it would be a crime if his flute-spiced take on "African Herbsman" doesn't make the next Mahal anthology.---WO

JAMES MATHUS KNOCKDOWN SOCIETY Stop and Let the Devil Ride PRODUCER: James Mathus Fast Horse 006

RELEASE DATE: June 17 Guitarist/vocalist Jimbo Mathus, founding member of the Squirrel Nut Zippers, returned to his Clarksdale, Miss., roots with his Knockdown Society trio. The band started as a side project during his Zipper days, but it has blossomed into a very real deal. "National Antiseptic," the 2001 Knockdown Soci-

ety release, showcased Mathus' flair for Mississippi hill country blues. "Stop and Let the Devil Ride" is a stronger album. Mathus' songwriting is stylistically excellent, his vocal work is powerful and the songs, while no more polished than the tunes on "Antiseptic, are arranged with more of a hip feel. Backwoods, gut-bucket blues, very much in the spirit of Junior Kimbrough, define the new album, but they give Mathus his due on the awesome "Champagne Blues" and the slow blues tale "Call the Warden." Mathus' innate feel for this hill country style makes this a superior blues record.—**PVV**

GOSPEL

RIZEN RiZen

PRODUCERS: Sanchez Harley, Michael Robinson, AyRon Lewis Light/ChezMusique 0-15095-5517 RELEASE DATE: June 17

Renowned producer Sanchez Harley premieres his new imprint, Chez-Musique, with the debut album of RiZen. This female quartet proudly puts a 21st-century stamp on the straight-ahead, traditional gospel sound of pioneers like the Caravans, the Clara Ward Singers and the many solo legends those acts spawned. "I Long to See You" and "You've Done So Much" are shimmering gospel/pop ballads, while "Lift Up Jesus" is smoking modern R&B. The heart of the group's sound lies in the deliciously bluesy 'Trust Him" and the old-school, footstomping "View the City." Perfectly balancing the church-meeting fervor of its forebears with contemporary sensibilities, RiZen delivers something truly fresh and exciting.—GE

VITAL REISSUES

ELVIS PRESLEY Elvis Close Up PRODUCERS: various RCA/BMG Heritage 82876 RELEASE DATE: July 1

A follow-up to last year's stellar boxed set "Today, Tomorrow & Forever," this four-CD compilation unveils more revealing tracks from the King's vaults. Disc one focuses on unreleased stereo masters from the 1950s, including a solemn take of "(There'll Be) Peace in the Valley (For Me)" and a raucous, crystal-clear "Jail-house Rock." Unreleased soundtrack cuts, including "Can't Help Falling in Love." can be found on disc two. Presley's extensive Nashville work-a 1968 romp through "U.S. Male," for example-can be heard on the third disc. While the studio work humanizes Elvis like nothing before it, the real crown jewel here is a sweaty, pristine 1972 San Antonio concert (disc four). This time capsule reveals what a supreme bad-ass Elvis Presley could be, making this an absolutely essential set.-RW



Also reviewed online this week: • Broken Social Scene, "You For-

got It in People" (Arts & Crafts)
AM Radio, "Radioactive" (Elektra)
Prefuse 73, "Extinguished: Outtakes" (Warp)

SINGLES

Edited by Chuck Taylor

<u>POP</u>

JUSTIN GUARINI Sorry/Unchained Melody (3:54/3:26) PRODUCERS: Soulshock & Karlin/Steve Mac WRITERS: Soulshock, Karlin, Cantrell, White/Zaret, North PUBLISHERS: various RCA 53681 (CD promo) In a time where "American Idol" has become the biggest pop-culture phenomenon since Kool-Aid, it seems that any and everyone involved with

that any and everyone involved with the show is a victor, whether it be ensemble cast finalists, season-one winner Kelly Clarkson or season-two co-kings Ruben Studdard and Clay Aiken. But with the release of the debut single from season-one runnerup Justin Guarini, it sounds like the buck stops here. The skittish "Sorry' and his cover of "Unchained Melody" (perhaps the most overdone song of the past 15 years) are likeable enough, but neither they nor their singer have the buzz or depth necessary to propel them to greatness. There has to be a saturation point with "Idol"-and unfortunately for Mr. Guarini, here it is. No dice.—CT

DREAM FEATURING LOON Crazy (3:23) PRODUCERS: Scott Storch, P. Diddy WRITERS: S. Storch, A. Shropshire, C. Hawkins, T. Guyton, H. Pierre PUBLISHERS: various Bad Boy/Universal 20992 (CD promo)

With Bad Boy's rejuvenated imprint at last setting up shop at Universal, Sean "P. Diddy" Combs has already begun unloading his arsenal of talent. Next up is Dream. The pop/R&B quartet of Ashley, Holly, Diana and newest member Kasey offers "Crazy," the lead single from forthcoming sophomore set "Reality." Backed by a hypnotic, piano-driven track, the girls croon a lyric of devotion to a lover that they're 'crazy" about. Labelmate rapper Loon checks in for the requisite verse with little fanfare. With their much more R&B-leaning sound this time around, it will be interesting to see where Dream will settle in the contemporary radio landscape.—**RH**

<u>R&B</u>

► JS Ice Cream (3:23) PRODUCER: R. Kelly WRITER: R. Kelly PUBLISHERS: Zomba Songs/R. Kelly Publishing, adm. by Zomba Songs, BMI DreamWorks 13996 (CD promo) With mentors like R. Kelly and Ronald Isley behind you, the bar has to be set high. That's the case with JS (Johnson Sisters), and they do not disappoint. The sisterly duo of Kandy and Kim keep the vibe sexy and seductive with lead single "Ice Cream." From the debut set of the same name, "Ice Cream" finds the pair comparing its love to the many flavors of ice cream, and since it's written and produced by Kelly, the song features many a double-entendre. While plenty of rappers have often compared women to ice cream, among other inanimate objects, never has it been with such

ESSENTIAL



MARY J. BLIGE FEATURING METHOD MAN Love @ 1st Sight (4:04) PRODUCERS: Sean Combs, Mario Winans WRITERS: various PUBLISHERS: various

Geffen MCAR 26043 (CD promo) The first single from Blige's upcoming album is well on its way to becoming the body rockin' song of the summer. The infectious track reteams her with Method Man-you may recall the 1995 No. 1 collaboration, "I'll Be There for You/You're All I Need to Get By." It also reunites Blige with Sean "P. Diddy' Combs, who co-produced her classic album, "My Life." Now, having done away with all that drama, Blige is feeling optimistic on the breezy, funky "Love @ 1st Sight," replete with piano, strings and heartbeat-thumping beats. Fire and desire are the theme here, and Blige is up for the task. In addition to referencing past Blige albums ("What's the 411," "No More Drama"), Method Man claims he's tired of "computer love." At that point, Blige has himand us-right where she wants us: in the palm of her hand.---MP

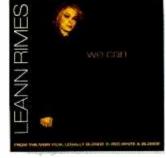
COUNTRY

CHRIS CAGLE Chicks Dig It (3:29) PRODUCERS: Chris Cagle, Robert Wright WRITERS: C. Cagle, C. Crowe PUBLISHERS: Mark Hybner/Cagle Blue Music, ASCAP; Casey Donovan Music, BMI Capitol 7087-6-17859 (CD promo) Chris Cagle's latest single is an uptempo romp with a catchy chorus and driving lead guitar that should make perfect summer fare for country radio. Cagle sounds like he's having a good time on this fun little number, and he brings lots of energy to the outing. The lyric is equal parts sexist silliness about attracting female attention and an upbeat philosophical message about the joys of living life to its fullest. The production is taut, and Cagle's performance is engaging. It all adds up to a single that should help him continue his career momentum.—DEP

<u>ROCK</u>

► STAIND So Far Away (4:04) PRODUCER: Josh Abraham WRITERS: A. Lewis, M. Mushok, J. April, J. Wysocki

PUBLISHERS: Greendfund/i.m.nobody/My Blue Car Music/Pimpyug Musik, ASCAP Flip/Elektra PRCD 1906 (CD promo) "Price to Play," the first single from Staind's third major-label release, "14 Shades of Grey," was a top 10 song at rock. However, it was atypically aggressive for radio, which had championed the band's more melodic "It's



S

LEANN RIMES We Can (3:39) PRODUCER: Dan Huff WRITER: D. Warren PUBLISHER: Realsongs, ASCAP Curb 1790 (CD promo)

Reese Witherspoon's can't-miss summer flick "Legally Blonde 2" gets a musical send-off with this infectious pop jewel from the dynamic duo of LeAnn Rimes and songwriter Diane Warren (who have previously hit with "How Do I Live" and "Can't Fight the Moonlight," also soundtrack songs). "We Can" skips like a pebble across a lake with its shimmering pop rhythms, chug-along guitars and percussion and a chorus that showcases both Rimes and Warren in peak form. In any other era, this would be so obvious a smash that justifying its charms in the pages of Billboard would seem redundant. But in a radio world where hits are defined—indeed, glorified by—arrest records and bullet wounds, somehow, the bounty of great voice and indelible melody have lost their luster. Perhaps there's solace in knowing that the rest of the world will embrace "Can" with unquestionable fervor.—CT

Been Awhile," "Outside" and "Fade" from 2001's 4.9 million-selling "Break the Cycle," Follow-up "So Far Away" puts the band back on familiar terrain: a midtempo song anchored by frontman Aaron Lewis' expressive vocals. Fortunately, Lewis seems to have, um, broken the cycle of self-loathing that permeated the band's lyrics previously, now singing lines like "This is the smile that I've never shown before. Between the lyrics' sunny disposition and a return to the sonic qualities that radio previously embraced, another rock radio smash and eventual top 40 crossover hit does not seem "so far away" for the band.-BT

<u>AC</u>

MICHAEL McDONALD | Heard It Through the Grapevine (3:44) PRODUCER: Simon Climie WRITERS: N. Whitfield, B. Strong PUBLISHERS: Jobette/EMI Music Motown B0000651 (CD track) While Motown and Michael McDonald have both been around for more than a generation, the combination of the two is as inventive and relevatory as frontpage news. His album of covers-on the Motown label, mind you-opens with "I Heard It Through the Grapevine," and it's as soulful and loose as anything the recently MIA singer/songwriter has ever offered. AC radio is already biting, as have fans in the U.K., where the album is a smash. As McDonald sings elsewhere on the disc, ain't nothing like the real thing. Mercy, this is good stuff.---CT

syrupy sweetness.-RH

Legal Issues Recapped At Indie Publisher Gathering

BY JIM BESSMAN

NEW YORK—The Assn. of Independent Music Publishers (AIMP) focused on domestic and international legislative and litigation matters during its June 11 spring luncheon at the Princeton Club.

Peter L. Felcher—a partner with the Paul, Weiss, Rifkind, Wharton & Garrison law firm and general counsel to the National Music Publishers Assn. (NMPA) and the Harry Fox Agency reviewed the class-action lawsuit filed in New York federal court earlier this year by publishers and songwriters against Bertelsmann regarding its attempt to sustain the now-defunct Napster service.

The German media conglomerate's response to the action is due next month. However, Felcher noted that Bertelsmann has made a "frivolous" assertion in a German court that the \$17 billion-plus damages sought jeopardize state sovereignty and that the case should be dismissed because the currently strained relations between the U.S. and Germany prevent a fair trial in New York.

In last fall's concerted effort pitting music and motion picture groups against the combined file-swapping forces of Kazaa, Grokster and MusicCity, Felcher cited a "deeply disappointing decision" in the U.S. District Court in California in favor of the



defendants' position that they only distribute software—which has noninfringing uses—and are not involved in providing the facility for copyright infringement to occur.

Noting that the decision is now on appeal, Felcher did find positive aspects in that the court restated that users who make copyrighted music available on the services are violating copyright law and that the defendants were benefiting financially. As a result of the court's finding, the industry is "pushed in the direction" of suing consumers. Felcher said.

Regarding the Supreme Court's upholding of the 20-year copyright term extension in the Eldred vs. Ashcroft case, Felcher concluded, "The debate over whether the 20-year extension was a good idea may still go on in the press but never again in the courts—where we won."

Felcher also recapped Recording Industry Assn. of America (RIAA) activities in combating piracy. He said the RIAA was going after individual infringers, particularly at universities, and talked about the recent court victory forcing Verizon to reveal the identities of customers alleged to be copyright infringers.

'The debate over the 20-year extension may still go on in the press but never again in the courts.' --PETER L. FELCHER, ATTORNEY Following Felcher's presentation, NMPA senior VP Charles Sanders quoted New York University culture



and communication professor Siva Vaidhayanathan, who had likened digital music file swapping with his own youthful sharing of Kiss and Clash records.

Proclaiming that attempts by colleges to shut down such file sharing are moves against academic and intellectual freedom, Vaidhayanathan then openly challenged authorities to sue him for having thousands of MP3s available to anyone through the Gnutella service.

"Watch your step at the wishing well, professor," Sanders cautioned, then summarized a number of actions of concern to the luncheon attendees.

Sanders made note of the Balance Act (Benefit Authors Without Limiting the Advancement or Net Consumer Expectations Act), introduced in March by Congresswoman Zoe Lofgren, D-Calif., to expand the Copyright Act's fair-use provisions. "We continue to oppose this legislation," Sanders said.

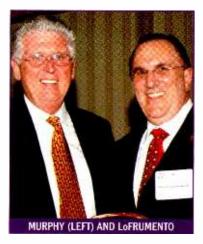
On the international front, Sanders outlined the NMPA's leading role in getting governments to comply with the World Intellectual Property Organization Copyright Treaty and its support of the International Confederation of Music Publishers (ICMP) in encouraging the European Community members to enact copyright laws in accordance with the EC Copyright Directive.

Sanders also noted the joint NMPA and ICMP involvement in trying to relax the European valueadded taxes on recorded music so that the rates are more in line with those applied to books and other cultural products.

NMPA Meet Focuses On Declines, Piracy

Edward Murphy's state-of-theindustry remarks during the National Music Publishers' Assn. (NMPA) June 16 annual meeting at the New York Helmsley Hotel were particularly worrisome.

Referring to the association's recently completed 12th annual international survey covering



worldwide music publishing revenue for 2001, NMPA president/ CEO Murphy reported a 4% decline in global publishing revenue in 2001 to \$6.6 billion. This followed a 6.7% increase in 2000.

"During this period, the performance-based revenue sector posted a 3.2% gain to nearly \$3.18 billion, which unfortunately was more than offset by a decrease in reproduction-based income by 11.6% to \$2.42 billion," Murphy said. "The declines were fueled by losses in phono-mechanicals, down 13.1%, and synchronization revenue, down 7.6%."

Reasons for the drop in worldwide music publishing income range from piracy to product competition in the marketplace and a "shaky" global economy, Murphy said. "In addition, ongoing economic and intellectual property protection troubles in such developing regions as Latin America and Southeast Asia are continuing to be felt on a global basis."

On the domestic side, Famous Music chairman/CEO and NMPA/ Harry Fox Agency chairman **Irwin Robinson** focused on Internet music piracy.

Citing industry stats showing that more than 2.6 billion music files are illegally downloaded each month, Robinson said, "We have faced and overcome challenges as serious as this one before, and I feel that together we will prevail in stemming the tide of electronic shoplifting that is currently threatening to capsize the music industry.

"However, it is going to take all of our combined efforts working side by side with other members of the creative and entertainment industries to succeed."



Representing the viewpoint of the National Assn. of Recording Merchandisers, outgoing president/CEO **Pam Horovitz** delivered a keynote speech explaining the retail end of the business and pointing out similarities between dealers and publishers.

"We're both part of the distribution pipeline that connects the creators of music with the buyers of music," she said. "We're both mostly in the background, not in the headlines very often, quietly going about our business, making sure that needed work gets done."

Horovitz also noted her constituents' similar devotion to the fight against piracy. Noting the retailers' unique placement between music suppliers and consumers, however, she suggested

that litigation was "only half the battle," the other half being "listening to the consumer, watching behavior and learning so that we also offer the consumer legal alternatives."

Publishers, Horovitz opined, need to consider copy-protecting CDs as "the ultimate solution" to CD burning, as well as the

value of sampling online. Allowing consumers small music samples at point-of-sale online "helps everyone and hurts no one," she said. "Requiring licenses for [online sampling] simply serves to give labels direct power over the marketing activities of retailers and ultimately serves to lessen competition, which serves no one."

Bad news aside, Murphy was understandably ecstatic about the presentation of the NMPA President's Award to ASCAP CEO **John** **LoFrumento**—thanks to the entertainment value.

"I know a lot of deals are pending in this room, but please turn off your cell phones," commanded ASCAP president/chairman **Marilyn Bergman**. She called out **Paul Williams**, who revised his "You and Me Against the World"—with cowriter **Kenny Ascher** accompanying on piano—thus: "He told me when the Internet was born/Get used to e-mail, spam and porn/But understand our mission's clear/ Gotta deal with peer-to-peer."

Hal David then crooned his LoFrumento-reconfigured "Close to You," after which Jimmy Webb delivered a straight version of "Galveston" following a brief "LoFrumento, LoFrumento" rewrite of the opening of "Mona Lisa."

Alan Bergman, saying that he was happy to share his songwriting collaborator/wife with LoFrumento, offered a modified "How Do You Keep the Music Playing," which the Bergmans wrote with Michel Legrand.

Cy Coleman and a pair of lively male vocalists then capped the event with a new Coleman tune, "The Tomato Tarantella," written for a forthcoming show.



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

Hilary Duff...

Teen Star Takes Advantage Of Branding Opportunities

BY STEVE TRAIMAN

Teen sensation Hilary Duff, former star of Disney's "The Lizzie McGuire Show," is looking to become more than just the nation's next teen pop princess. She wants to become a brand-name phenomenon.

Duff's debut album, "Metamorphosis"—a joint label deal with Buena Vista and Hollywood Records—is due in mid-September, and that's just the beginning. Also on the way are Duff-branded videos, toys and a fashion line.

Boo Management, headed by Andre Recke, is helping direct her business plan; Bravado Brands is handling her licensing.

"Hilary is a cool kid, and she's parent-friendly," Bravado senior VP Maggie Dumais said from the floor of the recent Licensing International expo in New York. "Parents feel no qualms about letting kids listen to her music, watch her TV show, see her new movie and wear her fashions."

Duff and Disney have parted ways, after Disney passed on a sequel to "The Lizzie McGuire Movie," which did a solid \$40.5 million at the U.S. box office, according to The Hollywood Reporter. According to industry sources, Disney reportedly was unwilling to pay a \$5 million upfront fee.

The savvy teen, guided by her mother, Susan, is betting that she is enough of a bankable brand to find life after "Lizzie." Duff is now pursuing a new career that

spans recording, movies, TV and licensing. "'Lizzie' was a great place to begin

my career," Duff says. "I loved the character, as it was very 'safe' for me, and doing the movie was a lot of fun. I got to record two songs for the sound-*(Continued on page 34)*

BILLBOARD JULY 5, 2003

www.billboard.com

Opening The Door To Videogames

Columbia House Markets Game Titles Through Music Club

BY BRIAN GARRITY

NEW YORK—Columbia House is weary of waiting for the industry and consumers to adopt a new physical format to lift the sagging prerecorded music business.

So the direct-to-consumer retailer is now focusing on the videogame business to compensate for weak CD sales.

Next month, the company will begin marketing and selling videogame titles to the members of its music club. It began selling videogames to its home video club in June. "We remain hopeful that a new

physical format will emerge with DVD-Audio and that it will give our music club new life. But in the meantime, we're looking for ways to grow



the business," Columbia House chairman/CEO Scott Flanders says.

"The music club has been declining in revenue," he adds. "Our business depends heavily on format changes. [But] the music industry [has been slow in getting] behind DVD-Audio. That sent us in this direction. We're seeking growth from other categories."

Columbia House sees videogames as a natural extension for its club business, which claims billing relationships with more than 11 million (Continued on page 34)

Baseball Bets On Clear Channel Deal

BY BRIAN GARRITY

NEW YORK—Major League Baseball wants to be a bigger hit with younger consumers and is turning to the music industry for help.

The sport will be plugging itself and its official line of apparel at concert venues this summer under a new marketing pact with Clear Chan-



nel Entertainment. MLB will serve as a sponsor for Ozzfest 2003, Lollapalooza 2003 and 34 additional CCE live music events. Professional sports leagues have

been playing up associations with recording artists in recent years in an attempt to build awareness for their products and establish a hip cachet with fickle teens.

Although the connection between sports and music is on the rise, this deal marks one of the few instances in which a pro sports league has aggressively marketed itself in a nontraditional setting. Usually, music is infused into sports marketing initiatives or star artists per-*(Continued on page 35)*

Retail

AFIM Seeks Its Niche In Today's Marketplace

Major changes are afoot at both the National Assn. of Recording Merchandisers (NARM) and the Recording Industry Assn. of America (*Billboard*, June 28). But the Assn. for Independent Music (AFIM) is pursuing a relatively steady course—though it still grapples with issues of survival and relevance.

AFIM remains among the humblest of U.S. music trade associations. Its annual operating budget is between \$100,000 and \$250,000, according to **Clay Pasternack**, the recently re-elected chairman of its 12-member board of trustees.

At present, the group has 327 members. That's down from 400 at the time of its March convention, held in conjunction with NARM in Orlando, Fla. (*Billboard*, March 29).

Its only paid employee is executive director **Courtney Proffitt**, who works out of her Tucson, Ariz., home.

Founded in 1972 as the National Assn. of Independent Record Distributors, the trade group witnessed a tilt during the '90s from regional distribution to nationalization.

Once a one-stop meeting place for regionals and their large label

rosters, the AFIM confab has been rendered redundant by prevailing national distribution agreements.

Pasternack admits that this tectonic shift "has hurt the organization. If you're Label A in L.A., and your distributor is in Memphis or Minneapolis or New York, and you need to meet with your distributor, you don't need a convention to



do it."

In 2001, after its Los Angeles convention registered low attendance, AFIM merged its convention with NARM's.

Walter Zelnick, VP at San Rafael, Calif.-based City Hall Records, says the distributor—an AFIM stalwart—opted

not to attend this year. Many of his labels chose not to, either.

"It seemed like we could get more done by staying at work," Zelnick says. "[The labels] say, "What do we have to meet at NARM for?' " By Chris Morris

After only 60 AFIMonly members and 200 joint AFIM/NARM

members attended the Orlando convention, AFIM's participation at NARM 2004—moved to late summer, in San Diego—is in doubt.

If the AFIM convention becomes a stand-alone affair again, Proffitt says, "Certainly we would be reaching out to the community for sponsorships."

Insiders believe, however, that given the state of the industry and AFIM itself, a stand-alone convention isn't a financial possibility. Membership and convention attendance by mainstream hip-hop and rock labels waned during the '90s. Many now characterize AFIM as an organization comprising entry-level firms, which immediately benefit from AFIM's many industry discounts, and niche



labels.

"They've lost their focus for what I do," says **Alicia J. Rose**, head of Portland, Ore.-based indierock distributor Northeast Alliance of Independent Labels. "It seems to be more geared to the startup companies."

Many established independent firms have opted not to join AFIM or have let their memberships lapse.

"The [group's] leadership was insular in its approach to bringing in new blood," says an executive at one large indie rock label that is not an AFIM member. "There wasn't much thinking outside the box to make it worthwhile. The core was the folk [labels]."

Proffitt says AFIM is attempting to address such objections.

"We do want to diversify the types of genres that have been the typical genres identified with AFIM," she says. "I've been reaching out more and more to the hiphop community, the dance community, the electronica community. What we are doing right now is an active outreach with our board members."

Proffitt says her immediate goal is to increase membership to 450 by the end of the year and to 700 within 12 months.

She remains optimistic about AFIM's growth: "I believe that the independent sector, with the ability to be so much more flexible and so much more creative, is going to continue to flourish. Take a look at the market share out there. I think it is doable, but it will take focused attention on our part."

Pasternack says, "The truth is, we're limping along. We're staying alive, and we're trying to keep things relevant for people."

Columbia House

Continued from page 33

consumers.

Flanders says internal research shows that there is a significant demand for videogames among the company's DVD and music club members; more than 3 million club members report owning a gaming console. Many of those members were already requesting that Columbia House offer videogame titles.

Columbia House has its eye on launching a dedicated videogame club. But for the time being, games are being positioned as a store-within-a-store inside its music and videogame clubs.

"This is best viewed initially as an enhancement to the membership experience," Flanders says.

He notes that Columbia House is looking to test consumer appetite for videogames before entering licensing deals with game publishers for a standalone club.

Under a club model, Columbia House can acquire titles from game makers below wholesale price by paying an upfront advance and manufacturing the product itself.

For now, the company is acquiring

titles on a wholesale basis like any other retailer. It is selling games through a strategic relationship with Majesco, a publisher of interactive entertainment software. Majesco will assist Columbia House

in procuring all game-related product from all major videogame publishers, including new releases, pre-orders, "greatest hits" and close-out titles.

In addition, Majesco will provide merchandising, co-op advertising and strategic consulting.

Initially, around 100 different SKUs will be offered. Games will be compatible with the leading gaming platforms: PlayStation2, Xbox and Nintendo GameCube.

Majesco president Jesse Sutton says that Columbia House's interest in videogames is "understandable."

videogames is "understandable." He points out that the club can tap into its historical purchase data to cre-

ate highly targeted promotions. Early response has been deemed encouraging. The company reports that a soft launch of videogame titles through its DVD club was generating sales of \$10,000 per day. Following the June 12 official announcement of the games' availability, the company says it logged first-day sales of \$40,000.

"We hope that this will grow into a large business," Flanders says. "The videogame business is bigger than the domestic music business today, and it's growing, while the music business is shrinking."

Hilary Duff Continued from page 33

track, and now it's exciting to go out on my own with my first album."

"The Lizzie McGuire Movie" CD on Walt Disney Records has sold 533,000 copies, according to Nielsen SoundScan.

The album hit No. 6 on The Billboard 200, after entering the chart at No. 18 in the May 10 issue. It is No. 13 this issue.

The launch single from "Metamorphosis," "So Yesterday." is set for a July release. A video will debut on MTV around the same time, with Duff scheduled to cohost the network's staple program, "Total Request Live." The track was produced by the Matrix, the production team that made a star out of Avril Lavigne.

The album will be supported by ongoing film and TV exposure linked to "Lizzie." The DVD and home video release of "The Lizzie McGuire Movie" is due Aug. 12 from Buena Vista Home Entertainment.

In addition, the "Lizzie Mc-Guire" TV show has 65 episodes scheduled to air during the next two seasons, although only five shows are new.

Disney had been presenting

www.americanradiohistory.com

www.billboard.com

"Lizzie McGuire" as a hot merchandising and licensing property as recently as the February Toy Fair. It also had an exclusive deal with Kohl's department stores.

But now, the company is distancing itself from Duff. Disney Consumer Products chairman Andy Mooney tells *Billboard*, "We never considered her [Duff and "Lizzie"] to be more than a niche product."

But Duff and her handlers are looking to take advantage of that niche. At the Licensing International trade show, Bravado hosted a special press preview and fashion show with NTD Apparel, one of Duff's first licensees, to introduce her line of Stuff by Hilary Duff for "tween" girls, ages 7 to 14.

It will launch next spring with an initial exclusive at a chain like Target, according to NTD executive VP Henry Stupp. "She has great fashion sense and has had a lot of say on colors, materials and styles," he notes.

Duff also recently formed a multi-faceted alliance with Hasbro to appear in launch advertising this summer for VideoNow, a product billed as the first kidfriendly, portable, personal video player.

It arrives at retail this summer with "A Day in the Life of Hilary Duff," a personal video disc produced exclusively for the format. Duff will also contribute a 60-

second song clip for the track "Why Not?" for Hasbro's top-selling HitClips micro music system.

"Hilary is a versatile talent and incredibly popular with tweens," Hasbro U.S. toys group president Brian Goldner says. "We're thrilled to have her associated with us."

Other licensees through Bravado include Visa gift cards, Townley cosmetics, Playmates fashion dolls, Dan River bedding, Kidstreet accessories, ES Originals footwear, AME sleepwear, Saramax underwear, Entertainment Calendars, Scorpio posters and Hedstrom/ Priss Prints mega-stickers.

A good part of what she earns from licensing will go to Duff's pet charity, Kids With a Cause, originally part of the Audrey Hepburn Children's Foundation and headed by Linda Finnegan.

"We contribute to everything from pet rescue to foster kids' care," Duff says.

Looking ahead, Duff has a high-profile holiday movie remake of the movie "Cheaper by the Dozen," starring Steve Martin and Holly Hunter, for Fox and a summer 2004 Cinderella story "with a twist" for Warner Bros., led by Jim Carrey.

"I'm being very selective on new projects," Duff says.

Sun's Shine On Musicland Still Clouded By Finances

Sun Capital, an investment firm, came out of nowhere—as far as the music industry is concerned—and now is one of the most important players with its takeover of the Musicland Group.

You can't call it an acquisition, because Sun Capital didn't pay for Musicland; it agreed to assume its



operating payables and lease assignments. Best Buy gave Sun Capital the chain.

Many sources believe that Musicland will have to close 200-300 stores, mainly from the Sam Goody mallstores side. But Musicland president **Connie Fuhrman** says that Sun will negotiate its way out of unprofitable stores (*Billboard*, June 29).

However, you can be sure that whoever negotiates for Musicland likely will hold the threat of Chapter 11 over the heads of landlords, who are always reluctant to cut deals when they already have a signed lease. If that proves to be the case, Sun Capital could point out it has nothing to lose in a Chapter 11 filing. It didn't pay anything for Musicland, so it doesn't have to worry about wiping out its equity. In such a scenario, if vendors were pro-

> tected by bankrupcty court as "critical suppliers," Sun Capital could regain its place at the table by infusing a minimal amount of capital into a reorganized Musicland.

But other industry sources see another scenario playing out—one that involves the influx of vulture investors shopping for deals in the music industry. There are those

who believe that the right player (read Sun Capital or some other financial firm) could become a force to be reckoned with in the music industry—and for cheap, too.

Right now, Wherehouse is operating under Chapter 11 protection and getting ready to submit a reorganization plan. Also, as part of the negotiations to get bondholders to convert debt into equity, Tower Records will be shopped. How much would it cost, some wonder, to buy Tower and Wherehouse? Before the Musicland deal, I would have suggested \$100 million. Now, I am thinking \$75 million for both chains.

If you're Sun Capital, Wherehouse might prove attractive. Musicland needs a warehouse, and Wherehouse has excess capacity in its warehouse the chain has 145 stores and its distribution center can handle 600 stores. Wherehouse also fits the bill in terms of the type of investment that Sun Capital likes to make: A company's in trouble, poised for a turnaround and a bargain to boot. I suggest Wherehouse can be had for \$25 million, or even less.

The surprise emergence of Cerberus Partners as a player in the Musicland deal feeds those who believe in this scenario. Cerberus had owned Wherehouse but had its equity wiped out earlier this year when the chain filed for Chapter 11. Cerberus owns Abelco Finance, which is providing a \$75 million revolving credit facility for the new Musicland. As part of that deal, Cerberus got a 10% stake in Musicland.

Mark Leder, managing director and co-founder of Sun Capital, says that his firm would be interested in looking at possibly acquiring such distressed retailers as Wherehouse and Tower. But he wouldn't do it just to get a warehouse. "We won't let the tail wag the dog," he says.

If Sun Capital buys the music re-



tailers, Leder says, it would keep them separate until both chains were fixed before considering whether to combine them. "If you take two broken companies and put them together, you

have one big broken company." Now let's look at Tower and see if it fits into this scenario. If you do a little math, you can work out that I am suggesting that Tower can be bought for \$50 million AM (after the Musicland deal) and \$75 million BM (before Musicland). **Lloyd Greif**, president/CEO of Los Angeles-based Greif & Co., which is shopping the chain, sounded scandalized when I threw those prices around.

DEAD

END

BAKER & TAYLOR

In fact, when I suggested the Musicland deal devalued Tower's worth. he responded, "Not on your life." He said there is "plenty of interest in Tower," with many financial players and suitors from outside the music industry that see value in the chain.

Retail

First off, when you compare Tower to Musicland, Greif says the former has a higher gross margin and higher sales per square foot. Also, it has lower occupancy costs. Furthermore, he pointed out that Musicland was overstored, which is not the case with Tower. "It has 96 stores; virtually all are profitable," he says.

Second, the Tower brand is so strong that "people approached us before we made outgoing calls," Greif says. While there may be interest already, the process is still in the early stages, as Greif had yet to complete a Tower book as of about June 20 for shopping the deal, sources say. Nonetheless, Greif says the Tower brand will serve him well in shopping the chain. If you believe there will always be a place for brick and mortar in home entertainment, "Tower is the first name you come to," Greif says.

Other vultures are lurking in the background, including, I hear, a Japanese financial firm.

Baseball

Continued from page 33

form at high-profile sporting events like the Super Bowl or the NBA All-Star Game.

"We've done a good job of fishing where the fish already are. Our goal with this program is to really fish for new fish," says Steve Armus, MLB VP of domestic licensing, apparel, headwear and sporting goods. "This is a case of us bringing our sport to the target audience and meeting them on their turf as opposed to bringing them to our turf."

Bruce Eskowitz, president of national sales and marketing for CCE, says that the deal "greatly enhances MLB's ability to literally touch the fans while connecting their passions for music and baseball."

THE MLB EXPERIENCE

As part of the agreement, a traveling Major League Baseball experience consisting of two 52-foot tractor-trailers with pitching and batting cages and a Cyber Ballpark attraction showcasing the latest MLB videogame releases will be featured at many of the dates.

The marketing program also includes branding of the MLB Authentic Collection—the league's merchan-

BILLBOARD JULY 5, 2003



Part of the traveling Major League Baseball experience

dise line of apparel, headwear and outerwear—at each Lollapalooza and Ozzfest date and in all tour advertising and marketing materials.

Additionally, artists performing on those tours are being outfitted with MLB Authentic apparel.

There are also plans to sell MLB gear at the venues, though specifics are still being worked out.

Tim Brosnan, executive VP of business for MLB, says the Clear Channel relationship is a "unique vehicle to market the MLB Authentic Collection to a specific audience of entertainment-minded young people."

Baseball officials say they are targeting males in their mid-teens and early 20s who are interested in both



MORE THAN ATHLETES

MLB executives emphasize that it is not only athletes that wear the gear. They point out that many popular artists already wear MLB apparel on TV and in videos.

"We think that by creating associations with these festivals and the bands that are appearing at them, we are going to make ourselves more attractive to that consumer," Armus says.

MLB is hoping that the immediate impact of the program will be increased sales of jerseys and hats.

Sporting goods merchant Champs is serving as the official retailer for the promotion and will be plugging MLB, Ozzfest and Lollapalooza in its stores. In turn, MLB will be distributing

coupons to Champs at the festival dates.

"Hopefully, this will help maximize sales during our season," Armus says. "We want to increase brand recognition of the MLB Authentic Collection, and we want to ring the cash register."

On a longer-term basis, MLB is also hoping to boost consumer affinity for the sport in the face of competition from other entertainment opportunities, ranging from extreme sports to videogames.

"Baseball has a responsibility to try to grow its fan base and get younger," Armus says. "And if we're going to get younger, we have to do younger things and get to where the consumer is."



Baker & Taylor is a National distributor of music, movies, and books with 3 service centers and the deepest catalog in the industry.

Customer care second to none.

- * 200,000 unique music, DVD and video SKU's on-hand.
- * Music, Movies, Books from one source.

Call us today at... 1-800-775-2600 ext.2151

35

www.btol.com

	JLY 2003	5	Billboard IOP KID VID	E	
THIS WEEK	LAST WEEK	- MO-MERN	Sales data compiled by Nielsen VideoScan TITLE LABEL/DISTRIBUTING LABEL & NUMBER	YEAR OF RELEASE	PRICE
1	-	-	Week At Number 1 Week At Number 1 JUNGLE BOOK 2 WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 22732	2003	24.98
2	1		ATLANTIS: MILO'S RETURN WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 25999	2003	19.99
3	2	2	CITY OF LOST TOYS PARAMDUNT HOME ENTERTAINMEN T 875413	2003	12.99
4	6	3	BLUE'S CLUES - SHAPES AND COLORS! PARAMOUNT HOME ENTERTAINMENT 875473	2003	9.99
5			CARE BEARS TO THE RESCUE UNITED AMERICAN VIDEO 60149	2003	14.98
6	4	2	ROLIE POLIE OLIE: THE BABY BOT CHASE WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 30063	2003	19.99
7	5		POWER RANGERS NINJA STORM VOL. 1: PRELUDE TO A STORM WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 28906	2003	14.99
8	3		SCOOBY-DOO MEETS THE HARLEM GLOBETROTTERS WARNER FAMILY ENTERTAINMENT/WARNER HOME VIDEO 2150	2003	14.95
9	N	517	ELMO'S WORLD: THE GREAT OUTDOOS SONY WONDER/SONY MUSIC ENTERTAINMENT 55326	2003	9.98
10	7		THE WIGGLES: WIGGLES BAY HIT ENTERTAINMENT 2502	2003	14.95
11	11	a fái	MEET STRAWBERRY SHORTCAKE DIC ENTERTAINMENT/FDXV/IDE0 2006934	2003	12.98
12	9	15	CHARLOTTE'S WEB 2: WILBUR'S GREAT ADVENTURE PARAMOUNT HOME ENTERTAINMENT 871843	2002	14.95
13	10		SPRING FOR STRAWBERRY SHORTCAKE DIC ENTERTAINMENT/F0XV/DE0 2007030	2003	12.98
14	12	30	SPONGEBOB SQUAREBANTS: SEA STORIES NICKELODEON VIDEOI/PARAMOUNT HOME ENTERTAINMENT 875623	2002	12.95
15	13		BABY MOZART WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 61799	2000	14.99
16	8		BOB THE BUILDER: BUILDING FRIENDSHIP HIT ENTERTAINMENT 24113	2003	14.99
17	14	13	BABY EINSTEIN: BABY NEPTUNE-DISCOVERING WATER WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 30172	2003	14.95
18	14		DEEP SEA SILLIES NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 875543	2003	12.95
19	1.11	10.1	ELMO'S WORLD: WAKE UP WITH ELMO SONY WONDER/SONY MUSIC ENTERTAINMENT 54268	2002	9.98
20			SESAME STREET: KIDS' FAVORITE SONGS SONY WONDER 55431	2001	9.98
21	21	-	BARNEY'S OUTDOOR FUN HIT ENTERTAINMENT 2088	2003	14.95
22	18	64	DORA THE EXPLORER: WISH ON A STAR NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 874573	2001	12.95
23	-	-	DORA THE EXPLORER: DORA'S MAP ADVENTURES NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 879143	2003	12.95
24	15	19	SPONGEBOB SQUAREPANTS: BIKINI BOTTOM BASH NICKELODEON VIDE0/PARAMOUNT HOME ENTERTAINMENT 875443	2003	12.95
25	19	195	DORA THE EXPLORER: MOVE TO THE MUSIC NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 875633	2002	12.98

Sales data compiled by 💦 Nielsen

 WWE: WRESTLEMANIA XIX-MARCH 30, 2003
 SONY M

 WWE: REY MYSTERIO 619
 SONY M

 WWE: NO WAY OUT 2003
 SONY M

 WWE: ROYAL RUMBLE 2003
 SONY M

 WWE: ROYAL RUMBLE 2003
 SONY M

 WWE: DIVAS UNDRESSED
 SONY M

 WWE: DIVAS DESERT HEAT
 SONY M

 WWE: SUMMICRS SENSED
 SONY M

 WWE: DIVAS DESERT HEAT
 SONY M

 WWE: SUMMICRS SENSED
 SONY M

 WWE: SUMMICRS DESERT HEAT
 SONY M

 WWE: SUMMICRS LAM 2002
 SONY M

 WWE: SUMMICRS SASCETALL CLASSIC AT RUCKER PARK: THE SECOND SEASON
 VEN

 MUEBER DWILLXXXVII
 SONY M

 WWE: ARMAGEDDON 2002
 SONY M

 STREFER AUL 11. THE ANNING TOUR
 SONY M

 STREFER AUL 11. THE AND SUNY AUGURANING
 SONY M

HEALTH

◆ IRMA gold certification for sale of 125,000 units or a doltar volume of \$9 million at retail for theatrically released programs, 25,000 units or a doltar volume of \$9 million at retail for theatrically released programs, 25,000 units or a doltar volume of \$18 million at retail for theatrically released programs, or 50,000 units or \$2 million at suggested retail for nontheatrical titles. ©2003, VNU Business Media, Inc. an Nelsen VideoScan Inc. All rights reserved.

Sales data compiled by 💦 Nielsen

 PILATES FOR DUMMIES
 AN

 THE METHDD PILATES: TARGET SPECIFICS
 CRUNCH: PICK YOUR SPOT PILATES
 AN

 METHOD-ALI IN ONE
 E
 E
 Second Seco

WWE: WRESTLEMANIA XIX-MARCH 30, 2003

WWE: ARMAGEDDON 2002 STREETBALL: THE AND1 MIX TAPE TOUR

PETE ROSE - PLAYING TO WIN

Bilboard

PILATES FOR DUMMIES

TITLE

図 NUMBER 1 20%

D.III

TOD VID VIDEO

RECREATIONAL SPORTS

PROGRAM SUPPLIER & NUMBER

2 Weeks At Number

SONY MUSIC ENTERTAINMENT 59383 12.99

SONY MUSIC ENTERTAINMENT 59355 14.95 SONY MUSIC ENTERTAINMENT 59351

SONY MUSIC ENTERTAINMENT 59359

SONY MUSIC ENTERTAINMENT 59357

SONY MUSIC ENTERTAINMENT 59345

SONY MUSIC ENTERTAINMENT 59385

SONY MUSIC ENTERTAINMENT 59381

SONY MUSIC ENTERTAINMENT 59321

SONY MUSIC ENTERTAINMENT 59325

VENTURA DISTRIBUTION 3413

VENTURA DISTRIBUTION 1416

UE BASEBALL HOME VIDEO 20024

VENTURA DISTRIBUTION 311250

SONY MUSIC ENTERTAINMENT 59375

SONY MUSIC ENTERTAINMENT 59353 VENTURA DISTRIBUTION 14463

BUENA VISTA HOME ENTERTAINMENT 362006

FILA

87

WARNER HOME VIDEO 37855

IMAGE ENTERTAINMENT 10062

GDDDTIMES HOME VIDEO 330210

ANCHOR BAY ENTERTAINMENT 1023 VENTURA DISTRIBUTION 2001 VENTURA DISTRIBUTION 10499 ARTISAN HOME ENTERTAINMENT 60214

VENTURA DISTRIE

GAIAM VIDED 1231 14.98 ARTISAN HOME ENTERTAINMENT 10152 14.98

GODDTIMES HOME VIDED 1790 24.98 CURRENT WELLNESS 572 12.98

 WARNER HDME VIDEO 51368
 9.95

 GODOTIMES HDME VIDEO 20156
 9.95

 N HDME ENTERTAINMENT 61294
 19.98

14 98

RICE

16 90

16.95

19.95

14.95

14.95

12.95

19.98

14.98

14.95

14.95

19.95

14.98

19.95

19.95

19.95

Home Video

DI

Biz Eyes Unity On HD Launch

BY JILL KIPNIS

LOS ANGELES-Without a dominant platform to introduce high-definition (HD) DVD to the U.S. market, home video industry executives fear that consumer confusion over different HD formats will lead to an unsuccessful product launch.

That theme was evident at the DVD in 50 conference, held June 17-18 at the Wyndham Bel Age Hotel here.

Warren Lieberfarb, the former president of Warner Home Video, said the video industry needs to look at what happened in the music business with its introduction of DVD-Audio and Super Audio CD. "Consumers decided to pick neither," he says.

Retailers are also calling for one HD format. "There needs to be a united front for consumers," said Gary Arnold,

senior VP of entertainment for Best Buy. Lieberfarb's solu-

tion is to introduce one HD format, with built-in copyright

protection and more interactive special features, through a strong marketing push.

There are currently five different options for HD DVDs. The two blue laser formats are Blu-ray (backed by 10 manufacturers, including Sony, Panasonic and Pioneer) and the advanced optical disc, backed by Toshiba and NEC. Red laser options include MPEG 4, Microsoft's Windows Media 9 and Pixonics' backward-compatible solution.

Columbia TriStar Home Entertainment believes in Blu-ray. Artisan Home Entertainment has already released "Standing in the Shadows of Motown" and "Terminator 2: Extreme DVD" with a Windows Media 9 HD option.

Other studios, such as Buena Vista Home Entertainment, are formulating their own HD goals before deciding on an existing option.

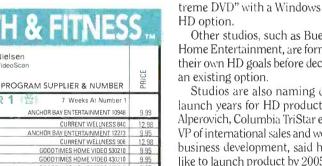
Studios are also naming different launch years for HD product. Adrian Alperovich, Columbia TriStar executive VP of international sales and worldwide business development, said he would like to launch product by 2005. Buena Vista president Bob Chapek said he wants to "have a trickle of [HD] business by 2006," though he expects 2007to be HD's breakout year.

Lieberfarb said that the industry is not moving fast enough in its introduction of HD DVD. The growing popularity and availability of DVD recorders may make consumers less likely to adopt a new format that has copyright protection, he warned.

www.americanradiohistory.com

	ILY 5 003		Billboard TOP MUSIC VIDE	OST
NEEK	LAST WEEK	designed.	Sales data compiled by Nielsen SoundScan TITLE Principal LABEL / DISTRIBUTING LABEL & NUMBER Performers	TAPE/DVD PRICE
1	1		当当後 NUMBER 1 学習を4 Weeks At Number 1 LED ZEPPELIN ATLANTIC VIDEO S70138 Led Zeppelin	29.98 DVD
2	2	10	THE NEW BREED INTERSCOPE VIDEO/UNIVERSAL MUSIC & VIDEO DIST.000108 50 Cent	19.98 CD/DVD
3	3	10	THE BEATLES ANTHOLOGY A 13 CAPITOL VIDEO 90190 The Beatles	149.98/69.98
4		ins.	QUEEN: UVE AT WEMBLEY '86 HOLLYWOOD MUSIC VIDEO/UNIVERSAL MUSIC & VIDEO DIST 162400 QUEEN	19.98/19.98
5	4		MADE YOU LOOK: GOD'S SON LIVE ILL WILL/COLUMBLA MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 55456 Nas	14.98 DVD
6	5		LIVE IN NEW ORLEANS A ² BLUE NOTE/EMI HOME VIDEO 90427 Norah Jones	14.98 DVD
7	7		JOSH GROBAN IN CONCERT • HAREPRISE MUSIC VIDEOWARNER MUSICVIDEO 44413 JOSH Groban	27.98 CD/DVD
8	6	0-	WHEN THE LIGHTS GO DOWN WARNER MUSIC VIDEO 38579 Faith Hill	16.98 DVD
9	8		HELL FREEZES OVER A ⁸ GEFFEN HOME VIOEO/UNIVERSAL MUSIC & VIDEO DIST. 39548 Eagles	24.98/24.98
10	10		TRILOGY EAGLE VISION 30036 The Cure	24.98 DVD
11	9		SINATRA: THE CLASSIC DUETS HART SHARP VIDEO 29567 Frank Sinatra	14.98/19.98
12			THE ESSENTIAL CLASH EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 55750 The Clash	19.98 DVD
13	18	je.	LET'S GET LOUD • EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 54137 Jennifer Lopez	14.98/19.98
14	22	F	MTV UNPLUGGED V2.0 A VAGRANT 378 Dashboard Confessional	18.98 CD/DVD
15	23	2	VIDEO GREATEST HITS: HISTORY A ⁵ EPIC MUSIC VIDEO SOMY MUSIC ENTERTIANMENT SO123 Michael Jackson	14.98/24.98
16	13	5	LOVERS LIVE A EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 54204 Sade	14.98/19.98
17	12	10	FOR THE LAST TIME. LIVE FROM THE ASTRODOME • MCA NASMULE VIDEO UNITED A VIDEO DIST. PIZEN George Stratt	19.98 DVD
18	16	207	LIVE FROM AUSTIN, TEXAS & * enc. Music Vocauson Y Music Britemannen music Stevie Ray Vaughan And Double Trouble	14.98/19.98
19	15	178	THE DANCE A REPRISE MUSIC VIDEO/WARNER MUSIC VIDEO 38486 Fleetwood Mac	19.98/24.98
20	19	n.	AN EVENING WITH THE DIXIE CHICKS & ² COLUMBIA MUSIC VICENSION MUSIC ENTERTAILMENT 5522. Dixie Chicks	14.98/19.98
21	14	-0	PULL OVER COLUMBIA MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 54400 James Taylor	14.98/19.98
22	20		LOSING GRIP ARISTA RECORDS INC/BMG VIDEO 51025 AVTIL LAVIGNE	7.98 DVD
23	26	15	SECRET WORLD LIVE GEFFEN HOME VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 483694 Peter Gabriel	24.98/19.98
24	11	8	GREATEST HITS OLIVNAVARRE VIDEO DISTRIBUTION 514 Bjork	16.98 DVD
25	25		PURPLE SHOW PSYCHOPATHIC VIDEO 4013 Twiztid	19.98 DVD
26	17	145	UVE AT THE EL MOCAMBO 🛦 ² EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 49111 Stevie Ray Vaughan	14.98/19.98
27	28		EVERYONE'S A STAR RAZOR & TIE/BMG VIDED 89065 Kidz Bop Kids	12.98/16.98
28	39		LA HISTORIA EMI LATIN VIDED 80819 Intocable	14.98 CD/DVD
29			DRIVE-THRU RECORDS DRIVE-THRU VIDEO 60080 Various Artists	16.98 DVD
30	40		HISTORY ON FILM: VOLUME II EPIC MUSIC VIDEO/SDAY MUSIC ENTERTAINMENT SUI38 Michael Jackson	14.98/19.98
31	34		LIVE AT FOLSOM FIELD, BOULDER, COLORADO A RCA VIDEO PROD. INCISING VIDEO REDRZ Dave Matthews Band	19.98/24.98
32			DONNIE MCCLURKIN AGAIN VERITY/ZOMBA VIOEO 43199 Donnie McClurkin	19.98/19.98
33			NOTHING AT ALL ARISTA RECORDS INC/BMG VIDEO 51159 Santana	7.98 DVD
34	3	il s	GLOBAL MUTE \$20) Paul Van Dyk	19.98 CD/DVD
35	29		LIVE AT ROYAL OPERA HOUSE OLI/NAVARRE VIDEO DISTRIBUTION 511 Bjork	16.98 DVD
36		-	LIVE: 2001 • COLUMBIA MUSIC VIOED/SONY MUSIC ENTERTAINMENT 54029 JOURNEY	14.98/19.98
37	35		ANY GIVEN THURSDAY A COLUMBIA MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 553/5 John Mayer	14.98/19.98
38	30		SUPERNATURAL LIVE A ² ARISTA RECORDS INC./BMG VIDED 15750 Santana	19.98/24.98
39	37		HEART: ALIVE IN SEATTLE IMAGE ENTERTAINMENT 9559 Heart	19.98/24.98
40	38		TRY IT ON MY OWN ARISTA RECORDS INC/BMG VIDEO 50538 Whitney Houston	7.98 DVD
HIAA I	g o ld cer 60,000 ur	t for sa	iles of 25.000 units for video singles; ● RIAA gold cert. for sales of 50.000 units for SF or LF videos, △ RIA video singles: ▲ RIAA platinum cert, for sales of 100,000 units for SF or LF videos; ◇ RIAA gold cert, for 25,0	A platinum cert, for 00 uprts for SE or LE

TOD MULCIC MIDEOC



JULY 5

F WEEK

AST-

JULY 5

WEEK

AST

Bilboard

TITLE



JU 2(LY 5 003	1	Billboard TOP DVD SAL	E:	TM
*	×		Sales data compiled by Nielsen VideoScan		
THIS WEEK	LAST WEEK	NHE CO	TITLE Principal LABEL & NUMBER Performers	RATING	PRICE
			>習管 NUMBER 1 学習等 1 Week At Number 1		-
1	M		OLD SCHOOL: UNRATED AND OUT OF CONTROL (WIDESCREEN) DREAMWORKS HOME ENTERTAINMENTAINIVERSAL MUSIC & VIDEO DIST. 90826	NR	26.98
2	.13	w	TEARS OF THE SUN Bruce Willis COLUMBIA TRISTAR HOME EXTERTAINMENT 9751 Monica Bellucci	R	27.98
3	(0)	w	OLD SCHOOL: UNRATED AND OUT OF CONTROL (PAN & SCAN) DREAMWORKS HOME ENTERTAINMENT/INIVERSAL MUSIC & VIDEO DIST. 30025 UIII Ferrell Will Ferrell	NR	26.98
4	1	2	DIE ANOTHER DAY (WIDESCREEN) Pierce Brosnan MGM HOME ENTERTAINMENT 88884 Halle Berry	PG-13	29.99
5		aw.	JUNGLE BOOK 2 Animated WALT DISNEY HOME ENTERTAINMENT 22741	G	29.98
6	2	2	DIE ANOTHER DAY (SPECIAL EDITION) Pierce Brosnan MGM HOME ENTERTAINMENT 104/785 Pierce Brosnan Halle Berry	PG-13	29.99
7	18	w	BIKER BOYZ (WIDESCREEN) Laurence Fishburne DREAMWORKS HOME ENTERTAINMENT/JUNIVERSAL STUDIOS HOME VIDED 90435	PG-13	26.98
8	4		THE RECRUIT Al Pacino BUENA VISTA HOME ENTERTAINMENT 29124 Colin Farrell	PG-13	29.99
9	3		ANIMATRIX (WIDESCREEN) Animated	NR	24.99
10		aw .	BUFFY THE VAMPIRE SLAYER: SEASON 4 Sarah Michelle Gellar	NR	59.98
11	111	ewi	BIKER BOYZ (PAN & SCAN) OREAMWORKS HOME ENTERTAINMENT/UNIVERSAL MUSIC & VIOED DIST 90437	PG-13	26.98
12	10	190	THE MATRIX Keanu Reeves WARNER HOME VIDEO 17737 Laurence Fishburne	R	24.98
13	5	2	ABOUT SCHMIDT Jack Nicholson Kathy Bates	R	27.99
14	111	evy	OLD SCHOOL Luke Wilson OREAMWORKS HOME ENTERTAINMENT 90561 Will Ferrell	R	26.98
15		.	FRIDA Salma Hayek	R	29.98
16	970	EW.	ONCE UPON A TIME IN AMERICA Robert De Niro WARNER HOME VIDEO 20026 James Woods	R	29.98
17	RE-E	array	ROAD TRIP Tom Green DREAMWORKS HOME ENTERTAINMENT 87111 Tom Green	NR	26.99
18	10	w	THEY Laura Regan BUENA VISTA HOME ENTERTAINMENT Marc Blucas	PG-13	29.98
19	6	2	T2 (TERMINATOR 2) THE EXTREME DVD EDITION Arnold Schwarzenegger Linda Hamilton	R	29.99
20	8	8	NATIONAL SECURITY Martin Lawrence COLUMBIA TRISTAR HOME ENTERTAINMENT E07820 Steve Zahn	PG-13	27.99
21	10	w	ROBIN HOOD: PRINCE OF THIEVES-SPECIAL EDITION (EXTENDED VERSION) Kevin Costner WARNER HUME VIDEO 23780 Kevin Costner		26.98
22	13		THE PIANIST (WIDESCREEN) Adrien Brody UNIVERSAL STUDIOS HOME VIDEO(UNIVERSAL MUSIC & VIDEO 01ST 22765	R	26.99
23	112-12	hany	FULL METAL JACKET Matthew Modine WARNER HOME VIDEO 21154 Adam Baldwin	R	19.99
24	7	2	FAST AND THE FURIOUS (WIDESCREEN) Paul Walker UNIVERSAL STUDIOS HOME VIDEO 22549 Vin Diesel	PG-13	26.99
25	14		STAR TREK: NEMESIS (WIDESCREEN) Patrick Stewart PARAMOUNT HOME ENTERTAINMENT 338994 Jonathan Frakes	PG-13	29.99
26	HE B	STERV	THE GOOD, THE BAD & THE UGLY Clint Eastwood	NR	14.95
27	9	2	FAST AND THE FURIOUS (PAN & SCAN) Paul Walker UNIVERSAL STUDIOS HOME VIDEO 23090 Vin Diesel	PG-13	26.99
28	17	6	CATCH ME IF YOU CAN (WIDESCREEN) Leonardo DiCaprio OREAMWORKS HOME ENTERTAINMENT 89982 Tom Hanks	PG-13	29.95
29	N	W	DUMB AND DUMBER Jim Carrey New Line Home Entertainment 4036 Jeff Daniels	PG-13	19.98
30	M	en)	THE GREAT ESCAPE Steve McQueen James Garner	NR	14.98
31	11	2	SOUTH PARK - THE COMPLETE SECOND SEASON Animated WARNER HOME VIDEO 37834	NR	49.99
32	N a	w	STRIPES Bill Murray COLUMBIA TRISTAR HOME ENTERTAINMENT 79169	R	14.98
33	16		ANTWONE FISHER (WIDESCREEN) Derek Luke F0XVIUE0 2007706 Denzel Wasington	PG-13	27.98
34	20	10	HARRY POTTER AND THE CHAMBER OF SECRETS (WIDESCREEN) Daniel Radcliffe WARNER HOME VIDEO 23592 Daniel Radcliffe	PG	29.95
35	25	6	CATCH ME IF YOU CAN (PAN & SCAN) Leonardo DiCaprio DREAMWORKS HOME ENTERTAINMENT 90332 Tom Hanks	PG-13	29.95
36	RE-E	VITRY	BAND OF BROTHERS Ron Livingston	NR	119.98
37	18	4	ATLANTIS: MILO'S RETURN Animated Animat	NR	29.99
38	23	7	TREASURE PLANET Animated Anima	PG	29.95
39	36	9	FAMILY GUY VOLUME ONE Animated	NR	49.98
40	21	2	THE INCREDIBLE HULK (ORIGINAL TV PREMIERE) Bill Bixby Lou Ferrigno	NR	19.99

	JULY 5 Billboard TOP VHS SAL						ES.		
	LAST WEEK	WAS CHURCH	Sales data compiled by Nielsen TITLE VideoScan LABEL/DISTRIBUTING LABEL & NUMBER	Principal Performers	YEAR OF RELEASE	RATING	PRICE		
		51	学習後 NUMBER 1 学習後 1 JUNGLE BOOK 2 WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 2232	Week At Number 1 Animated	2003	G	24.98		
	2	2	ABOUT SCHMIDT NEW LINE HOME ENTERTAINMENTINEW LINE HOME VIDEO 6317	Jack Nicholson Kathy Bates	2002	R	22.98		
and the second second	1		ATLANTIS: MILO'S RETURN WALT DISNEY HOME ENTERTAINMENT IBUENA VISTA HOME ENTERTAINMENT 25999	Animated	2003	NR	19.99		
Second Second	3	7	TREASURE PLANET WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 28154	Animated	2002	PG	24.95		
	4	10	HARRY POTTER AND THE CHAMBER OF SECRETS WARNER HOME VIDEO 23591	Daniel Radcliffe Emma Watson	2002	PG	24.99		
	6	2	CITY OF LOST TOYS PARAMDUNT HOME ENTERTAINMENT 875413	Dora The Explorer	2003	NR	12.99		
Name and Address of the	5	3	THE RECRUIT TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 29418	Al Pacino Colin Farrell	2003	PG-13	24.99		
Contraction of the	15	2	BLUE'S CLUES - SHAPES AND COLORS! PARAMOUNT HOME ENTERTAINMENT 875473	Animated	2003	NR	9.99		
ACCESS OF ACCESS	11	w	CARE BEARS TO THE RESCUE UNITED AMERICAN VIDED	Animated	2003	G	14.98		
	19	2	THE INCREDIBLE HULK: ORIGINAL TELEVISION PREMIERE UNIVERSAL STUDIOS HOME VIDEO 61387	Animated	1978	NR	14.99		
	9	7	TWO WEEKS NOTICE WARNER HOME VIDED 23301	Sandra Bullock Hugh Grant	2002	PG-13	22.99		
2	11	2	ROLIE POLIE OLIE: THE BABY BOT CHASE WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 30063	Animated	2003	NR	19.99		
3	12	2	POWER RANGERS NINJA STORM VOL. 1: PRELUDE TO A STO WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 28906	ORM Animated	2003	NR	14.99		
1	14		THE WILD THORNBERRYS MOVIE NICKELODEON VIOE0/PARAMOUNT HOME ENTERTAINMENT 339763	Animated	2002	PG	19.95		
emission de	16		DRUMLINE F0XVIDE0 2007615	Nick Cannon Zoe Saldana	2002	PG-13	19.98		
5	21	28	LILO & STITCH WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 23988	Animated	2002	PG	24.95		
at a local date	11L E	den le	MEET THE PARENTS UNIVERSAL STUDIOS HOME VIDEO 86032	Ben Stiller Robert De Niro	2000	PG-13	22.98		
ARE AN AV	10	6	SCOOBY-DOO MEETS THE HARLEM GLOBETROTTERS WARNER FAMILY ENTERTAINMENT/WARNER HOME VIDEO 2150	Scooby-Doo	2003	NR	14.95		
and the second	22	90	PILATES FOR DUMMIES ANCHOR BAY ENTERTAINMENT 10948	Various Artists	2001	NR	9.99		
	me e	ansi	MY BIG FAT GREEK WEDDING HB0 HOME VIDEO/WARNER HOME VIDEO 91993	Nia Vardalos John Corbett	2002	PG	22.95		
add and read	23	10	THE METHOD PILATES: TARGET SPECIFICS CURRENT WELLNESS 840	Not Listed	1999	NR	12.98		
2	17	52	ANALYZE THAT WARNER HOME VIDED 23300	Robert De Niro Billy Crystal	2002	R	15.99		
31000		W.	ELMO'S WORLD: THE GREAT OUTDOOS SONY WONDER/SONY MUSIC ENTERTAINMENT 55326	Sesame Street	2003	NR	9.98		
or market land	1.84	(USS)	WINDTALKERS MGM HOME ENTERTAINMENT 1004023	Nicolas Cage Adam Beach	2002	R	9.95		
5 and a	112-2	mn	CRUNCH: PICK YOUR SPOT PILATES ANCHOR BAY ENTERTAINMENT 12273	Ellen Barrett	2002	NR	9.95		

• RIAA gold cert, for sales of 50,000 units or \$1 million in sales at suggested retail. A RIAA platinum cert for sales of 100,000 units or \$2 million in sales at suggested retail.
• RIAA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for thetrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontreatrical titles. RMA platinum cert for sales of 250,000 units or 61 8 million at setal for thetrically released programs, and of at least, 50,000 units and \$2 million at suggested retail to rontreatrical titles. RMA platinum cert for sales of 250,000 units and \$2 million at suggested retail for thetrically released programs, and of at least, 50,000 units and \$2 million at suggested retail to rontreatrical titles. RMA platinum cert for sales of 250,000 units and \$2 million at suggested retail for nontreatrical titles.

	LY 5 003	907 - 1 14	Billboard TOP DVD RENTALS	
THIS WEEK	LAST WEEK	15	TITLE Top Video Rentals is based on tensactional deal, provided by the Video Software Dealers Assn. from more than 12,000 video rental stores.	
			習家 NUMBER 1 彩館 1 Week At Number 1	
.9	NEW OLD SCHOOL OREAMWORKS HOME ENTERTAINMENT			
2	NRW		TEARS OF THE SUN Bruce Willis Columbia tristar home entertainment Monica Bellucci	
3	1	2	DIE ANOTHER DAY (WIDESCREEN) Pierce Brosnan MGM HOME ENTERTAINMENT 86884 Halle Berry	
4	2	3	THE RECRUIT AI Pacino TOUCHSTONE HOME VIOEO/BUENA VISTA HOME ENTERTAINMENT 29124 Colin Farrell Colin Farrell	
5	3	*	ABOUT SCHMIDT Jack Nicholson New Line HOME ENTERTAINMENT/NEW LINE HOME VIDEO 6319 Kathy Bates	
6	16	en.	BIKER BOYZ (WIDESCREEN) Laurence Fishburne DREAMWORKS HOME ENTERTAINMENT/UNIVERSAL STUDIOS HOME VIDEO	PG-13
7	4	2	NATIONAL SECURITY Martin Lawrence columbia tristar home exteritainment 607820 Steve Zahn	
8	5	5	CATCH ME IF YOU CAN Leonardo DiCaprio DREAMWORKS HOME ENTERTAINMENT 89982 Tom Hanks	PG-13
9	6	5	THE HOT CHICK Rob Schneider TOUCHSTONE HOME VIJEO/BUENA VISTA HOME ENTERTAINMENT 30580	
10			THEY Laura Regan BUENA VISTA HOME ENTERTAINMENT MArc Blucas	PG-13

JULY 5 2003			Billboard TOP VHS RENTALS	
THIS	LAST WEEK		TITLE Top Video Renations to based on transactionen data, provided by the Video Software Dealers Asson, from more than 12,000 video rental stores. VIDIFRACE Performe Performe	
			1. Week At Number	
1	HEW		OLD SCHOOL Luke Wils OREAMWORKS HOME ENTERTAINMENT WILL FETT	
2	M	W	TEARS OF THE SUN Bruce Will COLUMBIA TRISTAR HOME ENTERTAINMENT MONICA BEIluc	
3	1	2	DIE ANOTHER DAY Pierce Brosna MGM HOME ENTERTAINMENT 04785 Halle Ber	
4	2	2	ABOUT SCHMIDT Jack Nicholss New Line Home entertainment/new Line Home video 6317 Kathy Bat	
5	3	3	THE RECRUIT AI Pacie TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 29124 Colin Farry	
6	4		NATIONAL SECURITY Martin Lawrenn columbia tristar HOME ENTERTAINMENT 508820 Steve Zal	
7	NE	W.	BIKER BOYZ (WIDESCREEN) Laurence Fishburi DREAMWORKS HOME ENTERTAINMENT/UNIVERSAL STUDIOS HOME VIDED	PG-13
8	5	•	CATCH ME IF YOU CAN Leonardo DiCapr JREAMWORKS HOME ENTERTAINMENT 89892 Tom Hank	
9	7	5	THE HOT CHICK Rob Schneid	er PG-13
10	8	7	TWO WEEKS NOTICE Sandra Bulloo WARNER HOME VIDED 23418 HUgh Gra	nt PG-13

• RMA gold conflication to: e minimum of 125,000 units or a dollar volume of SS multion at retail for theatrically released programs, or of at least 75,000 units and ST multion at suggested retail for nontheatrical totes in RMA platnum centricat at a minimum sale of 25,000 units and ST multion at suggested retail for nontheatrical totes in 2000, VIU Busness Media, Inc. All rights reserved

astering the mas

d strad pictures of the strain of the strain

the monner which historic economy just eminates in the source which historic economy are transid to CD and presented to the public. Terry Barre es the fornil increase and finds out what the experit have by about new technology and add masters.



with French appu.

<text><text><text><text><text><text><text><text>

milling workfields, where, it is a damperout thing to say that the only may in Effet That may be the table of Sharm 7 builts in subtains and Wilson's Makes That is subtains and Wilson's Makes Over, but where is keying her capacits means the ground. The Canadian-barr, where the avis and the Canadian-barr, processing however the Canadian-barr, processing however of subtaining parks may be canadian-barr, the parashifty the the last Babmin parks may be canadianable. It deviation parks the disappearies I just think it the Wild Caner On Oter, laws keeping with the theory parashift of the subtaining the subtaining of a larger revised which may a to trans's international width prove to Trans's international width proves to Trans's international width proves to Trans's international width proves to Trans's international

i Impact Net Marching Structure i i Amazer Structure i Impact Net Marching Structure Marching Structure i i Amazer Structure i Impact Net Marching Structure Marching Structure Marching Structure i i Amazer Structure i Impact Net Marching Structure Marching Structure Marching Structure Impact Net Marching Structure

major Market Airpiu,

Every week: Europe s essential guide to programming and marketing music

- The biggest music industry, radio and music TV stories and the hottes! gossip from M&M s unique network of correspondents around Europe.
- Exclusive every weak, the industry s only pan-European singles and albums sales charts.
- Radio Active: In-depth, practical coverage of radio programming isspes (including regular Format Clinics), plus regular radio station profiles.
- Playlist additions from Europe s most influential radio and music TV stations, mus our pan-European airplay chart.
- Artists and music coverage with the industry firmly in mind read about the triphtest new continental European talent here first.
- Dance Traxx the only par-European dance chart incorporating both sales and club-play data.
- M&M Online, keeping you informed of all the latest Internet developments affecting music.
- Sales and airplay charts from every major European market.
- Regular territory and genre spotlights to keep your knowledge bang up to date.

For enquiries about subscription please visit www.my-subscription.com/mm/offer68.html Or email: kgriffith@vnuem.com

To find out about advertising opportunities in Muzic a Media or to request a media pack, email: cengel@musicandmedia.co.uk

Tel: +44(0)20 7420 6005 Fax +44 (0)20 7420 6177

the sister publication to billboard and airplay monitor



vinu entertainment media Billoooro



BILLBOARD'S EUROPEAN QUARTERLY



Europe For A Song

As Business Gets Harder, Publishers Play Smarter

BY DAVID STARK

LONDON—Europe's music publishers have been surviving, if not thriving, in recent years, thanks to aggressive marketing and focused creative direction.

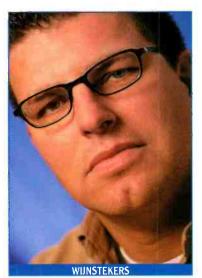
Whether pitching their copyrights for covers by recording artists or for placement in film, TV, advertising or new media, one thing is certain: publishers have never had tougher competition. And the modern music publisher has to overcome considerable hurdles in today's financially tough marketplace.

"The whole song-plugging game has changed significantly over the past three years, not just in Europe, but [around] the whole world," says David Rowley, VP of A&R for Air-Chrysalis Music Scandinavia. "In the key U.S. and U.K. markets, the middle ground, label-driven pop market came close to vanishing, which [has] made straight 'pitching' of songs to pop projects very difficult."

The emphasis now, says Rowley, is increasingly on creative collaboration with recording artists from the outset, both in writing and production. "And there are fewer of those opportunities than there were," he adds.

That downturn, however, has been partly offset by the boom in pop acts spun off by TV talent-search shows such as "Popstars" from Australia, "Pop Idols" from the U.K. and "Star Academy" from France, says Rowley. He notes that his company has placed some 30 songs in the past 18 months via Spain's hit talent-search show "Operacion Triunfo".

"There are new mutations [of the



talent-search shows] forming all the time," says Rowley. "You have highprofile debut acts who are on TV at least once a week who don't write. It's a music publisher's dream."

However, don't underestimate the longevity of these acts, says Rowley. "For years," he says, "the 'business' has complained about the facelessness of modern pop acts. Now, we've got new faces all over the place whom the buying public know better in some cases than their own relatives."

But despite the TV boom, there are generally far fewer opportunities for placing songs these days, agrees Birte Krohn, A&R manager/exploitation at EMI Music Publishing Germany. "Pitching songs is certainly not getting easier in times when the music industry is facing serious problems," says Krohn. "This has led to fewer productions and releases in general."

Demos today also must be of superior quality, says Krohn, as A&R executives at record labels have come to expect songs presented with polished production.

CHANGING FACE

"Working directly with producers has proven to be a successful route for us," says Krohn, citing the solo album by Jazzy, previously with Tic Tac Toe, in which EMI writer Mic Schroeder was involved in all of the songs. (Continued on page EQ-6)

Latin Execs Craft Spain's Cultural Bridge

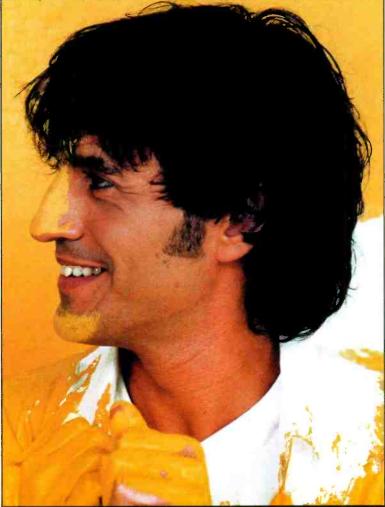
BY HOWELL LLEWELLYN

MADRID—Record companies have long viewed Spain as the gateway to Europe for artists from Latin markets. Increasingly, Latin music executives are coming to Spain to swing that gate wide open.

The arrival in late April of Paula Narea from Chile to the newly created post of international exploitation manager at Sony Music Spain is just the latest Latin addition to the executive ranks at Spain's record companies. Such executive moves strengthen the musical bridge between the "mother country" of Spain and Latin markets across the Atlantic.

That bridge is built upon 500 years of linguistic and cultural history. And, in the music business today, it is helping Spain and Latin territories become a unified market.

"Spanish fans listening to Ricky Martin or Shakira don't really [consider them] foreign, they're just other [artists who sing] in Spanish," says Luis Merino, CEO of Gran Vía Musical (GVM), the music conglomerate that runs several labels featuring Spanish and Latin artists, including MuXXIc and Sunnyluna. (Continued on page EQ-4)



DALMA

Special Report EUROPEAN

The EQ Review: Hot Summer Discs A Quarterly Review of Artist Development News and Pan-European Releases

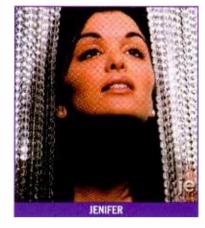
BY PAUL SEXTON

LONDON—Universal Music France is championing hit local acts Jenifer and Alizée to its sister labels around Europe this summer. Mercury France and UMI aim to break Jenifer outside French-speaking territories, initially targeting Germany, Holland, Spain, Italy, and Austria. The young vocalist's eponymously titled album has generated sales of 1 million in France, Belgium, and Switzerland, according to the label, and she has recorded tracks in English and Spanish to bolster her appeal in other markets. Polydor's Alizée, meanwhile, has four Englishlanguage tracks on the international edition of her album, "Mes Courants Electriques", which has French sales alone of more than 200,000, reports UMI. She begins a three-month French tour with seven shows at the Olympia in Paris in August.

English jazz discovery Jamie Cullum was the toast of the U.K. media this spring after securing a $\pounds 1$ million recording deal with Universal. While the major plans a "soft release" in the U.S. this month for his current Candid Records album, "Pointless Nostalgic", Cullum's agent, Marc Connor of Air, says the first new music under the Candid/Universal deal will be an album for September release in the U.K. A U.S. release on Candid/Universal will follow next February. Connor says Cullum's crossover potential "transcends the iazz world" and describes the album's style as "pitching in someHarry Connick Jr., and Diana Krall." In advance of albums due in 2004, debut singles are coming shortly from fledgling acts Kasabian and Hiding

where between Coldplay, Norah Jones,

Place, says **David Field**, BMG head of A&R. Kasabian has been recording its debut set, co-producing with **Jack Knife-Lee**, at its own Paradise Studios. BMG is also about to unveil 28-yearold producer **P*Nut**, whose debut album, "Sweet As," featuring a collec-



tive of vocalists, poets, and rappers, is released this month.

Third-quarter albums coming from XL Recordings include the latest release from **Basement Jaxx** and the debut of the much-anticipated U.K. garage MC, **Dizzee Rascal**, according to **Paul Redding**, international director of XL's parent company, the Beggars Group. On 4AD, **Lisa Gerrard**, best known as one half of **Dead Can Dance**, will release her soundtrack to the film "Whalerider" followed by her own album, recorded with **Patrick Cassidy**.

Jive Records has high hopes for pop ingenue **Emma Holland**, who was born and raised in Surrey, England. Holland emerges as a solid, melodic songwriter via her debut album "Play On," out July 14. Her songs have already attracted interest from such artists as **Faith Hill** and **Jennifer Love Hewitt**. But she has kept them for herself on the new release, which is preceded by the single "From Now On."

Thea Gilmore is a singer/songwriter with a folk-rock sensibility who has been attracting an increasing following via her releases for the independent Flying Sparks label. On Aug.11 comes her new album, "Avalanche." The disc is the flagship release for a new Flying sparks offshoot, Hungry Dog Records, which, like its sister label, is owned by **Ian Brown**.

Sting's "Sacred Love" album will arrive Sept. 22, says Matt Voss, international VP, marketing, for Universal Music International (UMI). The close of the year that the end of the quarter will likely bring the release by Universal of "Two Horizons" by Maire Brennan, long-time lead singer of Irish favorites Clannad, who is now signed to UMI as a solo act.

The new Warner Music U.K. subsidiary 14th Floor, headed by former East West managing director **Christian Tatttersfield**, will lend its weight to a repromotion in September of Irish singer/songwriter **Damien Rice's** album titled simply "O." When Rice first released the album himself in Ireland on his own DRM label, it achieved double platinum status in that market. The album has grown in popularity alongside Rice's live reputation. In the U.S., Rice has been touring to support his album's arrival as the flagship release for the WEA-distributed Vector Recordings

0

U

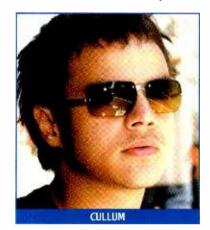
A

R

Е

R

East West U.K. will host one of the year's most eagerly awaited major-label rock debuts July 7 after signing **The Darkness.** The charismatic quartet's



first album, "Permission to Land," will arrive following a deal with Must Destroy, the small indie that nurtured the band. The release is a priority for incoming East West managing director **Korda Marshall**.

Key releases on EMI labels in the third quarter of 2003 include new albums from **Starsailor** and **Iron Maiden**, both due in September, says **Kevin Brown**, international director, Capitol Music U.K.. The company will also be "continuing to conquer the world," quips Brown, with current albums by **Radiohead, Coldplay, Robbie Williams, Blur** and former **Skunk Anansie** front woman **Skin's** solo debut, "Fleshwounds." Skin's European tour continues in July with festival dates in Italy, Switzerland, and the U.K.

At Echo, the Chrysalis-owned indie home of hit acts such as Feeder and Moloko, label execs are praising the Stands. The rock quartet, fronted by vocalist/guitarist Howie Payne, hails from the recently revitalized music wellspring of Liverpool. The band will release its debut album in late September. Echo beat off a challenge from Sour Mash, the label headed by Oasis' Noel Gallagher, to sign the Stands. "It would be hard not to acknowledge the influences of early Dylan, the Byrds, and Neil Young in their music," says Jeremy Lascelles, CEO, Chrysalis Music Division, "but they're by no means a retro band. Great songs, great harmonies, no gimmicks-in other words, a proper band in the true sense of the word."

French tennis-ace-turned-recording-star **Yannick Noah**, who hit big with his previous self-titled set on Saint George/Columbia, has a followup due in September, says Columbia marketing VP **Ronnie Meister**. Columbia also plans to release a new album by the Swedish pop-jazz outfit **Bo Kaspers Orkester**, fronted by **Bo** "**Kasper**" **Sundström**. The album marks the act's 10th anniversary.

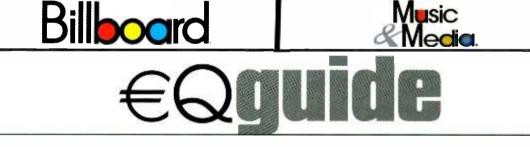


The No. 1 worldwide songplugging resources for all music publishers!

SongLink.com – the monthly international pitchlist listing artists looking for songs in the UK, Europe, USA/Canada, Australia, Asia etc. The leads are despatched by e-mail, fax or hard copy magazine. SongsWanted.com – the monthly pitchlist and newsletter covering the German, Austrian and Swiss markets. Also available: "Who's Who in A&R in Germany" – brand new edition out now (July 2003). CueSheet.net – listings from Film/TV production companies & other media looking for songs, composers and cues for their upcoming projects (UK/USA). Despatched twice-monthly by e-mail only.

For sample copies and further information please contact:

SongLink Int'l / CueSheet 23 Belsize Crescent London NW3 5QY, UK Tel: +44 (0)20 7794 2540 Fax: +44 (0)20 7794 7393 e-mail: david@songlink.com or sales@cuesheet.net Songs Wanted / Who's Who In A&R in Germany Wilhelm-Düll-Str. 9, 80638 Munich, Germany Tel: +49 (0) 89-157 32 50 Fax: +49 (0) 89-157 50 36 e: ellie@songswanted.com



MUSIC & MEDIA EUROCHART

Top 20 Singles (Jan. 1 to June 14)

1. Eminem, "Lose Yourself"

- (Interscope)
- 2. T.a.t.u., "All the Things She

Said" (Interscope)

3. Blue & Elton John, "Sorry Seems to Be the Hardest Word"

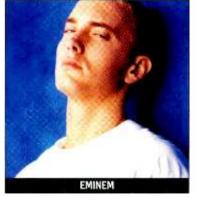
(Innocent/Virgin) **4. Robbie Williams**, "Feel"

(Chrysalis) 5. Las Ketchup, "Asereje/The Ketchup Song" (Columbia) 6. 50 Cent, "In Da Club"

(Interscope)

- 7. Alphonse Brown, "Le Frunkup"
- (Up Music)

8. Panjabi MC, "Mundian to Bach Ke (Beware of the Boy)" (Superstar)



9. Chimene Badi, "Entre Nous" (AZ Records)
10. Star Academy 2, "Paris Latino" (Mercury)

Top 20 Albums

(Jan 1. to June 14)

- **1. Robbie Williams**, "Escapology" (Chrysalis)
- 2. Norah Jones, "Come Away With
- Me" (Blue Note) **3. Avril Lavigne**, "Let Go" (Arista)
- **4. Eminem**, "The Eminem Show"
- (Interscope)
- **5. Justin Timberlake**, "Justified" (Jive)
- **6. Eminem**, "8 Mile Soundtrack" (Interscope)
- 7. Coldplay, "A Rush of Blood to
- the Head" (Parlophone)
- 8. Linkin Park, "Meteora"
- (Warner Bros.)
- 9. Christina Aguilera, "Stripped" (RCA) 10. Pink, "M!ssundazstood" (Arista)

WORLD LEADERS BMI SONGWRITERS AND COMPOSERS ARE #1 AROUND THE WORLD THEY COUNT ON US TO MAXIMIZE THEIR PERFORMING RIGHT... AND WE DO!





ESTEFANO BMI Latin Songwriter of the Year

Grammy Award fo

KORN

MS. DYNAMITE (PRS) 2 Brit Awards including Best British Female Solo Artist

EMINEM Academy Award for Best Original Song "Lose Yoursell

RED HOT CHILI PEPPERS Brit Award for International Group

HERBIE HANCOCK Awards inc Best Jazz Instrumental Albun





NORAH JONES irammy Awards incl um of the Year

LIL' RICHARD Sonewriters Hall of Fame Inducted

QUEEN (PRS) Sonowriters Hall of Fame Inductee

PINK Brit Award for International

Female Solo Artis



DIXIE CHICKS Country Album of the Year

VAN MORRISON unters Hall of Fame Inducted

PATTILABELLE

Sonowillers Hall of Fame Honored

HOLLAND DOZIER/





IRV GOTTI

BMI Pop Songwriter of the Year

PHIL COLLINS (PRS) Songwriters Hall of Fame Inductee

NICKELBACK (SOCAN)

BMI Pop Song of the Year "How You Remind Me"





RANDY EDELMAN

PAUL HERMAN BMI London Song of the Year Thank You

BRIAN WILSON ivor noverio special International Amard



JOHN ADAMS Pulitzer Prize

KEITH JARRETT olar Music Prize

LET US PERFORM FOR YOU

For more information, contact: Brandon Bakshi or Nick Robinson BMI, 84 Harley House, Marylebone Road, London NW1-5HN Phone: 44(0)207 486-2036, Fax: 44(0)207 224-1046 BMI.COM

B. KING В Handy Awards

DIRTY VEGAS

ward for Best Dance Recording



WAYNE SHORTER 6 DownBeat Critics Awards including Best Jazz Artist



SOLOMON BURKE Soul Blues Artist of the Year

Special Report

Spain's Bridge

Continued from page EQ-1

Sony's Narea has extensive experience and he joins several other fellow Latin executives now helping to run the Spanish music industry. This year, Marcelo Castello Branco arrived from Brazil to helm Universal Music Iberian Peninsula; Roberto "Chacho" Ruiz arrived a year ago from Argentina to take over at EMI Spain; and Mariano Pérez is in charge at Warner Spain after three years running Warner Mexico.

In addition, the head of GVM's music division, Carlos Sanmartín, took charge in 2000 after four years as president of BMG Argentina. Each of these executives has significant experience in selling Latin artists in Spain and promoting Spaniards in Latin markets.

"There is now a constant influence of Spanish artists in Latin America and Latin artists here," says Narea. "It is a single international market.

Sony Music Spain president José María Cámara notes that Spain has historically exported executives to Latin America as well as such artists

as Nino and Julio Iglesias. Cámara cites senior Miami-based executives Manolo Diaz and Jesús López at Universal, Ramón Segura at BMG, Rafael Gil formerly of EMI, and Iñigo Zabala at Warner.

However, the exchange of executive talent between Latin markets and Spain has not yet translated into a sustained breakthrough for Spanish repertoire in Latin America. "It's probably at one of its lowest moments in its history," says Cámara.

"It seems that now the best Latin executives consider the Spanish market as a desirable phase in their professional careers," he adds. "That honors and enriches the Spanish market with better informed points of view on the Latin American reality. The two-way traffic marks the maturity of all Spanish-language markets but, at the same time, these markets must be conceived as a single market," says Cámara. "No one [territory] is big enough by itself. Artists, executives or labels that [limit] themselves to their local market cannot expect a long career."

Cámara also stresses the importance of spanning the musical bridge. While La Oreja de Van Gogh is already multi-platinum in Latin America, executives are preparing to promote other Spanish artists in the Americas, such as flamenco chill-out

band Chambao, and singers Melody and Malú. At the same time, Sony in Madrid is working hard to promote Sony Latin artists Ricardo Arjona, Natalia Lafourcade, Alejandro Fernandez, Elefante, Sin Bandera, and Soledad.

U

R

0

Ρ

Е

A



HIGH EXPECTATIONS

"Expectations have never been so high," says Universal's Castello Branco of sales via the musical bridge, but he cautions, "The Spanish music market needs to learn from the past to export future artists, to recover its creative selfesteem, to seek the originality that in other areas—such as gastronomy, tourism or soccer-have never before been so well promoted and sold abroad."

0

U

A

R

Е

R

Ν

"For Latin America," he adds, 'Spain remains the best and friendliest entry into Europe, [which is both] an adventure and a challenge." Among Universal artists ready to make that journey to Spain are Ivete Sangalo and Sandy y Junior, as well as veteran artist Caetano Veloso.

Universal artist Ismael Serrano, from Spain, recently finished a long tour of Latin America, where labelmates Rosana and Sergio Dalma have also been successful. Among new artists ready to hit Latin America are Maldita Nerea, Efecto Mariposa, Coti, and Radio Macandé.

Warner Spain president Mariano Pérez says he expects his experience in Mexico to benefit Latin acts in Spain. He cites the success in Spain of Mexico's Maná, whose latest tour of Spain, played venues holding at least 10.000 fans.

Warner has achieved success in recent years in Spain with Mexico's Luis Miguel and Cuban-born Francisco Céspedes, who toured here supporting Spanish superstar Alejandro Sanz. And the company boasts Latin American impact with its Spanish roster, including Sanz, Miguel Bosé, Café Quijano, and Alex Ubago.

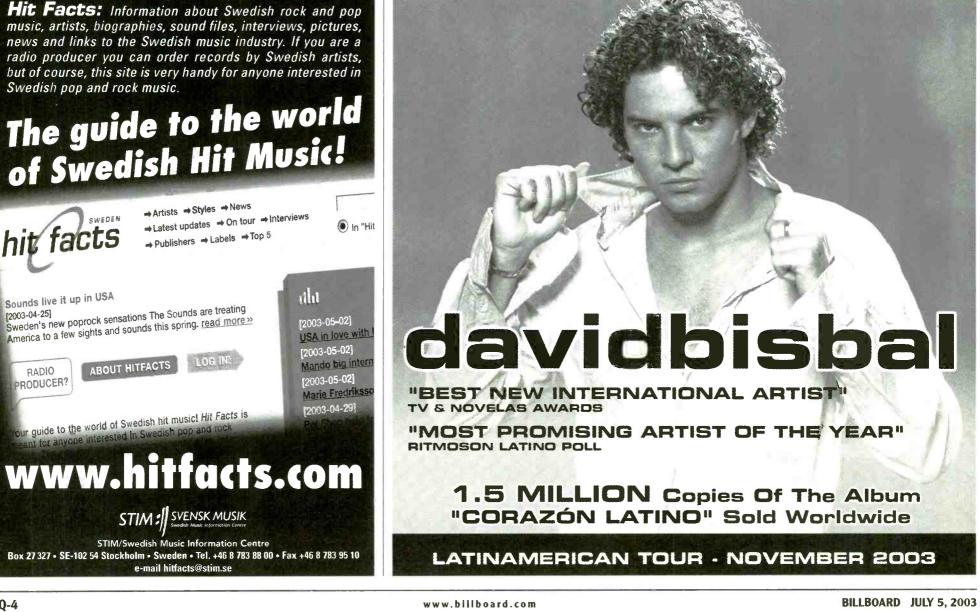
"These are examples of Warner's impact on Spain-Latin America trade, which I hope to carry on,' savs Pérez.

At BMG, the company's BMG Ariola label in Spain signed Brazilian star Carlinhos Brown earlier this year. His first BMG album, Carlinhos Brown Es Carlito Marrón (Charlie Brown Is Charlie Brown), was released in 12 countries, including the U.K. and Japan, in April.

Brown signed with BMG with the express intention of breaking into Europe through Spain. His European tour this summer will be followed by a U.S. tour in October. Brown's previous album, "Tribalistas", sold more than 1 million units in Brazil.

GVM's Sanmartín says he wants MuXXIc to serve as a platform for all new Latin product. He cites the recent launches in Spain of Argentina's Bandana and Venezuela's Jeremias and sales successes in the last vear (under MuXXIc license) of Brazil's Caetano Veloso and Mexico's Los Tigres del Norte.

"Our artists, such as Tamara, are not thought of [just] for a Spanish market but for the whole Latin market," says Sanmartín. "In the same way, Latin American artists must grow in Spain, so that the whole thing develops like one giant common market.



SGAE'S GOAL IS THE EFFICIENT PROTECTION AND MANAGEMENT OF ITS MEMBERS' RIGHTS...

AND WE DO SO

SGAE'S RESPONSIBILITY IS TO CONTRIBUTE TO THE DEVELOPMENT OF THE SPANISH AND LATIN AMERICAN MUSIC CULTURE...

AND WE MAKE EVERY EFFORT TO

REVIEW THE SOCIAL AND ECONOMIC ENVIRONMENT OF CULTURE PROVIDE CREATORS WITH THE BEST AVANT-GARDE TRAINING SUPPORT THE AUTHORS' INTERNATIONAL PROMOTION

SGAE, A MEETING POINT FOR MUSIC IN SPANISH





EURO-CHANNEL Ireland • UK • Sweden • Denmark • Finland • Norway • Italy • Holland • Belgium • Germany

THE BEST WAY TO TOUR EUROPE



CLEARCHANNEL ENTERTAINMENT EUROPE

Clear Channel Entertainment is Europe's leadling promoter and marketer of live entertainment events. Our European promoters operate throughout 10 countries, speak 9 languages and have over 375 years of combined experience.

To serve your artists, we have over 60 promoters assisted by 500 full time staff.

Clear Channel's inventory in Europe consists of: 30 venues, 25 festivals, 12.6 million annual customers and over 560,000 outdoor signs.

For all your European requirements/aspirations cclive-europe.com or call +44 (0) 207 009 3333

From back to front and left to right: Maurizio Salvadori, Michael Rapino, Barry Dickins, Robert de Luca, Thomas Johansson, Phil Bowdery, Leon Ramakers, Herman Schueremans, Rod MacSween, Marek Lieberberg, Barry Clayman, John Giddings, Stuart Galbraith

www.americanradiohistory.com

Special Report EUROPEAN QUARTERLY

Publishers Continued from page EQ-1

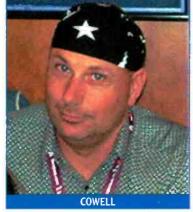
"Knowing Jazzy's personality, we thought that a kind of fresh pop/rock style would fit the bill. Following a couple of co-writing sessions, things went so well that they decided to do the entire album together. It will be out on BMG in the fall."

Independent publisher Rive Droite Music has offices in Paris, London, Cologne and Los Angeles and actively plugs its songs on all fronts. Recent deals cited by Sir Harry Cowell, managing director of Rive Droite U.K., illustrate the range of opportunities that such publishers explore.

"Our recently signed team of Bea Eden and Simon Stirling have written two songs for [BMG] Italian opera star Alessandro Safina," reports Cowell, "while writer/producer Ben 'Jammin" Robbins has the first single, 'Top Notch Baby,' by French child star Cindy Rose [TF1/Sony]. Ben is also currently producing RTL TV star Thorunn's debut single with hit writer Danny Kirsch." Kirsch is the co-writer of "The Opera Song (Brave New World)," recorded by Jurgen-Vries and Charlotte Church.

One reason why song plugging in Europe and elsewhere is changing is the growing phalanx of interested parartist. "The majority are surrounded by a galaxy of people—producers, managers—with their own very definite ideas and contacts," says Beth Clough, director of Minder Music in London. "However, we are always pushing our

ties that surround any given recording



songs, and, in fact, had a very big cover last year with Lulu and Ronan Keating's recording of 'We've Got Tonight' by Bob Seger, whose company, Gear Publishing, we represent."

Minder is better known for securing placements in other media. "These days, more money is to be made on one commercial than any hit record or album cut," says Clough. Her co-director John Fogarty agrees.

"Apart from the traditional sources

of mechanicals and performances, areas such as karaoke and ringtones will also become more important," says Fogarty. He describes a deal Minder recently made for the use, in a musical toy, of the 1920s music-hall classic, "The Laughing Policeman," by Billie Grey. The same song appears in a current commercial for Sony PlayStation 2.

FINDING SOLUTIONS

Mark Wijnstekers, GM of Strengholt Music Group, expects a big hit thanks to a song placement in a European commercial for Peugeot. "The track, 'Husan,' by Bhangra Knights vs. Husan [on Dureco], is the full version of what started as a 15-second song in the commercial," says Wijnstekers. Similarly, a sync deal for use of the song "Chihuahua" by Coca Cola Benelux has spurred six cover versions, including four that have hit the Benelux singles charts.

Complete Music, under managing director Martin Costello, is another British indie publisher that knows its way around the TV, film, and ad markets. "We're about to have Russ Ballard's classic 'Since You've Been Gone' used in a new British TV ad for Rolo chocolates," says professional manager Jonathan Kyte, "and we have Charles Mingus' 'Fables of Faubus' featured in the forthcoming movie "Wondrous Oblivion." We've also had a request for the Buzzcocks' 'Ever Fallen in Love' to be used in "Shrek 2," which we have obviously agreed to."

But in Complete's recent experience, some, but not all, record companies have been driving harder deals for master synchronization rights "and, unfortunately, sometimes everyone loses out," says Kyte.

"The scenario is usually like this: We, as the publisher, procure solid

interest in using a particular well known song in a major TV commercial and agree to a publishing sync fee. Then the record companywhich has usually done nothing to procure interest in the particular recording, as this

> kind of promotion is normally publisher-driven—asks for two or three times that of our fee. The result? The ad agency loses interest and everyone loses out."

> That scenario has played out "several times" over the past 12 months,

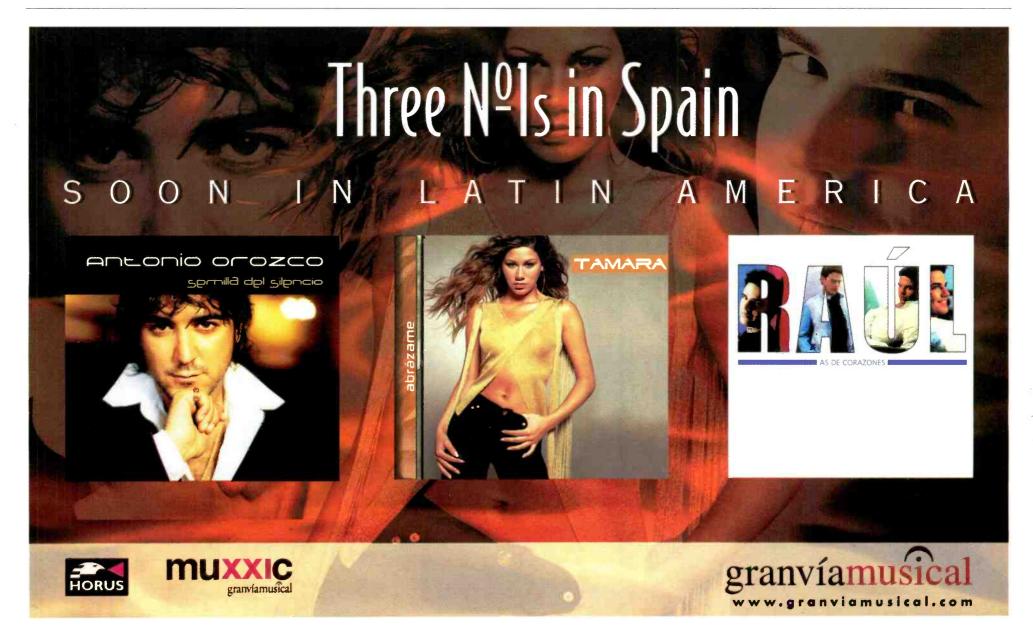
says Kyte. "We have either had to lose the deal or compromise our position, and that of our writers', in order to accommodate the unrealistic take-itor-leave-it attitude of certain labels."

Complete and other savvy publishers have found a solution, however. "We finance the re-recording of some of our biggest titles with the original artists, subject to the terms of the original artist contracts," says Kyte. "Many



(FROM LEFT) COSTELLO, KYTE AND BALLARD

of the artists/writers are still recording and touring, which means that they score both ways. They get their writer's share of the publishing sync fee and an immediate, realistic share of the master sync fee. And there is no one to mess it up!"







Rocket Science

European tour

blasts off

with its



RONY: 'OBVIOUS LACK OF SUPPORT

Biz Slams EC Over VAT Rates

This story was prepared by Leo Union—is to unveil tax reform plans, Cendrowicz in Brussels and Emmanuel Legrand in Paris.

industry is continuing to press its case as high as 25%. through all remaining avenues.

executive body of the European

including some proposed changes to the levels of value added tax (VAT) across the union. But a draft of the Disappointed by the European proposal released June 19 in Brussels Commission's refusal to cut the sales states there is no need to amend curtax on recorded music, the music rent rules that set the VAT on CDs at

The International Federation of On July 9, the commission—the the Phonographic Industry claims (Continued on page 42)

dian radio quickly embraced several tracks.

"Brother Down" reached No. 3 on the Nielsen Broadalso hit No. 8 on its top 40 chart and went to No. 13 at adult contemporary. The raucous "Don't Walk Away Eileen" reached No. 4 on the rock airplay chart.

MAGIC WORDS

The EP's unanticipated success led to live dates with the Tragically Hip, Oasis and the Soundtrack of Our Lives. It also paved the way for a co-venture deal between Universal Music Canada and Universal Records U.S.

Although Roberts welcomed the interest of a major, he remained wary until, he says, "I heard the magic words I wanted to hear: 'creative control.' That's what I want; not being dic-

Avex Goes Classical Japanese Indie Enters New Territory

BY STEVE McCLURE

TOKYO—Japan's largest independent label, Avex, is moving into new territory with plans to launch a classical music imprint later this year.

Avex Classics will feature releases by such well-known Japanese classical artists as pianist Hiroko Nakamura (formerly a Sony Classical artist) and violinist Taeko Maebashi, as well as compilations of material licensed from an overseas budget label. Avex, which launched in 1988, made its name in the early 1990s with a string of dance/pop hit singles and albums.

"I've liked classical music from my childhood—it's the ultimate goal of music," Avex group chairman Tom Yoda says. "There are lots of loyal classical fans in Japan.'

The new imprint is headed by Avex Classics executive adviser Masao

Mineo, who joined Avex in January. Reporting to Yoda, he will operate in a label manager role. Prior to joining Avex, Mineo was a senior executive VP at Warner Music Japan, and before that he was label manager for Deutsche Grammophon at PolyGram K.K. (now Universal Music K.K.).

Mineo says, "Our concept is to concentrate on Japanese classical artists, because the quality of their music is so high.'

Avex Classics' first releases will be an as-yet-untitled album by Nakamura Oct. 22, as well as 10 titles comprising material from the overseas budget label. Mineo declines to identify the label, as negotiations with that company are ongoing. Avex Classics subsequently plans to release between five and 10 titles each month.

"We're aiming our product at the serious classical fan," Mineo says.

Roberts' 'Flame' Lights Up Canada

Debut Universal Album Quickly Embraced By Radio

BY LARRY LeBLANC

TORONTO-It has taken an impressively short time for 28-year-old Sam Roberts to become one of the most talkedabout new rockers in Canada today.

Roberts' debut Universal album, "We Were Born in a Flame," was released June 3 in Canada. It debuted at No. 2 on the market's Nielsen SoundScan album sales chart and has scanned 17,000 copies in Canada to date. The album was released June 17 in the U.S., also on Universal.

The Pointe Claire, Quebec-born singer/songwriter first gained national notice with the release in July 2002 of his low-fi six-song EP, "The Inhuman Condition," on Torontobased independent label MapleMusic Recordings (Billboard, July 27, 2002). It has racked up sales of 48,000 copies in Canada, according to Nielsen SoundScan.

The EP, produced by Jordan Zadorozny of Canadian band Blinker the Star, was conceived as a demo, but Cana-

cast Data Systems (BDS) rock airplay chart in Canada. It

I write. Musically, "We Were Born in a Flame" is an extension of

the EP; it includes the original version of "Don't Walk Away Eileen" plus rerecordings of "Brother Down" and "Where Have All the Good People Gone." The 14-song Canadian version also includes bonus track "The Canadian Dream."

tated to about what kind of record I do or what kind of song

Karl Anderson

with Universal

makes a deal

Music SA for

Just Music

As confirmed by the early chart numbers, the album arrived to significant anticipation. "Consumers were intrigued to hear an entire body of work after hearing the EP," says Randy Lennox, president/CEO of Universal Music Canada. "We felt that including some of those [EP] tracks would elevate interest in the album. It clearly worked."

SIGNIFICANT BREAKTHROUGH

Building up to the release, Roberts was on the cover of virtually every national music magazine in Canada. He also has had a strong presence on MuchMusic, which is playing several of his videos.

Industry observers see major significance in Roberts' breakthrough. He is the first male rocker to emerge on a national scale in Canada since Bryan Adams and Tom Cochrane two decades ago.

Booked in North America by the Agency Group, Roberts will spend much of 2003 trying to repeat his early Canadian success in the U.S. He has begun a club tour of the Northeast states, which will run through the summer. "It is going to take time to build Sam in the U.S., but Universal Canada has led the way and we've got a great record," says Andrew Kronfeld, the New Yorkbased executive VP of Universal Motown Records Group

In Canada, the album's (Continued on page 42)

Bilbeard HITS OF THE WORLD.

	JAPAN				UNITED KINGDOM	8	GERMANY		FRANCE		
THIS WEEK	LAST WEFK	(DEMPA PUBLICATIONS INC.) 06/25/03	THIS WEEK	LAST WEEK	(OFFICIAL UK CHARTS CO.) 06/23/03	THIS WEEK	LAST WEEK	(MEDIA CONTROL) 06/25/03	THIS WEEK	LAST WEEK	(SNEP/IF0P/TITE-LIVE) 06/24/03
		SINGLES			SINGLES			SINGLES			SINGLES
1 N	EW		1	1	BRING ME TO LIFE EVANESCENCE FEATURING PAUL MCCOY EPIC	1	2	ICH KENNE NICHTS/I'VE NEVER SEEN	1	7	CHIHUAHUA DJ BDBO VOGUE
2	1	KI KOSHI INABA VERMILLIDN RECORDS	2	NEW	FAST FOOD SONG FAST FOOD ROCKERS BETTER THE DEVIL	2	1		2	3	LIVE IS LIFE HERMES HOUSE BAND & DJ OTZI ULM
3 N	EW	JOINT RIP SLYME WARNER MUSIC JAPAN	3	2	IGNITION R.KELLY JIVE	3	4	AICHA OUTLANDISH ARIDLA	3	1	
4 N	IEW		4	NEW		4	NEW	RIGHT NOW JEANNETTE POLYDDR	4	4	
5 N	IEW		5	NEW		5	3	ANYPLACE, ANYTIME, ANYWHERE NENA & KYM WILDE WARNER BROS.	5	5	LAISSONS ENTRER LE SOLEIL A LA RECHERCHE DE LA NOUVELLE STAR BMG
6 N	EW	SCRAMBLE MAKI GOTO PICOLD TDWN	6	NEW	BABY I DON'T CARE JENNIFER ELLISON EASTWEST	6	5	GANXTAVILLE PART III DJ TOMEKK FEATURING KURUPT, TATWAFFE ARIDLA	6	8	HEY SEXY LADY SHAGGY FEATURING BRIAN & TDNY GOLD MCA
7	4	SAKURA (DOKUSYO) NAOTARD MORIYAMA UNIVERSAL	7	NEW	ASHANTI MURDER INC/MERCURY	7	6		7	2	FAN PASCAL DBISPO EPIC
8	3		8	4		8	10	GET BUSY SEAN PAUL ATLANTIC	8	6	MA LIBERTE DE PENSER FLORENT PAGNY MERCURY
9 N	IEW	REEEWIND! M-FLO LOVES CRYSTAL KAY RHYTHM ZDNE	9	12		9	11		9	11	SWEET SOCA MUSIC SUGAR DADDY SONY MUSIC MEDIA
10 N	EW	I LIKE IT CRYSTAL KAY LOVES M-FLD EPIC	10	3	FIGHTER CHRISTINA AGUILERA RCA	10	9	STAY WITH ME ALEXANDER HANSA	10	10	
		HOT MOVER SINGLES			HOT MOVER SINGLES			HOT MOVER SINGLES			HOT MOVER SINGLES
22 ^N	IEW		11	NEW		11	NEW		11	16	
25 [29		16	NEW	HOW DID YOU KNOW MANTRONIX PRESENTS CHAMONIX SOUTHERN FRIED	12	27	NOTHING BUT YOU PAUL VAN DYK FEATURING HEMSTOCK & JENNINGS URBAN	14	41	BRING ME TO LIFE
28 N	IEW.	SIMPLE AS THAT MELODY TOY'S FACTORY	23	NEW		14	19	EVERYWAY THAT I CAN	15	NEW	OJOS ASI SHAKIBA EPIC
30 M	IEW	GIRL FRIEND THEE MICHELLE GUN ELEPHANT TRIPPIN' ELEPHANT	27	NEW	UNIVERSALLY SPEAKING RED HOT CHILD PEPPERS WARNER BROS	19	NEW	V.I.P. BRO'SIS PDLYDOR	16	20	
			28	NEW	FIELD OF DREAMS	20	NEW	AXEL F 2003 MURPHY VS. CAPTAIN BROWN MERCURY	18	NEW	RISE AND FALL CRAIG DAVID & STING WARNER BROS
		ALBUMS			ALBUMS			ALBUMS			ALBUMS
1	IEW	CHEMISTRY BETWEEN THE LINES DEFSTAR	1	5		1	1	METALLICA ST. ANGER VERTIGO	1	2	JEAN-JACQUES GOLDMAN
2 N	iew	175R SONGS TOSHIBA/EMI	2	1	RADIOHEAD HAILTO THE THEF PARLOPHONE	2	NEW		2	1	RADIOHEAD HAIL TO THE THIEF PARLOPHONE
З "	IEW	NAOTARO MORIYAMA IKUTSUMONO KAWAO KOETE UMARETA KOTOBATAC UNIVERSAL	3	2		3	2	EROS RAMAZZOTTI	3	3	
4 N	IEW	SKOOP ON SOMEBODY	4	6	SCLUB BEST-THE GREATEST HITS POLYDOR	4	6	NENA 20 JAHRE-NENA FEAT, NENA WARNER STRATEGIC MARKETING	4	18	
5 _N	IEW	FUMIYA FUJII RIGHT HERE! RIGHT NOW! SONY MUSIC ASSOCIATED RECORDS	5	3		5	4	YVONNE CATTERFELD MEINE WELT BMG	5	10	A LA RECHERCHE DE LA NOUVELLE STAI
6	3	HY STREET STORY CLIMAX ENTERTAINMENT	6	11		6	5		6	7	SNIPER GRAVE DANS LA ROCHE EAST WEST
7 N	EW	THEE MICHELLE GUN ELEPHANT	7	10		7	8	SEEED MUSIC MONKS WARNER BROS.	7	6	MADONNA AMERICAN LIFE MAVERICK/WARNER BROS
8	1	METALLICA ST.ANGER VERTIGD	8	4	METALLICA ST. ANGER VERTIGO	- 8	7		8	11	KYO LE CHEMIN JIVE
9	4	T.A.T.U. TAT.U. DELUXE EDITION UNIVERSAL	9	7	UB40 LABOUR OF LOVE VIRGIN	9	NEW		9	16	SIMPLY RED HOME SIMPLYRED.COM
10	5	SOUNDTRACK	10	8	DRIFTERS THE DEFINITIVE ATLANTIC	10	13		10	5	METALLICA ST. ANGER VERTIGO

		CANADA			SPAIN			AUSTRALIA		ITALY		
THIS WEEK	LAST WEEK	(SDUNDSCAN) 07/05/03	THIS WEEK	LAST WEEK	(AFYVE) 06/25/03	THIS WEEK	LAST WEEK	(ARIA) 06/23/03	THIS WEEK	LAST WEEK	(FIMI) 06/23/03	
		SINGLES			SINGLES			SINGLES			SINGLES	
1	1	BRIDGE OVER TROUBLED WATER/THIS IS THE NIGHT	1	NEW	LOS PLANETAS LA BUENA VIDA SINNAMON	1	1	BRING ME TO LIFE EVANESCENCE FEATURING PAUL MCCOY EPIC	1	1		
2	2	FLYING WITHOUT WINGS/SUPERSTAR	2	1		2	2	INNOCENT EYES	2	6	GET BUSY	
3	5	RUBEN STUDDARD J/BMG BRING ME TO LIFE	3	2	JALEO	3	3	I KNOW WHAT YOU WANT	3	2	SEAN PAUL ATLANTIC GOCCE DI MEMORIA	
4	8	EVANESCENCE FEATURING PAUL MCCOY EPIC/SONY	4	4		4	8	BUSTA RHÝMES FEATÚRING MÁRIAH CAREY ARISTA INTUITION	4	3	GIORGIA OISCHI DI CIOCCOLATA MA DAI	
5	7	50 CENT GUNIT/SHADY/AFTERMATH/INTERSCOPE	5	11	HUGO VALEMUSIC EVERYWAY THAT I CAN	5	6	JEWEL EAST WEST	5	5	CARDILLO A. SUGAR	
6	3	CHRISTINA AGUILERA RCA/BMG THERE THERE	6	3	SERTAB ERENER COLUMBIA	6	4		6			
		RADIOHEAD PARLOPHONE/EMI	7	5	MIGUEL NANDEZ VALE MUSIC PUEDES CONTAR CONMIGO	ž		50 CENT INTERSCOPE	7		PREZIOSO TIME	
<i>.</i>	6		6		LA OREJA OE VAN GOGH SONY		5	FIGHTER CHRISTINA AGUILERA RCA	/	4		
8	9	PICTURE KID ROCK FEATURING SHERYL CROW UNIVERSAL SOUTH/UNIVERSAL	8	6	BACKSTAGE SOBER MUXXIC	8	9		8	13	LA CANZONE DEL CAPITANO DJ FRANCESCD 00 IT YOURSELF	
9	4	UNTITLED #1 SIGUR ROS PIAS/PHAT CAT/MCA/UNIVERSAL	9	8	HEAVEN'S GATE SARATOGA AVISPA	9	NEW	ON MY MIND POWDERFINGER UNIVERSAL	9	9	I KNOW WHAT YOU WANT BUSTA RHYMES FEATURING MARIAH CAREY BMG RICORDI	
10	RE	IF YOU'RE NOT THE ONE DANIEL BEDINGFIELD POLYDDR/ISLAND/UNIVERSAL	10	12	QUIERO SER TU VEGA VALE MUSIC	10	16	FALLING CANDICE ALLEY UNIVERSAL	10	10	SUNRISE SIMPLY RED NUN	
		HOT MOVER SINGLES			HOT MOVER SINGLES			HOT MOVER SINGLES			HOT MOVER SINGLES	
11	16	I'M GLAD JENNIFER LOPEZ EPIC/SDNY		NEW	VEN, VEN, VEN SEX BOMB BLANCO Y NEGRD	17	NEW	WHO SAID PLANET FUNK FEATURING DAN BLACK COLUMBIA	13	. 17	RISE & FALL CRAIG DAVID & STING TELSTAR	
18	23	ALL THE THINGS SHE SAID		NEW	FIGHTER CHRISTINA AGUILERA RCA	21	2 5	GET BUSY SEAN PAUL ATLANTIC	15	NEW	FIGHTER CHRISTINA AGUILERA RCA	
20	NEW		20	NEW		22	33	CALLING ALL ANGELS	16	27	COME UNDONE	
26	RE	SO GONE			FLACEDO VINGIN	29	4 5		19	23		
27	RE	MONICA J/BMG WORK IT NELLY FEATURING JUSTIN TIMBERLAKE FO' REEL/UNIVERSAL				32	NEW	BEC CARTWRIGHT WEA	21	2 8	BLUE VIRGIN ROCK YOUR BODY	
		ALBUMS		1	ALBUMS							
1	2	METALLICA	1	1	VARIOUS ARTISTS	1	1	METALLICA	1	1	EROS RAMAZZOTTI	
2	1		2	2		2	3		2	2	9 ARIOLA METALLICA	
3	5		3	3		3	2		3			
3	_	DUTTY ROCK VP/ATLANTIC/WARNER	1		ST. ANGER VERTIGO	3		HAIL TO THE THIEF PARLOPHONE	3	6	TRIBALISTAS WITH CARLINHOS BROWN & ARNALDO EMI	
4	NEW		4	6	DAVID CIVERA LA CHIQUI BIG BAND VALE MUSIC	4	4	NORAH JONES COME AWAY WITH ME BLUE NOTE	4	3	RADIOHEAD HAIL TO THE THIEF PARLOPHONE	
5	6	EVANESCENCE FALLEN WIND-UP/EPIC/SDNY	5	4	HOMBRES G. PELIGROSAMENTE JUNTOS DRO	5	5	JACK JOHNSON ON AND ON MOD	5	5	NOMADI 40 CGD	
6	4	NORAH JONES COME AWAY WITH ME BLUE NOTE/EMI		9	BETH OTRA REALIDAD VALE MUSIC	6	7		6	4	CLAUDIO BAGLIONI SONO IO-L'UOMO DELLA STORIA ACCANTO COLUMBIA	
7	RE	50 CENT GET RICH OR DIE TRYIN' SHADY/AFTERMATH/INTERSCOPE/UNIVERSAL		10	EL CANTO DEL LOCO ESTADOS DE ANIMO BMG/ARIOLA	7	1 2		7	NEW	ANNIE LENNOX BARE RCA	
8	3	ANNIE LENNOX BARE J/BMG		NEW	NURIA FERGO LOCURA VALE MUSIC	8	6	6 LIVE BIRDS OF PRAY UNIVERSAL		9	EVANESCENCE FALLEN SONY	
9	9		9	7		9	8			8		
10	10	VARIOUS ARTISTS DON JUAN GUY CLDUTIER/SELECT	10	35	BEBO & CIGALA LAGRIMAS NEGRAS BMG/ARIOLA	10	14	BEN HARPER DIAMONDS ON THE INSIDE VIRGIN	10	7		
Hits	of the	World is compiled at <i>Billboard</i> /London.									NEW = New Entry RE = Re-Entry	

Global Hall Weaves World Music Tapestry

Former **Specials** lead singer **Terry Hall** has caught the world music bug on his first release in six years. "The Hour of Two Lights" finds him teaming with British-Asian artist **Mushtaq**



to create a unique album that combines banging beats with sounds from Eastern Europe and the Middle East. Released July 14 on **Blur** frontman **Damon Albarn's** Honest Jon's label (distributed by EMI), Hall's own distinctive vocals on 11 new compositions are augmented by Hebrew and Arabic singers, a blind Algerian rapper from Paris, a troupe of Polish gypsy refugees and a guest appearance from Albarn. The result is a tapestry of global grooves that defies description. "Everybody we worked

with had their own story to tell," Hall says. "And that made the album what it is. We had guidelines, but there was no agenda. We were totally open to new ideas, and the album grew as we went along." NIGEL WILLIAMSON

JET PROPULSION:

The appeal of the current garage rock scene may be hard for some to comprehend, but it's hardly rocket science. Until now, that is, and the arrival of the explosive Australian band of the same name. Led by singer/keyboardist Roman Tucker, Rocket Science was created in 1998, when four musicians from rival bands jammed together at Melbourne's Midian Studios. "We all knew after that rehearsal we had to do a band together," Tucker savs. "Now it's become a battle to see who can play the loudest." The contest regularly enlivened by exploding drum kits-continues on Rocket Science's summer European tour in support of sophomore album "Contact High." Already available in Australia, it will be released internationally July 21 on Eat Sleep Records. STEVE ADAMS

SWEDISH FLAMES: Fireside is a seminal band in the current Swedish rock revival. Guitarist Pelle Gunnerfeldt produced both albums by the Hives, and bass player Frans Johans**son** has appeared live with **the Soundtrack of Our Lives**. Fireside returns with its sixth album, "Get Shot" (Startracks/V2), and the single "All You Had." The rock quartet

formed in 1992. Between releases, frontman **Kristofer** Åström and drummer **Per Nordmark** have released two albums, as **Hidden Truck**. "Get Shot" was produced by Soundtrack member **Gustafsson Jerneholm**. "It's the first time we've used an outside producer," Johansson says. "Pelle wanted to concentrate on playing guitar." "Get Shot" will be released

July 22 in the U.S. on V2. JEFFREY DE HART

RADIO STAR: Marcin Rozynek is living many a radio DJ's dream. His selftitled debut solo album is in the top 20 of the Polish albums chart, while two singles are scoring high on the airplay charts. In the early '90s, Rozynek was vocalist with Polish rock group **Atmosphere**. The band split after two albums, and Rozynek started working as a radio DJ. But "I always believed I could make it as a





solo act," he says. His luck changed when late Polish composer/producer **Grzegorz Ciechowski** heard his demo tape and recommended him to Sony. Being a DJ has helped with radio promotion of his album and new single "Silacz": When Rozynek performed on national TV for the first time, he invited a bus-load of his radio listeners along to guarantee an enthusiastic audience response. **CESCO VAN GOOL**

BLUE BELGIANS: On his album "Into Blue," Sven Van Hees remixes material from the prestigious Blue Note catalog into intriguing dance and lounge tunes. Drawing on music ranging from Herbie Hancock to Norah Jones, it is the third release in a series from Blue Note's Belgian department and follows similar remix albums from DJ duo Mo & Benoeli and dance music guru Buscemi. Van Hees is a household name in Belgium, and his 2002 release "Calypso" (N.E.W.S.) is a lounge favorite across Europe. All three acts with albums in the series will perform live next month at the Blue Note festi-MARC MAES val in Ghent



Global

Sony Buys Remaining Share Of Czech Joint Venture Sale Is Part Of Strategy To Split Up Bonton's Empire And Distribute Among Partners

BY MARK ANDRESS

PRAGUE—Sony Music Entertainment Europe has bought the 51% of Sony Music Bonton that it did not already own.

SME spent an undisclosed sum to buy out partner Bonton entertainment group in the Czech Republic joint venture. The sale is part of a previously reported wider strategy at Bonton to split up its business empire and sell its divisions to strategic partners (Billboard, June 29, 2002).

The new 100% Sony-owned entity will be called Sony Music Entertainment Czech Republic, effective Jan. 1, 2004. Sony Music Bonton managing director Zbynek Knobloch will continue in that role with the new company.

Knobloch says Sony will continue to build on the joint venture's legacy

of local acts after the current sixmonth hand-over period runs out. The present split between releases, he says, is "about 50/50 between local and international." That mix will continue, Knobloch says: "The strategy will be as before."

The Sony Music Bonton marriage took place in March 1998 and brought the Czech group's extensive localmusic repertoire into the multinational, which had previously operated as Sony Music Czech Republic.

It gave Sony licensing access to 120,000 pieces of Czech and Slovak recorded music from the back catalog of Bonton-owned Supraphon. Prior to 1990. under the former communist regime, all Czechoslovakian recording artists were signed to Supraphon, which was the state label.

The new deal means Sony will lose access to virtually all of the Supraphon

ellic@sangswinted.com. GREECE—María Paravanles, 6 Karyutaki St. Athens 11141; Phone: 30 210 223 3366; voudas-para@hotmail.com.



catalog starting in November. However, it will still retain the rights to the catalog and future releases of 13 domestic artists formerly signed to Sony Music Bonton-and, prior to that, Supraphon-for a period of up to five years, subject to negotiation. The acts include local '60s star Vladimir Misik, the group Zluty Pes, dissident rocker Michael Kocab and 71-year-old pop legend Waldemar Matuska.

The buyout will enable Sony to branch out into other activities, says Sony Music Bonton marketing manager Marketa Krizkova.

According to Krizkova, the new entity may compensate for the loss of some of Supraphon's back catalog with the release of new spoken-word recordings of children's books and fairy tales, a genre that was, until now, dominated by Supraphon.

The new Sony company will also work more closely on video releases. either on DVD or VHS, supplementing its work with film soundtracks. Knobloch says it will release Czech films on video domestically, in addition to music-video titles.

Bonton VP Mick Hawk says the former joint venture will be in good hands under its new ownership. "Sony's ability to find good [local] artists has been proven," he says. "There was nothing wrong with the joint venture; in the region, it was outstanding. It was profitable, did well and had good repertoire.'

Supraphon remains in Bonton's hands. The label had been largely dormant, functioning as a catalog source for Sony Music Bonton since the joint venture's launch. Hawk says Bonton plans to revive it, with new pop-related releases.

The label will, however, eventually be sold. A memorandum detailing its assets will be ready for potential investors by year's end. "Supraphon's catalog keeps selling," Hawk says. "A couple of the majors are already interested."

GLOBAL EDITOR Emmanuel Legrand (elegrand@musicandmedia.co.uk)

INTERNATIONAL EDITOR Tom Ferguson uson@eu.billboard.com) INTERNATIONAL NEWS EDITOR Gordon Masson (gmasson@eu.billboard.com) INTERNATIONAL SPECIAL SECTIONS EDITOR

Thom Duffy (tduffy@billboard.com)

Billboard London, Endeavour House, 5th Floor, 189 Shaftesbury Ave., London WC2H 87J, United Kingdom, Phore: 44 207 420 6003; Fax: 44 207 420 6014.

ASIA BUREAU CHIEF Steve McClure, 5-12-13 Higashi Oizumi, Nerima-Ku, Tokyo, Japan, 178; Phone: 813 3867 0617; novalis@twics.com.

AUSTRALASIA BUREAU CHIEF ristie Eliezer, Ace Media International, 32 Eaglemont Crescent, Eaglemont, Victo-ria, Australia 3084; Phone: 61 39 459 3188; 100566:3372@compuserve.com. Christie El

CANADA BUREAU CHIEF arry LeBlanc. 15 Independence Drive, Scarborough, Ontario, MIK 3R7; Phone: 416 265 3277; LJLE@aol.com.

GERMAN BUREAU CHIEF Wolfgang Spahr, P.O. Box 1150, 23795 Bad Segeberg: Phone: 49 4551 81428; 100407,1133@compuserve.com.

INTERNATIONAL CORRESPONDENTS

- INTERNATIONAL CORRESPONDENTS ARGENTINA—Marcelo Fernandez Bitar: Charcas 3397.6 %.7 Buenos Aires. 1423; Phone: 54 11 4772 9494; mib@rusa.net. BLGIIM—Marc Maes, Kopelstnat 41, 2040 Antworp. France. 23 558 90582; massant@yucombe. BRAZIL—Tom Gomes, Rus Cleide No. 55, Sao Paolo, 04616-010; Phone: 56 11 5530 2155; CHILE—Sergio Furtuño, Elindoro Yáñez 1783, Providencia, Santago de Chile; Phone: 562 737

- Child, Sergio Fortuno, Unitario Janes 1145, Providencia, Santago de Chile: Phone: 582 737 880; sfortuno@iarc.cl. CHIMA—Steven Schwankert, 6-2-22 Jienguomensai Diplomatic Compound, Beijing, 100600; Phone: 8610 8779 4751; stevenschwankert@yahoo.cnm.
- COLOMBIA Gustavo Gomez, Calle 165 No. 30-67, Bogota; Phone: 011 57 1 3387045; gamezci@
- CZECH REPUBLIC-Mark Andress, RADLICKA 2, 150,00 Praila 5; Phone 42 0251 562 536; man-
- dress@pna.c2 DENMARK—Charles Ferro, Hardangengade 4, 1th, DK 2100 Copenhagen; Phone: 45 3369 0701; ferro@post.tele.dk.
- EUROPEAN UNION (Brussels)—Leo Cendrowicz, 174 Ave Louise, Brussels 1050; Phane: 32 2 737 7705; teo.cendrowicz@eis.tre.
- 7705; teozendrowicz@ets.he. FINLAND—Jonathun Mander, Nylandsgata 338, 14, FI-00120 Helsinki; Phone: 35 8 9612 3009 im.to
- FRANCE-James Martin, 3. Rue do Quatrefages,75005 Paris; Phone: 33 6 72 09

004 9;james martin@noos.fr GERMANY-Ellie Weinert, Will -Dull Strasse 9, 80638 Munich: Phone: 49 89 157 3250;

para@hotmail.com. HONG KONG—Clarence Tsui, 15d Tung Hoi Man-sion, Taikao Shing; Phime: 85 2 2567 5993; clarence, tsui@hotmail.com. ICELAND—Birgir Orn Steinarsson, Langahlid 25, IS-105 Reykjavik; biggi00mbLis, INDIA—Nyay Bhushan, e-2 Greater Kailash Part II, New Delhi, 110048; Phone: 91 11 641 6666.

- mail@connectmagazine.com IRELAND—Kon Strewart, 75 Sydney Parade Ave., Dublin 4: Phone/Fax: 35 31 283 7695. Nick Kelly, 13 Waterville Terrare, Blancharde-tuwn, Dublin 15: Phone 353 1 803 5648;
- ISRAEL—Sasha Leoy. 40/2 Nahal Zobar St., Modi-in 71700: Phone: 972 8 972 0804; sashl@ 12.net.il 012.mcLil. ITALY—Mark Worden, Via San Michele Del Carso 5, 20144 Milano; Phone: 39 02 4802 4127.
 - -lemitlibero.it
 - markworden@libero.it; JAMAICA—Elena Oumano, 51 MacDougal St., Suite 180, New York, N.Y. 10012, USA: Phone: 1 212 477 0222; Pax: 1 212 533 3862.MALYSIA/SINGAPORE—Stewen Patrick, No. 7, 35 3/26, Petaling Jaya, Selangor 47300; Phone: 60 12 2930102; steven@thesnar.com.mg.

 - 12 2900102; steven@thestar.com.mp. MEXICO-Teresa Aguilera, Providencia #1111 1, Col. Del Valle, 03100 Mexico D.F. Phone: 011 525 559 2627; tereaguilera, 2000@yahoo
- NETHERLANDS—Jennifer Dempsey, Korte Leidsed-warsstraat 35-C, Amstendam; Phone: 0001 20 sectional co 65- ifsder
 - NEW ZEALAND-David McNickel, P.O. Box 10, 266 Dominion Road, Auckland; Phone: 64 9 634 8969: david menickel@xtra.co.na John Ferguson, Apartment 1A, 11 Charlotte Street, Eden Terrace, Auckland 1003; Phone:
 - 0064 9379 3389; jaferguson/dxtra.co.nz. PANAMA---Anastacio Puertas Caicedo, San Miguelito Paraiso, calle h casa 8-20, Panama; Phone: 50 7 267 19 36; anastaciopuerta
 - PORTUGAL-Chris Graeme: Rua Arnaldo Gama 7, Lisboa 1000-023; Phone: 351 21 840 1488;
 - ip215869@ip.pt PUERTO RICO—Randy Luna, Calle Cristobal Colon #1 Interior Caguas, PR 00725; Phone: 787-63
 - 7717: h NUSSIA – Aleksey Kruzin, 35 Arbat Street, Office S65 Moscow, 121 835; Phone: 7 902 140-4765; fax: 7 095 248-9156; alekruz@online.ru, SOUTH AFRICA – Diane Coetzer, Suite 217, Post-
- net X11, Craighall 2024, Cauteng, Phone/Fax 27 11 442 7954; denetzer@iafrica.com. SOUTH KOREA-Mark Russell, KPO Box 68, Sepul 110-500; Phone 82 11 9736 1788;
- ussell6%kornet.net. SPAIN—Howell Llewellyn, Modesto Lafuente 6, 5A, 28010 Madrid; Phone/Fax: 34 91 593 2429; how-
- SWEDEN—Jeffrey de Hart, Mörbygården 63, SE 186 32 Vallentuna: Phone: 46 70 405 1030;
- effrey.dehart@telia.com TAIWAN-Tim Culpan, 147-1, 1F, Lane 600, Alley
- Hurter Him Curpan, 147-1, 1F, Lane 800, Alley 76, Wu-hsing Street, Taiper, Phone: 88 692 218 0935; journalist@timculpan.com.
 THAILAND—Andrew Hiransomboon, 904/232 SV City, Rama III Road, Yannawa, Bangkok, 10120, Phone: 66 02 240 3700; andhiran Walhuo com.

Biz Slams EC

Continued from page 39

the draft proposal fails to redress what it views as blatant discrimination against the music industry. Frances Moore, IFPI regional director for Europe, says the document ignores the demands of more than 1,300 acts from across Europe who have signed petitions calling for an end to high VAT rates on music.

"Recorded music is unfairly treated in comparison to other cultural products and services that currently benefit from reduced VAT rates, such as books, magazines and newspapers, as well as tickets for cinemas, theaters and concerts.

"VAT rates on sound recordings in the EU currently range from 15% in Luxembourg to 25% in Denmark and Sweden," Moore says, "whereas other cultural products benefit from reduced rates upwards of 5%."

One day after the EC released its draft proposal, French culture minister Jean-Jacques Aillagon announced in Paris that his nation intends to continue to put pressure on the EC and on fellow EU member states to reduce VAT on recorded music.

"I am very disappointed by the attitude of the European Commission," Aillagon said, as representatives from the French recording industry and music retailers gathered to sign an agreement in which they committed to pass on to consumers the benefits of any VAT reduction. Aillagon says he is "convinced that we will succeed in lowering the rate.'

But industry executives in France are concerned that the VAT issue may have lost its momentum. "There's obviously a lack of political support from EU members for this issue," says Hervé SNEP. In a statement, SNEP called the EC's draft proposal "catastrophic." Industry sources have expressed

Rony, director general of labels body

worry that Frits Bolkestein, the EC commissioner on the internal market -which rules on tax issues—is opposed to lowering VAT on music. As a result, the industry is being obliged to increase its lobbying of member states. Even so, one source laments that "aside from France, no other important EU country has so far committed to the issue."

Rony says the issue could be raised July 15 when the EU's finance ministers meet, although no final decision is expected before September. Any change in tax rules requires the unanimity of the EU member states.

Moore has appealed again to the 20 European Commissioners-who will eventually decide on the proposal-to ensure that music is covered in the EC recommendations.

Sam Roberts

Continued from page 39

leadoff single is "Where Have All the Good People Gone." It was No. 2 on the Nielsen BDS rock airplay chart and No. 35 on its hot AC chart for the week ended June 16. "I've been a fan right out of the gate," says Dunner, assistant PD/music director at modern rock CFOX and affiliated rock CFMI, both in Vancouver. "He's the real deal."

In the U.S., Universal serviced alternative and triple-A formats with "Brother Down" June 10. "The success of [Elektra artist] Jason Mraz will help us," says Howard Leon, VP of promotion of rock formats at Universal Records in the U.S.

"We are looking to stations that have had success with [Mraz] and going after them."

Prior to his solo debut, Roberts recorded two independently released EPs with Montreal-based band Northstar. The act released "Piranha" in 1997 and a self-titled EP in 1998.

In early 2002, Linda Bush, creative manager of Universal Music Publishing Canada, signed Roberts to a worldwide co-publishing agreement through the artist's own company, Secret Brain Publishing. She then persuaded Universal Canada-distributed MapleMusic Recordings to release "The Inhuman Condition."

Roberts spent three months recording "We Were Born in a Flame" at Mushroom Studio in Vancouver with producer/engineer Brenndan McGuire in late 2002.

For five weeks, he worked in the studio with drummer George Donoso, playing all the other instruments himself. Later, the remaining members of Roberts' band arrived to finish up.

"The approach was like recording a demo," Roberts says. "It was about getting the essence of the songs on tape. I had to first overcome the fact that it was my first time in a big studio.'

Roberts has acknowledged Ray Davies, Beck, Elvis Costello and Paul Simon as key songwriting influences. But the album clearly shows the songwriting influence of Lennon & Mc-Cartney. "Hats off to the masters," Roberts exclaims. "There are certain elements that will always be part of the music I write.'

BILLBOARD JULY 5, 2003



THE INTERNATIONAL WEEK IN BRIEF

Japanese label Toshiba-EMI's sales for the financial year ended March 31 fell 4.6% from the previous year to 60.1 billion yen (\$510.1 million). Toshiba-EMI is owned 55% by EMI Group and 45% by Japanese electronics company Toshiba. It does not release profit figures. Within the overall figure, recorded music sales fell 6.1% to 44.3 billion yen (\$375.8 million). Sales of music videos and DVDs fell 27.6% to 5.2 billion yen (\$44.2 million), domestic music rose 1.7% to 31.5 billion yen (\$267 million) and international repertoire fell 20.9% to 12.8 billion yen (\$108.8 million). According to SoundScan Japan, Toshiba-EMI had an 11.5% share of the Japanese music market in first-quarter 2003.

Composer/conductor/pianist Laurent Petitgirard was elected to a two-year term as president of French authors' rights body SACEM. He replaces outgoing president Jacques Demarny, who did not seek re-election. Petitgirard, 53, has composed a number of film and TV soundtracks, as well as symphonic and chamber music. In 2000, Harmonia Mundi released Petitgirard's first opera, "Joseph Merrick, The Elephant Man," recorded with the Monte Carlo Philharmonic Orchestra. Petitgirard was the music director of the Orchestre Symphonique Français from 1989 to 1996 and has recorded more than 30 albums with that and other orchestras. **EMMANUEL LEGRAND**

The board of the U.K.'s Mechanical-Copyright Protection Society has re-appointed Jonathan Simon as chairman for a three-year term. One of the chief architects of the society's operational alliance with the Performing Right Society, Simon has been chairman for eight years. He is managing director of Moncur Street Music, which he formed in 1996. Prior to that, Simon was CEO of Chappell Music and Chappell International, senior VP of Warner/Chappell International and director of the music division for Andrew Lloyd Webber's Really Useful Group. LARS BRANDLE

Karl Anderson, formerly marketing director for the international division of EMI South Africa, has secured a domestic distribution deal with Universal Music SA for his new company, Just Music. Anderson owns and heads the Johannesburg-based label, which aims to sign domestic acts for international license deals and license international acts or labels for South Africa. "With the consolidation and pending mergers that are taking place globally," he says, "I am sure that there are going to be some great music company people and artists who will be going the indie route, and Just Music will be able to work with those individuals. I have no doubt that we are going to see a mushrooming of new independent music companies worldwide, which will be at the forefront of breaking and discovering some exciting new artists." Anderson, who left EMI in May, was responsible for domestic marketing of international acts from Capitol, Virgin and Zomba during his tenure with the major. **DIANE COETZER**

BMG Ricordi in Italy has signed an exclusive "digital extension" deal with interactive mobile service provider Buongiorno. Under the deal, subscribers to three mobile operators in Italy (Tim, Wind and Vodafone) will be able to use short messaging service codes to access information, ring tones and other items relating to BMG Ricordi artists. The first artist to be included in the deal is Eros Ramazzotti, with his new album, "9." BMG Ricordi business development director Andrea Rosi says the company plans to extend the project to other countries where Buongiorno has a presence, including France, Germany and the U.K.



U.K.-based digital music service OD2 is looking to identify the "killer offer" that will allow it to build its business across Europe. On June 16, digitized catalog from Sony Music was made available for the first time through OD2, which already had licensing deals in place with Universal, BMG, EMI, Warner Music and a string of independents. With all five majors on board, OD2 marketing director Ed Averdieck says, "we've got to first base; second base is marketing the hell out of the services. In America, Apple has done great things around a 99 cent offer for à la carte downloads. Over the next six months, we're trying to establish what the

killer offer is for the European public and working with all our partners around Europe to put various campaigns in place to establish that." For the time being, only U.K. users have access to the Sony content; negotiations are under way to strike territory-by-territory agreements across Europe. Within six weeks, more than 7,500 Sony tracks from 600 albums will be incorporated into OD2's catalog, bringing its offering to more than 200,000 tracks. OD2 content is available through online partners, including dotmusic.com, MSN, Tiscali, Freeserve and the U.K. Web site of MTV.

Italy's Royalty Society Sues Channel Over Fees

BY MARK WORDEN

MILAN—The Italian record industry's broadcasting and performing rights collecting society is taking a terrestial music-video channel to court for allegedly failing to pay an undisclosed sum of rovalties.

Società Consortile Fonografici (SCF) director-general Saverio Lupica issued a statement that a citation had been deposited with the civil court in Milan May 26.

The station sued, Rete A All Music, is one of 10 national TV networks in Italy and one of two terrestrial music-video channels, the other being MTV. In response to the suit, the station announced that it would take Lupica to court

for the "inaccuracies" contained in his press statement.

Formed in 2000 to make performing and broadcasting rights collection in Italy more efficient, SCF represents an estimated 90% of the industry. SCF collects on behalf of those labels that are affiliated with industry body FIMI and some others, while FIMI's rival body, AFI, administers performing and broadcasting rights collection on behalf of its members.

Lupica, who declines to comment about Rete A's threat to sue him, tells *Billboard*: "The legal issue at stake in our case against Rete A is Italy's Copyright Law of 1941, particularly articles 72 and 73, which relate to the use of private copy, a concept that is reiterated in Italy's more recent Copyright Law of 2000. We expect that the first [court] hearing will be held at the end of June.

"Discussions broke down in March this year," Lupica continues. "Rete A announced that they would endeavor to sign contracts with the individual record labels. When the labels declined



on the grounds that they had entrusted that particular mandate to SCF, legal action became inevitable."

On behalf of Rete A All Music, staffer Rosario Pacini tells *Billboard*: "We have no problem with the idea of this being settled in court. I believe there is a 1976 law which states that, in the event of two sides failing to reach agreement over performance and broadcasting rights, it is for the courts to decide what figures are to be paid."

Pacini accepts Lupica's basic chronology of the negotiations. But he disagrees about the details of the dispute. Pacini claims Rete A "had an agreement for the years 2001 and 2002, which we honored, and the issue now was the new contract for 2003. "As far as we're concerned, the law says that state-owned RAI stations should pay 1.5% of revenue, while privately owned channels should pay 2%. We were paying a figure in excess of 2%. The problem was that SCF wanted to multiply this percentage by four for the new contract."

Lupica, on the other hand, claims Rete A has been out of line for two years. In his original statement, he asserted, "Rete A signed an agreement in 2001, when it was part of the VIVA group.

"There was a certain facilitation in light of All Music going it alone," the statement continued, "but the time had come to reach a more realistic

agreement, while Rete A seemed intent on lowering the percentage."

Rete A contests the idea that it was once part of German broadcasting group VIVA. Pacini says, "VIVA only ever had a production partnership with Rete A, but this came to end in 2001. True, it did have an option to buy a stake in the company, but this was never exercised.

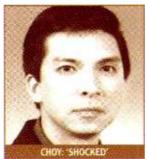
"SCF has never asked us for a list of the videos that were broadcast, while the labels themselves keep sending material for us to put on the air," Pacini continues. "Frankly, I don't see why we should pay record labels for performance and broadcasting rights, as we are helping them sell records in difficult times. If anything, they should be paying us."

Malay Ministers Raise Pricing Issue

BY STEVEN PATRICK

KUALA LUMPUR, Malaysia—Recent statements by Malaysian politicians urging lower video and music software prices as a way to fight piracy have drawn a strong reaction from the local music industry.

Deputy Prime Minister Abdullah Ahmad Badawi told



a group of journalists at the opening of a housing project outside of Kuala Lumpur June 13 that it was a matter of "simple economics" for video CD (VCD) producers and record companies to lower prices and thus increase sales volume. The resulting local press

CHOY: SHOCKED reports appeared only two weeks after deputy Domestic Trade and Consumer Affairs minister S. Subramani-

and music producers should reduce their prices to prevent piracy.

am was quoted in a local newspaper as saying that VCD

Darren Choy, chairman of local labels body the Record-

ing Industry Assn. of Malaysia (RIM), says he was "shocked and appalled" by Subramaniam's comments. Choy adds that he believes that the prices of music products in Malaysia are reasonable. The Ministry of Domestic Trade and Consumer Affairs declined to comment on Subramaniam's statement, and Subramaniam himself could not be reached for comment.

Choy and RIM decline to

Choy and RIM decline to comment on Badawi's remarks, but record company executives here have expressed shock. Universal Music Malaysia managing director Sandy Monteiro says, "We are looking forward to a dialogue with the deputy prime minister and the Ministry [of Domestic Trade and Consumer Affairs], which we hope to



arrange at the soonest possible date."

The current retail prices of recorded music in Malaysia see CDs selling at between 19.90 ringitt (\$5.23) and 45 ringitt (\$11.84). Music cassettes retail at between 13.90 ringitt (\$3.65) and 17.80 ringitt (\$4.68).

ro Audio

TEC Awards Honor Kramer's Experience

Music fans and audio professionals alike have long been aware of the abundant and enduring accomplishments of producer/engineer Eddie Kramer.

That recognition becomes official on Oct. 11, when Kramer will be inducted into the Technical Excellence and Creativity (TEC)



cwalsh@billboard.com

Hall of Fame during the 115th Audio Engineering Society convention in New York.

Kramer's ongoing contribution is obvious. As Jimi Hendrix's engineer, he continues to work on issues and reissues of the revolutionary guitarist's prodigious output. In the past few years, that work has extended to surround-sound remixes for the DVD-Video release of live performances. Tracks that Kramer recorded in 1972 in Califor-

JULY 5 2003

nia recently debuted atop The Billboard 200 in the form of Led Zeppelin's "How the West Was Won.

As an engineer at Olympic Studios in London, Kramer recorded the Beatles in some of their rare non-Abbey Road Studios sessions. At Electric Lady Studios in New York, which he helped design,

Kramer produced demos for the then unknown Kiss, spawning another long relationship. Add to that considerable list of accomplishments more stu-

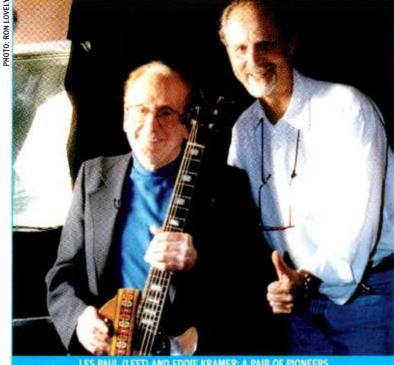
dio and live recordings by Zeppelin, the **Rolling Stones, Traffic, Peter** Frampton, Buddy Guy, Curtis Mayfield, NRBQ, and many others, and Kramer's body of work is nothing

short of remarkable. "I'm really thrilled," Kramer says of the honor. "It was such a shock, really; the last thing I expected. It's not something you look toward or campaign for; you just get on with your life and do the things you do. All of a sudden somebody says, 'Hey,' and then you look back.'

A look back-hundreds of them, actually-is just what Kramer has allowed the public. through photographic exhibitions featuring many of the artists with whom he has worked. "From the Other Side of the Glass," a collection of Kramer's personal photographs documenting recording sessions and concerts, was recently shown at ARIA Photographic Images in New York. Kramer will take his photos on a tour of 11 Guitar Center locations-a trek sponsored by manufacturers Shure, dbx, and Lexicon-in September and October.

Like the photographic exhibition, talking with Kramer is a tour through music history. One of his most recent projects, for example, was the June 9 recording of Les Paul's 88th birthday celebration at the Iridium Jazz Club in New York. That's where the pioneering guitarist, who was equally innovative in the development of recording technology, performs weekly.

"We owe him a tremendous debt of gratitude," Kramer says of Paul. "From a musical point of view, he's done so much wonderful work on his guitar-he made the solid-body guitar, which we all know influenced so many musicians. But from my perspective, without him



experimenting with sound on sound, and then later on with the expansion to eight track on oneinch [tape] . . . what a tremendous leap forward in technology. That just broke open the doors.

Kramer recently returned to his alma mater. Olympic Studios. to create 5.1-channel mixes of music from the restored "Festival Express," which documents the 1970 musical train trip across Canada featuring the Grateful Dead, the Band, and Janis Joplin. For the remix, Kramer used the Solid State Logic XL K Series consoleintroduced in 2002 and designed for multichannel audio production.

"I was fascinated with it because it was the next level up, and it definitely was a big help on the 5.1 [mixes]," Kramer says. "Sonically, it was very nice and clear. I love the 9000 [J Series, also by Solid State Logic] for most stuff; it's just that the K is a little more sophisticated, to say the least. The computer is faster, and it's really hotrodded for 5.1.

Technology, though—especially its manifestation in the digital audio workstation's (DAW) infinite track count and ability to manipulate sound—can produce a lessthan-satisfying experience, Kramer notes. The spontaneity and immediacy that characterizes many of his 1960s and 1970s productions. he feels, is lost when possibilities are limitless.

"Because of the options that are available to artists, it's almost counterproductive, almost counterintuitive, because you can tweak and fiddle so much, as opposed to

letting it just go," Kramer says. "You can do a billion different mixes, a billion different vocal passes—I mean, come on! The Zeppelin stuff, the Hendrix stuff, the Stones stuff-it's full of mistakes, hiss and noise, but that's part of the beauty and the joy of it. Rock'n'roll was never meant to be a perfect art, I don't think.

The decisions were fairly simplistic: You came in with a band that was hopefully good, that some A&R person had seen in a club with a thousand screaming fans, and had a body of work that they had been playing on the road for nine months or a year. You rehearsed the stuff, tweaked the songs and ran the tape. There were no computers crashing, and you had 16 tracks-24 at the most—and the choices weren't that many. It's the song, the song, the song, the performance, the performance, the performance—and the band played together. The results were magical.'

Kramer is no Luddite, of course. Like many producers and engineers, he maintains the sonics of analog by recording basic tracks to 16-track tape with Dolby SR before transferring-through Mytek analog-to-digital converters-to Pro Tools. The DAW, Kramer says, "can do so many magnificent things. It's a fantastic tool, as long as you can be disciplined with it and not let it run away with your record. I mean, play the thing right in the first place!'

(THE WIND CRIES) MARY: After 20 years, Mary Campbell has departed Electric Lady Studios in New York. Campbell is now at Sony Music Studios, also in New York.

Billboard PRODUCTION CREDITS

BILLBOARD'S NO. 1 SINGLES (JUNE 28, 2003)

CATEGORY	HOT 100	R&B	COUNTRY	MODERN ROCK	MAINSTREAM ROCK
TITLE Anist/ Producer (Label)	THIS IS THE NIGHT Clay Aiken/ S. Mac (RCA)	SO GONE Monica/ M. Elliott, Spike & Jamahl (J/RMG)	BEER FOR MY HORSES Toby Keith Duet With Willie Nelson/ J. Stroud, T. Keith (DreamWorks)	HEADSTRONG Trapt/ GGGarth, Trapt (Warner Bros.)	LIKE A STONE Audioslave/ R. Rubin (Interscope/Epic)
RECORDING STUDIO(S) (Location) Engineer(s)	WESTLAKE AUDIO (Los Angeles) Chris Laws	HIT FACTORY CRITERIA (Miami) Demacio Castellon	HIT FACTORY CRITERIA (Miami, FL) O'HENRY (Burbank, CA) Julian King	WAREHOUSE (Vancouver, British Columbia) Dean Maher	CELLO (Los Angeles, CA) David Schiffman
CONSOLE(S)/ DAW(S)	SSL 9000 J	Neve 8078	SSL 9000 J	Neve (Air)	Neve 8078
RECORDER(S)	Pro Tools HD	Pro Tools	Sony 3348 HR, Pro Tools	Sony 3348, Pro Tools	ATR 124, Vintage API
RECORDING MEDIUM	Pro Tools HD	Pro Tools	Quantegy 467, Pro Tools	Quantegy 467. Pro Tools	EMTEC 900
MIX DDWN STUDIO(S) (Location) Engineer(s)	MIX THIS (Los Angeles) Bob Clearmountain	HIT FACTORY CRITERIA (Miami) Scott Kieklak	LOUD (Nashville, TN) Julian King	SOUNDTRACK (New York) Andy Wallace	CELLO (Los Angeles, CA) Rich Costey
CONSOLEISI/DAW(SI	SSL 4000 G+	SSL 9000 J	Sony Oxford OXF-R3	SSL G Series	SSL 9000 J
RECORDER(S)	Sony 3348 HR	Studer A820, Pro Tools	Pro Tools	Sony 3348, Studer A827	ATR 1/2", Pro Tools
MIX DOWN MEDIUM	Quantegy 467	Quantegy 499, Pro Tools	Pro Tools	EMTEC SM 900, Quantegy 467	Quantegy GP9
MASTERING (Location) Engineer	HIT FACTORY (New York) Joe Yannece	STERLING SOUND (New York) Chris Gehringer	MASTERMIX (Nashville, TN) Hank Williams	STERLING SOUND (New York) Ted Jensen	SONY (New York) Vlado Meller
CD/CASSETTE MANUFACTURER	BMG	BMG	UMVD	WEA	SONY

porary, Dance Club Play, and Dance ©2003, VNU Business Media, Inc. All rights reserved. Hot 100, R&B & Country appear each week; Mainstream Rock, Modern Rock, Rap, Adult Conte Sales rotate weekly. Please submit material for Production Credits to Keith Caulfield, Telephone 323-525-2297. Fax 323-525-2394 or 323-525-2394, kci



Strategies For Survival Labels Seek to Diversify and See This Year As A Turning Point

BY STEVE MCCLURE

TOKYO—It was quite a guest list: two former prime ministers, the governor of Tokyo and several hundred CEOs.

The VIPs turned out for a party in a Tokyo hotel ballroom on May 16 to offer their support of Avex chairman Tom Yoda, newly elected as chairman of the Recording Industry Association of Japan (RIAJ).

Never in the RIAJ's 60-year history had such a collection of big names from the political and economic worlds gathered to pledge their backing for the industry. And, while the tone of the event was largely upbeat, it barely masked an undercurrent of desperation, as the Japanese recording industry faces what is perhaps its worst-ever crisis. Since the industry's peak year of 1998, production value of audio software by RIAJ members has declined by at least 27%. Some observers feel 2003 will be the year when the industry bottoms out.

"We would like to think of this year as the turning point for the Japanese music industry, where we get our energy back again," says Toshiba-EMI president Masaaki Saito.

"Stop being pessimistic," is Universal Music K.K. president/CEO Kei Ishizaka's reply when asked how to get the Japanese industry out of its current doldrums. "Household savings in Japan account for \$12.4 trillion," notes Ishizaka. "This means that Japanese consumers have more potential spending power—money power. For this reason, as long as our industry provides attractive product, the outlook for the industry will be positive."

Others are less sanguine.

"The era in which you could have huge hits that appealed to a broad cross-section of the Japanese public are over," says Masao Morita, president of Sony Music Entertainment (Japan).

Warner Music Japan chairman Hiroshi Inagaki offers a succinct—and grim—analysis of the Japanese record industry's current woes. "Only about half of the people who enjoy newly released music do so by buying the CDs," Inagaki says. "The other half enjoy it by downloading it illegally or creating copies from rented CDs, or making copies from friends' CDs and used CDs."

Inagaki says this hurts the biggest stars the most. "The amount they sell is becoming onehalf or one-third [of what they could sell]," he claims. "I won't give names, since these are examples of other companies' artists, but acts that used to sell 4 million units now only sell 2 million, and someone who used to sell 3 million now only sells 2 million." This, he says, is making domestic repertoire less and less profitable



due to its high production and promotion costs. "Now, it's international music that is extreme-

ly profitable for companies like Warner, Universal and Toshiba-EMI," Inagaki says. "So I think companies that don't have ties to major Western labels will probably find themselves in a difficult position."

FISHING UPSTREAM

BMG Funhouse president Hidehiko Tashiro doesn't believe CD-R burning and illegal downloading are the only reasons for the decline in the Japanese music industry's fortunes. "However, the threat looms large on the horizon," Tashiro says, "and steps need to be taken to resolve the matter—both for the benefit of the user and repertoire owners."

Some Japanese labels think it's time to start thinking outside the box—the jewel box, that is—and put more emphasis on the "non-package" side of the business. Morita says Sony's strategy is to place greater emphasis on the "upstream" side of the music business: publishing, artist- management subsidiaries and related businesses, for example.

Similarly, Avex's Yoda says his company's goal

is to establish a 50/50 ratio between its record business and other activities during the next five years under Avex's "Project 2008" business plan. "We're shifting toward being a full-scale, entertainment-content production group," Yoda explains.

Likewise, Toshiba-EMI's Saito says his company's goal in introducing an "internal company system" in April was to transform Toshiba-EMI from a record company into a "music company. From now on, we plan to establish a foothold not only in music and video, but in music rights' businesses as well, such as ring tones and 'ring tunes.' songs downloaded via mobile phones," says Saito.

INDIES OFFER BRIGHT SPOT

Although no one in the Japanese industry believes copy-protected CDs are a panacea for the industry's ills, copy protection has widespread support.

"Starting last year, we have been very active in introducing [copy-protected CDs]," notes Saito. He adds that while the RIAJ's production data for the January-March 2003 period shows a 10% decline in the audio software category in value terms, total production (including DVDs) was up 4% compared to the first quarter of 2002. "We have been putting a lot of effort into the DVD market to create 'musical DVD software,' to realize a total presentation package for artists with both music and video," Saito says.

As the majors discuss ways of getting the industry back on track, the Japanese indie sector continues to grow, with Okinawa-based indie bands Mongol 800 and H.Y. scoring million-selling albums as the majors look on enviously.

"The surge in popularity of indie releases signifies a ray of hope for the industry in general," says Tashiro. "Not only does this growth provide a veritable talent pool of musically creative talent, it is also a harbinger of future trends."

Japanese record-company executives are quick to point out that, though their sales are down, demand for music remains high. They cite the earnings of the authors' society, JAS-RAC. Those collections have remained relatively stable over the past few years, largely due to continuing growth in performance right royalties collections despite the steady decline in mechanical collections. Referring to these figures, Warner's Inagaki says Japanese record companies deserve a bigger slice of the musical-royalties pie.

"Record makers and [performing] artists, and not just composers and lyricists, should get some return for karaoke and for ring (Continued on page 54)

Special Report

The Market Leaders Profiling Japan's Top Ten Music Companies

BY STEVE MCCLURE

TOKYO—SoundScan Japan calculates the quarterly market shares of the country's leading record companies. Here are profiles of the country's top amrket leaders as measured by SoundScan figures for the first quarter of 2003.

1. SONY MUSIC ENTERTAINMENT (JAPAN) CEO/representative director: Masao Morita Web site: www.sonymusic.co.jp Major acts: Zone, Mika Nakashima, Market share: 18.86%



Sony Music Entertainment (Japan), or SMEJ, continues to have the biggest market share among Japanese record

companies. On April 1, the company announced a major reorganization designed to strengthen its creative functions and increase internal autonomy. The Sony Music Group previously had one core company, SMEJ, and now has two. SMEJ continues to oversee all music-related activities. The newly created Sony Culture Entertainment oversees Sony Music Group activities not directly related to the music business, such as Sony Magazines and Hall Network Inc, a venue operator. Masao Morita, son of Sony Corp. co-founder Akio Morita, heads SMEJ. Kazumoto Enomoto heads Sony Culture Entertainment. Sales of the SMEJ companies for the year ending March 31, 2003, fell 9.8% to 183.1 billion yet (\$1.6 billion), reflecting the overall weakness of the Japanese market.

2. AVEX INC.

Chairman/CEO: Tom Yoda Web site: www.avex.co.jp Major acts: Ayumi Hamasaki, BoA, Every Little Thing Market share: 14.08%

Avex, Japan's biggest independent record company, on May 9 reported mixed results for the year ending March 31, 2003. Sales of the Avex Group's core company, Avex Inc., were down 7% to 51.4 billion yen (\$439.2 million) while after-tax profit rose 85.7% to 1.7 billion yen (\$439.2 million). On a consolidated basis, the Tokyo-based Avex Group's sales fell 1.8% to 81 billion yen (\$692.1 million), while after-tax profit was down 29.8% to 3.1 billion yen (\$26.5 million). Avex chairman Tom Yoda, who earlier this year assumed the chairmanship of labels group the Recording Industry Assn. of Japan, says he is confident that the company's decision to release all its prod-



uct in the copy-protected format will counter erosion of its sales due to illegal copying.

3. TOSHIBA-EMI

President: Masaaki Saito

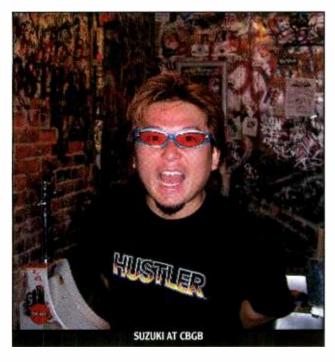
- Web site: www.toshiba-emi.co.jp Major acts: Utada Hikaru, Ringo Shina, Kishidan
- Market share: 11.47%

Like Sony, Toshiba-EMI recently announced a major restructuring. The Capitol, Virgin, international repertoire, strategic marketing, and sales and marketing operations were spun off in April as semi-autonomous divisions. Toshiba-EMI president Masaaki Saito says the basic idea behind the reorganization is to change Toshiba-EMI from a "record" compa-*(Continued on page 50)*

Land of the Rising Deal: Licensing to Japan

BY STEVE MCCLURE

TOKYO—Despite the steep fall in music sales in Japan and the dominance in the market of local artists, Japan remains a sought-after source of international sales for labels in the U.S. and elsewhere.



Knowing the basics about the Japanese music market is essential for non-Japanese labels trying to score licensing deals in the world's second-biggest music market. But as Toshiba-EMI strategic marketing A&R director Yoshitaka Aikawa points out, foreign labels also need to offer deep expertise in the musical genres they're seeking to license to Japanese partners.

"Foreign record companies should know about the Japanese market, but there should already be a market for [their] music in America," explains Aikawa. "We are still sensitive to American market trends, so if something is popular in the U.S., that will influence Japanese tastes."

That's why Aikawa felt comfortable with the idea of signing a licensing deal in 2000 with the Velour Music Group, the New York-based club/jazz specialist label. "We already had a license deal with Blue Note, so it was natural for us to connect with Velour," says Aikawa. "Both sides' timing matched," he adds, noting that Velour did not have a Japanese licensee until hooking up with Toshiba-EMI.

Toshiba-EMI has released four or five albums a year from Velour, Aikawa says. He adds that the label's music appeals to the same market in Japan as in the U.S.—club-music fans who like their music to have a strong jazz flavor.

Yasuhiro Suzuki plays guitar with leading Japanese punk band Nicotine, an act signed to Warner Music Japan. But Suzuki is also the president/producer of Tokyo-based independent record label Sky Records, which has one-shot licensing deals with various U.S. punk labels. For Suzuki, relationships are the crucial element in forging a licensing deal. "Personal contact and building up the good relationship between labels and bands are the most [important] things for me," he says. Suzuki sums up his business philosophy as "Enjoy punk rock! D.I.Y," and "Meet punk people and eat sushi!"

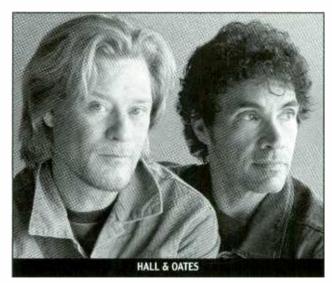
"Nicotine has been to the U.S. many times for touring, recording and meeting with labels and bands," Suzuki explains. "When I found good bands I liked, I tried to talk to the band or label directly. If I get a good answer, I invite the band to Japan and usually release their album [in Japan]."

In the past few years, Sky Records has released product

from such U.S. punk labels as Asian Man Records, Hopeless Records and drive-thru records. Sky Records began working with drive-thru records in 2002 and has so far licensed four albums from that label.

SUPPORT YOUR RELEASE

For Ray Hearn, chairman of the Tokyo-based label/distribution group Beat, labels that want to license their product



to Japanese companies should be prepared to supply adequate promotional support for their releases unless they want them to sink out of sight in the increasingly competitive Japanese market.

"If you want a record released in this market, make sure you're supporting it, and don't just assume it's automatical-*(Continued on page 48)*



Special Report

Licensing

Continued from page 46

ly going to be supported from the licensee's end," says Hearn, whose label licenses product from overseas labels such as Warp, Ninja and On-U Sound.

Promotional support, says Hearn, can include supplying as many different artist photos as possible, or making artists available for interviews.

"There are so many people who put out records and then don't really wish to do interviews," Hearn says. "Video footage is very important, and it doesn't have to be glossy MTV videos; it can be live footage or whatever. And, obviously, wherever possible, the live marketplace is still a fantastic place to support releases here."

At the same time, Hearn claims that Japanese labels put more effort into their releases than in any other territory in the world. And the Japanese market is open to just about any kind of music. "Bluegrass is difficult," he jokes. "We're doing well with reggae, club, and, obviously, rock is a perennial in any market. Japan is basically a series of niche markets.

Information is the key when it comes to making licensing deals, says Aya Ohi, deputy GM and head of international operations for international repertoire at Victor Entertainment. "I believe it's always beneficial for an artist and/or a product or a label to have coverage in the right press," says Ohi referring to both the trade and consumer press. Such coverage, she says, increases an act's chances of drawing attention from potential licenses, rather than seeking that attention. "With whatever information we get from these publications, we do further research on the Web, so to have a decent Web site with at least an e-mail address that will lead us to the right contact would be essential." she adds.

SETUP AND PLANNING

Ohi notes that in recent months Victor has released many albums by established artists such as Hall and Oates, the Bangles and Simply Red, as more artists own their masters and



license them directly. Victor also has label deals with younger labels, such as Vagrant and Victory. While Ohi doesn't rule out the possibility of accepting unsolicited offers for licensing deals, she says Victor prefers to be first asked whether it wants to review something and to whom a package should be addressed.

P

A

Ν

A

"Unsolicited material, not addressed to anyone in particular, will generally be given less attention," Ohi says. Timing is also crucial. "The normal lead time to properly set up a record is three months, and, if a deal needs to be negotiated prior to that, ideally I would say we have to be given information about a record at least four months ahead of the release. Having said that, there are releases that may work better when imports exist, so it is all about having the right balance at the right time.'

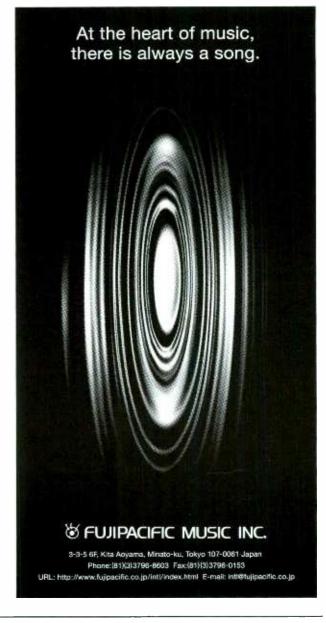
Deciding what product to license is a matter of taste, says Tetsuyuki Miyamoto, international A&R director at Toy's Factory. "It's all up to the individual director's musical taste," says Miyamoto. "If he likes it, we say, 'OK, let's sell it!'

Miyamoto says Toy's Factory both seeks out music it thinks will sell in Japan, as well as welcoming demos and samples from overseas acts and labels hoping to sign licensing deals with the Tokyo-based independent.

The list of overseas acts whose product Toy's Factory has licensed for Japan is a decidedly eclectic one. It includes JSBX, Brian Setzer, Death Cab For Cutie, John Squire, Badly Drawn Boy, Jimmy Eats World and the Yeah Yeahs. "We license a lot of punk, hard rock and heavy metal," says Miyamoto, "but it really depends on the individual director's decision, even if it's not a popular genre." Miyamoto explains that, unlike some other labels, Toy's Factory does not have any label deals with overseas record companies; they're all one-offs for specific releases.

In the end, licensing to Japan is no substitute for bringing an artist into the market. Miyamoto stresses that supporting a release by performing live tour dates in Japan remains crucial to building sales.





A JAPAN TOUR?

JAPAN'S NO.1 PROMOTER FOR 5 DECADES

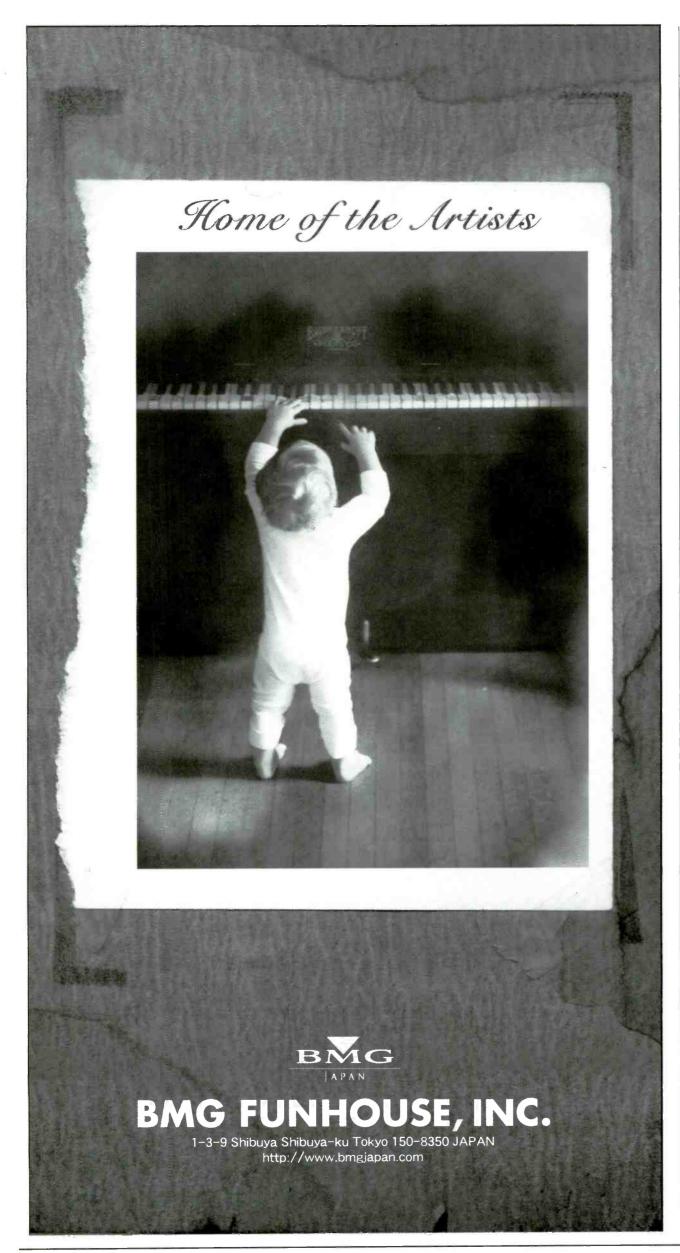




THEN IT

MUST BE

www.americanradiohistorv.com



Market Leaders

Continued from page 46

ny into a "music" company in which each unit will be responsible for its own profits and losses. In the last few years Toshiba-EMI has proven increasingly adept at signing promising new domestic acts, such as this year's bright hope, 13-year-old female vocalist Asuca Hayashi, 17-year-old male jazz piano sensation Takashi Matsunaga and Yuka Goda, a female vocalist in the Avril Lavigne mode.

A P A N

4. UNIVERSAL MUSIC K.K.

- President: Kei Ishizaka
- Web site: www.universal-music.co.jp

Major acts: Masaharu Fukuyama, Sing Like Talking, Akina Nakamori

Market share: 11.01%

Universal's strengths continue to be jazz, classical music and international repertoire. This spring, it scored a groundbreaking hit with Russian female duo T.a.t.u. However, the company is striving to boost its presence in the all-important area of domestic repertoire by signing R&B/hip-hop acts such



as Sphere and Ai to its Def Jam Japan imprint. President Kei Ishizaka, one of the Japanese music industry's more charismatic and outspoken executives, got a lot of media attention last November when he personally led the promotional team pushing Mariah Carey's "Through the Rain" single.

5. VICTOR ENTERTAINMENT

President: Toshiaki Shibuya Web site: www.jvcmusic.co.jp/top.html Major acts: Keisuke Kuwata, Minmi, SMAP Market share: 8.01%

Victor Entertainment—Japan's second-oldest label—saw one of its veteran acts, singer/songwriter Keisuke Kuwata, cement his status as a top-selling solo act last year with two hit albums, "Top of the Pops" and "Rock and Roll Hero," which spawned the hit singles "Tokyo" and "Shiroi Koibitotachi (White Lovers)." Another veteran act, male idol group SMAP, remains one of Victor's biggest, despite the fact that SMAP's five members are now in their late 20s or early 30s, which is nearly over-the-hill for most idol stars. Meanwhile, Victor continues to sign new acts, such as sultry R&B/hiphop chanteuse Minmi, whose debut album, "Miracle," was released in March. On the business front, as of Dec. 31, Victor will end its "strategic alliance" with Universal Music K.K., whose product it has been selling since 2000.

6. WARNER MUSIC JAPAN

- Chairman: Hiroshi Inagaki
- Web site: www.warnermusic.co.jp
- Major acts: Rip Slyme, Kick the Can Crew, Yuki Koyanagi Market share: 5.30%

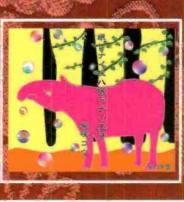
Warner Music Japan has been continuing its efforts to build a strong domestic-repertoire base, where it has traditionally been weak. In this respect the company has succeeded with local hip-hop acts such as Rip Slyme and Kick the Can Crew. In November, Tomonari Satoh replaced Harry Yoshida as pres-*(Continued on page 56)*



Introducing the freshest newcomers from UMKK, leading the J-POP World.



Naotaro Moriyama New Mini Album Released on June 18



Kou Shibasaki(Rui) New Single Released on June 4

UNIVERSAL MUSIC K.K.

Special Report

BY STEVE MCCLURE

TOKYO—Hits are created not by companies but by gifted individuals. And in Japan, as elsewhere, some offstage talents producers, marketing executives, A&R reps—have the Midas touch for creating or marketing records that are loved, and bought, by millions. Here are profiles of four such noteworthy talents and recent acts they sent up the charts.

TSUNKU

The latest single by Morning Musume, "As for One Day" (Zetima), debuted in the Japanese chart at No. 1, showing that svengali/ producer Tsunku hasn't lost his knack. Besides the enormously successful Morning Musume, Tsunku is the mastermind behind a plethora of spin-off acts from Morning Musume, such as MiniMoni, Tanpopo. Coconut Musume and Petitmoni.

Osaka-born Tsunku, 35, first became famous as the vocalist for rock band Sharan Q. After that band decided to take a break in 1997, Tsunku took five girls who had appeared in the talent-spotting TV program "Asayan" and molded them into Morning Musume. The group quickly became one of Japan's biggest-selling pop music acts. "As for One Day" is a typical Tsunku production: a glossy, uptempo instrumental over which the Morning Musume girls warble in the "kawaii" ("cute") style beloved by fans of idol pop.

SHINICHI OSAWA

Producer/DJ/songwriter Shinichi Osawa recently scored one of his biggest chart successes with the single "Love Addict." He produced and co-wrote the song with the artist who recorded it, glamorous chanteuse Mika Nakashima. "Love Addict," which peaked at No. 5 on "Oricon" magazine's singles chart, features a jazzy, brassy arrangement that's typical of Osawa's work. Osawa first made a name for himself with the



Kyoto-based band Mondo Grosso, in which he played bass. Mondo Grosso's funky, club-based sounds won the band fans from around the world. Osawa then earned acclaim as a producer, working with such female vocalists as Ua, Chara, Bird



and Monday Michiru. Nakashima's sultry singing style and Osawa's retro-sounding arrangement on "Love Addict" show how an increasing amount of Japanese pop is aimed at an older, more sophisticated audience.

HIROSHI AONO

N

J A

Despite the maturation of the Japanese pop scene in some areas, a female vocal duo wearing schoolgirl uniforms has benefitted from one of the most successful recent marketing campaigns here. But the girls in question aren't Japanesethey comprise the Russian female duo T.a.t.u. Hiroshi Aono, Universal K.K. GM responsible for international marketing, oversaw Universal's extremely successful marketing campaign for the duo, whose self-titled debut album has sold nearly 1 million copies in Japan. Aono's team came up with the idea of using a photo of Julia and Lena, the T.a.t.u. twosome, wearing schoolgirl uniforms-complete with very short skirts showing lots of leg-and the Japanese media lapped it up. All that publicity helped T.a.t.u. become the first non-Japanese act to debut at No. 1 on "Oricon's" combined international and domestic album chart. Aono says T.a.t.u appeals to both Japanese teens, who can identify with the duo's schoolgirl image and—surprise, surprise—over-30 males.

GOEI ITO

The sometimes fractious state of Japanese/Korean relations didn't hamper the rise in Japan of South Korean singer BoA, says Goei Ito, the A&R director in charge of BoA at leading Japanese indie Avex. BoA, originally signed to SM Entertainment, struck a licensing deal with Avex, which gave her a glitzy, high-profile launch in Tokyo in May 2001. BoA's first single, "ID," sold 50,000 copies, while her latest single, "Jewel Song," has sold some 250,000 copies since its December 2002 release. And BoA's second album, "Valenti," is one of Avex's biggest current titles, selling some 1.3 million since its March release.



"There hadn't been a young Korean artist popular in Japan before," notes Ito, "but her nationality was not a problem. It wasn't hard to promote BoA, because she sang in Japanese, and we promoted her just like any J-pop domestic artist. But, instead of her becoming very popular all at once, she gradually developed her popularity."

Ito and his staff followed the tried-and-true method of arranging scads of media appearances for BoA, as well as "tieup" deals in which her singles were used as theme songs for TV commercials and drama. Ito notes that such media exposure is no longer a guarantee of success. "The old era in which people would buy anything that was advertised on TV is over," he says. "They're more selective. It took a bit of time to break BoA, but people liked her music and character, and that's why we got a hit. We hope to develop her talent more and more, so that her popularity will continue."

Kyodo Tokyo is thrilled to have been part of Sir Paul McCartney's fantastically successful "Driving Japan" tour.

To Paul, many heartfelt thanks, congratulations, and well-wishes for the future! And to all the wonderful people involved, it was great making history with you!





ΚΥΟΡΟ ΤΟΚΥΟ ΙΝΟ.

Kyodo Bldg. 10th Floor, 3-6-18 Kita Aoyama, Minato-Ku, Tokyo 107-0061 www.kyodotokyo.com •Tel.81-3-3407-8238 •Fax.81-3-3407-3427

www.americanradiohistorv.com

Special Report

Strategies

Continued from page 45

tones," Inagaki says. "The same goes for rentals and broadcasting rights. "Since this is pursuant to the law, we'll have to step up our [political lobbying] efforts. Mr. Yoda is doing a pretty good job in this regard."



Universal's Ishizaka sounds a similar note, saying that it's time to "reinstate the rights of the record company. Record companies should take the initiative in controlling finance, A&R/marketing, copyright and so forth. "

When asked what musical styles they expect to be popular in the next few years, Japanese music executives usually roll their eyes and answer that if they knew that, all their worries would be over.

All the same, they're usually willing to hazard a few guesses. To begin with, explains Sony's Morita, "The public's musical tastes have become more diverse," which explains why Japanese indie releases have been doing so well recently. "The majors need to become more locally oriented," he says.

Ishizaka says "attractive and melodious tunes" will sell, citing the recent success of Universal artist Rui's single "Tsuki no Shizuku (Quiet Moon)," which sold 800,000 copies. "This is happening at other record companies as well," Ishizaka notes.

Warner's Inagaki sees mainstream Japanese pop, or J-pop, remaining a dominant force. "I don't think there really are any other new things out there," he says. Although the younger demographic is steadily shrinking, "I don't think record companies can flourish by catering to the older generation. We have to continue to appeal to the younger generation to avoid dying out."

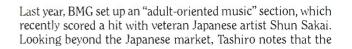
RETURN TO RETAIL

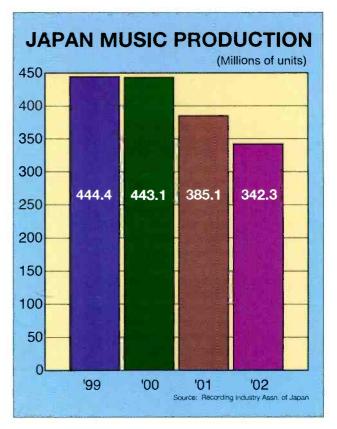
At Avex, Yoda's *leitmotif* is back-to-basics. "We need to find high-quality songs and artists from many musical genres that appeal to a wide range of age groups," he says. He feels that the kind of international pop/dance material that was the original basis of Avex's success is ripe for a comeback. And, he continues, striking a somewhat critical note, many record labels have been counting too much on compilations and forgetting about the need to nurture new creative talent.

"The top priority of the industry now must be to focus on bringing the consumer back to CD stores," says BMG's Tashiro, "by offering strong and highly appealing content."

Sony's Morita agrees, stressing that retailers have to do a better job of enticing middle-aged people into their stores. "They hear all this loud music coming out of the stores, and so they're afraid to go in," he says, noting that his own musical tastes tend toward album rock and easy listening.

BMG's Tashiro also emphasizes the need for the industry to do a better job of reaching out to Japan's steadily aging population.

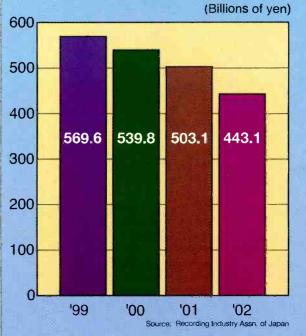




South Korean market presents a promising opportunity for the Japanese music industry as Korea lifts its restrictions on importing Japanese culture. "It is believed that Japanese repertoire will constitute 10% of the Korean market once the ban on Japanese lyrics is rescinded," Tashiro says. "This has tremendous revenue implications for Japanese music companies, artists and publishers."



JAPAN MUSIC PRODUCTION BY WHOLESALE VALUE



Warner's Inagaki uses a Darwinian metaphor to describe what lies ahead for the Japanese music business. "When the Jurassic period ended and the Ice Age came, it became dangerous for dinosaurs to carry around such large bodies," he says. "It's the companies that manage to transform themselves into leaner, muscular, units that will survive." Over 3 million people attended our concerts in 2002 The #1 promoter in Japan, the #2 market in the world With a vision to expand into other Asian markets



....and we're just getting started



Aoyama KY Biru 5F, Kita-Aoyama 2-12-13, Minato-ku, Tokyo-to 107-0061 JAPAN TEL (81)3-5772-7252, FAX (81)3-5772-7773 Shigehiro Nishi, President All inquiries: Dan Castellano, Intl. Production Div. (e-mail: dc@ontheline.co.jp)

Special Report

Market Leaders

Continued from page 50

ident of WMJ's East West Japan division, in order to let Yoshida—one of Japan's top talent-spotters—concentrate on A&R work as an outside consultant. Perhaps the most significant recent development at WMJ is that chairman Hiroshi Inagaki now reports to Hong Kong-based Warner Music Asia Pacific president Lachie Rutherford, who is gradually putting his stamp on Warner's Japan operation.

7. COLUMBIA MUSIC ENTERTAINMENT

President/COO: Masao Nakajima Web site: www. music.denon.co.jp Major acts: Hibari Misora, Kiyoshi Hikawa Market share: 3.79%

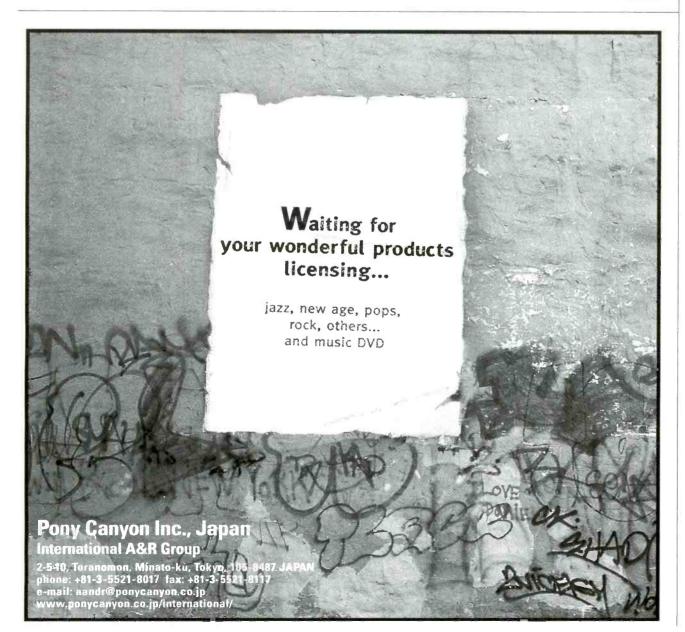
The announcement last fall that Nippon Columbia—Japan's oldest label—was changing its name to Columbia Music Entertainment symbolized the changes that have been taking place at the company since New York-based investment firm Ripplewood bought a controlling interest in it in May 2001. But CME still has some way to go before it regains full fiscal health. It reported sales of 13.2 billion yen (\$108.1 mil-



President & COO Kiyoshi Mizukami

TAIYO MUSIC, INC.

Meguro G Bldg., 2nd Floor 1-4-16, Meguro, Meguro-ku, Tokyo, 153-0063, Japan Phone : (81) (3) 5496-2281 Fax : (81) (3) 5496-2701 E-mail : kanri@taiyomusic.co.jp



lion) for the fiscal half-year to Sept. 30, 2002; down 68.6% from the corresponding period of 2001. Columbia also reported a first-half ordinary loss of 923 million yen (\$7.5 million) and an after-tax loss of 1.5 billion yen (\$12 million). But CME should be on its feet again soon, says chairman/CEO Strauss Zelnick. The company was dealt an unexpected blow when president Jack Matsumura died of a heart attack Aug. 20. A week later, the company named Masao Nakajima as its new president. Nakajima had previously joined Columbia as executive VP in charge of sales and marketing, strategic planning, and human resources.

8. BMG FUNHOUSE

N

President: Hidehiko Tashiro Web site: www.bmgjapan.com/ Major acts: Orange Pekoe, Kazumasa Oda Market share: 3.07%

BMG Funhouse, which last year enjoyed strong sales of greatest-hits compilations by female vocalist Misia (who has since signed with Avex) and veteran male singer Kazumasa



Oda, is still in the process of building a stable of domestic acts. In recent months, the label has signed a slew of promising new Japanese acts, such as rock band The Stand Up, singer/songwriter Shikao Suga, pop duo Orange Pekoe and female vocalist Ann Sally. The label has also seen combined local and import sales of Avril Lavigne's "Let Go" album reach 1.3 million. And in April, BMG set up a "Zomba team" to oversee the integration of Zomba Records Japan (ZRJ) into the company. For the time being ZRJ will continue operating out of its own offices in Tokyo.

9. TEICHIKU ENTERTAINMENT

President: Hisahiko Iida Web site: www.teichiku.co.jp Major acts: Babamania Market share: 2.94%

One of Japan's oldest record companies, Teichiku is now reinventing itself amid the harsh conditions in the Japanese music industry. In April 2000, Teichiku became a subsidiary of Japan Victor Co. (JVC), the parent company of Victor Entertainment. Teichiku's new Imperial Records label has recently signed new Japanese acts such as rap-rock fusion band Babamania. The company Teichiku has also done well with product licensed from Chicago's Thrill Jockey label.

10. TOY'S FACTORY

President: Takamitsu Idei

Web site: www.toysfactory.co.jp

Major acts: Mr. Children, Rag Fair, Pre-school

Market share: 2.54%

Leading independent label Toy's Factory continues to be one of the Japanese music industry's most eclectic and interesting labels. It has a mainstream superstar act in pop-rock band Mr. Children. Its roster also includes: up-and-coming bands from the indie scene such as the curiously named Bump of Chicken, a very popular band from Japan's a cappella scene called Rag Fair and ska/rap fusion band Ketsumeishi. Toy's Factory has also been one of strongest Japanese labels in terms of licensing foreign indie product, including JSBX, Brian Setzer, Death Cab For Cutie, John Squire, Badly Drawn Boy and Jimmy Eats World.

www.americanradiohistory.com



TOWER RECORDS JAPAN

Connect with the music industry's most important decision makers in Billboard Classified



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

DUPLICATION/ REPLICATION

46 PRODUCTIONS

25 CDRs - \$45.00 / 50 CDRs - \$88.00 100 CDRs - \$150.00 / 200 CDRs - \$290.00 ASK ABOUT OUR DISCOUNT FOR ASCAP MEMBERS! From CD or CDR master Includes CDR jewel box w/text printing on CD label Add \$35 for other digital master, \$55 for analog master Orders must be prepaid Shipping not included. 42 W 557 Hawk Circle, St. Charles, IL 60175 Tel (800) 850-5423 Email: info@46p.com Visit our Web Page at http://www.46p.com

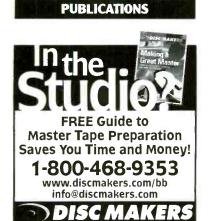
RECORDING STUDIOS

Excellent Opportunity

For sale or Lease Comprehensive Recording Studio Post Production Facility/Offices North Hollywood, Ca. 4,000 sq. ft. & 5,340 sq. ft. Bidgs 5,249 sq. ft. & 5, 271 sq. ft. Land Buildings, Land, 3 Studios, Including existing fixtures Sale: S1,790,000. Lease: \$1.50/sf NNN Richard Leyner (bkr) 818-905-2400 rleyner@naicapital.com Gary Seaton (bkr) 805-522-7132 gseaton@naicapital.com NAI CAPITAL COMMERCIAL

MUSIC MERCHANDISE





SOMETHING HAPPENS WHEN YOU DON'T ADVERTISE ... NOTHING!!

REAL ESTATE FOR THE STARS

Dream Home in a Gated Secure Bel Air Community Entertainer's Paradise





\$4,900.000.00

11794 Stonehenge Lane, Sophisticated, elegant & spacious 10.212SF plus 1,800SF garage (7+ cars), 6BRs 10BAs on three floors. Dramatic ocean/mountain views. Majestic two story entry.
Gourmet kit, aquarium, hugh master suite with his/her baths XL closets, XL covered veranda. Commercial elevator. Private entry to maids 2Br.2Ba suite plus sitting area. Courtesy to Brokers

(310) 471-8347

REAL ESTATE

CRESSKILL

New Listing! Breathtaking Contemporary majestically overlooking the Ramapo Mountains/sunset views from quiet cul-de-sac. 8BRs, soaring ceilings. marble limestone columns. htd marble firs, state-of-the-art kit/black absolute granite & Gagenau appliances. Prof landscpd. Olympic sized pool, cabana, Jacuzzi, Kiddie Pool & waterfalls.

> \$4,500,000 Classic Realty Group, Ritrs 201-541-0200

MUSIC WEBSITE DIRECTORY

ADVERTISE YOUR WEB SITE AND SERVICES RIGHT HERE ON THE PAGES OF BILLBOARD! REACH A VERY RESPONSIVE AUDIENCE OF MUSIC INDUSTRY PROSPECTS EVERY WEEK! YOU WILL ALSO ENJOY FREE ON LINE EXPOSURE BILLBOARD.COM

CALL JEFF SERRETTE 1-800-223-7524 OR EMAIL JSERRETTE@BILLBOARD.COM

Kathryn Bishop, Prudential Ca. Realty 213-400-1600 KathrynBishop.com

Fabulous Laurel Canyon Retreat

including a separate entrance Guest or Office. 2 fireplaces, waterfalls, used

Gorgeous large home, pool, spa and entertainment garden. 6 beds, 5 baths

brick. Off of the road, nestled in the trees. \$899,100. SOLD

PUBLICATIONS

Fabulous Acoustically

Correct Studios For Rent Approx. 400 sf each with plenty of office space. Only 20 minutes from Midtown, in Northern NJ. (201) 489-9180 / (201) 981-0499

The Ultimate Resource for Touring Bands & Musicians

BILLBOARD'S 20TH EDITION OF THE Musician's Guide to EDITION! Touring and Promotion

Includes[,]



www.11794.com

 PLUS-Exclusive: Why you need management
 And much more Only \$15.95 - \$18.95 overseas.

Music services directory

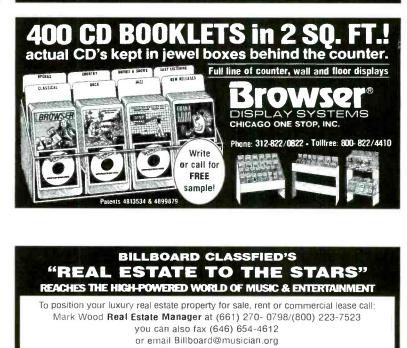
Music industry websites

City by city club directory

Tape/disc services
A&R directory

Order by phone **800-745-8922** or on our website **www.musiciansguide.com** Mention code TGBB when ordering!

(includes shipping)



BROWSER[®] DISPLAY SYSTEMS

Reach all the movers & shakers every week through the pages of Billboard - A force in the music/entertainment industry for over 100 years To review rates and demographics visit billboard.com and click classified

www.americanradiohistory.com

The nations leading wholesaler ... is seeking mid-level merchandising candidates. Previous retail management experience with strong customer service skills, promotional program planning and implementation a must. Existing relationship with key vendors a plus. Candidates must be exceptionally well organized and meticulous. Must be willing to relocate. Only energetic, ambitious and team oriented individuals need apply.

Fax or e-mail resume to: 954-255-4992 or nangol@aent.com

Senior Sales Development

NYC Area. Successful home video label seeks top-notch sales and acquisition person. Responsible for opening, developing, and maintaining accounts. Sourcing new and innovative programming for DVD and VHS release. Candidate should have 5 yrs. experience,high-energy, excellent communication skills, selfmotivation, independent/strategic thinker, ability to open doors.

Email resume with salary history to: videojobnow@hotmail.com

NY based "start up" Indie record label looking for an experienced sales manager to help us to the next level!⁺ Job covers traditional music relail and distribution, Lifestyle accounts and B2B initiatives. Salary \$45K base plus incentives.

Please send resume to rhamanmood@yahoo.com

VOLUNTEER NEEDED If you will be in the Miami area from Aug. 4th-9th and would like to volunteer for the Billboard AURN/R&B Hip-Hop Conference & awards, Please contact: Margaret O'Shea bbevents@billboard.com or 646.654.4660

TALENT

Looking for a record deal ?? Gotting signed is very hard to do. But we will get the record deal you are tooking fort Guaranteed Service. Call new to receive your FREE information



POSITION WANTED

Need a new DRUMMER? NYC based Pro Drummer skg pop/rock artist/band tour. Solid, easy going & fun w/major label experience. Serious pro situations only. I'm the real deal & won't waste your time. Send EPK to:

ProDrummerNYC@aol.com



Potter

Continued from page 5

ments of the third Harry Potter printing will occur over the course of a month. The music industry can get moving within two days on a hot title and be caught up within five. It can take the book industry as long as 11-13 days to turn around a hot title.

But music stores and multimedia stores fared pretty well in the early days of availability on the Harry Potter title, because they generally are not top-ofmind when it comes to book sales. The Los Angeles-based Virgin Entertainment Group (VEG) has a book department in all of its Megastores, but instead of competing on breadth, it competes on selection, focusing on pop culture titles.

MULTI-FORMAT PLACEMENT

In the case of Harry Potter, "we knew we weren't going to compete on price," says Vince Szydlowski, VEG senior direct of product. "So we wanted to compete on presenting it with the other [Harry Potter] formats."

Virgin gave the Potter title its own

Vid Pioneers

Continued from page 7

music videos; his videography is smaller than that of most of his peers. Best-known for Madonna's "Frozen" video, Cunningham often brings a dark and edgy vision to his work, which includes videos for Aphex Twin and Portishead.

Gondry revels in making avantgarde videos that push boundaries in special effects and cinematography. Björk has worked with Gondry more than any other director. He has also directed multiple videos for the White Stripes, the Rolling Stones and the Chemical Brothers.

The three recently sat down with *Bill-board* for an exclusive joint interview.

According to Jonze, the key to making a great video is "working with an artist who's supportive and wants to do something interesting."

It was that supportive relationship between the directors and their artists that made the difference in the DVDs,

Hip-Hop Continued from page 6

every window where there is an urban or hip-hop audience," Griffin says. "The next big frontier for us is home video. We currently have nearly a dozen projects that are [close to] or in production. Those will be going into the market beginning this fall."

SLMG also plans to launch a screening series and film festivals in the coming months. Music will play

fixture—a multi-format table—outside the book department and cross-merchandised it with other Potter books, movies and Warner Music soundtracks.

"It shot up sales on all the other titles," Szydlowski says. The Potter book catalog is seeing increased sales to the tune of about 950%, he says, while DVDs and CDs are enjoying a 350% spike.

The two soundtracks enjoyed an uptick in sales. The soundtrack to "Harry Potter and the Sorcerer's Stone" which has scanned 554,000 units to date—enjoyed sales of 1,200 in the week ending June 22, up from 700 the previous week, according to Nielsen SoundScan. Meanwhile, the soundtrack to "Harry Potter and the Chamber of Secrets"—which had scans of 159,000 to date—had sales of 1,600 in that week, up from 1,000 in the prior week.

But with a title that has the sales clout of Potter in an industry that still has replenishment issues, that strategy only went so far, Szydlowski admits. "We blew out of almost every copy we have," he says.

At Newbury Comics, which carries a small selection of pop culture books, all but two stores sold out on the Potter title, says Mike Dreese, CEO for the Brighton, Mass.-based chain.

In New York, the Tower store on lower Broadway in Manhattan had the title positioned prominently near its cash registers at the front of the store, with inventory lasting until June 25.

"In hindsight, we could have used more," says John Merklein, Hastings director of book purchasing. "The music industry does it right; they know how to get product to the field. The book industry is a little bit slower."

FLAWLESS SETUP

While some retailers say the book industry is also behind the music industry in marketing, it is hard to find fault with the setup for "Harry Potter and the Order of the Phoenix."

As part of its marketing plans, Scholastic decided to go with a Saturday release date, instead of the book industry's more common Tuesday street date, a tactic it borrowed from the music industry.

Scholastic went with the idea that the young Harry Potter audience could stay up later on the weekends, which would fuel the midnight sales—another concept that the book industry borrowed from the music industry.

Street date violations, an unwelcome

music industry tradition, also appear to have migrated to the book industry. The street date violations on "Harry Potter and the Order of the Phoenix" weren't as widespread as those for Metallica's recent "St. Anger," but those that did occur were high-profile, thanks to the news media's fascination with everything Potter.

On the other hand, presales—a strategy first used on book titles and now adopted by the music industry were amazingly strong.

Amazon says it shipped 780,000 units to homes in time for the June 21 street date. Hastings says it rang up presales of 30,000 copies on "Harry Potter and the Order of the Phoenix," its biggest preorder ever.

The Musicland Group—which carries books as one of its main product lines in its Media Play stores and in the Sam Goody stores formerly called On Cue—says it also took preorders for the title at its Sam Goody mall stores, as well as the Suncoast chain.

"We doubled our first-day sales from the previous one, and quite frankly, Suncoast sales were a very pleasant surprise for us," says Musicland director of book merchandising Michelle Traeger.



Christopher Walken in Fatboy Slim's "Weapon of Choice" video, directed by Jonze.

Palm's DeGoover savs.

Artist commentaries are rarely found on compilation DVDs of music videos.

DeGooyer says record labels were willing to license their artists' videos for the series because "they realized that [the] series would enhance the value of these videos," regardless of "whether or not these labels have plans to compile the music videos themselves.

"Everybody agreed to a favored nations royalty rate on the masters and publishing side," DeGooyer continues. "We were able to make the case with the labels that the Directors Label series wouldn't directly compete with their own artist compilations."

Several of the artists featured on the Jonze DVD are expected to attend and possibly perform at a Directors Label launch party in Los Angeles. The party date will be timed around the release of the Jonze DVD.

There will be a similar but smaller launch party in New York.

According to DeGooyer, the marketing for the DVD series will focus on media publicity and reaching out to fans using the Internet. EMI, which has a lot of content on the DVDs, will partner with Palm on radio giveaways.

The Jonze volume includes such short films as "What's Up Fatlip" (a doc-

umentary on former Pharcyde member Fatlip) and "Torrance Rises," a mockumentary about the fictional Torrance Community Dance Group that starred in Jonze's "Praise You" video for Fatboy Slim.

Cunningham's compilation DVD will feature a selection of commercials he has directed and previously unreleased versions of his art films "Flex" and "Monkey Drummer."

Cunningham says that while he frequently has ideas for videos, "I came up with those ideas while listening to classical music or some old track. Those ideas are so specific to that music that I find it harder to come up with ideas for new songs."

The Gondry volume will include his rarely seen short films "La Lettre" and "Drumb and Drumber."

Gondry says that working with record companies "has become easier because we [Jonze, Gondry and Cunningham] have become more appreciated. Any director who gets more appreciation from the artists will find it easier to work with the record companies."

More of Billboard's interview with Jonze, Cunningham and Gondry may be found online at billboard.com.

a major role in the company.

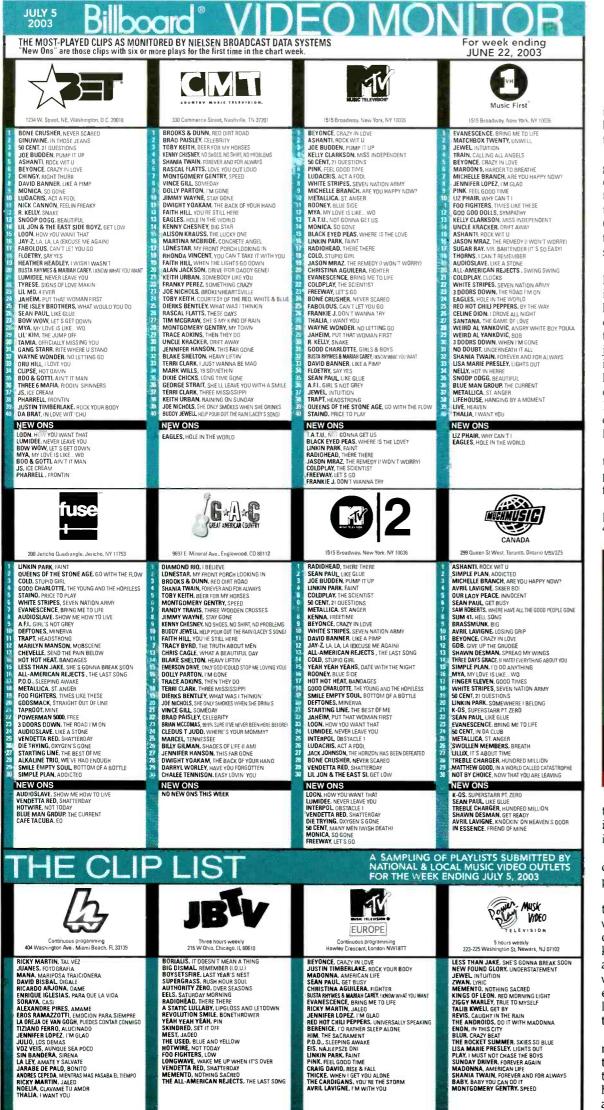
"In everything [Simmons and Lathan] have ever done and everything they do now, music defines what urban and hip-hop culture is, so it's been the backdrop for everything," Griffin says.

"Music demonstrates that there is an audience for hip-hop and urban culture, and it's at least 45 million strong," Griffin continues. "There are hundreds of albums that come out for that audience every year, but there are less than a dozen film projects from studios going after that same audience. The system is broken." Griffin says that there are people with the same sensibilities as those who make albums who could make films for this audience, but they never get the opportunity. "We're trying to change all that," Griffin says.

Lathan agrees. "There's a huge number of filmmakers and musicians that will be great contributors to our projects. Most of them are a product of the hip-hop generation," he says. "The kind of projects that we're doing will speak directly to urban audiences—not because we're trying to engineer something or target a specific audience, but because these filmmakers will be from that community and will be doing things that are important to them."

Simmons and Lathan founded Simmons Lathan Entertainment in 1989. The production company develops TV series, specials, movies and live entertainment. Simmons Lathan Entertainment has produced "Russell Simmons' Def Poetry Jam," "Def Comedy Jam" and the Tony Award-winning "Def Poetry Jam on Broadway." Simmons Lathan Entertainment has also developed and produced such feature films as "Gridlock'd" and "How to Be a Player."

Programming



Field Sets Record Straight On Radio

Any morning show worth its ratings knows there's no such thing as bad press—as long as the story gets the station's call letters right.

But radio's name has been dragged through the mud lately, especially in the weeks leading up to the June 2 ownership rules vote at the Federal

Communications Commission (FCC).

And **David Field** is tired of it. He believes he and his radio colleagues "need to do a better job of representing ourselves." Field is presi-

dent/CEO of Entercom—owner of 104 radio stations—and committee chairman for the National Assn. of Broadcasters' radio board.

First on his list of "misconceptions" is the idea of centralized programming directives coming from a corporate headquarters. "All of our radio stations are

locally programmed," Field says. "We have local PDs, dedicated to



their individual radio stations, making decisions that are in the best interest of their local communities."

Music is not "spoon-fed from a corporate office or independent promoters," he maintains.

"An Entercom PD—and I think this is true of the industry—will work with their staff to identify compelling new music in the market, compelling new music from around the country or around the world." Those PDs, Field says, "use every available resource as well as local research in terms of what their community wants to hear."

He cites **Mark Hamilton**, PD of modern **KNRK** Portland, Ore. "He's the guy that first broke **Coldplay** in the United States. How did that happen?" Field asks. "He picked up a British import [and] thought it sounded really cool. Next thing you know, it's got buzz and it's breaking out all over the U.S."

Additionally, Field cites such acts as **Papa Roach**, **Godsmack** and **Vendetta Red** among the groups that Entercom PDs were playing long before they signed to major labels.



Field says, "Those are more representative stories of how radio still does a great job of local programming and identifying great new local music."

That music gets exposed through PDs networking within a chain, but Field believes that is not the same as a corporate dictate. "When it's smart programmers stimulating, challenging and criticizing each other, that leads to better product," he says. "That's probably always been true in any creative industry."

With Congress now looking over the recent FCC ownership vote, Field says, "It would be a great shame if Congress ended up enacting any legislation that hindered the ability of growth companies like ours to compete more effectively with the Clear Channels and the Viacoms of the world. They should be encouraging the Entercoms of the world to grow."

Pay-for-play has been another point of radio criticism in the news. Entercom has a program where a label can buy time in overnights for an artist. But Field says that and independent promotion are easily excisable drops in the bucket in terms of revenue.

He predicts the end of independent promotion, and "we're happy to see it going away. But, put it in perspective. We get about one-fifth of 1% of our revenue from indie money. Ninetynine percent of our revenue comes from getting good ratings. Why would we ever play music that wasn't the most compelling music that our listeners wanted?"

But Field says the chain will continue to work with indie promoters until they go away. "As long as they are just one of many tools [we use] and it's not violating our programming integrity and they're going to pay us, we'll take the money."

Behind the Bullets

THE LATEST TRENDS FROM BILLBOARD'S CHARTS

Monica 'Storms' To First No. 1 Album

Hello, Monica. Welcome to your first No. 1 album

J Records holds court on The Billboard 200 for a second consecutive week, as Monica replaces labelmate Luther Vandross. The R&B $\,$ songstress more than doubles her best sales week with an opening tally of 185,500 copies, edging Vandross by a 1.7% margin (182,000, down 59%).

Monica's prior Nielsen Sound-Scan high was the opening week for sophomore album "The Boy Is Mine," which began with 91,000 in 1998. It peaked at No. 8 on the big chart and at No. 2 on Top R&B/Hip-



Hop Albums.

That album was driven by the title track duet with Brandy, which spent 13 weeks at No. 1 on The Billboard Hot 100 and eight weeks atop Hot R&B/Hip-Hop Singles & Tracks.

Monica's new "After the Storm" set is fueled by lead track "So Gone," which has led the R&B list for three weeks and bullets at

No. 8 on the all-format Hot 100 Airplay chart. Still missing from Monica's

résumé is a No. 1 on Top R&B/Hip-Hop Albums, where Vandross logs a second chart-topping stanza. The latter list is determined by a sub-set of stores that specialize in R&B and hip-hop, so ranks there sometimes differ from the order you'll see on The Billboard 200.

This is the first time J has locked the top two on either R&B/Hip-Hop Albums or the big chart.

SEVEN. COME 11: Monica's chart-topping bow is significant not only to her



career but also to Billboard 200 history. This marks the seventh consecutive week that a new album has entered at No. 1, the longest such streak since Billboard introduced a national album chart in 1945.

To put that in perspective, only six albums debuted at No. 1 before the big chart converted to Nielsen SoundScan data in 1991.

Since then, of course, an album bowing on top has become relatively commonplace, because the point-ofsale-driven SoundScan system is quicker and more accurate than the charts Billboard could compile from ranked store and chain reports in earlier years.

In the 12 years that we have employed SoundScan data, 191 different albums have entered at No. 1. We have seen it happen 11 times in the past 13 weeks, and the current streak will grow to eight when Beyoncé hits next issue's chart (see A Look Ahead, page 6).

There have been four different six-week runs in which

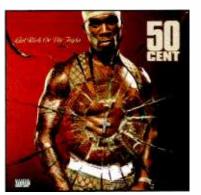
albums have bowed on top. The last began with the Billboard dated Nov. 3, 2001, when Columbia's multi-act "God Bless America" was followed by albums from DMX, Michael Jackson, Britney Spears, Garth Brooks and Creed.

HALFWAY THERE: You probably know that in the 26th week of the calendar year, 50 Cent's "Get Rich or Die Tryin' " is the best-selling album thus far in 2003. The rapper's majorlabel debut, which moved 800,000plus in each of its first two weeks. has sold 5.2 million to date.

But did you realize that Celine Dion's "One Heart" is this year's 10th best-seller? Although slower than her 2002 album-which sold 1.8 million in its first 10 weeks-the new one has sold 1.3 million so far, making it one of four adult-leaning sets among the top 10 sellers in the first half of 2003.

Second only to 50 Cent this year and the top seller at mass merchants is Grammy champ Norah Jones, who has sold 3.7 million of her 6.3 million to date since this year's first sales week.

Dixie Chicks' "Home" and the "Chicago" soundtrack are other grown-up favorites in 2003, having sold 1.8 million and 1.5 million, respectively, since this year began.



Despite Sales Declines, 'Idols' Still Flying

One week after their astonishing debuts at the top rungs of The Billboard Hot 100, Clay Aiken and Ruben Studdard are able to hold on to the No. 1 and 2 slots with "This Is the Night" and "Flying Without Wings," respectively.

Although sales of each single are down more than 60% from last issue's near-record numbers (Aiken's "Night" moves 143,500 pieces, while Studdard's "Wings" scans 112,000 units), those totals alone are enough to keep the songs atop the Hot 100. Their lead over the competition is precarious, however, considering that more than 90% of the chart points for "Night"



and "Flying" come from the sales side and are dwindling rapidly.

Since Billboard reconfigured the Hot 100 to incorporate all radio formats in December 1998. the highest ratio of sales to airplay for a No. 1 was 86 to 14 for Kelly Clarkson's "A Moment Like This" in the Oct. 5, 2002, issue.

Aiken shattered that last issue, as the ratio for "Night" was 98 to 2 in favor of sales (it is 92 to 8 this week). Aiken's 9 million audience total was also the lowest for a No. 1 on the Hot 100, coming in below the 37 million impressions that Clarkson's "Moment" posted in the previously mentioned week. The radio sum for "Night" grows to 12.5 million this issue.

ON DECK: "Magic Stick" by Lil' Kim Featuring 50 Cent climbs 2-1 on Hot 100 Airplay, edging out Beyoncé's "Crazy in Love" by only half a million listener impressions. That is the closest race among the top two titles on that chart since the July 14, 2001, issue, when Lifehouse's "Hanging by a



Moment" outpaced "Let Me Blow Ya Mind" from Eve Featuring Gwen Stefani by 170,000 listener impressions.

On the Hot 100, "Crazy" has the edge and outranks "Stick" 3 to 4 because of a larger lead in non-monitored radio playlist reports. This sets up a strong battle for who will replace the fallen idol next week.

GONE UP: Newcomer Jimmy Wayne lands the highest chart position for a debut single in more than a year on Hot Country Singles & Tracks, as "Stay Gone" steps 4-3. It is the highest level on this chart for a new artist debut since Tommy Shane Steiner's "What If She's an Angel" reached No. 2 in the May 25, 2002, issue.



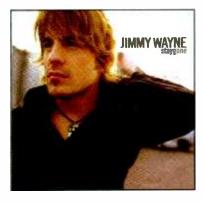
Elsewhere on Hot Country Singles & Tracks, the RCA Label Group has cause to celebrate, as it claims the five biggest gainers. Alan Jackson and Jimmy Buffett (20-14) increase 1,025 plays, Kenny Chesney (16-12) gains 637 spins, Brad Paisley (12-7) increases 511 detections, Martina McBride (39-29) gains 490 plays and Brooks & Dunn (6-4) improve 484 spins.

TRACING STEPS: "Step in the Name of Love" by R. Kelly re-enters Hot R&B/Hip-Hop Singles & Tracks at No. 40, three months after moving to recurrent status following a 20week run on the chart where it peaked at No. 65.

From Kelly's album "Chocolate

Factory," the track has received scattered and fluctuating airplay nationally for more than a year. "Step" qualifies for re-entry because it rises above the No. 50 recurrent cutoff on the chart, thanks to a 3 million jump in audience.

Nearly two-thirds of the gain can be attributed to WJLB Detroit, which increased the song's plays from three to 63 this week. "Step" is also scheduled to be included on Kelly's forthcoming untitled album, which is due this fall. A track from that release, "Thoia Thoing," was sent to radio this week and racks up 1 million listeners out of the box.



61

	JU 20	LY 003		Billooard THE BI			8	3	(DARD. 200.
IIS WEEK	LAST WEEK	2 WKS. AGD	EEKS ON	Sales data compiled by SS Nielsen ARTIST SoundScan Title	PEAK POSITION	THIS WEEK	LAST WEEK	2 WKS. AGO	NO SHEEL	ARTIST Title
Ê	5	21	3	IMPRINT & NUMBER/DISTRIBUTING LABEL 学習後 NUMBER 1/HOT SHOT DEBUT 多密後 1 Week At Number 1	9.9	F 50	-	№ 35	S	IMPRINT & NUMBER/DISTRIBUTING LABEL
1	NB	w	1	MONICA After The Storm	1	51	20	_	2	LAVA 83482*/AG (12.98/18.98) JUSTIN GUARINI Justin Guarini
2	1		2	J 20031*/RMG (12.98/18.98) LUTHER VANDROSS Dance With My Father	1	52	53	44	8	RCA 58188/RMG (18:98 CD) BONE CRUSHER AttenCHUN!
3	2	1	3	J 51885/RMG (12.98/18.98) METALLICA St. Anger	1	53	51	49	55	BREAK 'EM OFF/SD SD DEF 50995'/ARISTA (18 98 CD) AVRIL LAVIGNE ▲ ⁶ Let Go
4	3		2	ELEKTRA 52853*/EEG (18.98 CO) RADIOHEAD Hail To The Thief	3	54	47	28	5	ARISTA 14740 (17.98 CD) DEFTONES Deftones
5	4	_	2	CAPITOL 84543* (18.38 CD) ANNIE LENNOX Bare	4	55	70	62	34	MAVERICK 48350-7WARNER BRDS. (1858 CD) LIL JON & THE EAST SIDE BOYZ Kings Of Crunk
6	7	3	20	J 52256/RMG (18.98 CD) 50 CENT ▲ ⁵ Get Rich Or Die Tryin'	1	56	59	56	20	BME 2370°/TVT IN 3 SB/17.98J THE ALL-AMERICAN REJECTS ● The All-American Rejects
7	10	11	69	SHADY/AFTERMATH 493544*/INTERSCOPE (12.98/18.98) NORAH JONES ▲ 7 Come Away With Me	1	57	39	43	10	DOGHOUSE/DREAMWORKS 450407/INTERSCOPE (18 98 CD) [H] FLEETWOOD MAC Say You Will
8	11	4	16	BLUE NDTE 32088 (17.98 CD) [H] Fallen	3	58	54	51	57	REPRISE 48394/WARNER BROS. (16 98 CD) EMINEM ▲ ⁸ The Eminem Show
9	6	5	4	WIND-UP 13663 (18:98 CD) SOUNDTRACK 2 Fast 2 Furious	5	59	63	50	6	WEB/AFTERMATH 493290*/INTERSCOPE (12 98/19.98) COLD Year Of The Spider
10	13	10	10	DISTURBING THA PEACE/DEF JAM SOUTH 000428*/I0JMG (12 98/18 98)	1	60	55	54	78	FLIP/GEFFEN 000006/INTERSCOPE (18.98 CD)
11	15	12	12	RCA 68159(RMG (18.98 CD) CHER The Very Best Of Cher	4	61	42	-	2	AWARE/COLUMBIA 85293*/CRG 17.88 EQ/18.981 [H] KENNY G Ultimate Kenny G
12	12	2	3	GEFFEN/MCA/WARNER BROS. 73852/WARNER STRATEGIC MARKETING (18 % CD) JEWEL 0304	2	62	57	65	61	BMG HERITAGE 50997/ARISTA (12,98/18.98) KENNY CHESNEY ▲ ³ No Shoes, No Shirt, No Problems
13	17	8	9	ATLANTIC 89638/AG (18.98 CO) SOUNDTRACK A The Lizzie McGuire Movie	6	63	NE	EW	1	BNA 67039/RLG (12.98(18.98) BRAND NEW Deja Entendu
14	5	_	2	WALT DISNEY 800000 (19 39 CD) GEORGE STRAIT Honkytonkville MCA NASHVILLE 000114/UMGN (12 59/18 39)	5	64	79	64	14	TRIPLE CROWN 82956/RAZOR & TIE (12.98 CD) JASON MRAZ Waiting For My Rocket To Come
15	21	13	13	LINKIN PARK A ² Meteora	1	65	61	46	1,1	ELEKTRA 62829/EEG [12 88 CD] [H] GODSMACK Fraceless
16	8		2	WARNER BROS. 48165" (19.98 CD) JOE BUDDEN JOE BUDDEN JOE Budden	8	66	50	71	25	REPUBLIC/UNIVERSAL 067854/UMRG (12.98/18.98) T.A.T.U. ● 200 KM/H In The Wrong Lane
17	23	15	32	DEF JAM 000505*/10 JMG (10 se/18.98) SEAN PAUL ▲ Dutty Rock	9	67	73	66	29	INTERSCOPE 064107 (18.98 CD) [H] SIMPLE PLAN ● No Pads, No HelmetsJust Balls
18	19	6	3	VP/ATLANTIC 83620*/AG (12.96/18.98) TRAIN My Private Nation	6	68	68	48	6	LAVA 83554/AG (7 9K/12,98) [M] MARILYN MANSON The Golden Age Of Grotesque
19	18	7	3	COLUMBIA 865537/CRG (18 98 ED CD) LONESTAR From There To Here: Greatest Hits	7	69	65	59	32	3 DOORS DOWN ▲ Away From The Sun
20	16	_	2	BNA 67075/RLG (1238/1838) THE BEACH BOYS The Very Best Of The Beach Boys: Sounds Of Summer	16	70	69	58	24	REPUBLIC/UNIVERSAL 064396/UMRG [12:98/18:98] DANIEL BEDINGFIELD Gotta Get Thru This
21	14	9	4	LED ZEPPELIN How The West Was Won	1	71	74	21	3	VARIOUS ARTISTS Vans Warped Tour 2003 Compilation
22	9	_	2	ATLANTIC 83587/AG (27 98 CD) STEELY DAN Everything Must Go.	9	72	71	70	43	SIDE ONE DUMMY 71237 (8:38 CD) DIXIE CHICKS ⁶ Home
23	22	18	48	REPRISE 48435/WARNER BROS (18.98 CD)	1	73	90	57	4	MONUMENT/COLUMBIA 86840°/CRG (12 98 EQ/18 98) FRANKIE J What's A Man To Do?
24	27	16	43	DREAMWORKS (NASHVILLE) 450254/INTERSCOPE (11.38/18.98) COLDPLAY ² A Rush Of Blood To The Head	5	74	66	60	23	COLUMBIA 90073/CRG (12.98 EQ CD) SOUNDTRACK A Chicago
25	26	14	5	STAIND 14 Shades Of Grey	1	75	78	79	35	EPIC 87018 (18.98 EQ.CD) HEATHER HEADLEY This Is Who I Am
26	28	17	7	FLIP/ELEKTRA 62882/EEG (18.99 CD) JACK JOHNSON On And On	3	76	52	31	3	RCA 69376/RMG (12 98/18.98) JOHN MELLENCAMP Trouble No More
27	30	20	12	JACK JOHNSON/UNIVERSAL 075012*/UMRG (18.98 CD) THE WHITE STRIPES • Elephant	6	77	82	69	52	COLUMBIA 50133/CRG (18.98 EQ CD) NELLY A 5 Nellyville
28	32	22	118	THIRD MAN 27148 / V/2 (18.58 CD) R. KELLY ▲ 2 Chocolate Factory	1	78	56	63	11	F0' REEL/UNIVERSAL 017747'/UMRG (12.98/18.98) JAMES TAYLOR The Best Of James Taylor
29	36	30	11	JIVE 41812/20MBA (18.98 CO) GINUWINE ● The Senior	6	79	67	-	2	WARNER BROS. 73837/WARNER STRATEGIC MARKETING (18 98 CD) PLAY Replay
30	37	32	16	EPIC 88960 (12 98 EQ/18.98) LIL' KIM ● La Bella Mafia	5	80	64	-	2	MUSIC WORLD/COLUMBIA/CRG 18:98 EQ/12:96) MEST Mest
31	33	23	7	DUEEN BEE/ATLANTIC 83572*/AG (12:98/18:98) THE ISLEY BROTHERS FEATURING RONALD ISLEY BOdy Kiss	1	81	89	73	15	AFI Sing The Sorrow
32	35	24	13	DREAMWORKS 450409/INTERSCOPE (12.88/18.98) VARIOUS ARTISTS A Now 12	3	82	60	52	10	NITRO/DREAMWORKS 450380*/INTERSCOPE (9 38 CD) DARRYL WORLEY Have You Forgotten?
33	24	26	8	EMI/UNIVERSAL/SONY/ZOMBA 82344/CAPITOL (12 98/18 98) SOUNDTRACK American Idol Season 2: All-Time Classic American Love Songs	2	83	72	39	5	DREAMWORKS (NASHVILLE) 000640/INTERSCOPE (12.98/18.98) JO DEE MESSINA Greatest Hits
34	38	27	5	RCA 51169/RMG (18.98 CD) DAVID BANNER Mississippi: The Album	9	84	80	74	33	CURB 78780 (18.98 CD) JAHEIM Still Ghetto
35	41	37	34	SRC/UNIVERSAL 000312*/UMRG (12.98/18.98) CHRISTINA AGUILERA ▲ ² Stripped	2	85	98	92	23	DIVINE MILL 48214/WARNER BROS. (18:58 CD) UNCLÉ KRACKER No Stranger To Shame
36	40	38	31	RCA 58837*/RMG (12.98/18.98) AUDIOSLAVE Audioslave	7	86	81	75	30	LAVA 835427/AG (12.98/18.98) TIM MCGRAW ▲ 2 Tim McGraw And The Dancehall Doctors
37	31	25	13	INTERSCOPE/EPIC 89888* (18 98 EQ CO) CELINE DION ▲ 2 One Heart	2	87	105	91	37	CURB 78/46 (12.98/18 98) CHEVELLE Wonder What's Next
38	25	33	10	EPIC 87185 (12:98 EQ/18:38) JIMMY BUFFETT Meet Me In Margaritaville: Jimmy Buffett The Ultimate Collection	9	88	85	77	92	EPIC 86157 (9 98 E0 CD) MARTINA MCBRIDE ▲ 2 Greatest Hits
39	NE	w	1	MAILBOAT/MCA 067781/UME (25 98 CD) TYPE O NEGATIVE Life Is Killing Me	39	89	93	72	9	RCAINASHVIILEI 67012/RLG (12.98/18:98) MADONNA American Life
40	46	36	38	RDADRUNNER 616438/RDJMG (18:38 CD) GOOD CHARLOTTE ▲ ² The Young And The Hopeless	7	90	76	29	3	MAVERICK 43439/WARNER BROS. (18.98 CD) SUGAR RAY In The Pursuit Of Leisure
41	43	34	31	DAYLIGHT 86486/EPIC (18:86 EQ CD) SHANIA TWAIN Up!	1	Paral .	-			
42	49	40	16	MERCURY 170314/UMGN [19:98 C0] FABOLOUS ● Street Dreams	3	91	145	143		VARIOUS ARTISTS Worship Together: Could Sing Of Your Love Forever
43	NE	w	1	DESERT STORM/ELEKTRA 62/91*/EEG (12.98/18.98) VARIOUS ARTISTS Reggae Gold 2003 VUICTORM/EDEMENDING CD	43	92	75	53	11	EMI SPECIAL MARKETS 63201/TIME LIFE (19 98 CO) LISA MARIE PRESLEY To Whom It May Concern
44	29	-	2	VP/ATLANTIC 88554*/AG (17 98 CO) SARAH BRIGHTMAN Harem	29	93	86	90	80	CAPITOL 96668 (11 98/18 98) JOSH GROBAN ▲ ³ Josh Groban
45	45	42	31	NEMO STUDIO 37180/ANGEL (18:58 CO) MATCHBOX TWENTY MOre Than You Think You Are	6	94	128	95	30	143/REPRISE 48154/WARNER BROS. (18.98 CD) [H] SNOOP DOGG ▲ Paid Tha Cost To Be Da BoSS
46	48	41	33	MELISMA/ATLANTIC 85812/AG (12.98/18.98)	2	95	92	68	10	DOGGYSTYLE/PRIORITY 39157*/CAPITOL (12.98/18.98) SO CENT The New Breed
						96	104	84	32	SHAOY/AFTERMATH 000108/INTERSCOPE (19.98.0VD/CD) FLOETRY Floetic
47	63	47		WEIRD AL YANKOVIC Poodle Hat	17	97	NE	w		DREAMWURKS 450313/INTERSCOPE (17.98 CO) BOYD TINSLEY True Reflections
48	34	19	Ż	SOUNDTRACK The Matrix Reloaded: The Album	5	98	9 5	85	34	BAMA RAGS/RCA 52533:RMG (18 98 CD) RASCAL FLATTS A Melt
49	58	45	22	WARNER SUNSET/MAVERICK 48411/WARNER BROS. (19.98 CD) TRAPT Trapt	42	99	140	134	18	LYRIC STREET 165031/HOLLYW000 (12 98/18.98) FINCH What It Is To Burn DRUG FUN DROPENDED (14 98 701 FU)
		-	100	WARNER BROS. 48296 (18 98 CO) [H]			-		22	DRIVE-THRU 860991/MCA (12.98 CD) [N]

PEAK POSITION

COD COD <thcod< th=""> <thcod< th=""> <thcd< th=""></thcd<></thcod<></thcod<>	THIS WEE	LAST WEEK	2 WKS. AGO	WEEK OF	ARTIST Title IMPRINT & NUMBER/DISTRIBUTING LABEL	PEAK Position	THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON
Introduction and participants Introduction and participants Image: Partitipants Image: Participants Image	100	115	93	27		16	151	160	135	83
Close Norther Control Close Norther Contro Close Norther Contro <	101	101	82	13		59	152	136	113	38
Note of the end of th	102	96	61	5		22	153	149	152	43
Constraint Constraint <thconstraint< th=""> Constraint Constrai</thconstraint<>	103	108	102	50		2	154	116	116	
100 101 VARIOUS ARTISTS Ultimute Small Mites 55 156 162 122 125 100 110 20 20 JENNER LOFEZ A' Time I M.E. Than 20 125	104	131	118	16	THE ATARIS So Long, Astoria	24	155	84	-	
10. 11. 52. 15. JENNIFER LOPEZ A* This is MeThue 2 03. 14. 1	105	99	55	3	VARIOUS ARTISTS Ultimate Smash Hits	55	156	163	132	
170 20 <	106	111	86	30	JENNIFER LOPEZ A ² This Is MeThen	2	157			1
100 72 64 100 FALM STRANG	107	88	67	5	RICKY MARTIN Almas Del Silencio	12	158	157	138	
10 11 61 50 FELL PRICE FORMATION ANTICIDANA ANTICID	108	77	94	17	RANDY TRAVIS Rise And Shine	73	159	180	151	
110 27 80 3 Vertices Cycle 30 41 20 43 20 43 20 43 20 43 20 43 20 43 20 43 20 43 100 101 102 100 64 400 <t< td=""><td>109</td><td>114</td><td>81</td><td>8</td><td>KELLY PRICE Priceless</td><td>10</td><td>160</td><td>132</td><td>_</td><td>2</td></t<>	109	114	81	8	KELLY PRICE Priceless	10	160	132	_	2
111 125 127 627 <th727< th=""> <th727< th=""> <th727< th=""></th727<></th727<></th727<>	110	87	80	5	LYNYRD SKYNYRD Vicious Cycle	30	161	120	161	38
112 100 000 44. 44. 45. 47. 400 41.	111	125	137	65		67	162	144	119	12
Image: Section of the information informat	112	106	100	14		44	163	167	140	103
Image: Constraint of the state of the state of the state. The Great American Sampleok A Go Top Top <td></td> <td>113</td> <td>109</td> <td>35</td> <td>EMI CMG/WORD/PROVIDENT 80198/20MBA (19.98/22.98)</td> <td>3</td> <td>164</td> <td>178</td> <td>193</td> <td>13</td>		113	109	35	EMI CMG/WORD/PROVIDENT 80198/20MBA (19.98/22.98)	3	164	178	193	13
Name Nam Name Name <th< td=""><td></td><td></td><td></td><td></td><td>ROSWELL/RCA 68008/RMG (18.98 CD)</td><td>-</td><td>100</td><td>195</td><td>146</td><td></td></th<>					ROSWELL/RCA 68008/RMG (18.98 CD)	-	100	195	146	
International and account of an angle of account of an angle of account of a sector of account of a					J 20039/RMG (12.98/18.98)					10
Instrumental information of the state by and the st	÷				CAPITOL INASHVILLEI 32936 (10.98/18.98)	-	11			
International matrix Internati		_			MOTOWN/UTV 068140/UME (18.98 CD)	-				-
Image: Probability interconstruction Image: Probability interc	Saf.				RAZOR & TIE 89060 (11,98/17.98)		10700	1.18%	-	1
Image: Constraint of the	118				ESSENTIAL 10706/ZOMBA (18.98 CD)	_				31
Instrume	119	91	133	5		78				
Image: Constraint of the second sec	120	97	106	32		12	171	173	122	5
Image: Constraint of the second of	121	107	89	34		1	172	RE-EN	TRY	36
Instructure Instructure <thinstructure< th=""> <thinstructure< th=""></thinstructure<></thinstructure<>	122	103	78	6		12	173	189	174	40
121 130 100 15 BECH MARPER Diamonds On The Inside 19 175 146 167 32 125 117 83 5 POWERMAN SOOD Transform 27 176 134 155 25 120 NEW 15 STEVE WINWOOD About Time 126 177 134 142 28 121 19 62 0 STEVE WINWOOD About Time 126 177 134 142 28 122 141 10 32 CAM POON PRESENTS THE DIPLOMATS • Diplomatic Immunity 8 179 171 147 28 120 133 122 8 6 LUE Mode Autuation and and the top Mode Autuation and and the top 10 155 9 131 121 88 5 LUE Mode Autuation and and the top 10 155 9 133 124 85 LUE Mode Autuation and the top 133 134 172 135 134 129 14 14 142 145	123	109	76	45		31	174	148	-	2
125 117 83 5 POWERMAN SOO PREMAMENSISTEMENT (Instruction) Transform 27 174 148 159 72 120 NEW 1 STEVE WINNOOD About Time 126 177 184 148 28 121 110 97 30 BUSTA RHYMES It Alin't Sale No More 43 170 186 142 5 122 113 12 9 30 BUSTA RHYMES It Alin't Sale No More 43 170 184 142 5 122 133 127 9 6 LIL' MOR PRESENTS THE DIPLOMATS Diplomatic Immunity 8 170 171 47 28 133 127 9 6 LIL' MOR PRESENTS THE DIPLOMATS Mote The Girl Next Door 17 68 200 176 38 170 128 170 124 185 170 126 38 170 128 120 177 183 170 128 120 177 183 170 128 120 177 184 172 155	124	130	110	15	BEN HARPER Diamonds On The Inside	19	175	146	167	39
122 NEW 1 STEVE WINWOOD About Time 126 177 184 184 28 122 119 99 30 BUSTA RHYMES 1t Ain't Sale No More 43 773 186 142 5 123 124 103 12 CAM ROM PRESENTS THE DIPLOMATS Diplomatic Immunity 8 179 171 147 28 129 133 122 SOUDTRACK Holes 80 190 191 153 9 133 122 6 8 110 Meet The Girl Next Door 177 183 100 153 9 141 143 150 14 Kem 100 EDUTO Louie DeVito's Dance Factory Level 2 133 136 172 165 36 133 139 14 Kem Kem start 133 184 172 155 36 143 120 EDUTO Louie DeVito's Dance Factory Level 2 133 184 <t< td=""><td>125</td><td>117</td><td>83</td><td>5</td><td>POWERMAN 5000 Transform</td><td>27</td><td>176</td><td>134</td><td>159</td><td>75</td></t<>	125	117	83	5	POWERMAN 5000 Transform	27	176	134	159	75
127 110 97 30 BUSTA RHYMES It Alin't Safe No More	126	N	EW	1	STEVE WINWOOD About Time	126	177	184	148	28
122 141 103 12 CAM'RON PRESENTS THE DIPLOMATS Diplomatic Immunity 8 179 171 147 24 129 133 112 9 SOUNDTRACK Holes 80 180 191 153 9 130 135 96 8 LL' MO Meter The Girl Next Door 17 133 200 176 28 131 120 88 5 LVE Mandactive door How (to be comparison of the comparison of t	127	119	99	30	BUSTA RHYMES It Ain't Safe No More	43	178	188	142	5
129 133 112 9 SOUNDTRACK wat basker town on the fail Heles 80 130 191 153 9 130 135 96 8 LL*MA Material columnation of the fail Next Door 17 183 200 176 28 131 121 88 5 LLVE 1 Meet The Girl Next Door 17 183 200 176 28 133 134 12 88 5 LLVE 1 Meet The Girl Next Door 121 133 134 172 163 36 133 138 139 14 KEM Mathematication Louie DeVito's Dance Factory Level 2 122 183 150	128	141	103	13	CAM'RON PRESENTS THE DIPLOMATS Diplomatic Immunity	8	179	171	147	28
130 135 96 8 Lill' MO Meet The Girl Next Door 17 187 200 176 38 131 121 88 5 LiVW 1 LOUACTIV 0007444(A It BIG CD) Louie DeVito's Dance Factory Level 2 132 133 150 – 2 133 138 139 14 LOUID EDVITO DEV VE 0005M0(AAA (17 BIG CD) Louie DeVito's Dance Factory Level 2 132 133 184 172 165 36 134 129 144 11 11 LOUIDNA WILLIAMS World Without Tears 181 185 192 197 28 135 127 125 33 JOE NICHOLS € Man With A Memory 72 183 #E-EVTRY 36 136 142 141 LOVING AVILLIAMS Margin Content (17 Big Content (18 Big Conten (18 Big Content (18 Big Content (18 Big C	129	133	112	9	SOUNDTRACK Holes	80	180	191	153	9
131 121 88 5 LIVE Birds 0I Pray 28 182 NEW 1 132 NEW 1 LOUID EVITO Louie DeVito's Dance Factory Level Z 132 183 150 - 2 133 138 139 14 KEM Main Main Main Main Main Main Main Main	130	13 5	96	8		17	181	200	176	38
isoundactive conversion of the set on isoundactive conversion of the set on <td>131</td> <td>121</td> <td>88</td> <td>5</td> <td></td> <td>28</td> <td>182</td> <td>ME</td> <td>A/</td> <td>1</td>	131	121	88	5		28	182	ME	A/	1
133 133 133 133 134 172 165 36 134 129 114 11 LUCINDA WILLIAMS World Without Tears 18 185 192 197 28 135 127 125 33 JOE NICHOLS Man With A Memory 72 183 https://doi.org/10.1111/j. 14 136 94 105 29 JOE NICHOLS Man With A Memory 72 183 http://doi.org/10.1111/j. 14 137 124 126 10 CRAIG MORGAN Materican 10: The Man Comes Around 45 187 156 11 138 139 149 35 SANTANA ▲ 2 American 1V: The Man Comes Around 45 188 187 156 11 138 139 149 35 SANTANA ▲ 2 Man With A Memory 72 188 187 156 169 40 139 140 83 -2 DROPKICK MURPHYS Blackout 83 191		-			RADIOACTIVE 000374/MCA (18.98 CD)			2		2
Motionw (1981) Motion		and an	-	14	DEE VEE 0006/MUSICRAMA (17.98 CD)	-			145	10 - E
LDST WIGHWARY 17035 (18 98 CD) Man With A Memory 72 133 LDST WIGHWARY 17035 (18 98 CD) 135 127 125 31 JJCE (11 HORST (11 98 CD) Man With A Memory 72 183 LEJTTTT 14 136 94 105 29 JOHNINGS (11 98 CD) American IV: The Man Comes Around 45 137 RELEATING 11 137 124 126 10 CRAIG MORGAN BROKEN BWY 1787 (13 98 CD) [M] LLove It 124 188 187 156 11 138 139 149 35 SANTANA A ² Shaman 1 189 156 169 40 139 141 142 128 SANTANA A ² Adoration: The Worship Album 33 100 NEW 1 140 83 - 2 DROPKICK MURPHYS HELLOT BWG/FRITHH (11 98 CD) Adoration: The Worship Album 33 100 NEW 1 141 142 120 30 THE ROOTS Adoration: The Worship Album 33 102 NEW					MOTOWN 067516/UMRG (8.98/12.98) [H]				1	. 9 6
Universal 2007k1 robust 11 9807 280 [M] American IV: The Man Comes Around 45 137 action 136 94 105 29 JOHNNY CASH (Instruction) American IV: The Man Comes Around 45 137 action 138 action 137 124 126 10 CRAIG MORGAN BIRDREN BOW TYSH TI389 (CD) [M] I Love It 124 188 187 156 111 138 139 149 35 SANTANA A ANTSIA I/27 (128/16.98) Adoration: The Worship Album 33 100 NEW SBOY 139 118 104 11 NEWSBOYS SWARROW 178 (18.98 CD) Adoration: The Worship Album 33 100 NEW 1 140 83 - 2 DROPKICK MURPHYS HIELBODY Blackout 83 191 153 175 7 141 142 120 30 THE ROOTS ● MGA 11289 (198 CD) [M] The Very Best Of Fleetwood Mac 12 192 RE-ENTRY 87 142 162 144 5 FLEETWOOD MAC A REFRIGE 127/5 WARRER BIRGU, 1488 CD)		-			LDST HIGHWAY 170355 (18.98 CD)	-				
Image: Construction 09339*/LOST Higher Way (1998 CD) I Love It 124 126 10 CRAIN 09339*/LOST Higher Way (1998 CD) I Love It 124 188 187 156 11 138 139 149 35 SANTANA 4 2 Shaman 1 189 156 169 40 139 148 104 11 NEW/SEQSY Addration: The Worship Album 33 190 NEW 1 140 83 - 2 DROUKICK MURPHYS Blackout 83 191 153 175 7 141 142 120 30 THE ROOTS Phrenology 28 192 RE-ENTRY 87 141 142 120 30 THE ROOTS Phrenology 28 192 RE-ENTRY 87 141 142 120 30 THE ROOTS Phrenology 28 192 RE-ENTRY 87 143 147 163 36 FLEETWOOD MAC A Not Not Not Not Not					UNIVERSAL SOUTH 170285 (11.98/17.96) [H]			10	dis 1	sugar.
Image: Section of the sectin of the section of the section		-			AMERICAN 063339*/LOST HIGHWAY (18 98 CO)			an ste		
ARISTA 14737 (12 98/18 980) Adoration: The Worship Album 33 (20) NEW 1 140 83 2 DROPKICK MURPHYS Blackout 83 191 153 175 7 141 142 120 30 THE ROOTS ● Phrenology 28 192 RE-ENTR* 87 142 142 144 5 ROONEY Biockout 83 191 153 175 7 143 142 120 30 THE ROOTS ● Phrenology 28 192 RE-ENTR* 87 143 147 163 36 FLEETWOOD MAC ▲ The Very Best Of Fleetwood Mac 12 192 RE-ENTR* 85 144 122 128 33 MONTGOMERY GENTRY ● My Town 26 195 164 164 19 144 122 128 33 MONTGOMERY GENTRY ● No Holding Back 29 196 165 - 195 164 164 19 144 122 128 3 MONTGOMERY GENTRY ● <td< td=""><td></td><td></td><td></td><td></td><td>BRÔKEN BOW 77567 (13.98 CD) [M]</td><td></td><td></td><td></td><td></td><td></td></td<>					BRÔKEN BOW 77567 (13.98 CD) [M]					
SPARBOW 41753 (18 89 CD) Blackout 83				-	ARISTA 14737 (12.98/18.98)	-		156	169	40
HELLCAT 80446*/EPITAPH (18.98 CD) Phrenology 28 192 RE-ENTRY 87 141 142 120 30 THE ROOTS ● MCA 11296* (18.98 CD) Phrenology 28 192 RE-ENTRY 87 142 162 144 5 ROONEY OFFEN WOOX2/INTERSCOPE (8.98 CD) [M] Rooney 141 193 85 143 147 163 36 FLEETWOOD MAC ▲ REPRISE 7375/WARNER BROS. (4.98 CD) The Very Best Of Fleetwood Mac 12 192 RE-ENTRY 87 144 122 128 33 MONTGOMERY GENTRY ● COLUMBIA (NASHVILLE) 11.38 EQ/17 89) My Town 26 195 164 164 19 145 151 121 16 WAYNE WONDER VP/ATLANTIC 83028*7AG (9.98/14.99) No Holding Back 29 196 165 - 146 152 124 5 LESS THAN JAKE SIRE 49459WARNER BROS. (14.98 CD) Anthem 45 157 167 3 3 146 152 124 5 LESS THAN JAKE SIRE 49459WARNER BROS. (14.98 CD) Anthem 45 167 3 3 144	139	118	104	11						1
MCA 112950* (18.98 CD) MCA 112950* (18.98 CD) Rooney 141 193 85 142 162 144 5 ROONEY Booney 141 193 85 143 147 163 36 FLEETWOOD MAC A REPRISE 001 [M] The Very Best Of Fleetwood Mac 12 193 85 144 122 128 33 MONTGOMERY GENTRY C COUMBIA (NASHVILLE) 11:38 EQ/12 801 My Town 26 195 164 164 19 144 122 128 33 MONTGOMERY GENTRY C COUMBIA (NASHVILLE) 11:38 EQ/12 801 My Town 26 195 164 164 19 144 122 128 33 MONTGOMERY GENTRY C COUMBIA (NASHVILLE) 11:38 EQ/12 801 My Town 26 195 164 164 19 145 151 121 16 WAYNE WONDER VP/ATLANTIC 88028'/AG (9:89074 89) No Holding Back 29 196 165 - 146 152 124 5 LESS THAN JAKE SIRE 48459WARNER BROS, (14.98 CD) Antwee CD) Antwee CD) 3 197 186 172 147	140	83	-	2		83	191	153 1	175	7
GEFFEN 000242/INTERSCOPE (9 98 CO) [M] The Very Best Of Fleetwood Mac 12 144 143 147 163 36 FLEETWOOD MAC ▲ REFERSE 7375WARKER BROS. (24.98 CD) The Very Best Of Fleetwood Mac 12 194 REFERSE 7375WARKER BROS. (24.98 CD) 144 122 128 33 FLEETWOOD MAC ▲ REFERSE 7375WARKER BROS. (24.98 CD) My Town 26 195 164 164 19 144 122 128 33 MONDIA (NASHVILLE) PSECUS DAY (NASHVILLE) (15.98 EQ/17.98) My Town 26 195 164 164 19 145 151 121 16 WAYNE WONDER VP/ATLANTIC 83287/AG (5.98/14.98) No Holding Back 29 196 165 - 145 152 124 5 LESS THAN JAKE SIFE 44939WARKER BROS. (14.98 CD) Anthem 45 197 165 - 144 152 124 5 LESS THAN JAKE SIFE 44939WARKER BROS. (14.98 CD) Anthem 45 197 186 172 147 143 123 19 JOHN MAYER ● AWARC/OLUMBIA. 21/99/CHG (19.98 EQ CD	141	142	120	30		28	192	RE-EN	TRY	87
REPRISE 7375/WARNER BROS. (24 98 CD) My Town 26 195 164 164 19 144 122 128 33 MONTGOMERY GENTRY • COLUMBIA (NASHVILLE) 11:38 EQ/17 98) My Town 26 195 164 164 19 145 151 121 16 WAYNE WONDER VP/ATLANTIC 895/287 (AG (9 59/14 39) No Holding Back 29 196 165 - 146 152 124 5 LESS THAN JAKE SIRE 49459WARNER BROS, (14.98 CD) Anthem 45 197 3 147 143 123 19 JOHN MAYER • AWAR/COLUMBIA 87199/CRG (19.98 EG CD) Any Given Thursday 17 193 N=W 148 161 115 3 MISSY ELLIOTT ▲ THE GOLD MIND/ELEKTRA 628137/EEG (12.98/18.98) Under Construction 3 199 186 172 149 126 129 LEZ ZEPPELIN ATLANTIC 836/JAG (19.98 CD) Early Days & Latter Days: The Best Of Led Zeppelin Volume One And Two 116 200 166 107 150 159 111 ALKALINE TRIO Good Mournin	142	162	144	5		141	193	9		85
144 122 128 33 MONTGOMERY GENTRY ● COLUMBIA (NASHVILLE) 85520/SDNY (NASHVILLE) 11: 38 EQ/17 981 My Town 26 195 164 164 19 145 151 121 16 WAYNE WONDER VP/ATLANTIC 83028*/AG (9:39/14 39) No Holding Back 29 196 165 - 3 146 152 124 5 LESS THAN JAKE VP/ATLANTIC 83028*/AG (9:39/14 39) Anthem 45 197 3 3 147 143 123 19 JOHN MAYER ● AWARE/COLUMBIA 87199/CRG (19:39 EQ CD) Any Given Thursday 17 198 N=W 148 161 115 32 MISSY ELLIOTT ▲ THE GOLD MIND/ELEKTRA 52817/EEG (12:98/18:98) Under Construction 3 199 186 172 149 126 129 LED ZEPPELIN ALKALINE SIGE JAG (19:98 CD) Early Days & Latter Days: The Best Of Led Zeppelin Volume One And Two 116 200 166 107 150 159 111 ALKALINE TRIO Good Mourning 20 166 107	143	147	163	36	FLEETWOOD MAC The Very Best Of Fleetwood Mac	12	194	RE-EN	TRI	1
145 151 121 16 WAYNE WONDER VP/ATLANTIC 885/8*7AG (9.98/14.98) No Holding Back 29 196 165 - 146 152 124 5 LESS THAN JAKE SIRE 49439WARNER BROS. (14.98 CD) Anthem 45 197 3 147 143 123 19 JOHN MAYER © AWARCOLUMBIA. 87199CRG (19.98 E0 CD) Any Given Thursday 17 198 N+W 148 161 115 32 MISSY ELLIOTT A THE GOLD MIND/ELEKTRA 52813*/EEG (12.99/18.98) Under Construction 3 199 186 172 149 126 129 LED ZEPPELIN ALLANTIC EBSI/AG (19.98 CD) Early Days & Latter Days: The Best Of Led Zeppelin Volume One And Two 116 200 166 107 150 159 111 6 ALKALINE TRIO Good Mourning 20 166 107	144	122	128	33	MONTGOMERY GENTRY My Town	26	195	164	164	19
146 152 124 5 LESS THAN JAKE SIRE 48459WARNER BROS. (14.98 CD) Anthem 45 197 3 147 143 123 12 JOHN MAYER ● AWARE/COLUMBIA 87199/CRG (19.98 EQ CD) Any Given Thursday 17 193 N+W 148 161 115 34 MISSY ELLIOTT ▲ THE GOLD MIND/ELEKTRA 628137/EEG (12.98/18.98) Under Construction 3 199 186 172 149 126 129 LED ZEPPELIN ALLANTIC 86819/AG (19.98 CD) Early Days & Latter Days: The Best Of Led Zeppelin Volume One And Two 116 200 166 107 150 159 111 ALKALINE TRIO Good Mourning 20 166 107	145	151	121	16	WAYNE WONDER No Holding Back	29	196	165	-	ND.
147 143 123 19 JOHN MAYER Aware.col.um/Bila.87199/cR6 (19.98 E0 CD) Any Given Thursday 17 198 186 172 17 198 N+W Image: Col.um/Bila.87199/cR6 (19.98 E0 CD) 148 161 115 32 MISSY ELLIOTT A THE GOLD MIND/ELEKTRA 528137/EEG (12.99/18.98) Under Construction 3 199 186 172 149 126 129 LED ZEPPELIN A Tarly Days & Latter Days: The Best Of Led Zeppelin Volume One And Two 116 200 166 107 116 150 159 111 6 ALKALINE TRIO Good Mourning 20 147	146	152	124	5	LESS THAN JAKE Anthem	45	197	8.	-	3
148 161 115 32 MISSY ELLIOTT ▲ THE GOLD MIND/ELEXTRA 62813/FEE (12.99/18.98) Under Construction 3 199 186 172 149 126 129 LED ZEPPELIN ATLANTIC 8381/36 (199 0CD) Early Days & Latter Days: The Best Of Led Zeppelin Volume One And Two 116 200 166 107 150 159 111 6 ALKALINE TRIO Good Mourning 20	147	143	123	19	JOHN MAYER Any Given Thursday	17	198	Ne		1
149 126 129 LED ZEPPELIN ATLANTIC 03619/AG (19.98 CD) Early Days & Latter Days: The Best Of Led Zeppelin Volume One And Two 116 200 166 107 150 159 111 6 ALKALINE TRIO Good Mourning 20	148	161	115	32	MISSY ELLIOTT A Under Construction	3	199	186	172	-
150 159 111 6 ALKALINE TRIO Good Mourning 20	149	126	129		LED ZEPPELIN Early Days & Latter Days: The Best Of Led Zeppelin Volume One And Two	116	200	166	107	
VAGRANT 381" (12.98 CD)	150	159	111	6	ALKALINE TRIO Good Mourning	20		<u> </u>		

ARTIST	Title	PEAK POSITION
IMPRINT & NUMBER/DISTRIBUTING LABE	Missundaztood	6
ARISTA 14718 (12,98/18,98)	Completely	23
QUEENS OF THE STONE AGE •	Songs For The Deaf	17
	For The Last Time: Live From The Astrodome	7
MCA NASHVILLE 170319/UMGN (12.98/18.98) GRANDADDY	Sumday	84
V2 27155* (14.98 CD) THE THORNS	The Thorns	62
AWARE/COLUMBIA 86958/CRG (12.98 EQ CD)	Finger Eleven	157
WIND-UP 13058 (16.98 CD) [H] TALIB KWELI	Quality	21
RAWKUS 113048*/MCA (18.98 CD) MAROON 5	Songs About Jane	151
OCTONE/J 50001/RMG (11.98 CD) [H] BROTHA LYNCH HUNG	Lynch By Inch: Suicide Note	132
SICCMADE 07013 (17.98 CD) THE ROLLING STONES 4	Forty Licks	2
	Chris Cagle	15
CAPITOL (NASHVILLE) 40516 (11.98/18.98)		
BRIAN MCKNIGHT MOTOWN 067315/UMRG (12, 98/18.98)	U Turn	7
SWITCHFOOT COLUMBIA 71083/RED INK (9.98 CD)	The Beautiful Letdown	85
O.A.R. EVERFINE/LAVA 83643/AG (18.98 CD)	In Between Now And Then	54
PETE YORN COLUMBIA 86922 -/CRG (9 98 EQ CD)	Day I Forgot	18
VARIOUS ARTISTS EPITAPH 86673 (7.98 CD)	Punk -O- Rama 8	79
RUFIO NITRO 15853 (14.98 CD) [M]	MCMLXXXV	168
CHICAGO A RHIN0 76170 (24 98 CD)	The Very Best Of Chicago: Only The Beginning	38
VARIOUS ARTISTS HOLLYWOOD 162387 (18.98 CD)	ESPN Presents: Stadium Anthems Music For The Fans	149
REVIS EPIC 86514 (9.98 EQ.CD) [H]	Places For Breathing	115
VIVIAN GREEN	Love Story	51
COLUMBIA 86357/CRG (12 98 EQ/18.98)	Believe	1
REPRISE 48320/WARNER BROS. (18 98 CD)	Young Roscoe Philaphornia	148
PRIDRITY 28291+/CAPITOL (10 98/18.38) [M]	Elv1s: 30 #1 Hits	1
ALAN JACKSON 4 4	Drive	1
ARISTA NASHVILLE 67039/RLG (12.98/18.98)	Pandemonium!	10
T.U.G. 86995*/EPIC (12.98 EQ/18.98) ASHANTI	Ashanti: The 7 Series (EP)	142
MURDER INC./AJM 000494/IDJMG (9.98 CD)	God's Son	12
ILL WILL/COLUMBIA 86930*/CRG (12.96 EQ/18.98)	Free Agents: The Murda Mix Tape	21
LANDSPEED 9222*/KOCH (14.98 CD)	Disclaimer	92
WIND-UP 13068 (9.98 CD) MOGWAI	Happy Songs For Happy People	182
MATADOR 10567* (16.98 CD) [H] FOUNTAINS OF WAYNE	Welcome Interstate Managers	150
S-CURVE 90875/VIRGIN (18.98 CD) [H] FAITH HILL ▲ ²	Crv	1
WARNER BRDS. (NASHVILLE) 48001/WRN (12.98/18.98)	Hard Candy	5
COUNTING CROWS GEFFEN 493356/INTERSCOPE (18.98 CD) RELIENT K	Two Lefts Don't Make A RightBut Three Do	38
	The End Of All Things To Come	17
EPIC 86487 (18.98 EQ.CO)	Blueprint 2.1	17
ROC-A-FELLA/DEF JAM 000297/(0JMG (15.98 CO)		
BEE GEES A POLYDOR/UTV/UNIVERSAL 589400/UMRG (17.98/24 98)	Their Greatest Hits—The Record	49
A TRIBE CALLED QUEST JIVE 41839*/ZDMBA (12.98/18.98)	Hits, Rarities & Remixes	190
VICKIE WINANS VERITY 43214/ZOMBA (11.98/18.98) [M]	Bringing It All Together	110
SYSTEM OF A DOWN A 3 AMERICAN/COLUMBIA 62240°/CRG (12.98 EQ/18.98)	Тохісіtу	1
MICHELLE BRANCH A MAVERICK 47985/WARNER BROS. (17 98 CO)	The Spirit Room	28
AVALON SPARROW 42949 (18 98 CD)	The Very Best Of Avalon: Testify To Love	112
MICHAEL BUBLE 143/REPRISE 48376/WARNER BROS. (18.98 CD) [M]	Michael Buble	80
B.B. KING MCA 000577 (16.98 CD)	Reflections	165
VARIOUS ARTISTS EMI SPECIAL MARKETS 63202/TIME LIFE (19.98 CD)	Worship Together: Be Glorified	136
SOUNDTRACK NICKELODEON 162399/HOLLYWOOD (18 98 CD)	Rugrats Go Wild!	198
VARIOUS ARTISTS Emi CHRISTIAN/WORD/VERITY 43213/ZDMBA (18 98/21.98)	WOW Gospel 2003	29
GILLIAN WELCH ACONY 0305 (18.98 CD) [M]	Soul Journey	107

• Allowns with the greatest sales gains this week. • Recording industry Assn. Of America (RIAA) certification for net shipment of 500.000 album units (Goid). A RIAA certification for net shipment of 1 million units (Platinum). • RIAA certification for net shipment of 10 million units (Diamond). Numeral following Platinum or Diamond symbol indicates album's multi-platinum iveel. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiples shipments by the number of discs and/or tapes. RIAA tain awards: • O certification for net shipment of 100,000 units (Platinum). • Certification of 200,000 units (Platino). • Certification of 200,000 unit

JI 2	JLY 5 00 3		Billboard TOP BLUES ALBUMS
THIS WEEK	LAST WEEK	ho wit	Sales data compiled by S Nielsen SoundScan ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL Title
1	1	-	With NUMBER 1 学習 3 Weeks At Number 1 JOHN MELLENCAMP COLUMBIA S0133/CRG
2	2		B.B. KING Reflections
3	4		BUDDY GUY Blues Singer
4	3		JIM BELUSHI, DAN AYKROYD Have Love Will Travel HAVE LOVE BIX200 [M]
5	5		ETTA JAMES Let's Roll
6	7	51	SUSAN TEDESCHI Wait For Me
7	6	20	STEVIE RAY VAUGHAN AND DOUBLE TROUBLE TROUBLE The Essential Stevie Ray Vaughan And Double Trouble
8	9		TAJ MAHAL Hanapepe Dream
9	8		MARCIA BALL So Many Rivers
10	10		DELBERT MCCLINTON Room To Breathe
11	in in the	•	KIM WILSON Lookin' For Trouble
12	U.R.B		MICHAEL BURKS I Smell Smoke
13	13		ROBERT PALMER Drive
14	11	45	BOBBY "BLUE" BLAND Blues At Midnight
15		m	SONNY LANDRETH The Road We're On SUGAR HILL 3964

Billboard TOP REGGAE ALBUMS

WEEK	AST WEEK		Sales data compiled by Nielsen
THIS	LAS'		ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL Tit
1	1	8	《皆》NUMBER 1 《皆》 32 Weeks At Number SEAN PAUL▲ VP/ATLANTIC #3520*/AG
2			VARIOUS ARTISTS Reggae Gold 200 VP/ATLANTIC 836547/AG
3	2	16	WAYNE WONDER No Holding Bac
4	3	E.	VARIOUS ARTISTS Rasta Jam RAZDR & TIE 89062
5	4	18	ZIGGY MARLEY Dragonfi PRIVATE MUSIC/RCA VICTOR 11636/AAL
6	5	3	VARIOUS ARTISTS Ultimate Regga
7	6	-	SHAGGY Lucky Da BIG YARD 1130701/MCA
8	7	18	BUJU BANTON Friends For Lif
9			VARIOUS ARTISTS Reggae Pulse 2: Hit Songs-Jamaican Styl TRUJAN 80408/SANCTUARY
10	8		EASY STAR ALL-STARS Dub Side Of The Moo EASY STAR 1012
11	9		BOB MARLEY AND THE WAILERS Legend (Deluxe Edition TUFF GONG/ISLAND 586714/IDJMG
12	11		BEENIE MAN Tropical Storm SHOCKING VIBES/VP 13134*/VIRGIN
13	12	50	VARIOUS ARTISTS Reggae Gold 200
14		Upp)	THIRD WORLD Ain't Givin' U SHANACHIE 45056
15	15	±.	PAPA SAN God &

	JLY 5 2003		Billboard TOP W	ORLD ALBUMS
THIS WEEK	LAST WEEK	anner an	Sales data compiled by	SoundScan
1	1	24	記録: NUMB SOUNDTRACK DG 474159UINTERSAL CLASSICS GROUP	ER 1 新習新 8 Weeks At Number 1 Frida
2	6	-26	CIRQUE DU SOLEIL CIRQUE DU SOLEIL 33928	Varekai
3	3	12	SOUNDTRACK MILAN 36010	Bend If Like Beckham
4	2		IBRAHIM FERRER WORLD CIRCUIT/NONESUCH 79650/AG [H]	Buenos Hermanos
5	4	at t	RY COODER MANUEL GALBAN PERRO VERDE/NONESUCH 79691/AG	Mambo Sinuendo
6	5	17	DANIEL O'DONNELL	The Daniel O'Donnell Show
7	8	Ø		Alone in iz World
8	7	10	DANIEL O'DONNELL	Greatest Hits
9	-	W	DJ CHEB I SABBAH	As Far As: A DJ Mix
10	11	16	DAVID VISAN GEORGE V 71034	Buddha-Bar V
11	18	×	LISA GERRARD 4AD 72304/BEGGAHS GRDUP	Whale Rider - Original Soundtrack
12	18	W	VARIOUS ARTISTS	Soca Gold 2003
13	9	19	THE CHIEFTAINS Down The	Old Plank Road/The Nashville Sessions
14	14	35	BAHA MEN S-CURVE 42945/CAPITOL	Greatest Movie Hits
15		riin.	SOUNDTRACK VIRGIN 10790	Amelie

JU 2	ILY 5 003		Bi	Ilboard TOP CONTEMPORARY CHRISTIAN ALBUMS
×	X	AGO		Sales data compiled by Nielsen
THIS WEEK	LAST WEEK	A	2	
S	ST	2 WKS.	-11	SoundScan
, ≓	5	21		ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL Title
				※皆※ NUMBER 1/GREATEST GAINER ※皆※ 9 Weeks At Number 1
1	7	7	24	VARIOUS ARTISTS • EMISPECIAL MARKETSITIME LIFE 2010/CHOROANT Worship Together: I Could Sing Of Your Love Forever
2	2	1	14	STACIE ORRICO FOREFRONT/VIRGIN 2589/CHOROANT [M] Stacie Orrico
3	1	2	36	RANDY TRAVIS WORD-CURB/WARNER BRDS. 86236/WORD-CURB Rise And Shine
4	6	6	37	MERCYME • IND 85133WORD-CURB [H] Almost There
5	4	3		VARIOUS ARTISTS • EMI CMG/WORD 80198/PROVIDENT WOW Worship (Yellow)
6	3	5	14	THIRD DAY ESSENTIAL 10706/PROVIDENT Offerings II: All I Have To Give
5 7	5	4	111	NEWSBOYS SPARROW 1763/CHORDANT Adoration: The Worship Album
8	8	12	17	SWITCHFOOT SPARROW 1976/CHOROANT The Beautiful Letdown
9	13	10	231	RELIENT K GOTEE 2850/CHORDANT Two Lefts Don't Make A RightBut Three Do
10	14	13	18	AVALON SPARROW 2349/CHOROANT The Very Best Of Avalon: Testify To Love
11	19	14	5	VARIOUS ARTISTS EMI SPECIAL MARKETS/TIME LIFE 2011/CHOROANT Worship Together: Be Glorified
12	10	11	16	DONNIE MCCLURKIN VERITY 43199/PROVIDENT Donnie McCłurkin Again
13	17	15	- 38 -	VARIOUS ARTISTS • INTEGRITY 82336/WORD-CURB iWorship: A Total Worship Experience
14	21	25	37	MERCYME IND 86218/WORD-CURB Spoken For
15	11	8	351	MICHAEL W. SMITH REUNION 10074/PROVIDENT Worship Again
16	25	20	131	REBECCA ST. JAMES FOREFRONT 2835/CHOROANT Wait For Me: The Best From Rebecca St. James
17	15	17		POINT OF GRACE WORD-CURB/WARNER BROS. 85251/WORD-CURB 24
18	18	9	- 22	MICHAEL W. SMITH A REUNION 10025/PROVIDENT Worship
19	20	18	38	VARIOUS ARTISTS A EMICMG/PROVIDENT/WORD/SPABROW 97/8/CHORDANT WOW Hits 2003
20	39	39	10	DEITRICK HADDON TYSCOT/VERITY 43195/PROVIDENT [M] Lost And Found
21	22	23	21	STEVEN CURTIS CHAPMAN SPARROW 1/52/CHOROANT All About Love
22	26	22	32	12 STONES WIND-UP 13069/PROVIDENT [N] 12 Stones
23	24	21	141	JACI VELASQUEZ WORD-CURB/WARNER BR03. 86223/WORD-CURB [Unspoken]
24	23	16	10	FFH ESSENTIAL 10705/PROVIDENT Ready To Fly
25	9	_	2	PILLAR FLICKER 6172/CHORDANT [N] Firegroof
26	12	24	37	NICHOLE NORDEMAN SPARROW 1934/CHOROANT [H] Woven & Spun
.27	29	26	20.	KIRK FRANKLIN A GOSPO CENTRIC 20037/PROVIDENT The Rebirth Of Kirk Franklin
28	30	30	34	HEZEKIAH WALKER & THE LOVE FELLOWSHIP CRUSADE CHOIR VERTY 43176/PROVIDENT [M] Family Affair II: Live At Radio City Music Hall
29	31	28	33	P.O.D. A ³ ATLANTIC SAME XWORD CURB Satellite
30	16	19	12	GEORGE JONES BANDIT/BNA 67063/CHORDANT The Gospel Collection: George Jones Sings The Greatest Stories Ever Told
31	27	29	20	JARS OF CLAY ESSENTIAL TORSN/PROVIDENT Futhermore: From The Studio, From The Stage
32	101	9/		
33	10	1.111	2	JEREMY CAMP BEC 0456/CHORDANT Stay
34	28	27		VARIOUS ARTISTS REUNION 10076/PROVIDENT Dove Hits 2007
35	TO	Chia.	16	BYRON CAGE GOSPO CENTRIC 70047/PROVIDENT [M] BYRON CAGE
36	33	31	10	VARIOUS ARTISTS TODTH & NAIU/BEC/FOREFRONT/SPARROW 1176/CHORDANT X 2003: Experience The Alternative
37	10		34	LIFEHOUSE DREAMWORKS 4557/CORDANT Stanley Climbfall
38	40	32		THE CROSS MOVEMENT BEC 2654 CHOROANT [H] Holy Culture
39	32	33	77.	RICH MULLINS REUNION 10052/PROVIDENT Here In America
-40	37	38	17	AUDIO ADRENALINE FORFRUT BUTCHORDANT Worldwide
		100		

	JULY 200			Billboard TOP GOSPEL ALBUMS.							
×	X	60	-	Sales data compiled by Nielsen							
THIS WEEK	LAST WEEK	2 WKS. AGO	- 2								
HIS I	AST	WK	1	SoundScan							
	3	2	2	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL Title							
1	1	3		営計 NUMBÉR 1 通知 5 Weeks At Number 1 Principal A UTarenter							
	2	2	20	VICKIE WINANS VERITY 43214/ZOMBA [H] Bringing It All Together							
	3	4		VARIOUS ARTISTS • EMI CHRISTIAN/WORO/VERITY 43213/20MBA WOW Gospel 2003 DONNIE MCCLURKIN VERITY 43199/20MBA Donnie McClurkin Again							
	4	1		VARIOUS ARTISTS DM/UTV 067753/UME Church: Songs Of Soul & Inspiration							
	5	6	-	SMOKIE NORFUL EMI GOSPEL 20074 [M]							
	8	5		SHEKINAH GLORY MINISTRY KINGDOM 001/PGE [M] Praise Is What I Do							
	-			S GREATEST GAINER							
7	11	12	46	DEITRICK HADDON TYSCOT/VERITY 43195/20MBA [M]							
8	6	-	2	LEE WILLIAMS AND THE SPIRITUAL QC'S MCG 7029/MALACO [N] Right On Time							
9	7	7	71	KIRK FRANKLIN & GOSPO CENTRIC 70037/20MBA The Rebirth Of Kirk Franklin							
10	9	8		HEZEKIAH WALKER & THE LOVE FELLOWSHIP CRUSADE CHOIR VERITY 417620MBA [H] Family Affair II: Live At Radio City Music Hall							
Constant of the	100	-	-	HOT SHOT DEBUT							
11		41.C	1.	HARVEY WATKINS, JR. VERITY 43224/ZOMBA It's In My Heart-Live In Raymond MS							
12	2	15	18	BYRON CAGE GOSPO CENTRIC 70047/ZOMBA [M] Byron Cage							
13		17	1450	FRED HAMMOND VERITY 43157/ZOMBA Speak Those Things: POL Chapter 3							
14	-	13	49	MARY MARY COLUMBIA 85690/CRG Incredible							
15	13		13	BISHOP T.D. JAKES AND THE POTTER'S HOUSE MASS CHOIR DEXTERITY SOUNDS 2037#/EMI GOSPEL A Wing And A Prayer							
16	The second secon	14	65	DONALD LAWRENCE & THE TRI-CITY SINGERS CRYSTAL ROSE 2036/EMI GOSPEL [M] Go Get Your Life Back							
17	27	18		EVELYN TURRENTINE-AGEE ATLANTA INTL 10281 It's Already Done							
18 19	17	16	001	YOLANDA ADAMS VERITY 43222/20MBA The Praise And Worship Songs Of Yolanda Adams							
20	22	20	10Y2	GEORGIA MASS CHOIR SAVOY 7128/MALACO [M] I Owe You The Praise JAMES BIGNON & THE DELIVERANCE MASS CHOIR ZHANA 103 God Is Great							
21	23	+		DOTTIE PEOPLES ATLANTA INT L 10279 CHURASS CHOIR ZHANA 103 GOU IS GREAT							
22	19			JOHN P. KEE & NEW LIFE VERITY 4320/ZOMBA [N] Blessed By Association							
03	25	20		ALVIN SLAUGHTER INTEGRITY GDSPEL 66758/EPIC On The Inside							
22 23 24		24	48	JUANITA BYNUM SHEKINAH INTERNATIONAL (652 [M] Behind The Veil: Morning Glory 2							
25	21	-	81	YOLANDA ADAMS • ELEKTRA 62690/EEG Believe							
26		22	371	VARIOUS ARTISTS INTEGRITY GOSPEL 18859/TIME LIFE Songs 4 Worship Gospel: God Is In The House							
27	30	_	2.	RAMIYAH MUSIC WORLD/INTEGRITY GOSPEL 82599/CRG RAMIYAh							
28	33	28	17	RENEE SPEARMAN AND PREZ FEATURING PROSPERITY BLACKSPHERE 1002 Celebrate							
29		i en i		RIZEN LIGHT 5517/COMPENDIA RIZEN							
30	36		17	POOH AND THE YOUNG INSPIRATIONS OPHIR 10121/PGE It's About Time							
31		25	14	VARIOUS ARTISTS PINNACLE 0001/0TC The Pinnacle Project: Bricks With Straw Volume 1 Gospel							
32	24		21	AARON NEVILLE TELLIT 20031/EMI GOSPEL Believe							
33	37	30	23	DR. ED MONTGOMERY PRESENTS MARK TAYLOR AND ALC ABUFE 6301 [H] Total Live Experience							
34	29	23	38	MAURETTE BROWN CLARK AIR GOSPEL 10277/ATLANTA INT'L By His Grace							
35	10	_		VARIOUS ARTISTS UNIVERSAL MUSIC SPECIAL MARKETS 60601/TIME LIFE Living The Gospel: Gospel Greats							
36	_	32	-	TRIN-I-TEE 5:7 B-RITE/GOSPO CENTRIC 70038/20MBA The Kiss							
37	40	36	16	VARIOUS ARTISTS VERITY 43236/20MBA Gospel Blockbusters							
38 39	20	38	30	THE SHEPHERDS AMEN 1504 Trilogy: Live In Augusta, GA DARWIN HOBBS FM GOSFFI 20359 [M] Broken							
40	The second secon	138		DARWIN HOBBS EMI GOSPEL 20359 [N] Broken VARIOUS ARTISTS VERITY 43225/20MBA Gospel Greats, Vol. 11: Hope And Encouragement							
40				VARIOUS ARTISTS VEHITI SACAZUMBA OUSPET OFEAU, VOI. TI. HOPE AND ENCOUTAGEMENT							

■ Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 1 million units (Diamond). Numeral following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Platino). △ * Certification of 400,000 units (Platino). A Retrification of net shipment of 100,000 units (Dro). △ Certification of 200,000 units (Platino). △* Certification of 400,000 units (Multi-Platino). * Asterisk indicates LP is available. Greatest Gainer shows chart's largest unit increase. Heatseeker Impact shows albums removed from Heatseekers this week. [M] indicates past or present Heatseeker title. © 2003, VNU Business Media, Inc., and Nielsen SoundScan, Inc. All rights reserved.

Bi		LY 5 003 OC	; ard	• TOP POP. CATALOG.
THIS WEEK	LAST WEEK	2 WKS. AGO	10.14T WAR	Sales data compiled by S Nielsen SoundScan IMPRINT & NUMBER/DISTRIBUTING LABEL
1	1	1	6112	●営業 NUMBER 1 参控後 38 Weeks At Number 1 METALLICA ◆ ¹³ Metallica ELEKITA 6 (11 58/17.58)
2	2	2	716	BOB MARLEY AND THE WAILERS ¹⁰ Legend Legend
3	4	3	105	COLDPLAY A Parachutes
4	3	4	450	BOB SEGER & THE SILVER BULLET BAND ▲ ⁶ Greatest Hits CAPI 01, 3034 (10,38/15 58)
5	7	5	145	KENNY CHESNEY A Greatest Hits BNA 67976/RL5 (12 98/18 98)
6	9	8	185	TIM MCGRAW ▲ ³ Greatest Hits CURB 77978 (12.98/18.98)
7	11	9	72	JACK JOHNSON SUBJECT (18 98 CD) [H] Brushfire Fairytales
8	13	6	124	EMINEM A ⁸ The Marshall Mathers LP
9	16	12	139	LINKIN PARK * [Hybrid Theory]
10	6	10	495	METALLICA 6 ELEKTRA 60439/EE6 (1) 39/18.38) Master Of Puppets
11	14	7	118	RASCAL FLATTS A Rascal Flatts
12	12	14	198	THE BEATLES ▲ ⁸ 1 APPLE 29325/CAPITOL (12.98/18.96) 1
13	5	11	56al	METALLICA A®And Justice For All
14	40	37	199	SI GREATEST GAINER SS MICHAEL JACKSON ♦ ⁷⁶ Thriller
15	23	24	2.42	DIXIE CHICKS ¹² Wide Open Spaces
16	17	16	392	QUEEN A ⁷ Greatest Hits
17	15	13	84	HOLLYWOOD 161265 (11 98/17.98) BEE GEES A One Night Only
18	27	23	72	POLYDOR/UNIVERSAL 559220/UMRG (12.98/18.98) GOOD CHARLOTTE Good Charlotte
19	21	25	dea.	DAYLIGHT 85845/EPIC (13.98 E0 CD] [H] SHANIA TWAIN ¹⁹ Come On Over
20	8	20	124	MERCURY 536003/UMGN (12 38/18.98) SOUNDTRACK A ⁷ O Brother, Where Art Thou?
21	30	22	14.5	LOST HIGHWAY/MERCURY 170069/IDJMG (12.98/19.98) DISTURBED 13 The Sickness
22	19	17		GIANT 24738/WARNER BROS. (11.98/17.98) [M] CELINE DION ▲ ⁵ All The WayA Decade Of Song
23	33	36	100	S50 MUSIC 63760/EPIC (12.98 EQ/18.99) PHIL COLLINS ▲ ² Hits
24	10	15	Also.	FACE VALUE/ATLANTIC 23139/AG (10.98/17 98) METALLICA 4 ⁵ Ride The Lightning
25	25	43	-	MEGAFORCE/ELEKTRA 60396/EEG (11.98/18.98) SIMON & GARFUNKEL ϕ^{10} Greatest Hits
26	32	29		COLUMBIA 31350(CR6 (10.98 EQ/17.98) ORIGINAL BROADWAY CAST RECORDING Mamma Mia!
27	29	21	145	DECCA BROADWAY 543115 (18,98 CD) EMINEM ▲ ⁴ The Slim Shady LP
28	35	28		WEB/AFTERMATH 490287-/INTERSCOPE (12.98/18.98) DEF LEPPARD A ³ Vault – Greatest Hits 1980-1995
29	31	31		MERCURY 528718/10JM6 (11.98/18.98) ABBA ▲ ⁶ Gold – Greatest Hits
30	45	30		POLYDOR/UNIVERSAL 517007/UMR6 (12.98/18.98) TRAIN ▲ ² Drops Of Jupiter
31	42	32		AWARE/COLUMBIA 59888/CRG (12.98 E0/18 98) GUNS N' ROSES ♦ ¹⁵ Appetite For Destruction
32	42 20	18		AC/DC 4^{19} Back In Black
33	20	27		LEGACY 80/20/2FPIC (18 98 E0 C0) PINK FLOYD ♦ ¹⁵ Dark Side Of The Moon (SACD)
34	43	44		SOUNDTRACK A ² Moulin Rouge
35	18	44		JOHNNY CASH A 16 Biggest Hits
35	-	72		SOUNNY CASH Constraint Constraint
37	-		1100	2PAC ▲ ⁹ Greatest Hits
38	38	41		AMARU/DEATH ROW 4903011//NTERSCOPE (19.98/24.98) VAN MORRISON ▲ ⁴ The Best Of Van Morrison
30 39	26	41	70	VARY WORKSAL 53349UMRG (12:98/15:88) UYNYRD SKYNYRD ▲ The Best Of Lynyrd Skynyrd: 20th Century Masters The Millennium Collection
40		40		Initial Strinko A ine best of Lynyro skynyro: 20th Century masters ine mulernium Collection MCA 111941 (659/1.98) ENYA A ⁶ A Day Without Rain
41	48	-	745	ERPISE 4925/WARNER BROS. 11298/18 981 ZZ TOP ▲ ³ Greatest Hits
41	48 37	E	-105 	EAGLES 4 ²⁸ Their Greatest Hits 1971-1975
42	37	34	ann. Jack	JAMES TAYLOR \blacklozenge^{11} Greatest Hits
43	39 41	54	- 20	RADIOHEAD ▲ OK Computer
45		<u> </u>	1.2.5	CAPITOL 55229 (10.98/16.98)
46	-		State:	ENYA ▲ ² Paint The Sky With Stars – The Best Of Enya REPRISE 46835/WARNER BROS. (12.98/13.58) SUBLIME ▲ ⁵ Sublime
40			Sent.	SUBLINE Sublime GASULIXE LEW 1114/3/MCA (12/98/18/98) Sublime KID ROCK ● ¹¹ Devil Without A Cause
48	34	19	2250	THE BEACH BOYS The Greatest Hits Volume 1: 20 Good Vibrations
			100 	CAPITOL 21860 (10.98/17.98)
49	28	33	110	LUTHER VANDROSS Greatest Hits
50		im.	76	STAIND 4 Break The Cycle

	J	JLY	5	UEATOFFILEDO
R			s arc	HEATSEEKERS®
		AGO		Sales data compiled by 💦 Nielsen
	AST WEEK	WKS. AC	1	ARTIST SoundScan Title
	Ă	2 M		IMPRINT & NUMBER/DISTRIBUTING LABEL
	2	5	114	※習後 NUMBER 1 第四後 1 Week At Number 1 KEM Kemistry
	1	3		MOTOWN 067516/LIMRG (8.98/12 98)
	6	5		CRAIG MORGAN I Love It BROKEN BOW 17567 (13.98 CD) ROONEY Rooney
	Ŭ.,	0		
D				FINGER ELEVEN WIND-UP 19058 (16 98 CD)
	10	8	28	MAROON 5 Songs About Jane
	1 Ki	.		RUFIO MCMLXXXV NITR0 15853 (14.98 CD)
	8	2	S.,	REVIS Places For Breathing EPIC 88514 (9 98 EQ CD)
	3	-	3	ROSCOE PRIORITY 28291 //CAPITOL (10 98/18.98) Young Roscoe Philaphornia
D	80			MOGWAI Happy Songs For Happy People
0	4	-	8	FOUNTAINS OF WAYNE Welcome Interstate Managers s-CURVE 90875/VIRGIN (18.98 CDI
1	5	10	2	VICKIE WINANS VERITY 43214/ZOMBA (11.98/18.98) Bringing It All Together
2	7	1	a	GILLIAN WELCH Soul Journey
3	20	18		SMILE EMPTY SOUL Smile Empty Soul
4	14	13	9	LILLIX Falling Uphill MAVERICK 48323/WARNER BROS. (12 98 CD)
5	22	-		DONNIE GIANT STEP/MOTOWN 000324/UMRG (12.98 CD)
5	18	14	20	BOWLING FOR SOUP SILVERTONEJIVE (1819/ZOMBA (12.98 CD)
7	47			St GREATEST GAINER St DON OMAR The Last Don
3	9	15		V1450597 (15.98 CD) PETER CINCOTTI Peter Cincotti
2	7 30	32		HOT HOT HEAT Make Up The Breakdown
	50	52		SUB POP 70599* (12:99 CO) DJ KUT Sequence Hip Hop Vol. 1
1	17	16		SEQUENCE 8013 (18:98 CD) ROY HARGROVE PRESENTS THE RH FACTOR Hard Groove
2	28	29	265	VERVE 065192*/VG (12.98 CD) SMOKIE NORFUL I Need You Now
3	 16			EMI GOSPEL 20374 (9.98/16.98) DIE TRYING Die Trying
4	45	_		ISLAND 000099/IDJMG (9.98 CD)
5	31	26	38	VECTOR 48507/WARNER BROS. (18.58 CO) TAKING BACK SUNDAY Tell All Your Friends
5	24	30		viCTORY 176 (12,98 CD) LIZZ WRIGHT Salt
7	25	23	-10	VERVE 589933/VG (12.98 CD) KINDRED THE FAMILY SOUL HIDDEN BEACH 86491/EPIC (13.98 ED CD)
8	43	25	G ()	SHEKINAH GLORY MINISTRY Praise Is What I Do KINGDIM 001/PGE (11.98/17.98)
9	14	-	3	DRIVE BY TRUCKERS Decoration Day
D	34	28	37	JUANES ∆² SURC0 01532/UNIVERSAL LATIN0 (16.98 CD)
1	33	-	2	GRUPO BRYNDIS Memorias DISA 727040 (14.96CD)
2		(Mar	3	DEITRICK HADDON Lost And Found
3	38	24	48	12 STONES 12 Stones 12 Stones
4	39	34		SENSES FAIL From The Depths Of Dreams (EP) DRIVE THRU 000155/MCA (8.98 CD)
5	37	27	5	DWELE Subject
6	27	11		JEFF BATES Rainbow Man
7	15	4	3	DAVE GAHAN Paper Monsters
8	(6	SVD.		LOS CADETES DE LINARES 30 Inolvidables
9	26	21		GEORGE LOPEZ Team Leader
0	36	-		LEE WILLIAMS AND THE SPIRITUAL QC'S Right On Time MC6 7029/MALACO (11.98/16.98)
1)	41	31		INTERPOL Turn On The Bright Lights MATADOR 545* (1938 CD) BUDDY GUY Blues Singer
2	21	12		SILVERTONE 41843/ZOMBA (18.98 CO)
3)	32	17		FONDVISA 350813/UG (14.98 CD)
4 5	32 12			CHANTAL KREVIAZUK What If It All Means Something COLUMBIA 86482/CRG (9.38 EQ CD) PILLAR Fireproof
ວ 6	12	7		EELS Shootenanny!
7	13	33	34	DREAMWORKS 000039*/INTERSCOPE (18.98 CD/ NICHOLE NORDEMAN Woven & Spun
8		100	10	SPARROW 51934 (16.98 CO) THE STARTING LINE Say It Like You Mean It
9	46	38		DRIVE-THRU OBOOB3/MCA. (12.98 CD) HEZEKIAH WALKER & THE LOVE FELLOWSHIP CRUSADE CHOIR Family Affair II: Live At Radio City Music Hall
0				VERITY 43176/ZOMBA (11.98/17.98) LOS ANGELES AZULES/LOS ANGELES DE CHARLY Encuentro De Angeles Vol. 1
			1	DISA 727044 (14.98 CO)

Bil			5 rd	■ TOP INDEPENDENT ALBUMS ■
THIS WEEK	LAST WEEK	2 WKS. AGO	10.20	Sales data compiled by Nielsen SoundScan Title IMPRINT & NUMBER/DISTRIBUTING LABEL
1	1	2	35	学習をNUMBER 1 / GREATEST GAINER 学習を10 Weeks At Number 1 LIL JON & THE EAST SIDE BOYZ ● Kings Of Crunk BME 2370+7VV1 (13 58/17 98)
2	2	1		VARIOUS ARTISTS Vans Warped Tour 2003 Compilation side ONE DUMMY 71237 (8:98 CD)
3	4	7		MANNHEIM STEAMROLLER/C.W. MCCALL American Spirit AMERICAN GRAMAPHONE 1775 (16 98 00)
4	118 118	**	7	STEVE WINWOOD About Time WINCRAFT (0001 1/17.98 CD) LOUIE DEVITO Louie DeVito's Dance Factory Level 2
6	5	6		DEE VEE 0006/MUSICRAMA (17.98 CD) CRAIG MORGAN I Love It
7	3	-		BROKEN BOW 77567 (1339 CD) [H] DROPKICK MURPHYS Blackout
8	8	4		HELLAR 8046-7EPITAPH (18.96 CD) ALKALINE TRIO Good Mourning
	-	4	•	VAGRANT 381* (12.98 CD)
9	6	-		BROTHA LYNCH HUNG Lynch By Inch: Suicide Note SICCMADE 07013 (17:59-00)
10	10	5		VARIOUS ARTISTS Punk -O- Rama 8 EPITAPH 86673 (7.98 CD)
11		w	1	RUFIO MCMLXXXV
12	14	8	8	MOBB DEEP Free Agents: The Murda Mix Tape
(13)	1.5	**	1	MOGWAI Happy Songs For Happy People
14	9	3	Э.	GILLIAN WELCH Soul Journey
15	15	9	7	NOFX FAT WRECK CHORDS 657 (14.98 CO)
16	7	—	2	INSPECTAH DECK The Movement
17	18		2	MO THUGS D3/M0 THUGS 9318/RIVIERA (18-98 CD)
18	11	13	15	PETER CINCOTTI Peter Cincotti CONCORD 2159 (18.59 CD) [N]
19	12	12	-	EARTH, WIND & FIRE Promise KALIMBA 973002 (18.98 CD)
20	22	19	17	HOT HOT HEAT Make Up The Breakdown
21	1.0			SUB POP 70599* (12.98 CO) [H] DJ KUT Sequence Hip Hop Vol. 1
22	17	11	6	SEQUENCE 6013 (18 98 CD) [H] BLACK LABEL SOCIETY The Blessed Hellride
23	23	17	310	SPITFIRE 15091 (18 98 CO) TAKING BACK SUNDAY Tell All Your Friends
24	16	14		VICTORY 176 (12:98 CO) [H] JOHN HIATT & THE GONERS Beneath This Gruff Exterior
25	21	24		NICKEL CREEK This Side
		-		SHEKINAH GLORY MINISTRY Praise Is What I Do
26	26	16		KINGDOM 001/PGE (11.98/17.98) [H]
27				NEW WEST 6047 (18 98 CO) [N]
28	19	15		GEORGE LOPEZ Team Leader
29	24	-		LEE WILLIAMS AND THE SPIRITUAL QC'S Right On Time MCG 7023/MALACO (11.98/16.98) [M]
30	25	18		INTERPOL Turn On The Bright Lights
31	11	-	3	THE NEW BROADWAY CAST RECORDING Nine PS CLASSICS 312 (17.38 CD)
32	46	50	10	THE POSTAL SERVICE Give Up
33	13	10	-5	JIM BELUSHI, DAN AYKROYD Have Love Will Travel HAVE LOVE 80200 (18.98 CD) [M]
34	28	22	-14	VARIOUS ARTISTS SIDE ONE DUMMY 71236 (8.98 CD) Atticus: Dragging The Lake II
35	31	30	10	DARYL HALL JOHN OATES Do It For Love
36	20		2	DEEP DISH Global Underground: Toronto GLOBAL UNDERGROUND 025 (21 98 CD) [N]
37	29	20	5	SOUNDTRACK TOMMY 80Y 1568 (19 98 CD) Queer As Folk: The Third Season
38	H	Ŵ	1	JOAN SEASTIAN MUSART 1287/BALBOA (8.84/13.86) Coleccion De Oro
39	33	26	3	DAVID WAXMAN Ultra.Trance:2
40	30	32	2	ULTRA 1165 (21.99 CD) [N] THE RIPPINGTONS FEATURING RUSS FREEMAN Let It Ripp
41	40	23	7	PEAK 8514/CONCORD (18 98 CO) 54TH PLATOON All Or N.O. thin
42	39	35		FUBU 9001 (15.98 CD] [M] ANI DIFRANCO Evolve
43	35	27		RIGHTEOUS BABE 030 (16 98 CD) THE NEW PORNOGRAPHERS Electric Version
43	34	21		B.G. Livin' Legend
	_	-		CHOPPA CITY/IN THE PAINT 8465/KOCH (18.98 CO)
45	27	25		GRAY CAT 4000/MAILBOAT (19.98 CD)
46	32	-		VARIOUS ARTISTS C-Bo Presents West Side Ryders
47	37	28	10	VARIOUS ARTISTS 30th Anniversary Collection: Ultimate Disco
48	42	-	2	JEFFREY OSBORNE Music Is Life JAY 02 8452/K0CH (18 58 CD)
49	43	37	35	TRANSPLANTS Transplants
50	41	-		DARYL HALL Can't Stop Dreaming

Catalog albums are 2-year-oid titles that have failen below No. 100 on The Billboard 200 or re-issues of older albums. Total Weeks column reflects combined weeks title has appeared on The Billboard 200 and Top Pop Catalog Albums. The Heatseekers that resches that level, it and the act's subsequent albums are immediately ineligible to appear on the Heatseekers that revert titles that are sold via independent distribution, including those that are fulfilled via major branch distributors. If Albums with the greatest also gains this week. Becording industry Assn. Df America (BIAA) certification for net shipment of 1 million units (Delamont). MRA certification of net shipment of 100 million units (Delamont). Method with a resold via independent distribution. Including those that are sold via independent distributors. Calbums with a running time of 100 million or teshipment of 1 million with the greattape prices, and Cup prices for BMG and tWEA labels, are suggested lists. Tape prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer Shows chart's largest unit increase. If indicates pairs of years of years

JULY 5 2003	Billboard® TOP INTERNET ALBUM SAL	ES TM	JU 21	00 3	Billboard [®] TOP SOUNDTRACKS.
THIS WEEK LAST WEEK	Sales data and internet sales reports compiled by S Nielsen SoundScan	BILLBDARD 200 RANK	THIS WEEK	LAST WEEK	Sales data compiled by S Nielsen SoundScan
	*営: NUMBER 1 ※営: 1 Week At Number 1				部営家 NUMBER 1 総営業 3 Weeks At Numbe
1 4	ANNIE LENNOX J 52350/RMG Bare	5		1	2 FAST 2 FURIOUS DISTURBING THA PEACE/DEF JAM SOUTH 000426*/IDJ
2 1	RADIOHEAD CAPITOL 84543" Hail To The Thief	4	2	2	THE LIZZIE MCGUIRE MOVIE A WALT DISNEY 860
3 4 3	BOYD TINSLEY BAMA RAGS/RCA 52833/RMG True Reflections LUTHER VANDROSS J 51885/RMG Dance With My Father	97	3	3	AMERICAN IDOL SEASON 2: ALL-TIME CLASSIC AMERICAN LOVE SONGS
4 <u>3</u> 5 7 6	NORAH JONES A ⁷ BLUE NOTE 32088 [H] Come Away With Me	2	45	4	THE MATRIX RELOADED: THE ALBUM WARNER SUNSET/MAVERICK 48411/WARNER BR
5 7 0	STEELY DAN REPRISE 48435/WARNER BROS. Everything Must Go	22		6	CHICAGO A EPIC 87 8 MILE A ⁴ SHADY 493508*/INTERSC
2	METALLICA ELEKTRA 62853/VHAN EN DNUS.	3	7	7	LIZZIE MCGUIRE BUENA VISTA 660791/WALT DIS
9	SENSES FAIL DRIVE-THRU 000155/MCA [H] From The Depths Of Dreams (EP)	_	8	8	HOLES WALT DISNEY 66
6	LED ZEPPELIN ATLANTIC 83587/AG How The West Was Won	21	9	15	RUGRATS GO WILD! NICKEL00EDN 162399/HDLLVWC
0	PINK MARTINI HEINZ 0001 Sympathique	-	10	9	
1	MONICA J 20031*/RMG After The Storm	1	11	12	
2 19 5	MANNHEIM STEAMROLLER/C.W. MCCALL AMERICAN GRAMAPHONE 1776 American Spirit	119	12	13	MOULIN ROUGE ▲ ²
3 14 5	COLDPLAY 4 ² CAPITOL 40504* A Rush Of Blood To The Head	24	13	11	DAREDEVIL: THE ALBUM WIND-UP IS
4 16	EVANESCENCE WIND-UP 13063 Fallen	8	14	14	OISNEY'S LILO & STITCH ▲ WALT DISNEY 86
5	THE NEW BROADWAY CAST RECORDING PS CLASSICS 312 Nine	-	15	21	P FRIDA DG 474150/UNIVERSAL CLASSICS GRI
6 10 💉	JEWEL ATLANTIC 83638/AG 0304	12	16	16	FINDING NEMO WALT DISNEY 860
7 11 1	KELLY CLARKSON A RCA 68159/RMG Thankful	10	17	inav	HULK DECCA 000633/UNIVERSAL CLASSICS GRO
8 8 6	SOUNDTRACK • RCA 51169/RMG American Idol Season 2: All-Time Classic American Love Songs	33	18	17	IB CRADLE 2 THE GRAVE ● BLODDLINE/DEF JAM 063615*/IDJ
9 BE-LIM	THE EARLY NOVEMBER DRIVE-THRU 060081/MCA For All Of This (EP)	ė.	19	18	SHREK A DREAMWORKS 450305/INTERSCI
0 12 🔍	SARAH BRIGHTMAN NEMD STUDIO 37180/ANGEL Harem	44	20	10	7 AMERICAN DREAMS: 1963-1964 HIP-0 000231/U
1 22 🧷	JACK JOHNSON Jack JOHNSON/UNIVERSAL 075012*/UMRG On And On	26	21	22	SWEET HOME ALABAMA HOLLYWDOD 162
2 25	THE WHITE STRIPES THIRD MAN 27148*/V2 Elephant	27	22	24	SPIRIT: STALLION OF THE CIMARRON A&M 493304/INTERSCI
3 15	TRAIN COLUMBIA 865537CRG My Private Nation	18	23	25	QUEER AS FOLK: THE THIRD SEASON TOMMY BOY T
4 JR-1978	50 CENT ▲ ⁵ SHADY/AFTERMATH 493544*/INTERSCOPE Get Rich Or Die Tryin'	6	1 A A A A A A A A A A A A A A A A A A A	20	THE PIANIST SONY CLASSICAL 87
5 20	CHER GEFFEN/MCA/WARINER BROS 73852/WARINER STRATEGIC MARKETING The Very Best Of Cher	11	25	560	GREASE ▲ ⁸ POLYDOR/UNIVERSAL 825095/UM

ł.

5

×,

Top Internet Album Sales reflects physical albums ordered through Internet merchants, based on data collected by Nielsen SoundScan. Unlike most Billboard album charts, catalog titles are included on the Internet and Soundtrack charts.
Albums with the greatest sales gain this week.
Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold).
A RIAA certification for net shipment of 1 million units (Platinum).
A RIAA certification for net shipment of 10 million units (Diamond). Numeral following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards:
Certification for net shipment of 100,000 units (Oro.)
Certification of 200,000 units (Platino).
A Certification of 400,000 units (Multi-Platino).
Asterisk indicates vinyl available.
H indicates past or present Heatseeker title
2003, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

C-Billb oarc JULY 5 2003 . RMA (Latin: Regional Mexican) AC (Adult Contemporary) H100 (Hot 100) TSA (Latin: Tropical/Salsa) CS (Country) HA (Hot 100 Airplay) Chart Codes: - ALBUMS-CA (Country) CX (Classical Crossover) IND (Independent) CC (Contemporary Christian) EA (Electronic) INT (Internet) NA (New Age) PCA (Pop Cataloa)

 All And State Sta	- ALBUMS - CC (Contemporary Christian) B200 (The Billboard 200) CCA (Country Catalog) BG (Bluegrass) CI (Contemporary Jazz)	GA (Gospel) JZ (Jazz) RB. HOL (Holiday) LA (Latin Albums) RBC	A (Pop Čatalog) TSA (Latin: Tropical/Salsa) A (R&B/Hip-Hop) WM (World Music) (R&B/Hip-Hop Cataloa) — SINGLES —	AC (Adult Contemporary) CS (Country) CSS (Country Singles Sales) DC (Dance/Club Play) DS (Dance/Sales)	H100 (Hot 100) HA (Hot 100 Airplay) HSS (Hot 100 Singles Sales) LPS (Latin: Latin Pap) LT (Hot Latin Tracks)	MO (Modern Rock) RA (R&B Hip-Hop Alrplay RBH (R&B Hip-Hop) RMS (Latin: Regianal Mexican RO (Mainstream Rock)	T40 (Top 40 Tracks) TSS (Latin: Tropical/Solsa)	Rankings from biweekl charts are listed in ital- ics during a chart's unpublished week.
Jam Cheer Barter, Jam Cheer Ba	2Pac: PCA 37; RBA 62; RBC 1, 2, 5, 14; H100 95; RA 46;	Baby Diva: RS 45		The Cros	ss Movement: CC 38	99. HA co. UCC (RA 59; RBH 62; T40 35	
Bit Dony Role: Discatter D	RBH 50; KP 22 Doors Down: B200 60; A40 4; H100 18; H4 16; MO 25;	Fridah Badu, HSS cr. PS cr		The Crue	crow: AC 14, 20; CSS 2; H100	38; HA 52; HSS 6	Enya: PCA 40, 45 Frasure: DS 10	
 a Schemer, C. Car, M. S. J. Mark, M. M. S. J. Mark, M. S. Mark, M. S. J. Mark, M. S. Mark	RO 10, 15: T/O 12	Becky Baeling: DC 8						A40 5: H100 8: HA 6: MO
 a bit by interview is do a sympositic Carl and A symposit Carl and A sympositic Carl and sympositic Carl and A symposit	12 Stones: CC 22; HS 33	Baha Men: WM 14	Byron Cage: CC 35; GA 12	Cuisillos	s De Arturo Macias: LA 24; R	MA 17	26; RO 21; T40 1	
Scient Biological Biological Science Biological Science Biological Science Control Science			Chris Cagle: B200 162; CA 20; CS 55; H100 92	2 Billy Cu	rrington: CS 34			
Mich. 2, 13, 24, 245, 255, 255, 255, 250, 257, 255, 255, 257, 256, 255, 257, 256, 256, 257, 256, 256, 256, 256, 256, 256, 256, 256	30 Dirty Junkies: DC 48	Marcia Ball: BL 9 Alex Band: A(0.21	lego Calderon: 155 24 Kimberly Caldwell: H55 2, 11	Cusco: /	VA 14 V CVEUS: CA 67: CS 60		Eve 6: WO 19	
Que Notes Carbon Each Pathons (1/3) Feature Notes Carbon Carbon </td <td>HA 1, 3, 23, 24; HSS 35, 53; RA 2, 5, 10, 32, 38, 51,</td> <td>Banda El Recodo: HS 43; LA 9, 38; RMA 5; LT 12; RMS 2</td> <td>leremy Camp: CC 33</td> <td>Diny na</td> <td></td> <td></td> <td></td> <td></td>	HA 1, 3, 23, 24; HSS 35, 53; RA 2, 5, 10, 32, 38, 51,	Banda El Recodo: HS 43; LA 9, 38; RMA 5; LT 12; RMS 2	leremy Camp: CC 33	Diny na				
 And Barry Dar, Barry Dar, Marco J. Marco J.	59; RBH 2, 5, 11, 33, 41, 51, 62; RP 1, 2, 7, 16, 19; RS		Cam'ron: B200 128; RBA 20; RS 59					
 And Partielle Markey Darger, Charger, Darger, Barger, Bar	21, 37; T40 5, 9, 21	Banda Tierra Blanca: RMS 39	Blu Cantrell: H100 81; HSS 15; RS 17; T40 37			61; RBH 53; RP 20;		3; RBH 9, 19, 29; RP 3, 10;
Hit Club Dis. J. Sci. 145.5 High Baroline R.B. High Baroline R.B. <t< td=""><td>54(1) Platoon: IND 41; KBA 42</td><td>David Banner: 6200 34; KBA 6; h100 49; hA 47; h35 4;</td><td>Mariah Carev: DS 2: H100 o: HA 7: HSS 22: R</td><td>A 15 · RRH 1/· Amiv Dal</td><td>llev: (5 31</td><td></td><td>Balph Falcon: DC o</td><td></td></t<>	54(1) Platoon: IND 41; KBA 42	David Banner: 6200 34; KBA 6; h100 49; hA 47; h35 4;	Mariah Carev: DS 2: H100 o: HA 7: HSS 22: R	A 15 · RRH 1/· Amiv Dal	llev: (5 31		Balph Falcon: DC o	
Parthal Barray, 14, 7, 72, 70, 72, 70, 73, 74, 75, 74, 74, 75, 74, 74, 75, 74, 74, 75, 74, 74, 74, 74, 74, 74, 74, 74, 74, 74	!! (Chk Chk Chk): DS 24: HSS 69							
$ \begin{array}{c} \label{eq:hardenergy} \begin{tabular}{lllllllllllllllllllllllllllllllllll$		Pancho Barraza: LA 37, 72; RMS 35	Vanessa Cariton: A40 7; AC 9, 13; H100 42; H/	A 41; T40 33 Kiley De	ean: RBH 95			
abs. 28.5 /s Details Sign 5.5 /s Det (Larger) (FA 2.8) Det (Larger) (FA 2.8) Det (Larger) (FA 2.8) Details (FA 2.8) Bab Los 2017 The Abs. 201							Fat Joe: H100 52; HA 49; RA 6	7; RBH 67; T40 26
Minute Adams Other Device (CA): FCA 32 Device (C		The Beach Boys: B200 20; PLA 48	Rodney Carrington: CA 33	Deep Di	ISI1: EA 4; IND 36 nard: PCA 28		Jose Feliciano: LA 34; LPA 10; Aleiandro Fernandez: LA 37	LPS 13; LI 20
Babel (FA, Sp) The Bedder, CA 12, monophic (FA, Sp) The Bedder, CA 13, monophic (FA, Sp) The Bedder, CA 14, monophic (FA, Sp) Babel (FA, Sp) Her Bedder, CA 13, monophic (FA, Sp) Begins (Artic), 56 Her Bedder, CA 13, monophic (FA, Sp) Her Bedder, CA 13, monophic (FA, Sp) Begins (Artic), 56 Her Bedder, CA 13, monophic (FA, Sp) Begins (Artic), 56 Her Bedder, CA 13, monophic (FA, Sp) Her Bedder, CA 13, monophic (FA, Sp) Begins (Artic), 56 Her Bedder, CA 13, monophic (FA, Sp) Begins (Artic), 56 Her Bedder, CA 13, monophic (FA, Sp) Her Bedder, CA 13, monophic (FA, Sp) Her Bedder, CA 13, monophic (FA, Sp) Her Bedder, CA 14, monophic (FA, Sp) Her Bedder, FA, Sp) <td< td=""><td>20, 43, N3 9 Mindi Abair: (18</td><td>Walter Beasley: (123</td><td>Deana Carter: CA 55: CS 37</td><td>Deftone</td><td>s; B200 54: MO 11: RO 16</td><td></td><td>Ibrahim Ferrer: LA 23: TSA 1:</td><td>WM 4</td></td<>	20, 43, N3 9 Mindi Abair: (18	Walter Beasley: (123	Deana Carter: CA 55: CS 37	Deftone	s; B200 54: MO 11: RO 16		Ibrahim Ferrer: LA 23: TSA 1:	WM 4
KLOC FLA32Hous Str May 11:05 24; Tug 27Non Str May 11:05 24; Tug 27Non Str May 11:05 24; Tug 27Pheld Mote BadgeKLOC FLA32Extension Str May 11:05 24; Tug 285 24; Tug 27Non Str May 11:05 24; Tug 285 24; Tug 27Non Str May 11:05 24; Tug 285 24; Tug 27Non Str May 11:05 24; Tug 285 24; Tug 27KLOC FLA32In Blankshi BL 31:10 23Non Str May 11:05 24; Tug 285 24; Tug 27Non Str May 11:05 24; Tug 285 24; Tug 27Non Str May 11:05 24; Tug 285 24; Tug 27KLOC FLA32In Blankshi BL 31:10 23Non Str May 11:05 24; Tug 285 24; Tug 27Non Str May 11:05 24; Tug 285 24; Tug 27Non Str May 11:05 24; Tug 285 2	Abba: PCA 29	The Beatles: PCA 12	Regina Carter: /Z 6	Jack Dej	Johnette: /Z 19		Tiziano Ferro: LPS 21; LT 30	
 Delanda Adamic, Suit, 2, 5 Delanda Adamic, Suit, 2, 7 Delanda Adamic, 2, 7 Delanda Adamic, 2, 7 Delanda Adamic, 2, 7 Delanda Ada	Ab-Liva: RBH 72; RS 48	Daniel Bedingfield: B200 70; A40 18; AC 3; DC 22; DS 3	; Johnny Cash: B200 136; CA 15, 69; CCA 7; PC/	A 35 Deleriur	m: DC 19		FFH: CC 24	
Take Addition (5, 9): (5, 9) Benink Mit, 12, 100 (3) Benink Mit, 12, 100 (3) The Deck, 10, 27 The Deck, 10, 27 The Deck, 10, 27 The Deck, 10, 27 Number 1, 12, 15, 12, 14, 14, 100 (3) Dick Berninger (1, 25, 12, 12, 14, 14, 100 (3) Dick Berninger (1, 25, 12, 12, 14, 14, 100 (3) Dick Berninger (1, 25, 12, 12, 14, 14, 100 (3) Dick Berninger (1, 25, 12, 12, 14, 14, 100 (3) Number 1, 12, 15, 12, 14, 14, 100 (3) Dick Berninger (1, 25, 12, 12, 14, 14, 100 (3) Dick Berninger (1, 25, 12, 12, 14, 14, 100 (3) Dick Berninger (1, 25, 12, 12, 14, 14, 100 (3) Number 1, 12, 12, 12, 14, 14, 11, 110 (3) Dick Berninger (1, 25, 12, 12, 14, 14, 100 (3) Dick Berninger (1, 25, 12, 14, 14, 100 (3) Dick Berninger (1, 25, 12, 14, 14, 100 (3) Number 1, 12, 12, 12, 14, 14, 110 (3) Dick Berninger (1, 25, 12, 12, 14, 14, 100 (3) Dick Berninger (1, 25, 14, 12, 14, 100 (3) Dick Berninger (1, 25, 14, 12, 14, 100 (3) Number 1, 12, 12, 12, 12, 14, 14, 100 (3) Dick Berninger (1, 25, 14, 12, 14, 100 (3) Dick Berninger (1, 25, 14, 14, 14, 15, 14, 14, 15, 14, 14, 14, 14, 14, 14, 14, 14, 14, 14	AC/DC: PCA 32	H100 33; HA 31; HSS 24; T40 27						
Mit Book Mol 3, 37 Jim Beluchi HJ, 21, MD 33 Steven Carls Changeman C 23 Data DMR 10, 200, 21, 51, 11, 21, MD 5 Fight Event Book S, 21, 51, 54, 55, 51, 110, 200, 114, 21, 110, 55 Settion Again L, MA Xu, LY S, MA Xu, LY M, MA Xu, LY S, MA Xu, LY M, MA Xu, LY M	Frace Adkins: CA 21: CS 10	Beenie Man: RF 12						
Name Name For year (L, S) Charace Charace Sol Diamong Min Hole Back yer, Y = Sol For year (L, L) Hole Back yer, Y = Sol Hole Back yer	AFI: B200 81; MO 33, 37	Jim Belushi: BL 4; IND 33	Steven Curtis Chapman: CC 21	Louie De	eVito: B200 132; EA 1, 11, 21;	ND 5	Finger Eleven: B200 157; HS	4
Initialization Add Difference 100 42 Fleetwood Mast Boosy, 143; Add 37, Add 39, Add	Antonio Aguilar: LA 69	Tony Bennett: /Z 5	JC Chasez: HSS 68	Diamon	d Rio: B200 152; CA 18; CS 1	; H100 68; HA 64	Fischerspooner: DC 36	
36: 36: 37: 74: <th74:< th=""> <th74:< th=""> <th74:< th=""></th74:<></th74:<></th74:<>	Pepe Aguilar: LA 19, 32; RMA 14; LPS 14; LT 9; RMS 24						Five For Fighting: AC 15	A
Claw Aller, 47, 71 Hoo 1, 165 3, 1, 11 Big *****35 - 3 Key Aller, 47, 71 Hoo 1, 165 3, 1, 140 - 1 The Diplomatic Booon 128, 882 acc R5 5 - 9 Est and a factor of the second of th				Coline D	anco: INU 42	24		
Makebare Advance <	Clav Aiken: AC 27: H100 1: HSS 1. 3. 11	Big "C": RS 52	RS 6: T40 39	The Dip	lomats: B200 128: RBA 20: R	5 59		, 1147, 1415, 101114, 11
ALC 6A 31 Bit Tex Pit Not Son Son IND 8. MO 31 Bit Tex Pit Not Son Son IND 8. MO 31 Bit Tex Pit Not Son Son IND 8. MO 31 Bit Tex Pit Not Son Son IND 8. MO 31 Bit Tex Pit Not Son Son IND 8. MO 31 Bit Tex Pit Not Son Son IND 8. MO 31 Bit Tex Pit Not Son Son IND 8. MO 31 Bit Tex Pit Not Son Son IND 8. MO 31 Bit Tex Pit Not Son Son IND 8. MO 31 Bit Tex Pit Not Son Son IND 8. MO 31 Bit Tex Pit Not Son Son IND 8. MO 31 Bit Tex Pit Not Son Son IND 8. MO 31 Bit Tex Pit Not Son Son IND 8. MO 31 Bit Tex Pit Not Son Son IND 8. MO 31 Bit Tex Pit Not Son Son IND 8. MO 31 Bit Son Bit Not Son Son IND 8. MO 31 Bit Son Bit Not Son Son IND 8. MO 31 Bit Son Bit Not Son Son Son IND 8. MO 31 Bit Son Bit Not Son Son IND 8. MO 31 Bit Son Bit Not Son Son IND 8. MO 31 Bit Son Bit Not Son Son IND 8. MO 31 Bit Son Bit Not Son Son IND 8. MO 31 Bit Son Bit Not Son Son IND 8. MO 31 Bit Son Bit Not Son Son IND 8. MO 31 Bit Son Bit Not Son Son IND 8. MO 31 Bit Son Bit Not Son Son IND 8. MO 31 Bit Son Bit Not Son Son IND 8. MO 31 Bit Son Bit Not Son IND 8. MO 32 Bit Son Bit Not Son IND 8. MO 32 Bit Son Mo 31 Bit Son Bit Not Son IND 8. MO 32 Bit Son Mo 31 Bit Son Bit Not Son IND 8. MO 32 Bit Son Mo 31 Bit Bit Mo 31 Bit Son MO 31 Bit Bit	Akwid: LA 18; RMA 13; TSS 38	Big Moe: RBA 77	Kenny Chesney: B200 62; CA 5; CCA 1; PCA 5;	CS 12; H100 Disturbe	ed: B200 173; PCA 21; RO 18,	25	Floetry: B200 96; RBA 21; H1	00 50; HA 43; RA 16; RBH
Nation From: Baco spon, Hob 2, MO 38 Bit Tigger: Huo 3, Sig, HA 32, HB 12, R 23, Tu 03 From Antesting Baco spon, Hob 32, HA 32, HB 12, R 24, Tu 03 From Antesting Baco spon, Hob 32, HA 32, HB 12, R 24, Tu 03 From Antesting Baco spon, Hob 32, HA 32, HB 12, R 24, Tu 03 From Antesting Baco spon, Hob 32, HA 32, HB 12, R 24, Tu 03 From Antesting Baco spon, Hob 32, HA 32, HB 12, R 24, Tu 03 From Antesting Baco spon, Hob 32, HA 32, HB 12, R 24, Tu 03 From Antesting Baco spon, Hob 32, HA 32, HB 12, R 24, Tu 03 From Antesting Baco spon, HA 32,			62, 91; HA 57			3; PCA 15; CS 48; CSS		
Tay 1, Yang 200 Tay 2, Yang 200 Fourtains of Warging Hash 200, Yang H	ALC: 6A 33 Nikaling Trio: Rado 15 0: IND 8: MO 38				H55 26			97. MO 9. PO 22
30: Tro 30 30: Tro 30 Dividi Bibble (LPS to, UT 15 Dividi Bibble (LPS to, UT 15 Fourplay: CT 25 30: Tro 30 Tro 30 Dividi Bibble (LPS to, UT 15 Dividi Bibble (LPS to, UT 15 30: Transe UC 28 Dividi Bibble (LPS to, UT 15 Dividi Bibble (LPS to, UT 15 30: Transe UC 28 Dividi Bibble (LPS to, UT 15 Dividi Bibble (LPS to, UT 15 30: Transe UC 28 Dividi Bibble (LPS to, UT 15 Dividi Bibble (LPS to, UT 15 30: Transe UC 28 Dividi Bibble (LPS to, UT 15 Dividi Bibble (LPS to, UT 15 30: Transe UC 28 Dividi Bibble (LPS to, UT 15 Dividi Bibble (LPS to, UT 15 30: Transe UC 28 Dividi Bibble (LPS to, UT 15 Dividi Bibble (LPS to, UT 15 30: Transe UC 28 Dividi Bibble (LPS to, UT 15 Dividi Bibble (LPS to, UT 15 30: Transe UC 28 Dividi Bibble (LPS to, UT 15 Dividi Bibble (LPS to, UT 15 30: Transe UC 28 Dividi Bibble (LPS to, UT 15 Dividi Bibble (LPS to, UT 15 30: Transe UC 28 Dividi Bibble (LPS to, UT 15 Dividi Bibble (LPS to, UT 15 30: Transe UC 28 Dividi Bibble (LPS to, UT 15 Dividi Bibble (LPS to, UT 15 30: Transe UC 28 Dividi Bibble (LPS to, UT 15 Dividi Bibble (LPS to, UT 15 30: Transe UC 28 Dividi Bibble (LPS to, UT 15 Dividi Bibble (LPS to, UT 15 30: Transe UC 28 Div	The All-American Rejects: B200 56: H100 67: HA 71; MO		The Chieftains: WM 13	DI Kavs	lav: B200 102: RBA 26		Fountains Of Wayne: B200 118	3; HS 10
Amethysium: An & B Black Libel Society: (ND 22; R0 14, Steven Anderson: AA 5 Diffestor: EA 8 Mario Pangoulis: C1 14, Gran Control: FD 3; ND 3;	30; T40 30	David Bisbal: LPS 10; LT 15	Chingy: H100 15; HA 13; HSS 4; RA 7; RBH 7; I	RPs:RSs: DiKut:h	HS 20: IND 21: RBA 79		Fourplay: C/ 25	,,
Dird Amissi DC 26 Bobby "Blue" Blandin BL 4 Peter Cincottin 153 (8), 100 (38, 122 Oscar D Leon: TS3 (5) Frankle JE 2007 (27, 123, 123, 124, 125, 123, 123, 124, 125, 123, 123, 124, 125, 123, 123, 124, 125, 123, 123, 124, 125, 123, 123, 124, 125, 123, 123, 124, 125, 123, 123, 124, 125, 123, 124, 125, 123, 124, 125, 123, 124, 125, 123, 124, 125, 124, 124, 125, 124, 124, 124, 125, 124, 124, 124, 124, 124, 124, 124, 124			7 T40 32					
Name Anderson: WA 5Mary J. Bilge: RS (12): Hoo 63; HA 35; RA 27, RBH 38Cirque Du Soleli: WM 2DMX: RBC 2411; LPS 25; T37; RBH 36; RS 170; C5sexica Andrews: CA 25Andrea Bocelli: CL 1; CA 9Maurette Brown Clark: GA 34Dmmino: TSS 25Free: RA 73; RBH 36; RBA 87so Angeles Aulter, St 59; LA 10, 30; RMA 6Bone Crusher: Boo 272; RBA 11; Hoo 26; HA 25; HSS 31;Carque Du Soleli: WM 2Dmmino: TSS 25Free: RA 73; RBH 46;so Angeles Aulter, SS 64Bone Crusher: Boo 272; RBA 11; Hoo 26; HA 25; HSS 31;Free: RA 73; RBH 36; RS 72Free: RA 73; RBH 76; RS 72Har A Athony: TSA 10; TSS 14Bone Trugs-W-Hammory: RBC 7Freeway: RBA 44; HSS 64;Freeway: RBA 44; HSS 64;Har A Athony: TSA 10; TSS 14Bone Trugs-W-Hammory: RBC 7Freeway: RBA 44; HSS 64;Freeway: RBA 44; HSS 64;Har A Athony: TSA 10; TSS 14Bone Trugs-W-Hammory: RBC 7Freeway: RBA 44; HSS 64;Freeway: RBA 44; HSS 64;Har A Athony: TSA 10; TSS 14Bone Trugs-W-Hammory: RBC 7Freeway: RBA 44; HSS 64;Freeway: RBA 44; HSS 64;Har A Honey: TSA 10; TSS 14Bone Trugs-W-Hammory: RBC 7Freeway: RBA 44; HSS 64;Donty Draine: TS 75;Har A Honey: TSA 10; TSS 14Bone Trugs-W-Hammory: RBC 7Freeway: RBA 44; HSS 64;Donty Draine: TS 75;Har A Honey: TSA 11; Hwo 30; HA 29; FSA 20;Boney Kan 20; CA 24;Donty Draine: TS 75;Bone Trugs-W-Hammory: RBC 7Har A Honey: TSA 10; TSS 14Bone Trugs-W-Hammory: RBC 7Free: RA 73; RBH 76;Bone Trugs-W-Hammory: RBC 7Har A Honey: TSA 11; Hwo 30; HA 29; FSA 20;Bone Trugs-W-Hammory: RBC 7Free: RA 73; RBH 76; </td <td>Amethystium: NA 8 Tori Amos, DC 26</td> <td>Black Label Society: INU 22; RU 14 Bobby "Blue" Bland: BL 14</td> <td>Charlotte Church: CX 6, 15 Poter Cincotti: HS 18: IND 18: 72</td> <td>DJ Tiesto Occar Di</td> <td>0: LA 8 'Leon: TSS or</td> <td></td> <td>Mario Frangoulis: CX 14</td> <td>C 26: H100 10: HA 22: HS</td>	Amethystium: NA 8 Tori Amos, DC 26	Black Label Society: INU 22; RU 14 Bobby "Blue" Bland: BL 14	Charlotte Church: CX 6, 15 Poter Cincotti: HS 18: IND 18: 72	DJ Tiesto Occar Di	0: LA 8 'Leon: TSS or		Mario Frangoulis: CX 14	C 26: H100 10: HA 22: HS
Sumshine Anderson: DC 6 Andrea Bacelli: (2, 1, 4; (X 9) Corey (Jark; HS 5, 1, 1) Placido Domingo: C1 7 Mark (LT 2, 7; C4 9; RBA 87 as Angeles Azules: H5 so; (A 100; NA 16) Bond: C3 Bond: C3 Domini, C1 5, 25 Free: RA 73; RBA 97 Mark Mithony: TS 40; TS 51, 4 Bond: C3 Bond: C4 Bond: C		Mary I. Blige: RBC 19; H100 63; HA 58; RA 27; RBH 28	Cirgue Du Soleil: WM 2	DMX: RE	BC 24		13: LPS 25: LT 37: RBH 8	C 20, 1100 19, 14 22, 15
 Lessica Andrews: CA 25 Suzy Bogguss: Z9 Maurette Brown Clark: GA 34 Dominic: TS 25 Suzy Bogguss: Z9 Maurette Brown Clark: GA 34 Dominic: TS 25 Stanely Clark:: C1 38 Bone Crusker: B200 52; RB A11; Hoo 26; HA 25; HS 53; Kanely Clark:: C1 38 Bone Thugs: H Harmory: RB 442; HS 564; RA 42; RB H 26; RS 32 Bone Thugs: H Harmory: RB 7 Bone R 24; RB 7, RB 8; R	Sunshine Anderson: DC 6	Andrea Bocelli: CL 1, 14; CX 9	Corey Clark: HSS 3, 11	Placido	Domingo: CL 7		Kirk Franklin: CC 27: GA 9: RE	BA 87
cas Angeles De Charty: HS 5g: LA 10, 30; RMA 6Bone Cruster: B5 0g: RBA 11; Hito 26, HA 25; HS 31; Harmony: RS 6gState V (arke: C/18Done: HS 15; RBA 36Freeway: RBA 44; HS 56 4; RA 49; RBH 47; RS 28Marc Atthony: TSA 10, TS		Suzy Bogguss: /Z 9	Maurette Brown Clark: GA 34				Free: RA 73; RBH 76	
Allen Anthomy: R5 63RA8, RP8, R3; R5 11Kelly Clarkson: B200 10; INT 17; Aq0 22; H100 12; H4 11; Ta0 2Andrea Doria: D5 20Friburn 8 Urk: DC 25; double/Drive: R0 24, G00Marc Anthomy: R5 63Boomkat: H55 49Boomkat: H55 49Friburn 8 Urk: DC 25; Patsy Cline: CCA 12Dut Derive: R0 24, L1 CS 27Blackie Ray Frost. H55 57; Jackie Ray Frost. H55 57; Line: CCA 12Boomkat: H55 49; Line: CCA 12Dut Derive: R0 24, L1 CS 27Blackie Ray Frost. H55 26; Jackie Ray Frost. H55 57; Line: CCA 12Boomkat: H55 49; Line: CCA 12Dut Derive: R0 24, L1 CS 27Blackie Ray Frost. H55 57; Line: CCA 12Blackie Ray Frost. H55 57; Line: CCA 12Dut Derive: R0 24, L1 CS 27Blackie Ray Frost. H55 57; Line: CCA 12Blackie Ray Frost. H55 57; Line: CCA 12Dut Derive: R0 24, L1 CS 27Blackie Ray Frost. H55 57; Line: CCA 12Blackie Ray Frost. H55 57; Line: CCA 12Dut Derive: R0 24, L1 CS 27Blackie Ray Frost. H55 57; Line: CCA 12; Line: CCA 12Blackie Ray Frost. H55 57; Line: CCA 12; Line: CCA 13; Line: CCA 14; Line: CCA 14; Lin	Los Angeles Azules: HS 50; LA 10; RMA 6		Terri Clark: CA 35; CS 33	The Don	Inas: HSS 72		Russ Freeman: C/ 5; IND 40	In DDH IT DC 59 FL 6
Marc Anthony: 15A io, 15S 14Bone Thugs: NH Harmony: RBC 7Tao 2Bill Friselit. // 20The Appalchaine Pickers: B0 8Bownkat: HSS 49Clipse: RBA 67; RBH 72; RS 48Dusty Drake: CA 41; CS 27Built Friselit. // 20Reardo Ariona: LA 55; IPA 19; UPS 18, 27; LT 28Bowling: Fro Soup: HS 16Clipse: RBA 67; RBH 72; RS 48Dusty Drake: CA 41; CS 27Dusty Drake: CA 41; CS 27RMS 40Ashanti: B200 193; A40 9; AS 4; TA 90; RB 43; RS 59Bowlow: Hoo 29; HS 57; RS 56Cold: B200 59; H100 78; RB4 72; RS 48Drive RB 173; RS 29; RD 27Melly Furtado: LPS 3; LT 4RNS 40Shanti: B200 193; A40 9; AC 4; H100 31; HA 29;TA 03Tao 31Drive RB 173; RS 48Drive RB 173; RS 48RNS 40Shanti: B200 193; A40 9; AC 4; H100 31; HA 29;TA 03Cold/Pay: B200 24; INT 13; PCA 3; A40 8; DC 31; IMD 27;Droke Kurphys: B20 104; IA0 87; RS 48, 128Port RB 173; RS 48RB 10; CS 15Brand New: B200 63;Cold/Pay: B200 24; INT 13; PCA 3; A40 8; DC 31; IMD 27;Droke Kurphys: B20 104; IA0 8; RS 43; RB 19;Droke RB 174; RS 46, 12RB 10; CS 15Brand New: B200 64; (Z 1, 8; INT 20Sarah Brightman: B200 44; CX 1, 8; INT 20Nat King Cole: //2 16Ratile Cole: //2 4Garth Brooks: CA 59; CCA 14Phil Collins: FCA 23; AC 6Marcal Alfona: IS 55; RS 55Rodice alfone: CC 40Garth Brooks: CA 59; CCA 14Phil Collins: FCA 23; AC 6Marcal Alfona: IS 30; IPA 13; WM 5Rotio 14; CS 44Garth Brooks: CA 59; CCA 14Phil Collins: FCA 23; AC 6Sarah Brightman: B200 196; RB 24; IND 23; IFA 31; IND 24Rotio 14; CS 44Garth Brooks: CA 59; CCA 14Frith		RA 8- RBH 8- RP 8- RS 11	1; Stanley Clarke: C/ 18 Kelly Clarkson: B200 10: INT 17: A40 22: H100				Friburn & Urik DC 25	49; KBH 47; KS 28, 51, 6
The Appalachian Pickers: BG 8 Boomkat; HSS 49 Patsy Cline: (CA 12 Dusty Drake; (A 41; CS 27 Jackle Ray Frost; HSS 57; RS 36 Riardo Apriona: (LA 55; HSS 74, A) Bowling for Source; HS 36 Divers; RD 37; RS 48 Divers; RD 37; RS 48 Divers; RD 37; RS 49 New Yorkes; RS 49; NID 27 Nama: RNA 90 Michelle Bannetic; Bbowling for Source; Ad 39; Ad 99; Ad 9				doubleD			Bill Frisell: 17 20	
Ina Area: DC 4; D5 7; HS5 74 Bowling For Soup: H5 16 Clipse: RBA 67; RBH 72; R5 48 Dr. Der 8; RC 13, 16 Nelly furtado: LP5 3; L7 4 Karde Arjona: LA 55; LP3 18; Z7; LT 28 Bowl Work: H100 90; HS5 7; RA 50; RBH 36; RS 2 Tiamy Cochtanic RBH 72; R5 48 Dr. Der 8; RC 13, 16 Orive 8; Tick 13; 16 Melly furtado: LP5 3; L7 4 Karde Arjona: LA 55; LP3 14; LS 50; LA 52; LS 54; LA 52; LA 54; LA 5	The Appalachian Pickers: BG 8	Boomkat: HSS 49	Patsy Cline: CCA 12	Dusty D	rake: CA 41; CS 27		Jackie Ray Frost: HSS 57; RS	36
Aroma: RNS 40Michelle Branch: B200 193; A40 9; AC 4; H100 31; HA 29; RA 40; BS 4nath: B200 178; RAB 92; H107, 70; HA 5; A6; HS5 45; RA 4, 28; RBH 4, 29; RP 10; RS 24; T40 15, 29Dirbkick Murphys: B200 140; A0 02; ND 7G-RA 4, 28; RBH 4, 29; RP 10; RS 24; T40 15, 29Ta0 14Roscoe R Coldchain: RBH 72; RS 48Durbkick Murphys: B200 140; A0 02; ND 7G-RA 4, 28; RBH 4, 29; RP 10; RS 24; T40 15, 29Ta0 14Roscoe R Coldchain: RBH 72; RS 48Durbkick Murphys: B200 140; A0 02; ND 7G-Los Askis: LA 62Branch New: B200 63Ta0 14Roscoe R Coldchain: RBH 72; RS 48Durbkick Murphys: B200 140; A0 02; ND 7G-Los Askis: LA 62Branch New: B200 63Ta0 14Roscoe R Coldchain: RBH 72; RS 48Durbkick Murphys: B200 140; A0 02; RB 42; RB 42; RB 42; RB 43; RB 42; RB 43; RB 42; RB 43; RB 44; RB 49Durbkick Murphys: B200 140; A1 02; PS 43; RB 43; RB 43; RB 43; RB 43; RB 43; RB 44; RB 45; RB 44; RB 49; RB 44; RB 45; RB 44; RB 49; RB 44; RB 45; RB 44; RB 49; RB 44; RB 44; RB 45; RB 44; RA 44; RB 45; RB 44;	fina Arena: DC 4; DS 7; HSS 74	Bowling For Soup: HS 16	Clipse: RBA 67; RBH 72; RS 48	Dr. Dre:	RBC 13, 16		Nelly Furtado: LPS 3; LT 4	
TabilityTable 200 7/8; RBA 95; H100 7, 30; HA 5, 26; HSS 45; RA 428; RBH 4, 29; RP 10; RS 24; Tab 15, 29 RA 428; RBH 4, 29; RP 10; RS 24; Tab 15, 29 Immediate 200 7/8; RBA 95; H100 7, 30; HA 5, 26; HSD 7, 30; HA 5, 26; HSD 7, 32Kenny G: B200 61; (2, 12 Lag 31Tab 14 RA 4, 28; RBH 4, 29; RP 10; RS 24; Tab 15, 29 RB 20; 31; ND 22; RB 4, 29; RP 10; RS 24; Tab 15, 29 Immediate 200 42; CA 14, 29; RP 10; RS 24; Tab 15, 29 Immediate 200 44; CA 18; RM 72; RS 48 RB 10; C3 15; C3 20Dru Hill: RBA 78; DC 40; H100 89; RA 29; RB 130 Duels: H35; RS 44; RA 48; RA 56; RA 50; RB 44; RA 48; RA 56; RA 50; RB 44; RA 74; RBH 72; RS 48Dru Hill: RBA 78; DC 40; H100 89; RA 29; RB 130 Duels: H35; RS 44; RA 48; RA 56; RA 50; RB 44; RA 74; RBH 72 RB 10; RS 140Kenny G: B200 61; (2, 12 Lag 31Tab 14 RB 10; C3; C3 40 Audio Adrenaline: CC 40 Audio Adrenaline: CC 40 Audio Adrenaline: CC 40 Audio: Ado 36; HA 42; MO 5, 21; RD 17Sarah Brightman: B200 44; CA 18, INT 20 Brooks: CA 59; CCA 14 Brooks: CA 59; CCA 14 Brooks: CA 59; CCA 14 Columt Primavera: LA 13, 20; RMA 8, 15; LT 16, 39; RMS 3 Columt Primavera: LA 13, 20; RMA 8, 15; LT 16, 39; RMS 3 Columt Primavera: LA 13, 20; RMA 8, 15; LT 16, 39; RMS 3 Columt Primavera: LA 13, 20; RMA 8, 15; LT 16, 39; RMS 13 Columt Primavera: LA 13, 20; RMA 8, 15; LT 16, 39; RMS 13 Columt Primavera: LA 13, 20; RMA 8, 15; LT 16, 39; RMS 13 Columt Primavera: LA 13, 20; RMA 8, 15; LT 16, 39; RMS 10 Columt Primavera: LA 13, 20; RMA 8, 15; LT 16, 39; RMS 10 Columt Primavera: LA 13, 20; RMA 8, 15; LT 16, 39; RMS 10 Columt Primavera: LA 13, 20; RMA 8, 15; LT 16, 39; RMS 10 Columt Primavera: LA 13, 20; RMA 8, 15; LT 16, 39; RMS 10 Columt Primavera: LA 13, 20; RMA 19; Columt Primavera: LA 13, 20; RMA 8, 15; LT 16, 39; RMS 10 Columt Primavera: LA 13, 20; RMA 10; Columt							-0	-
RA 4, 28; RBH 4, 29; RP 10; RS 24; I40 15, 29Juan Gabriel: LT 45; RMS 23Los Askis: LA 62Jim Brickman: NA 9Ta 031Duelo: LA 61; RMS 26, 32Juan Gabriel: LT 45; RMS 23Los Askis: LA 62Sarah Brightman: B200 64; CX 1, 8; INT 20Natking Cole: / 214Duelo: LA 61; RMS 26, 32Dave Gaban: HS 37, DG 8; DS 11Katchis: B200 104; A40 39; MD 12Sarah Brightman: B200 44; CX 1, 8; INT 20Natking Cole: / 214Dave Gaban: HS 37, DG 8; DS 11Manuel Galban: CG 33; DS 15Gorth Brooks: CA 59; CCA 14Phil Collins: FCA 23; AC 6Enny Galloway: BG 5; CA 54Audrey Lins: CG 40Brooks: A 09; CCA 14, Spi (LA 10; Spi RA 42; MO 5, 21;Rooks & Dunn: CCA 10; 22; CS 4; H100 39; HA 33Colourful Karma: DC 27Eagles: FCA 42; Aq 40; AC 12Georgia Mass Choir: GA 19Luiso Gabrie: E200 36; Aq 023; H100 43; HA 42; MD 5, 21;Roth Brows: CA 40; Spi (LA 42; MO 5, 21;Kathy Brown: DC 46Conjunto Primavera: LA 13, 20; RMA 8, 15; LT 16, 39; RMSEarth, Wind & Fire: INT 19Lisa Gerrard: WM 11Natile: CS 44Michael Buble: B200 195;Gortho: LT 38; RMS 13Conduct Karma: DC 27Eadly Karma: RE 10Billy Gilman: CA 47R 1, 17BT: DC 13Michael Buble: B200 195;Gortho: LT 38; RMS 13Eadly Coloure: LA 31; RC 10; B; RMS 13Eadly Kind & Fire: INT 19; PCA 3; Ad0 40; RA 44; RA 74; RBH 77Vince Gill: CA 32; CC 34R 1, 14; R KM 50Juine Barde: B200 19; CC 10Juine Barde: LA 48; RMS 13Earth, Wind & Fire: INT 19; FCA 3; Ad0 40; RA 44; RA 45; FS 59Billy Gilman: CA 47K 1, 14; R KM 73Juine Charier S200 19; CC 10Juine Charier S200 19; RA 46; RA 74; RBH 77<					: RBA 78: DC 40: H100 89: RA	29: RBH 30		-
The Ataris: B200 104; A40 39; M0 12 Sarah Brightman: B200 44; CX 1, 8; INT 20 Nata lie Cole: /2 14 Christian Dwiggins: EA 25 Manuel Galban: LA 39; LPA 13; WM 5 ATB: DC 33; DS 16 Brock: LA 15; RM A10 Nat king Cole: /2 16 Benny Galloway: B6 5; CA 54 Benny Galloway: B6 5; CA 54 Audrey Atkins: CS 50 Garth Brooks: CA 59; CCA 14 Phil Collins: PCA 23; AC 6 Image: CC 40 Ashley Georgia Mass Chois: CA 19 Audio Adrenatine: CC 40 Brooks & Dunn: CCA 10, 22; CS 4; H100 39; HA 33 Colourful Karma: DC 27 Eagles: PCA 42; A40 40; AC 12 Georgia Mass Chois: CA 19 Audiosdrame: B200 36; A40 23; H100 43; HA 42; MO 5, 21; Kathy Brown: DC 46 Common: HS 555; RS 55 The Early November: INT 19 Lisa Germat: Win 11 Audiosdrame: B200 194; CC 10 Bir: DC 13 3.14 Control: LT 38; RMS 13 Colourful Karma: DC 27 Bard 49; FA 24; RA9 40; AC 12 Ginuwine: B200 29; Ginuwine: B200	RA 4, 28; RBH 4, 29; RP 10; RS 24; T40 15, 29	Brand New: B200 63	Coldplay: B200 24; INT 13; PCA 3; A40 8; DC	31; MO 27; Duelo: L	A 61: RMS 26, 32	-,,,-	Juan Gabriel: LT 45; RMS 23	
AfB: DC 32: DS 15 Bronco: LA 15; RMA 10 Nat King Cole: /Z 16 Benny Galloway: CS 4; Benny Galloway: CS 4; Rodney Atkins: CS 50 Garth Brooks: CA 10; 22: CS 4; H100 39; HA 33 Nat King Cole: /Z 16 Eagles: PCA 42: A40 40; AC 12 Benny Galloway: CS 49 Audio Adrenaline: CC 40 Brooks & Dunn: CCA 10, 22: CS 4; H100 39; HA 33 Colourful Karma: DC 27 Eagles: PCA 42: A40 40; AC 12 Georgia Mass Choir: GA 19 Audios Adrenaline: CC 40 Brook 3, Quant: CCA 10, 22: CS 4; H100 39; HA 33 Colourful Karma: DC 27 Eagles: PCA 42: A40 40; AC 12 Georgia Mass Choir: GA 19 Muichael Bubbe: B200 16; RBA 2; H100 43; HA 42; MO 5, 21; Kathy Brown: DC 46 Conjunto Primavera: LA 13, 20; RMA8, 15; LT 16, 39; RMS Eagles: PCA 42: A40 40; AC 12 Georgia Mass Choir: GA 19 Sherrie Austin: CS 44 Whoth B line: DC 13 Sing RAM 10 Conjunto Primavera: LA 13, 20; RMA8, 15; LT 16, 39; RMS Earth, Wind & Fire: IND 19; RBA 46; RA 74; RBH 77 Billy Gilman: CA 47 Sherrie Austin: CS 44 Michael Buble: B200 195 Sing RA 48; H5S 28; RA RY Cooder: LA 39; LPA 13; WM 5 Eddy Eddy: ISS 59 Billy Gilman: CA 47 Gloadfare: A49 30 Sure: RB 49; RS 26 Jimmy Buffett: B200 38; CS 14; H100 53; HA 50 Deborah Cooper: DC 11 Elephant Mani: RA 57; RBH 59 Daa Glover: A49 30 Sure: RB		Jim Brickman: NA 9	T40 31	Dwele:	HS 35; RBA 41; RBH 91		Dave Gahan: HS 37; DC 18; D	S 11
Rodney Átkins: ČS 50Garth Brooks: CA 59; CCA 14Phil Collins: PCA 32; AC 6——Achery 6 cearing: CS 49Mubrey: DC 49Brooks & Dunn: CCA 10, 22; CS 4; H100 39; HA 33Colourful Karna: DC 27Eagles: PCA 42; A40 40; AC 12Georgia Mass Choir: GA 19Mudio Adrenaline: CC 40Brotok s & Dunn: CCA 10, 22; CS 4; H100 39; HA 32Colourful Karna: DC 27Eagles: PCA 42; A40 40; AC 12Georgia Mass Choir: GA 19Mudio Adrenaline: CC 40Brotok 32; H100 43; HA 42; MD 5, 21;Kathy Brown: DC 46Common: HSS 55; RS 55The Early November: INT 19Lisa Gerrad: WM 11Nucles: Intro 42; HA 42; MD 5, 21;Michael Buble: B200 195Control: II 38; RMS 13Eddy Eddy: TSS 39Billy Ginam: CA 47Sherrie Austin: CS 44Michael Buble: B200 195;Control: II 38; RMS 13Eddy Eddy: TSS 39Billy Ginam: CA 47Sherrie Austin: CS 4623; 54; RB 122; 55; RP 13; H100 43; HA 48; HSS 28; RARy Cooder: LA 39; IPA 13; WM 5Electric Six: EA 9Billy Ginam: CA 47Vaenture: TSA 623; 54; RB 122; 55; RP 13; RS 13Cooler Kids: HSS 59Electric Six: EA 9Dana Glover: A40 30Jan Aykroyd: BL 4; IND 33Jos Bukis: LA 11, 46; RMA 7Costumbre: II 44; RMS 19Goaler: RB 49Age: RS 250S4; B200 127; RBA 59S4, 59, 66; RB 14, 55, 62, 68; RP 6; RS 41; T40 63T40 33Missy "Misdemenanor" Elliott: B200 148; RBA 48; RA 56;B2K: B200 177; RBA 59S4, 59, 66; RB 14, 55, 62, 68; RP 6; RS 41; T40 63T40 33Ref 38Ref 29Richard Elliot: C/10B2k: B200 177; RBA 59S4, 59, 66; RB 14, 55, 62, 68; RP 6; RS 41; T40 63El Coyo	The Ataris: B200 104; A40 39; MO 12	Sarah Brightman: B200 44; CX 1, 8; INT 20	Natalie Cole: J2 14 Nat King Colo: 17 46	Christia	n Dwiggins: EA 25			
Aubrey: DC 49 Brooks & Dunn: CCA 10, 22; CS 4; Hoo 39; HA 33 Colourful Karma: DC 27 Eagtes: PC 42; AQ, 40; AC 12 Georgia Mass Choirs: GA 19 Audio Adrenatine: CC 40 Broth B Jynch Hung: B200 160; IND 9; RBA 24 Common: HS 55; RS 55 The Early November: INT 19 Lisa Gerard: WM 11 Audioslave: B200 36; A40 23; H100 43; HA 42; MO 5, 21; Kathy Brown: DC 46 Common: HS 55; RS 55 The Early November: INT 19 Lisa Gerard: WM 11 RD 1, 17 B1: DC 13 3, 14 Control: LT 38; RMS 13 Control: LT 38; RMS 13 Eard 51; PC 13 Bill Gilman: CA 47 Sherrie Austin: CS 44 Michael Buble: B200 195; Control: LT 38; RMS 13 Cooler Kids: HSS 59; Early Bir 01; S3 Bill Gilman: CA 47 Avalor: B200 194; CC 10 Joe Budden: B200 16; RB 3; H100 48; HA 48; HSS 28; RA RV cooler: LA 39; IPA 13; WM 5 Eelst: H5 46 RBH 6 Aventura: TSA 6 23, 54; RBH 22, 55; RP 13; RS 13 Cooler Kids: HSS 59 Electric Six: EA 9 Dana Glover: A 40; 30 Aventura: TSA 6 23, 54; RBH 22, 55; RP 13; RS 5 Deborah Cooper: DC 11 Elephant Man: RA 57; RBH 59 Goapale: RBH 30 Dan Aykroyd: BL 4; IND 33 Los Bukis: LA 11, 46; RMA 7 Counting Crows: B200 18; A40 7; AC 13; H100 42; HA 41; Missy "Misdemeananot" Elliott: B200 148; RBA 48; RA 56;	Al D: DC 33; D3 15 Rodney Atkins: CS co	Garth Brooks: CA co. CCA 1/	Phil Collins: PCA 23: AC 6				Ashley Gearing: CS 49	
Audio Adremáline: CC 40Brotha Lynch Hung: B200 160; IND 9; RBA 24Common: HSS 55; RS 55The Early November: INT 19Lis Gerrard: W31:Audio Ádremáline: CC 40Brotha Lynch Hung: B200 160; IND 9; RBA 24Common: HSS 55; RS 55The Early November: INT 19Lis Gerrard: W32: CS 38Audio Ádremáline: CC 40Brotha Lynch Hung: B200 160; IND 9; RBA 24Common: HSS 55; RS 55The Early November: INT 19Lis Gerrard: W32: CS 38Not, 17Brotha Lynch Hung: B200 195Start, WalcosStart, WalcosStart, WalcosStart, WalcosSherrie Austin: CS 44Michael Buble: B200 195Control: LT 38; RMS 13Cooler: LA 39; LPA 13; WM 5Eddy Eddy: ISS 39Ginuwine: B200 29; RBA 10: H100 22. 93; HA 19;Vanduru: TS A623, 54; RBH 22, 55; RP 13; RS 13Cooler: LA 39; LPA 13; WM 5Elephant Man: RA 57; RBH 59Dana Glower: A40 30Vartura: TS A623, 54; RBH 22, 55; RS 15, RS 10Cooler: LA 39; LPA 13; WM 5Elephant Man: RA 57; RBH 59Goadpele: RBH 90Vartura: TS A623, 54; RBH 22, 55; RS 13Cooler: LA 39; LPA 13; WM 5Elephant Man: RA 57; RBH 59Goadpele: RBH 90Vartura: TS A623, 54; RBH 22, 55; RS 13Cooler: Costumbre: LT 44; RMS 19Valentin Elizalde: LT 33; RMS 11Godsmack: B200 65; MO 36; RO 7, 33Vartura: TS A623, 54; RBH 28, S12Counting Crows: B200 187; RA 19;Valentin Elizalde: LT 33; RMS 11Godsmack: B200 65; MO 36; RO 7, 33Varturu: TS A623, 54; RBA 59; GR 39; H100 9; HA 7; RA 15;T40 33Start Hymes: B200 127; RA 59;RBH 58Satk: B200 127; RBA 59;54, 59, 66; RBH 14, 55, 62, 68; RP		Brooks & Dunn: CCA 10, 22; CS 4; H100 39; HA 33		Eagles:	PCA 42; A40 40; AC 12		Georgia Mass Choir: GA 19	
RO 1, 17BT: DC 133, 14Easy Star All-Stars: RE 10Billy Gilman: CA 47Sherrie Austin: CS 44Michael Buble: B200 195Joe Budden: B200 195Control: LT 38; RMS 13Eddy Eddy: TS 39Ginuwine: B200 29; RA 10; H100 22, 93; HA 19;Avalon: B200 194; CC 10Joe Budden: B200 16; RBA 3; H100 48; HA 48; HSS 28; RARy Cooder: LA 39; LPA 13; WM 5eels: HS 46Dana Glover: A40 30Avertura: TSA 623, 54; RBH 22, 55; RP 13; RS 13Cooler Kids: HSS 59Electric Six: EA 9Dana Glover: A40 30Avertura: TSA 623, 54; RBH 20, 35; CS 14; H100 53; HA 50Deborah Cooper: DC 11Elephant Man: RA 57; RBH 59Godsmack: B200 65; MO 36; RO 7, 33Avertura: TSA 623, 54; RBH 20, 35; CS 14; H100 53; HA 50Deborah Cooper: DC 11Elephant Man: RA 57; RBH 59Godsmack: B200 65; MO 36; RO 7, 33Dan Aykroyd: BL 4; IND 33Los Bukis: LA 11, 46; RMA 7Costumber: LT 44; RMS 19Valentin Elizaide: IT 33; RMS 11Godsmack: B200 65; MO 36; RO 7, 33Das Aykroyd: BL 4; IND 33Busta Rhymes: B200 127; RBA 30; H100 9; HA 7; RA 15,T40 33T40 33Start All-S57; RB 459Goldfrapp: EA 24B2K: B200 177; RBA 59Start Rhymes: B200 127; RBA 30; H100 9; HA 7; RA 15,T40 33Richard Elliot: C/ 10Rober: C/ 10Baby: H100 90; 03, 93; H557; RA 50, RBH 36; RS 2Juanita Bynum: GA 24El Coyoter Y Su Banda Tierra Santa: LA 48; LT 29; RMS 9Richard Elliot: C/ 10Good Charlotte: B200 40; PCA 18; MO 28Baby: H100 90; 03, 93; H557; RA 50, RBH 36; RS 2Juanita Bynum: GA 24El Coyoter Y Su Banda Tierra Santa: LA 48; LT 29; RMS 9Good Charlotte: B200 40; PCA 1	Audio Adrenaline: CC 40	Brotha Lynch Hung: B200 160; IND 9; RBA 24	Common: HSS 55; RS 55	The Earl	ly November: INT 19			
Sherrie Austin: C5 44 Avalon: B200 194; CC 10 Michael Buble: B200 195 Control: LT 38; RNS 13 Eddy Eddy: RS 39 Ginuwine: B200 29; RBA 10; H100 22, 9; RBA 10; H100 22, H2 11; H100 42; H2 H10; H100 12; H100 42; H2 H1; H102 H100; H100 H1; H100 H10; H100; H100 H10; H100 H10; H100 H10; H100; H100 H10; H100 H10; H100 H10				16, 39; RMS Earth, W	Vind & Fire: IND 19; RBA 46; I	RA 74; RBH 77	Vince Gill: CA 32; CS 38	
Availon: B200 194; ĆČ 10 Joe Budden: B200 16; RB4 3; H100 48; H4 48; HS5 28; RA RV cooder: LA 39; LPA 13; WM 5 eels: H5 46 RBH 6 Aventura: TSA 6 23, 54; RBH 12, 55; RP 13; RS 13 Cooler Kids: HS5 59 Electric Six: EA 9 Dana Glover: Ad 30 Aventura: TSA 6 Jimmy Buffett: B200 38; CS 14; H100 53; HA 50 Deborah Cooper: DC 11 Elephant Man: R5 7; RBH 59 Goaplet: RBH 90 Dan Aykroyd: BL 4; IND 33 Los Bukis: LA 11, 46; RMA 7 Costumbre: LT 44; RMS 19 Valentin Elizide: LT 33; RMS 11 Godfmack: B200 65; MO 36; RO 7, 33 Dan Aykroyd: BL 4; IND 33 Michael Burks: BL 12 Counting: Crows: B200 185; A40 7; RA 15, T40 33 T40 33 RBH 58 Goldfrager B2K: B200 177; RBA 59 54, 59, 562, 68; RP 6; RS 41; T40 5 Loe Detorah Cozer: DC 2 Richard Ellivit: J20; RM5 9 Goldfrager Baby: H100 90, 93; HS57; RA 50; RBH 36; RS 2 Juanita Bynum: GA 24 Los Detorah Cozer: DC 2 RBH 58 Goldfrager			3, 14 Control: IT 28: RMS 12	Easy Sta Eddy Ed	ar All-Stars: KE 10		Ginuwine: B200 20: RBA 10: 1	100 22. 03. HA 10. RA 6.
Aventura: TSA 6 23, 54; RBH 22, 55; RP 13; RS 13 Cooler Kids: HŠS 59 Electric Six: EA 9 Dana Glover: A4o 30 Aventura: TSA 6 Jimmy Buffett: B200 38; CS 14; H100 53; HA 50 Deborah Cooper: DC 11 Elephan Mar: RA 57; RBH 59 Godsmetc: RBH 30 Dan Aykroyd: BL 4; IND 33 Los Bukis: LA11, k6; RMA 7 Costumber: LT 44; RMS 19 Valentin Elizalde: LT 33; RMS 11 Godsmetc: B200 65; MO 36; RO 7, 33 Busta Rhymes: B200 127; RBA 50 Busta Rhymes: B200 127; RBA 30; H100 9; HA 7; RA 15, 54, 69; 66; RBH 14, 55, 62, 68; RP 6; RS 41; T40 53 T40 33 Missey "Misdemeanor" Elliott: B200 148; RBA 48; RA 56; RBH 30; God Charlotte: B200 40; PCA 18; MO 28 Busta Rhymes: GA 24 T40 33 Deborah Cox: DC 2 Richard Elliot: (J10 God Charlotte: B200 40; PCA 18; MO 28 Busta Rhymes: GA 24 Los Buker, CA 14, 55, 52, 52, 88; RP 6; RS 41; T40 6 Deborah Cox: DC 2 Richard Elliot: (J10 God Charlotte: B200 40; PCA 18; MO 28 Busta Rhymes: GA 24 Los Dubro for S0, 93; HSS 7; RA 50; RBH 36; RS 2 Juanita Bynum: GA 24 El Coyoter Y SU Banda Tierra Santa: LA 48; LT 29; RMS 9 Richard Elliot: CJ 10 God Charlotte: B200 40; PCA 18; MO 28		loe Budden: B200 16: RBA 3: H100 48: HA 48: HSS 28:					RBH 6	100 221 93, 101 39, 101 01
Ax: RB 93; RS 26 Jimmy Buffett: B200 38; C13; H100 53; HA 50 Deborah Cooper: DC 11 Elephant Man: RA 57; RB 159 Goadele: RB 190 Dan Aykroyd: BL 4; IND 33 Los Bukis: L1 11, 46; RMA 7 Costumbre: LT 44; RMS 19 Valentin Elizalde: LT 33; RMS 11 Godsmack: B200 65; MO 36; RO 7, 33 Michael Burks: BL 12 Michael Burks: BL 20 Busta Rhymes: B200 127; RBA 30; H100 9; HA 7; RA 15; T40 33 T40 33 RBH 58 RBH 58 Fabian Gomez: LT 48	Aventura: TSA 6	23, 54; RBH 22, 55; RP 13; RS 13	Cooler Kids: HSS 59	Electric	Six: EA 9		Dana Glover: A40 30	
Michael Burks: BL 12 Counting Crows: B200 185; A40 7; AC 13; H100 42; HA 41; Missy "Misdemeanor" Elliott: B200 148; RBA 48; RA 56; Goldfrapp: EA 24 Baby: H200 077; RBA 59 54, 59, 66; RBH 14; 55, 62, 68; RP 6; RS 41; T40 63 T40 33 Richael Burks: El 12 Fabian Gomez: LT 48 Baby: H200 90; 93; H5S 7; RA 50; RBH 36; RS 2 Juanita Bynum: GA 24 Deborah Cox: DC 2 Richael LT 29; RMS 9 Fabian Gomez: LT 48		Jimmy Buffett: B200 38; CS 14; H100 53; HA 50		Elephan	t Man: RA 57; RBH 59		Goapele: RBH 90	PO = 22
Busta Rhymes: Boots a Rhymes: Boots a Rhymes: Basta Rhymes: Fabian Gomes: Fabi	Dan Aykroyd: BL 4; IND 33	Los Bukis: LA 11, 46; RMA 7 Michael Burks: BL 12	Counting Crows: B200 18rs A40 7: AC 12: H10	Valentin Miccu "	Nisdemeanor" Filiotty Room	1/8· RRA /8· PA =6.	Goldfrang: FA 24	KU 7, 33
B2K: B200 177; RBA 59 54, 59, 66; RBH 14, 55, 62, 68; RP 6; RS 41; T40 6 Deborah Cox: DC 2 Richard Elliot: (/ 10 Good Charlotte: B200 40; PCA 18; MO 28 Baby: H100 90, 93; HSS 7; RA 50; RBH 36; RS 2 Juanita Bynum: GA 24 Deborah Cox: DC 2 Richard Elliot: (/ 10 Good Charlotte: B200 40; PCA 18; MO 28	-8-	Busta Rhymes: B200 127: RBA 30: H100 9: HA 7: RA 15.		RE	3H 58	140, NDA 40, NA 50,	Fabian Gomez: LT 48	
Baby: H100 90, 93; HSS 7; RA 50; RBH 36; RS 2 Juanita Bynum: GA 24 El Coyote Y Su Banda Tierra Santa: LA 48; LT 29; RMS 9 Emerson Drive: CA 51; CS 32 Goo Goo Dolls: A40 13	B2K: B200 177; RBA 59	54, 59, 66; RBH 14, 55, 62, 68; RP 6; RS 41; T40 6	Deborah Cox: DC 2	Richard	Elliot: C/ 10		Good Charlotte: B200 40; PC	A 18; MO 28
Baby Anne: EA 20 I racy Byrd: CS 16; H100 79; HA 74 Elvis Crespo: TSA 9 Eminem: B200 58; PLA 8, 27; KBA 28; RBC 3, 10; H100 82; Glenn Gould: CL 6	Baby: H100 90, 93; HSS 7; RA 50; RBH 36; RS 2	Juanita Bynum: GA 24		29; RMS 9 Emersor	n Drive: CA 51; CS 32		Goo Goo Dolls: A4o 13	
	Saby Anne: EA 20	Tracy Byrd: CS 16; H100 79; HA 74	Elvis Crespo: TSA 9	Eminem	: B200 58; PCA 8, 27; RBA 28	; RBC 3, 10; H100 82;	Glenn Gould: CL 6	

Billboard ARTIST INDEX (continued) JULY 5 2003

Joshua Gracin: HSS 3, 11 Grafic International: HSS 57; RS 36 El Gran Combo De Puerto Rico: TSS 2 Grain Cinternational: n35 5/; K3 30 El Gran Combo De Puerto Rico: TS5 2 Grandaddy: B200 355 El Gran Silencio: LT 45; RMS 23 Dobie Gray: A40 2; AC 1; H100 14; HA 12; T40 10 Al Green: RBC 20 Pat Green: CA 63; CS 41 Vivian Green: B200 172; RBA 34; DS 13; HSS 33; RA 48, 53; RBH 49, 54; RS 44 Lee Greenwood: CS5 8 Josh Groban: B200 93; CX 2, 4; AC 29 Groove Armada: DC 6 Grupo Bryndis: HS 31; LA 6; RMA 31; LT 43; RMS 17 Grupo Montez De Durango: RMS 25 Justin Guarini: B200 51 Guns N' Roses: PCA 31 Buddy Guy: BL 3; HS 42 G-Wiz: RS 72 Nee-Nee Gwynn: RS 45 -H-Deitrick Haddon: CC 20; GA 7; HS 32 Daryl Hall John Oates: IND 35; AC 17 Fred Hammond: GA 13 bary hair join Solass. IND 35, AC 17 Fred Hammond: GA 13 Jennifer Hanson: CS 51 The Happy Boys: EA 15 Roy Hargrove: (7) 5; HS 21; RBA 53 Ben Harper: B200 124 Barry Harris: DS 21 H.A.W.K.: RA 71; RBH 73 Heather Headley: B200 75; RBA 18; DC 45; H100 64; HA 60; RA 20; RBH 73 Hector & Tito: LA 35; LPA 11; TSS 22 Hemstock & Jennings: DC 10; DS 10 Eddy Herrer: TSS 13, 20 John Hiatt & The Goners: IND 24 Faith Hill: B200 184; CA 23; CCA 21; AC 7, 11; CS 36; CSS 6; HSS 34 Enrique Iglesias: LA 52; LPA 17; LPS 8; LT 11 India: LA 73; TSA 3; DC 44; DS 23; LPS 35, 38; LT 40; TSS India: LA⁷ 3; TSA 3; DC 44; DS 23; LPS 35, 38; LT 40; TS 3, 4 India: Arie: RBA 88 Industria Del Amor: LA 28; RMA 20 Inspectah Deck: IND 16; RBA 50 Inspector: LPS 37 Interpol: HS 41; IND 30 Intocable: LA 17, 70; RMA 12; LT 19; RMS 4, 10 Los Invasores de Nuevo Leon: RMS 37 Sharon Isbin: CL 9 Ronald Isley: B200 31; RBA 7; H100 72; HA 68; RA 26; RBH 72 RBH 27 The Isley Brothers: B200 31; RBA 7; H100 72; HA 68; RA 26; RBH 27 --- J---Alan Jackson: B200 176; CA 22; CCA 15; CS 14; H100 53; Hati Jackson: D200 1/0, 01/21, 201/2, 201/2, 201/2 HA 50 Michael Jackson: PCA 14; RBC 12 Paul Jackson, Jr.: C/ 16 Jael: DC 19 Jahelim: B200 84; RBA 16; RBC 11; H100 51; HA 44; RA 14; Jael: DC 19 Jaheim: B200 84; RBA 16; RBC 11; H100 51; HA 44; RA 14; RBH 16 Bishop T.D. Jakes: GA 15 Jakki Da Motamouth: R5 67 Etta James: BL 5 Jane'S Addiction: MO 4; RO 11 Keith Jarrett: /Z 19 Jars Of Clay: CC 31 Javier: RA 62; RBH 63 Jay-El: HSS 56; RS 20 Jay-Z: B200 188; RBA 65, 90; RBC 9; DS 4; H100 3, 61; HA 2, 62; HSS 18, 25, 48; RA 3, 25, 40; RBH 3, 25, 42, 64, 94; RP 21; RS 8, 10, 27, 64; T40 8 Jeweil: B200 12; INT 16; A40 10; DC 7; DS 5; H100 27; HA 34; HSS 8; T40 19 Buddy Jeweil: CS 25; CSS 1; H100 76; HSS 5 Joe: RBH 96 Elton John: B200 26; INT 21; PCA 7; A40 28; MO 31 Jue: Norty J Jack Johnson: B200 120 Jack Johnson: B200 26; INT 21; PCA 7; A40 28; MO 31 Syleena Johnson: RBA 73; HSS 47; RS 30 George Jones: CA 38; CC 30; CCA 18 Norah Jones: B200 7; (/ 1; INT 5; A40 25; AC 8 Roy Jones, Jr.: RS 40 Ronny Jordan: (/ 20 JS: RA 69; RBH 69 Juanes: HS 30; LA 5; LPA 3; LPS 3; LT 4; TSS 27 Cledus T. Judd: CA 52 Julio: LPS 23; LT 34 June: DC 14 lung: DC 14 -K-Israel Kamakawiwo'Ole: WM 7 Kardinal Offishall: RS 61 John P. Kee: GA 22 Toby Keith: B200 23; CA 3, 26, 42; CCA 24; CS 1; H100 23; HA 20 Kelis: HSS 63; RA 60; RBH 57; RS 31 Kelis: HSS 63; KA 60; RBH 57; RS 31 Josh Kelley: A40 16 R. Kelly: B200 28; RBA 9; H100 16, 34; HA 15, 30; HSS 38, 47, 62; RA 21, 30, 37, 42; RBH 21, 31, 40, 45, 86; RS 16, 62, 30; T40 11, 40 Kem: B200 133; HS 1; RBA 17; RA 44; RBH 46 Kevin Kern: NA 10 Kid Rock: B200 50; PCA 47; AC 20; CSS 2; H100 38; HA 52; Kid Rock: B200 50; PCA 47; AC 20; CSS 2; H100 38; HA 52; HSS 6 Kidz Bop Kids: B200 117 Killer Mike: RBA 86; H100 26; HA 25; HSS 31; RA 8; RBH 8; RP 8; RS 11 Kinane: DC 35 Kindred The Family Soul: HS 27; RBA 39; RA 58; RBH 60 B.B. King: B200 196; BL 2 K-Klass: DC 35 Knoc-Turr\Al: RA 68; RBH 70 Beyonce Knowles: RBA 57; H100 3; HA 2; RA 3, 75; RBH 3, 78; T40 8 Diana Krail: JZ 4, 7 Alison Krauss + Union Station: BG 1, 3; CA 24, 48 Chantal Kreviazuk: HS 44; A40 34 Krista: DC 30 Chad Kroeger: A40 21 Kumbia Kings: EA 22; LA 8, 64; LPA 4; LT 45; RMS 23

4

.

Sonny Landreth: BL 15 k.d. lang: /2 5 Larry The Cable Guy: CA 66

Latif: RS 70 Kenny Lattimore: RBA 55 Avril Lavigne: B200 53; A40 11; AC 25; HSS 30, 42 Donald Lawrence & The Tri-City Singers: GA 16 Raphy Leavitt Y La Selecta: TSA 20 Led Zeppelin: B200 21, 149; INT 9 Murphy Lee: H100 44; HA 40; RA 34; RBH 37; RP 17; T40 Murphy Lee: H100 44; HA 40; RA 34; RBH 37; RP 17; T40 34 Stagga Lee: HSS 27; RS 32 Ute Lemper: CX 11 Annie Lennox: B200 5; INT 1; DC 39 Alejandro Lemrer: LPS 30; II 50; TSS 32 Less Than Jake: B200 146 The Letter M:: RBH 97 La Ley: LA 31; IPA 9; LPS 40 Ottmar Liebert: NA 15 Lifehouse: CC 37; A40 27 Lif Flip: RBA 76; H100 49; HA 47; HSS 41; RA 19, 64; RBH 18, 65; RP 14; RS 23 Lil Jon: RA 65; RBH 66 Lil Jon & The East Side Boyz: B200 55; IND 1; RBA 8; H100 32; HA 27; RA 12; RBH 12; RP 9; RS 40, 62 Lil' Kim: B200 30; RBA 13; H100 4; HA 1; RA 2, 43, 70; RBH 2, 44, 71; RP 1, 24; RS 49; T40 9 Lil' M: B200 130; RBA 29; H100 13, 54; HA 40, 53; HSS Lillix: HS 14 Lil' Mo: B200 130; RBA 29; H100 13, 54; HA 10, 53; HSS 66; RA 9, 18, 73; RBH 9, 19, 76; RP 3; RS 35, 50; T40 6; RA 9, 18, 73; RBH 9, 19, 76; RP 3; RS 35, 50; T40 20 Limite: IT 27; RMS 8 Aaron Lines: CS 43 Linkin Park: B200 15; PCA 9; H100 78; HA 73; MO 7, 9; RO 5, 19 Live: B200 13; A40 19 German Lizarraga: LA 71; LT 49; RMS 21 LLCool; HS BH 81 Kimberley Locke: HSS 3, 11 Lone: HSS 6; RA 60; RBH 57; RS 31 George Lopez: HS 39; IND 28 Jennife: Lopez: HS 39; IND 28 Jennife: Lopez: B200 106; RBA 83; DC 5; DS 18; H100 84; T40 38 Jennifer Lopez: B200 106; RBA 83; DC 5; DS 18; H100 84; T40 38 Jeff Lorber: *CJ* 21 Kandice Love: RBH 81 Patty Loveless: BG 12; CS 47 Ludacris: RBA 100; H100 40; HA 35; HSS 54; RA 24; RBH 26; RP 12; RS 38 Lumidee: H100 17; HA 14; HSS 32; RA 11; RBH 10; RS 22; T40 28 Lynyrd Skynyrd: B200 110; PCA 39; RO 34 -- M --Yo-Yo Ma: CL 3, 4; CX 12 Made By Monkeys: DC 29 Madonna: B200 89; PCA 36; A40 38; DC 34; DS 6, 8; HSS Mado By Monkeys: UC 29 Madona: Bzoo 89; PCA 36; A4o 38; DC 34; DS 6, 8; HSS 20, 75 Magic Juan: TSS 13 Taj Mahai: BL 8 Mana: LA 12; LPA 5; LPS 1; LT 1; TSS 29 Manmade God: RO 38 Mannheim Steamroller: B200 119; IND 3; INT 12; NA 1, 4 Victor Manuelle: TSA 19; TSS 5, 8, 22 Bob Marley: PCA 2; RBC 4; RE 11 Ziggy Marley: RE 5 Maroon 5; B200 159; H5 5; A40 15 The Marshall: BG 15 Ricky Martin: B200 107; LA 1; LPA 1; DC 20; H100 98; LPS 2, 2,4; IL 2, 22; TS 15, 2, 3 Rogelio Martinez: LA 27; RMA 19 Mary Mary: GA 14 Pepper Mashay: DS 21 Massive Attack: EA 19 matchbox twenty: B200 45; A40 1; AC 16; H100 10; HA 9; T40 3 $\begin{array}{c} \mbox{metrico} main: nico 63; HA 55; KA 27; KBH 28\\ \mbox{mii:} C 28\\ \mbox{mii:} C 28\\ \mbox{mii:} FJ 210\\ \mbox{mii:} FJ 11, 31; LT 14\\ \mbox{model:} Molecular 11, 31; LT 14\\ \mbox{model:} Molecular 20, 182; IS 10; IND 12; RBA 37\\ \mbox{model:} Mogain: E00 182; IS 10; IND 13\\ \mbox{model:} Molecular 20, 182; IS 12; IS 13\\ \mbox{model:} Molecular 20, 182; IND 14; RBA 2; DC 3; H100 11; HA 8; RA 1; RBH 1; RS 33\\ \mbox{Ricardo Montaner:} LA 49; LPA 14; LPS 12; LT 18\\ \mbox{Pable Monteror:} LPS 28; LT 42\\ \mbox{Dr La Montgomery:} CS 36\\ \mbox{John Michael Montgomery:} CS 36\\ \mbox{John Monterol:} LPS 28; LT 42\\ \mbox{Dr La Montgomery:} S3 36\\ \mbox{Chante Moore:} RBA 55\\ \mbox{Alisent Montgomery:} CS 52; H100 38; HA 52; HS5 6\\ \mbox{Morelen-Bandminds:} CX 10\\ \mbox{Craig Morgan:} B200 137; CA 16; HS 2; IND 6; CS 6; H100\\ \mbox{69; HA 65}\\ \mbox{Van Morrison:} PCA 38\\ \mbox{Low Mosley:} RBA 81; HS5 64; RBH 99; RS 12\\ \mbox{Brandy Moses-Scott:} HS5 52; SS 18\\ \mbox{Mor Moreles:} B200 64; A40 6; H100 57; HA 59; TA 0 24\\ \mbox{Mr:} Cheeks: RA 43; RBH 44, 96, 100; RP 24; RS 49, 54, 75\\ \mbox{Mudvayne:} B200 187; RO 28\\ \mbox{Rich Multins:} CC 39\\ \mbox{Anne Murray:} RBH 75; RS 57\\ \mbox{Musig:} HS5 37, 71\\ \mbox{Mya:} H100 73; HS5 9; RA 36; RBH 34; RS 4\\ \mbox{-Neu-}\\ \mbox{LNails:} DPA 68\\ \mbox{Moreles:} PA 456\\ \mbox{Main:} H100 73; HS5 9; RA 36; RBH 34; RS 4\\ \mbox{-Neu-}\\ \mbox{LNails:} DPA 68\\ \mbox{Moreles:} PA 456\\ \mbox{RA 55} 75\\ \mbox{Musig:} H50 74\\ \mbox{Main:} H100 73; HS5 9; RA 36; RBH 34; RS 4\\ \mbox{-Neutra} PA 65\\ \mbox{Moreles:} PA 65\\ \mbox{Main:} PA 65\\ \mb$

-N-

Nas: B200 179; RBA 61; RBC 18, 22; DS 18; H100 100 Nate Dogg: H100 5; HA 3; HSS 35; RA 5; RBH 5; RP 2; RS 21; T40 5

Ultra Nate: DC 37 Luna Negra: NA 15 Frankie Negron: TSS 30 Nelly: B200 77; RBA 52; RBC 25; H100 44; HA 40; RA 34; RBH 37; RP 17; Tao 34 Willie Nelson: CA 27, 44; CCA 9; CS 1; H100 23; HA 20 Aaron Neville: GA 32 New Found Glory: HSS 51 The New Pornographers: IND 43 Newsboys: B200 139; CC 7; DS 25 Joe Nichols: B200 139; CC 7; DS 25 Joe Nichols: B200 139; CC 7; DS 25 Joe Nichols: B200 139; CC 7; DS 25 The Nickel Creek: BG 2; CA 30; CCA 20; IND 25 The Nitty Gritty Dirt Band: BG 11 Noella: LPS 17; LT 21; TSS 31 NOFX: IND 15 Noelia: LPS 17; LT 21; TSS 31 NOFX: IND 15 Nichole Nordeman: CC 26; HS 47 Smokie Norful: GA 5; HS 22; HSS 46 The Notorious B.I.G.: RBC 6, 8 Les Nubians: RBA 45 The Oak Ridge Boys: CA 61 O.A.R.: B200 165 Daniel O'Donnell: WM 6, 8 Janusz Olenjniczak: (L 2; STX 24, Don Omar: HS 17; LA 3; LPA 2 La Onda: RMS 28 Jamie O'Neat: CS 46 Yoko Ono: DS 12 Opera Babes: (X 7 William O'Nbit: A40 35; H100 60; HA 63; T40 23 La Oreja De Van Gogh: LPS 20; LT 35 Christopher O'Riley: (X 5 Stacie Orrice: B200 101; CC 2; DS 1; H100 85; HSS 16 Jeffrey Osborne: IND 48; RBA 64 Oscar G: DC 9 -0--- P---Brad Paisley: CCA 23; CS 7; H100 46; HA 39 Brad Paisley: CCA 23; CS 7; H100 46; HA 39 Robert Palmer: BL 13 Eddie Palmer: JZ 22; TSA 5 Los Palominos: RMS 34 Palomo: LA 20; RMA 15; RMS 6 Panjabi MC: DS 4; HSS 18; RBH 64; RS 8 Papa San: RE 15 Dolly Parton: BG 14; CA 28 Pastor Troy: RS 40 Laura Pausini: DC 17 Luciano Pavarotti: CL 7, 13 P. Diddy: H100 44; HA 40; RA 34; RBH 37; RP 17; T40 34 Gary Peacock: JZ 19 Peed Crafk: HSS 64; RA 49; RBH 47; RS 28, 51 Jennifer Pena: LPS 29; LT 26; RMS 38 Dottie Peoples: GA 21; RBA 80 Murray Perahia: CL 11

Jointe Feoples: GA 21; RBA 80 Murray Perahia: CL 11 Amanda Perez: RBA 63; HSS 10; RS 15; T40 36 franky Perez: R40 24 Perpetuous Dreamer: DC 38 Pesado: RMS 31 Liz Phair: A40 20 Pharoahe Monch: RS 53 Pillar: CC 25; HS 45; RO 39 Pink Floyd: PCA 33 Pink Floyd: PCA 33 Pink Floyd: PCA 33 Pink Martini: INT 10 Alexandre Pires: LA 50; LPA 15; LPS 5; LT 8; TSS 37 John Pizzarelli: // 23 Play: B200 79 Los Player's: LA 40 Pumb: A40 31 Plumb: Aqo 31 PLOD: CC 29 El Poder Del Norte: LA 59 Point Of Grace: CC 17 Pooh And The Young Inspirations: GA 30 The Postal Service: EA 3; IND 32 The Potter's House Mass Choir: GA 15 Deuter The Income Parco 13(1): PO 13 The Potter's House Mass Choir: GA 15 Powerman 5000: B200 125; RO 12 Praxis: DC 46 Julio Preciado Y Su Banda Perla Del Pacifico: RMS 27 Elvis Presley: B200 175; CA 21 Lisa Marie Presley: B200 02 Kelly Price: B200 109; RBA 19; RBH 87 Charley Pride: CA 64 Prince: RBA 98 Rachel Proctor: CS 40 Prohoe Zak: 440 32 The Project 28: RS 34 Project Pat: RBC 23 Prosperity: GA 28 Puretone: DC 16 Purple Kitty: DC 23 -Q-Q Tip: HSS 55; RS 55 Oueen: PCA 16 Queen: PCA 16 Queens Of The Stone Age: B200 153; MO 10; RO 32 A.B. Quintanilla III: LA 8; LPA 4; LT 45; RMS 23 -R-RA: RO 35 Racket City: RS 56 Radiohead: B200 4; INT 2; PCA 44; MO 16 Racket Cfty: R5 56 Radiohead: B2:00 4; INT 2; PCA 44; MO 16 Raekwon: R5 74 Fros Ramazzotti: LA 36; LPA 12; LPS 6; LT 7; TSS 21 Ramiyah: GA 27 Rascal Flatts: B2:00 98; CA 11; CCA 3; PCA 11; CS 10; H1:00 58; HA 55 Carmen Rasmusen: HSS 3, 11 Los Razos: LA 41; LT 25; RMS 7 Red Hot Chill Peppers: B2:00 103; MO 14 Redman: HSS 43 Los Rehenes: LA 43 Relient K: B2:00 186; CC 9 Revis: B2:00 174; HS 7; MO 39; RO 9 The RH Factor: (7 3; HS 21; RBA 53 Damien Rice: HS 24 Lionel Richie: B2:00 116; RBA 89 Los Reient Sc J00 116; RBA 89 Los Reient Sc J0; J1; ND 40 Jenni Rivera: RMS 29 Jerry Rivera: LPS 36; LT 36; TSS 7 Lupillo Rivera: RMS 22 Rizen: GA 29 Pervis: CD 20 Lupillo Rivera: RMS 22 Rizen: GA 29 Rockik: DC 32 The Roc Project: DC 4; DS 7; HSS 74 Kiko Rodriguez: TSS 19 Roez Boyz: HSS 58; RS 19 Kenny Rogers: CS 56 Tito Rojas: TSS 10 The Rolling Stones: B200 161 Linda Ronstadt: CA 45 Rooney: B200 142; HS 3 The Roots: B200 141; KKA 66; HSS 71 Rosario: LPS 39 Roscoe: B200 174; HS 8; RBA 27; RA 72; RBH 74 Paulina Rubio: LPS 33 Rufio: B200 168; HS 6; IND 11 Rushlow: CS 35 Russell: HSS 62; RS 25

Deric Ruttan: CS 57

DJ Cheb I Sabbah: EA 23; WM 9 Saliva: RO 37 David Samborn: /2 1 Adan Chalino Sanchez: RMS 33 Arturo Sandoval: /2 11 Santana: B200 138; A40 21; AC 4; HSS 37; LPS 30; LT 50; TSS 32 Juelz Santana: RS 59 Gilberto Santa Rosa: TSA 7; LPS 16; LT 5; TSS 1 Yoskar Sarante: TSS 18 Boz Scargs: IND 45; /2 8 Scarface: RB 40 The John Scoffeld Band: (7 13 The Scumfrog: DC 15 Sean Paul: B200 17; RBA 12; RE 1; H100 6, 41, 81; HA 4, 38; HS5 15, 70; RA 13; 22, 75; RBH 13; 24, 78; RP 4, 11; RS 17, 47, 66; T40 4, 37 Joan Sebastian: IND 38; LA 14; RMA 9; LPS 32; LT 32; RMS 12 Jon Secada: LPS 34; TSS 34 Seether: B200 181; M0 17; RO 13 Bob Seger & The Silver Bullet Band: PCA 4 Selena: LA 29: LPA 8 Senses Fail: HS 34; INT 8 Senses Fail: HS 34; INT 8 Shakgsy: RE 7 Shaklra: LA 21; LPA 6 Shaklra: LA 21; LPA 6 Shekinah Glory Ministry: GA 6; HS 28; IND 26 Blake Shelton: CA 37, 70; CS 39 The Shepherds: GA 38 Shinedown: MO 34; RO 20 Mike Shorey: Ha00 13; HA 10; HSS 66; RA 9; RBH 9; RP 3; RS 35; T40 20 Shotgun The Representer: HSS 39; RS 14 Sidestepper: TSA 14 Sigur Ros: HSS 19 The Silk Road Ensemble: CX 12 Nina Simone: JZ 25 The Silk Road Ensemble: CX 12 Nina Simone: /2 25 Simon & Garfunkel: PCA 25 Simop & Garfunkel: PCA 25 Simop & Garfunkel: PCA 25 Sin Bandera: LPS 15; LT 23 Sizence None The Richer: AC 28 Size Queen: DC 47 Ricky Skaggs & Kentucky Thunder: BG 7; CA 58 Skillz: RBH 92; R5 58 Alvin Slaughter: GA 23 Smile Empty Soul: HS 13; MO 15; RO 27 Smilez & Southstar: RBA 92 Michael W. Smith: CC 15, 18 Rickey Smith: HSS 3, 11 Smoke Bulga: R5 60 Snoop Dogg: B200 94; RBA 33; RBC 15; RA 33; RB Rickey Smith: H55 3, 11 Smoke Bulga: R5 60 Snoop Dogg: B200 94; RBA 33; RBC 15; RA 33; RBH 35; R7 18; R5 39 Solialbum: MO 29; RO 26 Marco Antonio Solis: LA 2; RMA 1; LPS 4; LT 3; RMS 18 Los Soneros Del Barrio: TSS 40 Soraya: LPS 7; LT 10 The Spanish Harlem Orchestra: TSA 15 Bubba Spanisck: HSS 29; RS 42 Renee Spearman And Prez: GA 28 Sowro Gwra: (117 Renee Spearman And Prez: GA 28 Spyro Gyra: C/ 17 Staind: B2co 25; PCA 50; MO 18, 23; RO 8, 29 Renee Stakey: DC 50 Lisa Stansfield: DC 43 The Starting Line: HS 48 Steely Dan: B2co 22; INT 6 Rod Stewart: B2co 11,4 Rebecca 5L James: CC 16 George Strait: B2co 14, 154; CA 1, 19, 29, 53; CS 13; H100 71; HA 67 The Streets: EA 14 Streetwise C/14 The Streets: CA 14 Streetwize: C/ 14 Tadeusz Strugala: CL 2; STX 24 Ruben Studdard: AC 30; H100 2; HSS 2, 3, 11; RA 41; RBH Ruben Studoard: AC 30; H100 15; RS 1 Sublime: PCA 46 Sugar Ray: B200 90; A40 32 Switchfoot: B200 164; CC 8 System Of A Down: B200 192 -T-Taking Back Sunday: HS 25; IND 23 Talib Kweli: B200 158: RBA 35; RBH 83 Dawn Tallman: DC 41 Tamia: H100 30; HA 26; RA 28, 52; RBH 29, 52; RP 10; T40 Tamila: H100 50; H1 20; H2 20; H2 20; H2 20; H2 20; H2 20; H2 17; TSS 9; H2 17; TSS 9; H2 17; TSS 9; H2 17; TSS 9; H2 17; H2 100; H2 200 76; PCA 43 Mark Taylor: B2 00 76; PCA 43 Mark Taylor: GA 33 Paul Taylor: (*J* 11 Susan Tedeschi: BL 6 Los Temerarios: LA 11; RMA 7 TGA DS 73 Paul rayon: Or 11 L Susan Tedeschi: BL 6 Los Temerarios: LA 11; RMA 7 TG4; RS 73 Thalia: EA 10; LA 25, 57; LPA 7, 20; H100 52; HA 49; LPS 22; LT 31; RA 67; RBH 67; T40 26; T5S 33 Christ Thile: BG 15 Third Day: B200 118; CC 6 Third Eye Blind: B200 122; A40 17 Third World: RE 14 The Thorns: B200 126; CA 10 Third World: RE 14 The Thorns: B200 126; CA 10 Third World: RE 14 The Thorns: B200 126; A40 17 Third World: RE 14 The Thorns: B200 126; CA 10 Third World: RE 14 The Thorns: B200 156 T.L: H100 26; HA 25; HSS 31; RA 8, 63; RBH 8, 61; RP 8; RS 11, 46 Los Tigres Del Norte: LA 63; LT 47; RMS 20 Justin Timberlake: B200 46; RBA 32; A40 26; DC 24; DS 9; H100 21; HA 18; RBH 88; RS 65; T40 7 Tina Ann: DC 21 Boyd Tinsley: B200 97; INT 3 TLC: HSS 60 Rigo Tovar: LA 53 Train: B200 18; INT 23; PCA 30; A40 3; H100 45; HA 45; T40 22 Transplants: IND 49 Trapt: B200 108; IAT 23; PCA 30; A40 3; H100 45; HA 45; T40 22 Transplants: IND 49 Trapt: B200 108; IAT 23; PCA 30; A40 3; H100 45; HA 45; T40 22 Transplants: IND 49 Trapt: B200 108; IAT 23; PCA 30; A40 3; H100 45; HA 45; T40 22 Transplants: IND 49 Trapt: B200 108; IAT 23; PCA 30; A40 3; H100 45; HA 45; T40 22 Transplants: IND 49 Trapt: B200 108; IAT 23; PCA 30; A40 3; H100 45; HA 45; Tante Called Quest: B200 190; RB 51 Trick Daddy: H100 59; IA 46; RBH 50; RP 22 Trick/B2 3, 11 A Tribe Called Quest: B200 190; RB 51 Trick Daddy: H100 57; GA 36 Los Tucanes De Tijuuan: LA 22; RMA 16; LT 6; RMS 1

Tricky: EA 2 Tricky: EA 2 Tricky: EA 2 Sharia Twain: B200 41; CA 4; CCA 5; PCA 19; AC 10; CS 9; H100 36; HA 32 Twista: RBC 21; RA 70; RBH 71 Conway Twitty: CCA 25 Type O Negative: B200 39; RO 40 Tyrese: B200 100; RBA 23; RA 31, 35; RBH 32, 38

U

UGK: RBA 22 Uncle Kracker: B200 85; A40 2; AC 1; H100 14; HA 12; T40

Keith Urban: B200 115; CA 13; CS 30; H100 94

Urban Knights: C/ 7 Adolfo Urias Y Su Lobo Norteno: LT 41; RMS 15, 16 The Used: MO 24

Luther Vandross: B 200 2; INT 4; PCA 49; RBA 1, 49; RBC 17; AC 18; H100 75; HA 70; RA 39; RBH 39 Paul Van Dyk: DC 10; DS 10 Phil Vassar: CA 74; CS 59 Stevie Ray Vaughan And Double Trouble: BL 7 Jaci Velasquez: CC 23; LA 51; LPA 16; LPS 9; LT 13 Velvet Revolver: R0 30 Vendetta Red: M0 20 Johnny Vicious: EA 13 -V-Johnny Vicious: EA 13 Rhonda Vincent: BG 4; CA 49 David Visan: WM 10 Carlos Vives: TSS 26

W The Wailers: PCA 2; RBC 4; RE 11 Clay Walker: CS 24 Hezeklah Walker & The Love Fellowship Crusade Choir: CC 28; GA 10; HS 49; RBA 72 Warsaw Philharmonic National Orchestra Of Poland: *CL* Warsaw Philharmonic National Orchestra Of Poland 2: STX 24 Kim Waters: C/ 24 Latanza Waters: DC 23 Harvey Watkins, Jr.: GA 11 Jody Watley: DC 42 Russell Watson: CX 13 David Waxman: EA 6, 16; IND 39 Jimmy Wayne: CS 3; CSS 4; H100 37; HA 37; HSS 21 Gillian Welch: B200 200; HS 12; IND 14 Westside Connection: RA 68; RBH 70 Kirk Whalum: (7 22 Gillian Welch: B200 200; HS 12; IND 14 Westside Connection: RA 68, RBH 70 Kirk Whalum: (*J* 22 The White Stripes: B200 27; INT 22; H100 83; MO 3 Hank Williams: ICA 16 Hank Williams: ICA 16 Hank Williams: ICA 17 Lee Williams: H100 61; HA 62; HSS 25, S5; RA 25, 33; RBH 25, 35; RP 18; RS 10, 39, 55, 61 Mark Willison: BL 11 Tim Wilson: CA 68 Mario Winans: RBH 100; RS 54 Vickie Winans: RBH 100; RS 54 Wine Of Falth: CC 32 Wayne Wonder: B200 145; RBA 47; RE 3; H100 20; HA 17; RP 15; T40 13 Darryl Worley: B200 82; CA 7; CS 21; H100 86 Danny Wright: MA 7 Lizz Wright: (J 4; HS 26 Wynonna: CS 18; H100 80; HA 75 --Y---Y--Z-

Zion: HSS 51; RS 29 ZZ Top: PCA 41

-SOUNDTRACKS-

e. Source B200 (2017) 2 Fast 2 Furious: B200 9; RBA 4; 5TX 1 8 Mile: B200 01 23; RBA 84; STX 6 Amelia: WM 15 American Dreams: 1963-1964; STX 20 American Idol Season 2: All-Time Classic American Love Songs: B200 33; INT 18; STX 3 The Animatrix: The Album: EA 17 Bend It Like Beckham: WM 3 Blue Collar Comedy Tour: The Movie: CA 43 Chicago: B200 74; STX 5 Coyote Ugly: CCA 17 Cradle 2 The Grave: RBA 97; STX 18 Daredevil: The Album: STX 13 Disney's Lilo & Stitch: STX 14 Dysfunktional Family: RBA 85 Finding Nemo: STX 16 Frida: LA 4; RMA 2; STX 15; WM 1 Grease: STX 25 Grease: STX 25 Holes: B200 129; STX 8 Holes: B200 129; 317.6 Hulk: STX 17 Lizzie McGuire: B200 123; STX 7 The Lizzie McGuire: B200 123; STX 7 Mamma Mial: PCA 26 The Matrix Reloaded: The Album: B200 48; STX 4 Moulin Rouge: PCA 34; STX 12 Nashville Star: The Finalists: CA 71 Nine: IND 31; INT 15 O Brother, Where Art Thou?: CCA 6; PCA 20; STX 10 Queer As Folk: The Third Season: EA 5; IND 37; STX 23 Rugrats Go Wild!: B200 198; STX 9 Spirit: STX 19 Spirit: Stallion Of The Cimarron: STX 22 Sweet Home Alabama: STX 21 A Walk To Remember: STX 11 -VARIOUS ARTISTS-

 Organization of the second state of the s 91 WOW Gospel 2003: 199 WOW Worship (Yellow): 112

www.billboard.com

JU 20	LY 5 003		Billboard MODERN ROCK	
*	×		Airplay monitored by 🔊 Nielsen	
THIS WEEK	LAST WEEK	2	Broadcast Data	
SI	ST		Systems	
Ē	LA		TITLE IMPRINT/PROMOTION LABEL	Artist
1	2	21	留: NUMBER 1 習 SEND THE PAIN BELOW EPIC	1 Week At Number 1 Chevelle 😴
2	1	- 10	HEADSTRONG WARNER BROS	Trapt 🤿
3	3	T	SEVEN NATION ARMY THIRD MAN/VZ	The White Stripes 🧔
4	5		JUST BECAUSE CAPITOL	Jane's Addiction
5	4		LIKE A STONE INTERSCOPE/EPIC	Audioslave 🤿
6	7	15		Cold 🤿
7	13		FAINT WARNER BROS	Linkin Park 👳
8	8	24	TIMES LIKE THESE ROSWELL/RCA/RMG	Foo Fighters 🤿
9	6	- 17	SOMEWHERE I BELONG WARNER BRDS.	Linkin Park 👳
10	11		GO WITH THE FLOW INTERSCOPE	Queens Of The Stone Age 🧔
11	10	10	MINERVA MAVERICK/REPRISE	Deftones 🧔
12	17			The Ataris
13	9	24		ce Featuring Paul McCoy 🤿
14	18	6	DOSED WARNER BROS	Red Hot Chili Peppers
15	16			Smile Empty Soul 🧔
16	15			Radiohead 😪
17	14		DRIVEN UNDER WIND-UP	Seether 👳
18	12		PRICE TO PLAY FUP/ELEKTRA/EEG	Staind 👳
19	22			Eve 6
20	20		SHATTERDAY FPIC	Vendetta Red 🧔
21	25			Audioslave 👳
22	21			Metallica 👳
	36			Staind
24	26		BLUE AND YELLOW REPRISE	The Used 👳
25	24			
and the second	40		BANDAGES SUB POP/SIRE/REPRISE	Hot Hot Heat 👳
26 27	23			Evanescence
27				Coldplay 👳
	28		THE YOUNG AND THE HOPELESS DAYLIGHT/EPIC	Good Charlotte 🤿
29	32		EVERYONE ELEKTRAJEEG	Socialburn
30	29	14		The All-American Rejects 🤿
31	31	-	THE HORIZON HAS BEEN DEFEATED JACK JOHNSON/UNIVERSAL/UMR	and the second se
32	34	100	OXYGEN'S GONE ISLAND/IDJMG	Die Trying 🤿
33			THE LEAVING SONG PT. II NITRO/DREAMWORKS	AFI
34	39		FLY FROM THE INSIDE ATLANTIC	Shinedown
35	27		THE ROAD I'M ON REPUBLIC/UNIVERSAL/UMRG	3 Doors Down 🧟
36	38	21	STRAIGHT OUT OF LINE REPUBLIC/UNIVERSAL/UMRG	Godsmack 🤿
37	33		GIRL'S NOT GREY NITRO/DREAMWORKS	AFI 🤿
38			WE'VE HAD ENOUGH VAGRANT	Alkaline Trio 🤿
39	35	16	CAUGHT IN THE RAIN EPIC	Revis 🤿
40	37	10	MOBSCENE NOTHING/INTERSCOPE	Marilyn Manson 🧔
	_	-		

	LY 5 003		Billboard Roci	NSTREAM K TRACKS™
X	EK		Airplay monitored by 🏌 Ni	elsen
WE	ME			oadcast Data
THIS WEEK	LAST WEEK	1191	Sy TITLE IMPRINT/PROMDTION LABEL	Artist
	_		NUMBER 1	
1	1	23		Audioslave 😒
2	2	- 41	SEND THE PAIN BELOW EPIC	Chevelle 👳
3	3	216	HEADSTRONG WARNER BRDS.	Trapt 👳
	4		ST. ANGER ELEKTRA/EEG	Metallica 🧟
5	5	17	SOMEWHERE I BELONG WARNER BROS	Linkin Park 👳
	8	17	STUPID GIRL FLIPIGEFFEN/INTERSCOPE	Cold 👳
7	6	24	STRAIGHT OUT OF LINE REPUBLIC/UNIVERSAL/UMRG	Godsmack 👳
8	7	100	PRICE TO PLAY FLIP/ELEKTRA/EEG	Staind 😦
9	10	18	CAUGHT IN THE RAIN EPIC	Revis 🧟
10	9		THE ROAD I'M ON REPUBLIC/UNIVERSAL/UMRG	3 Doors Down 😓
11	15		JUST BECAUSE CAPITOL	Jane's Addiction
12	11		FREE DREAMWORKS	Powerman 5000 🤿
13	13	10		Seether 😴
14	12			Black Label Society
15	14	44		3 Doors Down 👳
16	17			Deftones 🧟
17	24			
18	16	-22		Disturbed 😪
19.	27			
20	20			Shinedown
21	19	195		Evanescence Featuring Paul McCoy 🤿
22	21	10	MOBSCENE NOTHING/INTERSCOPE	Marilyn Manson 👳
23	22	12		Foo Fighters
24	23			doubleDrive
25	25			Disturbed
26	26			Socialburn
27	29			Smile Empty Soul
28	30			Mudvayne
29	39		SO FAR AWAY FUP/ELEXTRA/EEG	Staind
30	57		SET ME FREE DECCA	Velvet Revolver
31	31			Memento 👳
32	28		GO WITH THE FLOW INTERSCOPE	Queens Of The Stone Age
33	20			Godsmack
34	34		RED WHITE AND BLUE SANCTUARY	Lynyrd Skynyrd
35	32			BA
36	36			Die Trying 👳
30	35			Saliva 🤤
38	33			Manmade God
39	40			Pillar
40	40			Type O Negative
40			T DOTA T YAANINA DE IVIE RUADRUNNER/DJMG	Type O wegative
_	_		Alterna Me	

JULY 5 2003

LAST WEEK THIS WEEK

12

THIS WEEK	LAST WEEK	í,	Airplay monitored by 💦 Nielsen Broadcast Systems	Data
F	P		TITLE IMPRINT/PROMOTION LABEL	Artist
			·省 NUMBER 1 · 资:	5 Weeks At Number 1
	1		DRIFT AWAY LAVA	Uncle Kracker Featuring Dobie Gray 🖙
-	2	10	HAVE YOU EVER BEEN IN LOVE EPIC	Celine Dion
3	4		IF YOU'RE NOT THE ONE ISLAND/IDJMG	Daniel Bedingfield 🖙
	3	-	THE GAME OF LOVE ARISTA	Santana Featuring Michelle Branch 😪
	5	22	BEAUTIFUL RCA/RMG	Christina Aguilera 🤿
6	6		CAN'T STOP LOVING YOU ATLANTIC	Phil Collins
7	8		ONE WARNER BROS.	Faith Hill
8	7	45	DON'T KNOW WHY BLUE NOTE/VIRGIN	Norah Jones 🖙
9	10	42	A THOUSAND MILES A&M/INTERSCOPE	Vanessa Carlton 😪
10	11		FOREVER AND FOR ALWAYS MERCURY/IDJMG	Shania Twain 🖙
	9		CRY WARNER BROS.	Faith Hill 🖙
12	12		HOLE IN THE WORLD ERC	Eagles 🤿
13	15		BIG YELLOW TAXI GEFFEN/INTERSCOPE Counti	ng Crows Featuring Vanessa Carlton 😒
14	14	60	SOAK UP THE SUN A&M/INTERSCOPE	Sheryl Crow 😓
15	13		SUPERMAN (IT'S NOT EASY) AWARE/COLUMBIA	Five For Fighting 👳
16	19		UNWELL ATLANTIC	matchbox twenty 🖙
17	16		MAN ON A MISSION U-WATCH	Daryl Hall John Oates
18	18		DANCE WITH MY FATHER JAMG	Luther Vandross
19	17	15		Fleetwood Mac 🖙
20	21	20	PICTURE LAVAVATLANTIC	Kid Rock Featuring Sheryl Crow 👳
21	23	.7	I CAN ONLY IMAGINE IND/CURB	MercyMe 👳
22	20	10	TRY IT ON MY OWN ARISTA	Whitney Houston 👳
23	26		I HEARD IT THROUGH THE GRAPEVINE MOTOWWUM	RG Michael McDonald
24	22	22	I DROVE ALL NIGHT EPIC	Celine Dion 🖙
25	24	24	I'M WITH YOU ARISTA	Avril Lavigne 🤿
26	28		DON'T WANNA TRY COLUMBIA	Frankie J 👳
27	NE		THIS IS THE NIGHT REA/BMG	Clay Aiken
28	25	10	DON'T DREAM IT'S OVER SQUINT CURBIREPRISE	Sixpence None The Richer 🖙
29	27	28	YOU'RE STILL YOU HAUREPRISE	Josh Groban
30	29			Ruben Studdard

D.11

Compiled from a national sample of airplay supplied by Nielsen Broadcast Data Systems' Radio Track service. 106 main-cally monitored 24 hours a day, 7 days a week. Top 40 Tracks is compiled from a national sample of Mainstream Top 40, Rhythmic Top 40 and Adult Top 40 stations. The 263 Top 40 Tracks stations are electronically monitored 24 hours a day, 7 days a week. Top 40 Tracks awards bullets based on increase in addience impressions. On the remaining detection-based which has been on the chart for more than 20 weeks will generally not receive a bullet, even if it registers an increase. Records below the top 20 (top 15 for AC and Adult Top 40) are removed from the chart after 26 weeks. Airpower awarded to songs appearing in the top 20 on both the Nielsen BDS Airplay and Adulence charts for the first time with increases in both detections and audience (Top 40 Tracks excluded). \Rightarrow Videoclip availability. \odot 2003, VNU Business Media, Inc. All rights reserved.

Y 5 03			LT TOP 40 TRACKS
LAST WEEK	1111	Airplay monitored by	Nielsen Broadcast Data Systems
LAST	MILLI	TITLE IMPRINT/PROMOTION LABEL	Artist
1		IE NUMBE	
			matchbox twenty s
2		DRIFT AWAY LAVA	Uncle Kracker Featuring Dobie Gray 🦏
3			Train 🤿
4			3 Doors Down 🤿 Evanescence Featuring Paul McCoy 🖙
6		THE REMEDY (I WON'T WORRY) ELEKTRAVED	
8	-	BIG YELLOW TAXI GEFENINTERSCOPE	G Jason Mraz = Counting Crows Featuring Vanessa Carlton =
7			Coldplay =
12		ARE YOU HAPPY NOW? MAVERICK/WARNER BROS.	Michelle Branch
11		INTUITION ATLANTIC	Jewel =
9			Avril Lavigne 🤿
10			John Mayer 🤿
13			Goo Goo Dolls
15	1	YOUR BODY IS A WONDERLAND AWARE/CO	
16		HARDER TO BREATHE DETONELING	Maroon 5 s
17	1.1		Josh Kelley
19	18	BLINDED (WHEN I SEE YOU) ELEKTRAVEEG	Third Eye Blind
18	10	IF YOU'RE NOT THE ONE ISLAND/IDJMG	Daniel Bedingfield
21			
20		WHY CAN'T I CAPITOL	Liz Phair 🤿
29		WHY DON'T YOU & LARISTA	Santana Featuring Alex Band Or Chad Kroeger
27		MISS INDEPENDENT RCA/RMG	Kelly Clarkson 🧠
23	191	LIKE A STONE INTERSCOPE/EPIC	Audioslave 🤿
22		SOMETHING CRAZY LAVA	Franky Perez 🧠
25	18	COME AWAY WITH ME BLUE NOTE/VIRGIN	Norah Jones 🧠
26		ROCK YOUR BODY JIVE	Justin Timberlake 🤿
24		TAKE ME AWAY DREAMWORKS	Lifehouse
31		THE HORIZON HAS BEEN DEFEATED JAC	ck Johnson/Universal/Jumrg Jack Johnson 🗣
36		FIGHTER RCA/RMG	Christina Aguilera 🤿
32		RAIN DREAMWORKS	Dana Glover
34		REAL CURB	Plumb
28		MR. BARTENDER (IT'S SO EASY) ATLANTIC	Sugar Ray Featuring ProHoeZak 🦏
37		CRYSTAL VILLAGE COLUMBIA	Pete Yorn
30	2	IN THIS LIFE COLUMBIA	Chantal Kreviazuk 🤿
39		FEEL GOOD TIME COLUMBIA	Pink Featuring William Orbit 🤿
40	2.	RIGHTEOUSLY LOST HIGHWAY/IDJMG	Lucinda Williams
33		PEACEKEEPER REPRISE	Fleetwood Mac 🤿
35		HOLLYWOOD MAVERICK/WARNER BROS	Madonna 🤿
111		THE BOYS OF SUMMER COLUMBIA	The Ataris
38	24	HOLE IN THE WORLD ERC	Eagles «;

	JULY 200	5 3	Billboard
	T	0	P 40 TRACKS TM
THISWEEK	LAST WEEK	NEKS ON	Airplay & Nielsen TITLE monitored by Broadcast Da Systems IMPRINT/PROMOTION LABEL
	1	12	(台) NUMBER 1 (台) 3 Wks At No. 1 BRING ME TO LIFE EVANESCENCE FEATURING PAUL MCCOY
2	4		WIND-UP MISS INDEPENDENT KELLY CLARKSON
3	2	18	RCA/RMG UNWELL MATCHBOX TWENTY ATLANTIC
	3	-	GET BUSY SEAN PAUL VP/ATLANTIC
5	6		21 QUESTIONS 50 CENT FEATURING NATE DOGG SHADY/AFTERMATH /INTERSCOPE
6	8	**	I KNOW WHAT YOU WANT BUSTA RHYMES & MARIAH CAREY J/MONARC/RIMG/IDJMG
7	5	-	ROCK YOUR BODY JUSTIN TIMBERLAKE JIVE
(3)	13		CRAZY IN LOVE BEYONCE FEATURING JAY-Z MUSIC WORLD /COLUMBIA MAGIC STICK
	14		MAGIC STICK LIL' KIM FEATURING 50 CENT 'QUEEN BEE /ATLÁNTIC DRIFT AWAY
10	11		UNCLE KRACKER FEAT. DOBIE GRAY LAVA IGNITION
11 12	7		R. KELLÝ JIVE WHEN I'M GONE
12	10		3 DOORS DOWN REPUBLIC/UNIVERSAL/UMRG NO LETTING GO WAYNE WONDER
3	16		WAYNE WONDER GREENSLEEVES/VP/ATLANTIC ARE YOU HAPPY NOW? MICHELLE BRANCH
•	18		MAVERICK /WARNER BROS. ROCK WIT U (AWWW BABY) ASHANTI
	15		MURDER INC/DEF JAM /IDJMG DON'T WANNA TRY FRANKIE J
	20		COLUMBIA WHERE IS THE LOVE? BLACK EYED PEAS A&M ANTERSCOPE
18	12	••	FIGHTER CHRISTINA AGUILERA RCA MAG
19	19		
20	21	18	CAN'T LET YOU GO FABDLOUS FEATURING MIKE SHOREY & LIL' MO DESERT STORMÆLEKTRA ÆEG
21	17		IN DA CLUB 50 CENT SHADY/AFTERMATH /INTERSCOPE
22	24		CALLING ALL ANGELS TRAIN COLUMBIA
23	26		FEEL GOOD TIME PINK FEATURING WILLIAM ORBIT COLUMBIA THE REMEDY (I WON'T WORRY)
24	25		
25	29		SIMPLE PLAN LAVA I WANT YOU
25	31 22		THALIA FEATURING FAT. JOE EMILATIN //IRGIN IF YOU'RE NOT THE ONE
28	36		DANIEL BEDINGFIELD ISLAND /IDJMG NEVER LEAVE, YOU - JJH OOH, UH OOOH! LUMIDEE
29	30		UNIVERSAL/UMRG INTO YOU FABOLOUS FEATURING TAMIA OR ASHANTI
30	32		DESERT STORMÆLEKTRA /EEG SWING, SWING THE ALL-AMERICAN REJECTS DOCHNUSE RIPE ANNOPES
31	28	15	DOGHOUSE/DREAMWORKS CLOCKS COLDPLAY CAPITOL
32	38	2	RIGHT THURR CHINGY DISTURBING THA PEACE/PRIORITY /CAPITOL
33	34	1	BIG YELLOW TAXI COUNTING CROWS FEAT. VANESSA CARLTON GEFFEN ANTERSCOPE
34	40		SHAKE YA TAILFEATHER NELLY, P. DIDDY & MURPHY LEE BAD BOY /UMRG
35	33.	**	SING FOR THE MOMENT EMINEM WEB/AFTERMATH /INTERSCOPE
36	35	221	ANGEL AMANDA PEREZ UNIVERSAL /POWERHOWSE/UMRG/VIRGIN BREATHE
37		mey	BLU CANTRELL FEATURING SEAN PAUL REDZONE /ARISTA
38	23	11	JENNIFER LDPEZ EPIC IN LOVE WIT CHU
39 40	37		DA BRAT FEATURING CHERISH SO SO DEF/ARISTA SNAKE
	51		R. KELLY FEATURING BIG TIGGER Jive

www.billboard.com

www.americanradiohistory.com

Billboard SINGLES AND TRACKS SONG INDEX. JULY 5 2003

Chart Codes: C5 (Hot Country Singles); Hoos (Hat 100 Singles); LT (Hot Latin Tracks) and RBH (Hot R&B Hip/Hop Singles). TITLE (Publisher - Licensing Org.) Sheet Music Dist., Chart, Position.

21 ANSWERS (High On Life, ASCAP/Break North, SOCAN/Me-benish, ASCAP/Universal, ASCAP/50 Cent, ASCAP/Mo Loving, ASCAP/EMI April, ASCAP), WBM, RBH

76

76 21 QUESTIONS (High On Life, ASCAP/Break North, SOCAN/Me-benish, ASCAP/Universal, ASCAP/50 Cent, ASCAP), WBM, H100 5; RBH 5 21 QUESTIONS (AGAIN) (High On Life, ASCAP/50 North, SOCAN/Me-benish, ASCAP/Universal, ASCAP/50 Cent, ASCAP/1 Rock, ASCAP/X Marc's Tha Spot, BMI), WBM, RBH 98

24'\$ (Ya Majesty's Music, ASCAP/Toompstone, BMI) RBH 6

RBH 61 4 EVER (WBM, SESAC/Babyboy's Little, SESAC/Noon-time South, SESAC/C'Amore, BMI/Mo Loving, ASCAP/J Brasco, ASCAP), WBM, H100 54; RBH 19 99.9% SURE (I'VE NEVER BEEN HERE BEFORE) (WB, ASCAP/Songs Of R. Joseph, ASCAP/French Hip. ASCAP/Songs Of R. Joseph, ASCAP/French Hip, ASCAP/Annotation, ASCAP), WBM, CS 17

-A-

ACA ENTRE NOS (LGA, BMI) LT 12 ACT A FOOL (Ludacris, ASCAP/EMI April, ASCAP/Copyright Control), HL, Htoo 40; RBH 26 ACTOS DE UN TONTO (Seg Son, BMI) LT 30 ADDICTED (Warner Chappell, SOCAN/Wet Wheelie, SOCAN/High-Maintenance, SOCAN/Stinky Music, SOCAN/Drop Out, SOCAN/Slutty, SOCAN/Lanni Tunes, SOCAN/Into 66 ALL IN THE WAY (Maurice White, ASCAP/Sony/ATV Tunes, ASCAP/Wau ASCAP, Vaughnwa, ASCAP/Wendi Vaughn, ASCAP, HL, RBH 77 ALMOST HOME (Triple Shoes, BMI/Magic Mustang, BMI/Sufferin Yaucotash, ASCAP) C5 6; Htoo 69 ALUCINADO (EMI Biackwood, BMI) LT 30 AMAME (EMI April, ASCAP) LT 8 AMAZIF (LL Cool), ASCAP/ATV Tunes, ASCAP/The Waters QINazareth, BMI/EMI Blackwood,

ASCAP/The Waters Of Nazareth, BM/(EMI Blackwood, BMI/Chase Chad, ASCAP/EMI April, ASCAP) RBH 81 ARE YOU HAPPY NOW? (I'm With The Band, ASCAP/WB, ASCAP/Dillon Jackson, ASCAP), HL/WBM,

H100 31 ASI TE QUIERO (Edimusa, ASCAP) LT 32

-B-

BABY BOY (Beyonce, ASCAP/Hitco South, ASCAP/Music Of Windswept, ASCAP/Scott Storch, ASCAP/IHEW, ASCAP/EMI April, ASCAP/Scott Storch, ASCAP/IHEW, ASCAP/EMI April, ASCAP/Music World, ASCAP/Black Owned Musik, ASCAP/Music World, ASCAP/Carter Boys, ASCAP/TVT, ASCAP), HL, RBH 78 THE BACK OF YOUR HAND (Hanks Cat, ASCAP) C5 53 BACKSEAT OF A GREYHOUND BUS (Nashville Dream-Works Songs, ASCAP/Animal Fair, ASCAP/Careers-BMI/Macadoo, BMI), CMI/HL/WBM, C5 22 BACK TO MEMPHIS (Backscratcher, ASCAP/Gramily, ASCAP/Skidaddy, ASCAP) C5 60 BEAUTIFUL (My Own Chit, BMI/The Waters Of Nazareth, BMI/EMI Blackwood, BMI/Chase Chad, ASCAP/ANIM April, ASCAP), HL, RBH 35 BEER FOR MY HORSES (Tokeco Tunes, BMI/Sony/ATV Tree, BMI/Big Yellow Dog, BMI), HL, C5 1; HIGO 23 BEWARE OF THE BOYS (MUNDIAN TO BACH KE) (Songs Of Universal, BMI/EMI Blackwood, BMI), HL/WBM, RBH 64 BIG STAR (EMI Blackwood, BMI/Singles Only, BMI), HL/WBM, RBH 64

BIG STAR (Emi Buscher HL, Hao 91 BIG YELLOW TAXI (Siquomb, BMI), WBM, Haoo 42 BREATHE (God's Cryin', ASCAP/Sony/ATV Tunes, ASCAP/Ghetto Fabulous, ASCAP/VOC, BMI/Citty Hous-

ASCAP/Gnetto Fabulous, ASCAP/VOCO, BMI/CIT/HOUS-img, BMI/Hard Workin Black Folks, ASCAP/WB, ASCAP/Melvin Bradford, ASCAP/Famous, ASCAP/Hen-nessy For Everyone, ASCAP/Eight Mile Style, BMI/Edi-tions Breton, SACEM), HL/WBM, H100 81 BRING ME TO LIFE (20mbies Ate My Publishing, BMI/Forthefallen, BMI/Dwight Frye, BMI), WBM, H100 8

-C-

CALLING ALL ANGELS (EMI April, ASCAP/Blue Lamp, CALLING ALL ANGELS (EMI April, ASCAP/Blue Lamp, ASCAP), HL, H300 45 CANDI BAR (Illiotic, ASCAP/Zomba, ASCAP/DJ Khalil, BMI/S.O.L., BMI/Yippity April, ASCAP), WBM, RBH 75 CANT LETYOU GO (Desert Storm, BMI/F.O.B., ASCAP/IN.Q.C., ASCAP/Mo Loving, ASCAP/EMI April, ASCAP) H300 33; RBH 9

CAP/N.Q.C., ASCAP/MD LOVING, ASCAP/Lim April, CAP) H100 13; RBH 9 CAN'T STOP, WON'T STOP (Copyright Control/Six

Figg

ASCI

CAP 1 STOP, WON'T STOP (Copyright Control/Six ga, BMI) RBH 48 CAN YOU HEAR ME WHEN I TALK TO YOU? (Hamen, CAP/Love Pig, ASCAP) CS 49 CASI (Yami, BMI) IT 10 CELEBRITY (EMI April, ASCAP/Sea Gayle, ASCAP), HL,

CELLEBRITY (EMI April, ASCAP/Sea Gayle, ASCAP), HL, CS 7; Hioo 46 CHICKS DIG IT (Mark Hybner, ASCAP/Cagle Blue, ASCAP/Casey Donovan, BMI) CS 55 CLAVAME TU AMOR (Kike Santander, BMI/Ensign, BMI/Santander Melodies, ASCAP/Famous, ASCAP) LT 21 CLOSER (Life Is What We Music, ASCAP/Crystal House Music, ASCAP/Tigers Mik, ASCAP) RBH 90 COME OVER (Naked Under My Clothes, ASCAP/Chycaelis, ASCAP (JBabydovic) Little, SESAC (Non-

*

ASCAP/Chrysalis, ASCAP/Babyboy's Little, SESAC/Noon-time South, SESAC/Warner-Tamerlane, BMI/Kevin Hicks, BMI/Bubba Gee, BMI/Noontime Tunes, BMI), WBM, H100

55; RBH 20 COMO OLVIDARTE (Ser-Ca, BMI) LT 44 CONCRETE ANGEL (Universal-Songs Of PolyGram International, BMI/HopeChest, BMI/Glitterfish, BMI),

CRACT (Songs of Universal, BMI/Gilitterfish, BMI), WBM, H100 99 CRAZY (Songs of Universal, BMI/Bayjun Beat, BMI/Javier Cake, ASCAP) RBH 63 CRAZY IN LOVE (Beyonce, ASCAP/Hitco South, ASCAP/Music Of Windswept, ASCAP/EMI Blackwood, BMI/Richcraft, BMI/Damrich, BMI/Carter Boys, ASCAP/EMI April, ASCAP/Music Wordd, ASCAP/Unichap-pell, BMI), HL/WBM, H100 3; RBH 3 CRUSH ON YOU (Universal, ASCAP/Mr. Cheeks, ASCAP/Marsky, BMI/Janice Combs, BMI/EMI Blackwood, BMI/Jack Knight, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/, HL, RBH 100

DAME (Sony/ATV Discos, ASCAP/Arjona Musical, ASCAP) LT 28

ASCAP) LT 28 DAMMI (Drugstore, ASCAP/Lil)on 00017 Music, BMI/White Rhino, BMI/Lil Buddy Dewberry, BMI) RBH 66 DANCE WITH MY FATHER (Uncle Ronnie's, ASCAP/EMI April, ASCAP/Chi-Boy, ASCAP), HL, H100 75; RBH 39 DAYS LIKE THIS (Castle Street, ASCAP/Cal IV, ASCAP)

LOS DEMAS (Warner-Tamerlane, BMI/Pancho And

Bingo, BMI) LT 34 DONT WANNA TRY (SoulSick Muzik, BMI/Logictone, BMI/Jumping Bean, BMI) H100 19; RBH 84 DREAM EYES (Not Listed) RBH 93

BILLBOARD JULY 5, 2003

DRIFT AWAY (Almo, ASCAP), HL, H100 14 -E-

EMOTIONAL ROLLERCOASTER (EMI April, ASCAP/Blue Erro Soul, ASCAP/Yoruba Peoples Music, ASCAP), HL, RBH 49 EN QUE FALLE? (TN Ediciones, BMI) LT 47 ENTRE EL DELIRIO Y LA LOCURA (Kike Santander, BMI/Ensign, BMI/Clear Mind, ASCAP/Famous, ASCAP) LT of the statement o

26 ENTREGA TOTAL (EMI Blackwood, BMI) LT 42 EVERY LITTLE THING (EMI April, ASCAP/Pang Toon, BMI/Songs Of Universal, BMI/Tunes Of The Village, BMI/Zomba Melodies, SESAC/Agatha Monroe, SESAC), HL/WBM, CS 46

FANATIC (Sony/ATV Tunes, ASCAP/Vivian S. Green, ASCAP/Fred David Kenney, Jr., ASCAP), HL, RBH 54 FAR AWAY (Family Soul, ASCAP/Babies Formula, BMI)

FRA ATTAT LOUND, SCOLLE RBH 60 FEEL GOOD TIME (Rondor London, PRS/Almo, ASCAP/Beck Hansen's, ASCAP/Hollenbeck, BMI), HL,

H100 60 A FEW QUESTIONS (Noble Vision, ASCAP/Green Dog, BMI

BMI) C5 24 FIGHTER (Xtina, BMI/Scott Storch, ASCAP/TVT, ASCAP/BMG-Careers, BMI), HL, Huo 35 FIND A WAY (Modat, ASCAP/G16, BMI) BBH 91 FIRE (YES, YES Y'ALL) (Joe Budden, ASCAP/On Top, ASCAP/Starbus, BMI/Ensign, BMI/Sugar Hill, BMI/Twen-ty Nine Black, BMI/Future Sights And Sounds, BMI/Deco, BMI), HL, RBH 55 FILPSIDE (Efartooee, ASCAP/F.O.B., ASCAP/Copyright Control) RBH 47

Со

Introl) RBH 47 FLYING WITHOUT WINGS (Rokstone, PRS/Songs Of ndswept Pacific, BMI/Irving, BMI), HL, H100 2 FOREVER (R.Kelly, BMI/Zomba Songs, BMI), WBM, Wi RBH

RBH 86 FOREVER AND FOR ALWAYS (Universal-Songs Of Poly-Gram International, BMI/Loon Echo, BMI/Out Of Pocket, ASCAP/Zomba, ASCAP), WBM, CS 9; H100 36 FOTOGRAFIA (Peermusic III), BMI/Camaleon, BMI) LT 4 FOUR-WHEEL DRIVE (EMI Tower Street, BMI/EMI

FOUR THEE UNITE CHILD WHE SALES, 2011, 2018 Blackwood, BMI), HL, CS 58 FRONTIN' (The Waters Of Nazareth, BMI/EMI Black-wood, BMI/EMI April, ASCAP/Carter Boys, ASCAP), HL, H100 61; RBH 25

GET BUSY (EMI April, ASCAP/Tafari, ASCAP), HL, H100

-H-

HAIL MARY (Songs of Universal, BMI/Joshua's Dream, BMI/Gimme Minz, BMI/Universal, ASCAP/Vaki Kadafi, BMI/Fight Nation, BMI/Foxbeat, ASCAP/Royal Safari, BMI/Eight Mile Style, BMI/High on Life, ASCAP/Starbus, BMI/WB, ASCAP/Suge, ASCAP), WBM, RBH 62 HAVE YOU FORGOTTEN? (EMI April, ASCAP/Pittsburg Landing, ASCAP/Warner-Tamerlane, BMI), HL/WBM, CS

21: H1 HEADSTRONG (WBM, SESAC/Traptism, SESAC),

HEADSTRONG (WBM, SESAC/ Iraptism, SESAC), WBM, Hao 59 HEAVY LIFTIN' (Universal, ASCAP/Memphisto, ASCAP/Work Horse, SESAC/Pacific Wind, SESAC/Zomba Songs, BMI/Teren It Up, BMI), WBM, CS 39 HELL YEAH (Zomba Songs, BMI/R.Kelly, BMI/Money Mack, BMI), WBM, Hao 93 HELP POUR OUT THE RAIN (LACEY'S SONG) (My Little

ell, BMI) CS 25; H100 76 HE PROPOSED (Ice Water, ASCAP/EMI April, ASCAP),

HL, RBH 8 HL, RBH 87 HERIDA MORTAL (World Deep, BMI/Blueplatinum, ASCAP/Sony/ATV Latin, BMI/Sony/ATV Discos, ASCAP) LT

HONESTY (WRITE ME A LIST) (Sony/ATV Acuff Rose,

HOW YOU WANT THAT DORENDA SCAP/Rest Average ASCAP/Bernis Hot Songs, ASCAP/ETwo, ASCAP/ENI April, ASCAP/Bernis Hot Songs, ASCAP/ETwo, ASCAP/EMI April, ASCAP/E.D. Duz-It, BMI), HL, RBH 32 HOW YOU WANT THAT DOREND, ASCAP/Rhythm

HOW YOU WANT THAT (Donceno, ASCAP/Knythin Bluntz, ASCAP/Lok Knight, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/Issy & Nemo Tunes, ASCAP), HL/WBM, RBH 57 HOY ES ADIOS (Migrant, BMI/Where's My Cut, ASCAP/Pen, ASCAP/The Fly And The Bee, ASCAP/Univer-cal Mucies ASCAP). Musica, ASCAP) LT 50

IBELIEVE (Sony/ATV Acuff Rose, BMI/Write On usic, BMI), HL, CS 15; H100 68 I CAN (Zomba, ASCAP/III Will, ASCAP/EMI April, SCAP/Salaam Remi, ASCAP/Street Tuff, ASCAP/Selma, WD, H1/AWR Hore core ASCAP

BMI), HL/WBM, H100 100 I CAN ONLY IMAGINE (Simpleville, ASCAP/Fun Attic,

ASCAP) C5 54 I CAN'T BE YOUR FRIEND (Warner-Tamerlane, BMI/Writers Extreme, BMI/EMI April, ASCAP/Waltz Time, ASCAP), HL/WBM, C5 35 I CE CREAM (R.Kelly, BMI/Zomba Songs, BMI), WBM, ASC

RBI

RBH 69 IF I CAN'T (High On Life, ASCAP/WB, ASCAP/Ain't Nuthin' Goin' On But Funking, ASCAP/Music Of Windswept, ASCAP/Blotter, ASCAP/Elvis Mambo, ASCAP/Universal, ASCAP/50 Cent, ASCAP), WBM, RBH 41 IF YOU LET ME (Stone Agate, BMI/EMI Blackwood,

BMI) RI IF YOU'RE NOT THE ONE (Sony/ATV Tunes, ASCAP),

HL, H100 33 IGNITION (Zomba Songs, BMI/R.Kelly, BMI), WBM,

IGNITION (2011b) 2011b, 2011b,

3M, RBH 31 I LOVE YOU (North Avenue, ASCAP/EMI April, CAP/Mr. Yeah, ASCAP/WB, ASCAP/Lil Black, ASCA

ASCAP/Royalty Network, ASCAP/The Dboogie Acct., ASCAP/Urban Warfare, ASCAP), HL/WBM, H100 89; RBH I'M GLAD (Nuvorican, BMI/Sony/ATV Songs

BMI/Milk Chocolate Factory, ASCAP/TuneSmith Advance-ments, ASCAP/Jaedon Christopher, ASCAP/Cori Tiffani, BMI/Zomba Songs, BMI), HL/WBM, Hao 84, **I'M JUST A GIRL (Denaling, ASCAP/BPI Administra-tion, ASCAP/Turtle Wins The Race, ASCAP/Annotation, ASCAP/WB, ASCAP), WBM, CS 37 I'M MISSING YOU (Steve Wariner, BMI/Kidbilly, BMI)**, WBM, CS 56 **IN DA CLIP (Viet Ocultion, ACCAP(Air) Nuthiol Coird**

Connection, BMI/Wet Ink Blue, BMI), WBM, H100 73; RBI

-N-

NEVER SCARED (Bonecrusher, ASCAP) H100 26; RBH

NO HACE FALTA UN HOMBRE (jax & Broder, CAP/Ion, ASCAP/WB, ASCAP/G Matt, ASCAP/Friends Seagulls, ASCAP/Music Of Windswept, ASCAP) IT 33 NO. LETTING GO (Greensleeves, PRS/Singso WW,

I) H100 20 NO PODRAS (Kike Santander, BMI) LT 17 NO SHOES, NO SHIRT, NO PROBLEMS (Sony/ATV

-0-

OFFICIALLY MISSING YOU (Aurelius, ASCAP/Famous,

Acuff Rose, BMI), HL CS 12; H100 62 NO TENGO DINERO (Alma, ASCAP/BMG Songs, ASCAP) LT 45

CAP), HL, RBH 52 OFF THE WALL (Not Listed) RBH 92 ONE LAST TIME (EMI April, ASCAP/Zomba

ASCAP/Sufferin' Succotash, ASCAP), HL/WBM, CS 27 ONLY GOD (COULD STOP ME LOVING YOU) (Zomba, ASCAP), WBM, CS 32

-P-

PARA QUE LA VIDA (EMI April, ASCAP/Enrique Igle-sias, ASCAP/Hey Chubby, ASCAP/Apollinaire, BMI/EMI Blackwood, BMI), HL, UT 11 PEQUENA YFRAGIL (SADAIC Latin, BMI) LT 38 PICTURE (Thirty Two Mile, BMI/Warner-Tamerlane,

PICTURE (Thirty Two Mile, BMI/Warner-Tamerlane, BMI), WBM, Haoo 38 PLM.P. (High On Life, ASCAP/EMI April, ASCAP/Derty Works, ASCAP/Universal, ASCAP), HL, H100 28; RBH 11 PON DE RIVER, PON DE BANK (Greensleeves, PRS/Copyright Control) RBH 59 PUEDES CONTAR CONMIGO (Sony/ATV Discos, ASCAP) LT 35

ASCAP) LT 35 PUMP IT UP (Copyright Control/F.O.B., ASCAP/N.Q.C., ASCAP/Ensign, BMI/Zomba, SESAC), HL/WBM, H100 48;

PUT THAT WOMAN FIRST (Divine Mill, ASCAP/WB,

PUT THAT WOMAN FIRST (Divine Mill, ASCAP/WB, ASCAP/Dinky B, ASCAP/Universal-PolyGram Internationa Tunes, SESAC/Jahqae Joints, SESAC/I Want My Daddy's Records, ASCAP/Miss Mary's, BMI/Nitty & Capone, BMI/Warner-Tamerlane, BMI/Jasane Drama, ASCAP/Irv-ing, BMI), HL/WBM, Hoo 51; RBH 16 P***YCAT (Mass Confusion, ASCAP/WB, ASCAP/EWM, ASCAP/Foray, SESAC), WBM, RBH 58

QUEDATE CALLADA (Edimonsa, ASCAP) LT 24 QUE GANAS (Hecho A Mano, ASCAP/EMI April, ASCAP/Clear Mind, ASCAP/Famous, ASCAP/Clear Heart, BMI/Ensign, BMI) LT 88 A QUIEN LE IMPORTA? (SGAE, ASCAP/Colgems-EMI, ASCAP) LT 31 AUIZE CLOUIDE

ASLAP/LI 31 QUIZAS SI, QUIZAS NO (Not Listed) LT 43 ASLAP/LI 31 REAL GOOD MAN (Universal, ASCAP/Original Bliss, ASCAP/Jornba Songs, BMI/Teren It Up, BMI), WBM, CS 20 RED DIRT ROAD (Sony/ATV Tree, BMI/Buffalo Prairie, BMI/Showbilly, BMI), HL CS 4; H100 39 THE REMEDY (I WONT WORRY) (Goo Eyed, ASCAP/BSM, ASCAP/Warner-Tamerlane, BMI/Hollylodge, BMI/Stott Spock Songs, BMI/BMG-Careers, BMI/Bolfaham Edwards Songs, ASCAP/BMG Songs, ASCAP/Rainbow Fish, BMI), HL/WBM, H100 57 RIDIN'SPINNERS (Terfonise, BMI/Bridgeport, BMI/Rubber Band, BMI/Universal-Songs Of PolyGram International, BMI/Universal, ASCAP/M CRen Muzik, ASCAP/Lucky, BMI) RBH 65 RIGHTTHURR (Trak Starz, ASCAP) H100 15; RBH 7 ROCK WTU (UAWWB BABY) (Pookietoots, ASCAP/EMI April, ASCAP/Chase Chad, ASCAP/EMI Black-wood, BMI/Inte Waters Of Nazareth, BMI), HL/WBM, H100 21; RBH 88

SAY YES (Marshmellow, BMI/Perfect, BMI/SPZ, BMI/Aboukir, BMI/Songs Of Universal, BMI/Dirty Dre, ASCAP/Jatcat, ASCAP/Universal, ASCAP), WBM, H100 50;

SE ME OLVIDO TU NOMBRE (E.I.P.P., BMI) LT 46

SEVEN NATION AND CONTROLOGIES AND CONTROL OF A STAR OF A

SAE/Sony/ATV Tree, BMI/Mosaic Music, BMI/EMI Ckwood, BMI/Ty Land, BMI), HL, CS 26 SHE'S MY KIAD OF RAIM (Still Working For The Man, I/Tommy Lee James, BMI/ICG, ASCAP/Massabielle,

BMI/ Hoo 96 SHOULDA, WOULDA, COULDA (Cancelled Lunch, ASCAP/Universal-PolyGram International, ASCAP/First Avenue, ASCAP/BMG Songs, ASCAP/Demis Hot Songs, ASCAP/Edmonds, BMI/EMI Blackwood, BMI/E.D. Duz-It, BMI/Antonio Dixon's Muzik, ASCAP/EMI April, ASCAP

156 SIGNS OF LOVE MAKIN' (Zovektion, ASCAP/BMG Songs, ASCAP/First Avenue, ASCAP/Demis Hot Songs, ASCAP/Edmonds, BMI/EMI April, ASCAP/E Two, ASCAP),

SING FOR THE MOMENT (Ensign, BMI/Eight Mile

SING FOR THE MOMENT LEDISON, DMM/ Light Mac Style, BMI/Mosaic Music, BMI), HL, HL00 82 EL SINVERGUENZA (Flamingo, BMI) LT 6 SI TE DIJERON (VMR, ASCAP) LT5 SMOOTH SAILIN (Scodie Mac, BMI/Word Life, ASCAP/Black Smoove, ASCAP/EMI April, ASCAP), HL, DBU -- (

SNAKE (Zomba Songs, BMI/R.Kelly, BMI), WBM, H100

SO GONE (Mass Confusion, ASCAP/WB, ASCAP/Cun-

ningham, ASCAP/Rashi N' Leory, ASCAP/Portrait-Solar, ASCAP/Sony/ATV Tunes, ASCAP), HL/WBM, H100 11, RBH

SOMEDAY (Vinnie Mae, BMI/Chi-Boy, ASCAP), WBM

CS 38 SOMEWHERE I BELONG (Zomba, ASCAP/Chesterc-haz, ASCAP/Big Bad Mr. Hahn, BMI/Nondisclosure Agree

SERAN SUS OJOS (Fonomusic, SESAC) LT 41 SERAN NUS OJOS (Fonomusic, SESAC) LT 41 SEVEN NATION ARMY (Peppermint Stripe, BMI), CLM,

SEND THE PAIN BELOW (WB, ASCAP/Loeffler,

21. RBH 88

RBH

ASCAF

HL, RBI

34; RBI

com

AP) LT 31 QUIZAS SI, QUIZAS NO (Not Listed) LT 43

-Q-

ASCA

BMI

ASCA

NAGGIN () RBH 89 NEVER LEAVE YOU - UH OOH, UH OOOH! (1433, ASCAP/Tafari, ASCAP/Greensleeves, PRS) H100 17; RBH

cakey Cakes, BMI/Zomba Songs, BMI), WBM, H100 76 SOY ASI (Iron Tigga, BMI/C.K. Jointz, BMI/Ser-Ca,

II) LI 27 SPEED (Gottahaveable, BMI/Songs Of Windswept ific, BMI/Songs Of Blud Dog, ASCAP/Music Of vdswept, ASCAP), WBM, CS 5; H100 47 STAY GONE (DreamWorks Songs, ASCAP/Cherry Lane,

STAY GONE (DreamWorks Songs, ASCAP/Cherry Lane, ASCAP), CLM, CS 3: H100 37 STEP DADDY (BBB, ASCAP/ColliPark, BMI/GLO Bil, BMI/Zella, BMI/Unidisc, BMI/Sammy Sam, BMI/Timothy Jett, BMI/Rock, BMI/Supermarket, BMI) RBH 85 STEP IN THE NAME OF LOVE (Comba Songs, BMI/R, Kelly, BMI), WBM, RBH 40 STILL BALLIN (Universal, ASCAP/Black Hipsanic, ASCAP/Antraphil, BMI/BMG Songs, ASCAP/Biack Hipsanic, ASCAP/Antraphil, BMI/BMG Songs, ASCAP/Pimentel, BMI/Trick N Rick, BMI/First N'Gold, BMI/Warner-Tamer-Iane, BMI), HI/WBM, H100 95; RBH 50 STOP (EMI April, ASCAP/Carter Boys, ASCAP/Swizz Beatz, ASCAP/Dead Game, ASCAP/Universal, ASCAP), HL, RBH 94

STREETS OF HEAVEN (Magic Mustang, BMI/Write Em Cowgirl, BMI/Annie And Clyde, ASCAP/Anthology, ASCAP)

CS 44 STUCK (Starstruck Music, ASCAP/Slowguy Songs, ASCAP/EMI Christian, ASCAP/WB, ASCAP), WBM, H100

STUPID GIRL (WB, ASCAP/Into Everything Music,

RBH 15 SWING, SWING (Smells Like Phys Ed, ASCAP) H100 67

-T-

TAL VEZ (Muziekuitgeveris Artemis BV, BMI), WBM, H100 98; LT 2 TELL ME SOMETHING BAD ABOUT TULSA (Sony/ATV

TELL ME SOME FILMO DATA ACCOLLENCE (1) Tree, BMI), HL, CS 13; H100 71 TE VAS AMOR (Universal Musica, ASCAP/Gemini's Musical, SACM) LT 29 THAT GRL (Jobete, ASCAP/Black Bull, ASCAP/EMI April, ASCAP), HL/WBM, RBH 96 THEN THEY DO (Warner-Tamerlane, BMI/Makeshift, THEN THEY LCC 10

I), WBM, CS 19 THIS FAR GONE (Glitterfish, BMI/Sony/ATV Tree,

Inis TAR GONE Guildensin, BMT Solity Are nee, Il/Mosaic Music, BMI), HL, C5 51 THIS IS THE NIGHT (Aldo Nova, SOCAN/Deston, CAP/Brrr..., ASCAP/WB, ASCAP), HL/WBM, H1001 THIS ONE'S FOR THE GIRLS (DreamWorks Songs,

THIS ONE'S FOR THE GIRLS (DreamWorks Songs, ASCAP/Monkey Feet, ASCAP/Cherry Lane, ASCAP/Famous, ASCAP/Animal Fair, ASCAP/Careers-BMG, BMI/Silverkiss, BMI), CLM/HL, CS 29 THREE MISSISSIPPI (Animal Fair, ASCAP/Famous, ASCAP, HL/Songs Of Universal, BMI/Macadoo, BMI/Univer-sal-PolyGram International, ASCAP/Green Wagon, ASCAP), HL/WBM, CS 33 THREE WOODEN CROSSES (Sweet Radical, BMI/Sony/ATV Cross Keys, ASCAP/Mike Curb, BMI), HL, CS 113: HIJOS 05 6

BMI/Som/ATV Cross Keys, ASCAP/Mike Curb, BMI), HL, CS 11; H100 56 THUG LUV (Notorious K.L.M., BMI/Warner-Tamerlane, BMI/Scott Storch, ASCAP/TVT, ASCAP/Feels So Good Music, ASCAP), WBM, RBH 71 TIMES LIKE THESE (M.J. Twelve, BMI/EMI Virgin Songs, BMI/Living Under A Rock, ASCAP/Universal-MCA, ASCAP/Flying Earform, BMI/I Love The Punk Rock Music, BMI). HL H100 87

I), HL, H100 87 T**OUGH LITTLE BOYS** (EMI April, ASCAP/Sea Gayle,

I. BMI/N8daGR8, ASCAP/E Two

TOUGH LITTLE BOYS IC MI ADIII, ASCAI / SOC ASCAP/Coburn, BMI), HL, CS 42 TRAICION (F.I.P.P., BMI/Estefan, ASCAP) LT 40 THE TRUTH ABOUT MEN (Warner-Tamerlane, BMI/Black In The Saddle, ASCAP/Giantislayer, ASCAP/Scarlet Moon, BMI), WBM, CS 16; H100 79 TRY IT ON MY OWN (Brownville, BMIB/E One,

ASCAP/EMI April, ASCAP/ECAF, BMI/Sony/ATV Songs, BMI/Warner-Tamerlane, BMI/All About Me.

BMI/Andre'sia, ASCAP), HL/WBM, H100 97; RBH 80 TU AMOR O TU DESPRECIO (Crisma, SESAC) LT 3 _U_ ULTIMATE LOVE (EMI April, ASCAP/VassarSongs, CAP/Writers Extreme, BMI/Jammin' Jules, BMI), HL, CS

UNA EMOCION PARA SIEMPRE (Universal-Musica

-V-

-W-

WALK A LITTLE STRAIGHTER (Universal, ASCAP/Off Rocker, ASCAP/Universal-Songs Of PolyGram Interna My Rocker, ASCAP/Universal: Songs Of PolyGram Interna-tional, BMI/Everything I Love, BMI/Sony/ATV Acuff Rose, BMI), HL/WBM, CS 34 WAVE ON WAVE (Greenhorse, BMI/EMI Blackwood, BMI/Cooke's Trust, SESAC/Bug, BMI/Justin Pollard, SESAC), HL. CS 41

SESAC), HL, CS 41 WHAT A BEAUTIFUL DAY (Mark Hybner, ASCAP/Uni-versal, ASCAP/Lanark Village Tunes, ASCAP), WBM, H100

WHAT THE WORLD NEEDS (WB, ASCAP/Platinum w, ASCAP/Sony/ATV Cross Keys, ASCAP), HL/WBM, CS

Hioo Bo WHAT UP GANGSTA (High On Life, ASCAP/Terminally BMI/Universal, ASCAP/50 Cent, ASCAP/RBH 51 WHAT WAS I THINKIN' (Sony/ATV Tree, II/Sony/ATV Cross Keys, ASCAP), HL, CS 23; H100 77 WHAT WOULD YOU DO? (Zomba Songs, BMI/R.Kelly,

WHAT WOULD YOU DO? (Zomba Songs, BMI/R.Kelly, BMI), WBM, H100 72; RBH 27 WHEN I'M GONE (Escatawpa, BMI/Songs Of Univer-sal, BMI), WBM, H100 18 WHEN YOU COME AROUND (Sony/ATV Cross Keys, ASCAP/Warner-Tamerlane, BMI), HL/WBM, CS 57 WHEN YOU TOIME AROUND (Songs Of Universal, BMI/Macado, BMI/Sony/ATV Cross Keys, ASCAP/Onaly, ASCAP), HL/WBM, CS 28

WHERE IS THE LOVE? (will.i.am. BMI/Nawasha Net

WHERE IS THE LOVE? (Will.Lam, BM/Nawasha Net-works, BM/Jreennay, BM/Tennah Tunes, BM/JZomba Songs, BMI/Printz Polor, BMI/Tuono, BM/El Cubano, BMI), WBM, H100 29; RBH 82 WHO WOULDN'T WANNA BE ME (Universal, ASCAP/Lanark Village Tunes, ASCAP/Coburn, BMI), WBM, CS 30

-Y-

YA NO ES IGUAL (SoulSick Muzik, BMI/Logictone,

BMI/Jumping Bean, BMI) LT 37 Y COMO QUIERES QUE TE QUIERA (Sony/ATV Discos,

ASCAP), WBM, LT 48 YOU ALREADY KNOW (Fat Pat Lives, BMI/Lavish Hitz,

YOU ALKEAUT KNUW (781 rate Lines, 5...., 2017) BMI/Flysongs, BMI) RBH 73 YOU'RE STILL HERE (Careers-BMG, BMI/Silverkiss, BMI/Songs Of Universal, BMI/Hannaberg, BMI), HL/WBM, CS 36

69

VETE YA (SACM Latin, ASCAP) LT 33

ica, BMI/EMI Blackwood, BMI) LT 7 UNA VEZ MAS (BMG Songs, ASCAP) LT 16 UNWELL (Bidnis, BMI/EMI Blackwood, BMI), HL, H100

ckwood, BMI) I

BMI) LT

CS 4

85

BMI), W

BMI/N

ASCAP

ASCA

Hni

10

DI.

III BN

BMI/S

ional

Pacific, BMI

WBM, CS 56 IN DA CLUB (High On Life, ASCAP/Ain't Nuthin' Goin' On But Funking, ASCAP/WB, ASCAP/Blotter, ASCAP/Elvis Mambo, ASCAP/Universal, ASCAP/50 Cent, ASCAP/Music Of Windswept, ASCAP), WBM, H100 25; RBH 33 INEED A MAN (Pork, ASCAP/Arelius, ASCAP) RBH 97 IN LOVE WIT CHU (Thowin' Tantrums, ASCAP/Air Con-trol, ASCAP/EMI April, ASCAP/T Funk, BMI/Notting Hill, RMI/Sones Of Universal, BMI). HL, H100 70; RBH 53

Horn Ascar/Lini April, Ascar/Truin, Jawi/Noting mit, BMI/Songs Of Universal, BMI), HL, Hoo 70; RBH 53 IN THOSE JEANS (Music Of Windswept, ASCAP/Hand In My Pocket, ASCAP/Harvey "The Rock" Hester, ASCAP).

WBM, H100 22; RBH 6 INTO YOU () Brasco, ASCAP/Desert Storm, BMI/Mr. Manatti, BMI/EMI Blackwood, BMI/Duro, BMI), HL, H100

30; RBH 29 INTUITION (Wiggly Tooth, ASCAP/EMI April, ASCAP/Apollinaire, BMI/EMI Blackwood, BMI), HL, H100 27

I STILL LOVE YOU (EMI Blackwood, BMI/The Waters Nazareth, BMI/EMI April, ASCAP/Chase Chad, ASCAP)

I STILL CO. Of Nazareth, BMI/EMI April, ASCAF, CHUZ-HL, RBH 79 IT DOESN'T MEAN I DON'T LOVE YOU (Mosaic Music, IT DOESN'T MEAN I DON'T LOVE YOU (Mosaic Music, ASCAP/Sea Gayle, ASCAP/Universal, Stilling ASCAP), HL/WBM, CS 45

CAP/Songs Of The Village, ASCAP), HL/WBM, CS 45 IT'S FIVE O'CLOCK SOMEWHERE (EMI April, ASCAP/Sea Gayle, ASCAP/Warner-Tamerlane, BMI/R. Joseph, BMI), HL/WBM, CS 14; H100 53 I WANT YOU/ME PONES SEXY (Cori Tiffani,

I WAN I YOU/ME PONES SEXT (Corr Infan, BMI/Mindsetter's Music, BMI/Gregory Bruno's, BMI/JadaChris, BMI/Sony/ATV Songs, BMI/Jelly's Jams, ASCAP/Joseph Cartagena, ASCAP/Almo, ASCAP), HL,

ASCAP/KINE ASCAP/Flyte Tyme, IWISH I WASNT (EMI April, ASCAP/Flyte Tyme, ASCAP/Minneapolis Guys, ASCAP/Ji Branda, ASCAP), HL, H100 64; RBH 23

J

JALEO (Sony/ATV Discos, ASCAP/Nueva Ventura, ASCAP/Warner-Tameriane, BMI) LT 22 THE JUMP OFF (Notorious K.I.M., BMI/Warner-Tamer-lane, BMI/Virginia Beach, ASCAP/WB, ASCAP/LB Fam, ASCAP/EMI April, ASCAP/Universal, ASCAP/Mr. Cheeks, ASCAP/EMI Blackwood, BMI), HL/WBM, RBH 44

-К-KILOMETROS (Sony/ATV Discos, ASCAP/Peermusic III, BMI) LT 23

LA-LA-LA (EXCUSE ME AGAIN) (EMI April, ASCAP/Carter Boys, ASCAP/The Waters Of Nazareth, BMI/EMI Blackwood, BMI/Chase Chad, ASCAP), HL, RBH

42 LA PILA DE AGUA (Copyright Control) LT 49 LET'S GET DOWN (Shad Moss, BMI/Warner-Tamer-lane, BMI/Bubba Gee, BMI/Noontime Tunes, BMI/R.O.C., BMI/INB, BMI/Ya Majesty'S Music, ASCAP), WBM, H100

Dir, RBH 36 LIGHTS OUT (Hoobangin Music, ASCAP/DreamWorks Songs, ASCAP/EMI Blackwood, BMI/Crypton Music, BMI/Universal, ASCAP/Gangsta Boogie, ASCAP/Knoc-Turn'AI, ASCAP/Baby Ree Toonz, BMI), HL, RBH 70 LIGHT YOUR ASS ON FIRE (Starbus, BMI/Ensign, LIGHT YOUR ASS ON FIRE (STARBUS, BMI/ENSI

LIGHT YOUR ASS ON FIRE (Starbus, BMI/Ensign, BMI/The Waters Of Nazareth, BMI/EMI Blackwood, BMI/Chase Chad, ASCAP/EMI April, ASCAP/H, LR BH 68 LIKE A PIMP (Crump Tight, ASCAP/Lucky, BMI/WB, ASCAP/H100 49; RBH 18 LIKE A STORE (Disappearing One, ASCAP/Melee Savvy Music, BMI/Me 3, BMI/LBV Songs, BMI) H100 43 LIKE GLUE (Dutty Rock, ASCAP/EMI April, ASCAP/Tony Kelly, BMI/Universal-Songs Of PolyGram, BMI/VP, BMI), HL/WBM, H100 41; RBH 24 LLORARE LAS PENAS (Nati, BMI/Ventura, ASCAP) LT 15

LONG BLACK TRAIN (Sony/ATV Tunes, ASCAP/Drivers ASCAP), HL, CS 52 LO QUE YO TUVE CONTIGO (Universal Musica, CAP/Rubet, ASCAP/2000 Amor, ASCAP/Sony/ATV Dis-

ASCAP/Rubet, ASCAP/2000 Amor, ASCAP/Sony/ATV Dis-cos, ASCAP, Rubet, ASCAP/2000 Amor, ASCAP/Sony/ATV Dis-cos, ASCAP | LT 20 LOVE AT 1ST SIGHT (Zomba, ASCAP/Justin Combs, ASCAP/Gloria's Boy, ASCAP/Janice Combs, BMI/Marsky, BMI), WBM, H100 63; RBH 28 LOVE CALLS (Kem, BMI) RBH 46 LOVE'S OT AN ATTITUDE (IT IS WHAT IT IS) (Mosaic Music, BMI/Hold Jack, BMI/Songs Of Mosaic, ASCAP/Songs Of Otis Barker, ASCAP), HL, CS 31 THE LOVE SONG (Warner-Tamerlane, BMI/Smith Haven, BMI/Big Red Tractor, ASCAP/Think Well, ASCAP/Sony/ATV Acuff Rose, BMI), HL/WBM, CS 8; H100 65

65 LOVE YOU OUT LOUD (Sony/ATV Cross Keys, ASCAP/Onaly, ASCAP), HL, CS 10; H100 58 LOVIN' ALL NIGHT (Sony/ATV Cross Keys, ASCAP), HL, CS 47

MAGIC STICK (Notorious K.I.M., BMI/Warner-Tamer-lane, BMI/High On Life, ASCAP/C. Evans, ASCAP/221, ASCAP/Careers-BMG, BMI/Universal, ASCAP/50 Cent, ASCAP), HL/WBM, Hoo 4; RBH 2 MAKE ME A SONG (Conjunction, ASCAP/EMI April, ASCAP/Nirginia Beach, ASCAP/WB, ASCAP/Klovely Hits, ASCAP/Back Fountain, ASCAP/Rep Tracks, ASCAP/Key-beats, ASCAP/E Beats, ASCAP/Herbilicious, ASCAP), HL/WBM, RBH 95 MADIA CHUSCHWART

WBM, KBH 95 MARIA CHUCHENA (MARIA SUSENA) (Peer Int'i., BMI)

MARIPOSA TRAICIONERA (Tulum, ASCAP/EMI April,

ASCAP) LT 1 ME FALTA VALOR (Bello Musical, BMI) LT 9 MISS INDEPENDENT (Rhettski, ASCAP/Xtina, BMI/Careers-BMG, BMI/Copyright Control/LegRhythm,

BMI), HL, H100 12

BMI), HL, H100 12
 MISS YOU (Naked Under My Clothes, ASCAP/Chrysalis, ASCAP/October Eighth, BMI/Noontime Tunes, BMI/Warner-Tamerlane, BMI/Music Of Windswept, ASCAP/Hand In My Pocket, ASCAP), WBM, RBH 43
 MUYA TU MANERA (Ser-Ca, BMI) [L1 9
 MY FRONT PORCH LOOKING IN (Sony/ATV Tree, BMI/Sixteen Stars, BMI/HoriPro, BMI/Cosmic Muel, ASCAP/Don Pfrimmer, ASCAP), HL, CS 2: H100 24, MY LOVE IS LIKE... WO (Mass Confusion, ASCAP/WB, ASCAP/C Sun, ASCAP/Wet Ink Red, ASCAP/Black Soul

www.billboard.com americanradiohistory

42

15

65

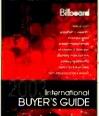
Ed. ASCAP

ASCAP/



The Definitve Source for Industry Information

INTERNATIONAL BUYER'S GUIDE:



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

TALENT & TOURING INTERNATIONAL GUIDE:

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



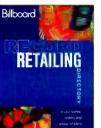
	2(003	Billboard			L					KPLAT
THIS WEEK	LAST WEEK	WKS. ON	TITLE ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WKS. ON	TITLE ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WKS. ON	TITLE ARTIST (IMPRINT/PROMOTION LABEL)
1	2	11		26	30	4	Into You Faboldus (desert storm/elektra/eeg)	51	53		Come Over Aaliyah (Blackground/Universal/Umrg)
2	4	7	Crazy In Love BEYONCE FEAT JAY-Z (MUSIC WORLD/COLUMBIA)	27	33	101	Get Low LILJON & THE EAST SIDE BOYZ (BME/TVT)	52	45	29	Picture KID ROCK (LAVA/ATLANTIC/UNIVERSAL SOUTH/WRN)
3	1	16	21 Questions 50 CENT (SHADY/AFTERMATH/INTERSCOPE)	28	34		Where Is The Love? BLACK EYED PEAS (ASM INTERSCOPE)	53	43	13	4 Ever LIL MO FEAT FABOLOUS (THE GOLD MIND/ELEKTRA/EEG)
4	3	19	Get Busy SEAN PAUL (VP/ATLANTIC)	29	31	5	Are You Happy Now? MICHELLE BRANCH (MAVERICK/WARNER BROS)	54	47	14	Three Wooden Crosses RANDY TRAVIS (WORD CURB/WARNER BROS CHRISTIAN/WRN)
5	7	9	Rock Wit U (Awww Baby) ASHANTI (MURDER INC/DEF JAMIDJMG)	30	22	11	Snake R. KELLY FEAT. BIG TIGGER (JIVE)	55	37	14	Love You Out Loud RASCAL FLATTS (LYRIC STREET)
6	6	17	Bring Me To Life EVANESCENCE FEAT. PAUL MCCOY (WIND-UP)	31	27	14	If You're Not The One DANIEL BEDINGFIELD (ISLANO/IOJING)	56	59	14	Headstrong TRAPT (WARNER BROS.)
7	5	18	I Know What You Want BUSTA RHYMES & MARIAH CAREY (JIMONARC/RIME/IDJMG)	32	32	7	Forever And For Always Shania twain (Mercury/iojmgi	57	74	2	No Shoes, No Shirt, No Problems KENNY CHESNEY (BNA)
8	8	11	So Gone Monica (J/RMG)	33	41	٠	Red Dirt Road BR 10 - 5 & DU - N (ARISTA NASHVILLE)	58		1	Love At 1st Sight MARY J BLIGE FEAT METCHO MAN (GEFFEN)
9	10	16	Unwell MATCHBOX TWENTY (ATLANTIC)	34	44	2	Intuition JEWEL (ATLANTIC)	59	61	10	The Remedy (I Won't Worry) JASON MRAZ (ELEKTRA/EEG)
10	9	18	Can't Let You Go	35	40	5	Act A Fool LUDACRIS IDISTURBING THA PEACE/DEF JAM SOUTH/IDJ/MG)	60	56	10	I Wish I Wasn't HEATHER HEADLEY (RCA/RMG)
11	13	8	Miss Independent KELLY CLARKSON (RCA/RMG)	36	28	13	Fighter Christina aguilera (RCA/RMG)	61	60	7	The Love Song JEFF BATES (RCA (NASHVILLE))
12	12	15	Drift Away UNCLE KRACKER FEAT. DOBIE GRAY (LAVA)	37	42	11	Stay Gone JIMMY WAYNE (OREAMWORKS (NASHVILLE))	62	-	1	Frontin' PHARRELL FEAT. JAY-Z (STAR TRAK/ARISTA)
13	21	5	Right Thurr CHINGY (DISTURBING THA PEACE/PRIORITY/CAPITOL)	38	36	3	Like Glue Sean Paul, IVP/Atlantic)	63	65	2	Feel Good Time PINK FEAT, WILLIAM ORBIT (COLUMBIA)
14	20	6	Never Leave You - Uh Ooh, Uh Oooh! LUMIDEE (UNIVERSAL/UMRG)	39	58	23	Celebrity BRAD PAISLEY (ARISTA NASHVILLE)	64	52	16	I Believe DIAMOND RIO (ARISTA NASHVILLE)
15	11	31	Ignition R KELLY (JIVE)	40	62	2	Shake Ya Tailfeather NELLY, P DIDDY & MURPHY LEE (BAD BDY/UMRG)	65	57		Almost Home CRAIG MORGAN (BROKEN BOW)
16	15	33	When I'm Gone 3 DOORS OOWN (REPUBLIC/UNIVERSAL/UMRG)	41	46	15	Big Yellow Taxi COUNTING GROWS (GEFFEN/INTERSCOPE)	66	71	2	Addicted SIMPLE PLAN (LAVA)
17	16	24	No Letting Go wayne wonder (greensleeves/vp/atlantic)	42	38	14	Like A Stone AUDIOSLAVE (INTERSCOPE/EPIC)	67	66	3	Tell Me Something Bad About Tulsa GEORGE STRAIT (MCA NASHVILLE)
18.	14	16	Rock Your Body JUSTIN TIMBERLAKE (JIVE)	43	35	14	Say Yes FLOETRY (SOLJAZ/DREAMWORKS)	68	54	14	What Would You Do? THE ISLEY BROTHERS (DREAMWORKS)
19	29	-	In Those Jeans GINUWINE (EPIC)	44	26	1	Put That Woman First JAHEIM (DIVINE MILL/WARNER BROS.)	69	73	7	Send The Pain Below
20	18	10	Beer For My Horses TOBY KETTH WITH WILLIE NELSON (OREAMWORKS (NASHVILLE))	45	50	7	Calling All Angels TRAIN (COLUMBIA)	70	64	2	Dance With My Father LUTHER VANOROSS (JIRMG)
21	19	12	My Front Porch Looking In LONESTAR (BNA)	46	48	7	Speed MONTGOMERY GENTRY (COLUMBIA (NASHVILLE))	71	67	3	Swing, Swing The ALL AMERICAN REJECTS (DOGHOUSE/DREAMWORKS)
22	23	13	Don't Wanna Try FRANKIE J (COLUMBIA)	47	51	3	Like A Pimp DAVID BANNER FEAT. LIL' FLIP (SRC/UNIVERSAL/UMRG)	72	75	9	In Love Wit Chu DA BRAT FEAT. CHERISH (SD SO DEF/ARISTA)
23	25	6	P.I.M.P. 50 CENT (SHADY/AFTERMATH/INTERSCOPE)	48	39	12	Pump It Up JOE BUDDEN (DEF JAM IDJMG)	73	72	17	Somewhere I Belong LINKIN PARK (WARNER BROS.)
24	17	26	In Da Club 50 CENT (SHADY/AFTERMATH/INTERSCOPE)	49	55	4	I Want You Thalia Feat, fat joe (emi latin/virgin)	74	-	1	The Truth About Men TRACY BYRD (RCA INASHVILLEI)
25	24	10	Never Scared	50	70	2	It's Five O'Clock Somewhere	75	-	1	What The World Needs

Records with the greatest impressions increase. © 2003. VNU Business Media. Inc. and Nielsen SoundScan. Inc. All rights reserved. Compiled from a national sample of airplay supplied by Nielsen Broadcast Data Systems' Radio Track service. 955 stations in Top 40, Pop. R&B Hip-Hop. Country, Latin, Rock and other popular formats are electronically monifored 24 hours a day, 7 days a week. Songs anked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used to compile the Hot 100.

~	-				-		OT 100 SI			m	
VEE	WEE	NO		VEE	WEEK	Š		WEEK	WEE	S	
THIS WEEK	LAST WEEK	WKS.	TITLE ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEH	LAST	WKS.	TITLE ARTIST (IMPRINT/PROMOTION LABEL)	THIS \	LAST WEEK	WKS.	TITLE ARTIST (IMPRINT/PROMOTION LABE
1	1	3	This Is The Night/Bridge Over Troubled Water 2 WKs At No. 1 CLAY AIKEN (RCA/RMG)	26	23	18	Landslide DIXIE CHICKS (MONUMENT/EMN/COLUMBIA)	51	48		Blowin' Me Up (Callin' Me)
2	2	3	Flying Without Wings/Superstar RUBEN STUDDARD (J/RMG)	27	27	5	Roll Wit M.V.P. (We Be Like! The La La Song) Stagga Lee (M.V.P.ARTISTOIRECT)	52	44	18	Starting With Me BRANDY MOSS-SCOTT (HEAVENLY TUNES)
3	3	10	God Bless The U.S.A. AMERICAN IDOL FINALISTS (RCA/RMG)	28	28	•	Pump It Up JOE BIJDDEN (DEF JAM/IDJMG)	53	59	21	In Da Club 50 CENT ISHADY/AFTERMATH/INTERSCOPE)
4	6	3	Right Thurr CHINGY (DISTURBING THA PEACE/PRIORITY/CAPITOL)	29	29	3	Jimmy Mathis BUBBA STARXXX (BEAT CLUB/INTERSCOPE)	54	56	5	Act A Fool LUDACRIS IDISTURBING THA PEACE/DEF JAM SOUTH/ID
5	5	3	Help Pour Out The Rain (Lacey's Song) BUDDY JEWELL (COLUMBIA (NASHVILLE))	30	24	5	Losing Grip AVRIL LAVIGNE (ARISTA)	55	53	14	Come Close (Closer)
6	4	32	Picture KID ROCK FEAT. ALLISON MODRER (UNIVERSAL SOUTH)	31	26	12	Never Scared BONE CRUSHER (BREAK 'EM OFF/SO SO DEF/ARISTA)	56	-	3	Be About Yours JAY-EL (POWERSOURCE/ORPHEUS)
7		1	Let's Get Down BOW WOW FEAT, BABY (COLUMBIA)	32	33	6	Never Leave You - Uh Ooh, Uh Oooh! LUMIDEE (UNIVERSALIUMRG)	57	47	2	Respect My Pimpin' GRAFIC INTERNATIONAL (GRAFT)
8	7	7	Intuition JEWEL (ATLANTIC)	33	25	19	Emotional Rollercoaster	58	50	11	63/64 ROEZ BOYZ (GREEN TEETH BAYSIDE)
9	12	2	My Love is Like Wo MyA (A&M INTERSCOPE)	34	60	2	You're Still Here FAITH HILL (WARNER BROS/WRN)	59	45	8	All Around The World (Punk Debuta cooler kids (dreamworks)
10	10	5	Angel AMANDA PEREZ (UNIVERSAL/POWERHOWSE/UMRG/VIRGIN)	35	38	-Z	21 Questions 50 CENT (SHADY/AFTERMATH/INTERSCOPE)	60	71	8	Hands Up TLC (ARISTA)
11	8	8	What The World Needs Now is Love AMERICAN IDOL FINALISTS (RCA/RMG)	36	32	15	Speed MONTGOMERY GENTRY (COLUMBIA (NASHVILLE))	61	34	3	Head On Collision
12	9	8	Miss You AALIYAH (BLACKGROUND/UNIVERSAU/UMRG)	37	37	5	Nothing At All SANTANA FEAT. MUSIQ (ARISTA)	62	63	10	Rich Man RUSSELL FEAT, R. KELLY (R/PYRAMIO/ORPHEUS)
13	14		Don't Wanna Try FRANKIEJ (COLUMBIA)	38	39	4	Snake R KELLY (JIVE)	63		6	How You Want That LOON FEAT KELIS (BAD BOY/UMRG)
14	13	9	In Love Wit Chu DA BRAT FEAT CHERISH (SO SO DEF/ARISTA)	39	51	2	Chow, Chow, Chow	64	-	7	Flipside FREEWAT FEAT PEEDI CRAKK (ROC-A-FELLA/DEF JAM/D
15	15	12	Breathe BLU CANTRELL FEAT. SEAN PAUL (REDZONE/ARISTA)	40	31	5	Try It On My Own WHITNEY HOUSTON (ARISTA)	65	57	11	All Life Long MO THUGS (D3/MD THUGS/RIVIERA)
16	18	4	Stuck STACIE ORRICO (FOREFRONT/VIRGIN)	41	40	5	Like A Pimp david banner feat, Lil' flip (src/universal/umrg)	66	64	5	Can't Let You Go FABOLOUS (DESERT STORM/ELEKTRA/EEG)
17	20	5	What Was I Thinkin' DIERKS BENTLEY (CAPITOL (NASHVILLE))	42	43	15	I'm With You AVRIL LAVIGNE (ARISTA)	67	42	15	Family Portrait
18	16	11	Beware Of The Boys (Mundian To Bach Ke) PANJABI MC FEAT JAY Z (SEQUENCE)	43	41	31	Dirrty Christina aguilera feay. Redman (RCA/RMG)	68	62	17	Blowin' Me Up (With Her Love JC CHASEZ (FOX/JIVE)
19	11	ø	Untitled #1 SIGUR ROS (PLAS, PHAT CAT/MCA)	44	49	12	If You Let Me LOU MOSLEY (JENSTAR)	69	55	3	Me & Giuliani Down By The Schoolya
20	17	14	American Life MADONNA (MAVERICK/WARNER BROS)	45	46	6	Rock Wit U (Awww Baby) ASHANTI (MURDER INC. DEF JAM. IDJMG)	70	=	1	Like Glue SEAN PAUL (VP/ATLANTIC)
21	21	7	Stay Gone JIMMY WAYNE (DREAMWORKS (NASHVILLE))	46	35	10	I Need You Now (Live) SMOKIE NORFUL (EMI GOSPEL)	71	-	5	Break You Off THE ROOTS FEAT MUSIQ (MCA)
22	-	1	Step Daddy HITMAN SAMMY SAM (ROCKY ROAD/COLLIPARK/UMRG)	47	52	12	Guess What (Guess Again) Syleena Johnson Feat. R Kelly (Jive)	72	72	3	Who Invited You The DONNAS (ATLANTIC)
23	22	20	Through The Rain MARIAH CAREY (MONARC(ISLAND/IDJMG)	48	61	9	Stop JAY Z (80C-A FELLA/DEF JAM/IDJMG)	73	68	2	Camel Toe FANNYPACK (TOMMY BOY)
24	19	13	If You're Not The One DANIEL BEDINGFIELD (ISLAND/IDJMG)	49	36	16	The Wreckoning BOOMKAT (DREAMWORKS)	74	-	3	Never (Past Tense) The ROC PROJECT FEAT TIMA ARENA (TOMMY BOY SILVER LABEL/TOMMA

INTERNATIONAL LATIN MUSIC BUYER'S GUIDE:

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



RECORD RETAILING DIRECTORY:

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

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

THE RADIO POWER BOOK:

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





MUSICIAN'S GUIDE TO Touring & promotion:

Today's working musician's guide to clubs, tape/disc services, A&R, music services, industry websites and more. \$15.95 (Shipping included) \$18.95 overseas

ORDER ONLINE: www.orderbillboard.com

or call 1.800.745.8922 • International: 815.734.1244 Fax: 740.389.5574 • By Mail: Send payment plus \$7 shipping (\$15 for international orders) per directory with this ad to: Billboard Directories, PO Box 2011, Marion, OH 43306. Please add appropriate sales tax in NY, NJ, PA, CA, TN, MA, IL, OH, VA & DC. Orders payable in U.S. funds only. All sales are final. Some available on diskette or mailing labels, for info. email mwiesner@billboard.com ADCA603

Records with the greatest sales gains. © 2003, VNU Business Media. Inc. and Nielsen SoundScan, Inc. All rights reserved. The top selling singles compiled from a national sample of retail store mass merchant, and internet sales reports collected, compiled, and provided by Nielsen SoundScan. This data is used to compile the Hot 100.

www.billboard.com

BILLBOARD JULY 5, 2003

Country Women Fall **Off Charts**

Continued from page 1

established female stars.

"There was a time when many of the male acts had identity issues-meaning the audience had difficulty telling one artist from another," WUSN Chicago PD Justin Case says. "The same may be true now with females. You need either a distinctive sound or a no-brainer hit song to stand out. There is a lot of sameness out there right now."

KMPS/KYCW Seattle PD Becky Brenner says, "We have been struggling to get a more passionate response to the female records we are playing. The audience seems to be much more passionate about the males in the format. A few years ago. they were more passionate about the females. I think the male audience is liking the grittier male acts and their music and the women are, too."

During the first six months of this year, female artists accounted for only four of the 34 top 10 hits on the Hot Country Singles & Tracks chart. Of those four, only Dixie Chicks managed to top the chart.

While that is not a marked evolution from the first six months of last year-which saw five top 10s by female artists, including two No. 1s-it is a startling change compared with the same periods in 2000 and, especially, 1998.

The first six months of 2000 brought 10 top

ار



10 records by female artists, three of which went to No. 1. Jumping back to 1998, women scored 14 top 10s, half of which went to No. 1.

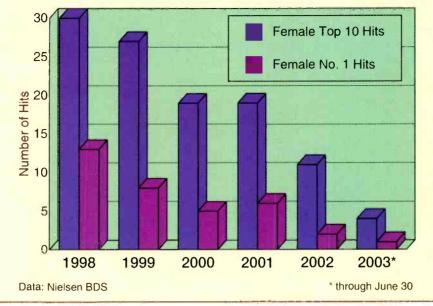
Among this week's top 20 country singles, there are only two by female artists (Shania Twain at No. 9 and Wynonna at No. 18). And it has been 15 months since a solo female topped the Billboard Hot Country Singles & Tracks chart.

WHAT'S GOING ON?

So what's going on here? Label rosters seem to have plenty of female artists. New artists are being introduced all the time, and veteran hitmakers Wynonna and Patty Loveless are back on the radio with promising new singles

Why, then, has it become so hard for women

COUNTRY HITS FROM FEMALE ARTISTS



to have hits?

Among the factors cited by country radio programmers are the Dixie Chicks' recent travails and radio's well-documented objections to what some programmers perceived as the pop direction of the latest albums from superstars Faith Hill and Shania Twain.

More telling, programmers also cite a lack of substantive songs being recorded by women and more interesting music coming from male acts. Gary Overton, executive VP/GM of EMI Music Publishing in Nashville, suggests another factor. "There are not enough women in decision-making roles in this hit-making process," he says. "While there are a few female A&R people at the record labels, the number of females who are record producers, promotion and marketing execs and programmers at country radio is far overshadowed by the number of men in these positions.'

CROSSOVER CROSSFIRE

"There's no mistaking the feminine void, that's for sure," WMZQ Washington. D.C., assistant PD/music director Jon Anthony says. "It could be the whole 'crossover' thing finally catching up to some of them. Those that made a deliberate attempt to find new fans outside of country music-Faith Hill, LeAnn Rimes, Shania Twain, Lee Ann Womack-seem to be those who are suffering most.

"The research has been consistent with these artists in that their gold catalog still tests very well," Anthony continues. "But the [core country listeners] just aren't buying their new sound anymore.

"Martina McBride, who has repeatedly said she doesn't want to cross over, is the undisputed queen of the format right now, because she's still singing about real life and identifying with the average woman

"The Dixie Chicks really could've been the No. 1 everything if they would just stop alienating so many fans with their bellyaching," Anthony adds. "The feminine void wouldn't be as vast if they weren't putting country radio PDs in so many sticky situations.

Meanwhile, the hot male acts have gone in the other direction, toward a more traditional sound that seems to be what the audience is craving, Anthony says.

"It feels like we're coming back toward the core and roots of the format, and the guvs are running up the score on the ladies," he observes. "I hope history repeats itself, because the last time we had so many male superstars, in the early '90s, country music took off.

Keymarket Communications VP of programming Frank Bell offers another explanation. "I knew females at country radio were in trouble last year when I first saw the covers of the Faith, Shania and LeAnn Rimes CDs," he savs.

"All three images were either drenched in sweat or wearing their underwear in an attempt to fulfill some 30-year-old guy's vision of what a pop star should look like. Did they not understand that their fan base—the people who made them popular in the first place-were adult women with a family-oriented lifestyle?

"The four biggest female country artists in recent memory are Faith, Shania, LeAnn Rimes. and the Dixie Chicks," Bell adds. "The first three all sold their souls artistically and made slick-sounding techno-pop records in an attempt to become the next Celine Dion. The Chicks made a brilliant country album, then committed the biggest PR gaffe in the music business since Milli Vanilli.

The lack of female hits has not gone unnoticed by the label community, according to Lyric Street Records senior VP of A&R Doug Howard. "However, it is not because we are not trying," he says. "I must admit that we have had a couple of misses with some of our releases, but we are confident that we have truly unique and extremely talented women making relevant music for our format."

Howard does admit concern for the fact that the country format is often guilty of embracing one type of country music "while ignoring everything else. Hopefully, we can prevent drawing lines so deep that we refuse to recognize the amazing array of country female artists in our community.

Paige Levy, senior VP of A&R at Warner Bros. Records, is not overly concerned about a lack of hits, as long as female artists continue to sell records. "While a No. 1 record would be nice, most record companies are focused on getting enough airplay to generate sales and not necessarily throwing a lot of money at a record just to win a chart position," she says.

"Established female artists such as Faith Hill, Martina McBride, Sara Evans and Shania Twain continue to sell good numbers without having a top-charting single."

THE TRUTH ABOUT MEN

The quality of female repertoire is also a concern among country music insiders.

Tonya Campos, assistant PD/music director of KZLA Los Angeles, thinks "the lack of women on the charts is simply because of a lack of good songs for females. Good material seems to be the reason that male artists that were not known a few months ago now have hit songs on the charts.'

Brenner agrees that "the male artists seem to be coming up with more songs of substance and more songs with true meat. The women seem to be recording pop-fluff songs."

Renee Bell, senior VP of A&R at RCA Label Group, adds, "I have felt since Sept. 11 [2001] that the audience wants substance. Everything that's really been hitting [since then] has been real substance songs."

The problem, Bell says, is that it has been hard in recent years to find such songs for women artists. For the past five years or so, she says, "a lot of what was being written in town was fluff." That's because prior to Sept. 11, a lot of the songs that did become hits for women were, in fact, "fluff," and songwriters tend to emulate styles that are working.

"We at EMI advise our songwriters to write what they are compelled to write," Overton defends. "Hence, sometimes the songs are passionate ballads, sometimes lighter fare. But I can assure you that we have never run short of passionate, meaningful songs to play for artists."

Other programmers agree that the dominant male trend is part of a format cycle, and some agree with Bell that it's one that might be cycling back in the near future.

Not long ago, Hill, McBride, Twain, Wynonna, Trisha Yearwood, Reba McEntire, Deana Carter, Pam Tillis and others were dominating the music scene, Cumulus Broadcasting regional operations manager Tim Roberts says. "I remember really concentrating on editing music logs to avoid too many female artists. I think that Music Row saw this, began signing male acts and started releasing more male singles, and thus we're now in a male-dominated cycle.

Levy-who has several new female artists in varying stages of development at Warner Bros.counters: "I don't believe the labels are purposefully signing fewer female artists. Producing compelling music on each artist, regardless of



McBRIDE: COUNTRY'S REIGNING QUEEN

gender, has become increasingly difficult for A&R. We're not going to throw out singles on new females just because we need a new female. We feel the timing is right for a new female to bust through, and, to increase our chances, we will take plenty of time searching for hits, recording and experimenting.

Doug Montgomery, operations manager of WBCT Grand Rapids, Mich., says that despite the perfect storm that engulfed Hill, Twain and the Chicks, "if Wynonna and Martina continue with the success of their current records, Reba follows through with her plan to release a new album and the Dixie Chicks' controversies subside, this will come back to historical norms in a few months.

Piracy Gambit Raises Stakes

Continued from page 1

pion in the House, opened a second front with the introduction of two bills.

Filed at the behest of the entertainment and software industries-a lobbying group that includes the music industry-the measures would beef up domestic piracy enforcement.

This is really the beginning of a significant change," Sony Music Entertainment chairman/CEO Andrew Lack says. "It's time to turn the page on the Internet piracy discussion.

But consumer rights watchdogs like the Electronic Frontier Foundation counter that the effort is akin to declaring war on the American public.

And some analysts, such as Phil Leigh of Raymond James and Associates, question the wisdom of litigating against consumers before new pay-perdownload stores like iTunes have launched in the PC market.

One thing is certain, they point out: Litigation aimed at the peer-to-peer networks themselves has failed to stem the growth of file sharing.

Two years after the industry's shutdown of Napster, the practice is more popular than ever. The Recording Industry Assn. of America (RIAA) reports that an estimated 2.6 billion copyrighted files are traded over P2P networks every month.

Leading the pack is Kazaa. The RIAA says that in May, Kazaa had more than 230 million users, up from 100 million users in July 2002.

If there are any winners in the latest fight, it could prove to be a boon to fledgling pay-per-download and music subscription businesses that are starting to show signs of acceptance with music fans.

Sony Music Entertainment executive VP Michele Anthony notes that the move is key to the future of commercial digital distribution.

'The goal is to create a healthy business environment for these legitimate services to flourish," she says.

There are already positive signs. Apple Computer announced June 23 that its iTunes Music Store has sold more than 5 million songs since its bow in late April.

Now more than ever, industry officials maintain that alternatives to file sharing featuring hundreds of thousands of songs are already in the marketplace.

"There's no longer any justification or excuse for downloading illegally when you can go to a legitimate site and get it," RIAA president Cary Sherman savs.

The number of suits could ultimately reach into the thousands.

The RIAA particularly hopes to educate parents whose children are using file-sharing services, as well as P2P users who are unaware that their software is configured to allow others to upload music from their computers.

The suits will focus on P2P users who make music available to others, not those engaging in downloading music without permission.

Whether either initiative will appreciably slow the practice of free music trading online remains to be seen.

By taking the fight directly to individual consumers, the industry is hoping it will be able to create a "scaredstraight" scenario for casual P2P users.

The RIAA has made it clear that it is unafraid of the public relations implications of targeting minors engaging in egregious copyright infringement.

The trade group also warned in making its announcement that the Department of Justice (DOJ) has the option to file criminal charges against Internet pirates if it so chooses.

'Don't underestimate the deterrent effect of enforcement," says Sherman, who adds that the aim of the effort is to "change consumer behavior over the long term.

The RIAA points out that its efforts in the courts and on Capitol Hill are part of a "multi-pronged strategy" in combating piracy.

That effort also incorporates everything from consumer education to enforcement against the file-sharing systems themselves. It also includes technical measures to help frustrate the illegal downloading of music and creating legitimate alternatives.

DETERRENCE & EDUCATION

On the legislative front, Smith's Piracy Deterrence and Education Act of 2003, HR 2570, clarifies the authority of the Department of Homeland Security's Bureau of Customs and Border Protection to seize infringing material.

It calls for the U.S. attorney general to ensure that any unit at the DOJ responsible for investigating computer hacking or intellectual property crimes would be assigned "at least one agent" to deal with copyright infringement.

The bill also would create programs at the FBI and DOJ to educate the public about illegal downloading and Internet privacy. And it permits the FBI to send cease-and-desist letters to infringers.

Under the measure, copyright owners could also use the FBI seal in deterrent efforts.

Smith, chairman of the Subcommittee on Courts, the Internet and Intellectual Property, introduced the bill June 19 and has two powerful House Democrats as co-sponsors: Reps. John Convers Jr. of Michigan and Howard Berman of California.

Subcommittee member Rick Bou-

cher, D-Va., says he likes most of the bill but "may have a problem" with the FBI being brought in.

"The FBI should only be involved in threatening if there's a real attempt to follow through on the remedy. I can't imagine the FBI getting involved in arresting people who are involved in casual peer-to-peer file sharing," he says.

Sherman characterizes the measure as a "common sense, bipartisan bill."

The second major bill, the Intellectual Property Protection Restoration Act, HR 2334, restores power to Congress in a limited setting to abrogate or set aside the Constitution's 11th Amendment, which gives sovereign immunity to states.

That would allow copyright owners to sue states and their entities for damages resulting from state copyright, patent and trademark infringement.

"Right now, you can sue, you can get an injunction, but you can't collect damages," says Peter Jaszi, director of the Gushlo-Samuelson intellectual property law clinic at American University. "Such a bill is a long time coming, and I think it's necessary now in some cases."

In 1999, the Supreme Court issued a ruling that states can claim immunity from prosecution in those areas. Smith says that's wrong.

"States are increasingly using this as a defense to infringement claims," he says. "This is particularly frustrating for intellectual property owners, because states are also owners of copyrights, patents and trademarks and can sue for infringement of their intellectual property.'

The tit-for-tat approach in the bill means states cannot collect damages in copyright infringement cases they initiate if they shield themselves by claiming immunity for damages in infringement lawsuits against them.

"This approach is fair," he says. "If states are going to take advantage of intellectual property laws for their own benefit. they should also be willing to enforce the laws for the benefit of others."

The National Governors Assn. and some conservative lawmakers are expected to oppose the measure. But observers note that because Smith is a Southern conservative, the bill might gain the support it needs to pass.

ASCAP and BMI are part of a coalition asking for the bill. Both groups have found that state universities play music in public areas but resist paying required fees. Ironically, the RIAA, also a coalition member, can't sue state entities for infringement by students and faculty using their computer networks.

The Digital Millennium Copyright Act, which the industry helped write, gives universities themselves an exemption for third-party liability.

Upon assuming the chairmanship this year, Smith said that efforts to curb intellectual property theft would be a major priority (Billboard, Feb. 15).

But curbing piracy through legislative means is a slow proposition.

In the meantime, the recording industry is attempting to give the public a wake-up call with its legal strategy against individual consumers.

While the recording industry has been loathe to prosecute individual consumers in the past, Sony's Lack says that the strategy is the result of prompting from both the courts and congressional leaders.

"Clearly the record companies have been reluctant to go down this path," he says. "But between congressional encouragement and the legal encouragements we're getting in the courts at every level, we're just doing what we've essentially been pushed to do.'

Majors' Woes Continue

Faced with the prospect of further declines, BMG and Warner Music Group and their respective corporate parents, Bertelsmann and AOL Time Warner (AOL TW), are discussing a combination of their recorded-music operations, sources confirm.

Meanwhile, Vivendi Universal is fielding offers for Universal Music Group (UMG) and its other entertainment assets (see story, this page).

The 50/50 joint venture that BMG and WMG are discussing would create short-term cost-savings by consolidating such areas as back-office operations. But observers emphasize that such a combination is not a formula for long-term growth.

"I don't think it solves the fundamental problem of what to do to

stop people from stealing music [online]," says one media investment banker.

It remains unclear who would manage the combined company and how WMG and BMG's respective labels would be merged, sources say.

"The desire's there, but there are issues to be resolved," a source says. WMG, BMG and AOL TW declined

to comment, as did a Bertelsmann spokeswoman.

NEW YORK-And now there are three.

In a surprise move, Liberty Media included Univer-

sal Music Group in its offer for Vivendi Universal's

entertainment assets, a source close to the process

Two other groups-one led by Edgar Bronfman Jr.

and another by oil billionaire Marvin Davis and former

Seagram Co. CFO Brian Mulligan-are also believed to

be bidding on UMG, as well as film, TV and theme-parks

MGM and NBC, meanwhile, have expressed interest

unit Vivendi Universal Entertainment (VUE)

BY MATTHEW BENZ

confirms

Such a joint venture would create a company with a market share to rival current industry leader UMG.

BMG's total current U.S. album market share through June 22 is 16.1%, and it has five of the top 10 spots on this week's charts. WMG's share is 17%.

UMG's Universal Music & Video Distribution has a 29.6% share.

But a joint venture among majors would come under the scrutiny of

Liberty Makes Three

in VUE only.

return a call for comment.

petitive in the bidding process.

U.S. and European regulators; the latter scotched a proposed merger between WMG and EMI Group in 2000

Given the weakening of the music market since then, a deal today would have a better shot.

WMG already is trying to sell its disc-manufacturing business. A merger with BMG would likely result in the sale of its music publishing arm. Both divestitures would

Citigroup and Goldman Sachs are advising VU on

A VU rep says the company is pleased with the initial

John Malone, chairman of Englewood, Colo.-based

David Joyce, an analyst who follows Liberty for Guz-

the asset sale, which is expected to take several months.

bids it received Monday but declined to comment further.

Liberty, had previously expressed interest only in VU's

film and TV businesses. The media company did not

man & Co., says Liberty's inclusion of UMG was unex-

pected but indicative of Malone's desire to remain com-

generate much-needed cash with which AOL TW could pay down debt.

Some question the wisdom of uncoupling recorded music and music publishing.

For one, music publishing adds a measure of stability to a record label's revenue.

"Being in both businesses gives you access to talent at different stages of artists' careers," says Jerry Gold, CFO of WMG from 1992 to 2001 and now an advisor in the music industry. "It gives you two windows into the artistic community."

Speaking at a recent breakfast sponsored by Syracuse University's Newhouse School, Howard Stringer, chairman/CEO of Sony Corp. of America, said there are always economic benefits to be realized in a merger.

But, he added, "I don't get excited" about the prospect of a merger of two record labels, because he says that the short-term cost savings can obscure an essential long-term concern: finding and marketing good music.

"Consolidation has its economic advantages," Stringer said, "but it also has its cultural disadvantages.'

Continued from page 1



EVENTS CALENDAR

JULY

July 18-20, **Global Entertainment and Media Summit**, the Studios at Las Colinas, Dallas/Fort Worth Metroplex. Irving, Texas. 973-228-4450.

July 18-20. **2003 National Assn. of Music Merchants Summer Trade Show.** Gaylord Center, Nashville. 323-965-1990.

July 22, **2003 Florida Heroes Awards**, presented by LARAS and the Florida chapter of NARAS, Mandarin Oriental, Miami. 305-672-4060.

July 24-26, **Southeast Music Entertainment Summit**, Durham Marriott, Durham, N.C. 919-824-7583.

July 25-29, **78th Annual International Assn. of Assembly Managers Conference & Trade Show**, Ernest N. Morial Convention Center, New Orleans, 972-255-8020.

July 26, A Midsummer Night's Magic Concert Gala, benefiting the Magic Johnson Foundation Taylor Michaels Scholarship Program, Barker Hanger, Santa Monica, Calif. 310-247-2033.

July 28. Fourth Annual WCBS-FM Golf Rocks Celebrity Classic, benefiting the Kids Foundation. Fiddler's Elbow Country Club, Bedminster, N.J. 201-503-1333.

July 28-29, **Eighth Annual Jupiter Plug.IN Conference & Expo**, Crowne Plaza Times Square, New York, 203-662-2838.

BIRTHS

Girl. Anderson "Andie" Marie, to

Kerri and Rodney Metoyer, June

15 in Nashville. Mother is director

of retail relations for Liquid Audio.

Father is sales/marketing repre-

sentative for Navarre Entertain-

Twins, Thomas Huff and Rose

McCall, to Cynthia and Jon Grim-

son. June 21 in Nashville. Father

is president of Americana Enter-

ment Media.

tainment.

July 29-31, Video Software Dealers

Assn. Home Entertainment 2003 Conference, Venetian Resort Hotel & Casino, Las Vegas. 818-385-1500.

July 30-Aug. 2, Atlantis Music Conference Urban Symposium, Sheraton Hotel, Atlanta. 770-499-8600.

AUGUST

Aug. 5, **BMI Urban Awards**. Fontainebleau Hilton Resort, Miami Beach (by invitation only).

Aug. 6-8. **Billboard R&B/Hip-Hop Conference & Awards**, the Roney Palace, Miami Beach. 646-654-4660.

Aug. 8-9. **10th Annual CRS-SW**, presented by the Country Radio Broadcasters, Omni Dallas Park West Hotel, Texas. 615-269-7071.

Aug. 14-16. Fourth Annual Latin Alternative Music Conference, Beverly Hilton Hotel, Los Angeles. 818-763-1397.

Aug. 14-16, **Popkomm 2003**, Koelnmesse Complex, Cologne, Germany. 49-221-6509-7620.

Aug. 14-16. **Sixth Australasian Music Business Conference**. Sydney Superdome Olympic Park. Homebush, Australia. immedia.com.au.

Aug. 21-22, **Sixth Annual DVD Enter**tainment Conference & Showcase, Hilton Universal City & Towers, Los Angeles. 609-279-1700.

Aug. 23. Shero Hall of Fame Dinner, presented by the National Assn. of Black Female Executives in Music & Entertainment, Loews Hotel, Philadelphia. 877-622-3363.

SEPTEMBER

Sept. 3, Fourth Annual Latin Grammy Awards, presented by LARAS.

DEATHS

Greg Dwinnell, 42, of esophageal

cancer, June 21 in Los Angeles. As

founder and president of indie pop-rock label eggBERT Records.

Dwinnell brought national recog-

nition to artists like Jon Brion and

Tommy Keene, along with such

acts as the Posies, Wondermints

and the Continental Drifters.

Founded in 1992, eggBERT re-

leased albums by such acts as

Kristian Hoffman, Dramarama's

John Easdale, Action Figures and

Mars Needs Women. Most recent-

ly. along with Wild Honey's David

Jenkins and Paul Rock. Dwinnell

produced a tribute concert to

Elvis Costello benefiting the USC

Norris Cancer Center. He is sur-

vived by his mother and brother.

AmericanAirlines Arena, Miami. 305-672-0047.

Sept. 8, **Man of the Year Award Dinner Honoring Bruce Lundvall**, presented by the Nordoff-Robbins Music Therapy Foundation. Essex House, New York. 212-707-2818.

Sept. 11, **Fifth Annual Grammy Golf Tournament**, presented by the Chicago chapter of NARAS, Harborside Gulf Course, Chicago. 312-786-1121.

Sept. 17-19, Second Annual Ear to Da Streets Music Producer Conference, Graduate Center, City University of New York. 212-368-1628.

Sept. 18-20, **Fourth Annual Americana Music Assn. Conference**, Renaissance Nashville Hotel. 615-438-7500.

Sept. 22-24, **2003 Billboard Dance Music Summit**, Union Square Ballroom, New York. 646-654-4660.

Sept. 25, **2003 Chicago Heroes Awards**, presented by the Chicago chapter of NARAS. 312-786-1121.

Sept. 29-Oct. 5, **Annual World of Bluegrass Trade Show and Fan Fest**, presented by the International Bluegrass Music Assn., Galt House Hotel, Louisville, Ky. 615-256-3222.

OCTOBER

Oct. 5-8. **2003 International Enter**tainment Buyers Assn. Conference, Hilton Suites. Nashville. 615-463-0161.

Oct. 10-13. **115th Audio Engineering Society Convention**, Jacob K. Javits Convention Center, New York. 212-661-8528.

Oct. 23, 2003 MTV Video Music Awards Latin America. Jackie Gleason Theater, Miami, 305-535-3700.

Oct. 23. **Bogart Tour for a Cure 2003 Children's Choice Awards**, presented by the Bogart Pediatric Cancer Research Program. Kodak Theatre, Los Angeles. 310-358-4970.

NOVEMBER

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

Nov. 19-20, **Second Annual Hollywood Reporter/Billboard Film & TV Music Conference**, Renaissance Hollywood Hotel, Los Angeles. 646-654-4660.

DECEMBER

Dec. 10, **Billboard Music Awards**, MGM Grand Hotel, Las Vegas, 646-654-4600.

Submit items for Lifelines and Events Calendar to Margo Whitmire at Billboard, 5055 Wilshire Blvd., Los Angeles, Calif. 90036 or at mwhitmire@billboard.com.

vnu business publications

🖤 vnu business media

 President & CEO: Michael Marchesano; Chief Operating Officer: Howard Lander; Chief Financial Officer: Joe Furey; President—VNU Expositions: Greg Farrar; Executive Vice President—eMedia & Information Marketing: Toni Nevitt; Vice President/Business Development: John van der Valk; Vice President/Business Management: Joellen Sommer; Vice President/Communications: Deborah Patton: Vice President/Human Resources: Sharon Sheer;

 President & CEO: Michael Marchesano: Chief Operating Officer: Howard Lander; Group Presidents: Robert Dowling (Film & Performing Arts), Mark Holdreith (Retail), John Kilcullen (Music & Literary), Richard O'Connor (Travel, Performance, Food Service & Real Estate/Design), Mike Parker (Marketing/Media & Arts)

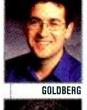
Vice Presidents: Joanne Wheatley (Information Marketing), Barbara Devlin (Manufacturing & Distribution)

Vice President/Licensing and Events: Howard Appelbaum ©Copyright 2003 by VNU Business Media, Inc. All rights reserved. No part of this publication may be reprodued, stored in any retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher. *BILLBOARD* MAGAZINE (ISSN 0006-2510) is published weekly except for the first week in January, by VNU Business Publications USA, 770 Broadway, New York, NY, 10003-955, Subscription trate: annual rate, continental Lice S299.00. Continental Europe 229 pounds. *Billboart*, Tower House, Sovereign Park, Market Harborough, Leicestershire. England LE16 9EF, Registered as a newspaper at the Birlish Post Office. Japan 109,000 yen. Music Labo Inc., Dempa Building, 2nd Floor, 11-2, 1-Chome, Nigashi-Gotanda, Shinagawa-ku, Tokyo 141, Japan. Periodicals postage paid at New York, N.Y. And at additional mailing offices. Postmaster: please send changes of address to Billboard, P. O. Box 2011, Marion. OH 43306-8111. Current and back coples of Billboard are available on microfilm from Kraus Microform. Route 100, Milwood, NY, 10546 or Xerox University Microfilms, P. O. Box 1346, Ann Arbor, Mich, 48106, Frog Group Subscription information call 646-654-5861. For Subscription Information call -800-745-9222. (Dustide U.S.: 740-382 3322) or email: blbd@mail.kable.com. For any other information call 646-654-4400. Canada Post Corp. International Publications Mail Agreement #0921920. Vol. 115 Issue 27 Printed in the U.S.A.

www.billboard.com

www.americanradiohistory.com











Key Execs Log On For Billboard Panel At Plug. In Confab Five top music and digital entertainment executives will take part in the *Billboard* Roundtable at this year's Jupiter Plug.In

part in the *Billboard* Roundtable at this year's Jupiter Plug.In Conference & Expo. The conference, which is sponsored in part by *Billboard*, will run July 28-29 at the Crowne Plaza Times Square in New York.

The *Billboard* session, titled "A View From the Top," will take place on the second day of Plug.In.

Sharing their insights on the music marketplace and the digital future will be Dave Goldberg, VP/GM of music for Yahoo!; Charles Goldstuck, president/COO, J Records; Alan McGlade, president/CEO, MusicNet; John Rose, executive VP, EMI Group; and Eric Weisman, president/CEO of Alliance Entertainment.

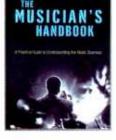
The session will be moderated for *Billboard* by executive editor Ken Schlager.

Also new to the Plug.In agenda is Larry Kenswil, president of Universal Music Group's eLabs, who will deliver a keynote address at 9:30 a.m. on July 28, immediately prior to the *Billboard* session.

For further information, visit jupiterevents.com/plugin.

BOOK OF THE WEEK The musician's handbook

Providing a solid introduction to the music industry, "The Musician's Handbook: A Practical Guide to Understanding the Music Business" by Bobby Borg is the newest release from Watson Guptill/Billboard Books.



Borg, a Berklee College of Music graduate and

drummer who has worked with artists including Warrant, Beggars Thieves and his own band Left for Dead, incorporates personal knowledge, information and wisdom into "The Musician's Handbook." In addition to providing comprehensive coverage on pursuing a career, business relationships, key people to know and sources of music revenue, the book is full of anecdotes and related sidebars.

"The Musician's Handbook: A Practical Guide to Understanding the Music Business" (ISBN: 0-8230-8357-8, \$19.95) is available wherever books are sold. For more information, visit watsonguptill.com.

UPGOMING EVENTS

BILLBOARD R&B/HIP-HOP CONFERENCE & AWARDS August 6-8 • The Roney Palace • Miarni Beach BILLBOARD DANCE MUSIC SUMMIT September 22-24 • Union Square Ballroom • New York City BILLBOARD/HOLLYWOOD REPORTER FILM & TV MUSIC CONFERENCE November 19-20 • Renaissance Hollywood Hotel • Los Angeles BILLBOARD MUSIC AWARDS December 10 • MGM Grand Hotel • Las Vegas

for info: 646.654.4600 • billboardawards@vnuinc.com For more information: Michele Jacangelo 646.654.4660 • bbevents@billboard.com

75



The Billecord

Pride Goeth Before Y'All

He's the most successful black country artist of all time, but he's been absent from Top Country Albums for 13 years and 11 months. Charley Pride returns to the survey with "22 All-Time Greatest Hits" (Teevee), a new entry at No. 64. It's his first album to chart since "Moody Woman" spent its final frame on the tally during the week ended Aug. 5, 1989.

Pride first appeared on the *Billboard* country album chart the week of Nov. 5, 1966, with "Country Charley Pride," which is also how he was billed on his first two LPs. The Mississippi-born singer was so popular that he had at least one album debut on the chart every year between 1966 and 1989, except for 1986. The 13year, 11-month gap between his two most recent chart titles is thus the biggest break in his span of albums. His total reach of chart albums now bridges 36 years and eight months.

FULL NELSON: No one can say Willie Nelson peaked too early. His 117th song to chart on Hot Country Singles & Tracks is now the biggest hit of his long career.



"Beer for My Horses" (DreamWorks), Nelson's duet with Toby Keith, is No. 1 for the fourth week. That ties Nelson's previous longest-running chart-topper, "Mammas Don't Let Your Babies Grow Up to Be Cowboys," a 1978 duet with Waylon Jennings. But "Mammas" was only on the chart for 16 weeks, while "Horses" is still running in its 25th week.

AIKEN BREAKIN' CHART: "This Is the Night" (RCA) is No. 1 on The Billboard Hot 100 for a second week. meaning the first single from "American Idol" runnerup Clay Aiken matches the October 2002, two-week run at the top held by last season's "American Idol" winner Kelly Clarkson with "A Moment Like This."

When "This Is the Night" entered at No. 1 last week, it became the first song by a debuting artist appearing on the Hot 100 to open in pole position. The 11 songs that debuted at No. 1 before "Night" were all by established artists like Michael Jackson, Mariah Carey, Whitney Houston and Elton John.

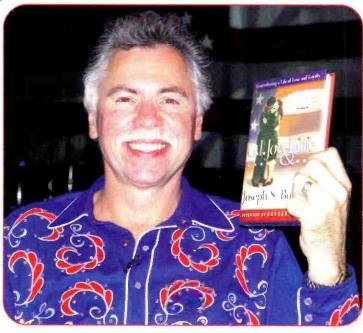
"American Idol" winner Ruben Studdard is No. 2 for the second week running with "Flying Without Wings" (J). On Hot 100 Singles Sales, Aiken and Studdard also stand pat at Nos. 1 and 2, respectively.

Aiken is not the only contestant from a TV series to have a No. 1 single this week. "Nashville Star" winner Buddy Jewell moves 2-1 on Top Country Singles Sales with "Help Pour Out the Rain (Lacey's Song)" (Columbia).

'AFTER' IN THE REIGN: The J label has three of the top five titles on The Billboard 200 and the No. 1 album for the second week in a row, as Monica succeeds labelmate Luther Vandross with "After the Storm."

It's Monica's first No. 1 album. "Miss Thang" peaked at No. 36 in 1995, and "The Boy Is Mine" reached No. 8 in 1998.

More Fred Bronson each week at www.billboard.com.



nsali's Personal War

eople often refer to the generation of men and women who served in World War II—and those who carried on at home during the war-with a special reverence because of the sacrifices they made on behalf of the U.S. during a critical time in the nation's history. Joe Bonsall, longtime member of the country/ Southern gospel group Oak Ridge Boys, grew up seeing those sacrifices daily in the lives of his parents.

Known affectionately as "G.I. Joe," Bonsall's father was a decorated war hero who returned from Europe with wounds that plagued him for the rest of his life.

His mother was a member of the United States Women's Army Corps, who met the young soldier when he returned from the war. They married within a week, and she stood by him through

decades of hardship that included a debilitating stroke when he was only 38.

Their story is now a book, "G.I. Joe and Lillie," written by their son and recently published by New Leaf Press.

"America is latching on to this story of patriotism and family and endurance and faith," says Bonsall, who also wrote a song titled "G.I. Joe and Lillie" that is included on the Oak Ridge Boys' new Spring Hill Music Group album, "Colors" (see story, page 27).

Writing the book was a labor of love for Bonsall. His parents are now deceased and buried in Arlington National Cemetery.

Placing a copy on his mother's grave was an emotional moment.

"When I laid that book on her grave, that meant more to me than anything in the whole world, because my mother always believed that her and Daddy's story was a good one and should be told."

Bonsall says the response he's been getting from the book is "phenomenal. People's lives are being blessed by this book. I'm hearing from combat veterans of old wars. I'm hearing from families of veterans. I'm hearing from wives of men

who are serving today who say things to me like, 'My husband is a sergeant, and he's in the Marines. He's fighting in Iraq, and my prayer is that I can be a wife like Lillie to him.'

Bonsall describes his mom as a "down-onyour-knees-praying type of person. She believed in God and loved him with all her heart, and as a little boy it's hard to be afraid-even if your father has had a debili-

tating stroke—when your mother is in the other room praying."

Bonsall says there has also been some discussion about their story becoming a film.

'The hero that went to war and the woman who stood by him is a story as old as time itself," he says, "but this is also a story of an incredible faith and patriotism. People need that right now, and I think that's why people are reading my little book.

'It's only 192 pages. It's Bonsall, not Hemingway. This is how America got from point A to B to C to D, because of people like G.I. Joe and Lillie. People are taking it to their hearts for that reason."

DEBORAH EVANS PRICE



Edited by Wes Orshoski

of rockers to take part last week in Rock N' Roll Fantasy Camp, a charity organization that gives regular folks a chance to live out their rock'n'roll dreams for five days. For \$5,995, you could take part in six hours of daily jamming and meals with the participants, which also included Ramones drummer Marky Ramone and Jack Blades of Night Ranger. The event concluded with a battle of the bands held June 22 at the Bottom Line in New York. The camp benefits teenagers



Rossdale Gets Blue

Bush's Gavin Rossdale recently teamed with Blue Man Group at an abandoned power plant in Redondo Beach, Calif., for the video shoot for "The Current." The track is from Blue Man Group's disc "The Complex"; it is also being used in the upcoming film "Terminator 3: Rise of the Machines." The video, directed by Jeff Mann, was shot at the plant to capture the movie's mechanical theme.





Lillie and Joseph Bonsall Sr.,

Joe's sister, Nancy, and Joe.

Who frontman Roger Daltrey, center, was among a group with cancer. (Photo: Theo Wargo/WireImage.com)

www.americanradiohistory.com

feel business

GET MORE MUSIC BIZ FOR LESS CASH

This year, register early and attend the world's largest music industry trade-show for greater value than ever before.

Reach 9,000 professionals from 4,000 companies, 92 countries and 600 media in one place. Midem is the industry event where people come to do business – your business. 98% of the people say they come for the quality of the participants: 31% are CEOs, owners or presidents.

In 2003, 82% told us that Midem generates more sales than any other event of its kind.

All prices, including for stands, have been frozen for 2004, and a new special offer rate of just 500€ introduced.

Valid until October 31, 2003 inclusive.

For more information, call or email Bill Craig or Jane Rodriguez 1 (212) 370 7470 / midemusa@reedmidem.com

Or visit www.midem.com



January 25-29, 2004 MidemNet (Music & Technology Forum) Jan. 24



www.americanradiohistory.com

Palais des Festivals / Cannes / France

ATTENTONIC RECORD LABELS • ARTISTS • PUBLISHERS



SOON TO BE IN MAJOR FAST FOOD RESTAURANTS, AIRPORTS, BARS, CLUBS, POOL HALLS, BOWLING ALLEYS, AND RETAIL STORES ACROSS THE NATION!



Simply license your music videos for use on the **REVOLUTIONARY** Barden Entertainment digital video jukebox and begin reaping the benefits

ACT NOW AND DON'T GET LEFT BEHIND!!

WWW.BARDENENTERTAINMENT.COM

Call John Goci at (734) 946-4001 ext. 13 or licensing@bardenent.com

Rarden