

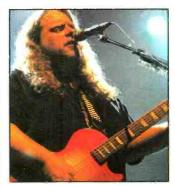
THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO AND HOME ENTERTAINMENT • www.billboard.com • July 5, 2003

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.



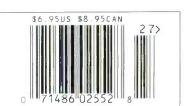
5 Jam On It

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.





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)

Piracy Gambit Raises Stakes

RIAA Lawsuit Strategy Risks Consumer Backlash

industry's promised blitzkreig of lawsuits against Internet song swappersincluding file-sharing teens-could quickly become a legal quagmire,

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)



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)



Debut Album:

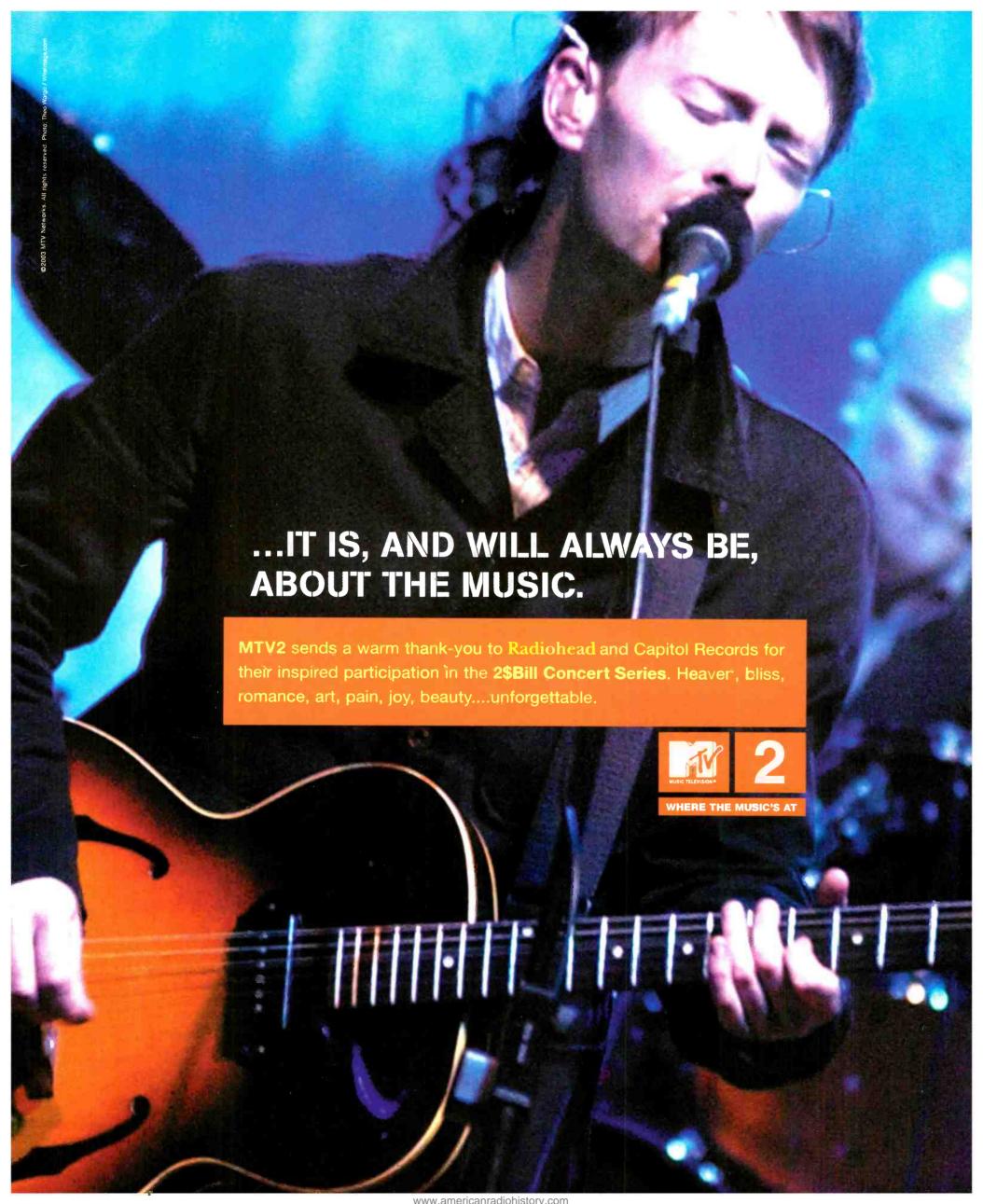


"Igniting the passion of traditional Latin and contemporary dance music, this project takes it to another level!" ~ Little Louie Vega

On Radio & In Stores Now!

"... the Latin Project has set a new standard."

~ CMJ New Music Report



JULY 5 Billboard NO. 1 ON THE CHARTS ALBUM MONICA After The Storm ALISON KRAUSS + UNION STATION Live JOHN MELLENCAMP Trouble No More VARIOUS ARTISTS Worship Together: I Could Sing Of Your Love Forever GEORGE STRAIT Honkytonkville LOUIE DEVITO Louie DeVito's Dance Factory Level 2 VICKIE WINANS **Bringing It All Together** KEM LIL JON & THE EAST SIDE BOYZ ANNIE LENNOX METALLICA Metallica RICKY MARTIN Almas Del Silencio LUTHER VANDROSS Dance With My Father SEAN PAUL 2 Fast 2 Furious SOUNDTRACK Frida

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QUOTE OF THE WEEK

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

JOHN SCHER

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- **AURN SALUTE TO THE FINALIST RECEPTION**
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SLMG Launches Hip-Hop Channel via Kazaa





AIM's Alison Wenham plans to reconcile with BPI

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

Is The Genre Being Spread Too Thin?

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 mar-ket 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,

"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 impor-



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.

"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 www.americanradiohistory.com

Hearings Planned On FCC Rules

Senate Tackles Indecency, Ownership Limits

BY BILL HOLLAND

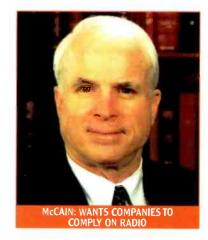
WASHINGTON, D.C.—The Senate Commerce Committee voted June 26 to stiffen penalties for broadcast indecency, raising the maximum fine from \$27,500 to \$250,000, with a \$2.5 million cap for continuing violations. This as Congress scrutinizes recent ownership rule changes at the Federal Communications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

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.

Kazaa Adds Hip-Hop Channel

LATHAN (LEFT) AND SIMMONS: GIVING ARTISTS
DIRECT AUDIENCE ACCESS

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-

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

"There is a very frustrating path that one takes in trying 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, talented filmmakers and veteran filmmakers who have fallen by

> the wayside an opportunity to express themselves. It will make for more interesting final products and give us an edge on the kinds of projects we can put out into the marketplace.

Backed by venture capitalists Syncom Communications and Pacesetter Growth Fund, SLMG aims to address the marked lack of urban content and distribution networks.

According to SLMG's founders, it is the first and only R&B content acquisition and production company to create, obtain and catalog urban-filmed 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 signature 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)

Market Watch

	ekly National	Music Sales Repo	rt
YEA	R-TO-DATE OV	ERALL UNIT SALE	S
	2002	2003	
Total	305,742,000	281,046,000	(♥8.1%
Albums	299,234,000	<mark>275,578,000</mark>	(♥7.9%
Singles	6,508,000	5,468,000	(◆16.0%
YEAR-	TO-DATE SALE	S BY ALBUM FOR	VIAT
	2002	2003	
CD	282,607,000	26 <mark>5,685,000</mark>	(♥6.0%
Cassette	15,896,000	9,027,000	(
Other	731,000	866,000	(△18.5%
	OVERALL '	JNIT SALES	
This Week	11,283,000	This Week 2002	11,462,000
Last Week	13,629,000	Change	∽ 1.6%
Change	▽ 17.2%		
	ALBUM	SALES	
This Week	10,810,000	This Week 2002	11,286,000
Last Week	12,726,000	Change	4.2 %
Change	∽ 15.1%		
	SINGLES	SALES	
This Week	473,000	This Week 2002	176,000
Last Week	903,000	Change	⇔ 168.8%
Change	~ 47.6%		
YEAR-TO-	DATE ALBUM	SALES BY STORE	TYPE
	2002	2003	
Chain	154, <mark>765,000</mark>	140,969,000	(~8.9%
Independent	39,312,000	31,657,000	(♥19.5%
Mass Merchant	95,019,000	92,288,000	(♥2.9%

Nontraditional 10.137.000 10,664,000 (5.2%)YEAR-TO-DATE ALBUM SALES BY STORE LOCALE 2002 2003 69,548,000 62,450,000 (~10.2%) Suburb 123,701,000 (♥5.7%) 116,701,000 Rural 105,984,000 96,428,000 (• 9.0%)FOR WEEK ENDING 6/22/03

Compiled from a national sample of retail store and rack sales reports collected, compiled, and provided by 🥻 Nielse



NEWSLINE •••••

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-to-date 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 York-based 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.

CHRIS MORRIS

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.

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

<u>Paul Gallo has been named</u> 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."

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.

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 50-page 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.

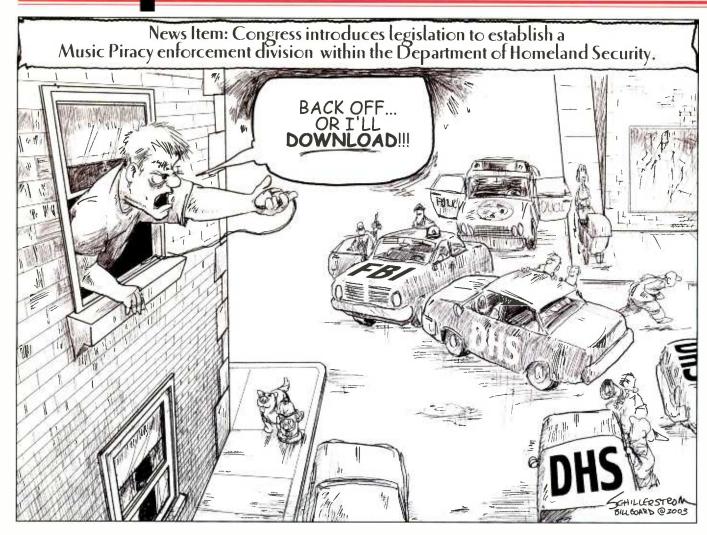
With a suggested retail price of \$19.95, Palm is positioning each DVD

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)



Piracy: A History Lesson

ity 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.



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A true champion for artists' rights and a friend to the underdog

Timothy White's Lasting Legacy

as negative was the same thing that

night. It was my first real glimpse of

the man who would become one of

my dearest and lifelong friends. I re-

spected his conviction and honesty

Tim had seen in such a positive light.

I learned a very valuable lesson that

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

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 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."

IVIement

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

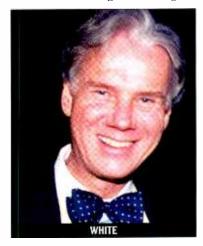
and admired his search to find something good in others' actions. Over the years, our friendship

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 conversation, 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 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.

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."

TW: "No. I don't think so. I just tried to show the color of your character.' JM: "Well, you failed."

By John Mellencamp

And I hung up the phone. During this conversation, there is a strong possibility that I may have been yelling. But Tim never raised his voice.

A few days later, I was in New York, and Tim called my hotel asking to come by to discuss the article. I probably 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 himselfhe just pointed out in a way that only Tim could that what I had perceived

etters

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 George Stein

Law offices of George N. Stein

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.



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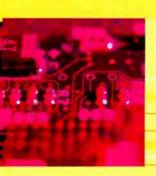
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Artists Raise Their Voices For 'Gilda'

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

contributed previous ly 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 people would recognize," says Anna Gottlieb,

executive director of GC Seattle. "Sometimes the artist would suggest

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)

Blues Legend Conjures Intimacy On Acoustic Set

BY WES ORSHOSKI

Guy's 'Singer' Side

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)

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 Seattlewas 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





a song. It was a very easy fit."

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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 long-term 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.

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 Warn-



By Steve Smith classicalscore@earthlink.net

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.



tion 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, Koop-

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

man reached a bold resolution.

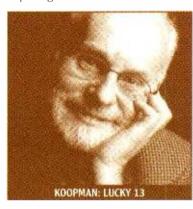
Koopman started his own Antoine Marchand label imprint and, with the help of a financier friend, revised his search for an existing label that would take on finished master tapes for manufacturing and distribution.

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

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.'

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, 1999) 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 have 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.berdfonlip.com/claims

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 itigation 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
For the Central District of California
Los Angeles, California

Capitol Launching Skye With Soundtrack Single

Capitol Records' onslaught of marketing for the "How to Deal" sound-track, due July 8, is as much a high-profile 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**

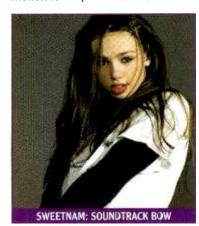
Shakespeare.

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/Interscope 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" sound-track 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. Other tracks include **the Flaming Lips'** "Do You Realize??," **the Donnas'** "It's on the Rocks" and **John Mayer's** "Not Myself."

Capitol has serviced the "Billy S." single to top 40 radio. There is also an accompanying videoclip.

At clothing retailer PacSun, counter displays are in place for a sweepstakes, sponsored by Seventeen magazine, in which the winner will receive a trip to the "How to Deal" premiere July 16 in New York. Outgoing PacSun mail orders will include the "Billy S." CD single as an insert

Teen People and Neutrogena are sponsoring a "How to Deal" makeover 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.

TV, radio and print ads are also part of the campaign.

Capitol will distribute soundtrack samplers at Summer Splash mall events in July and August.

The record label has joined forces with independent firms It's a Gas Marketing and Girls Intelligence Agency (GIA) to market the sound-track's music at shopping malls, cheerleading events, summer schools and GIA-organized slumber parties.

Meanwhile, Sweetnam has been on a promotional tour of radio stations, and she appeared June 20 on CBS-TV's "The Late, Late Show With Craig Kilborn."

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 been delayed."

Buddy Guy

Continued from page 1

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

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

www.americanradiohistory.com

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."

BILLBOARD JULY 5, 2003

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-and-tumble independent promoter in New Orleans, Messina has scaled the heights of corporate concert promotion through Pace Concerts, SFX, and then CCF.

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 Chesney 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."

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

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



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 one-year or multi-year non-compete, and in my opinion, I had a one-year non-compete. 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 well—at 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?"

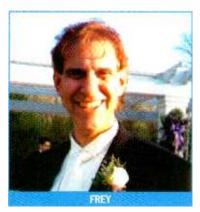
Messina is more focused on his own company and plans on promoting 30-50 arena shows next year.

The Messina Group will promote (Continued on next page)

Rock Doesn't Stop

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.

The 2003 version of Rock Never Stops, the tour's sixth, is headlined by Whitesnake, with special guests



Warrant, Kip Winger and Slaughter. The package is sponsored by VH1 Classic and will play amphitheaters, arenas and fairs throughout North America from July 11

through Aug. 24.

The Rock Never Stops name is owned by Ashley Talent Internation-

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.

The first Rock Never Stops went out in 1998 with Warrant, Slaughter, Quiet Riot and L.A. Guns. ATI president/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 records 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

IEG/BILLBOARD TOUR SPONSORSHIP ROUNDUP Dealmakers Estimated Fee Leverage Anheuser-Busch VP/presence marketing Tim Rudweiser/ Twenty-eight amphitheaters \$6 million Deal affords exclusive malt beverage status, presenting Schoen; Bruce Eskowitz, president, national **Bud Light** sponsorship of roughly 20 concerts per year in each and clubs owned or operatvenue and identification in venue signage, radio, TV, sales and marketing, Clear Channel Entered by Clear Channel Entertainment, through 2005 event programs and ticket headers. Deal renews contract initially inked in 2000. Running radio, online and in-store promos offering Saul Sola, national brand manager, and Chris La Ley tour, June-July, \$350,000 Chivas Regal ticket giveaways. Running on-site sweeps offering Willis, VP of marketing, Pernod Ricard; Tomas Pernod Ricard USA 22 stops autographed quitar; secondary prizes include T-shirts Cookman, co-founder, Cookman Int'l; Geoff and other co-branded merchandise. Hosting backstage Thomas, account director, and Doug Gleason, parties before and after each show; giving media reps GM. Aaron Walton Entertainment. mited-edition CDs. Sampling product in tour markets Rbk/Foot Locker Reebok is using the tie-in to tout new footwear lines Reebok chief marketing officer Micky Pant; Rock the Mic tour featur- \$1.5 million designed by Jay-Z and 50 Cent. Plans to hold autograph Rubin Hanan, senior VP, retail brand marketing Jay-Z and 50 Cent, ing, Foot Locker; Roc-a-Fella Records co-June-August, 35 stops Foot Locker signing sessions at Foot Locker outlets; the retailer is touting the artist appearances through point-of-sale material and in-store TV monitors. Also, the retailer is running ticket sweeps to shoppers who try on a pair of shoes from Reebok's Rbk collection. Jay-Z and 50 Cent will each wear Reebok athletic footwear and apparel on tour. Tour will also feature Fabolous and Missy Elliott, both of whom have appeared in ReebokTV ads. Compiled by William Chipps, senior editor, IEG Sponshorship Report

JULY 5 Billboard BOXSCORE CONCERT GROSSES

JULY 5 2003	Billboo		NCERT	GROS	SES
ARTIST(S)	and his his his and his artists of the same of the sam	VENUE/ DATE	GROSS/ TICKET PRICE(S)	ATTENDANCE/	PROMOTER
	JOAN OSBORNE	First Union Center, Philadelphia June 16-17	\$2,431,384 \$75/\$45/\$35	36,058 two sellouts	Clear Channel Entertainment
MAZE FEATUR BEVERLY, PATT	ING FRANKIE I 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 Conce
JOURNEY, REC	SPEEDWAGON &	Joe Louis Arena, Detroit June 12	\$724.933 \$57.50/\$47.50/\$35	13,573 16,527	Concerts West
JOURNEY, REC	SPEEDWAGON &	Xcel Energy Center, St. Paul, Minn. June 14	\$654,715 \$53.50/\$43.50/\$33.50	13,267 15,097	Concerts West
RED HOT CHIL DOGG, THE M	I PEPPERS, SNOOP ARS VOLTA	HiFi Buys Amphitheatre, Atlanta June 8	\$638,248 \$48/\$38	15,829 16,000	House of Blues Conce
PEARL JAM, ID	PLEWILD	United Center, Chicago June 18	\$609,525 \$35	17,415 sellout	Jam Prods.
JOURNEY, REC	SPEEDWAGON &	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 Conc
HAITIAN COMI TABOU COMBO NU LOOK, KOI	PAS FESTIVAL: T-VICE, O, DJAKOUT MIZIK, NPA KREYOL	Bayfront Park, Miami May 17	\$480,295 \$35/\$10	15,862 22,000	Noel and Cecibon Pro
PEARL JAM, ID		Xcel Energy Center, St. Paul, Minn. June 16	\$469,875 \$35	13,425 sellout	Jam Prods.
JOURNEY, REC	SPEEDWAGON &	Cynthia Woods Mitchell Pavilion, The Woodlands, Texas June 7	\$419,429 \$97/ \$ 75/ \$ 45/ \$ 23.60	10,098 15,786	Concerts West
JOURNEY, REC	SPEEDWAGON &	U.S. Cellular Arena, Milwaukee June 15	\$361,461 \$55.50/\$45:50/\$38/\$28	6.771 9,446	Concerts West
DISTORTION, THI	RT 6: DEFTONES, SOCIAL E USED, MUDVAYNE, , BLINDSIDE, S.T.U.N.	Sam Boyd Stadium, Las Vegas May 17	\$361.093 \$37/ \$ 29	11.928 30,000	Infinity Broadcasting Goldenvoice
	AN, LOS RILEROS,	Mandalay Bay Events Center, Las Vegas May 25	\$345,500 \$150/\$40	5.225 8,613	CIE, Hauser-CIE Even
COLDPLAY, TH	E MUSIC, EISLEY	General Motors Place, Vancouver May 23	\$340,681 (\$467,924 Canadian) \$33,13/\$25,85	11,955 13,628	Clear Channel Entertainment, in-ho
PEARL JAM, ID	LEWILD	Smirnoff Music Centre, Dallas June 9	\$340,568 \$46/\$42	8,672 10,000	House of Blues Conc
JOURNEY, REC	SPEEDWAGON &	Mid-America Center, Council Bluffs, Iowa May 31	\$340,490 \$57.50/\$45	6,108 7,925	Concerts West
JOURNEY, REC	SPEEDWAGON &	Van Andel Arena, Grand Rapids, Mich. June 11	\$339,023 \$49.50/\$35	7,124 11,292	Concerts West
YANNI		World Arena, Colorado Springs, Colo. May 22	\$333,781 \$60.25/\$37.75	7,375 sellout	Danny O'Donovan, Concerts West
KENNY CHESN DEANA CARTE	IEY, KEITH URBAN, R	Cricket Pavilion, Phoenix June 13	\$328,473 \$49.75/\$20	11,284 19,471	Clear Channel Entertainment, The Messina Group
OZZY OSBOUR VOIVOD	NE, FINGER ELEVEN,	General Motors Place, Vancouver	\$327,223 (\$447,184 Canadian) \$43.76	7,989 14,841	Clear Channel Entertainment, in-ho
YANNI		Bradley Center. Milwaukee May 29	\$325,958 \$69.50/\$43.50	6,037 8,624	Danny O'Donovan, Concerts West
COLDPLAY, RO	N SEXSMITH, EISLEY	Cox Arena, San Diego June 3	\$324,322 \$34.75	9,333 sellout	House of Blues Conc
GODSMACK, C BENJAMIN	COLD, BREAKING	Tweeter Center for the Performing Arts, Mansfield. Mass. May 22	\$321,579 \$37.25/\$ 10	11,925 19,900	Clear Channel Entertainment
KENNY CHESN DEANA CARTE	IEY, KEITH URBAN, R	Merriweather Post Pavilion, Columbia, Md. May 29	\$321.380 \$46/ \$ 36/ \$ 25	10.825 16,396	Clear Channel Entertainment, The Messina Group
MAZE FEATUR BEVERLY, PATT	ING FRANKIE I LaBELLE, JAHEIM	Chronicle Pavilion at Concord, Concord, Calif. May 30	\$321.294 \$75.50/ \$ 32.80	5,799 12,456	Clear Channel Entertainment
JOURNEY, REC	SPEEDWAGON &	Fiddler's Green Amphitheatre, Englewood, Colo. May 30	\$319,734 \$47.50/\$37.50/\$22/\$2.35	10,549 16, 7 22	Concerts West, House of Blues Conc
EARTH, WIND	& FIRE	Chastain Park Amphitheatre, Atlanta May 26	\$316.170 \$50.50/\$38.50	6,700 sellout	Clear Channel Entertainment
GOOGOOSH		Arrowhead Pond, Anaheim, Calif. May 24	\$313.300 \$125/\$50	4,620 6,400	Nederlander Organization
COLDPLAY, RO	N SEXSMITH, EISLEY	UIC Pavilion, Chicago	\$310,943 \$37.50/\$35.	8,728 sellout	MAJ Concerts
BEN HARPER, . KID KOALA	JACK JOHNSON, DJ	UIC Pavilion, Chicago June 6	\$309,610 \$35	8,846 sellout	MAJ Concerts
KENNY CHESN DEANA CARTE	IEY, KEITH URBAN, R	Journal Pavilion, Albuquerque, N.M. June 12	\$308,933 \$49.75/\$20	10,447 12,121	Clear Channel Entertainment, The Messina Group
JOHN FARNHA	AM	Loulister Park, Townsville, Australia May 28-29	\$304.573 (\$465,018 Australian) \$65.86/\$45.85	6,089 7,640 two shows	Glenn Wheatley, TalentWorks
JOAN SEBASTI RECODO	AN, BANDA EL	Pepsi Center, Denver May 24	\$302,633 \$95/\$22.50	5.226 14,972	CIE, Hauser-CIE Even
PEARL JAM, ID	PLEWILD	Fargodome, Fargo, N.D. June 15	\$296,555 \$35	8,473 10,000	Beaver Prods.
JAMES TAYLOR		Oak Mountain Amphitheater,	\$295,314	9,163	Clear Channel



50 Cent's Appeal Rooted In Club Gigs

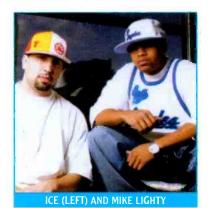
Hovering on the brink of superstardom, **50 Cent** began making noise on the hip-hop club scene last

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.



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 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 Jungle 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 10,000-seaters, 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."

Messina

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

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."

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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 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

time out during rehearsals to chat.

Among the informational tidbits: BET nominee **Floetry** plans to release a live album around Thanksgiving; taping takes place July 3 during the Essence music



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 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, JaTail (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 McClurkin 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.

Airplay monitored by Nielsen Broadcast Data Systems TITLE IMPRINT/PROMOTION LABEL Artist MAGIC STICK QUEEN BEFAITANTIC 1 1 MAGIC STICK QUEEN BEFAITANTIC 2 2 2 1 QUESTIONS SHADY/AFTERMATH/INTERSCOPE SO Cent Featuring Nate Dogg

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2	2	113	21 QUESTIONS 50 Cent Featuring Nate Dogg S SHADY/AFTERMATH/INTERSCOPE
3	3	W.	CAN'T LET YOU GO Fabolous Featuring Mike Shorey & Lil' Mo 🕏
	4		GET BUSY Sean Paul &
5	7		RIGHT THURR DISTURBING THA PEACE/PRIORITY/CAPITOL
6	5		I KNOW WHAT YOU WANT Busta Rhymes & Mariah Carey Featuring The Flipmode Squad & JMONARC/RMG/ROJMG
7	9	ij	P.I.M.P. 50 Cent SHADY/AFTERMATH/INTERSCOPE
8	6		NEVER SCARED BRIGAK 'EM DEF/SD SO DEF/ARISTA BROWN Crusher Featuring Killer Mike & T.I. ♀ BROWN SEM DEF/SD SO DEF/ARISTA
9	10	ŠŠ	GET LOW Lil Jon & The East Side Boyz Featuring Ying Yang Twins 🕏
10	8		INTO YOU Fabolous Featuring Tamia Or Ashanti DESERT STORM/ELEKTRA/EEG
11	11		LIKE GLUE Sean Paul 🕏
12	13		ACT A FOOL DISTURBING THA PEACE/DEF JAM SOUTH/IDJMG
13	12		PUMP IT UP OEF JAM/IOJMG Joe Budden '\$
14	14	ķ	LIKE A PIMP SRC/UNIVERSAL/UMRG David Banner Featuring Lil' Flip R
15	16	4.2	NO LETTING GO Wayne Wonder ♀ GREENSLEEVES/VP/ATLANTIC
16	15	26	IN DA CLUB SHAQY/AFTERMATH/INTERSCOPE 50 Cent ♥
17	18	žŝ	SHAKE YA TAILFEATHER Nelly, P. Diddy & Murphy Lee
18	17		BEAUTIFUL Snoop Dogg Featuring Pharrell & Uncle Charlie Wilson 😴
19	19	Į.	IF I CAN'T 50 Cent SHADY/AFTERMATH/INTERSCOPE
20	20	13	IN LOVE WIT CHU SO SO DEF/ARISTA Da Brat Featuring Cherish 🕏
21	25	58	LA-LA-LA (EXCUSE ME AGAIN) BAO BOY/UMRG Jay Z
22	23	10	STILL BALLIN AMARI/JOEATH ROW/INTERSCOPE 2Pac Featuring Trick Daddy
23	01.112 4.534		CAN'T STOP WON'T STOP ROC-A-FELLA/DEF JAM/IDJMG Young Gunz
24	21	k,	THE JUMP OFF QUEEN BEEATLANTIC Lil' Kim Featuring Mr. Cheeks '\sigma'

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

WHERE IS THE LOVE?

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Billboard. SPECIALS

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!

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UPCOMING SPECIALS

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

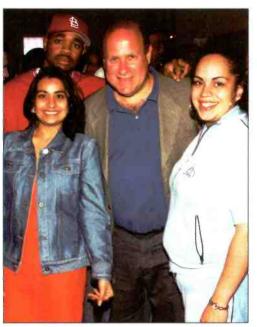
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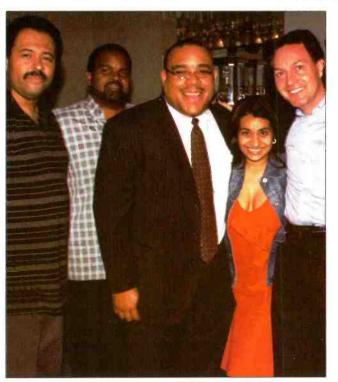
Music R&B/Lip-Lop

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.



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 Monitor R&B editor Skip Dillard; and *Billboard* R&B/hip-hop chart manager Minal Patel and president/publisher John Kilcullen.



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.

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8 9 8 LIL JON & THE EAST SIDE BOYZ • BME 2270°/TVT (13.98/17.98) Kings Of Crunk 2 58 71 77 4 T. NAIJA	E MUSIC WORLD/COLUMBIA 86386/CRG (12-98 EQ/18-98) Dangerously In Love 57
7 0 ELE SOIT & THE EAST SIDE BOTZ & BME 2370 / WT13.99(1/36)	NOK 0537 (15.98 CD) Rhythm Of Love 58
9 7 5 7 R. KELLY A ² JIVE41812ZOMBA(1838CD) Chocolate Factory 1 59 56 54 23 B2K A TU	U.G. 86995*/EPIC (12.98 EQ/18.98) Pandemonium! 3
	MCCLURKIN VERITY 43199/ZOMBA (12.98/18.98) Donnie McClurkin Again 12
	L WILL/COLUMBIA 86930*/CRG (12.98 EQ/18.98) God's Son 1
	AMARU/DEATH ROW 497070*/INTERSCDPE (18.98/24.98) Better Dayz 1
	A PEREZ POWERHOWSE 82131/VIRGIN (18.98 CD) [M] Angel 36
	OSBORNE JAY 0Z 8452/KDCH (18.98 CD) Music Is Life 50
	C-A-FELLA/DEF JAM 000297/IDJMG (15.98 CD) Blueprint 2.1 6
15 14 12 16 FABOLOUS ● DESERT STORM/ELEKTRA 62791°/EEG (12 98/18 98) Street Dreams 3 66 63 58 30 THE ROO	TS ● MCA 112996* (18.98 CD) Phrenology 11
47 73 70 CLIPSE A	STAR TRAK 14735*/ARISTA (12.98/18.98) Lord Willin' 1
	▲ BLACKGROUND/UNIVERSAL 050082/UMRG (12 98/18.98)
	ARTISTS WEST COAST MAFIA 02009 (17.98 CD) C-Bo Presents West Side Ryders 46
	PPA CITY/IN THE PAINT 8465/KOCH (1898 CD) Livin' Legend 4
71 55 44 WARIOUS	ARTISTS A EMI/UNIVERSAL/SDNY/ZDMBA 82344/CAPITOL (12.98/18.98) Now 12 10
20 20 10 CAM ROW PRESENTS THE DIPLOMATS W HUCA-FELLA/DEF JAM 0632117/IDJM6/1248/CD) DIPLOMATIC INITIALITY I	KER & THE LOVE FELLOWSHIP CRUSADE CHOIR VEHITY 40195/2004 A IT 19817 991 (M) Family Affair II: Live At Radio City Music Hall 37
17 13 TECETIC OREANWORKS 4303/3/INTERSCOPE (17 36 CD)	JOHNSON JIVE 41815/20MBA [11.98/17.98] [M] Chapter 2: The Voice 19
74 47 53 28 WHITNEY	' HOUSTON ▲ ARISTA 14747 (12.98/18.99) Just Whitney 3
24 22 TRESE J 2001 IRMG 1238/1838/1	HUSTLAZ POWER HDUZE 4639 (13.98 CD) Where's My Money? 75
76 80 76 E III FIR	▲ SUCKA FREE/LDUD 86521*/CRG (7.98 EQ/12.98) Undaground Legend 4
PACESETTER SET THE MOVEMENT 25 47 - 2 MO THUGS 99/8/RIVERA (1898 CD) The Movement 25 77 64 33 3 BIG MOE	WRECKSHOP 4040 (17.98 CO) Moe Life 33
78 66 51 30 DRI HILL	• OEF SOUL 063377*/IDJMG (12.98/18.98)
(79) DIKUT	SEQUENCE 8013 (18 98 CD) [H] Sequence Hip Hop Vol. 1 79
80 93 71 DOTTIE PI	EOPLES ATLANTA INT'L 10279 18 98/13.981 Churchin' With Dottie 65
81 87 79 LOU MOS	SLEY JENSTAR 1379 (11 98 CD) Finally 72
82 88 61 VARIOUS ARTI	TISTS SUCKA PREELLOUD 88288 CRG (19.98 EQ CO) Lil' Flip And Sucka Free Present 7-1-3 And The Undaground Legend: Remixed 35
83 69 60 I IFNNIFFR	R LOPEZ ▲ ² EPIC 86231 (18.98 EQ CD) This Is MeThen 5
84 70 63 4 SOUNDTR	RACK ▲ Shady 4935087/INTERSCOPE (12.98/19.98) 8 Mile 1
	RACK THA ROW 63053 (18.98 CD) Dysfunktional Family 14
	IKE AQUEMINI/CQLUMBIA 88862*/CRG (12.98 EQ/18.98) Monster 4
	NKLIN GOSPO CENTRIC 70037/ZOMBA (11.98/17.98) The Rebirth Of Kirk Franklin 1
	IE ● MOTDWN 054755/UMRG (12.98/18.98) Voyage To India 1
	ICHIE MOTOWN/UTV 068140/UME (18.98 CO) The Definitive Collection 31
	ROC-A-FELLA/DEF JAM 063380°//DJMG (15 98/19 98) The Blueprint 2: The Gift And The Curse 1
	SAMMY SAM ROCKY ROAD/COLLIPARK 000380/UMRG (12.98 CD) [H] Step Daddy 27
	SOUTHSTAR ARTISTOIRECT 01030 (11.98/17.98) [M] Crash The Party 24
	IENO ENTERTAINMENT 2002 (17.98 CD) Fiend Presents: Can I Burn? 2 55
	HYPNOTIZE MINOS 3604/STREET LEVEL (17.98 CO) [M] Hypnotize Minds Presents: Doubt Me Now 44
	▲3 MURDER INC./AJM 586830*/IDJMG (12.98/18.98) Ashanti 1
	S CASH MONEY/UNIVERSAL 860966*/UMRG (12 98/18 98) Let 'Em Burn 3
	RACK • BLOODLINE/DEF JAM 053615*/IDJMG (12.98/18.98) Cradle 2 The Grave 3
	WARNER BROS. 74272 (18.98 CD) The Very Best Of Prince 72
	DB MCA 113051* (18.98 CD) From Tha Roota To Tha Toota 4
	S 🔊 DISTURBING THA PEACE/DEF JAM SOUTH 586446-7/DJMG (12,98/19.98) Word Of Mouf 1

Billboard® TOP R&B/HIP-HOP CATALOG ALBUMS...

S WEEK	T WEEK	Sales data compiled from a national subset Nielsen panel of core R&B/Hip-Hop stores by SoundScan		AL IRT WKS	S WEEK	T WEEK			AL IRT WKS
差	LAS	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	TOTAL	差	₹	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Ţitle	CH.
		D. MOMBER	ks At Number 1		13		DR. DRE ▲ 6 AFTERMATH 490486*/INTERSCOPE (12.98/18.98)	Dr. Dre—-2001	_
1.1	3	2PAC A 9 AMARU/DEATH ROW 490301*/INTERSCOPE (19.98/24.98)	reatest Hits	235	14	15	2PAC ▲ AMARU/JIVE 41636/ZOMBA (11 98/17 98)	Me Against The World	354
2	4	2PAC ▲ 9 DEATH ROW 63008*/KOCH (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 ▲8 WEB/AFTERMATH 490629*/INTERSCOPE (12.98/18.98) The Marshall	Mathers LP	122	16	22	DR. DRE ▲3 DEATH ROW 630001/KOCH (11 98/17 98)	The Chronic	317
4	2	BOB MARLEY AND THE WAILERS ♦ 10 TUFF GONG/ISLAND 548904/IDJMG (12.98/18.98)	Legend	346	17	5	LUTHER VANDROSS ● LEGACY/LV 66068/EPIC (10.98 EQ/17.98)	Greatest Hits	31
5	9	MAKAVELI 🛕 DEATH ROW 63012*/KOCH (12.98/17.98) The Don Killuminati: The 7			18	17	NAS ▲ 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 Death	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 ▲ RUTHLESS 89443"/EPIC (10.98 EQ/15.98) E.	1999 Eternal	276	20	14	AL GREEN ▲ HI/THE RIGHT STUFF 10/00/CAPITOL (10 98/17 98)	Greatest Hits	430
8	10	THE NOTORIOUS B.1.G. ▲ BAO BOY 73000 (/ARISTA (11.98/18.98)	eady To Die	397	21	19	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) Reaso	nable Doubt	283	22	_	NAS ▲ 2 COLUMBIA 67015*/CRG {10.98 EQ/16.98}	It Was Written	95
10	8	EMINEM A WEB/AFTERMATH 490287*/INTERSCOPE (12.98/18.98) The Sli	m 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 ▲ DIVINE MILL 47452*/WARNER BROS. (11 99/17 98)	Ghetto Love]	118	24	1	DMX A* RUFF RYDERS/DEF JAM 558227*/IOJMG (12.98/18.98)	It's Dark And Hell Is Hot	185
-12	13	MICHAEL JACKSON ♦ 26 EPIC 66073 (12.98 EQ/18 98)	Thriller	254	25	24	NELLY ▲ B FO' REEL/UNIVERSAL 157743*/UMRG (12.98/18.98)	Country Grammar	142

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 bill-boards. 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-



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 self-released 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."

Tower 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 buyer for Tower.

"We are earnestly looking to



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 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



iust 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)



BILLBOARD JULY 5, 2003

www.americanradiohistory.com

	JU 20	LY 5	5	Billboard® TOP LAT		V	ŀ	-	À	LBU	JMS _I		
THIS WEEK	LAST WEEK	2 WKS. AGO	NEEKS ON	Sales data compiled by Nielsen SoundScan Title	PEAK POSITION			2 WKS. AGO	WEEKS ON	T T		Title	PEAK POSITION
				Weeks At Number 1 対象 5 Weeks At Number 1	1 2	49		59	3	RICARDO MONTAN WARNER LATINA 60317 (17 98 CD)		Prohibido Olvidar	
1	1	1	5	RICKY MARTIN SONY DISCOS 70439 (17.98 EQ CD) Almas Del Silencio	1	50	49	40	13		1	Estrella Guia	12
2	2	2	7	MARCO ANTONIO SOLIS FDNOVISA 350840/UG (16 50 CD) Tu Amor 0 Tu Desprecio	1	51	51	46	11	JACI VELASQUEZ SONY DISCOS 87652 (16.98 EG CD)		Milagro	24
				** GREATEST GAINER ***		52	43	43	40	ENRIQUE IGLESIAS UNIVERSAL LATING 064385 (11 98/18.		Quizas	1
3	10	-	2	DON OMAR VI450587 (15.98 CO) [M]	3	53	56	41	13	RIGO TOVAR FONOVISA 350788/UG (14.98 CD) [H		30 Inolvidables	15
4	5	28	13	SOUNDTRACK DG 47-150-UNIVERSAL CLASSICS GROUP (13-98 CD) Frida	4	54	52	44	61	CHAYANNE △ SONY DISCOS 84667 (10 98 EQ/16 98)		Grandes Exitos	1
5	4	5	57	JUANES \(\triangle^2 \) SUBCO 017532(UNIVERSAL LATINO (18.98 CD) [M]	2	55	44	47	30	RICARDO ARJONA SONY DISCOS 84564 (17 98 EG CD) [1	Δ	Santo Pecado	3
6	3	65	5	GRUPO BRYNDIS DISA 7270400 (14 98 CD) [H] Memorias	3	56	48	37	12	LOS RIELEROS DEL FONOVISA 350794/UG (14,98 CDI [M]		En Vivo	16
	722	-		்ரி HOT SHOT DEBUT ்ரி		57	50	25	57	THALIA (10.98/17.98) [H]		Thalia	1
7	NE	W	1	LOS CADETES DE LINARES UNIVISION 310127/UG 114.98 CD [M] 30 Inolvidables	7	58	NE	W	1	VARIOUS ARTISTS UNIVISION 310145/UG (14.98 CD)	Billboard Latin Mus	ic Awards 2003 (Regional Mexican)	58
8	6	3	17	A.B. QUINTANILLA III PRESENTS KUMBIA KINGS EMI LATIN 40514 (16.98 CD) 4	1	59	60	53	10	EL PODER DEL NOF DISA 724071 (13 98 CD)	RTE	Querer Es22 Poderosos Exitos	30
9	17		2	BANDA EL RECODO FONDVISA 350813/UG (14.98 CD) [M] Nuestra Historia	9	60	63	48	19	LOS HURACANES D UNIVISION 310103/UG (15.98 CD) [H		28 Huracanazos	10
10	NE	W	1	LOS ANGELES AZULES/LOS ANGELES DE CHARLY DISA 727/044 (14.98 CD) [H] Encuentro De Angeles Vol. 1	10	61	RE-EI	NTRY	4	DUELO UNIVISION 310116/UG (14.98 CD)		Desde Hoy	36
11	7	4	12	LOS TEMERARIOS/LOS BUKIS FONDIVISA 3508327UG (14.98 CD)	1	62	73	61	7	LOS ASKIS DISA 726999 (15.98 CO/DVD)		Ritmo Y Sabor	28
12	9	10	44	MANA \triangle^2 Revolucion De Amor WARNER LATINA 48566 (10.98/18.98)	1	63	57	60	35	LOS TIGRES DEL NO FDNDVISA 050666/UG (14.98 CD)	DRTE	La Reina Del Sur	1
13	15	8	13	CONJUNTO PRIMAVERA FONOVISA 350726/UG (14 98 CD) [H]	4	64	74	71	34	KUMBIA KINGS (1987) EMI LATIN 42526 (798/1198)		All Mixed Up: Los Remixes	3
				PACESETTER ***		65	NE	W	1	VARIOUS ARTISTS UNIVISION 310146/UG (16 98 CD)	Billboard Latin	n Music Awards 2003 (Pop/Tropical)	65
14	55		,	JOAN SEBASTIAN Coleccion De Oro MUSART 12887/BALBOA (8 58/13-98)	14	66	NE	W	1	MOJADO FONOVISA 350848/UG (13.98 CD)		Amarte Es Un Castigo	
15		11	13	BRONCO SOURCE (14.98 CO) [M] 30 Inolvidables	3	67	NE		1	VARIOUS ARTISTS UNIVISION 310124/UG (14.98 CO)		20 Nortenas Romanticas	
16	13	7	10	MOJADO 30 Inolvidables UNIVISION 310112/UG (14.98 CO) [M]	6	68		54	12	VARIOUS ARTISTS UNIVISION 310110/UG (16.98 CD)		Arcoiris Musical Mexicano Vol. 3	
17	16	14	19	INTOCABLE EMI LATIN 80818 (14.98 CD)	3	69		52	23	ANTONIO AGUILAR MUSART 12708/BALBOA (5.98/12.98)		Con Tambora	
18	12		2	AKWID Proyecto Akwid UNIVISION 310155/UG (14 98 CO) [M]	12	70	70		19	INTOCABLE EMI LATIN 80819 (21.98 CO/DVD)		La Historia	1
19	8	9	13	PEPE AGUILAR UNIVISION 3/01/19/UG (16.98 cp) [M] Y Tenerte Otra Vez	1		71		7	GERMAN LIZARRAC		Su Historia Musical: 32 Pegaditas	
	_	-		PALOMO/CONJUNTO PRIMAVERA DISA 727043 (14 98 CI)) CLAN (URA)				W	-	PANCHO BARRAZA MUSART 2888/BALBOA (12 98 CO)		Coleccion De Oro	\perp
21	21	20	33	SHAKIRA A Grandes Exitos SONY DISCOSS 87611 (15.98 EQ.CD) Grandes Exitos	1	1 3 3	58		30	INDIA SONY OISCOS 87454 (16 98 EQ CO) [1	н)	Latin Songbird: Mi Alma Y Corazon	-
23		24	14	LOS TUCANES DE TIJUANA UNIVERSAL LATINO 038202 (14 98 CO) [M] IBRAHIM FERRER Buenos Hermanos	11	74 75	66	02	94	VARIOUS ARTISTS UNIVISION 310117/UG (14 98 CD)		Extrano 70's Y 80's: 20 Exitos Vof. 3 Nina Amada Mia	
24	39	49	8	BRAHIM FERRER WORLD CIRCUIT/NONESUCH 79550/AG (18.98 CO) [M] CUISILLOS DE ARTURO MACIAS Las Romanticas De Cuisillos	24	/3	00		14	ALEJANDRO FERNA SONY DISCOS 70363 (16.98 EQ.CD)	ANDEZ	Willia Aniaua Wila	122
25	28	23	17	MUSART 2709/9ALBOA (6.98 CD) THALIA Thalia's Hits Remixed	7		LAT	IN P	OF	P ALBUMS	TROPICAL/SALSA ALBUMS	REGIONAL MEXICAN ALB	BUMS
26	27	21	3	EMILATIN 8 1595 (14 98 CD) [H] VARIOUS ARTISTS Las 30 Cumbias Mas Pegadas Vol. 2	21		RICKY N		ucin	(SONY DISCOS)	1 IBRAHIM FERRER BUENOS HERMANOS (WORLD CIRCUIT/NONESUCH/AG)	1 MARCO ANTONIO SOLIS TU AMOR O TU DESPRECIO (FONOVISA/UG)	\neg
27	NE	w	1	OISA 727042 [14 98 CO) ROGELIO MARTINEZ Amandote Otra Vez	27	2	DON ON	ИAR			2 CELIA CRUZ	2 SOUNDTRACK	
28	3 3		7	FONOVISA 350838/UG (13.98 CO) INDUSTRIA DEL AMOR 30 Inolvidables Vol. 2	11	3	JUANES				HITS MIX (SONY DISCOS) 3 INDIA	FRIDA (OG/UNIVERSAL CLASSICS GROUP) 3 GRUPO BRYNDIS	
29	30	26	38	UNIVISION 310114/UG (14 98 CO) [M] SELENA Ones	4	4	A.B. QUI	INTANII	_	RCO/UNIVERSAL LATINO) I PRESENTS KUMBIA KINGS	LATIN SONGBIRO: MI ALMA Y CORAZON (SONY DISCOS) VARIOUS ARTISTS	MEMORIAS (OISA) 4 LOS CADETES DE LINARES	-
30	20	15	5	EMI LATIN 42096 (16:98 CO) LOS ANGELES DE CHARLY Recuerdos	15	5	4 (EMIL		_		BACHATAHITS 2003 (J&N/SONY DISCOS) 5 EDDIE PALMIERI	30 INOLVIDABLES IUNIVISION/UG) 5 BANDA EL RECOOO	
31	24	12	4	FONOVISA 350872/UG (13 98 CD) LA LEY Libertad	12	6	SHAKIR		AMOR	R (WARNER LATINA)	RITMO CALIENTE (CONCORD PICANTE/CONCORD) 6 AVENTURA	NUESTRA HISTORIA (FONOVISA/UGI 6 LOS ANGELES AZULES/LOS ANGELES DE CHA	ARLY
32	NE	W	1	WEA ROCK 60265/WARNER LATINA (17.98 CD) PEPE AGUILAR Coleccion De Oro MUSART 289/BALBOA (12.98 CD) Coleccion De Oro	32	7	GRANDE THALIA	ES EXITO	s (SO	DNY DISCOS)	WE BROKE THE RULES (PREMIUM LATIN/J&N) 7 GILBERTD SANTA RDSA	7 LOS TEMERARIOS/LOS BUKIS	_
33	29	22	8	MUSART 2891/9A1BUA 171295 (LII) VARIOUS ARTISTS 50N0VISA 30082/WG (13 98 CD) 30 De Sax En Sax Vol. 1	14	8	THALIA:		EMIXE	(D (EMILATIN)	VICEVERSA (SONY DISCOS) 8 MONCHY & ALEXANDRA	20 INOLVIDABLES (FONOVISA/UG) 8 CONJUNTO PRIMAVERA	
34	11	18	7	JOSE FELICIANO UNIVERSAL LATINO 00008 17 98 CD) Senor Bolero 2	2			EMI LATI	Nł		CONFESIONES (J&N/SONY DISCOS) 9 ELVIS CRESPO	NUESTRA HISTORIA (FONOVISA/UG) 9 JDAN SEBASTIAN	
35	19	13	5	HECTOR & TITO VI 4505831229 CDJ [M] La Historia Live	4	10	LIBERTA JOSE FE			K/WARNER LATINA)	GREATEST HITS (SONY DISCOS) MARC ANTHONY	COLECCION DE ORD (MUSART/BALBOA) 10 BRONCO	-
36	31	45	3	EROS RAMAZZOTTI ARIOLA 52254/9MG (ATIN 1/7 98 CD) 9 (Spanish Version)	31			BOLERO:	2 (UN	NIVERSAL LATINO)	LIBRE (COLUMBIA/SONY DISCOS) MDNCHY & ALEXANDRA	30 INOLVIDABLES (FONOVISA/UG) 11 MOJADO	-
37	32	16	33	PANCHO BARRAZA MUSART 2713 BALBDA (6.98 CD) [H] Las Romanticas De Pancho Barraza	12			ORIA LIV	E (VI)	1	THE MIX IJ&N/SONY DISCOS) 2 VARIOUS ARTISTS	30 INDLVIDABLES (UNIVISION/UG) 12 INTOCABLE	
38	35	27	8	BANDA EL RECODO/BANDA MACHOS Las Dos Grandes UNIVISION 310144/UG (14.98 CD)	20		9 ISPANI	SH VERS	SION)	(ARIOLA/BMG LATIN)	THE REVENTON: 30 PEGADITAS (MOCK & ROLL/SONY DISCOS) VARIOUS ARTISTS	LA HISTORIA (EMILATIN) 13 AKWID	-
39	23	31	21	RY COODER MANUEL GALBAN PERRO VENDE/NONESUCH 79591/AG (18.3% CD) Mambo Sinuendo	1			SINUEN	DO (F	PERRO VERDE/NONESUCH/AG)	SALSAHITS 2003 (J&N/SONY DISCOS) 4 SIOESTEPPER	PROYECTO AKWIO (UNIVISION/UG) 14 PEPE AGUILAR	
40	54	42	6	LOS PLAYER'S Manchero De MUSART 2741/BALBOA (12 98 CD)	40			1 0 0 0 L V 1	OAR ((WARNER LATINA)	3AM (IN BEATS WE TRUST) (PALM) 5 THE SPANISH HARLEM ORCHESTRA	Y TENERTE OTRA VEZ (UNIVISION/UG) 15 PALOMO/CONJUNTO PRIMAVERA	
41	42	29	10	LOS RAZOS RCA 50631/BMG LATIN (13.98 CD) [H] Hierbabuena	12			A GUIA	(RCA/	/BMG LATIN}	UN GRAN DIA EN EL BARRIO (ROPEADOPE/AG) VARIOUS ARTISTS	ENCUENTRO DE TITANES (DISA) 16 LOS TUCANES DE TIJUANA	-
42	53	50	15	VARIOUS ARTISTS FONOVISA 380791/UG (13 98 CD) Los 30 Corridos Mas Prohibidos	27		MILAGRI ENRIQUI	0 (SON	YOISC	COSI	DUO BACHATERO (VENE/EMILATIN) 7 CELIA CRUZ	IMPERIO (UNIVERSAL LATINO) 17 CUISILLOS DE ARTURO MACIAS	_
43	41	30	19	LOS REHENES DISA 127/034 (14.98 CD) [M] Historia Musical: 30 Pegaditas	10		QUIZAS CHAYAN	(UNIVE		LATINO)	LA NEGRA TIENE TUMBAO (SONY DISCOS) 8 VARIOUS ARTISTS	LAS ROMANTICAS DE CUISILLOS IMUSART/BALE VARIOUS ARTISTS	BOA)
44	46	34	21	VARIOUS ARTISTS UNIVISION 310099/UG (13.98.CO) 30 Gruperas De Coleccion	6		GRANDE	S EXITO	_	DNY DISCOS)	REGGAEBACHATA 2003 (J&N/SONY DISCOS)	LAS 30 CUMBIAS MAS PEGADAS VDL 2 (DISA)	
45	37	38	26	CELIA CRUZ SONY DISCOS 87607 (14.98 EQ CO)	31					NY DISCOS)	19 VICTOR MANUELLE LE PREGUNTABA A LA LUNA (SONY OISCOS) 70 PARHY LEAVITY V. A SELECTA	19 ROGELIO MARTINEZ AMANDOTE OTRA VEZ: (FONOVISA/UGI	
46	36	33	29	LOS BUKIS FONOVISA 056691/UG (14 98 CD) [M] 30 Inolvidables	1		THALIA THALIA	IEMI LA	T(N)		RAPHY LEAVITT Y LA SELECTA EN VIVO 30 ANIVERSARIO (VI)	30 INOLVIDABLES VOL 2 (UNIVISION/UG)	
47	38	51	5	VARIOUS ARTISTS UNIVISION 310128/UG [14 98 CD] Parranda Tequilera: 25 Exitos	38	- Alb	iums witi its (Plati	h the gre	atest :	sales gains this week. Recording Indu A certification for net shipment of 10 million	stry Assn. Of America (RIAA) certification for net shipment of 500,(on units (Diamond). Numeral following Platinum or Diamond symb s shipments by the number of discs and/or tapes. RiAA Latin award	00 album units (Gold). A RIAA certification for net shipm of indicates album's multi-platinum level. For boxed sets,	nent of 1 mil- s, and double
48	45	36	4	EL COYOTE Y SU BANDA TIERRA SANTA Grandes Exitos Originales VENE 84534/FMH LATIN (13.58 CO) Grandes Exitos Originales	36	tion of marte	200,0 0 0 i d EQ. and	units (Pla d all othe	etino). er CD c	 △² Certification of 400,000 units (Multi-F prices, are equivalent prices, which are t 	shipments by the number of discs and/or tapes. RI/AL (aim award Pataino). "Asterisk indicates LP is available. Most tape prices, and projected from wholesale prices. Greatest Gainer shows chart's la ek. [H] ndicates past or present Heatseeker title. © 2003, VNU Busine	CD prices for BMG and WEA labels, are suggested lists. roest unit increase. Pacesetter indicates biggest percent	: Tape prices stage growth.

JULY 5 2003			Bi	Ilboard® HOT LATIN	TRACKS	TM
THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON	Airplay monitored by Nielsen Broadcast Data Systems	Artist IMPRINT/PROMOTION LABEL	PEAK POSITION
1	2	4	14		1 Week At Number 1 Mana ⊊	1
2	1	1	12	TAL VEZ	WARNER LATINA Ricky Martin ♥	1
3	7	5	11	TU AMOR O TU DESPRECIO	SONY DISCOS Marco Antonio Solis 😾	3
4	8	11	7	M A SOLIS (M A SOLIS)	Juanes Featuring Nelly Furtado	4
5	11	12	48	S SANTAGIALIA, JUANES JUANES) SI TE DIJERON	SURCO/UNIVERSAL LATINO Gilberto Santa Rosa	5
6	12	15	10	JM LUGO VIMANUELLEI EL SINVERGUENZA	Los Tucanes De Tijuana 🕏	6
7	5	6	6	UNA EMOCION PARA SIEMPRE	UNIVERSAL LATINO Eros Ramazzotti 🕏	5
8	4	2	16	ERAMAZZOTTI,C.GUIDETTI (ERAMAZZOTTI,A COGLIATI,C.GUIDETTI,M.FABRIZIO,M.ORTIZ MARTIN)	Alexandre Pires 🕏	2
9	9	8	13	ME FALTA VALOR	RCA /BMG LATIN Pepe Aquilar ♥	5
			9	PAGUILAR (T.BELLO)	Soraya &	10
10	10	10		CASI SORAYA (SORAYA)	EMI LAŤIN	10
11	3	3		PARA QUE LA VIDA E.IGLESIAS,L.MENDEZ EL IGLESIAS,C. GARCIA ALONSO,L.MENDEZ)	Enrique Iglesias 🖫 UNIVERSAL LATINO	
12	20	16		ACA ENTRE NOS ALIZARRAGA J.LIZARRAGA IM URIETA)	Banda El Recodo FONDVISA	12
13	6	7	9	MO HACE FALTA UN HOMBRE M GERRARD, A JAEN (J. VELASQUEZ, M. GERRARD, B. BENENATE, A. JAEN, J. BARRIOS)	Jaci Velasquez ♀ sony discos	5
14	16	50	23	SUELTALO R.PEREZ-BOTIJA (R PEREZ-BOTIJA)	Millie Ariola /BMG Latin	14
7				«ດ» GREATEST GAINER		45
15	30	46	3	LLORARE LAS PENAS KSANTANOER J M VELAZQUEZ (J.M VELASQUEZ,RAYITO)	David Bisbal VALE /UNIVERSAL LATINO	15
16	15	13	23	UNA VEZ MAS J.GUILLEN (J. GABRIELI	Conjunto Primavera 🕏	1
17	14	21	7	NO PODRAS K SANTANDER B 1985A (K.SANTANDER)	Olga Tanon Warner Latina	14
18	25	42		QUE GANAS K SANTANDER, D BETANCOURT (R MONTANER, O BETANCOURT, J.E OCHOA)	Ricardo Montaner WARNER LATINA	18
19	17	18	16	MUY A TU MANERA R MUNOZ R MARTINEZ IR MUNOZ J E CONTRERAS)	Intocable EMI LATIN	8
20	13	17	8	LO QUE YO TUVE CONTIGO R PEREZ (R LIVER PEREZ)	Jose Feliciano UNIVERSAL LATINO	13
21	21	20	17	CLAVAME TU AMOR J GAVIRIA IJ L ARRŪYAVE, O.S.ANCHEZI	Noelia ♥ FONOVISA	5
	A	100		## HOT SHOT DEBUT		
22			17-	JALEO T.TORRES (A.RAYO.J.M.VELASQUEZ.J.MARRI)	Ricky Martin SONY DISCOS	22
23	23	23	25	KILOMETROS A BAQUEIRO (L GARCIA, N. SCHAJRIS)	Sin Bandera 🕏	16
24	32	32	16	QUEDATE CALLADA PCABRERA (G FLORES)	Jorge Luis Cabrera ♥	18
25	31	28	6	MARIA CHUCHENA (MARIA SUSENA) S.RAMIREZ (O JIMENEZ BRENES)	Los Razos RCA /BMG LATIN	25
26	22	27	20	ENTRE EL DELIRIO Y LA LOCURA KSANTANDER, J. GAVIRIA (K. SANTANDER, G. SANTANDER)	Jennifer Pena UNIVISION	6
27	27	33	6	SOY ASI A B QUINTANILLA III.C, "CK" MARTINEZ.G.PADILLA (A.B QUINTANILLA III, C.MARTINEZ.A. SALINAS)	Limite UNIVERSAL LATIND	27
28	24	19	20	DAME RARJONA (RARJONA)	Ricardo Arjona ♥ SONY DISCOS	8
29	28	29	18	TE VAS AMOR EL CDYOTE Y SU BANDA TIERRA SANTA (A VEGA)	Coyote Y Su Banda Tierra Santa EMILATIN	16
30	19	9	17	ALUCINADO M.CANOVA, A SALERNO, M. MAJONCHI (T FERRO, I. BALLESTEROS)	Tiziano Ferro ♀ EMI LATIN	4
31	18	14	21	A QUIEN LE IMPORTA? ESTEFANO (G. BERLANGA.I.CANUT)	Thalia ♀ EMILATIN	9
32	42	47	4	ASI TE QUIERO JSEBASTIAN (JSEBASTIAN)	Joan Sebastian MUSART /BALBOA	32
33	36	-	9	VETE YA VELIZALDE (R.E.MORA)	Valentin Elizalde ♥ UNIVERSAL LATINO	33
34	39	25	11	LOS DEMAS PMASITILLEDOHDA, JIGLESIAS JR (E.TORRES, JIGLESIAS JR.)	Julio 😾 Warner latina	19
35	NE	W	1	PUEDES CONTAR CONMIGO N.WALKERLA OREJA DE VAN GOGH (A MONTERO, PBENEGAS, A FUENTES, H GARDE)	La Oreja De Van Gogh 🖙	35
36	29	22	22	HERIDA MORTAL JREYES (ESTEFANO.J.REYES)	Jerry Rivera ♀	7
37	41	_	2	YA NO ES IGUAL FRANKIE J. GALVEZ (F.) BAUTISTA)	Frankie J	37
38	40	31	10	PEQUENA Y FRAGIL S.DEGOLLADO, J.G DEGOLLADO, R.GONZALEZ (SABU)	Control ♥	30
39	NE	W	1	ACTOS DE UN TONTO	Conjunto Primavera	39
40	26	26	6	J.GUILLEN (R.GONZALEZ MORA) TRAICION	FONOVISA India	26
41	37	30	13		SONY DISCOS	30
42	35	34	14	AURIAS (TVELA) ENTREGA TOTAL	PLATINO /FONOVISA Pablo Montero	20
43	NS	W	1	M.CAZARES (A PULIDO) QUIZAS SI, QUIZAS NO	RCA /BMG LATIN Grupo Bryndis	43
44	44	39	6	GRUPO BRYNOIS (NOT LISTED) COMO OLVIDARTE	DISA Costumbre ₩	39
45	38	35	22	C.CABRAL 'JUNIOR' (J.E.CONTRERAS) NO TENGO DINERO A.B. Quintanilla III & Kumbia Kings Feat.	WEAMEX /WARNER LATINA	5
46	34	48	3	SE ME OLVIDO TU NOMBRE	Shalim Shalim	34
47			2	ESTEFAN JI.A. PENA (ESTIFAN JI.A. PENA) EN QUE FALLE?	CRESCENT MOON Los Tigres Del Norte	47
48	43	36	24	Y COMO QUIERES QUE TE QUIERA	Fabian Gomez	7
40	45	30	-	R.RODRIGUEZ (F.GOMEZ)	SONY DISCOS	/
49		W		LA PILA DE AGUA	German Lizarraga	49

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 bullet, even if it reg
isters an increase in audience. Greatest Gainer indicates song with largest audience growth. If two records are tied in audience size, the record being played or
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. Al
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		LATIN	PO	P	Al	RPLAY	
		Airplay monitored by Nielsen Broadcast Data Systems					
THIS	WEEK	TITLE IMPRINT/PROMOTION LABEL	ARTIST	THIS	LAST WEEK	TITLE IMPRINT/PROMOTION LAR	ARTIST
1	2	MARIPOSA TRAICIONERA WARNER LATINA	MANA	21	14	ALUCINADD EMI LATIN	TIZIANO FERRO
2	1	TAL VEZ SONY DISCOS	CKY MARTIN	22	13	A QUIEN LE IMPORTA? EMI LATIN	THALIA
3	4	FOTOGRAFIA JUANES FEATURING NEL SURCO /UNIVERSAL LATINO	LY FURTAOO	23	23	LOS DEMAS WARNER LATINA	JULIÇ
4	9	TU AMOR O TU DESPRECIO MARCO ANT FONOVISA	ONIO SOLIS	24	-	JALEO SONY DISCOS	RICKY MARTIN
5	6	AMAME ALEXA RCA /BMG LATIN	NORE PIRES	25	28	YA NO ES IGUAL SONY DISCOS	FRANKIE
6	8	UNA EMOCION PARA SIEMPRE EROS F ARIOLA/BMG LATIN	AMAZZ01TI	26	22	SE ME OLVIDO TU NOMBRE CRESCENT MOON	SHALIM
7	7	CAS! EMILATIN	SORAYA	27	32	MINUTOS SONY DISCOS	RICAROO ARJONA
8	3	PARA QUE LA VIDA ENRIQ UNIVERSAL LATINO	UE IGLESIAS	28	24	ENTREGA TOTAL RCA IBMG LATIN	PABLO MONTERO
9	5	NO HACE FALTA UN HOMBRE JACI SONY DISCOS	VELASQUEZ	29	26	ENTRE EL OELIRIO Y LA LOCURA UNIVISION	JENNIFER PENA
10	21	LLORARE LAS PENAS DA VALE /UNIVERSAL LATINO	WID BISBAL	30	29	HOY ES ADIOS ARISTA BMG LATIN	SANTANA FEATURING ALEJANORO LERNER
11	12	SUELTALO ARIOLA /BMG LATIN	MILLIE	31	31	EN CUERPO Y ALMA ARIOLA BMG LATIN	MILLI
12	18	QUE GANAS RICARDO WARNER LATINA	MONTANER	32	33	BARRIO VIEJO MUSART/BALBOA	JOAN SEBASTIAN
13	-11:	LO QUE YO TUVE CONTIGO JOS UNIVERSAL LATINO	E FELICIANO	33	30	BAILA CASANOVA UNIVERSAL LATINO	PAULINA RUBIC
14	10	ME FALTA VALOR UNIVISION	PE AGUILAR	34	25	POR AMOR CRESCENT MOON	JON SECADA
15	16	KILOMETROS SI SONY DISCOS	N BANDERA	35	27	TRAICION SONY DISCOS	INOL
16	15	SI TE DIJERON GILBERTO S SONY DISCOS	ANTA ROSA	36	37	HERIDA MORTAL ARIDLA /BMG LATIN	JERRY RIVERA
17	19	CLAVAME TU AMOR FONOVISA	NOELIA	37	38	AMARGO ADIOS UNIVERSAL LATIND	INSPECTOR
18	17	DAME RICAR SONY DISCOS	DO ARJONA	38	39	SEDUCEME SONY DISCOS	INDIA
19	20	NO POORAS WARNER LATINA	LGA TANON	39	36	MENEITO ARIOLA BMG LATIN	ROSARIO
20	34	PUEDES CONTAR CONMIGO LA OREJA DI SONY DISCOS	VAN GOGH	40	_	AMATE Y SALVATE WEA ROCK AWARNER LATINA	LA LEY

		TROPICAL	S	٩L	SA	A AIRPLA	Υ
THIS	LAST WEEK	Airplay monitored by \$\begin{align*} \text{Nielsen} & \text{Nielsen} & \text{Broadcast Data} & \text{Systems} & \text{ART} & \text{IITLE} & \text{ART} & \text{IMPRINT/PROMOTION LABEL}	rist	THIS	LAST WEEK	TITLE IMPRINT/PROMOTION LAB	ARTIST
•	3	SI TE DIJERON GILBERTO SANTA SONY DISCOS	ROSA	21	11	UNA EMOCION PARA SIEMPRE ARIOLA/BMG LATIN	EROS RAMAZZOTTI
2	2	SE NOS PERDIO EL AMOR EL GRAN COMBO DE PUERT COMBO	O RECO	22	32	AY AMOR HE	CTOR & TITO FEATURING VICTOR MANUELLE
3	1	TRAICION SONY DISCOS	INDIA	23	17	TAL VEZ SONY DISCOS	RICKY MARTIN
4	14	SEDUCEME SONY DISCOS	INDIA	24	35	MASUCAMBA WHITE LION	TEGO CALDERON
5	10	EL TONTO QUE NO TE OLVIDO VICTOR MAR SONY DISCOS	NUELLE	25	29	X-PLOSION PRESTIGIO	OOMINIC
6	9	AMAME O DEJAME KEVIN CE UNIVERSAL LATINO	EBALLO	26		PAPADIO EMILATIN	CARLOS VIVES
7	8	HERIDA MORTAL JERRY ARIOLA /BMG LATIN	RIVERA	27	34	ES POR TI SURCO (UNIVERSAL LATINO)	JUANES
8	5	POCO HOMBRE VICTOR MAR SONY DISCOS	NUELLE	28	21	YA NO ES IGUAL SONY DISCOS	FRANKIË J
9	15	NO PODRAS OLGA: WARNER LATINA	TANON	29		MARIPOSA TRAICIONERA WARNER LATINA	MANA
10	27	CUIDALA TITO	ROJAS	30	23	HASTA QUE TE ENAMORES WEACARIBE /WARNER LATINA	FRANKIE NEGRON
•	16	ANTES OBIE BERI	MUDEZ	31	28	CLAVAME TU AMOR FONOVISA	NOELIA
12	6	ASI ES LA VIDA OLGA WARNER LATINA	TANDN	32	30	HDY ES ADIOS ARISTA BMG LATIN	SANTANA FEATURING ALEJANDRO LERNER
13	4	LA ULTIMA VEZ MAGIC JUAN FEATURING EDDY HE J&N	RRERA	33	31	A QUIEN LE IMPORTA? EMI LATIN	THALIA
14	13	BARCO A LA DERIVA MARC AN SONY DISCOS	THONY	34	26	POR AMOR CRESCENT MOON	JON SECADA
15	-	JALEO RICKY N SONY DISCOS	/ARTIN	35	_	LA MAZUCAMBA UNIVERSAL LATINO	OSCAR D'LEON
16	19	QUE LEVANTE LA MANO JOSEPH FO KAREN /UNIVERSAL LATIND	INSECA	36	40	POLOS OPUESTOS J&N	MONCHY & ALEXANORA
17	12	PERDONAME EMILATIN	MI-T 21	37	24	AMAME RCA IBMG LATIN	ALEXANORE PIRES
18	18	NO TENGO SUERTE EN EL AMOR YOSKAR SA JAN	RANTE	38	33	NO HAY MANERA UNIVISION	AKWID
19	25	HOY TE VI PASAR DISCOMANIA	RIGUEZ	39	- ,	MI TRISTEZA LB.	EDDY EDDY
20	22	EL IDIOTA EODY HE	ERRERA	40	ō= 1	NOCHE COMO BDCA DE LOBO RUMBA JAMS	LOS SONEROS DEL BARRID

		REGIONAL ME	X		AN AIRPLAY
THIS	LAST WEEK	Airplay monitored by \$\frac{\chi}{\chi}\$ Nielsen Broadcast Data Systems TITLE ARTIST IMPRINT/PROMOTION LABEL	THIS	LAST WEEK	TITLE ARTIST IMPRINT/PROMOTION LABEL
1	1	EL SINVERGUENZA UNIVERSAL LATINO LOS TUCANES DE TIJUANA	21		LA PILA DE AGUA DISA GERMAN LIZARRAGA
2	4	ACA ENTRE NOS BANDA EL RECODO FONDVISA	22	17	SON TUS PERJUMENES MUJER LUPILLO RIVERA SONY DISCOS
3	2	UNA VEZ MAS CONJUNTO PRIMAVERA FONOVISA	23	18	NO TENGO DINERO A.B. QUINTANILLA III & XÚMBIA KINGS FEAT JUAN GABRIEL & EL GRAN SILENCIÓ EMILLATIN
4	3	MUY A TU MANERA INTOCABLE EMI LATIN	24	21	ME FALTA VALOR UNIVISION PEPE AGUILAR
5	9	QUEDATE CALLAGA JORGE LUIS CABRERA DISA	25	20	HOY EMPIEZA MI TRISTEZA GRUPO MONTEZ DE OURANGO DISA
6	5	DE UNO Y DE TOOOS LOS MOOOS PALDMO	26	30	DESDE HOY DUELO UNIVISION
	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 PACIFICO RCA/BMG LATIN
8	6	SOY ASI UNIVERSAL LATINO	28	27	ASI, ASI EMILATIN
9	7	TE VAS AMOR EL COYOTE Y SU BANDA-TIERRA SANTA EMI LATIN	29	40	A ESCONDIDAS JENNI RIVERA FONOVISA
10	10	SUENA INTOCABLE EMILATIN	30		AUNQUE TE ROMPAN EL ALMA DISA CAROENALES DE NUEVO LEON
11	11	VETE YA VALENTIN ELIZALDE UNIVERSAL LATINO	31	25	NO TE LA VAS A ACABAR PESADO WEAMEX AVARNER LATINA
12	14	ASI TE QUIERO JOAN SEBASTIAN MUSART /BALBOA	32	_	QUE HUBIERA SIDO UNIVISION OUELO
13	13	PEQUENA Y FRAGIL EMILATIN CONTROL	33		NECESITO UN AMOR ADAN CHALINO SANCHEZ MOON/COSTAROLA
14	24	ACTOS DE UN TONTO CONJUNTO PRIMAVERA FONOVISA	34	28	TOCAME LOS PALOMINOS FONOVISA
15	19	CORAZON CHIQUITO PLATINO /FONOVISA ADDLFO URIAS Y SU LOBO NORTENO	35	-	UNA ORACION PANCHO BARRAZA MUSART /BALBOA
16	12	SERAN SUS OJOS PLATINO FONOVISA ADDLFO URIAS Y SU LOBO NORTENO	36	39	EL MANTENIDO LOS HURACANES GEL NORTE UNIVISION
17	22	QUIZAS SI, QUIZAS NO GRUPO BRYNOIS DISA	37	34	NI QUE TUVIERAS TANTA SUERTE LOS INVASORES DE NUEVO LEON EMILATIN
18	26	TU AMOR O TU DESPRECIO MARCO ANTONIO SOLIS FONOVISA	38	31	ENTRE EL DELIRIO Y LA LOCURA UNIVISION JENNIFER PENA
19	16	COMO OLVIOARTE COSTUMBRE WEAMEX /WARNER LATINA	39	37	QUE MALA LA SIERRA BANDA TIERRA BLANCA
20	23	EN QUE FALLE? LOS TIGRES DEL NORTE FONDVISA	40	38	FRENTE AROMA FONOVISA

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, including 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 quirky. 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.

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 corporate and external affairs for the Latin Academy of Recording Arts and Sciences.

Grammy executives have

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

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 fight against cancer.

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.

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 featuring 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 and emotional "Journey of Love."

TABANDERA: "STORY, POETRY AND EMOTION

With this song, the threesome wears its radio-friendly, trancepop stylings well. Think DJ Encore, Ian van Dahl and Lasgo.

And it is no wonder. The members have been individually honing mainstream sensibilities.

As a member of production/ remix collective Orange Factory, native New Yorker Miah has worked on chart-topping tracks for Yoko Ono, Dolce and Loleatta Holloway.

Since moving to L.A. from Columbus, Ohio, den Broeder has worked with Giorgio Moroder and Thunderpuss.

Hailing from Hawaii, Tabandera's résumé includes principal roles in Broadway hits "Miss Saigon" and "Mamma Mia."

JULY 5 2003	Billboard® HOT DAN	C	E		MUSIC.
THIS WEEK LAST WEEK 2 WKS. AGO WKS. ON	Club Play TITLE IMPRINT & NUMBER/PROMOTION LABEL Artist	THIS WEEK	LAST WEEK 2 WKS. AGO	WKS. ON	Dance Singles Sales and Sales Breakouts data compiled by Sales Dance Singles Sales TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL
1 2 3	常学 NUMBER 1 常学 1 Week At Number 1		1 2		៖增終 NUMBER 1 ៖增新 2 We
2 3 7 6	NOT GONNA GET US (D. AUDE, R. MOREL, & L. TEE MIXES) INTERSCOPE PROMO t.A.T.u. ♥		1 2		STUCK (THUNDERPUSS REMIX) FOREFRONT 38869/VIRIGIN ↔
3 5 14 5	PLAY YOUR PART (REMIXES) JPROMORMG Deborah Cox	1000	_		THROUGH THE RAIN (HEX HECTOR/MAC QUAYLE REMIX) MONARD/ISLAND 083793/IDJMG 🚱 🕡
	SO GONE (SCUMFROG MIXES) JPROMO/RIMG Monica 💬		2 1	13	IF YOU'RE NOT THE ONE (REMIXES) ISLAND 000243/10JMG → •
4 4 6 10 5 9 15 8	NEVER (PAST TENSE) TOMMY BOY SILVER LABEL 2401/TOMMY BOY The Roc Project Featuring Tina Arena		6 6		BEWARE OF THE BOYS (MUNDIAN TO BACH KE) SEQUENCE BOT MULTRA 🗘 👽
	I'M GLAD (P. OAKENFOLD, FORD, & MURK MIXES) EPICPROMO Jennifer Lopez ♥		5 4		INTUITION (REMIXES) ATLANTIC 88122/AG 🗗 🕡
6 7 12 7	EASY JIVE ELECTRO 40056/JIVE Groove Armada Featuring Sunshine Anderson		4 5	Y	AMERICAN LIFE (REMIXES) MAVERICK 42614/WARNER BROS @ •
7 10 17 6	INTUITION (REMIXES) ATLANTIC 88122 Jewel 安	-	10 13		NEVER (PAST TENSE) TOMMY BOY SILVER LABEL 2401/TOMMY BOY (2) • The Roc Project Fe
8 1 2 9	GETAWAY UNIVERSAL PROMO/UMRG Becky Baeling			36	DIE ANOTHER DAY (REMIXES) WARNER BROS. 42492 🗘 👽
9 12 18 5	ALRIGHT TOMMY BOY SILVER LABEL 2405-TOMMY BOY Murk (Oscar G. & Ralph Falcon)	100	9 9		CRY ME A RIVER (DIRTY VEGAS, J. FIASCO, & B. HAMEL MIXES) JIVE 40073 🗗 🙃
0 6 8 9	NOTHING BUT YOU MUTE 9204 Paul Van Dyk Featuring Hemstock & Jennings		12 10	9	NOTHING BUT YOU MUTE 9204 🤁 👽 Paul Van Dyk Featuring Hen
1) 15 19 6	REAL LOVE EMERGE 30070/CENTAUR Deborah Cooper		11 7		DIRTY STICKY FLOORS (REMIXES) MUTE/REPRISE 42620/WARNER BROS 🗘 🙃
2 8 1 9	LOVE THAT MAN (DANCE MIXES) ARISTA 52296 Whitney Houston	12	13 14	11	WALKING ON THIN ICE (REMIXES) MINDTRAIN/TWISTED/THE RIGHT STUFF 82689/CAPITOL 👁 🕡
3 18 24 7	SOMNAMBULIST NETTWERK 33190 BT	13	14 12	18	EMOTIONAL ROLLERCOASTER (REMIXES) COLUMBIA 79850/CRG 🛈 👽
4 17 21 9	YOU MEAN THE WORLD TO ME CUTTING 458 Jung Featuring Hope	14	NEW	1	SECRET LOVE ROBBINS 72085 🗘 👽
5 21 29	MUSIC REVOLUTION EFFIN 1001 The Scumfrog	15	NEW	1	I DON'T WANNA STOP RADIKAL 99180 🖒 👽
6 11 4 10	STUCK IN A GROOVE MTA 27781/V2 Puretone	16	18 18	8	ALONE ROBBINS 72074 🗘 🕡
7 16 10 13	IF THAT'S LOVE (REMIXES) ATLANTIC PROMO Laura Pausini	17	24 15	15	AGAIN TV//PYRAMID 91010/ORPHEUS @
8 22 37 4	DIRTY STICKY FLOORS (REMIXES) MUTE 42820/REPRISE Dave Gahan ♥	18	17 23	45	ALIVE (THUNDERPUSS REMIX) EPIC 79759 @ @
9 23 32 4	AFTER ALL NETTWERK 33194 Delerium Featuring Jael	119	15 20	7	MAKE ME SMILE (COME UP AND SEE ME) MUTE 9208 @
0 14 5 10	RELIGHT MY FIRE SONY IMPORT Martin Featuring Loleatta Holloway	20	NEW	1	BUCCI BAG STAR 69 1263 🕡
26 30 5	I DO (CHRIS THE GREEK & ORANGE FACTORY MIXES). HEART 82002 Tina Ann		NEW	1	DIVE IN THE POOL: SUMMER 2003 REMIXES NERVOUS 20057 Barry Harris Featurin
19 9 13	IF YOU'RE NOT THE ONE (METRO, PASSENGERZ, MANTESE, S. LAWRENCE MIXES) ■ Baniel Bedingfield ♥ Daniel Bedingfield ♥		NEW		JUST THE WAY YOU ARE ROBBINS 72087 (2) 1
27 34 5	BANG ON NERVOUS 20524 Purple Kitty Featuring Latanza Waters		21 21	8	
13 11 12			22 16		SEDUCE ME NOW SONY DISCOS 08655/JELLYBEAN @
24 20 11			20 22		ME & GIULIANI DOWN BY THE SCHOOLYARD TOUCH AND 60 247 @ @
33 40 3					THRIVE (IS THAT JAMES DANCING? MIX) SPARROW 77951 👁
32 38 4	DON'T MAKE ME COME TO VEGAS (TIMO MAAS REMIX) EPIC 799988 Tori Amos	Club Play	s with the y chart is a	greates compile	st sales or club play increases this week. Power Pick on Club Play is awarded for the largest point increase among s d from a national sample of reports from club DJs. 🕏 Videoclip availability. Catalog number is for vinyl maxi-single, or
32 38 4	FOR THE MUSIC 00T00T00T014 Colourful Karma Featuring Terra Deva	respectiv	zely, basei	d upon	availability. Dn Sales chart: 😉 CD Single available. 🗘 CD Maxi-Single available. 🕡 Vinyl Maxi-Single available siness Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.
40 47 3	· ·		0.00	v s	D.III. J. TOD ELECTRONIC ALE
30 28 7	I TRY STARGSPROMO Made By Monkeys Featuring Maria Matto	1	20		Billboard TOP ELECTRONIC ALE
39 46 3	LET ME BE YOUR ANGEL HENRY STREET 584 Krista	N N			
31 36 5	CLOCKS (REMIXES) CAPITOL PROMO Coldplay ™		VEEK EX	4	Sales data compiled by 🄀 Nielsen
37 42 4	MEMORIES TOMMY BOY SILVER LABEL 2406/TOMMY BOY ROCKIK		LAST WEEK	1	ARTIST SoundScan
38 45 3	I DON'T WANNA STOP RADIKAL 99180 ATB	1 📗	5		IMPRINT & NUMBER/DISTRIBUTING LABEL
20 13 11					>營 NUMBER 1 >營 1 W
43 — 2			1) H	T W	LOUIE DEVITO Louie DeVito's Dan
	TALK 2 ME TOMMY BOYSILVER LABEL 2407/TOMMY BOY THE 15TH CAPITOL PROMO Fischerspooner	1 -			DEE VEE 0006/MUSICRAMA
		1		EW	TRICKY SANCTUARY 84618*
	BRASS IN POCKET BLUFIRE 002 Ultra Nate		7	11	THE POSTAL SERVICE SUB POP 540 [H]
25 22 13	DUST.WAV RADIKAL 99159 Perpetuous Dreamer		4 1	2	DEEP DISH GUBAL MINDERGROUND 025 [H] Global
Marian San	IN HOT SHOT DEBUT IN€		5 2	5	SOUNDTRACK Queer As F
NEW 1	PAVEMENT CRACKS (REMIXES) JPROMORING Annie Lennox		5 3	5	TOMMY BOY 1568
35 31 7	I LOVE YOU (REMIXES) DEF SOUL 000305/10JMG Dru Hill ♀				DAVID WAXMAN ULTRA 1165 (H)
28 23 13	HEAVENLY LIGHT SLAAG 002 Dawn Tallman		4	10	VARIOUS ARTISTS MADACY 4991 30th Anniversary College
NEW 1	WHENEVER (THE REMIXES) PEACE BISQUIT 106 Jody Watley		6	7	TIESTO NETTWERK 30314 [H]
42 39 8	ALL AROUND THE WORLD (NORTY COTTO REMIX) ARISTA PROMO/BIMG HERITAGE Lisa Stansfield	9	5	5	ELECTRIC SIX
29 16 14	SEDUCE ME NOW SONY DISCOS 08855/JELLYBEAN India	1	0 10	12	THALIA
NEW 1	I WISH I WASN'T (REMIXES) RCA PROMORMG Heather Headley ♥	1			THALIA EMILATINE 1995 [H]
NEW 1	TURN ME OUT (GUIDO & ESCAPE REMIX) 2-XIST (001) Praxis Featuring Kathy Brown			10	LOUIE DEVITO DEE VEE 0005/MUSICRAMA
41 26 14	I AM READY STAR 69 12521 Size Queen	1 📮	2 8	5	VARIOUS ARTISTS BMG HERITAGE 51927/ARISTA
0.1 0.1	OKO GROOM	1 1	3 11	17	IOHNNY VICIOUS

JULY 5 2003	lboard*	HOT	DAN	CE BR	EAKC	UTS
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PEOPLE ARE PEOPLE TOPAZ IMPORT

RAINY DAY ROBBINS 7208

WILLING & ABLE DEE VEE PROMO/MUSICRAMA

	Club Play		Dance Singles Sales
1	BUCCI BAG Andrea Doria STAR69	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

Nielsen SoundScan

Artist

Mariah Carey ♀

	៖쌀៖ NUMBER 1 ៖쌀៖	2 Weeks At Number 1
UCK (THUNDERPUSS R	REMIX) ENDEEDANT 18969A/IBCINI (A	Stanie Orrigo

3	2	1	13	IF YOU'RE NOT THE ONE (REMIXES) ISLANG 000243/IDJIMG @ @	Daniel Bedingfield ⊊
4	6	6	12	BEWARE OF THE BOYS (MUNDIAN TO BACH KE) SEQUENCE BOTH LITTRA @ •	Panjabi MC 🕏
5	5	4	5	INTUITION (REMIXES) ATLANTIC 88122/AG 🕁 👽	Jewel 🕏
6	4	5	9	AMERICAN LIFE (REMIXES) MAYERICK 42614/WARNER BROS	Madonna ♥
7	10	12		AUGUSED (DAST TENSE)	

R (PAST TENSE) TOMMY BOY SILVER LABEL 2401/TOMMY BOY 🖎 👽 The Roc Project Featuring Tina Arena NOTHER DAY (REMIXES) WARNER BROS. 42492 🚳 👽 Madonna ⊊

E A RIVER (DIRTY VEGAS, J. FIASCO, & B. HAMEL MIXES) JIVE 40073 🕁 🕡 Justin Timberlake 🕏 ING BUT YOU MUTE 9204 @ @ Paul Van Dyk Featuring Hemstock & Jennings STICKY FLOORS (REMIXES) MUTE/REPRISE 42620/WARNER BROS 🗘 🙃 Dave Gahan ⊊

ING ON THIN ICE (REMIXES) MINDTRAIN/TWISTED/THE RIGHT STUFF 82669/CAPITOL 👁 👽 TONAL ROLLERCOASTER (REMIXES) COLUMBIA 79850/CRG 🖎 👽 Vivian Green ♥ T LOVE ROBBINS 72085 () Ian Van Dahl I'T WANNA STOP RAOIKAL 99180 🗗 🕡 E ROBBINS 72074 🖎 🕡 Lasgo

N TVI/PYRAMID 91010/ORPHEUS @ Fantasy (THUNDERPUSS REMIX) EPIC 79759 🕸 🐠 Jennifer Lopez 모 ME SMILE (COME UP AND SEE ME) MUTE 9208 @ Erasure BAG STAR 69 1263 • Andrea Doria THE POOL: SUMMER 2003 REMIXES NERVOUS 20537 🐠 🕡 Barry Harris Featuring Pepper Mashay

THE WAY YOU ARE ROBBINS 72087 🖒 🕡 CE ME NOW SONY DISCOS 08655/JELLYBEAN @ GIULIANI DOWN BY THE SCHOOLYARD TOUCH AND GO 247 🗗 👽 !!! (Chk Chk Chk) E (IS THAT JAMES DANCING? MIX) SPARROW 77951 @ Newsboys

iub play increases this week. Power Pick on Club Play is awarded for the largest point increase among singles below the top 20. The lonal sample of reports from club D.S. 🖘 Videoclip availability. Catalog number is for vinyl maxi-single, or CD maxi-single, or CD single Dn Sales cliart. 😝 CD Single available. 🗘 CD Maxi-Single available. 🗘 CD Maxi-Single available. 🗘 Cassette Maxi-Single available. 🗘 Co Maxi-Single available.

Imard TOP FLECTRONIC ALBUMS

			Sales data compiled by	
THIS WEEK	LAST WEEK	i	ARTIST Nielsen SoundScan	Title
-			MPRINT & NUMBER/DISTRIBUTING LABEL	
				it Number 1
1		100	LOUIE DEVITO DEE VEE 0006/MUSICRAMA Louie DeVito's Dance Fa	ctory Level 2
2	M	W	TRICKY SANCTUARY 84618*	Vulnerable
3	7	11	THE POSTAL SERVICE SUB POP 54 [H]	Give U
4	1	2	DEEP DISH GLUBAL MADERGROUND 025 [M] Global Under	ground: Toronte
5	2	5	SOUNDTRACK Queer As Folk: Th	e Third Seaso
6	3	5	DAVID WAXMAN UJIRA 1165 (H)	Ultra.Trance:
7	4	10	VARIOUS ARTISTS MADACY 4981 30th Anniversary Collection	Ultimate Disc
8	6	7	TIESTO NETTWERK 20314 [M]	Nyana
9	5	5	ELECTRIC SIX XL 163*18EGGARS GROUP	Fir
10	10	12		s Hits Remixed
11	9	10	LOUIE DEVITO DEF VEE 0005/N/US/GRAMA	Dance Diva
12	8	5		te Dance Diva:
13	11	17	JOHNNY VICIOUS UUTRA 1155 [H]	Ultra. Dance 0
14	14	29		Pirate Materia
15	15	14		arty (Volume 1
16	NE	W	DJ SKRIBBLE/DAVID WAXMAN UTRA 1188 Ministry 0f Sound: Ar	nerican Annua
17	12	3	SOUNDTRACK WARNER HOME VIDED 2776 I/WARNER BROS. The Anima	trix: The Albun
18	16	5	DJ IRENE SURGE QQQ/WARLOCK	Fearles
19	13	19	MASSIVE ATTACK	100th Windov
20	17	5	BABY ANNE MODASHINE BIZOI	Mixed Live
21	18	33	LOUIE DEVITO DE VEE 0004/NJSIGRAMA N.Y.C. Unde	rground Party
22	22	32		p: Los Remixes
23	NE	W	DJ CHEB I SABBAH SIA DEGREES 1092 As Fe	ır As: A DJ Mi:
24	19	7	GOLDFRAPP MUTE 920# [M]	Black Chern
25	RE-E	STRY		rance Classics

■ 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 10 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 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 (Oron). △ Certification of 200,000 units (Platino). △ **Certification of 400,000 units (Nutil-Platino). **Asterisk indicates IP is available. Most tape prices, and CO 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. [H] indicates past or present Heatseeker title. ©2003, VNU Business Media, inc. and Nielsen SoundScan, Inc. All rights reserved.

30 Dirty Junkies

Renee Stakey

Aubrey

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-



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."

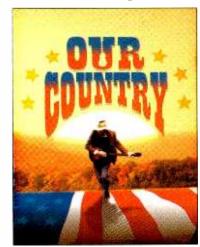
It was shot in locations across the U.S., including the Appalachian Mountains, Utah, Texas, California and Nashville, with some additional scenes lensed in Ireland.

"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** says.

Gaylord Entertainment and the Gaylord-owned Grand Ole Opry pro-

vided financial backing for the 40-minute 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

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."





At the film's premiere, Gaylord and the Grand Ole Opry jointly presented a check for \$25,000 to St. Jude Children's Research Hospital on behalf of the 50-plus artists who performed in the film. Those artists voted unanimously to direct a donation to St. Jude in lieu of compensation for their appearance.

Billboard TOP COUNTRY ALBUMS.

									TM TM	
WEEK	WEEK	S. AGO	F 05	Sales data compiled by Nielsen SoundScan	NOI	NEEK	LAST WEEK	On A BO		20
THIS	LAST	2 WKS.	1	ARTIST SoundScan Title IMPRINT & NUMBER/DISTRIBUTING LABEL	PEAK	THIS	LAST	Z MW3	ARTIST Title IMPRINT & NUMBER/DISTRIBUTING LABEL	PEAK
				家営制 NUMBER 1 湾営 2 Weeks At Number 1	-	40	44 3		MARK WILLS MERCURY 1703/3/UMGN (11.99/18.99) Greatest Hits	16
1	1	-	2	GEORGE STRAIT MCA NASHVILLE 000114/UMGN (12 58/18 58) Honkytonkville	1	41	43 3	80		30
2	2	1	3	LONESTAR BNA 67076/RIG (12-98/18-98) From There To Here: Greatest Hits	1	42	39 3	37	TOBY KEITH A ² Pull My Chain DREAMWORK 50997/INTERSOPE (12.98/18.98)	1
3	3	2	48	TOBY KEITH & 3 DREAMWORKS 40254/INTERSCOPE (11) 88/18 98) Unleashed	1	43	41 4	2		29
4	4	3	311	SHANIA TWAIN MERCURY 170314UMGN (19.98 CD.) MERCURY 170314UMGN (19.98 CD.)	1	44	42 4	5		18
5	5	6	61	KENNY CHESNEY A ³ No Shoes, No Shirt, No Problems BNA 67038/RIG 112 38/18 389	1				*\$ GREATEST GAINER *\$	
6	7	7	45	DIXIE CHICKS 6 MONUMENT/COLUMBIA 8680°/CRG (1298 EQ/18.98) Home	1	45	62 5	9		19
7	6	5	10	DARRYL WORLEY ● DREAMWORKS GOGG-GINTERSCOPE (12 98/18 98) DREAMWORKS GOGG-GINTERSCOPE (12 98/18 98)	1	46	47 4	4 0	☐ GARY ALLAN ● Alright Guy	4
8	8	4	5	JO DEE MESSINA CURB 78790 (18.98 CD) Greatest Hits	1	47	45 4	.1	MCA NASHVILLE 170201/UMGN (11 98/17 98) BILLY GILMAN Music Through Heartsongs: Songs Based On The Poems Of Mattie J.T. Stepanek	15
9	10	8	30	TIM MCGRAW & Tim McGraw And The Dancehall Doctors	2	48	46 4	8	EPIC 86954/SONY (12:98 EQ/18:98) ALISON KRAUSS + UNION STATION ● New Favorite	3
10	11	9	92	MARTINA MCBRIDE A ² Greatest Hits RCA 57017RLG (12.98/18.98)	1	49	55 4	6	ROUNDER 610495 (1) 38/17 98) RHONDA VINCENT One Step Ahead	30
11	13	10	34	RASCAL FLATTS & Melt LYBIC STREET 165891/H0LLYW000 (12 98/18 98)	1	50	54 4	.7	ROUNDER STOREY (1898 CD) [M] VARIOUS ARTISTS ● Totally Country Vol. 2	5
12	9	11	36	RANDY TRAVIS WORD-CURB 8236/WARNER BROS (11.98/18.98) Rise And Shine	8	51	57 5	3 5		13
13	14	12	37	KEITH URBAN ● Golden Road	3	52	48 4	3		19
14	18	17	48	JOE NICHOLS ● Man With A Memory UNIVERSAL SOUTH 170285 (11.98/17.98) [M]	9	53	49 4	9	MONUMENT 89223/SONY (9.98 EQ CD) [M] GEORGE STRAIT ▲ The Road Less Traveled	1
15	12	13	33	JOHNNY CASH ● American IV: The Man Comes Around AMERICAN 963339**(0ST HIGHWAY (18 98 CO)	4				MCA NASHVILLE 170220/UMGN (11.98/18.99)	
116	17	18	15	CRAIG MORGAN BROKEN BOW 77567 (13 95 CD) [M]	16	54	MEM	- 1	YONDER MOUNTAIN STRING BAND & BENNY GALLOWAY Old Hands	54
17	16	19	43	MONTGOMERY GENTRY ● COLUMBIA 86520/SONY (1) 96 E0/17 98) My Town	3	55	60 5	0	FROG PAO 0103 (15:98 CD) DEANA CARTER I'm Just A Girl	6
118	20	14	443	DIAMOND RIO ARISTA NASHVILLE 67046/RIG (11 98/17 98) Completely	3	56	61 5	1 9	ARISTA NASHVILLE 67054/RLG (11.38/18.98) ROSANNE CASH Rules Of Travel	16
19	15	15	19	GEORGE STRAIT ● For The Last Time: Live From The Astrodome MCA NASHVILLE 170319/JMGN (1238/1839)	2				CAPITOL 37757 (18.98 CD)	
20	21	16	12	CHRIS CAGLE CAPITOL 40516 (11.99/18.99) Chris Cagle	1	57	69 –	- 8	VARIOUS ARTISTS Best Of Bluegrass Gospel	57
21	22	24	39	ELVIS PRESLEY A3 Elv1s: 30 #1 Hits	1	58	53 5	8	MADACY CHRISTIAN 3241/MADACY (9.98 CD) RICKY SKAGGS & KENTUCKY THUNDER Live At The Charleston Music Hall	32
22	19	22	75	ALAN JACKSON ▲ ⁴ ARISTA NASHVILLE \$7039/RLG (12.98/18.98)	1	59	56 6	0	SKAGGS FAMILY/LYRIC STREET 901004/HOLLYWOOD (18.98 CD) [M] GARTH BROOKS Scarecrow	1
23	24	23	36	FAITH HILL A ² Cry WARNER BROS. 48001/WRN (12 98/18.98)	1	60	66 5	6	CAPITOL 31330 (10.98/18.98) LEANN RIMES ● Twisted Angel	3
24	23	26	33	ALISON KRAUSS + UNION STATION ● Live	9	61	59 6	5	CURB 76/47 (12 98 18 38) THE OAK RIDGE BOYS Colors	56
25	28	21	10	JESSICA ANDREWS DREAMWORKS 450356/INTERSCIPE (12.98/18.98)	4	62	68 6	3	SPRING HILL 21042/WARNER BROS. (14 98 CD) VARIOUS ARTISTS Country Gospel	56
26	25	25	10	TOBY KEITH MERCURY 170351/UMGN (12.58 CD) The Best Of Toby Keith: 20th Century Masters The Millennium Collection	5	63			Tillee Days	7
27	26	28	12	WILLIE NELSON LEGACY/COLUMBIA 85740/SONY (25 98 EQ CO) The Essential Willie Nesion	24	64			REPUBLICUNIVERSAL DISCIRIUMRG (8:38/14:38) CHARLEY PRIDE Z2 All-Time Greatest Hits	64
28	27	20		DOLLY PARTON RCA/BMG HERITAGE 52008/RLG (18:38 CD) Ultimate Dolly Parton	20	65	63 6	1	TEEVEE 0708/IMG (7.88/12.98) VARIOUS ARTISTS ● Totally Country	2
29	30	29	44	GEORGE STRAIT The Best Of George Strait: 20th Century Masters The Millennium Collection MCA NASHVILLE 170280/UMGN (11.98 CO)	8	66	73 6	7	BNA 67043/RLG (12 98/17 98) LARRY THE CABLE GUY LORD, I Apologize	66
30	35	38	45	NICKEL CREEK SUGAR HILL 3941 (18.98 CD)	2	67			ARQ 18 10076 18 398 CD) BILLY RAY CYRUS SMCMG 4114/MADACY (19 98 CD) Time Flies	67
31	32	34	8.0	TRACE ADKINS ● Chrome CAPITOL 30618 (10.98/17.98)	4	68			TIM WILSON Super Bad Sounds Of The '70s	57
32			110	VINCE GILL MCA NATHVILLE 170286/UMGN (12 98/18.98) Next Big Thing	4	69	65 7.	2	CAPITOL 37886 (1) 98 CO)	29
33	34	33	19	RODNEY CARRINGTON CAPITOL 16579 (18 98 CD) Nut Sack	14	70				3
34	33		5	JEFF BATES RCA 67071/REG (1) 98/17.981 [M]	14	71	58 5	5		25
35	38		24	TERRI CLARK MERCURY 170325/UMGN (11.98/18.98) Pain To Kill	5	72	50 5	4		13
36	37		22.	ALABAMA In The Mood: The Love Songs RCA 67052/RLG (18:98:CD)	4	73	51 6	9		37
37	40		20	BLAKE SHELTON WARNER BROS. 4823/WRN (12 98/18.98)	2	74	52 7	1	PHIL VASSAR ARISTA NASHVILLE 5/07//RLG (11.98.17.98) American Child	4
38	29	31	12	GEORGE JONES BANDIT/BNA 67063/RLG (1) 98/18/36) The Gospel Collection: George Jones Sings The Greatest Stories Ever Told		75	67 5	7		37
39	31	_	2	ROY D. MERCER Roy D. Mercer Hits The Road	31				44H00NIID 19133 [18 36 CU]	

■Albums with the greatest sales gains this week. ■ Recording Industry Assn. Df 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 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 fline of 10 million units (Platinum). △ Certification for net shipment of 100,000 units (Platinum). ◆ Certification of 200,000 units (Platinum). △ Certification for net shipment of 100,000 units (Platinum). △ Certification of 200,000 units (Platinum). △ Certification of 400,000 units (Multi-Platinum). ◆ Certification for net shipment of 100,000 units (Platinum). ◆ Certification of 200,000 units (Platinum). △ Certification of 200,000 units (Platinum). △ Certification of 200,000 units (Platinum). ◆ Certification of 200,000 units (Platinum). △ Certification of 200,000 units (Pla

Billboard TOP COUNTRY CATALOG ALBUMS...

THIS WEEK	LAST WEEK	Sales data compiled by ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Nielsen SoundScan Title	TOTAL CHART WKS	THIS WEEK	LAST WEEK	ARTIST :MPRINT & NUMBER/DISTRIBUTING LABEL	Title	TOTAL CHART WKS
	1	WIMBER 1 学 KENNY CHESNEY A 3 BNA 57976/RLG (12.98/18.98)	7 Weeks At Number 1	4.40	13	18	JOHN DENVER MADACY 4750 (5 98/9 98)	The Best Of John Denver	253
	2		Greatest Hits		14	15	GARTH BROOKS ◆ 15 CAPITOL 97424 (19.98/26.98)	Double Live	199
4	3	TIM MCGRAW A 3 CURB 77978 (12.98/18 98)	Greatest Hits		15	13	ALAN JACKSON A 5 ARISTA NASHVILLE 18801/RLG (12.98/18.98)	The Greatest Hits Collection	400
3	4	RASCAL FLATTS A LYRIC STREET 165011/HOLLYWOOD (11.98/18.98) [H]	Rascal Flatts	159	16	9	HANK WILLIAMS • MERCURY 536029/UMGN (11,98/17.98)	20 Of Hank Williams Greatest Hits	118
4	1	DIXIE CHICKS	Wide Open Spaces	282			SOUNDTRACK ▲ 3 CURB 78703 (11.98/17.98)	Covote Ugly	150
5	6	SHANIA TWAIN ♦ 19 MERCURY 536003/UMGN (12.98/18.98)	Come On Over	294	18	14	GEORGE JONES • LEGACY/EPIC 69319/SONY (7.98 EQ/11.98)	16 Biggest Hits	126
- 6	2	SOUNDTRACK A LOST HIGHWAY MERCURY 170069/UMGN (12 98/19 98)	O Brother, Where Art Thou?	133	19	23	TIM MCGRAW A 2 CURB 78711 (12.98/18.98)	Set This Circus Down	113
7	5	JOHNNY CASH A LEGACY/COLUMBIA 69739/SONY (7.98 EQ/11 98)	16 Biggest Hits	220	20	25	NICKEL CREEK • SUGAR HILL 3909 [17 98 CD] [H]	Nickel Creek	122
8	11	DIXIE CHICKS	Fly	199	21		FAITH HILL ▲ 8 WARNER BROS. 47373/WRN (12.98/18.98)	Breathe	189
9	8	WILLIE NELSON A LEGACY/COLUMBIA 69322/SONY (7.98 EQ/11.98)	16 Biggest Hits	250	22		BROOKS & DUNN ▲ ARISTA NASHVILLE 67003/RLG (12.98/18.98)	Steers & Stripes	109
10	10	BROOKS & DUNN A ARISTA NASHVILLE 18852/RLG (12,98/18 98)	The Greatest Hits Collection	301	23		BRAD PAISLEY A ARISTA NASHVILLE 67008/RLG (11.98/18.98)	Part II	108
1	16	HANK WILLIAMS JR. ▲ 4 CURB 77638 (5.98/9 98)	Greatest Hits, Vol. 1	464	24		TOBY KEITH ▲ 2 MERCURY 558962/UMGN (11.98/17.98)	Greatest Hits Volume One	238
12	12	PATSY CLINE A 9 MCA NASHVILLE 320012/UMGN (6.98/11.98).	12 Greatest Hits	786	25		CONWAY TWITTY CURB 77641 (4.98/6.98)	The Final Recordings Of His Greatest Hits Volume One	2

■Albums with the greatest sales gains this week. Catalog albums are X-year-of office in the week of the greatest sales gains this week. Catalog albums are X-year-of office unity Albums and Top Country Albums and Top Country Albums and Top Country Albums and Top Country Albums and X-year-office (RIAA) certification for net shipment of 500,000 album units (Groid). ▲ RIAA certification for net shipment of some X-year-office (RIAA) certification for net shipment of year-office (RIAA) year-office (RIAA) certification for net shipment of year-office (RIAA) year-office (R

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Billboard® HOT COUNTRY SINGLES & TRACKS

THIS WEEK	LAST WEEK	2 WKS. AGO	VERES ON	Airplay monitored by Nielsen Broadcast Data Systems Artist PRODUCER (SONGWRITER) Nielsen Broadcast Data Systems Artist PROPUCER (SONGWRITER)	PEAK POSITION	THIS WEEK	LAST WEEK	2 WKS. AGO	WEEK'S ON	TITLE Artist PRODUCER (SONGWRITER) IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
	_	2		PRODUCER (SONGWRITER) IMPRINT & NUMBER/PROMOTION LABEL **WEEKS AT Number 1** 4 Weeks At Number 1**		31	28	-	18	LOVE'S GOT AN ATTITUDE (IT IS WHAT IT IS) Amy Dalley CURB ALDUM CUT CURB ALDUM CUT	27
1	1	1	25	BEER FOR MY HORSES JSTROUGTKEITH ITKEITH, SEMERICKI → OREAMWORKS 450785	1	32	33	36	14	ONLY GOD (COULD STOP ME LOVING YOU) JKINGJ, STROUDR, MARK (R.J.LANGE) OREAMWURKS 450788	32
2	2	2	17	MY FRONT PORCH LOOKING IN DHUFF (R MCDDNALD,EMYERS O PERIMMER) BNA ALBUM CUT	2	33	30	33	16	THREE MISSISSIPPI B GALLIMORE (H.LINDSEYT.VYRBGES.ANGELO) Terri Clark 5 W MERCURY 112262	⊋ 30
3	4	5	22	STAY GONE CLINOSEY, J STRQUD (J, WAYNE, B, KIRSCH) STAY GONE CLINOSEY, J STRQUD (J, WAYNE, B, KIRSCH) O OREAMWORKS 000345	3	34	35	39	10	WALK A LITTLE STRAIGHTER CCHAMBERLAIN (B.CURRINGTON,C.CHAMBERLAINC BEATHARD) Billy Currington CCHAMBERLAIN (B.CURRINGTON,C.CHAMBERLAINC BEATHARD) MERCURY 000587	34
4	6	9	12	RED DIRT ROAD REDOKS & Dunn ♀ REDOKS & Dunn ♀ REDOKS & Dunn ♀ REDOKS & Dunn ♀	4	35	38	40	9	I CAN'T BE YOUR FRIEND JBALDING,COINAPOLI,TRUSHLOW IR CLAWSON,B.CRISLER) Rushlow LYRIC STREET ALBUM CUT	35
5	5	7	28	SPEED SCHANGEY U.STEELEC. WALLIN) Montgomery Gentry © © © COLUMBIA 79864	5	36	34	37	7	YOU'RE STILL HERE B GALLIMORE FHILL (A MAYO.M.BERG)	⊋ 34
6	9	8	35	ALMOST HOME CMORGAN, PO'DONNELL (E MORGAN, KK. PHILLIPS) BROKEN BOW ALBUM CUT	6	37	36	38	7.	I'M JUST A GIRL D.CARITER.D.HUFF (D. CARITER, B. MANN) ARISTA NASHVILLE ALBUM CUT	36
7	12	11	10	CELEBRITY FROGERS IB PAISLEY ARISTA NASHVILLE ALBUM CUT	7	38	31	34	15	SOMEDAY VGILL (VGILL,R MARX) VINCE GIII	⊋ 31
8	11	10	4	THE LOVE SONG KBEARDS, HENDRICKS (J. BATES, K. BEARO, C. BEATHARD) RCA ALBUM CUT	8	39	32	35	11	HEAVY LIFTIN' B. BRAODOCK (R RUTHERFORO, B.H. ROBERT, G. TEREN) WARNER BROS. ALBUM CUT/WRN	⊋ 32
9	10	12	131	FOREVER AND FOR ALWAYS RULLANGE IS TWAIN RULLANGE MERCURY ALBUM CUT MERCURY ALBUM CUT	9	40	41	41	8	DAYS LIKE THIS Rachel Proctor CLINDSEY (R.PROCTOR.O.BLACKMAN) BNA ALBUM CUT	40
10	3	3	24	LOVE YOU OUT LOUD MBRIGHTM WILLIAMS, RASCAL FLATTS IB JAMES, LWILSON) LYRIC STREET ALBUM CUT	3	41	42	44	•	WAYE ON WAYE D MORRIS, T BROWN (PGREEN, D. NEUHAUSER. J. POLLARD) REPUBLIC ALBUM CUT/UNIVERSAL SOUTH	♀ 41
11	7	6	ek.	THREE WOODEN CROSSES KLEHNING (O JOHNSON,K WILLIAMS) WORD-CURB/WARNER BROS. CHRISTIAN ALBUM CUT/WRN	1	42	45	-	2	TOUGH LITTLE BOYS M.WRIGHT, G. ALLAN (O. SAMPSON, H. ALLEN) M.CA. NASHVILLE ALBUM CUT	42
12	16	22	7	NO SHOES, NO SHIRT, NO PROBLEMS NWILSON B CANNON K CHESNEY IC BEATHARD! BNA ALBUM CUT	12	43	40	43	12	LOVE CHANGES EVERYTHING C.FARREN IALLINES.C FARRENI C.FARREN IALLINES.C FARRENI	40
13	13	13	13	TELL ME SOMETHING BAD ABOUT TULSA George Strait TBROWN G.STARIT IR LANE! MCA NASHVILLE 000586	13	44	44	48	0	STREETS OF HEAVEN D.HUFF.J BALDING IS AUSTIN.POUNCANA.KASHA) Sherie Austin BROKEN BOW ALBUM CUT	44
14	20	31	ä	IT'S FIVE O'CLOCK SOMEWHERE KSTEGALL (J.BROWN,D ROLLINS) ARISTA NASHVILLE ALBUM CUT	14	45	46	45	12	IT DOESN'T MEAN I DON'T LOVE YOU B.ROWAN (B.PINSON, T.WILLMON, J. SPILLMAN) MCHayes O UNIVERSAL SOUTH 000329	44
15	8	4	38	I BELIEVE Diamond Rio ♀ M.D.CLUTE (S.EWING, O.KEES) ARISTA NASHVILLE ALBUM CUT	1	46	47	46	2	EVERY LITTLE THING K.STEGALI (J.O NEALR.OEAN.S.TILLIS) Jamie O'Neal MERCURY 000584	46
16	14	17	107	THE TRUTH ABOUT MEN B.J.WAIKERJB (TJOHNSON RIEEP, DVERSTREET) Tracy Byrd RCA ALBUM CUT RCA ALBUM CUT	14	47	55	56	M	LOVIN' ALL NIGHT E.GOROY, JR. (R. CROWELL) Patty Loveless EPIC ALBUM CUT/EMN	47
17	15	18	3 113	99.9% SURE (I'VE NEVER BEEN HERE BEFORE) LREYNOLDS (B AUSTING BARNHILL) LYRIC STREET ALBUM CUT	15	48	48	50	9	GODSPEED (SWEET DREAMS) DIXIE CHICKS,L-MAINES (R,FOSTER) DIXIE CHICKS,L-MAINES (R,FOSTER) DIXIE CHICKS,L-MAINES (R,FOSTER)	48
18	19	20		WHAT THE WORLD NEEDS DHUFFWYNDNNA (H LAMAR,B JAMES) ASYLUM-CURB ALBUM CUT	18	49	50	57	8	CAN YOU HEAR ME WHEN I TALK TO YOU? CDOWNS (J.HARNEN,R.MANWILLER) Ashley Gearing LYRIC STREET ALBUM CUT	49
19	18	21	17	THEN THEY DO SHENDRICKS T BRUCE (J. COLLINS S. RUSS) SHENDRICKS T BRUCE (J. COLLINS S. RUSS) CAPITOL ALBUM CUT	18	50	52	60	3	HONESTY (WRITE ME A LIST) THEWITTR AIKINS (D KENT.P.CLEMENTS) Rodney Atkins CURB ALBUM CUT	50
20	22	24	1 6	REAL GOOD MAN B.GALLIMORE,T MCGRAWD, SMITH (R RUTHERFORD,G TEREN) TIM MCGraw CURB ALBUM CUT	20	51	43	42	12	THIS FAR GONE JHANSON,G.OROMAN (M. NESLERT MARTIN) CAPITOL ALBUM CUT	♀ 42
23	17	16	5 18	HAVE YOU FORGOTTEN? FROGERS, J STROUG 10 WORLEY.W VARBLE! Darryl Worley ◆ DREAMWORKS 000065	1	52	49	51	6	LONG BLACK TRAIN M WRIGHTEROGERS (J.TURNER) MCA NASHVILLE ALBUM CUT	49
22	21	2:	3 19	BACKSEAT OF A GREYHOUND BUS SEVANS PWORLEY (CLINOS EYN LINOS EYN AMAYO T. VERGES) RCA ALBUM CUT	21	53	54	52	3	THE BACK OF YOUR HAND PANDERSON (GL HENRY) Dwight Yoakam AUDIUM ALBUM CUT	⊊ 52
23	24	20	5 12	WHAT WAS I THINKIN' BEAVERS (D.RUTTAN B. BEAVERS, D. BENTLEY) O CAPITOL 17963 C CAPITOL 17963	23	54	51	54		I CAN ONLY IMAGINE D.JOHNSON,M.LLOYD,M.CURB (B.MILLARD) ASYLUM-CURB ALBUM CUT ASYLUM-CURB ALBUM CUT	51
24	23	2!	5 111	A FEW QUESTIONS JRITCHEYCLWALKER (PMOORER SCOTT,A WHEELER) RCA ALBUM DUT	23	55	57	-	2	CHICKS DIG IT CCAGLER WRIGHT (CCAGLEC CROWE) CAPITOL ALBUM CUT	55
25	25	29	9 7	HELP POUR OUT THE RAIN (LACEY'S SONG) Buddy Jewell GOLUMBIA 7985	25	56	53	53	6	I'M MISSING YOU KROGERS J GUESS J CHEMAY (B.KIRSCH, S.WARINER) REAMCATCHER ALBUM CUT OREAMCATCHER ALBUM CUT	49
26	27	28	B 110	SHE ONLY SMOKES WHEN SHE DRINKS SHOWAN (CHARRINGTON,T MARTIN,TNICHOLS) SHOWAN (CHARRINGTON,T MARTIN,TNICHOLS)	26	57	59	-	3	WHEN YOU COME AROUND Deric Ruttan S BOGARD (D RUTTAN S BOGARD) LYRIC STREET ALBUM CUT	☆ 56
27	26	2	7 16	ONE LAST TIME B.CRAING SCHLEICHER, PWORLEY IPJ. MAITHEWS.K.K. PHILLIPS OWARNER BRIDS. 16651 WRN WARNER BRIDS. 16651 WRN	26	58	56	55	5	FOUR-WHEEL DRIVE SHENDRICKS.J.M.MONTGOMERY (K.HARRIS) John Michael Montgomery WARNER BROS. ALBUM CUT/WRN	52
28	29	3:	2 19	WHEN YOU THINK OF ME CLINDSEYM WILLS (TVERGES.B. JAMES) MERCURY 172257	28					€INE HOT SHOT DEBUT \$INE	
29	39	4	9 1	THIS ONE'S FOR THE GIRLS MACBRIDE, PWORLEY (CLINDSEVIL LINGSEYLA MAYO) RCA ALBUM CUT RCA ALBUM CUT	29	59	NI	W	1	ULTIMATE LOVE Phil Vassar B GALLIMORE PVASSAR (PVASSAR R CLAWSON, J.WOOD - VASSAR) ARISTA NASHVILLE ALBUM CUT	59
30	37	4	7 5	WHO WOULDN'T WANNA BE ME KURBAN (M.POWELLK URBAN) CAPITOL ALBUM CUT	30	60			-	BACK TO MEMPHIS JTWEEL (R.TABORT, WHALE) BILLY REVIEW SMCMG ALBUM CUT, MADACY SMCMG ALBUM CUT, MADACY	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 Airplay power 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 is unavailable. On Single available. On Single av

JULY 5 Billboard ALBUMS

¥	X		Sales data compiled by \$\ \text{Nielsen}
THIS WEEK	AST WEEK		SoundScan
THIS	LAS	Ш	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL Title
			33 Weeks At Number 1
1	1	33	ALISON KRAUSS + UNION STATION • ROUNDER 610515 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 5/0497 [H] One Step Ahead
(5)	Nis	W	YONDER MOUNTAIN STRING BAND & BENNY GALLOWAY FROG PAO 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 [H] Live At The Charleston Music Hall
8	NE	W	THE APPALACHIAN PICKERS K-TEL 3063 Old Timey Gospel
9	8	4,71	VARIOUS ARTISTS WALT DISNEY 850083 0 Mickey, Where Art Thou?: The Voices Of Bluegrass Sing The Best Of Disney
10	7		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	92	VARIOUS ARTISTS WARNER SPECIAL PRODUCTS 15828/TIME LIFE Bluesgrass Today
14	15	40	DOLLY PARTON BLUE EYE 3946/SUGAR HILL Haios & Horns
15	14	6	MIKE MARSHALL & CHRIS THILE SUGARHILL 3967 Into The Cauldron

BILLBOARD JULY 5, 2003

TOP COUNTRY SINGLES SALES.

EEK	EEX		Sales data compiled by \$\ \text{Nielsen} \ SoundScan	
THIS WEEK	LAST WEEK		TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	Artist
			a性 NUMBER 1 a性	1 Week At Number 1
1	2	3	HELP POUR OUT THE RAIN (LACEY'S SONG) COLUMBIA 79885/SONY	Buddy Jewell
2	1	1	PICTURE ● UNIVERSAL SOUTH 172274 Kid	Rock Featuring Allison Moorer
3	3	-	WHAT WAS I THINKIN' CAPITOL 77963	Dierks Bentley
4	4	7	STAY GONE DREAMWORKS 000345/INTERSCOPE	Jimmy Wayne
5	5	19	LANDSLIDE MDNUMENT/COLUMBIA 79857/CRG	Dixie Chicks
6	7		YOU'RE STILL HERE WARNER BROS. 16647/WRN	Faith Hill
7	6	-10	SPEED COLUMBIA 79864/SONY	Montgomery Gentry
8	8		GOD BLESS THE USA CURB 73128	Lee Greenwood
9	9	4.5	LOVE WON'T LET ME EPIC 79865/SDNY	Tammy Cochran
10			IT DOESN'T MEAN I DON'T LOVE YOU UNIVERSAL SOUTH 000329	McHayes

29

■ Records with the greatest sales gains this week. ■ Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold) ■ HIAA certification for net shipment of 1 million units (Flaurium), with miniminion unes indicated by a miniminion units indicated

ALBUMS

Edited by Michael Paoletta

POP

★ 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.—JB

★ 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.'

ESSENTIALS



MICHELLE BRANCH Hotel Paper 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.

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*

R&B/HIP-HOP

► 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

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

DANCE/ELECTRONIC

REYONCÉ

Dangerously in Love

PRODUCERS: various

RELEASE DATE: June 24

Music World/Columbia CK 86386

Beyoncé is shaping up to be 2003's

"It" girl. The Destiny's Child front-

woman sparked enthusiastic water-

cooler conversation after star-making

turns on VH1's "Divas Duets" special

and the Essence Awards. With this

long-anticipated album-the final

out—she quells any questions about

her talent quotient. Pulsating cross-

thesis of pop, dance, R&B and hip-

successfully treads the "I'm not a

out missing a beat or stretching

wonder, fun and angst of young

womanhood. Whether invoking

girl, not yet a woman" terrain with-

credibility. Collaborations with Jay-Z,

Missy Elliott and others reflect all the

Donna Summer ("Naughty Girl") or

turning introspective ("Me, Myself

and I"), Beyoncé hints there's a lot

more where this came from.-GM

over hit "Crazy in Love"-a fresh syn-

hop—was the public's first introduction

to a more sultry, sleek and saucy Bey-

oncé. Unlike Britney Spears, Beyoncé

installment in the trio's solo roll-

► 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

LATIN

► 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)

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 Vleck, 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.

infectious singles. A remix of the track

(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 back to-basics journey. And for nostalgia, Peña throws in one quebradita-the anthemic title track, which exults in his genre's stellar rise.—RB

WORLD

★ 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 RFI FASE 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

Billboard.com

Also reviewed online this week:

- Broken Social Scene, "You Forgot It in People" (Arts & Crafts)
- AM Radio, "Radioactive" (Elektra)
- Prefuse 73, "Extinguished: Out-

SINGLES

Edited by Chuck Taylor

POP

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 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

DREAM FEATURING LOON Crazy (3:23) PRODUCERS: Scott Storch, P. Diddy WRITERS: S. Storch, A. Shropshire, C. Hawkins, T. Guvton, 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

is. No dice.—CT

'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

R&B

► 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 syrupy sweetness.—RH



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



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

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

ROCK

► 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

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 I 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

Songwriters & Publishers

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 non-infringing 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.

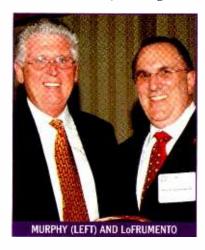
On the international front, Sanders outlined the NMPA's leading role in getting governments to comply with the World Intellectual Property Organization Copyright Treaty and its support of the International Confederation of Music Publishers (ICMP) in encouraging the European Community members to enact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

Sanders also noted the joint NMPA and ICMP involvement in trying to relax the European value-added 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.

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Retall



eder's Sun Capital takes a Musicland

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

Hilary

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)

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

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-

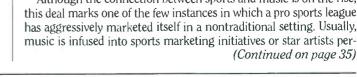
nel Entertainment. MLB will serve as a sponsor for Ozzfest

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,



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?' "

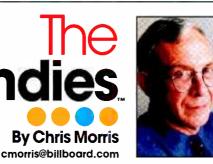
After only 60 AFIMonly members and 200 joint AFIM/NARM

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."

He points out that the club can tap into its historical purchase data to create 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

"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 60second 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.

www.americanradiohistory.com

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

Track

By Ed Christman

operating payables and lease assign-

Many sources believe that Music-

land will have to close 200-300 stores,

mainly from the Sam Goody mall-

stores side. But Musicland president

Connie Fuhrman says that Sun will

negotiate its way out of unprofitable

However, you can be sure that who-

ever negotiates for Musicland likely will

hold the threat of Chapter 11 over the

ments. Best Buy gave Sun Capital

echristman@billboard.com

the chain.

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 protected by ballow years.

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.

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.

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.

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Baseball

stores (Billboard, June 29).

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-



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

baseball and fashion.

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."



BILLBOARD JULY 5, 2003 www.billboard.com

	JLY !	5	Billboard TOP KID VID	E)
THIS WEEK	LAST WEEK	WENT ON	Sales data compiled by Nielsen VideoScan TITLE LABEL/DISTRIBUTING LABEL & NUMBER	YEAR OF RELEASE	PRICE
	hit		当後 NUMBER 1 当当 1 Week At Number 1 JUNGLE BOOK 2 WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 22732	2003	24.98
2	1	K	ATLANTIS: MILO'S RETURN WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 25999	2003	19.99
3	2		CITY OF LOST TOYS PARAMOUNT HOME ENTERTAINMENT 875413	2003	12.99
4	6	7	BLUE'S CLUES - SHAPES AND COLORS! PARAMOUNT HOME ENTERTAINMENT 875473	2003	9.99
5	111		CARE BEARS TO THE RESCUE UNITED AMERICAN VIOLED 60149	2003	14.98
6	4	13	ROLIE POLIE OLIE: THE BABY BOT CHASE WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 30063	2003	19.99
7	5	2	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	HI	37	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 E. I	MEET STRAWBERRY SHORTCAKE DIC ENTERTAINMENT/FDX/10E0 2006839	2003	12.98
12	9	de)	CHARLOTTE'S WEB 2: WILBUR'S GREAT ADVENTURE PARAMOUNT HOME ENTERTAINMENT 871843	2002	14.95
13	10		SPRING FOR STRAWBERRY SHORTCAKE DIC ENTERTAINMENT/FOXV/IDEO 2007030	2003	12.98
14	12	-1	SPONGEBOB SQUAREBANTS: SEA STORIES NICKELDDEON VIDEO!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	N	BOB THE BUILDER: BUILDING FRIENDSHIP HIT ENTERTAINMENT 24113	2003	14.99
17	14	10	BABY EINSTEIN: BABY NEPTUNE-DISCOVERING WATER WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 30172	2003	14.95
18		W	DEEP SEA SILLIES NICKELDDEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 875543	2003	12.95
19	mer.	Trail	ELMO'S WORLD: WAKE UP WITH ELMO SONY WONDER/SONY MUSIC ENTERTAINMENT 54258	2002	9.98
20		11.11	SESAME STREET: KIDS' FAVORITE SONGS SONY WONDER 55431	2001	9.98
21	21	H	BARNEY'S OUTDOOR FUN HIT ENTERTAINMENT 2088	2003	14.95
22	18		DORA THE EXPLORER: WISH ON A STAR NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 874673	2001	12.95
23		T	DORA THE EXPLORER: DORA'S MAP ADVENTURES NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 879143	2003	12.95
24	15	10	SPONGEBOB SQUAREPANTS: BIKINI BOTTOM BASH NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 875443	2003	12.95
25	19	25	DORA THE EXPLORER: MOVE TO THE MUSIC NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 875633	2002	12.98

	Billboard RECREATIONAL SPORTS			
Ă	WEEK		Sales data compiled by Nielsen	
	3		VideoScan	
22	LAST	3		PRICE
	7		TITLE PROGRAM SUPPLIER & NUMBER	F.
			製造 NUMBER 1 製造 2 Weeks At Number 1	
118	1		WWE: WRESTLEMANIA XIX-MARCH 30, 2003 SONY MUSIC ENTERTAINMENT 59359	16.99
2	2	ST 20	WWE: REY MYSTERIO 619 SONY MUSIC ENTERTAINMENT 58383	12.99
3 4 5 6 7	3		WWE: NO WAY OUT 2003 SONY MUSIC ENTERTAINMENT 59357	16.95
4	4	0.1	WWE: ROYAL RUMBLE 2003 SONY MUSIC ENTERTAINMENT 59355	14.95
- 5	7	2-7-1	WWE: SURVIVOR SERIES 2002 SONY MUSIC ENTERTAINMENT 59351	19.95
6	5	10	WWE: DIVAS UNDRESSED SONY MUSIC ENTERTAINMENT 59345	14.95
7	6		WWE: DIVAS-DESERT HEAT SONY MUSIC ENTERTAINMENT 59385	14.95
8	10	100	WWE: RAW TENTH ANNIVERSARY SONY MUSIC ENTERTAINMENT 59381	12.95
9	9		WWE: SUMMERSLAM 2002 SONY MUSIC ENTERTAINMENT 59321	19.98
10	8		AND1 MIXTAPETOUR 2002 VENTURA DISTRIBUTION 3413	14.98
11	4.0	31.16	MLLB: MEMORABLE MOMENTS MAJOR LEAGUE BASEBALL HOME VIDEO 20024	14.95
12	13		ENTERTAINER'S BASKETBALL CLASSIC AT RUCKER PARK: THE SECOND SEASON VENTURA DISTRIBUTION 1416	14.95
13	12		WWE: NO MERCY SONY MUSIC ENTERTAINMENT 59325	19.95
14	15		AND1 MIXTAPE VOLUME 5 VENTURA DISTRIBUTION 311250	14.98
15 16	19		SUPER BOWL XXXVII WARNER HOME VIDEO 37855	19.95
10	11		WWE; GLOBAL WARNING TOUR SONY MUSIC ENTERTAINMENT 59375	19.95
17	20		WWE: ARMAGEDDON 2002 SONY MUSIC ENTERTAINMENT 59353	16.95
18-	14		STREETBALL: THE ANDI MIX TAPE TOUR VENTURA DISTRIBUTION 14463	19.95
19 20		Mary Control	ULTIMATE X BUENA VISTA HOME ENTERTAINMENT 362006	22.95
20		2000	PETE ROSE - PLAYING TO WIN IMAGE ENTERTAINMENT 10062	19.98
67				

	JLY 5 00 3		Billboard HEALTH	& FITNES	S
盖	WEEK		Sales data compiled by 🢦 Nielsen		
THIS WEE	3	100	VideoSca	an	III.
£	LAST	100			PRICE
F]		TITLE PROG	RAM SUPPLIER & NUMBER	P.
			智 NUMBER 1	7 Weeks At Number 1	a .
1	1	-:1	PILATES FOR DUMMIES	ANCHOR BAY ENTERTAINMENT 10948	9.99
2	2		THE METHOD PILATES: TARGET SPECIFICS	CURRENT WELLNESS 840	12,98
3	3		CRUNCH: PICK YOUR SPOT PILATES	ANCHOR BAY ENTERTAINMENT 12273	9,95
4	5	100	METHOD-ALI IN ONE	CURRENT WELLNESS 906	12.98
5 6	6		LESLIE SANSONE: SUPER FAT BURNING	GOODTIMES HOME VIDEO 530210	9,95
6	4		LESLIE SANSONE: HIGH CALORIE BURN	GDODTIMES HDME VIDEO 430210	9,95
7	7		LESLIE SANSONE; GET UP & GET STARTED	GOODTIMES HOME VIDEO 330210	9.95
8	10	1.50	PILATES: BEGINNING MAT WORKOUT	GAIAM VIDED 1231	14.98
9 -	9		DENISE AUSTIN: MAT WORKOUT BASED ON THE WORK OF J.H. PILATES	ARTISAN HOME ENTERTAINMENT 10152	14.98
90	8		LESLIE SANSONE: WALK THE WALK	GODDTIMES HOME VIDED 1790	24.98
11	11		THE METHOD PILATES: PRECISION TONING	CURRENT WELLNESS 572	12.98
12	12		TARGET TONING WORKOUT-ABS OF STEEL	WARNER HDME VIDEO 51368	9.95
13	14	246	FIRM PARTS: SCULPTED BUNS, HIPS & THIGHS	GOODTIMES HOME VIDEO 20156	9.95
14	16		110110010111111111111111111111111111111	RTISAN HOME ENTERTAINMENT 61294	19.98
15	15		THE CRUNCH: TAE BOXING WORKOUTS	ANCHOR BAY ENTERTAINMENT 10813	14.98
16	17	-	BILLY BLANKS: THE BEST OF TAE-BO-ULTIMATE ABS	VENTURA DISTRIBUTION 2001	12.99
18	1		PAULA ABDUL'S GET UP AND DANCE!	VENTURA DISTRIBUTION 10499 RTISAN HOME ENTERTAINMENT 60214	14.98
19	20		BEST OF TAE BO: ULTIMATE LOWER BODY	VENTURA DISTRIBUTION 2004	9.98
26	18	-	LESUE SANSONE: WALK THE WALK-FIRM WALK	GOODTIMES HOME VIDEO 1791	9.95

◆ IRMA gold certification for sale of 125,000 units or a dollar volume of \$3 million at retail for theatrically released programs, 25,000 units and \$1 million at suggested retail for nontheatrical titles. ○ IRMA platinum certification for sale of 250,000 units or a dollar 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. and Nielsen VideoScan Inc. All rights reserved.



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,

CHAPEK: WANTS HD DVD BIZ

senior VP of entertainment for Best Buy.

Lieberfarb's solution 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 2007 to 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.

JU 20	LY 5		Billboard TOP MUSIC VIDE	OS.
WEEK	AST WEEK		Sales data compiled by Nielsen SoundScan	TAPE/DVD PRICE
THIS	LAST		TITLE Principal LABEL / DISTRIBUTING LABEL & NUMBER Performers	TAPE
	1		WE NUMBER 1 学 4 Weeks At Number 1 LED ZEPPELIN ATLANTIC VIDEO 970198 Led Zeppelin	29.98 DVD
2	2	10	THE NEW BREED INTERSCOPE VIDEO/UNIVERSAL MUSIC & VIDEO DIST, 000198 50 Cent	19.98 CD/DVI
3	3	13	THE BEATLES ANTHOLOGY ▲ 19 CAPITOL VIOEO 90190 The Beatles	149.98/69.98
4			QUEEN: UVE AT WEMBLEY '86 HOLLYWOOD MUSIC VIDEOLYNVERSAL MUSIC & VIDEO DIST 182400 QUEEN	19.98/19.98
5	4		MADE YOU LOOK: GOD'S SON LIVE ILL WILL COLUMBIA 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 ◆ 143/REPRISE MUSIC VIDEOWARNER MUSICVIDEO 48413 JOSH Groban	27.98 CD/DVD
8	6		WHEN THE LIGHTS GO DOWN WARNER MUSIC VIDEO 38579 Faith Hill	16.98 DVD
9	8		HELL FREEZES OVER ▲ ® 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		LET'S GET LOUD • EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 54137 Jennifer Lopez	14.98/19.98
14	22		MTV UNPLUGGED V2.0 ▲ VAGRANT 378 Dashboard Confessional	18.98 CD/DVD
15	23		VIDEO GREATEST HITS: HISTORY ▲ ⁵ EPIC MUSIC VOEO SONY MUSIC ENTERTAINMENT 50122 Michael Jackson	14.98/24.98
16	13		LOVERS LIVE ▲ EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 54204 Sade	14.98/19.98
17	12	Tol	FOR THE LAST TIME: LIVE FROM THE ASTRODOME • MCA MASHMULE VIEDDIMVERSAL MUSIC & MORD DISC, DODG. George Stratt	19.98 DVD
18	16		LIVE FROM AUSTIN, TEXAS & Fero Music Videoson/Music priterfolments into Stevile Ray Vaughan And Double Trouble	14.98/19.98
19	15		THE DANCE ▲ REPRISE MUSIC VIDEO, WARNER MUSIC VIDEO 38486 Fleetwood Mac	19.98/24.98
20	19	110	AN EVENING WITH THE DIXIE CHICKS 🛦 2 COLUMBIA MUSIC VIDEO SONY MUSIC ENTERTAINMENT 58222 Dixie Chicks	14.98/19.98
21	14		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 Avril Lavigne	7.98 DVD
23	26		SECRET WORLD LIVE GEFFEN HOME VIDEOUNIVERSAL MUSIC & VIDEO DIST. 450594 Petter Gabriel	24.98/19.98
24	11		GREATEST HITS OLVNAVARRE VIDEO DISTRIBUTION 514 Bjork	16.98 DVD
25	25		PURPLE SHOW PSYCHOPATHIC VIDEO 4013 Twiztid	19.98 DVD
26	17	141	UVE AT THE EL MOCAMBO 🛦 2 EPIC MUSIC VIDEOSONY MUSIC ENTERTAINMENT 49111 Stevile 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 EMILATIN 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/SONY MUSIC ENTERTAINMENT 50138 Michael Jackson	14.98/19.98
31	34		LIVE AT FOLSOM FIELD, BOULDER, COLORADO A RCA VIDEO PROD. INCESMIG VIDEO BENZ. Dave Matthews Band	19.98/24.98
32			DONNIE MCCLURKIN AGAIN VERITY/ZOMBA VIOEO 43199 Donnie McClurkin	19.98/19.98
33		ш	NOTHING AT ALL ARISTA RECORDS INC/BMG VIDEO 51159 Santana	7.98 DVD
34			GLOBAL MUTE 9201 Paul Van Dyk	19.98 CD/D V D
35	29		LIVE AT ROYAL OPERA HOUSE OLI/NAVARRE VIDEO DISTRIBUTION 511 Bjork	16.98 DVD
36		-	LIVE: 2001 ◆ COLUMBIA MUSIC VIDEO/SDNY MUSIC ENTERTAINMENT 54029 Journey	14.98/19.98
37	35		ANY GIVEN THURSDAY ▲ COLUMBIA MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 55315 John Mayer	14.98/19.98
38	30		SUPERNATURAL LIVE ▲ ² ARISTA RECORDS INC./BMG VIDEO 15750 Santana	19.98/24.98
39	37		HEART: ALIVE IN SEATTLE IMAGEENTERTAINMENT 9559 Heart	19.98/24.98
40	38		TRY IT ON MY OWN ARISTA RECORDS INC./BMG VIDEO 50538 Whitney Houston	7.98 DVD
videos ce	rtified p	orior to i	les of 25,000 units for video singles: ● RIAA gold cert for sales of 50,000 units for SF or LF videos, △ RIAA nideo singles; ▲ RIAA platinum cert for sales of 100,000 units for SF or LF videos; ◇ RIAA gold cert for 25,0 April 1, 1991; ◆ RIAA platinum cert for 50,000 units for SF or LF videos certified prior to April 1, 1991. ◎ Z SoundScan Inc. All rights reserved.	A platinum cert, fo 00 units for SF or L 2003, VNU Busines

JU 20	LY 5 003		Billboard TOP DVD SAL	E	5,
THIS WEEK	AST WEEK		Sales data compiled by Nielsen VideoScan TITLE Princip	9NI.	PRICE
E	Ä		LABEL/DISTRIBUTING LABEL & NUMBER Performe	_	8.
•	1/1		OLD SCHOOL: UNRATED AND OUT OF CONTROL (WIDESCREEN) DREAMWORKS HOME ENTERIAINMENT/UNIVERSAL MUSIC & VIDEO DIST. 90626 WIII Ferry	on No	26.98
2	UE		TEARS OF THE SUN Bruce Will	is p	27.98
3	O.		COLUMBIA TRISTAR HOME ENTERTAINMENT 9751 Monica Belluc OLD SCHOOL: UNRATED AND OUT OF CONTROL (PAN & SCAN) DREAMWORKS HOME ENTERTAINMENT/UNIVERSAL MUSIC & VIOED DIST. 90025 WILL Ferry	n ND	26.98
	1		DREAMWORKS HOME ENTERTAINMENT/UNIVERSAL MUSIC 8 VIDEO DIST. 90625 DIE ANOTHER DAY (WIDESCREEN) MIGH HOME ENTERTAINMENT 88884 Halle Ber	in pg 13	29.99
5			JUNGLE BOOK 2 WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 22741		29.98
6	2	e.	DIE ANOTHER DAY (SPECIAL EDITION) MGM HOME ENTERTAINMENT 1004785 Pierce Brosna Halle Ber		29.99
7	1//		BIKER BOYZ (WIDESCREEN) DREAMWORKS HOME ENTERTAINMENT/UNIVERSAL STUDIOS HOME VIDED 99435 Laurence Fishburg	,	26.98
8	4		THE RECRUIT Al Pacir BUENA VISTA HOME ENTERTAINMENT 29124 Colin Farre	10 PG-13	29.99
9	3		ANIMATRIX (WIDESCREEN) WARNER HOME VIDEO 37316 Animate		24.99
10	1	W	BUFFY THE VAMPIRE SLAYER: SEASON 4 Sarah Michelle Gell	ar _{NR}	59.98
11	111	w.	BIKER BOYZ (PAN & SCAN) OREAMWORKS HOME ENTERTAINMENT/UNIVERSAL MUSIC & VIOED DIST. 90437 Laurence Fishburg	ne PG-13	26.98
12	10	130	THE MATRIX Keanu Reevi WARNER HOME VIDEO 17737 Laurence Fishburr		24.98
13	5		ABOUT SCHMIDT NEW LINE HOME ENTERTAINMENT/NEW LINE HOME VIOEO 6319 Jack Nicholsk Kathy Bate Kathy Bate		27.99
14		W	OLD SCHOOL OREAMWORKS HOME ENTERTAINMENT 90561 LUKE WIISC WIII Ferre	on R	26.98
15	H	W	FRIDA BUENA VISTA HOME ENTERTAINMENT 26005 Salma Haye	ek R	29.98
16	M	W	ONCE UPON A TIME IN AMERICA Robert De Ni WARNER HOME VIGEO 20026 James Wood		29.98
17	rie e	kro y	ROAD TRIP DREAMWORKS HOME ENTERTAINMENT 87111	n NR	26.99
18	W.	a i i	THEY Laura Regisura vista home entertainment Marc Bluca	n PG-13	29.98
19	6		T2 (TERMINATOR 2) THE EXTREME DVD EDITION Arnold Schwarzenegg ARTISAN HOME ENTERTAINMENT 14988 Linda Hamilto	er R	29.99
20	8	8	NATIONAL SECURITY COLUMBIA TRISTAR HOME ENTERTAINMENT 607820 Martin Lawrence Steve Zaf		27.99
21	111	NV.	ROBIN HOOD: PRINCE OF THIEVES-SPECIAL EDITION (EXTENDED VERSION) Kevin Costn Morgan Freema		26.98
22	13		THE PIANIST (WIDESCREEN) UNIVERSAL STUDIOS HOME VIDEO/UNIVERSAL MUSIC & VIDEO OIST 22766 Adrien Brod	dy R	26.99
23	Ho S	hrav	FULL METAL JACKET WARNER HOME VIDEO 21154 Matthew Modir Adam Baldw		19.99
24	7	2	FAST AND THE FURIOUS (WIDESCREEN) Paul Walk UNIVERSAL STUDIOS HOME VIDEO 22949 Vin Dies	er el PG-13	26.99
25	14	-4	STAR TREK: NEMESIS (WIDESCREEN) PARAMOUNT HOME ENTERTAINMENT 388994 Jonathan Frake		29.99
26	HE E	erer)	THE GOOD, THE BAD & THE UGLY MGM HOME ENTERTAINMENT 906729 Clint Eastwood	nd NR	14.95
27	9	2	FAST AND THE FURIOUS (PAN & SCAN) UNIVERSAL STUDIOS HOME VIDEO 23099) Paul Walk- Vin Dies	er el PG-13	26.99
28	17	ò	CATCH ME IF YOU CAN (WIDESCREEN) OREAMWORKS HOME ENTERTAINMENT 89982 Leonardo DiCapr Tom Hant	PG-13	29.95
29	NE	w	DUMB AND DUMBER NEW LINE HOME ENTERTAINMENT/MAGE ENTERTAINMENT 4036 Jim Carre Jeff Danie	PG-13	19.98
30	ME	W	THE GREAT ESCAPE Steve McQuee MGM HOME ENTERTAINMENT 906580 Steve McQuee Garne	en NR	14.98
31	11		SOUTH PARK - THE COMPLETE SECOND SEASON Animate WARNER HOME VIOCO 37834	NR NR	49.99
32	Æ	**	STRIPES COLUMBIA TRISTAR HOME ENTERTAINMENT 79169 Bill Murra	ıy R	14.98
33	16		ANTWONE FISHER (WIDESCREEN) FOXVIDEO 2007706 Derek Luk Denzel Wasingto	PG-13	27.98
34	20	10	HARRY POTTER AND THE CHAMBER OF SECRETS (WIDESCREEN) WARNER HOME VIOEO 23592 Daniel Radclift Emma Watso	in ru	29.95
35	25	6	CATCH ME IF YOU CAN (PAN & SCAN) DREAMWORKS HOME ENTERTAINMENT 90332 Leonardo DiCapr Tom Hank	s ru-13	29.95
36	RE-EI	um?	BAND OF BROTHERS HB0 H0ME VIDEO/MVARNER H0ME VIDEO 99205 Ron Livingsto	. IVIN	119.98
37	18	-4	ATLANTIS: MILO'S RETURN WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 25998 Animate	ININ	29.99
38	23	7	TREASURE PLANET WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 28152 Animate	ru	29.95
39	36	9	FAMILY GUY VOLUME ONE FOXVIDE0 2006951 Animate	ININ	49.98
40	21	2	THE INCREDIBLE HULK (ORIGINAL TV PREMIERE) UNIVERSAL STUDIOS HOME VIDEO 22994 LOU FERRIGH	NR 0	19.99

	JUL 200	Y 5 03	Billboard® TOP VH	S SAL	ES	TM	
THIS WEEK	LAST WEEK	36至(年(6 4 年	Sales data compiled by Nielsen TITLE LABEL/DISTRIBUTING LABEL & NUMBER	Principal Performers	YEAR OF RELEASE	RATING	PRICE
1		1	灣 NUMBER 1 灣 JUNGLE BOOK 2 WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 22732	1 Week At Number 1 Animated	2003	G	24.98
2	2	2	ABOUT SCHMIDT NEW LINE HOME ENTERTAINMENTINEW LINE HOME VIDEO 6317	Jack Nicholson Kathy Bates	2002	R	22.98
3	1		ATLANTIS: MILO'S RETURN WALT DISNEY HOME ENTERTAINMENT; BUENA VISTA HOME ENTERTAINMENT 25999	Animated	2003	NR	19.99
4	3	7	TREASURE PLANET WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 28154	Animated	2002	PG	24.95
5	4	10	HARRY POTTER AND THE CHAMBER OF SECRETS WARNER HOME VIDEO 23591	Daniel Radcliffe Emma Watson	2002	PG	24.99
6	6	2	CITY OF LOST TOYS PARAMDUNT HOME ENTERTAINMENT 875413	Dora The Explorer	2003	NR	12.99
7	5	2	THE RECRUIT TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 29418	Al Pacino Colin Farrell	2003	PG-13	24.99
8	15	2	BLUE'S CLUES - SHAPES AND COLORS! PARAMOUNT HOME ENTERTAINMENT 875473	Animated	2003	NR	9.99
9		W	CARE BEARS TO THE RESCUE UNITED AMERICAN VIDEO	Animated	2003	G	14.98
10	19	2	THE INCREDIBLE HULK: ORIGINAL TELEVISION PREMIERE UNIVERSAL STUDIOS HOME VIDEO 61387	Animated	1978	NR	14.99
11	9	7	TWO WEEKS NOTICE WARNER HOME VIDED 22301	Sandra Bullock Hugh Grant	2002	PG-13	22.99
12	11		ROLIE POLIE OLIE: THE BABY BOT CHASE WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 30063	Animated	2003	NR	19.99
13	12		POWER RANGERS NINJA STORM VOL. 1: PRELUDE TO A SWALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 28906	Animated	2003	NR	14.99
14	14		THE WILD THORNBERRYS MOVIE NICKELODEON VIOEO/PARAMOUNT HOME ENTERTAINMENT 339763	Animated	2002	PG	19.95
15	16		DRUMLINE FOXVIDED 2007615	Nick Cannon Zoe Saldana	2002	PG-13	19.98
16	21	28	LILO & STITCH WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 23988	Animated	2002	PG	24.95
17	III. S	drive.	MEET THE PARENTS UNIVERSAL STUDIOS HOME VIDEO 86032	Ben Stiller Robert De Niro	2000	PG-13	22.98
18	10	6	SCOOBY-DOO MEETS THE HARLEM GLOBETROTTERS WARNER FAMILY ENTERTAINMENT/WARNER HOME VIOED 2150	Scooby-Doo	2003	NR	14.95
19	22	10	PILATES FOR DUMMIES ANCHOR BAY ENTERTAINMENT 10948	Various Artists	2001	NR	9.99
20	ne a	(IEX	MY BIG FAT GREEK WEDDING HBO HOME VIDEO/MARNER HOME VIDEO 91993	Nia Vardalos John Corbett	2002	PG	22.95
21	23	10	THE METHOD PILATES: TARGET SPECIFICS CURRENT WELLNESS 840	Not Listed	1999	NR	12.98
22	17	38	ANALYZE THAT WARNER HOME VIDEO 23300	Robert De Niro Billy Crystal	2002	R	15.99
23	ı.	Ŋ.	ELMO'S WORLD: THE GREAT OUTDOOS SONT WONDER/SONY MUSIC ENTERTAINMENT 55326	Sesame Street	2003	NR	9.98
24	3	HINK!	WINDTALKERS MGM HOME ENTERTAINMENT 1004023	Nicolas Cage Adam Beach	2002	R	9.95
25	III.	mi	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. ▲ RIAA platinum cert for sales of 100,000 units or \$7 million in sales at suggested retail. ♦ IRNA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for ornaterical tittles. IRNA platinum certification for a minimum sale of 250,000 units and of 158 million at retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical tittles. © 2003, VNU Business Media, Inc. and Nielsen VideoScan. All rights reserved.

	LY 5 003		Billboard TOP DVD RENTALS	
THIS	LAST		TITLE Top Video Bentals to based on telesactional GRD, provided by the Video Software Dealers Asson, from move than 12,000 udde rental stores. Principal LABEL/DISTRIBUTING LABEL & NUMBER Performers	
			NUMBER 1 対象 1 Week At Number 1	
4	Mi	W	OLD SCHOOL GREAMWORKS HOME ENTERTAINMENT Uke Wilson Will Ferrel	R
2	W.	W	TEARS OF THE SUN COLUMBIA TRISTAR HOME ENTERTAINMENT Bruce Willis Monica Bellucc	
3	1		DIE ANOTHER DAY (WIDESCREEN) MGM HOME ENTERTAINMENT 86884 Pierce Brosnar Halle Berry	
4	2	101	THE RECRUIT TOUCHSTONE HOME VIOEO/BUENA VISTA HOME ENTERTAINMENT 29124 Al Pacing Colin Farrel	
5	3	2	ABOUT SCHMIDT NEW LINE HOME ENTERTAINMENT/NEW LINE HOME VIOEO 5319 ABOUT SCHMIDT Jack Nicholson Kathy Bates	
6		W	BIKER BOYZ (WIDESCREEN) DREAMWORKS HOME ENTERTAINMENT/UNIVERSAL STUDIOS HOME VIDEO Laurence Fishburne	PG-13
7	4		NATIONAL SECURITY COLUMBIA TRISTAR HOME ENTERTAINMENT 607820 Martin Lawrence Steve Zahr	PG-13
8	5		CATCH ME IF YOU CAN DREAMWORKS HOME ENTERTAINMENT 89892 Leonardo DiCapric Tom Hanks	
9	6		THE HOT CHICK TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 30580	PG-13
10		W	THEY Laura Regar BUENA VISTA HOME ENTERTAINMENT Marc Blucas	PG-13

	LY 5		Billboard TOP VHS RENTALS	
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3	1	2	DIE ANOTHER DAY MGM HOME ENTERTAINMENT 04785 Pierce Brosnan Halle Berry	
4	2		ABOUT SCHMIDT NEW LINE HOME ENTERTAINMENT/NEW LINE HOME VIOED 6317 Jack Nicholson Kathy Bates	
5	3		THE RECRUIT TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 29124 Al Pacino Colin Farrell	
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8	5	•	CATCH ME IF YOU CAN DREAMWORKS HOME ENTERTAINMENT 89892 Leonardo DiCaprio Tom Hanks	PG-13
9	7	E	THE HOT CHICK TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 30580	PG-13
10	8	7	TWO WEEKS NOTICE Sandra Buliock WARNER HOME VIDEO 22418 Hugh Grant	PG-13

◆ IRMA gold contribution for a minimum of 125,000 units or a dollar volume of \$3 million at retail for theatrically released programs, or of at least \$5,000 units and \$1 million at suggested retail for nontheatrical times → IRMA platinum certification a minimum sale of \$20,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least \$0,000 units and \$2 million at suggested retail for mortheatrical times © 2003, VNU Business Media, Inc. All rights reserved

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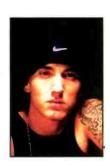
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EQ-2
Eminem's
"Lose Yourself"
Tops Eurochart
Year-To-Date.

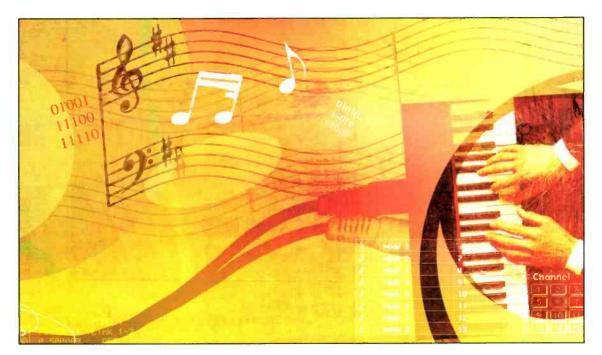






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BILLBOARD'S EUROPEAN QUARTERLY



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.

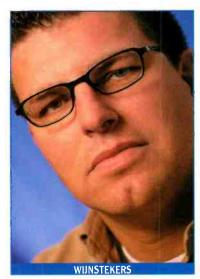
"The whole song-plugging game has changed significantly over the past three years, not just in Europe, but [around] the whole world," says David Rowley, VP of A&R for Air-Chrysalis Music Scandinavia. "In the key U.S. and U.K. markets, the middle ground, label-driven pop market came close to vanishing, 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 high-profile 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.

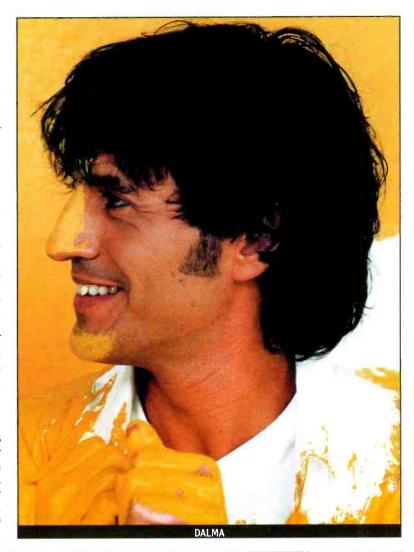
The arrival in late April of Paula Narea from Chile to the newly created post of international exploitation manager at Sony Music Spain is just the latest Latin addition to the executive ranks at Spain's record companies. Such executive moves strengthen the musical bridge between the "mother country" 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)



BILLBOARD JULY 5, 2003 www.billboard.com EQ-1

The EQ Review: Hot Summer Discs

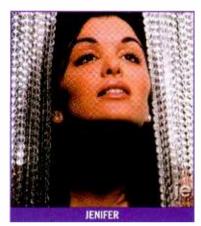
A Quarterly Review of Artist Development News and Pan-European Releases

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 £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 somewhere between Coldplay, Norah Jones, Harry Connick Jr., and Diana Krall."

In advance of albums due in 2004, debut singles are coming shortly from fledgling acts **Kasabian** and **Hiding 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-year-old 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

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.

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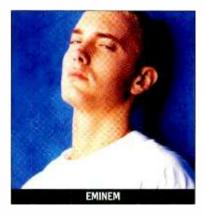




MUSIC & MEDIA EUROCHART

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)
- 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)

(Interscope)

- 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"
- **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)

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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."

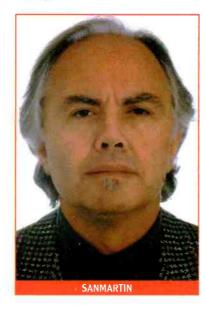
Sony Music Spain president José María Cámara notes that Spain has historically exported executives to Latin America as well as such artists as Nino and Julio Iglesias. Cámara cites senior Miami-based executives Manolo Diaz and Jesús López at Universal, Ramón Segura at BMG, Rafael Gil formerly of EMI, 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.



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."

"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," says Pérez.

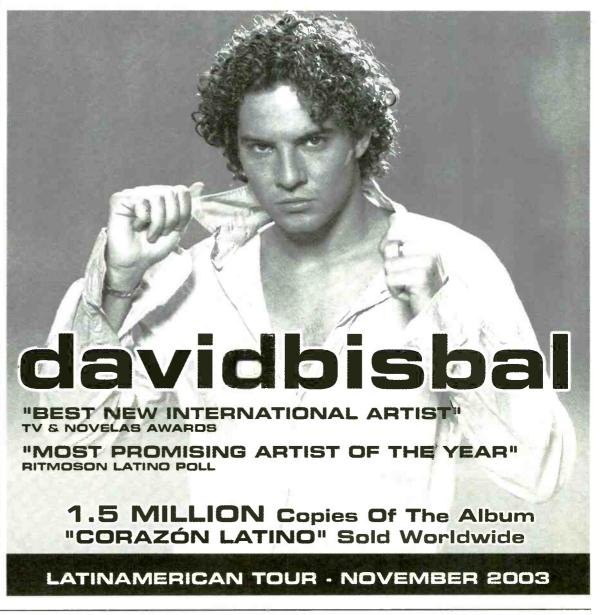
At BMG, the company's BMG Ariola label in Spain signed Brazilian star Carlinhos Brown earlier this year. His first BMG album, Carlinhos Brown Es Carlito Marrón (Charlie Brown Is Charlie Brown), was released in 12 countries, including the U.K. and Japan, in April.

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 year (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."





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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 par-

ties that surround any given recording artist. "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



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 wellknown 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."

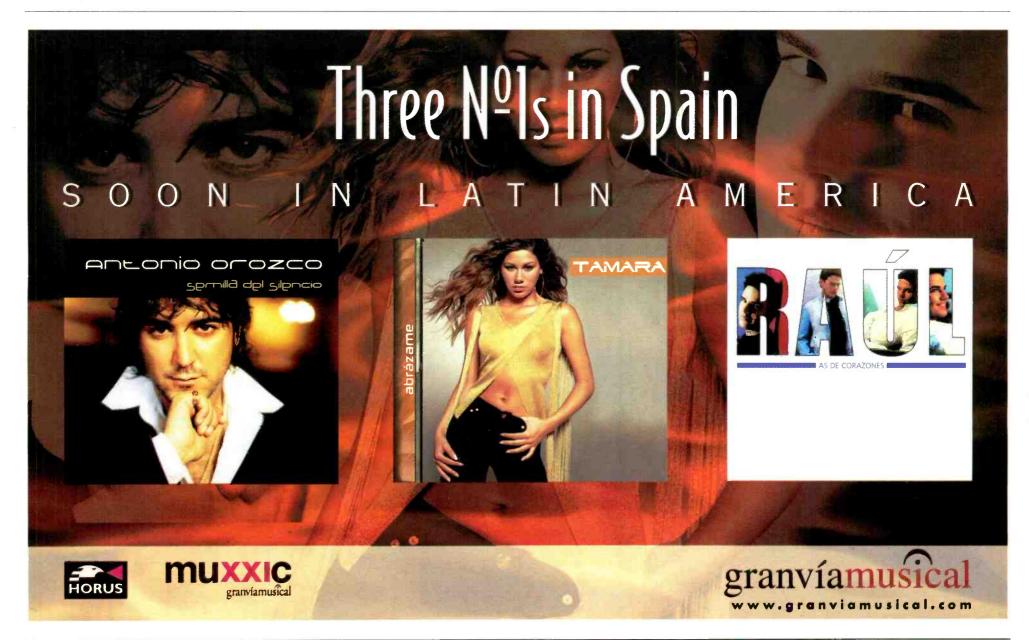
That scenario has played out "several times" over the past 12 months,

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

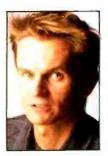


of the artists/writers are still recording and touring, which means that they score both ways. They get their writer's share of the publishing sync fee and an immediate, realistic share of the master sync fee. And there is no one to mess it up!"



Rocket Science blasts off with its European tour





Karl Anderson makes a deal with Universal Music SA for Just Music

UNITED KINGDOM / EUROPE / ASIA / JAPAN / AUSTRALIA / AFRICA / CANADA





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)

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 Canadian radio quickly embraced several tracks.

"Brother Down" reached No. 3 on the Nielsen Broadcast Data Systems (BDS) rock airplay chart in Canada. It also 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

tated to about what kind of record I do or what kind of song 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."

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

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.'

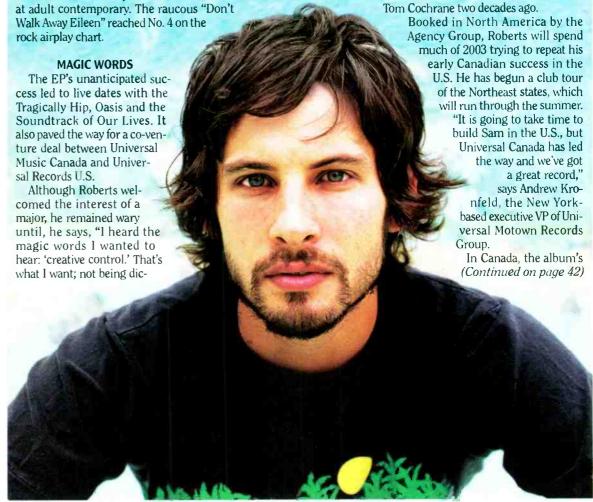
The new imprint is headed by Avex Classics executive adviser Masao

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.



BILLBOARD JULY 5, 2003 www.billboard.com www.americanradiohistory.com

JULY 5 Billbeard HITS OF THE WORLD.



JAPAN	UNITED KINGDOM	GERMANY	FRANCE
TWEEK	TWEEK	MEDIA CONTROLI 06:25:03	SHE WEEVER (SNEP/IFOP/Tite-Live) 06/24/03
(DEMPA PUBLICATIONS INC.) 06/25/03 SINGLES	(OFFICIAL UK CHARTS CO.) 06/23/03		
NEW KOKORONI YUME O KIMINIWA AI O	SINGLES BRING ME TO LIFE	SINGLES 1 2 ICH KENNE NICHTS/I'VE NEVER	SINGLES SEEN 1 7 CHIHUAHUA
KINKI KIDS JOHNNY'S ENTERTAINMENT	EVANESCENCE FEATURING PAUL McCOY EPIC	RZA FEATURING XAVIER NAIDOD VIRGIN	
KOSHI INABA VERMILLIDN RECORDS	PAST FOOD SONG FAST FOOD ROCKERS BETTER THE DEVIL	YVDNNE CATTERFELD HANSA	HERMES HOUSE BAND & DJ OTZI ULM
NEW JOINT RIP SLYME WARNER MUSIC JAPAN	3 2 IGNITION R. KELLY JIVE	3 4 AICHA OUTLANDISH ARIDLA	3 1 SUR UN AIR LATINO
NEW NANAKOROBI YAOK!	4 NEW LOST WITHOUT YOU DELTA GDODREM EPIC	4 NEW RIGHT NOW JEANNETTE POLYDDR	4 WE WILL ROCK YOU
NEW BARAIRO NO SEKAI PIERRDT UNIVERSAL	5 NEW NO LETTING GO WAYNE WONDER ATLANTIC	5 3 ANYPLACE, ANYTIME, ANYWHE NENA & KYM WILDE WARNER BROS.	ERE 5 5 LAISSONS ENTRER LE SOLEIL A LA RECHERCHE DE LA NOUVELLE STAR BMG
NEW SCRAMBLE MAKI GOTO PICOLD TOWN	6 NEW BABY I DON'T CARE JENNIFER ELLISON EASTWEST	5 GANXTAVILLE PART III DJ TOMEKK FEATURING KURUPT, TATWAFFE ARIDLA	6 8 HEY SEXY LADY SHAGGY FEATURING BRIAN & TONY GOLD MCA
4 SAKURA (DOKUSYO) NAOTARO MORIYAMA UNIVERSAL	7 NEW ROCK WIT U (AWWW BABY)	7 6 BRING ME TO LIFE EVANESCENCE FEATURING PAUL McCOY WIND-UP	7 2 FAN PASCAL DBISPO EPIC
3 BREEZIN TOGETHER EXILE RHYTHM ZDNE	8 4 I KNOW WHAT YOU WANT BUSTA RHYMES FEATURING MARIAH CAREY J	8 10 GET BUSY SEAN PAUL ATLANTIC	8 6 MA LIBERTE DE PENSER FLORENT PAGNY MERCURY
NEW REEWIND! M-FLO LOVES CRYSTAL KAY RHYTHM ZDNE	9 12 FLY ON THE WINGS OF LOVE	9 11 LIBERTINE	9 11 SWEET SOCA MUSIC
NEW 1 LIKE IT	10 3 FIGHTER	10 9 STAY WITH ME	SUGAR DADDY SONY MUSIC MEDIA AU SUMMUM 113 EPIC
CRYSTALKAY LOVES M-FLD EPIC HOT MOVER SINGLES	CHRISTINA AGUILERA RCA HOT MOVER SINGLES	ALEXANDER HANSA HOT MOVER SINGLES	HOT MOVER SINGLES
NEW CHU TRUE LOVE	11 NEW GROWING ON ME	11 NEW REGIN	11 16 LE MUR DU SON
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MELODY TOY'S FACTORY	PLACEBO HUT/VIRGIN	SERTAB ERENER COLUMBIA	15 NEW OJOS ASI SHAKIRA EPIC
GIRL FRIEND THEE MICHELLE GUN ELEPHANT TRIPPIN' ELEPHANT	27 NEW UNIVERSALLY SPEAKING RED HOT CHILL PEPPERS WARNER BROS.	19 NEW V.I.P. BRO'SIS PDLYDOR	16 20 DJ DIAM'S HOSTILEVIRGIN
*	28 NEW FIELD OF DREAMS FLIP 'N' FILL ALL AROUND THE WORLD	AXEL F 2003 MURPHY VS. CAPTAIN BROWN MERCURY	18 NEW RISE AND FALL CRAIG DAVID & STING WARNER BROS.
ALBUMS	ALBUMS	ALBUMS	ALBUMS
NEW CHEMISTRY BETWEEN THE LINES DEFSTAR	5 EVANESCENCE FALLEN EPIC	1 1 METALLICA ST. ANGER VERTIGO	1 2 JEAN-JACQUES GOLDMAN UN TOUR ENSEMBLE COLUMBIA
NEW 175R SONGS TOSHIBA/EMI	2 1 RADIOHEAD HAILTO THE THIEF PARLOPHONE	2 NEW DANIEL KUBLBOCK POSITIVE ENERGIE HANSA	2 1 RADIOHEAD HAIL TO THE THIEF PARLOPHONE
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1 METALLICA	8 4 METALLICA	7 EVANESCENCE	8 11 KYO
ST. ANGER VERTIGD 4 T.A.T.U.	ST. ANGER VERTIGO 9 7 UB40	FALLEN WIND-UP	LE CHÉMIN JIVE
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SOUNDTRACK 8 MILE INTERSCOPE CANADA (SOUNDSCAN) 07/05/03 SINGLES 1 BRIDGE OVER TROUBLED WATER/THIS IS THE NIGHT CLAY AIKEN REA/BMG 2 FLYING WITHOUT WINGS/SUPERSTAR RUBENSTUDDAD JABMG 5 BRING ME TO LIFE EVANESCENCE FEATURING PAUL MCCOY EPIC/SONY 8 IN DA CLUB 9 SOCENT G-UNIT/SHADY/AFTERMATH/INTERSCOPE 7 FIGHTER CHRISTINA AGUILERA REA/BMG 3 THERE THERE RADIONEAD PARLOPHONE/EMI 4 WHAT THE WORLD NEEDS NOW AMERICAN IOOL FINALISTS REA/BMG 9 PICTURE KID RODE FEATURING SHERYL CROW UNIVERSAL SOUTH/UNIVERSAL UNITILED #1 SIGUR ROS PIAS/PHAT CAT/MCA/UNIVERSAL	SPAIN SPAIN SPAIN SPAIN SPAIN SPAIN SINGLES LOS PLANETAS LA BUENA VIDA SINNAMDN HASIENDO EL AMOR DINIO VALE MUSIC JALEO RICKY MARTIN COLUMBIA EL TEMPLO DE TU CUERPO HUGO VALE MUSIC VERYWAY THAT I CAN SERTAB ERENER COLUMBIA SERTAB ERENER COLUMBIA AMIGA SOLEDAD MIGUEL NANDEZ VALE MUSIC PUEDES CONTAR CONMIGO LA OREJA OF VAN GOGH SONY BACKSTAGE SOBER MUXXIC BACKSTAGE SOBER MUXXIC BACKSTAGE SOBER MUXXIC BACKSTAGE SOBER MUXXIC BACKSTAGE SOBER MUXXIC BACKSTAGE SOBER MUXXIC BACKSTAGE SOBER MUXXIC	LIFE IS KILLING ME MERCURY SHANIA TWAIN UP! MERCURY AUSTRALIA AUSTRALIA LARIAJ 06/23/03 SINGLES 1 1 BRING ME TO LIFE EVANESCENCE FEATURING PAUL McCOY EPIC INNOCENT EYES DELTA GOODREM EPIC 3 3 I KNOW WHAT YOU WANT BUSTA RHYMES FEATURING MARIAH CAREY ARIST/ AUSTRALIA 4 8 INTUITION JEWEL EAST WEST 5 6 STUCK STACIE ORRICO VIRGIN 6 4 IN DA CLUB 50 CENT INTERSCOPE 7 5 FIGHTER CHRISTINA AGUILERA RCA 8 9 UNITED STATES OF WHATEVER	ITALY IT
CANADA (SOUNDSCAN) 07/05/03 SINGLES	SPAIN SPAIN SPAIN SPAIN SPAIN SPAIN SPAIN SPAIN SPAIN LAPTYEI 06/75/03 SINGLES LOS PLANETAS LABUENA VIDA SINNAMON HASIENDO EL AMOR DINIO VALE MUSIC JALEO RICKY MARTIN COLUMBIA EL TEMPLO DE TU CUERPO HUGO VALE MUSIC FUNDO VALE MUSIC SERTAB ERRENE COLUMBIA AMIGA SOLEDAD MIGUEL NANDEZ VALE MUSIC PUEDES CONTAR CONMIGO LA OREJA DE VAN GOGH SONY BACKSTAGE SOBER MUXXIC BACKSTAGE SOBER MUXXIC HEAVEN'S GATE	LEFE IS KILLING ME MERCURY SHANIA TWAIN UP! MERCURY AUSTRALIA AUSTRALIA (ARIA) 06/23/03 SINGLES 1 1 BRING ME TO LIFE EVANESCENCE FEATURING PAUL MCCOY EPIC INNOCENT EYES DELTA GOODREM EPIC 3 3 I KNOW WHAT YOU WANT BUSTA RHYMES FEATURING MARIAH CAREY ARIST/ BUSTA RHYMES FEATURING MARIAH CAREY ARIST/ ARIST MARIAN SEATURING MARIAH CAREY ARIST/ STUCK STACIE ORRICO VIRGIN IN DA CLUB SO CENT INTERSCOPE T 5 FIGHTER CHRISTINA AGUILERA RCA UNITED STATES OF WHATEVER LIAM LYNCH VIRGIN 9 NEW ON MY MIND	ITALY IT
CANADA (SDUNDSCAN) 07/05/03 SINGLES SINGLES SINGLES SINGLES BRIDGE OVER TROUBLED WATER/THIS IS THE NIGHT CLAY AIKEN REABMG FLYING WITHOUT WINGS/SUPERSTAR RUBENSTUDDARD JABMG BRING ME TO LIFE EVANESCENCE FEATURING PAUL MCCOY EPIC/SONY IN DA CLUB SO CENT G-UNIT/SHADDY/AFTERMATH/INTERSCOPE FIGHTER CHRISTINA AGUILERA RCA/BMG THERE THERE RADIONEAD PARLOPHONE/EMI WHAT THE WORLD NEEDS NOW AMERICAN IOOL FINALISTS RCA/BMG PICTURE KID ROCK FEATURING SHERYL CROW UNIVERSAL SOUTH/UNIVERSAL UNITITED#1 SIGUR ROS PIAS/PHAT CAT/MCA/UNIVERSAL	SPAIN SINGLES LOS PLANETAS LA BUENA VIDA SINNAMON HANDO EL AMOR DINIO VALE MUSIC JALLEO RICKY MARTIN COLUMBIA EL TEMPLO DE TU CUERPO HUGO VALE MUSIC JALLEO HUGO VALE MUSIC SERTAB ERENER COLUMBIA AMIGA SOLEDAD MIGUEL NANDEZ VALE MUSIC PUED VALE MUSIC PUED CONTAR CONMIGO LA OREJA O EVAN GOGH SONY BACKSTAGE SOBER MUXIC BEACKSTAGE BEACKSTAGE SOBER MUXIC BEACKSTAGE BEACKSTA	LIFE IS KILLING ME MERCURY SHANIA TWAIN UP! MERCURY AUSTRALIA AUSTRALIA (ARIA) 06/23/03 SINGLES 1 1 BRING ME TO LIFE EVANESCENCE FEATURING FAUL MCCOY EPIC INNOCENT EYES DELTA GOODREM EPIC 3 3 I KNOW WHAT YOU WANT BUSTA RHYMES FEATURING MARIAH CAREY ARIST/ UNITUTION JEWEL EAST WEST 5 6 STUCK STACIE ORRICO VIRGIN IN DA CLUB SOCENT INTERSCOPE 7 5 FIGHTER CHRISTIMA AGUILERA RCA UNITED STATES OF WHATEVER UNITED STATES OF WHATEVER ON MY MIND POWDERFINGER UNIVERSAL FALLING	ITALY IT
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Hits of the World is compiled at Billboard/London.

NEW = New Entry RE = Re-Entry

returns with its sixth album, "Get

"All You Had," The rock quartet

Shot" (Startracks/V2), and the single

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

RADIO STAR: Marcin Rozynek is liv-

titled debut solo album is in the top

20 of the Polish albums chart, while

two singles are scoring high on the

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

airplay charts. In the early '90s, Rozynek was vocalist with Polish

ing many a radio DJ's dream. His self-

July 22 in the U.S. on V2.

formed in 1992. Between releases, frontman Kristofer Åström and drummer Per Nordmark have released two albums, as Hidden Truck. "Get Shot" was produced by

Music

EUROCHART

Eurocharts are compiled by Music & Media from the national singles and album sales charts of 18 Euro-

VEEK	WEEK	
THISV	LAST	(MUSIC & MEDIA) 06/25/03
		SINGLES
1	1	BRING ME TO LIFE EVANESCENCE FEATURING PAUL MICCOY WIND-UP/E
2	11	CHIHUAHUA DJ BOBO HANSA/RCA/DJ BOBO/VOGUE
3	5	GET BUSY SEAN PAUL VP/ATLANTIC
4	10	ICH KENNE NICHTS/I'VE NEVER SEE
5	4	SUR UN AIR LATINO
6	6	FUR DICH YVONNE CATTERFELD HANSA
7	2	I KNOW WHAT YOU WANT BUSTA RHYMES FEATURING MARIAH CAREY JISUBDIVIS
8	NEW	FAST FOOD SONG FAST FOOD ROCKERS BETTER THE DEVIL
9	8	IGNITION R. KELLY JIVE
10	13	LIVE IS LIFE HERMES HOUSE BAND & DJ DTZI ULM
		HOT MOVER SINGLES
15	NEW	LOST WITHOUT YOU OELTA GOOOREM EPIC
16	20	EVERYWAY THAT I CAN SERTAB ERENER COLUMBIA
17	24	RISE & FALL CRAIG DAVID & STING WILDSTARBROS
18	NEW	RIGHT NOW JEANNETTE POLYOOR
19	NEW	NO LETTING GO WAYNE WONDER VP/ATLANTIC
		ALBUMS
1	1	METALLICA ST. ANGER VERTIGO
2	2	RADIOHEAD HAIL TO THE THIEF PARLOPHONE
3	4	EVANESCENCE FALLEN WINO-UP/EPIC
4	3	EROS RAMAZZOTTI 9 ARIOLA
5	5	ANNIE LENNOX BARE RCA
6	7	NORAH JONES COME AWAY WITH ME BLUE NOTE
7	9	LINKIN PARK METEORA WARNER BROS.
8	6	STEREOPHONICS YOU GOTTA GO THERE TO COME BACK V2
9	NEW	DANIEL KUBLBOCK POSITIVE ENERGIE HANSA
10	14	JUSTIN TIMBERLAKE JUSTIFIED JIVE

	TH	IE NETHERLANDS
THIS	UAST	(MEGA CHARTS BV) 06/23/03
		SINGLES
1	1	SUMMER JAM 2003 UNDERDDG PRDJECT VS. SUNCLUB DIGIDANCE
2	2	IK WOU DAT IK JOU WAS VELTHUIS & KEMPER CAPITOL
3	3	GET BUSY SEAN PAUL ATLANTIC
4	6	EVERYWAY THAT I CAN SERTAB ERENER COLUMBIA
5	4	TELL HER JIM BMG
		ALBUMS
1	1	BLOF DMARM CAPITOL
2	2	METALLICA ST. ANGER VERTIGO
3	3	DE 3 MUSKETIERS DE MUSICAL UNIVERSAL
4	4	RADIOHEAD HAIL TO THE THIEF PARLOPHONE
5	5	EROS RAMAZZOTTI

		SWEDEN
THIS	LAST	(GLF) 06/23/03
		SINGLES
1	4	EVERYWAY THAT I CAN SERTAB ERENER COLUMBIA
2	2	ALIVE DA BUZZ BONNIER
3	3	IN THE SHADOWS THE RASMUS PLAYGROUND
4	5	BRING ME TO LIFE EVANESCENCE FEATURING PAUL McCOY COLUMBIA
5	8	GET BUSY SEAN PAUL ATLANTIC
		ALBUMS
1	1	METALLICA ST. ANGER MERCURY
2	2	CAROLA GULD PLATINA & PASSION SONET
3	3	TOMAS LEDIN ISOMMARNATTENS LJUS METRONOME
4	8	ROBERT WELLS RHAPSODY IN ROCK—COMPLETE COLLECTION VIRGIN
5	4	PUGH ROGEFELDT PUGHS BASTA METRONOME

		DENMARK
THIS	LAST	(IFPI/NIELSEN MARKETING RESEARCH) 06/24/03
	TO B	SINGLES
1	1	IF YOU'RE NOT THE ONE DANIEL BEDINGFIELD POLYDOR
2	NEW	JUMP 2003 BRÍDBY SUPPORT
3	6	ROCK YOUR BODY JUSTIN TIMBERLAKE JIVE
4	8	BRING ME TO LIFE EVANESCENCE FEATURING PAUL MCCOY EPIC
5	5	STEPPIN OUT LAZE SONY
		ALBUMS
1	1	METALLICA ST. ANGER VERTIGO
2	3	PA SLAGET 12 LETS DANCE 3 RECART
3	4	DIVERSE M:G:P: 2003 UNIVERSAL
4	9	SVEDBANKEN CHRIS OG CHOKOLAGE FABRIKKEN PLAYGROUNG
5	6	EROS RAMAZZOTTI

	TH	IE NETHERLANDS
THIS	LAST WEEK	(MEGA CHARTS BV) 06/23/03
		SINGLES
1	1	SUMMER JAM 2003 UNDERDDG PROJECT VS. SUNCLUB DIGIDANCE
2	2	IK WOU DAT IK JOU WAS VELTHUIS & KEMPER CAPITOL
3	3	GET BUSY SEAN PAUL ATLANTIC
4	6	EVERYWAY THAT I CAN SERTAB ERENÉR COLUMBIA
5	4	TELL HER
		ALBUMS
1	1	BLOF DMARM CAPITOL
2	2	METALLICA ST. ANGER VERTIGO
3	3	DE 3 MUSKETIERS DE MUSICAL UNIVERSAL
4	4	RADIOHEAD HAIL TO THE THIEF PARLOPHONE
5	5	EROS RAMAZZOTTI

		NEW ZEALAND
THIS	LAST	(RECORD PUBLICATIONS LTD.) 06/23/03
		SINGLES
1	1	ANGEL AMANDA PEREZ VIRGIN
2	2	IN DA CLUB
3	8	FAVOURITE THINGS
4	39	ROCK YOUR BODY JUSTIN TIMBERLAKE JIVE
5	4	BEAUTIFUL SNOOP DOGG FEATURING PHARRELL WILLIAMS CAPE
	111	ALBUMS
1	NEW	METALLICA ST. ANGER UNIVERSAL
2	1	BIC RUNGA BEAUTIFUL COLLISION COLUMBIA
3	3	COLDPLAY A RUSH OF BLOOD TO THE HEAD PARLOPHONE
4	6	EVANESCENCE FALLEN SONY
5	NEW	KATCHAFIRE

		PORTUGAL
THIS	LAST WEEK	(PORTUGAL/AFP) 06/25/03
		SINGLES
1	1	UM POUCO MAIS DE AZUL MODERADOS DE PARANHOS EMI
2	3	MARCHAS POPULARES ENTRE VOZES VIOISCO
3	-4	LOSE YOURSELF EMINEM INTERSCOPE
4	11	MOBSCENE MARILYN MANSON INTERSCOPE
5	2	SING FOR THE MOMENT
		ALBUMS
1	1	METALLICA ST. ANGER VERTIGO
2	4	MARCO PAULO AS NOSSAS CANCOES ZONA MUSICA
3	3	SERGIO GODINHO 0 IRMAO 00 MEIO CAPITOL
4	2	RADIOHEAD HAIL TO THE THIEF PARLOPHONE
5	6	TRIBALISTAS TRIBALISTAS EMI

COM	M	NC	C	UR	RE	N	CY			
A weekly scorecard o in th Repertoire owner: B: B	ree or	more le	eading	y worl	d mark	ets.				
ARTIST	USA	JPN	UK	GER	FRA	CAN	SPN	AUS	ITA	NTH
EVANESCENCE Fallen (S)	8		1	8	4	6.		6	8	
NORAH JONES Come Away With Me (E)	7					7		4		6
ANNIE LENNOX Bare (B)	5		5	6		5			7	
METALLICA St. Anger (W/S/U)	3	8	8	1	10	1	3	1	2	2
RADIOHEAD Hail to the Thief (E)	4		2		2	2		3	4	4.
EROS RAMAZZOTTI 9 (B)				3			9		1	5

п			NORWAY
9	WEEK	LAST WEEK	(VERDENS GANG NDRWAY) 06/23/03
			SINGLES
	1	1	SHE'S SO HIGH KURT NILSEN BMG
	2	3	COME DOWN HERE FENRIK LANE LLDY
	3	2	BLI HOS MEG DINA UNIVERSAL
	4	9	BRING ME TO LIFE EVANESCENCE FEATURING PAUL McCOY EPIC
5	5	5	MOM IS HOME A-MOE NOROIC RECORDS
			ALBUMS
	1	1	METALLICA ST. ANGER UNIVERSAL
	2	2	RADIOHEAD HAIL TO THE THIEF PARLOPHONE
	3	3	VARIOUS ARTISTS IDOL'03 BMG
	4	4	DDE VI E KONGA EMI
8	5	18	EVANESCENCE FALLEN WIND-UP

		NEW ZEALAND
THIS	LAST	(RECORO PUBLIĈATIONS LTD.) 06/23/03
		SINGLES
1	1	ANGEL AMANDA PEREZ VIRGIN
2	2	IN DA CLUB 50 CENT INTERSCOPE
3	8	FAVOURITE THINGS BIG BROVAZ EPIC
4	39	ROCK YOUR BODY JUSTIN TIMBERLAKE JIVE
5	4	BEAUTIFUL SNOOP DOGG FEATURING PHARRELL WILLIAMS CAPITOL
	11	ALBUMS
1	NEW	METALLICA ST. ANGER UNIVERSAL
2	1	BIC RUNGA BEAUTIFUL COLLISION COLUMBIA
3	3	COLDPLAY A RUSH OF BLOOD TO THE HEAD PARLOPHONE
4	6	EVANESCENCE FALLEN SONY
5	NEW	KATCHAFIRE REVIVAL SHOCK

-	4	AS NOSSAS CANCOES ZONA MUSICA
3	3	SERGIO GODINHO 0 IRMAO 00 MEIO CAPITOL
4	2	RADIOHEAD HAIL TO THE THIEF PARLOPHONE
5	6	TRIBALISTAS TRIBALISTAS EMI
3		ARGENTINA
THIS	LAST	(CAPIF) 06/09/03
	_≥≤	
	28	ALBUMS
1	1	ALBUMS BANDANA VIVIR INTENTANDO BMG
1 2	1 NEW	BANDANA

ERREWAY

15

10

MANÁ REVOLUCIÓN DE AMOR WEA LATINA

ALEX UBAGO
QUE PIDES TU? WARNER BROS

NORAH JONES

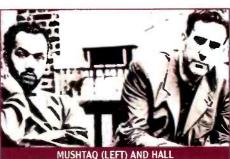
PINON FIJO
POR LOS CHICOS ... VIVO CENTRALIZA/BMG

BERSUIT VERGARABAT DE LA CABEZA CON BERSUIT UNIVERSAL

MADONNA AMERICAN LIFE MAVERICK/WARNER BROS

Hall Weaves World Music Tapestry son has appeared live with the Former Specials lead singer Terry Soundtrack of Our Lives. Fireside

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







JEFFREY DE HART

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 says. "Now it's become a battle to see who can play the loudest." The contestregularly 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 Johanssolo act," he says. His luck changed when late Polish composer/producer Grzegorz Ciechowski heard his demo tape and recommended him to Sonv. 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 festival in Ghent. MARC MAES

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 Zbvnek Knobloch will continue in that role with the

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



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

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."

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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 Rony, director general of labels body SNEP. In a statement, SNEP called the EC's draft proposal "catastrophic."

Industry sources have expressed 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

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.'

VSLINE •••• THE INTERNATIONAL WEEK IN BRIEF

Japanese Jabel 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 ven (\$108.8 million). According to SoundScan Japan, Toshiba-EMI had an 11.5% share of the Japanese music market in first-quarter 2003. STEVE McCLURE

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.

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. LARS BRANDLE

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

PACINI: 'COURT WILL DECIDE'

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 reports appeared only two weeks after deputy Domes-

tic Trade and Consumer Affairs minister S. Subramaniam was quoted in a local newspaper as saying that VCD and music producers should reduce their prices to prevent piracy

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 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).

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www.americanradiohistory.com

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)

Monitor

By Christopher Walsh

cwalsh@billboard.com

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 studio and live

recordings by Zeppelin, the Rolling Stones, Traffic, Peter

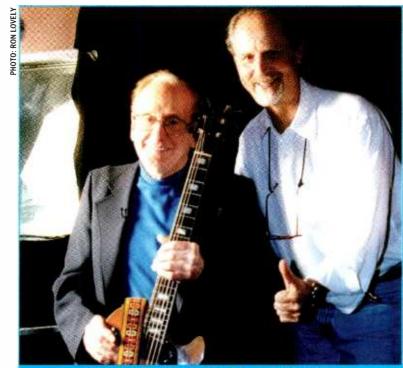
Frampton, Buddy Guy, Curtis Mayfield, NRBQ, and many others, and Kramer's body of work is nothing short of remarkable.

"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 produc-

"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.

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-

Billboard PRODUCTION CREDITS

BILLBOARD'S NO. 1 SINGLES (JUNE 28, 2003)

CATEGORY	HOT 100	R&B	COUNTRY	MODERN ROCK	MAINSTREAM ROCK
TITLE Arrist/ 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 DOWN STUDIB(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
CONSOLE(S)/DAW(S)	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) Viado Meller
CD/CASSETTE MANUFACTURER	BMG	BMG	UMVD	WEA	SONY

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46
Avex's BoA Is
Among Indie
Label's Top
Stars.



Japan



Producer Tsunku Ranks Among Top Hitmakers Of Japan.

A BILLBOARD SPECIAL REPORT

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 one-half 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 extremely 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. "How-

ever, 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

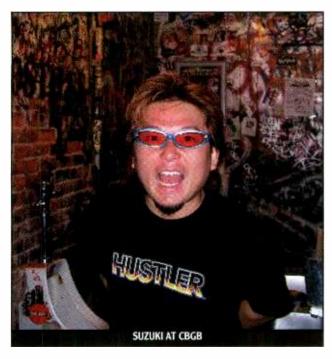
President: Masaaki Saito Web site: www.toshiba-emi.co.jp Major acts: Utada Hikaru, Ringo Shina, Kishidan Market share: 11.47%

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 sush!"

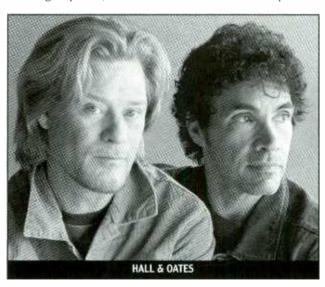
"Nicotine has been to the U.S. many times for touring, recording and meeting with labels and bands," Suzuki explains. "When I found good bands I liked, I tried to talk to the band or label directly. If I get a good answer, I invite the band to Japan and usually release their album [in Japan]."

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.

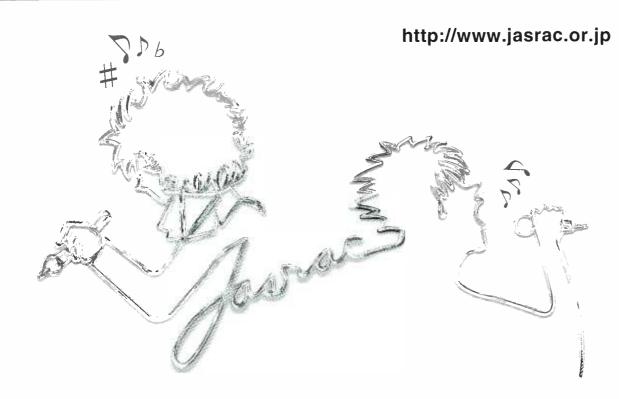
"Unsolicited material, not addressed to anyone in particular, will generally be given less attention," Ohi says. Timing is also crucial. "The normal lead time to properly set up a record is three months, and, if a deal needs to be negotiated prior to that, ideally I would say we have to be given information 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 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.



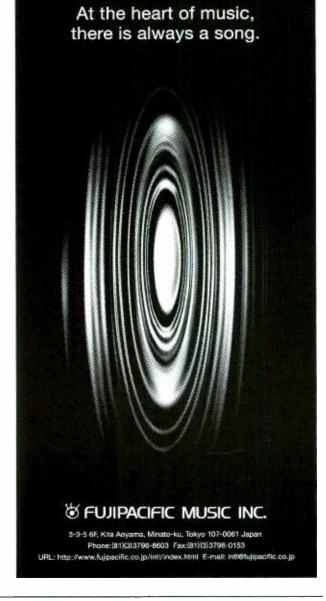
JASRAC acts as a go-between

for people who create music and those who enjoy it.

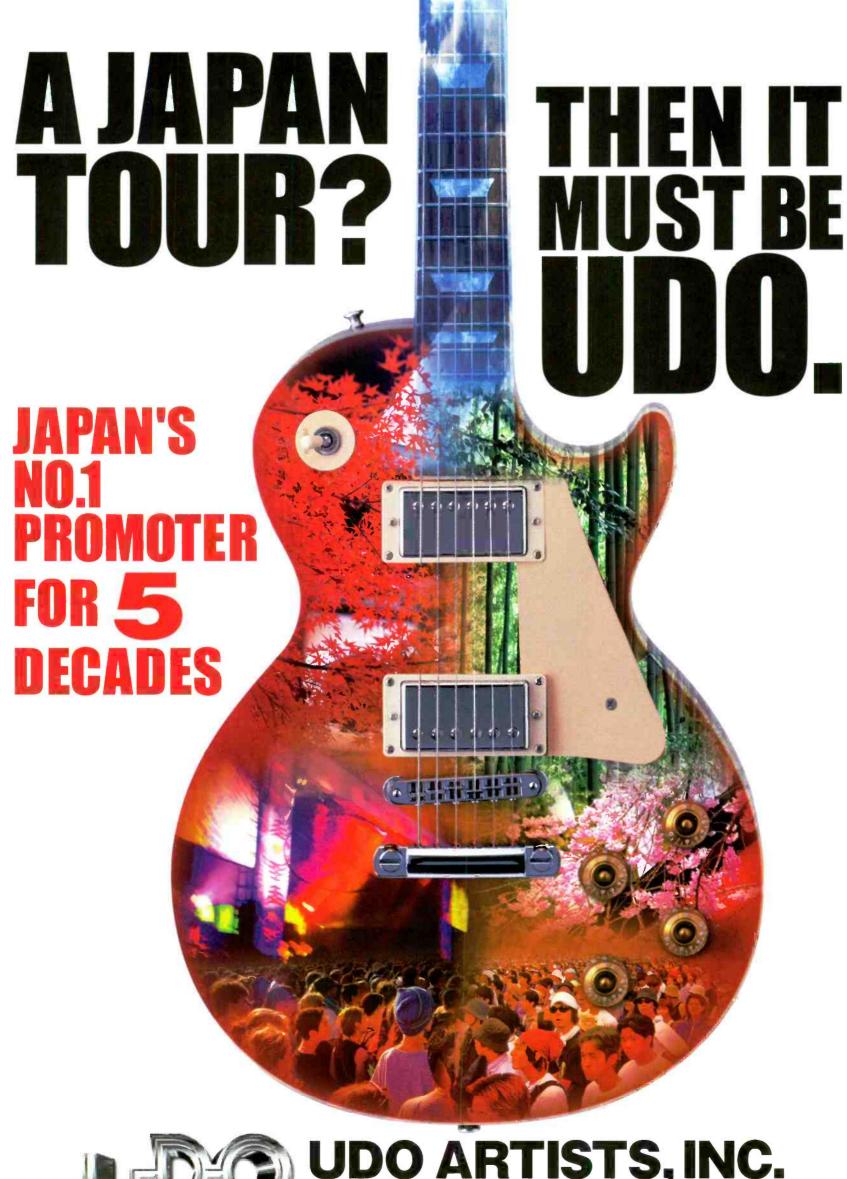


JAPANESE SOCIETY FOR RIGHTS OF AUTHORS, COMPOSERS AND PUBLISHERS (President Shigeru Yoshida)

3-6-12 Uehara, Shibuya-ku, Tokyo 151-8540 Japan Telephone:+81-3-3481-2121 Fax:+81-3-3481-2154



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RTISTS, INC.

3F AOYAMA CRYSTAL BLDG., 3-5-12 KITA-AOYAMA, MINATO-KU, http://www.udo.co.jp/

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.

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 ground-breaking 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

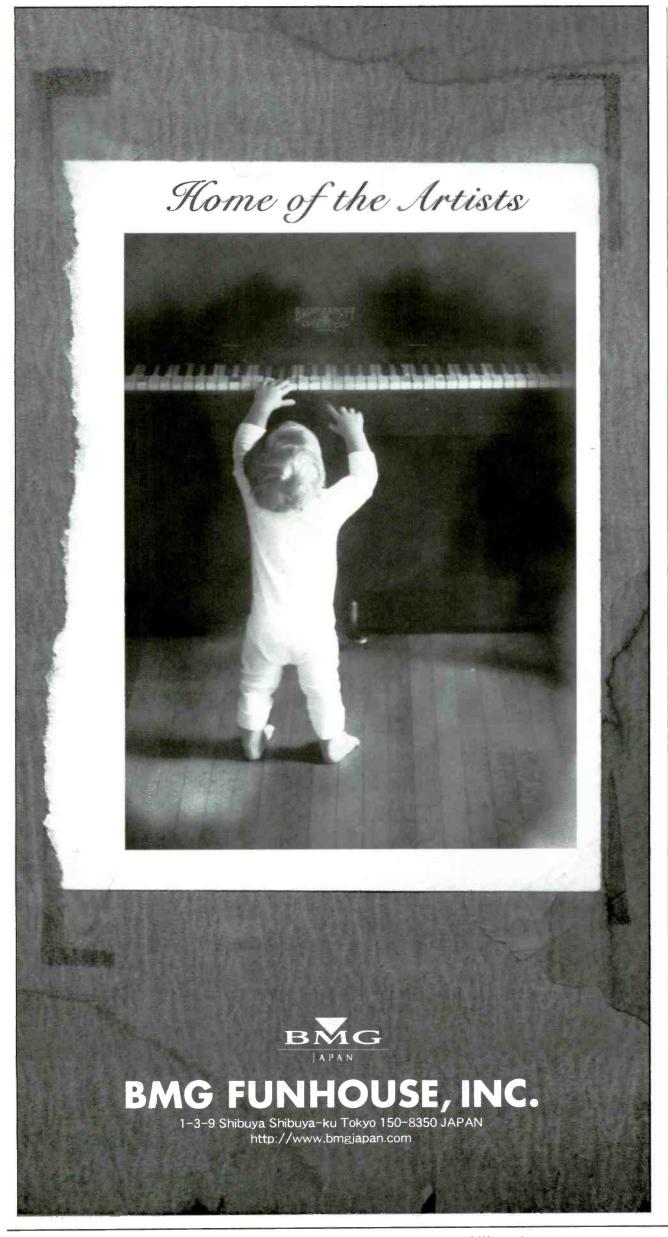
Chairman: Hiroshi Inagaki

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)

Continued on page 30)





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

Hitmakers With A Golden Touch

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

52

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

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 "tie-up" 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!





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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

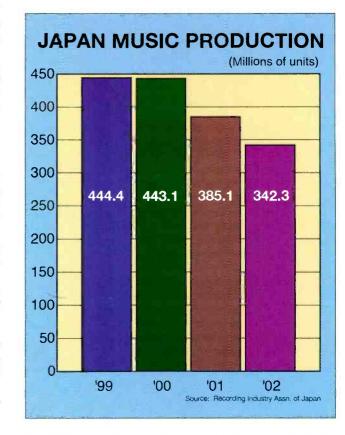
At Avex, Yoda's *leitmotif* is back-to-basics. "We need to find high-quality songs and artists from many musical genres that appeal to a wide range of age groups," he says. He feels that the kind of international pop/dance material that was the original basis of Avex's success is ripe for a comeback. 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."

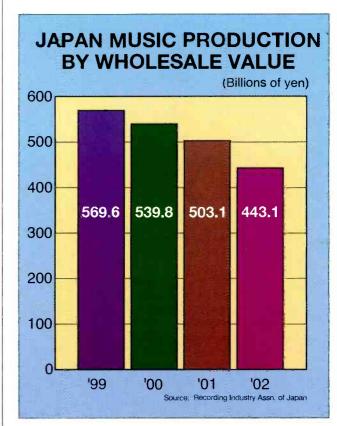
Sony's Morita agrees, stressing that retailers have to do a better job of enticing middle-aged people into their stores. "They hear all this loud music coming out of the stores, and so they're afraid to go in," he says, noting that his own musical tastes tend toward album rock and easy listening.

BMG's Tashiro also emphasizes the need for the industry to do a better job of reaching out to Japan's steadily aging population.

Last year, BMG set up an "adult-oriented music" section, which recently scored a hit with veteran Japanese artist Shun Sakai. Looking beyond the Japanese market, Tashiro notes that the



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."



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."



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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-

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

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

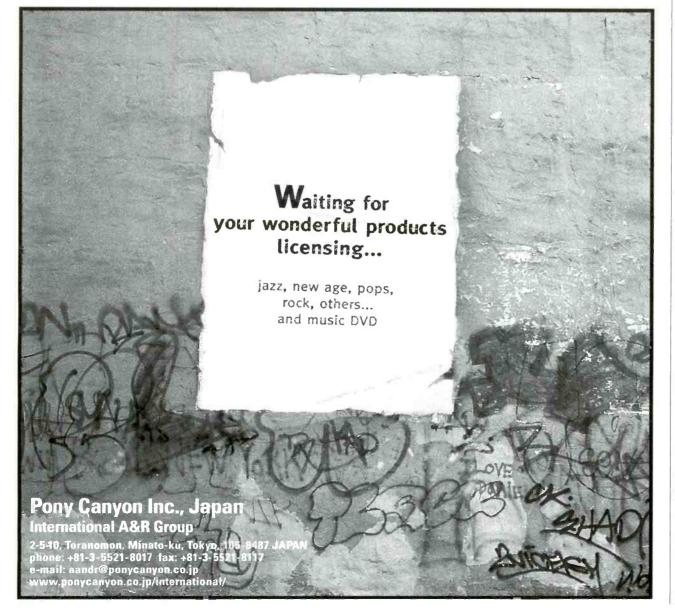
President: Takamitsu Idei **Web site:** www.toysfactory.co.jp

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.







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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-of-mind 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

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.

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,



Christopher Walken in Fatboy Slim's "Weapon of Choice" video, directed by Jonze.

Palm's DeGooyer says.

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.

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

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."

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LIL'KIM, THE JUMP OFF
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METALLICA. ST. ANGER
FOO FIGHTERS, TIMES LIKE THESE
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TABBOOT AMAILE

TAPROOT, MINO. FREE
POWERMAN 500. FREE
3 DOORS DOWN, THE ROAD I M ON
AUDIOSLAVE. LIKE A STONE
VENDETTA RED. SHATTERDAY
DIE TRYING, OXYGEN'S GONE
STARTING LIME. THE BEST OF ME
ALKALINE TRIO, WE'VE HAD ENOUGH
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NEW ONS

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GOO GOO DOLLS, SYMPATHY
KELLY CLARKON, MISS INDEPENDENT
UNICLE KRACKER, ORIFT AWAY
ASHANTI, BOCK WIT U
JASON MRAZ, THE REMEOY (I WON'T WORRY)
SUGAR RAY, MR. BARTENDER TS SO EASY)
THORNS, I CAN'T REMEMBER
AUJOISLIAVE, LIKE A STONE
ALL AMERICAN REJECTS, SWING SWING
COLIDPLAY, CLOCKS
WHITE STRIPES, SEVEN NATION ARMY
THORNS TOWN THE BRID HAND.

COLDPLAY, CLOCKS
WHITE STRIPES, SEVEN NATION ARMY
3 DOORS DOWN, THE ROAD I'M ON
EAGLES, HOLE IN THE WORLD
REO HOT CHILL PEPPERS, BY THE WAY
PELINE QUAL TROOK ALL MIGHT. REO HOT CHILL PEPPENS, OF THE MAN CELLINE DION. I PROVE ALL NIGHT SANTANA. THE GAME OF LOVE WEIRD AL YANKOVIC, ANDRY WHITE BOY POLKA WEIRD AL YANKOVIC, BOS 3 DOORS DOWN, WHEN I M GON NO DOUBT, UNDERNEATH TALL SHANIA TWAIN. FOREVER AND FOR ALWAYS LISA MARIE PRESLEY, LIGHTS OUT AFTLY. HOT IN HERRE

LISA MARIE PRESILY, LIGHTS OUT NELLY, HOT IN HERRE SNOOP ODGG, BEAUTIFUL BLUE MAN GROUP, THE CURRENT METALLICA, ST. ANGER LIFEHOUSE, HANGING BY A MOMENT LIVE, HEAVEN HALLA, I WANT YOU

NEW ONS



COLDPLAY, THE SCIENTIST 50 CENT, 21 QUESTIONS METALLICA, ST. ANGER

METALLICA. ST. ANGER
KENNA. FREETIME
BEYONCE, CRAZY IN LOVE
WHITE STRIPES, SEVEN NATION ARMY
DAVID BANNER. LIKE A PIMP
JAY-Z. LA, LA, LA DECCUSE ME AGAIN)
ALL-AMERICAN REJECTS, THE LAST SONG

COLD, STUPIO GIRL
YEAH YEAH YEAHS, DATE WITH THE NIGHT

YEAH YEAH'S, DATE WITH THE NIGHT ROONEY, BILU SIDE HOT HOT HEAT, BANDAGES GOOD CHARIOTE. HE YOUNG AND THE HOPELESS SMILE EMPTY SOUL, BOTTOM OF A BOTTLE DEFTONES, MINERVA STARTING LINE. THE BEST OF ME JAHEIM, PUT THAT WOMAN FIRST LOWN, HOW YOU WANT THAT LUMINGE. NEVER LEAVE YOU INTERPOL. DOSTAGLE 1
LUDACHS, ACT A FOOL.

JACK JOHNSON, THE HORIZON HAS BEEN DEFEATED

DIERRS BERTLEY, WHAT WAS ITHINKIN'
JOE NICHOLS, SHE ONLY SMOKES WHEN SHE DRINKS
VINCE GILL SOMEDAY
BRAD PAISLEY, CELEBRIY
BRAN MCOMAS, 99% SURE IVE NEVER BEENHERE BE
CLEDUS T. JUDD., WHERE'S YOUR MOMMY?
MARGEL TENNESSEE
BILLY GILMAN, SHAGES OF LIFE (I AM!)
JENNIFER HANSON, THIS FAR GONE
DWIGHT YOAKAM, THE BACK OF YOUR HAND
DARRYL WORLEY, HAVE YOU FORGOTTEN
CHALEE TENNISON, EASY LOVIN' YOU

LINU AND THE WORLD HAND
CHALEE TENNISON, EASY LOVIN' YOU

LINU AND THE WORLD HAND
CHALEE TENNISON, EASY LOVIN' YOU

LINU AND THE WORLD HAND
CHALEE TENNISON, EASY LOVIN' YOU

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CHALEE TENNISON, EASY LOVIN' YOU

LINU AND THE WORLD HAND
CHALEE TENNISON, EASY LOVIN' YOU

LINU AND THE WORLD HAND
CHALEE
CHALEE JACK JOHNSON, THE HORIZON HAS BEEN DEFEATED BONE CRUSHER, NEVER SCAREO VENDETTA RED, SHATTEROAY LIL JON & THE EAST SI, GET LOW

NEW ONS LOON, HOW YOU WANT THAT LUMIDEE. NEVER LEAVE YOU INTERPOL OBSTACLE ! 'VENDETTA RED. SHATTEROAY DIE TRYING. DAYGEN'S GONE 50 CENT, MANY MEN (WISH DEATH) MONICA, SO GONE FREEWAY, LET'S GO

299 Queen St West, Toronto, Onto

299 Queen St West, Toronto, Ontario M5V2ZS

ASHANTI, ROCK WIT U

SIMPLE PLAN, ADDICTED

MICHELE BRANCH, ARE YOU HAPPY NDW?

AVRIL LAVIGNES SISTER BU

OUR LAGY PEACE, INN DOENT

SEAN PAUL, GET BUSY

SAM ROBERTS, MEMER HAVE ALL THE GOOD PEOPLE GONE

SUM 41, HELL SONG

BRASSMUNK, BIG

AVRIL LAVIGNE, LOSING GRIP

BEYONGE, CRAZY IN LOVE

GDB, GIVE UP THE GRUDGE

SHAWN DESMAN, SPREAD MY WINGS

THISE DAYS BRACE, II HATEL EVERTHING ABOUT YOU

SIMPLE PLAN, TO DO ANYTHING

MYA, MY LOVE IS LIKE. WO

FINGER ELEVEN, GOOD TIMES

WHITE STRIPES, SEVEN NATION ARMY

SO CENT, 21 QUESTIONS

LINKIN PARK, SOMEWHERE I BELONG

K-OS, SUPERSTARP PT ZERO

SEAN PAUL, LIKE GLUE

EVANESCENCE. BRING ME TO LIFE

SO CENT, IN DA CLUB

METALLICA, STANGER

SWOILEN MEMBERS, BREATH

HILLY IN SA BAULT TIME

METALLICA. ST. ANGER
SWOLLEN MEMBERS, SREATH
LILLUX, IT'S ABOUT TIME
THEBLE CHARGER. HUNORED MILLION
MATTHEW GOOD, IN A WORLD CALLED CATASTROPHE
NOT BY CHOICE, NOW THAT YOU ARE LEAVING NEW ONS

K-OS. SUPERSTARR PT. ZERO
SEAN PAUL, LIKE GLUE
TREBLE CHARGER, HUNDRED MILLION
SHAWN DESMAN, GET READY
AVRIL LAVIGNE, KNOCKIN, ON HEAVEN'S DOOR
IN ESSENCE, FRIEND OF MINE

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING JULY 5, 2003



Continuous progamming 404 Washington Ave., Miami Beach, FL 33139

RICKY MARTIN, TAL VEZ JUANES, FOTOGRAFIA
MANA, MARIPOSA TRAICIONERA
DAVID BISBAL DIGALE
RICARDO ARJONA, DAME
ENRIQUE IGLESIAS, PARA QUE LA VIOA
SORAYA, CASI SORAYA, CASI
ALEXANDRE PIRES, AMAME
EROS RAMAZZOTTI, EMOCION
LA OREJA DE VAN GOGH, PUEDES
TIZIANO FERRO, ALUCINADO
JENNIFER LOPEZ, I'M GLAO
JENNIFER SOREMAS NNIFEH LUFEL. LIO, LOS DEMAS IZ VEIS, AUNQUE SEA POCO N BANDERA, SIRENA LEV AMATE Y SALVATE A LEY, AMATEY SALVATE

(ARABE DE PALO, BONITO

(MORES CEPEDA, MIENTRAS MAS PASABA EL TIEMPO

RICKY MARTIN. JALEO

VOELLA, CLAVAMETU AMOR

(HALIA, I WANT YOU



NEW ONS

218 W ONIO, Chicago, IL 60610

BORIALIS, IT DOESN'T MEAN A THING
BIG DISMAL REMEMBER IO, U.)
BOYSETSFIRE, LAST YEAR'S NEST
SUPERGRASS, RUSH HOUR SOUL
AUTHORITY ZERO, OVER SEASONS
EELS, SATURODAY MORNING
RADIONEAD, THERE THERE
A STATIC LULLABY, LIPOLOSS AND LETOOWN
REVOLUTION SMILE, BONETHROWER
YEAH YEAR YEAH, PIN
SKINDRED, SET IT OFF
MEST, JAGOE
THE USED, BLUE AND YELLOW
HOTWIRE, NOT TODAY
FOO FIGHTERS, LOW
VENDETTA RED, SATTERDAY



Continuous programming Hawley Crescent, London NW18TT

HAWMEY D'RESCRIT, LONDON NAVISIT
BEYONCE, CRAZY IN LOVE
JUSTIN TIMBERLAKE, ROCK YOUR BOOY
MADONNA., AMERICAN LIFE
SEAN PAUL, EET BUSY
CHRISTIMA AGUILERA, FIGHTER
BUSIS RINNES, SAMARIA LAREY, INDIV WHAT YO
EVANCSCENCE, BRING ME TO LIFE
EVANCSCENCE, BRING ME TO LIFE
JENNIFER, LOPEZ, IMP GAO,
RED HOT CHILL PEPPERS, UNIVERSALLY SP
BERENLEE! OR BATHER SLEEP ALONE
HIM, THE SACRAMENT
PLOD. SLEEPING AWAKE
EIS, NAJLEPSZE ON!
LINKIN PARK, FAINT
PINK, FELL GOOD TIME
LINKIN PARK, FAINT
PINK, FELL GOOD TIME
CRAING DAVIO, RISE & FALL
THICKE, WHEN 16ET YOU ALONE
THE CARDIGANS, YOU'RE THE STORM
AVRIL LAVIGNE, I'M WITH YOU



5 hours weekly 223-225 Washington St. Newark, NJ 07102

LESS THAN JAKE, SHE'S GONNA BREAK SOOI NEW FOUND GLORY, UNDERSTATEMENT JEWEL INTUITION NEW FOUND STATEMENT STATEM LISA MARIE PRESLEY. LIGHTS OUT PLAY, I MUST NOT CHASE THE BOYS SUNDAY DRIVER. FOREVER AGAIN MADONNA. AMERICAN LIGHT SHANIA TWAIN. FOREVER AND FOR ALWAYS BABY, BABY YOU CAN DO IT MONTGOMERY GENTRY. SPEED

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

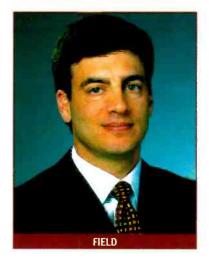
the Federal Communications Commission (FCC).

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

Overthe Counter

By Geoff Mayfield gmayfield@billboard.com



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-of-sale-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**.

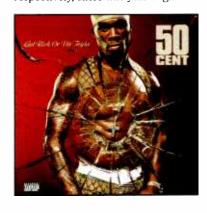
HALFWAY THERE: You probably know that in the 26th week of the calendar year, **50 Cent's** "Get Rich or Die Tryin'" is the best-selling album thus far in 2003. The rapper's majorlabel debut, which moved 800,000-plus in each of its first two weeks, has sold 5.2 million to date.

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



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Wade Jessen
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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.

Steiner has since parted ways with RCA, which demonstrates that radio chart success isn't always a harbinger of a new artist's future fortunes. No rookie's debut single has topped the country chart since **Cyndi Thomson's** "What I Really Meant to Say" spent three weeks at No. 1 starting in the Sept. 22, 2001, issue.

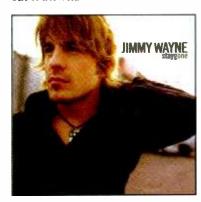
Elsewhere on Hot Country Singles & Tracks, the RCA Label Group has cause to celebrate, as it claims the five biggest gainers. Alan Jackson and Jimmy Buffett (20-14) increase 1,025 plays, Kenny Chesney (16-12) gains 637 spins, Brad Paisley (12-7) increases 511 detections, Martina McBride (39-29) gains 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 20-week 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.



BILLBOARD JULY 5, 2003 www.billboard.com

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www.americanradiohistory.com

	JUL 20	Y 5 03		Billbeard® THE BI				3		DARD. 200.	
THIS WEEK	LAST WEEK	2 WKS. AG0	WEEKS ON	Sales data compiled by Nielsen ARTIST SoundScan Title IMPRINT & NUMBER/DISTRIBUTING LABEL	PEAK			2 WKS. AGO	MEERS ON	ARTIST Title IMPRINT & NUMBER/DISTRIBUTING LABEL	PEAK POSITION
				学習 NUMBER 1/HOT SHOT DEBUT 学習 1 Week At Number 1		50	44	35	83	KID ROCK 4 Cocky LAVA 83482*/AG (12:98/18:98)	3
0	NE	W	1	MONICA J 20031*/RMG (12.98/18.98) After The Storm	1	51	20	-	2	JUSTIN GUARINI RCA 65188/RMG (18 96 CD) Justin Guarini	20
2	1	-	2	LUTHER VANDROSS Dance With My Father J 51885/RMG (12 98/18 98)	1	52	53	44		BONE CRUSHER BREAK EM OFF/SD SD DEF 50995*/ARISTA (18 98 CD) AttenCHUN!	11
3	2	1	3	METALLICA St. Anger	1	53	51	49	55	AVRIL LAVIGNE S Let Go ARISTA 14740 (17.98 CD)	2
4	3 .	-	2	RADIOHEAD CAPITOL 84543* (18.98 CD) Hail To The Thief	3	54	47	28	5	DEFTONES MAVERICK 48390-/MARNER BRDS, (18.98 CD)	2
5	4	-1	2	ANNIE LENNOX J 52530/RMG (18:98 CD) Bare	4	55	70	62	34	LIL JON & THE EAST SIDE BOYZ ● Kings Of Crunk	15
6	7	3	20	50 CENT ▲ ⁵ Get Rich Or Die Tryin'	1	56	59	56	20	BME 2370°/TVT (13.38/17.38) THE ALL-AMERICAN REJECTS ● The All-American Rejects	25
7	10	11	69	SHADY/AFTERMATH 493544 */INTERSCOPE (1/2.98/18.98) NORAH JONES Come Away With Me	1	57	39	43	10	DOGHOUSE/DREAMWORKS 450407/INTERSCOPE (18 98 CD) [H] FLEETWOOD MAC Say You Will	3
8	1	4	16	BLUE NOTE 32088 (17.98 CD) [H] EVANESCENCE Fallen	3	58	54	51	57	REPRISE 48394/WARNER BROS. (18 98 CD) EMINEM The Eminem Show	1
9	6	5	4	WIND-UP 13063 (18.96 CD) SOUNDTRACK 2 Fast 2 Furious	5	59	63	50	6	WEB/AFTERMATH 493290*/INTERSCOPE (12 98/19 98) COLD Year Of The Spider	3
10	3	10	10	DISTURBING THA PEACE/DEF JAM SOUTH 000428*/IOJMG (12 98/18 98) KELLY CLARKSON Thankful	1	60	55	54	78	FLIP/GEFFEN 000006/INTERSCOPE (18.98 CD) JOHN MAYER Room For Squares	8
11	5	12	12	RCA 68159/RMG (18.98 CD) CHER The Very Best Of Cher	4	61	42		2	AWARE/COLUMBIA 85293-7/CRG 17-98 EQ/18-98) [H] KENNY G Ultimate Kenny G	42
12	2	2	3	GEFFEN/MCA/WARNER BROS. 73852/WARNER STRATEGIC MARKETING (18.98 CO) JEWEL 0304	2	62	57	65	61	BMG HERITAGE 50997/ARISTA (12,98/18 98) KENNY CHESNEY No Shoes, No Shirt, No Problems	1
13	7	8		ATLANTIC 83638/AG (18.98 CO) SOUNDTRACK The Lizzie McGuire Movie	6	63	NE			BNA 67038/RLG 172.98(18.98) BRAND NEW Deja Entendu	63
	5 -	_	2	WALT DISNET 880008 (18.98 CD) GEORGE STRAIT Honkytonkville	5	64	79		14	TRIPLE CROWN 82896/RAZOR & TIE (12.98 CD) JASON MRAZ Waiting For My Rocket To Come	64
	4	12	13	MCA NASHVILLE 000114/UMGN (12 98/18 98)	-					ELEKTRA 62829/EEG (12 98 CD) [M]	-
		13		LINKIN PARK Meteora WARRER BROS. 48166* (1919 CD) OF PURPLE	1	65	\vdash	46	Th	GODSMACK ▲ REPUBLIC/UNIVERSAL 067854/UMRG (12.98/18.98)	1
	1	_		JOE BUDDEN DEF JAM 000505*/10.JMG (10.98/18.98) Joe Budden	8	66	50	-	25	T.A.T.U. INTERSCOPE 064107 (18.98 CD) [H] 200 KM/H In The Wrong Lane	13
		15	32	SEAN PAUL Dutty Rock VP/ATLANTIC 88620*/AG (12:96/18:98)	9	67			29	SIMPLE PLAN ● No Pads, No HelmetsJust Balls (AVA 83534/AG (7 98/12.98) [H]	36
	1	6	3	TRAIN COLUMBIA 86553/CRG (18:96 E0 CD) My Private Nation	6	68	68	48	6.	MARILYN MANSON NOTHING 000376/INTERSCOPE (18,98 CD) The Golden Age Of Grotesque	1
19	8	7	3	LONESTAR BNA 67076/RLG (12.98/18.98) From There To Here: Greatest Hits	7	69	65	59	32	3 DOORS DOWN ▲ REPUBLIC/UNIVERSAL 064396 (UMRG (12.98/18.98) Away From The Sun	8
20	6 -	-	2	THE BEACH BOYS CAPITOL 827:10 (18.98 CD) The Very Best Of The Beach Boys: Sounds Of Summer	16	70	69	58	24	DANIEL BEDINGFIELD Gotta Get Thru This ISLAND 065113-/IDJMG (17 98 CD)	41
21	4	9	4	LED ZEPPELIN ATLANTIC 83587/AG (27.98 CD) How The West Was Won	1	71	74	21	3	VARIOUS ARTISTS SIDE ONE DUMMY 71237 (8.98 CD) Vans Warped Tour 2003 Compilation	21
22	7 -	-	2	STEELY DAN REPRISE 48435/VARNER BROS. (18.98 CD) EVERYTHING Must Go.	9	72	71	70	43	DIXIE CHICKS ▲ ⁶ Home	1
23	2 1	18	48	TOBY KEITH 3 Unleashed DREAMWORKS (NASHVILLE) 450254/INTERSCOPE (11.98/18.98)	1	73	90	57	4	MONUMENT/COLUMBIA 86840*/CRG (12 98 EQ/18 98) FRANKIE J COLUMBIA 90/37/CRG (12 98 EQ CD) What's A Man To Do?	53
24	7 1	16	43	COLDPLAY A 2 A Rush Of Blood To The Head	5	74	66	60	23	SOUNDTRACK Chicago	2
25	6 1	14	5	CAPITOL 40504* (12.98/18.98) STAIND 14 Shades Of Grey	1	75	78	79	35	EPIC 87018 (18:98 EQ CD) HEATHER HEADLEY ● This Is Who I Am	38
26	8 1	17	7	FLIP/FLEKTRA 62887/EEG (18:98 CD) JACK JOHNSON On And On	3	76	52	31	3	JOHN MELLENCAMP Trouble No More	31
27	0 2	20	12	JACK JOHNSDN/UNIVERSAL 075012*/UMRG (18.98 CD) THE WHITE STRIPES Elephant	6	77	82	69	52	COLUMBIA 90132/CRG (18:98 EQ CD) NELLY S Nellyville	1
28	2 2	22	18	THIRD MAN 27148*/NZ (18.98 CD) R. KELLY Chocolate Factory	1	78	56	63	11	FO: REEL/UNIVERSAL 017747*/UMRG (12.98/18 98) JAMES TAYLOR The Best Of James Taylor	11
29	6 3	30		JIVE 41812/ZOMBA (18.98 CO) GINUWINE The Senior	6	79	67		2	WARNER BROS. 73837/WARNER STRATEGIC MARKETING (18 98 CD) PLAY Replay	67
	4	32	16	EPIC 86960 (12 98 EQ/18.98) LIL' KIM ● La Bella Mafia	5	80	64		2	MUSIC WORLD/COLUMBIA/CRG 18:99 EQ/12:99) MEST Mest	64
and it	4	23		QUEEN BEE/ATLANTIC 83572*/AG (12.98/18.98) THE ISLEY BROTHERS FEATURING RONALD ISLEY ● Body Kiss				73	15	MAVERICK 48456/WARNER BROS. (12.98 CO)	
	4	_		DREAMWORKS 450409/INTERSCOPE (12.98/16.98)	1	81			10	AFI ● Sing The Sorrow	5
	-	24		VARIOUS ARTISTS A EMIJUNIVERSAL/SUNY/ZOMBA 8234//CAPITOL (12 98/18 98)	3	82		52	10	DARRYL WORLEY DREAMWORKS (NASHVILLE) 0006-07(NTERSCOPE (12.98/18.98) Have You Forgotten?	4
		26	8	SOUNDTRACK American Idol Season 2: All-Time Classic American Love Songs RCA 51169/RMG (18.98 CD)	2	83		39		JO DEE MESSINA CURB 78790 (18 98 CD) Greatest Hits	14
	1	27	5	DAVID BANNER SRC/UNIVERSAL 000312*/UMRG (12 98/18.98) Mississippi: The Album	9	84		74	33	JAHEIM ● Still Ghetto DIVINE MILL 48214/WARNER BROS. (18.98 CD)	8
35	4	37	34	CHRISTINA AGUILERA 🌋 ² RCA 88037*/RMG (12.98/18.98) Stripped	2	85	98	92	23	UNCLE KRACKER LAVA 83542*/AG (12 98/18 38) No Stranger To Shame	43
36	0 3	88	31	AUDIOSLAVE Audioslave INTERSCOPE/PPIC 86968* (18 98 EQ. CO)	7	86	81	75	30	TIM MCGRAW Tim McGraw And The Dancehall Doctors CURB 78746 (12.98/18 98)	2
37	1 2	25	13	CELINE DION ▲ ² One Heart EPIC 87185 (12.98 EQ/18.98)	2	87	105	91	37	CHEVELLE ▲ Wonder What's Next	14
38 2	5 3	33	10	JIMMY BUFFETT ▲ Meet Me In Margaritaville: Jimmy Buffett The Ultimate Collection	9	88	85	77	92	MARTINA MCBRIDE ▲ 2 RCA (NASHVILLER 57012/RLG (1/2 98/18 99) Greatest Hits	5
39	NEV	7	1	TYPE O NEGATIVE ROADRUNNER 6 18433/IDJMG (18.95 CD) Life Is Killing Me	39	89	93	72	9	MADONNA American Life MAYERICK 48439/WARNER BROS. (18 98 CD)	1
40 4	6 3	36	38	GOOD CHARLOTTE The Young And The Hopeless DAYLIGHT 88486/FPIC (18 98 EQ CD)	7	90	76	29	3	SUGAR RAY ATLANTIC 28516/AG (18.98 CD).	29
41	3 3	34	31	SHANIA TWAIN MERCURY 7/03/4/M6N (19.96 CO) Up!	1	B. 1			1	PACESETTER *0 €	
42	9 4	10	16	FABOLOUS Street Dreams Desert Stromkletekrra 62791*/EEG (12.98/18.98)	3	91	145	143	27	VARIOUS ARTISTS Worship Together: I Could Sing Of Your Love Forever EMI SPECIAL MARKETS 63201/TIME LIFE (19 98 CD)	39
43	NEV	V	1	VARIOUS ARTISTS Reggae Gold 2003 PyPATLANTIC 8856*/36 (17.98 CI) PARIOUS ARTISTS	43	92	75	53	11	LISA MARIE PRESLEY ● To Whom It May Concern	5
44	9 -	-	2	SARAH BRIGHTMAN Harem	29	93	86	90	80	CAPITOL 98686 (11.98/18.98) JOSH GROBAN ▲ Josh Groban	8
45	5 4	12	31	NEMO STUDIO 37180/ANGEL (18.98 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 Bo\$\$	12
46		11	33	MELISMA/ATLANTIC 83612/AG (12.98/18.98) JUSTIN TIMBERLAKE Justified	2	95		68	10	DOGGYSTYLE PRIORITY 39157*/CAPITOL (12.98/18.98) 50 CENT The New Breed	2
				JIVE 41823-7ZDMBA (12.98/18.98) \$\$ GREATEST GAINER \$\$	-	96	104		32	SHADVIATERMATH 000108/INTERSCOPE (19.98.0VD/CO) FLOETRY Floetic	19
47	2 4			WEIRD AL YANKOVIC Poodle Hat	17	97			12	DREAMWORKS 450313/INTERSCOPE (17.98 CO) BOYD TINSLEY True Reflections	97
	4 1	-	7	WAY MOBY/VOLCANO 31/294/ZOMBA (18.98 CD) SOUNDTRACK The Matrix Reloaded: The Album	5		NEV		16	BAMA RAGS/RCA 52633:RMG (18.98 CO)	
	1			WARNER SUNSET/MAVERICK 48411/WARNER BROS. (19.98 CD)		98	95		10	RASCAL FLATTS Melt LYRIC STREET 155031/HDLLYW000 (12 98/16 98) FINCH Michael Res To Description	5
49 5	8 4	5	22	TRAPT ● Trapt WARNER BROS. 48296 (18 98 CO) [H]	42	99	140 1	34		FINCH DRIVE-THRU 860991/MCA (12.98 CO) [H] What It Is To Burn	99

THIS WEEL	2 WKS. AGO	ARTIST Title	PEAK POSITION	THIS WEEK	LAST WEEK	010000	WEEKS UN	ARTIST Title IMPRINT & NUMBER/DISTRIBUTING LABEL	PEAK POSITION
100 115		IMPRINT & NUMBER/DISTRIBUTING LABEL TYRESE ● I Wanna Go There	16	151	160 13	-	3	PINK 4 M!ssundaztood	6
101 101	3	J 20041/RMG (12.38/18.56) STACIE ORRICO Stacie Orrico	59		136 11		8	ARISTA 14718112.98/18.98) DIAMOND RIO Completely	23
	61 5	FORE/RONT 32589/VIRGIN (12:38/18:38) [M] DJ KAYSLAY The Streetsweeper: Vol. 1	22	153			-	ARISTA NASHVILLE \$7046/RLG (11.98/17.98) QUEENS OF THE STONE AGE Songs For The Deaf	17
30		COLUMBIA 87048*/CRG (12.98 EQ/18.98)			-	A MARIE		INTERSCOPE 493425 (18,98 CD)	7
	102 50	RED HOT CHILI PEPPERS A WARNER BRIDS. 48140* (18:98 CI) STORM CHILD PEPPERS A WARNER BRIDS. 48140* (18:98 CI)	2	1 23	116 11	0		MCA NASHVILLE 170319/UMGN (12.98/18.98)	84
	118 16	THE ATARIS COLUMBIA 86184*/CRG (18.98 EQ.CD) So Long, Astoria	24	155	84 –			V2 27155* (14.98 CD)	
105 99	55	VARIOUS ARTISTS BMG HERITAGE 52522/ARISTA (18.98 CD)	55	156	163 13	2		THE THORNS AWARE/COLUMBIA 86958/CRG (12 98 EQ CO)	62
106 111	86 30	JENNIFER LOPEZ ▲ ² This Is MeThen EPIC 86231 (18:98 EQ CO)	2	157				FINGER ELEVEN WIND:UP 13058 (16.98 C0] [M] Finger Eleven	157
107 88	67	RICKY MARTIN SONY DISCOS 70438 (17 98 EQ CD) Almas Del Silencio	12	158	157 13	8		TALIB KWELI RAWKUS 113048*/MCA (18.98 CD)	21
108 77	94 17	RANDY TRAVIS WORD-CURB 86286/WARNER BROS (11.98/18.98)	73	159	180 15	1		MAROON 5 Songs About Jane OCTOME/J 50001/RMG (11.98 CD1 [M]	151
109 114	81 8	KELLY PRICE Priceless OFF SOUL 588777/IOJMG (12 98/18 98)	10	160	132 –	_ 2	2	BROTHA LYNCH HUNG SICOMADE 07013 (17.98 CD) Lynch By Inch: Suicide Note	132
110 87	80 5	LYNYRD SKYNYRD SANCTUARY 84510 (18.38 CD) Vicious Cycle	30	161	120 16	1 3	8	THE ROLLING STONES ▲ ⁴ ABKCD 13378/NRGIN (29.98 CD) Forty Licks	2
111 125	137 65	MERCYME ● Almost There	67	162	144 11	9 1	2	CHRIS CAGLE Chris Cagle	15
112 106 1	100	IND 86133/CURB (16 98 CD) [M] VARIOUS ARTISTS ● WOW Worship (Yellow)	44	163	167 14	0		CAPITOL (NASHVILLE) 40516 (11.38/18.98) BRIAN MCKNIGHT ● U Turn	7
113 113	109 35	EMI CMG/WORD/PRDVIDENT 80198/Z0MBA (19.98/22.98) FOO FIGHTERS One By One	3	164	178 1 9	3 1	3	MOTOWN 067315/UMRIG (12.98/18.98) SWITCHFOOT The Beautiful Letdown	85
114 100 1		ROSWELL/RCA 68000/RMG (18:98 CD) ROD STEWART It Had To Be You The Great American Songbook	4	165	195 14	6		COLUMBIA 71083/RED INK (9.98 CD) O.A.R. In Between Now And Then	54
115 112		J 20039/RMG (12.96/16.98) KEITH URBAN ● Golden Road	11	166	155 13		0	EVERFINE(LAVA 83643/AG (18:98 CD) PETE YORN Day I Forgot	18
		CAPITOL (NASHVILLE) 32936 (10.98/18.98)	19	167	168 11			COLUMBIA 85922*(CRG (9 98 EQ CD) VARIOUS ARTISTS Punk -0- Rama 8	79
		LIONEL RICHIE MOTOWA/UTV 05814Q/UME (18.98 CD) The Definitive Collection						EPITAPH 86673 (7,98 CD)	
117 123		KIDZ BOP KIDS RAZOR & TIE 85060 (11.981/17.98) Kidz Bop 3	17	168				RUFIO MCMLXXXV NITRO 15853 (14.98 CD) [M]	168
118 102 1	108 16	THIRD DAY Offerings II: All I Have To Give ESSENTIAL 10706/ZOMBA (18.98 CD)	18	169	183 –	2	4	CHICAGO ▲ The Very Best Of Chicago: Only The Beginning RHINO 76170 (24 98 CD)	38
119 91 1	133 5	MANNHEIM STEAMROLLER/C.W. MCCALL AMERICAN GRAMAPHONE 1776 (16.98 CD) American Spirit	78	170	158 16	2 6		VARIOUS ARTISTS HOLLYW000 182387 (18.98 CD) ESPN Presents: Stadium Anthems Music For The Fans	149
120 97 1	106 32	ELTON JOHN RDCKET/UTV 053478/UME (24.98 CD) Greatest Hits 1970-2002	12	171	173 12	2 5		REVIS Places For Breathing EPIC 80514 19 99 EQ CO [H]	115
121 107	89 34	SOUNDTRACK ⁴ SHADY 493509:/INTERSCOPE (12.98/19.98) 8 Mile	1	172	RE-ENT	ay 2	6	VIVIAN GREEN ● Love Story CQUIMBIA 8857/CPG (12 88 EQ/18 98)	51
122 103	78 6	THIRD EYE BLIND ELEKTRA 2783/EG (1898 CD) Out Of The Vein	12	173	189 17	4	2	DISTURBED & Believe REPRISE 4820WARNER BROS. (18 98 CD)	1
123 109	76 45	SOUNDTRACK ● Lizzie McGuire	31	174	148 –	- 2		REOSCOE ROSCOE PRIDRITY Z8291*/CAPITOL [10 98/8 39) [M] Young Roscoe Philaphornia	148
124 130 1	110 15	BUENA VISTA 880791/WALT DISNEY (12.98 CD) BEN HARPER Diamonds On The Inside	19	175	146 16	7 3	9	ELVIS PRESLEY ▲ ³ Elv1s: 30 #1 Hits	1
125 117	83 5	VIRGIN 80640 (18.38 CD) POWERMAN 5000 Transform	27	176	134 15	9 7	5	ALAN JACKSON ▲ ⁴ Drive	1
126 NEV	M 1	DREAMWORKS 450433INTERSCOPE (18.98 CD) STEVE WINWOOD About Time	126	177	184 14	8	8	ARISTA NASHVILLE 67039/RLG (1/2.98/18.98) B2K Pandemonium!	10
127 119		WINCRAFT 0001 (17.38 CD) BUSTA RHYMES It Ain't Safe No More	43		188 14			TU.G. 86955*/EPIC (12.98 EQ/18.98) ASHANTI Ashanti: The 7 Series (EP)	142
		J 20043*/RMG (12.98/18.98)						MURDER INC./AJM 000494/IDJMG (9.98 CD)	12
128 141 1		CAM'RON PRESENTS THE DIPLOMATS Diplomatic Immunity R0C-A-FELIA/DEF JAM 063211*/(DJMG (12.98 CD) Diplomatic Immunity	8	179			3%	ILL WILL/COLUMBIA 86930"/CRG (12.98 EQ/18.98)	21
129 133 1		SOUNDTRACK WALT DISNEY 860092 (18-98 CD) Holes	80		191 15			MOBB DEEP Free Agents: The Murda Mix Tape LANDSPEED 9222*/KOCH (14.98 CD)	
130 135	96 8	LIL' MO ELEKTRA 62835/EEG (18 98 CD) Meet The Girl Next Door	17	181	200 17	6 3	8	SEETHER Disclaimer	92
131 121	88	LIVE Birds Of Pray RADIOACTIVE 000374/MCA (18.98 CD)	28	182	NEW			MOGWAI MATADOR 10587* (16.98 CD) [H] Happy Songs For Happy People	182
132 NEV	N 1	LOUIE DEVITO DEE VEE 0006:MUSICRAMA (17.98 CD) Louie DeVito's Dance Factory Level 2	132	183	150 —	2		FOUNTAINS OF WAYNE Welcome Interstate Managers S-CURVE 90875/VIRGIN [18,98 CD] [H]	150
133 138 1	139 14	KEM MOTOWN 067516/UMRG (8.98/12.98) [H] Kemistry	133	184	172 16	5 3	6	FAITH HILL \$\triangle^2\$ Cry WARNER BROS. (NASHVILLE) 48001/WRN (12.98/18.98)	-1
134 129 1	114 11	LUCINDA WILLIAMS LIGHT WIGHWAY 1700355 (18 99 CD) World Without Tears	18	185	192 19	7 21	8	COUNTING CROWS GEFFEN 493356/INTERSCOPE 188.98 CD) Hard Candy	5
135 127 1	125 33	JOE NICHOLS ● Man With A Memory UNIVERSAL SOUTH 170285 (11.98n7.98) [M]	72	186	RE-ENTI	14 1	4	RELIENT K GDTEE 72890 (14.98 CD) Two Lefts Don't Make A RightBut Three Do	38
136 94 1	105 29	JOHNNY CASH ● American IV: The Man Comes Around	45	187	RE-ENT	γ 3i	0	MUDVAYNE The End Of All Things To Come EPIC 8497 (18.98 EC CO)	17
137 124 1	126 10	AMERICAN 053399*/LOST HIGHWAY (1898 CO) CRAIG MORGAN I Love It	124	188	187 15	6 1		JAY-Z Blueprint 2.1	17
138 139 1	149 35	BROKEN BOW 77567 (12.98 CD) [M] SANTANA ▲ ² Shaman	1	189	156 16	9 40	0	ROC-A-FELLA/DEF JAM 000297/(0JMG (15.98 CO) BEE GEES ▲ Their Greatest Hits—The Record	49
139 118 1	104 11	ARISTA 14737 (12.98/18.38) NEWSBOYS Adoration: The Worship Album	33	190	NEW			POLYDDR/UTV/UNIVERSAL 589400/UMRG (17.98/24 98) A TRIBE CALLED QUEST Hits, Rarities & Remixes	190
140 83	_ 2	SPARROW 41783 (18.98 CD) DROPKICK MURPHYS Blackout	83	191	153 17	-		JIVE 41839*/ZDMBA (12.98/18.98) VICKIE WINANS Bringing It All Together	110
141 142 1	120 30	HELLCAT 80445⁻ÆPITAPH (18.98 CD) THE ROOTS Phrenology	28	192			7	VERITY 43214/20MBA (11.98/18.98) [M] SYSTEM OF A DOWN Toxicity	1
		ROONEY Rooney	141	193			3	AMERICAN/COLUMBIA 62240*/CRG (12.98 EQ/18.98)	28
		GEFFEN 000242/:NTERSCOPE (9:98 CO) [M]						MICHELLE BRANCH MAVERICK 47995/WARNER BROS. (17.98 CO) AVALON The Very Best Of Avalon: Testify To Love	112
143 147 1		FLEETWOOD MAC A REPRISE 73775/WARNER BROS. (24.98 CD)	12	194	Late	580	- CO. C.	SPARROW 42949 (18 98 CD)	
144 122 1		MONTGOMERY GENTRY COLUMBIA (NASHVILLE) 85520/SDNY (NASHVILLE) 111.98 EQ/17 98) My Town	26	195		4 1	700	MICHAEL BUBLE 143/HEPRISE 48376WARNER BROS (1838 CD) [H]	80
145 151 1		WAYNE WONDER VP/ATLANTIC 83628*/AG (9.98/14.98) No Holding Back	29	196				B.B. KING MCA 000577 (18.98 CD) Reflections	165
146 152 1	124 5	LESS THAN JAKE Anthem SIRE 48459/WARNER BROS. (14.98 CD)	45	197	RI I F	3		VARIOUS ARTISTS EMI SPECIAL MARKETS 63202/TIME LIFE (19.98 CD) Worship Together: Be Glorified	136
147 143 1	123 19	JOHN MAYER Any Given Thursday AWARE/COLUMBIA 87199/CRG (19.98 EQ CD)	17	198	N⊬W	13.1		SOUNDTRACK NICKELODEON 16299/HOLLYWOOD (18 98 CD)	198
148 161 1	15	MISSY ELLIOTT ▲ Under Construction THE GOLD MIND/ELEKTRA 62813 / FEG (12 98/18.98)	3	199	186 17	2	-	VARIOUS ARTISTS EMI CHRISTIAN/WORD/WERITY 43213/ZDMBA (18 98/21.98) WOW Gospel 2003	29
149 126 1	129	LED ZEPPELIN ATLANTIC 83619/A6 (1998 CD) Early Days & Latter Days: The Best Of Led Zeppelin Volume One And Two	116	200	166 10	7	of the last	GILLIAN WELCH Soul Journey ACONY 0305 (18.98 CD) [M]	107
1 5 0 159 1	11	ALKALINE TRIO Good Mourning VARRANT 331 * 17 9 8 CD)	20						

[◆] Alliums 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 10 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Platinum). △ Certification for net shipment of 100,000 units (Platinum). △ Certification for net shipment of 100,000 units (Platinum). △ Certification for net shipment of 100,000 units (Platinum). △ Certification for net shipment of 100,000 units (Platinum). △ Certification of 200,000 units (Platinum). △ Certification for net shipment of 100,000 units (Platinum). △ Certification of 200,000 units (

ال	ULY 5 2003		Billboard® TOP BLUES ALBUMS
THIS WEEK	LAST WEEK		Sales data compiled by Nielsen SoundScan ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL Nielsen SoundScan
1	1		3 Weeks At Number 1 均 3 Weeks At Number Trouble No Mort
2	2		B.B. KING MCA 000957 Reflection:
3	4		BUDDY GUY SILVERTONE 41843/ZOMBA [N] Blues Singe
4	3		JIM BELUSHI, DAN AYKROYD Have Love Will Trave
5	5		ETTA JAMES PRIVATE MUSIC 11646/AAL Let's Rol
6	7		SUSAN TEDESCHI TONE-COOL 751146/ARTEMIS [N] Wait For Me
7	6		STEVIE RAY VAUGHAN AND DOUBLE TROUBLE The Essential Stevie Ray Vaughan And Double Trouble LEGACY 88422/EPIC
8	9		TAJ MAHAL Hanapepe Dream
9	8		MARCIA BALL ALLIGATOR 4991 [M] So Many River:
10	10		DELBERT MCCLINTON Room To Breath
11		1	KIM WILSON Lookin' For Trouble
12	U.E		MICHAEL BURKS I Smell Smoke
13	13		ROBERT PALMER COMPENDIA 4886 Drive
14	11	15	BOBBY "BLUE" BLAND Blues At Midnight
15		П	SONNY LANDRETH SUGAR HILL 3964 The Road We're Or

	ULY 5		Billboard TOP REGGAE ALBUMS
KEEK	VEEK		Sales data compiled by Nielsen
THIS WEEK	AST WEEK	H	SoundScan ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL Title
_			
1	1	53	\$世紀NUMBER 1 \$世紀 32 Weeks At Number 1 \$世紀 Dutty Rock PAILANTIC 8980*746
2			VARIOUS ARTISTS Reggae Gold 2003 VP/ATLANTIC 83684"/AG
3	2	el C	WAYNE WONDER VP/ATLANTIC 89528*/AG No Holding Back
4	3		VARIOUS ARTISTS RAZDR & TIE 89062 RASTA Jam.
5	4	na.	ZIGGY MARLEY PRIVATE MUSIC/RCA VICTOR 11636/AAL Dragonfly
6	5		VARIOUS ARTISTS Ultimate Reggae
7	6	H	SHAGGY • Lucky Day
8	7	118	BUJU BANTON Friends For Life
9			VARIOUS ARTISTS Reggae Pulse 2: Hit Songs-Jamaican Style TROJAN 80408/SANCTUARY
10	8	110	EASY STAR ALL-STARS Dub Side Of The Moor
11	9		BOB MARLEY AND THE WAILERS TUFF GONG/ISLAND 586714/IDJMG **Legend (Deluxe Edition**)
12	11	44	BEENIE MAN Tropical Storm SHOCKING VIBES/VP 13134*/VIRGIN
13	12		VARIOUS ARTISTS Reggae Gold 2002 VP 1679*
14		ΤĘΥ	THIRD WORLD SHANACHE 45056 Ain't Givin' Up
15	15	H	PAPA SAN GOSPO CENTRIC 70049/ZOMBA

	JLY 5	H.	Billboard® TOP WORLD ALBUMS.
THIS WEEK	LAST WEEK		Sales data compiled by \$\ \text{Nielsen} \\ SoundScan} ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL Title
1	1		多型をNUMBER 1 多性 8 Weeks At Number 1 SOUNDTRACK GG4741990UNIVERSAL CLASSICS GROUP
2	6	a fi	CIRQUE DU SOLEIL Varekai
3	3	12	SOUNDTRACK MILAN 36910 Bend If Like Beckham
4	2		IBRAHIM FERRER WORLD CIRCUIT/NONESUCH 79550/AG [M] Buenos Hermanos
5	4	et.	RY COODER MANUEL GALBAN Mambo Sinuendo PERRO VERDENIONESUCH 79891/AG
6	5		DANIEL O'DONNELL DPTV MEDIA 0004 The Daniel O'Donnell Show
7	8	σi	ISRAEL KAMAKAWIWO'OLE BIG BUT SBUTTHE MOUNTAIN APPLE COMPANY Alone In Iz World
8	7	10	DANIEL O'DONNELL DPTV MEDIA 9550 Greatest Hits
9	H	H	DJ CHEB I SABBAH SIX DEGREES 1092 AS Far AS: A DJ Mix
10	11	ıl.	DAVID VISAN GEORGE V 71034 Buddha-Bar V
11	u.i	H	LISA GERRARD 4A0 7/2304/BEGGAHS GROUP Whale Rider - Original Soundtrack
12	un:	W	VARIOUS ARTISTS VP 1680° Soca Gold 2003
13	9	117	THE CHIEFTAINS Down The Old Plank Road/The Nashville Sessions
14	14	633	BAHA MEN S-CURVE 4395CAPITOL Greatest Movie Hits
15		alla	SOUNDTRACK VIRGIN 10790 Amelie

JU 2	ILY 5 003		Bi	illboard TOP CONTEMPORARY CHRISTIAN ALBUMS
*	¥	9		Sales data compiled by Nielsen
THIS WEEK	LAST WEEK	2 WKS. AGO	9	
12	ST	X	8::2	SoundScan
产	5	21		ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL Title
				9 Weeks At Number 1
1	7	7		VARIOUS ARTISTS ● EMISPECIAL MARKETSITIME LIFE 2010/CHOROANT Worship Together: I Could Sing Of Your Love Forever
2	2	1		STACIE ORRICO FOREFRONT/VIRGIN 2588/ICHOROANT [H] Stacie Orrico
. 3	1	2	34	RANDY TRAVIS WORD-CURB/WARNER BRDS. 86236/WORD-CURB Rise And Shine
4	6	6	177	MERCYME ● IND 86132WORD-CURB [H] Almost There
5	4	3		VARIOUS ARTISTS ● EMICMG/WORD 801980/PROVIDENT W0W Worship (Yellow)
6	3	5	34	THIRD DAY ESSENTIAL 10706//PROVIDENT Offerings II: All I Have To Give
6 7	5	4	hui	NEWSBOYS SPARROW 1783/CHORDANT Adoration: The Worship Album
8	8	12	N/A	SWITCHFOOT SPARROW 1976/CHOROANT The Beautiful Letdown
9	13	10		RELIENT K GOTEE 2890/CHORDANT Two Lefts Don't Make A RightBut Three Do
10	14	13		AVALON SPARROW 2949/CHORDANT The Very Best Of Avalon: Testify To Love
111	19	14	3	VARIOUS ARTISTS EMISPECIAL MARKETS/TIME LIFE 2011/CHOROANT Worship Together: Be Glorified
12	10	11	102	DONNIE MCCLURKIN VERITY 43199/PROVIOENT Donnie McClurkin Again
13	17	15		VARIOUS ARTISTS ♦ INTEGRITY 82395/WORD-CURB İWorship: A Total Worship Experience
14	21	25	57.6	MERCYME INO 86218/WORD-CURB Spoken For
15	11	8	E	MICHAEL W. SMITH • REUNION 10074/PROVIDENT Worship Again
17	25 15	20	25.0	REBECCA ST. JAMES FOREFRONT 2835/CHORDANT Wait For Me: The Best From Rebecca St. James
18	18	9		POINT OF GRACE WORD CURB/WARNER BROS. 86251/WORD CURB 24
19	20	18		MICHAEL W. SMITH A REUNION 10025/PROVIDENT Worship
20	39	39		VARIOUS ARTISTS & EMI CMG/PROVIDENT/WORD/SPARROW 97/5/CHORDANT WOW Hits 2003 DEITRICK HADDON TYSCOT/VERTY 43/95/PROVIDENT [M] Lost And Found
21	22	23		STEVEN CURTIS CHAPMAN SPARROW 1752/CHORDANT All About Love
22	26	22		12 STONES WIND-UP 13059/PROVIDENT [H] 12 Stones
23	24	21		JACI VELASQUEZ WORD-CURBWARNER BROS. 86223/WORD-CURB [Unspoken]
24	23	16	27.1	FFH ESSENTIAL 10705/PROVIDENT Ready TO Fly
25	9	-		PILLAR FLICKER 6172/CHORDANT [M] Fireproof
26	12	24		NICHOLE NORDEMAN SPARROW 1934/CHORDANT [H] Woven & Spun
27	29	26	30	KIRK FRANKLIN & GOSPO CENTRIC 70037/PROVIDENT The Rebirth Of Kirk Franklin
28	30	30	E7.N	HEZEKIAH WALKER & THE LOVE FELLOWSHIP CRUSADE CHOIR VERITY 4178/PROVIDENT [H] Family Affair II: Live At Radio City Music Hall
29	31	28	. 77	P.O.D. A ATLANTIC BAYAST WORD CURB Satellite
30	16	19	SP.	GEORGE JONES BANDITIBNA 57063/CHORDANT The Gospel Collection: George Jones Sings The Greatest Stories Ever Told
31	27	29	(4)	JARS OF CLAY ESSENTIAL 10699/PROVIDENT Futhermore: From The Studio, From The Stage
				™ HOT SHOT DEBUT ™
32	FUL	100		WOMEN OF FAITH INTEGRITY 82494/WORD-CURB Songs From The Great Adventure
33	J.S.	111	2	JEREMY CAMP BEC 0456/CHORDANT Stay
34	28	27	811	VARIOUS ARTISTS REUNION 10076/PROVIDENT Dove Hits 2003
35	183	11/1	16	BYRON CAGE GOSPO CENTRIC 70047/PROVIDENT [M] Byron Cage
36	33	31	(1)	VARIOUS ARTISTS TOOTH & NAIUBEC/FOREFRONT/SPARROW 1176/CHDRDANT X 2003: Experience The Alternative
37	134	110	SEI	LIFEHOUSE DREAMWORKS 459377/CHORDANT Stanley Climbfall
38	40	32	9	THE CROSS MOVEMENT BEC 2854/CHORDANT [M] Holy Culture
39	32	33	27/	RICH MULLINS REUNION 10052/PROVIDENT Here In America
40	37	38	17	AUDIO ADRENALINE FOREFRONT 0827/CH0RDANT Worldwide
38 39	40 32	32 33	10 33 9 7	LIFEHOUSE OREAMWORKS 459377/CHORDANT Stanley Clin THE CROSS MOVEMENT BEC 2554 CHORDANT [M]* Holy C RICH MULLINS REUNION 10052/PROVIDENT Here In An

	ULY 2003			Billboard TOP GOSPEL ALBUMS.
×	EK	AGO	2	Sales data compiled by Nielsen
WE	WE	S.A	Š.	
THIS WEEK	LAST WEEK	2 WKS.	僵	SoundScan ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL Title
	_	2		
	1	3		り
	_	2		VICKIE WINANS VERITY 43214/ZOMBA [H] Bringing It All Together
	2	4		VARIOUS ARTISTS ● EMICHRISTIAN/WORO/VERITY 43213/ZOMBA WOW Gospel 2003 DONNIE MCCLURKIN VERITY 43199/ZOMBA Donnie McClurkin Again
	4	1		VARIOUS ARTISTS DM/UTV 067753/UME Church: Songs Of Soul & Inspiration
	5	6		SMOKIE NORFUL EMI GOSPEL 20374 [M] I Need You Now
	8	5		SHEKINAH GLORY MINISTRY KINGDOM OD I/PGE [H] Praise Is What I Do
	0	5		GREATEST GAINER \$5
67	11	12	46	DEITRICK HADDON TYSCOT/VERITY 43195/ZOMBA [H] Lost And Found
	6	_		LEE WILLIAMS AND THE SPIRITUAL QC'S MCG 7029/MALACO [N] Right On Time
9	7	7	741	KIRK FRANKLIN ▲ GOSPO CENTRIC 70037/ZOMBA The Rebirth Of Kirk Franklin
10	9	8	FE	HEZEKIAH WALKER & THE LOVE FELLOWSHIP CRUSADE CHOIR VERITY 43178/ZOMBA [H] Family Affair II: Live At Radio City Music Hall
	1000	100		UP HOT SHOT DEBUT UP
111		ii.0	1	HARVEY WATKINS, JR. VERITY 43224/ZOMBA It's In My Heart-Live In Raymond MS
12	12	15	11	BYRON CAGE GOSPO CENTRIC 70047/ZOMBA [N] Byron Cage
13	16	17	2.50	FRED HAMMOND VERITY 43197/ZOMBA Speak Those Things: POL Chapter 3
14	15	13	49	MARY MARY COLUMBIA 85690/CRG Incredible
15	13	10	13	BISHOP T.D. JAKES AND THE POTTER'S HOUSE MASS CHOIR OEXTERITY SOUNDS 20278/EMIGOSPEL A Wing And A Prayer
16	18	14	6.5	DONALD LAWRENCE & THE TRI-CITY SINGERS CRYSTAL ROSE 20360/EMI GOSPEL [H] Go Get Your Life Back
17	27	18	9	EVELYN TURRENTINE-AGEE ATLANTA INT'L 10281 It's Aiready Done
18	17	16		YOLANDA ADAMS VERITY 43222/ZOMBA The Praise And Worship Songs Of Yolanda Adams
19	22	19	32	GEORGIA MASS CHOIR SAVOY 7128/MALACO [H] I Owe You The Praise
20	23	20		JAMES BIGNON & THE DELIVERANCE MASS CHOIR ZHANA 103 God Is Great
21	28	21	36	DOTTIE PEOPLES ATLANTA INT L 10279 Churchin' With Dottie
22	19 25	26		JOHN P. KEE & NEW LIFE VERITY 43200/ZOMBA [H] Blessed By Association
23 24	26	24	7.1	ALVIN SLAUGHTER INTEGRITY GOSPEL 86758/EPIC On The Inside JUANITA BYNUM SHEKINAH INTERNATIONAL 1662 [M] Behind The Veil: Morning Glory 2
25	21	27		
26	20	22		YOLANDA ADAMS ■ ELEKTRA 62590/EEG VARIOUS ARTISTS INTEGRITY GOSPEL 18859/TIME LIFE Songs 4 Worship Gospel: God Is In The House
27	30	22		RAMIYAH MUSIC WORLD/INTEGRITY GOSPEL 22599/CRG Ramiyah
28	33	28		RENEE SPEARMAN AND PREZ FEATURING PROSPERITY BLACKSPHERE 1002 Celebrate
29	00	20		RIZEN LIGHT 5517/COMPENDIA Rizen
30	36	31	17	POOH AND THE YOUNG INSPIRATIONS OPHIR 10121/PGE It's About Time
31		25	SEN	VARIOUS ARTISTS PINNACLE 0001/0TC The Pinnacle Project: Bricks With Straw Volume 1 Gospel
32	24	29	21	AARON NEVILLE TELLIT 2008/JEMI GOSPEL Believe
33	37	30	23	DR. ED MONTGOMERY PRESENTS MARK TAYLOR AND ALC ABLIFE 6301 [H] Total Live Experience
34	29	23	38	MAURETTE BROWN CLARK AIR GOSPEL 10277/ATLANTA INTL By His Grace
35	10	9	SER	VARIOUS ARTISTS UNIVERSAL MUSIC SPECIAL MARKETS 60601/TIME LIFE Living The Gospel: Gospel Greats
36	35	32	46	TRIN-I-TEE 5:7 B-RITE/GOSPO CENTRIC 70028/ZOMBA The Kiss
37	40	36		VARIOUS ARTISTS VERITY 43238/20MBA Gospel Blockbusters
38	He :	ALI OF	30	THE SHEPHERDS AMEN 1504 Trilogy: Live In Augusta, GA
39	38	38	24	DARWIN HOBBS EMI GOSPEL 20059 [N] Broken
40		W		VARIOUS ARTISTS VERITY 43225/ZOMBA Gospel Greats, Vol. 11: Hope And Encouragement

■ 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 10 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Platinum). ◆ RIAA certification for net shipment 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 (Platinum). ◆ Certification of 200,000 units (Platinum). ◆ Certification of 200,000 units (Multi-Platino). ◆ Certification of 200,000 units (Multi-Pla

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4	JU	LY 5		
Ri		003		® TOP POP _® CATALOG _™
×	-	AGO	9	Sales data compiled by \$\ \text{Nielsen}
HIS WEE	LAST WEEK	WKS. AI	DIAL VO	ARTIST SoundScan Title
F	ח	2		MPRINT & NUMBER/DISTRIBUTING LABEL WE NUMBER 1 WE 38 Weeks At Number 1
1	1	1	612	METALLICA ◆ ¹³ Metallica EERTRA 671137/EE (11.38/17.98)
2	2	2	716	BOB MARLEY AND THE WAILERS ◆¹0 Legend TUFF GONG/ISLAND 548904/10.JMG (12.98/18.98)
3	4	3	105	COLDPLAY ▲ Parachutes NETTWERK 30162/CAPITOL (11.98/17.98) [H]
4	3	4	450	BOB SEGER & THE SILVER BULLET BAND ▲ Greatest Hits CAPITOL 30334 (10.59/15.58)
5	7	5	Alaka Harra	KENNY CHESNEY A ³ Greatest Hits BNA 67976/RIG (1258/18.96) TIME MCCORDANY A ³ Greatest Hits
7	9	8		TIM MCGRAW Greatest Hits CURB 77978 (12 98/18.98) JACK JOHNSON Brushfire Fairytales
8	13	6	124	EMINEM 8 The Marshall Mathers LP
9	16	12	139	WEB/AFTERMATH 490629*/INTERSCOPE (12.98/18.98) LINKIN PARK B IHybrid Theory
10	6	10	40.5	WARNER BROS. 47755 (12.98/18.98) METALLICA ▲ ⁶ ELEKTRA 60439/EE6 (17.98/18.98) Master Of Puppets
11	14	7	118	RASCAL FLATTS ▲ Rascal Flatts LYBIC STREET 165011710LLYW000 (11.98/18.98) [H]
12	12	14	1=4	THE BEATLES ▲ 8 1 APPLE 29325/CAPITDL (12.98/18.98)
13	5	11	5/2	METALLICA ▲ BELEKTRA 60812/EEG (11.98/18.98)And Justice For All
110	40	37	199	S GREATEST GAINER SS MICHAEL JACKSON ♣6 Thriller
15	23	24	232	EPIC 86073 112.98 EQ.(18.98) DIXIE CHICKS • 12 Wide Open Spaces
16	17	16	477	MONUMENT 68195/SONY/NASHVILLEI (10.98 E0/17.99) [H] QUEEN ▲ 7 H0LLYW000 161265 (11.98/17.98) Greatest Hits
17	15	13	6.6	BEE GEES A POLYDOR/UNIVERSAL 559220/UMRG (12 98/18 98) One Night Only
18	27	23	73	GOOD CHARLOTTE ● Good Charlotte DAYLIGHT 85843/EPIC (13.98 EQ.CD) [N]
19	21	25	273	SHANIA TWAIN ♠¹9 MERCURY 536003/UMGN (12.98/18.98) Come On Over
20	8	20	730	SOUNDTRACK A O Brother, Where Art Thou?
21)	30	22	163	DISTURBED A 3 The Sickness GIANT 24738/WARNER BROS. (11.98/17.98) [H]
22	19 33	17 36		CELINE DION & All The WayA Decade Of Song 550 MUSIC 63760/EPIC (12.38 E0/18.98) PHIL COLLINS &Hits
24	10	15	LC a	METALLICA A ⁵ Ride The Lightning
25	25	43	1014	MEGAFORCE/ELEKTRA 803%/EEG (11.98/18.98) SIMON & GARFUNKEL • 10 Greatest Hits
26	32	29	47/	COLUMBIA 31350/CR6 (10.98 E0/17.98) ORIGINAL BROADWAY CAST RECORDING Mamma Mia! DECCA BROADWAY 54315 (18.98 CD)
27	29	21	168	EMINEM 4 WEB/APTERNATH 490287*/INTERSCOPE (12.98/18.98) The Slim Shady LP
28	35	28	331	DEF LEPPARD 3 Vault – Greatest Hits 1980-1995 MERCURY 528718/IDJMG (11.98/18.98)
29	31	31	311	ABBA 🌋 Gold – Greatest Hits POLYDOR/UNIVERSAL 517007/UMRG (12.98/18.98)
30	45	30	477	TRAIN \$\(^2\) AWARE/COLUMBIA 69888/CRG (12.98 EQ/18.98) Drops Of Jupiter
31	42	32	522	GUNS N' ROSES \$15 GEFFEN 424148/INTERSCOPE (12/98/18/98) Appetite For Destruction
32	20	18		AC/DC ♠ ¹⁹ LEGACY 80207/EPIC (18 98 EQ CQ) PINK FLOYD ♠ ¹⁵ Dark Side Of The Moon (SACD)
34	43	44	17	SOUNDTRACK Moulin Rouge
35	18	42	40	JOHNNY CASH 16 Biggest Hits
36	183	HIEY	394	LEGACY/COLUMBIA (NASHVILLE) 89739/SONY (NASHVILLE) 17.98 EQ/11.98) MADONNA ♠¹0 The Immaculate Collection SIRE 26440° WARNER BROS. 113.98/18.98)
37	1.21	HIIA	159	SINE 26407/WARNER BRUS. 113.98/18.98) 2PAC A 9 AMARU/JOEATH ROW 490301*/INTERSCOPE (19.98/24.98) Greatest Hits
38	38	41	\$24	VAN MORRISON & The Best Of Van Morrison POLYDDR/UNIVERSAL 537459/UMRG (12 98/18.98)
39	26	40	70	LYNYRD SKYNYRD A The Best Of Lynyrd Skynyrd: 20th Century Masters The Millennium Collection MCA 111941 (6.98/11.98)
40	133	STITE	THE	ENYA A B A Day Without Rain REPRISE 47426/WARNER BROS. 112.98/18.98)
41	48	-	165	ZZ TOP A ³ Greatest Hits WARNER BROS. 26846 (11.98/17.98)
42	37	24	341	EAGLES \$\Phi^{28}\$ Their Greatest Hits 1971-1975 ASYLUM/IELEKTRA 105/EEG (11 98/17 98) JAMES TAYLOR \$\Phi^{11}\$ Greatest Hits
43	41	34	46	JAMES TAYLOR • Greatest Hits WARNER BROS, 3113 (7-98/11-98) RADIOHEAD • OK Computer
45	li de la		150	CAPITOL 55229 (10.98/16.98) ENYA A Paint The Sky With Stars – The Best Of Enva
46		Him	3(46)	SUBLIME 45 Sublime
47		om	726	GASOLINE ALLEY 111413/MCA (12 98/18.98) KID ROCK ★¹¹ TOP DOG/LAVA 83119*/AG (12 98/18.98) [M] Devil Without A Cause
48	34	19	75	THE BEACH BOYS The Greatest Hits Volume 1: 20 Good Vibrations CAPITOL 2860 (10,98/17.98)
49	28	33	16	LUTHER VANDROSS ● Greatest Hits LEGACY/LV 68068/EPIC (10 98 EQ/17 98)
50		limit	76	STAIND ▲⁴ Break The Cycle
Catalog	albun	ns are	2-year-o	eld titles that have fallen below No. 100 on The Billboard 200 or re-issues of older albun

	JUL 20	Y 5	• HEATSEEKERS
Bi	lbc	arc	O PEAISEERERS
	WEEK S. AGO		Sales data compiled by 🄀 Nielsen
HIS W	ASI W		ARTIST SoundScan Title
lá.			
1	2 5	17	KEM M0T0WN 067518/LIMRG (8.98/12 98) Kemistry
2	1 3	15	CRAIG MORGAN BROKEN BOW 77567 (13.98 CD)
3	6 6	5	ROONEY GEFFEN 000242/INTERSCOPE (9.98 CD)
4			FINGER ELEVEN Finger Eleven
5	10 8	24	WIND-UP 13058 (16 98 CD) MAROON 5 Songs About Jane CTONE 50001 (11.98 CD)
6	NOTE:	1	RUFIO MCMLXXXV
7	8 2	5	REVIS Places For Breathing
8	3 -	- 3	ROSCOE PRIORITY 28291 */CAPITOL (10 98/18 98) Young Roscoe Philaphornia
9	NET IV		MOGWAI Happy Songs For Happy People
10	4 -		FOUNTAINS OF WAYNE S-CURVE 99875/VIRGIN (18.98 CDI
11	5 10)	VICKIE WINANS PERITY 43214/20HBA (11.88/H898) GILLIAN WELCH Soul Journey
12	7 1	3	GILLIAN WELCH ACONY 0305 (18 98 CD) SMILE EMPTY SOUL Smile Empty Soul
	14 13		THROBACK/LAVA 83639/AG (12.98 CD) LILLIX Falling Uphill
	22 -	- 7	MAVERICK 48323/WARNER BROS. (12 98 CD) DONNIE The Colored Section
16	18 14	1 22	BOWLING FOR SOUP BOWLING FOR SOUP Drunk Enough To Dance
			SILVERTONE/JIVE 41819/ZOMBA (112.98 CD) •\$ GREATEST GAINER •\$
17	47 –	- 1	DON OMAR The Last Don
18	9 15	5 119	PETER CINCOTTI Peter Cincotti
	30 32	2 10	HOT HOT HEAT SUB POP 70599" (12.98 CO) Make Up The Breakdown
20	HEH		DJ KUT SEQUENCE 8013 (18.98 CD) Sequence Hip Hop Vol. 1
	17 16		ROY HARGROVE PRESENTS THE RH FACTOR Hard Groove VERVE 065192*/VG (12.39 CD)
	28 29	200	SMOKIE NORFUL EMI GOSPEL 20074 (998/16.98) DIE TRYING Die Trying
	45 —		ISLAND 000099/IDJMG (9.98 CD)
25	31 20	5 =0	DAMIEN RICE VECTOR 48507/WARNER BROS. (18.98 CO) TAKING BACK SUNDAY Tell All Your Friends
26	24 30	0	VICTORY 176 (12.98 CO) LIZZ WRIGHT Salt
27	25 23	3	VERVE S89933/JG (12.98 CD) KINDRED THE FAMILY SOUL HIDDEN BEACH 86491/EPIC (13.98 EQ CO) Surrender To Love
28	43 2	5 30	SHEKINAH GLORY MINISTRY Praise Is What I Do KINGDOM 001/PGE (11.98/17.98)
29	High	0	DRIVE BY TRUCKERS NEW WEST 6047 (18.98 CD) Decoration Day
30	34 28	3	JUANES \(\triangle^2 \) Un Dia Normal SURCO 017532/UNIVERSAL LATINO (16.98 CD)
	33	- 2	GRUPO BRYNDIS DISA 727040 (14.98 CD) Memorias
32	E-61/13		DEITRICK HADDON TYSCOT/VERITY 43195/70MBA (11.98/17.98) Lost And Found
	38 24		12 STONES 12 Stones WIND-UP 13065 (17.38 CD)
	39 34		SENSES FAIL From The Depths Of Dreams (EP) DRIVE-THRU 000155/MCA (8.98 CD) DWELE Subject
	37 23 27 13	-	DWELE Subject VIRGIN 80919' (9 98 CO) JEFF BATES Rainbow Man
	15 4		RCA (NASHVILLE) 67071/RLG (11.98/17.98) DAVE GAHAN Paper Monsters
38	le:W		MUTE/REPRISE 48471/WARNER BROS. (18.98 CD) LOS CADETES DE LINARES 30 Inolvidables
	26 2	1	GEORGE LOPEZ Team Leader
40	36 –	- 1	OGLIO 89133 (16.98 CD) LEE WILLIAMS AND THE SPIRITUAL QC'S Right On Time MG6 7029MALAGO (11.98/16.98) Right On Time
40	41 3	1 41	INTERPOL MATADOR 45* (9.98 CD)
42	21 1:	2	BUDDY GUY SILVERTONE 41849/ZOMBA (18.98 CO) Blues Singer
43	1211	1	BANDA EL RECODO Nuestra Historia FONOVISA 350813/UG (14.98 CD)
	32 1	7 0	CHANTAL KREVIAZUK COLUMBIA 86482/CRG (9-98 EQ.CD) What If It All Means Something
	12 -	2	PILLAR FICKER 000390/MCA (14.98 CO)
	19 7	-	EELS Shootenanny! OREANWORKS 000039*/INTERSCOPE (18,98 CD) NICHOLE NORDEMAN Words & Source
47	13 3:		NICHOLE NORDEMAN Woven & Spun SPARROW 51934 [16.96 C0] THE STARTING LINE Say It Like You Mean It
	46 3		THE START TING LINE SAY IT LIKE YOU WEAR IT HEZEKIAH WALKER & THE LOVE FELLOWSHIP CRUSADE CHOIR Family Affair II: Live At Radio City Music Hall
50	.5		VERITY 43176/ZOMBA (11.98/17.98) LOS ANGELES AZULES/LOS ANGELES DE CHARLY Encuentro De Angeles Vol. 1
			DISA 727044 (14.98 CO)

3il		JLY 2003	5 Ird	®	TOP INDEPENDENT ALBUMS
	¥	0			Sales data compiled by

Bil	lbx	oa	rd	® TOP HADELEHAPEIAL VEDOMIS **
¥	EK	AGO		Sales data compiled by 🌄 Nielsen
IS WEE	AST WEEK	WKS. A	70.70	ARTIST SoundScan Title
Ē	Š	2 V		IMPRINT & NUMBER/DISTRIBUTING LABEL
(1)	1	2	-01	学堂 NUMBER 1 / GREATEST GAINER 多堂 10 Weeks At Number 1 LIL JON & THE EAST SIDE BOYZ ● Kings Of Crunk
-				BME 2370*/TVT (13 98/17 98)
2	2	1		VARIOUS ARTISTS Vans Warped Tour 2003 Compilation SIDE ONE DUMMY 71237 (8.98 CD)
3	4	7	-51	MANNHEIM STEAMROLLER/C.W. MCCALL American Spirit AMERICAN GRAMAPHONE 1776 (16 98 CD) AMERICAN GRAMAPHONE 1776 (16 98 CD)
4				STEVE WINWOOD About Time
5				WINCRAFT 0001 (17:98 Cg) LOUIE DEVITO Louie DeVito's Dance Factory Level 2
6	5	6		DEE VEE 0000/MUSICRAMA 117.98 CDI CRAIG MORGAN Love It
7	3	0		BROKEN BOW 77567 11338 CD [H] DROPKICK MURPHYS Blackout
8	8	4		ALKALINE TRIO Good Mourning
9	6			BROTHA LYNCH HUNG Lynch By Inch: Suicide Note
		_		SICCMADE 07013 (17.98 CO)
10	10	5		EPITAPH 86673 (7.98 CD)
11)			11	NITRO 15853 (14.98 CD) [H]
12	14	8		MOBB DEEP Free Agents: The Murda Mix Tape
13	_	2	W.	MOGWAI MATAGOR 10567* (15.98 CD) [H] GULLAN MELCH
14	9	3	P	GILLIAN WELCH ACONY 0305 (18 98 CD) [M] The West On Experience
15	15	9		NOFX FAT WRECK CHORDS 657 (14-98 CO) The War On Errorism
16	7			INSPECTAH DECK The Movement IN THE PAINT BEGUNDCH (18.98 CD)
17)	18	-	12	MO THUGS D3:MO THUGS 9918/RIVIERA (18.98 CD) The Movement
18	11	13	15	PETER CINCOTTI Peter Cincotti CONCORD 2159 (18.98 CD) [M]
19	12	12		EARTH, WIND & FIRE Promise KALIMBA 973002 (18.98 CO)
20	22	19	177	HOT HOT HEAT SUB POP 70599' (12.98 CO) [H] Make Up The Breakdown
21)	12.0		1	DJ KUT SEQUENCE 8013 (18.98 CO) [N] Sequence Hip Hop Vol. 1
22	17	11	9	BLACK LABEL SOCIETY The Blessed Hellride SPITFIRE 15091 (18 98 CD)
23	23	17	319	TAKING BACK SUNDAY VICTORY 176 (12.98 CO) [M] Tell All Your Friends
24	16	14	7	JOHN HIATT & THE GONERS Beneath This Gruff Exterior NEW WEST 6045 (18.98 CD)
25	21	24	4.5	NICKEL CREEK SUGAR HILL 3941 (18.98 CD)
26	26	16	410	SHEKINAH GLORY MINISTRY Praise Is What I Do
27)				DRIVE BY TRUCKERS NEW WEST 6047 (18 98 CO) (H) Decoration Day
28	19	15	3	GEORGE LOPEZ OGLIO 89133 (16.98 CD) [M] Team Leader
29	24		2	LEE WILLIAMS AND THE SPIRITUAL QC'S Right On Time MCG 7029/MALACO (11.987/6.98) [N]
30	25	18	151	INTERPOL Turn On The Bright Lights MATADOR 545* (9.98 CD) [H]
31)	III.	W	H	THE NEW BROADWAY CAST RECORDING Nine PS CLASSICS 312 (17.98 CD)
32	46	50		THE POSTAL SERVICE Give Up
33	13	10	-Ei	JIM BELUSHI, DAN AYKROYD Have Love Will Travel
34	28	22	-1/3	VARIOUS ARTISTS SIDE ONE DUMMY 71236 (6 98 CD) Atticus: Dragging The Lake II
35	31	30	10	DARYL HALL JOHN OATES Do It For Love U-WATCH 80100 (18.98 CD)
36	20	-	2	DEEP DISH Global Underground: Toronto GLOBAL UNDERGROUND 025 (21 98 CD) [N]
37	29	20	5	SOUNDTRACK TOMMY 80Y 1588 (19.98 CD) Queer As Folk: The Third Season
38	, iii	w		JOAN SEBASTIAN Coleccion De Oro
39	33	26	3	DAVID WAXMAN Ultra.Trance:2
40	30	32	7	THE RIPPINGTONS FEATURING RUSS FREEMAN Let It Ripp PEAK 8514/CONCORD (18 98 CO)
41	40	23	7	54TH PLATOON All Or N.O.thin
42	39	35		ANI DIFRANCO RIGHTEOUS BABE 030 (16.99 CD)
43	35	27	Z	THE NEW PORNOGRAPHERS Electric Version
44	34	21	17.	B.G. Livin' Legend
45	27	25	Ū	BOZ SCAGGS But Beautiful: Standards Volume 1
46	32	-	8	VARIOUS ARTISTS C-Bo Presents West Side Ryders WEST COAST MAFIA 02009 (17 98 CO)
47	37	28	10	VARIOUS ARTISTS MADACY 4981 (19.98 CD) 30th Anniversary Collection: Ultimate Disco
48	42	-	2	JEFFREY OSBORNE Music Is Life JAY 02 8452/X0CH (18,98 CD)
49	43	37	35	TRANSPLANTS Transplants HELLCAT 80448*/EPITAPH (16.98 CO)
50	41	-		DARYL HALL RHYTHM & GRODVE 12109/LIQUIO 8 (18.98 CD) Can't Stop Dreaming
2	i .		100	ANTIHM & GROUPE (2009/2000 & (16.96 CU)

Catalog albums are 2-year-old titles that have fallen 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 chart lists the best-selling albums by new and developing artists, defined as those who have never appeared in the top 100 of The Billboard 200. If a Heatseekers that level, it and the act's subsequent albums are immediately ineligible to appear on the Heatseekers chart. Top Independent Albums are current titles that are sold via independent distribution, including those that are fulfilled via major branch distributions. Albums with the greatest sales gains this week. Recording Industry Assn. Df America (BIAA) certification for net shipment of 100,000 units (Dob.). A RIAA certification for net shipment of 100,000 units (Diamond). Numeral following). Asterisk indicates wind Ur is a valience of 100,000 units (Platinum). A Certification of 200,000 units (Platinum). A Certification of 400,000 units (Platinum). A Sterrisk indicates wind Ur is a valience of 100,000 units (Platinum). A Sterrisk indicates wind Ur is a valience of 100,000 units (Platinum). A Sterrisk indicates wind Ur is a valience of 100,000 units (Platinum). A Sterrisk indicates wind Ur is a valience of 100,000 units (Platinum). A Sterrisk indicates wind Ur is a valience of 100,000 units (Platinum). A Sterrisk indicates wind Ur is a valience of 100,000 units (Platinum). A Sterrisk indicates wind Ur is a valience of 100,000 units (Platinum). A Sterrisk indicates wind Ur is a valience of 100,000 units (Platinum). A Sterrisk indicates wind Ur is a valience of 100,000 units (Platinum). A Sterrisk indicates wind Ur is a valience of 100,000 units (Platinum). A Sterrisk indicates wind Ur is a valience of 100,000 units (Platinum). A Sterrisk indicates wind Ur is a valience of 100,000 units (Platinum). A Sterrisk indicates wind Ur is a valience of 100,000 units (Platinum). A Sterrisk indicates wind Ur is a valience of

Billboard® TOP INTERNET ALBUM SALES... Sales data and internet sales reports compiled by Nielsen WEEK SoundScan LAST ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL Title 30 3 曾 NUMBER 1 曾 1 Week At Number ANNIE LENNOX J 52350/RMG Bare 1 RADIOHEAD CAPITOL 84543* Hail To The Thief 4 BOYD TINSLEY BAMA RAGS/RCA 52633/RMG True Reflections 97 LUTHER VANDROSS J 51885/RMG Dance With My Father 2 3 NORAH JONES A BLUE NOTE 32088 [H] 7 7 Come Away With Me 5 STEELY DAN REPRISE 48435/WARNER BROS. **Everything Must Go** 22 METALLICA ELEKTRA 62853*/EEG St. Anger 3 SENSES FAIL DRIVE-THRU 000155/MCA [H] 9 From The Depths Of Dreams (EP) LED ZEPPELIN ATLANTIC 83587/AG 6 How The West Was Won 21 PINK MARTINI HEINZ 0001 Sympathique MONICA J 20031*/RMG After The Storm 1 MANNHEIM STEAMROLLER/C.W. MCCALL AMERICAN GRAMAPHONE 1776 19 American Spirit 119 14 COLDPLAY ▲2 CAPITOL 40504* A Rush Of Blood To The Head 24 EVANESCENCE ▲ WIND-UP 13063 16 8 THE NEW BROADWAY CAST RECORDING PS CLASSICS 312 Nine 10 JEWEL ATLANTIC 83638/AG 0304 12 KELLY CLARKSON ▲ RCA 68159/RMG 11 10 SOUNDTRACK ● RCA 51169/RMG American Idol Season 2: All-Time Classic American Love Songs 33 8 THE EARLY NOVEMBER DRIVE:THRU 060081/MCA For All Of This (EP) 12 SARAH BRIGHTMAN NEMD STUDID 37180/ANGEL Harem 44 22 JACK JOHNSON JACK JOHNSON/UNIVERSAL 075012"/UMRG On And On 26 THE WHITE STRIPES ● THIRD MAN 27148*/V2 27 25 Elephant 15 TRAIN COLUMBIA 86593/CRG My Private Nation 18 50 CENT ▲ 5 SHADY/AFTERMATH 493544*/INTERSCOPE 6 CHER GEFFEN/MCA/WARNER BROS 73852/WARNER STRATEGIC MARKETING The Very Best Of Cher

Billboard TOP SOUNDTRACKS...

THIS WEEK	LAST WEEK	West 00	Sales data compiled by Nielsen SoundScan TITLE Nielsen SoundScan
			◎空》NUMBER 1 ◎空》 3 Weeks At Number 1
1	1	4	2 FAST 2 FURIOUS DISTURBING THA PEACE/DEF JAM SOUTH 000426*/IDJMG
2	2		THE LIZZIE MCGUIRE MOVIE ▲ WALT DISNEY 860080
3	3	11	AMERICAN IDOL SEASON 2: ALL-TIME CLASSIC AMERICAN LOVE SONGS● RCA 51189/RIMG
4	4	7	THE MATRIX RELOADED: THE ALBUM WARNER SUNSET/MAVERICK 48411/WARNER BROS.
5	5		CHICAGO ▲ EPIC 87018
6	6		8 MILE ▲ ⁴ SHADY 493508*/INTERSCOPE
7	7	4	LIZZIE MCGUIRE ● BUENA VISTA 860791/WALT DISNEY
8	8.	10	HOLES WALT DISNEY 860092
9	15		RUGRATS GO WILD! NICKELODEON 162399/HDLLYWOOD
10	9	106	O BROTHER, WHERE ART THOU? ▲ ⁷ LOST HIGHWAY/MERCURY 170069/IDJMG
11	12	67	A WALK TO REMEMBER ● EPIC 86311
12	13	106	MOULIN ROUGE ▲ ² INTERSCOPE 493035
13	11	20	DAREDEVIL: THE ALBUM ● WIND-UP 13079
14	14	7	DISNEY'S LILO & STITCH ▲ WALT DISNEY 860734
15	21		FRIDA DG 474150/UNIVERSAL CLASSICS GROUP
16	16	Ž.	FINDING NEMO WALT DISNEY 860078
17	la:		HULK DECCA 000633/UNIVERSAL CLASSICS GROUP
18	17	18	CRADLE 2 THE GRAVE ● BLODDLINE/DEF JAM 063615*/IDJMG
19	18	144	SHREK ▲ DREAMWORKS 450305/INTERSCOPE
20	10	7	AMERICAN DREAMS: 1963-1964 HIP-0 000231/UME
21	22	13	SWEET HOME ALABAMA HDLLYWDDD 162364
22	24	(2)	SPIRIT: STALLION OF THE CIMARRON A&M 493304/INTERSCOPE
23	25		QUEER AS FOLK: THE THIRD SEASON TOMMY BOY 1568
24	20		THE PIANIST SONY CLASSICAL 87739
25	969		GREASE ▲ ⁸ POLYOOR/UNIVERSAL 825095/UMRG

Top Internet Album Sales reflects physical albums ordered through Internet merchants, based on data collected by Nielsen SoundScan. Unlike most Billiboard 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). • 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). *Asterisk indicates vinyl available. [H] indicates past or present Heatseeker title © 2003, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

Chart Codes:

- ALBUMS -B200 (The Billboa
BG (Bluegrass)
BL (Blues)

CA (Country)
CC (Contemporary Christian)
CCA (Country Catalog)
CJ (Contemporary Jazz)
CL (Classical)

CX (Classical Cross EA (Electronic) GA (Gospel) HOL (Holiday) HS (Heatseekers)

IND (Independent) INT (Internet) JZ (Jazz) LA (Latin Albums) LPA (Latin: Latin Pop)

RMA (Latin: Regional Mex TSA (Latin: Tropical/Sa WM (World Music) — SINGLES— A40 (Adult Top 40)

AC (Adult Contemporary) CS (Country) CSS (Country Singles Soles) 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: Regional Mexican) RO (Mainstream Rock)

RP (Rap Tracks) RS (R&B Hip-Hop Singles Sales) T40 (Top 40 Tracks) TSS (Latin: Tropical/Solsa)

Rankings from biweekly charts are listed in Ital-ics during a chart's unpublished week

2Pac: PCA 37; R8A 62; R8C 1, 2, 5, 14; H100 95; RA 46; R8H 50; RP 22 3 Doors Down: B200 69; A40 4; H100 18; HA 16; MO 35; RO 10, 15; T40 12 12 Stones: CC 22; HS 33

2002: MA 12
30 Dirty Junkies: DC 48
50 Cent: B200 6, 95; INT 24; RBA 5, 31; H100 4, 5, 25, 28; HA 1, 3, 23, 24; HSS 35, 53; RA 2, 5, 10, 32, 38, 51, 59; RBH 2, 5, 11, 33, 44, 51, 62; RP 1, 2, 7, 16, 19; RS 21, 37; T40 5, 9, 21
54th Platoon: IND 41; RBA 42 702: RBH 79 !!! (Chk Chk Chk): DS 24; HSS 69

Aaliyah: RBA 68; H100 55; HA 51; HSS 12; RA 17, 47; RBH

Aaliyah: RBA 68; H100 55; HA 51; HSS 12; RA 17, 47; RBH 20, 43; RS 9
Mindi Abali: C/8
Abba: PCA 29
Ab-Liva: RBH 72; RS 48
AC/DC: PCA 32
Yolanda Adams: GA 18, 25
Trace Adkins: CA 31; CS 19
AFI: B200 81; MO 33, 37
Antonio Aguillar: LA 69
Pepe Aguilar: LA 69
Pepe Aguilar: LA 19, 32; RMA 14; LPS 14; LT 9; RMS 24
Christina Aguilera: B200 35; A400 29; AC 5; H100 35; HA 36; HSS 43; TQ4 18
Clay Aiken: AC 27; H100 1; HSS 1, 3, 11
Akwid: LA 18; RMA 13; TSS 38
Alabama: CA 36

Akwid: LA 18; RMA 13; TSS 38
Alabama: CA 36
ALC: GA 33
Alkaline Trio: B200 150; IND 8; MO 38
The All-American Rejects: B200 56; H100 67; HA 71; MO 30: T40 30
Gary Allan: CA 46; CS 42
Amethystium: MA 8
Tori Amos: DC 26
Steven Anderson: MA 5
Sunshine Anderson: DC 6
Jessica Andrews: CA 25
Los Angeles Azules: HS 50; LA 10; RMA 6
Los Angeles De Charly: HS 50; LA 10, 30; RMA 6
Allen Anthony: RS 63
Marc Anthony: TSA 10; TSS 14

Los Angeles De Charly: HS 50; LA 10, 30; RMA 6 Allen Anthony: RS 63 Marc Anthony: TSA 10; TSS 14 The Appalachian Pickers: BG 8 Tina Arena: DC 4; DS 7; HSS 74 Ricardo Arjona: LA 55; LPA 19; LPS 18, 27; LT 28 Aroma: RMS 40 Ashanti: B200 178; RBA 95; H100 7, 30; HA 5, 26; HSS 45; RA 4, 28; RBH 4, 29; RP 10; RS 24; T40 15, 29 Los Askis: LA 62

Los Askis: LA 62 The Ataris: B200 104; A40 39; MO 12 ATB: DC 33; DS 15 Rodney Atkins: CS 50 Aubrey: DC 49 Audio Adrenaline: CC 40 Audioslave: B200 36; A40 23; H100 43; HA 42; MO 5, 21;

RO 1, 17 Sherrie Austin: CS 44 Avalon: B200 194; CC 10 Aventura: TSA 6 Ax: RBH 93; RS 26 Dan Aykroyd: BL 4; IND 33

-B-**B2K**: B200 177; RBA 59 **Baby**: H100 90, 93; HSS 7; RA 50; RBH 36; RS 2 **Baby Anne**: EA 20 Baby Diva: RS 45 The Bad Plus: /Z 18 Erykah Badu: HSS 55; RS 55 Becky Baeling: DC 8 Baha Men: WM 14 Anita Baker: RBA 56 Marcia Ball: BL 9 Alex Band: A40 21

Alex Band: Aqo 21
Banda El Recodo: HS 43; LA 9, 38; RMA 5; LT 12; RMS 2
Banda Machos: LA 38
Banda Tierra Blanca: RMS 39
David Banner: B200 34; RBA 6; H100 49; HA 47; HSS 41;
RA 19; RBH 18; RP 14; RS 23
Buju Banton: RE 8
Pancho Barraza: LA 37, 72; RMS 35
Jeff Bates: CA 34; HS 36; CS 8; H100 65; HA 61
The Beach Boys: B200 20; PCA 48
Beanie Sige!: RS 51, 64
Walter Beasley: C/ 23
The Beatles: PCA 12
Daniel Bedingfield: B200 70; A40 18; AC 3; DC 22: DS 3:

The Beatles: PCA 12
Daniel Bedingfield: B200 70; A40 18; AC 3; DC 22; DS 3;
H100 33; HA 31; HSS 24; T40 27
Bee Gees: B200 180; PCA 17
Bee Gees: B200 180; PCA 17
Beenie Man: RE 12
Jim Belushi: BL 4; IND 33
Tony Bennett: JZ
Dierks Bentley: CS 23; CSS 3; H100 77; HSS 17
Obie Bermudez: TSS 11
B.G.: IND 44; RBA 70
Big "C": RS 52
Big Moe: RBA 77
James Bignon & The Deliverance Mass Choir: GA 20

DIS MIDE: RDA // James Bignon & The Deliverance Mass Choir: GA 20 Big T: RA71: RBH 73 Big Tigger: H100 34; HA 30; HSS 38; RA 21; RBH 21; RS 16;

Big Tigger: H100 34; HA 30; HSS 38; RA 21; RBH 21; RS 16
T40 40
David Bisbal: LPS 10; LT 15
Black Eyed Peas: H100 29; HA 28; RBH 82; RP 25; T40 17
Black Label Society: IND 22; RO 14
Bobby "Blue" Bland: BL 14
Mary J. Biige: RBC 19; H100 63; HA 58; RA 27; RBH 28
Andrea Bocelli: CL 1, 14; CX 9
Suzy Bogguss: IZ 9
Bond: CX 3
Bond Cxybor Boog 53; RBA 11; H100 36; HA 37; HSS 31;

Bone Crusher: B200 52; RBA 11; H100 26; HA 25; HSS 31; RA 8; RBH 8; RP 8; RS 11 Bone Thugs-N-Harmony: RBC 7

KAG; KBH 8; KP 8; KP 3;
Michael Burks: B1.12 Busta Rhymes: B200 127; RBA 30; H100 9; HA 7; RA 15, 54, 59, 66; RBH 14, 55, 62, 68; RP 6; RS 41; T40 6 Juanita Bynum: GA 24 Tracy Byrd: CS 16; H100 79; HA 74

Jorge Luis Cabrera: LT 24; RMS 5
Los Cadetes De Linares: HS 38; LA 7; RMA 4
Byron Cage: CC 35; GA 12
Chris Cagte: B200 162; CA 20; CS 55; H100 92
Tego Calderon: TSS 24
Kimberly Caldwell: HSS 3, 11
Jeremy Camp: CC 33
Cam'ron: B200 128; RBA 20; RS 59
Blu Cantrell: H100 81; HSS 15; RS 17; T40 37
Cardenales De Nuevo Leon: RMS 30
Mariah Carey: DS 2; H100 9; HA 7; HSS 23; RA 15; RBH 14;
RP 6; RS 41, 43; T40 6
Vanessa Carton: A40 7; AC 9, 13; H100 42; HA 41; T40 33
Jose Carreras: CL 7
Rodney Carrington: CA 33
Jeff Carson: CS 54
Deana Carter: Z6 55; CS 37
Regina Carter: Z6
Johnny Cash: B200 136; CA 15, 69; CCA 7; PCA 35

Deana Carter: CASS, CS 3/ Regina Carter: Z6 Johnny Cash: B200 136; CA 15, 69; CCA 7; PCA 35 Rosanne Cash: CA 56 Kevin Cebalto: TS5 6 Chanticleer: C1 10 Steven Curtis Chapman: CC 21 JC Chasez: HSS 68 Chayanne: LA 54; LPA 18 Cher: B200 11; INT 25 Cherish: H100 70; HA 72; HSS 14; RA 61; RBH 53; RP 20; RS 6; T40 39 Kenny Chesney: B200 62; CA 5; CCA 1; PCA 5; CS 12; H100 62, 91; HA 57 Chevelle: B200 87; H100 74; HA 69; MO 1; RO 2 Chicago: B200 169

Chevelle: B200 87; H100 74; HA 69; MO 1; RO 2 Chicago: B200 169 The Chieftains: WM 13 Chingy: H100 15; HA 13; HSS 4; RA 7; RBH 7; RP 5; RS 3; T40 32 Charlotte Church: CX 6, 15 Peter Cincott: HS 18; IND 18; JZ 2 Cirque Du Soleil: WM 2

Corey Clark: HSS 3, 11 Maurette Brown Clark: GA 34

Terri Clark: CA 35: CS 33
Stanley Clarke: C/ 18
Kelly Clarkson: B200 10; INT 17; A40 22; H100 12; HA 11;

Kelly Clarkson: B200 10; INT 17; A40 22; H100 12; HA 11; T40 2
Patsy Cline: CCA 12
Clipse: RBA 67; RBH 72; RS 48
Iammy Cochran: CSS 9
Cold: B200 59; H100 88; HSS 50; MO 6; RO 6
Roscoe P. Coldchain: RBH 72; RS 48
Coldplay: B200 24; INT 13; PCA 3; A40 8; DC 31; MO 27; T40 31
Natalie Cole: // 14
Nat King Cole: // 14
Nat King Cole: // 26
Phil Collins: PCA 23; AC 6
Colourful Karma: DC 27
Common: HSS 55; RS 55
Conjunto Primavera: LA 13, 20; RMA 8, 15; LT 16, 39; RMS 3, 14

3, 14 Control: LT 38; RMS 13 Ry Cooder: LA 39; LPA 13; WM 5 Cooler Kids: HSS 59 Deborah Cooper: DC 11 Costumbre: LT 44; RMS 19 Costumbre: LI 44; RMS 19 Counting Crows: B200 185; A40 7; AC 13; H100 42; HA 41; T40 33 Deborah Cox: DC 2 El Coyote Y Su Banda Tierra Santa: LA 48; LT 29; RMS 9 Elvis Crespo: TSA 9 The Cross Movement: CC 38
Sheryl Crow: AC 14, 20; CSS 2; H100 38; HA 52; HSS 6
The Crusaders: C/9
Celia Cruz: LA 45; TSA 2, 17
Cuisillos De Arturo Macias: LA 24; RMA 17
Billy Currington: CS 34 Cusco: NA 14 Billy Ray Cyrus: CA 67; CS 60

Da Brat: H100 70; HA 72; HSS 14; RA 61; RBH 53; RP 20; RS 6; T40 39
Amy Dalley: CS 31
Miles Davis: /Z 15
Kiley Deam: RBH 98
Deepe Dish: EA 4: MB 25

Deep Dish: EA 4; IND 36 Def Leppard: PCA 28 Deftones: B200 54; MO 11; RO 16 Jack DeJohnette: JZ 19 Jack DeJohnette: /Z 19
Jack DeJohnette: /Z 19
Delerium: DC 19
Julia Demato: HSS 3, 11
John Denver: CCA 13
Terra Deva: DC 27
Louie DeVito: B200 132; EA 1, 11, 21; IND 5
Diamond Rio: B200 132; EA 1, 11, 21; IND 5
Diamond Rio: B200 132; EA 1, 11, 21; IND 5
Die Trying: HS 23; MO 32; CA 18; CS 15; H100 68; HA 64
Die Trying: HS 23; MO 32; RO 36
Ani DiFranco: IND 42
Celine Dion: B200 37; PCA 22; AC 2, 24
The Diplomatis: B200 128; RBA 20; RS 59
Disturbed: B200 173; PCA 21; RO 18, 25
Dixie Chicks: B200 72; CA 6; CCA 4, 8; PCA 15; CS 48; CSS
5; HSS 26
DJ Irene: EA 18
DJ Kayslay: B200 102; RBA 26
DJ Kut: HS 20; IND 21; RBA 79

DJ Kayslay: 18200 102; KBA 26 DJ Kut: HS 20; IND 21; RBA 79 DJ Skribble: EA 16 DJ Tiesto: EA 8 OScar D'Leon: TSS 35 DMX: RBC 24 Placido Domingo: CL 7 Dominic: TSS 25 The Donnas: HSS 72 Donnie: HS 16; RBA 26 Donnie: HS 15; RBA 36 Andrea Doria: DS 20 Andrea Doria: DS 20 doubleDrive: RO 24 Dusty Drake: CA 41; CS 27 Dr. Dre: RBC 13, 16 Drive By Truckers: HS 29; IND 27 Dropkick Murphys: B200 140; IND 7 Dru Hill: RBA 78; DC 40; H100 89; RA 29; RBH 30 Duelo: LA 61; RMS 26, 32 Dwele: HS 35; RBA 41; RBH 91 Christian Dwiggins: EA 25

Eagles: PCA 42: A40 40; AC 12
The Early November: INT 19
Earth, Wind & Fire: IND 19; RBA 46; RA 74; RBH 77
Easy Star All-Stars: RE 10
Eddy Eddy: TSS 39
edd: HS 46
Electric Six: EA 9
Elephant Man: RA 57; RBH 59
Valentin Elizalde: LT 33; RMS 11
Missy "Misdemeanor" Elliott: B200 148; RBA 48; RA 56;
RBH 48 RBH 58 Richard Elliot: *(J* 10 Emerson Drive: CA 51; CS 32 Eminem: B200 58; PCA 8, 27; RBA 28; RBC 3, 10; H100 82; RA 59; RBH 62; T40 35 Enya: PCA 40, 45 Erasure: DS 19 Evanescence: B200 8; INT 14; A40 5; H100 8; HA 6; MO 13. 26; RO 21: T40 1 Sara Evans: CS 22 Eve 6: MO 19

Fabolous: B200 42: RBA 15: H100 13. 30. 54: HA 10. 26. 53: HSS 66; RA 9, 18. 28: RBH 9, 19, 29: RP 3, 10: RS 35. 50. 69: T40 20. 29
Ralph Falcon: DC 9
Fannypack: HSS 73
Fantasy: DS 17
Fat Joe: H100 52: HA 49: RA 67: RBH 67: T40 26
Jose Feliciano: LA 34: LPA 10: LPS 13: LT 20
Alejandro Fernandez: LA 75
Ibrahim Ferrer: LA 23: TSA 1: WM 4
Tiziano Ferro: LPS 21: LT 30
FFH: CC 24

| Ibrahim Ferrer: LA 23; TSA 1; WM 4 |
| Tiziano Ferro: LPS 21; LT 30 |
| FFH: CC 24 |
| Field Mob: RBA 99 |
| Fiend: RBA 93 |
| Finch: B200 99 |
| Finger Eleven: B200 157; HS 4 |
| Fischerspooner: DC 36 |
| Five For Fightling: AC 15 |
| Fleetwood Mac: B200 57, 143; A40 37; AC 19 |
| The FlipMode Squad: H100 9; HA 7; RA 15; RBH 14; RP 6; RS 41; T40 6 |
| Floetry: B200 96; RBA 21; H100 50; HA 43; RA 16; RBH 17 |
| Juan Diego Florez: CL 12 |
| Joseph Fonseca: TSS 16 |
| Foo Fightters: B200 113; H100 87; MO 8; RO 23 |
| Fountains Of Wayne: B200 183; HS 10 |
| Fourplay: Cl 25 |
| Foxy Brown: RBH 97 |
| Mario Frangoulis: CX 14 |
| Frankie]: B200 73; RBA 38; AC 26; H100 19; HA 22; HSS 13; LPS 25; LT 37; RBH 84; RS 5; T40 16; TSS 28 |
| Kirk Franklin: C27; GA 9; RBA 87 |
| Free: RA 73; RBH 76 |
| RUSS Freeman: Cl 5; IND 40 |
| RUSS FREEMAN |
| RUS

Free: RA 73: RBH 76 Russ Freeman: C/5: IND 40 Freeway: RBA 44: HSS 64: RA 49: RBH 47: RS 28, 51, 64 Friburn & Urik: DC 25 BULESCAL VIC

Bill Frisell: /Z 20 Jackie Ray Frost: HSS 57; RS 36 Nelly Furtado: LPS 3; LT 4

Lenny G: B200 61: C/ 2, 12

Juan Gabriel: LT 45; RMS 23

Dave Gahan: HS 37: DC 18; DS 11

Manuel Galban: LA 39; LPA 13; WM 5

Benny Galloway: B6 5; CA 54

Ashley Gearing: CS 49

Georgia Mass Choir: GA 19

Lisa Gerrard: WM 11

Vince Gill: CA 32: CS 38

Billy Gilman: CA 47

Ginuwine: B200 29; RBA 10: H100 22, 93; HA 19; RA 6;

RBH 6

Dana Glover: A40 30 Goapele: RBH 90 Godsmack: B200 65: MO 36: RO 7, 33 Godsmack: B200 65; MU 36; KU 7, 33 Goldfrapp: EA 24 Fabian Gomez: LT 48 Good Charlotte: B200 40; PCA 18; MO 28 Goo Goo Dolls: A40 13 Glenn Gould: *CL* 6

BILLBOARD JULY 5, 2003

Joshua Gracin: HSS 3, 11 Grafic International: HSS 57; RS 36 El Gran Combo De Puerto Rico: TSS 2 Grain International: n3-3 /; R5 36
El Gran Combo De Puerto Rico: TSS 2
Grandaddy: B200 155
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: CSS 8
Josh Groban: B200 93; CX 2, 4; AC 29
Groove Armada: DC 6
Grupo Bryndis: HS 31; LA 6; RMA 3; 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

Deitrick Haddon: CC 20; GA 7; HS 32 Daryl Hall; IND 50 Daryl Hall; IND 60 Daryl Hall John Oates: IND 35; AC 17 Fred Hammond: GA 13 Fred Hammond: GA 13
Jennifer Hanson: CS 51
The Happy Boys: EA 15
Roy Hargrove: C/ 3; 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 23
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 Faith Hill: B200 184; CA 23; CCA 21; AC 7, 11; CS 36; CSS HS5 34
Hitman Sammy Sam: RBA 91; HSS 22; RBH 85; RS 7
Darwin Hobbs: GA 39
Loleatta Holloway: DC 20
Hope: DC 14
Vladimir Horowitz: CL 15
Hot Boys: RBA 96
Hot Hot Heat: HS 19; IND 20; MO 25
Whitney Houston: RBA 74; AC 22; DC 12; H100 97; HSS 40; RBH 80
Los Huracanes Del Norte: LA 60; RMS 36

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: LA 73; 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
Inspectal 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 27

RBH 27
The Isley Brothers: B200 31; RBA 7; H100 72; HA 68; RA 26; RBH 27

L Alan Jackson: B200 176; CA 22; CCA 15; CS 14; H100 53;

HA50 Michael Jackson: PCA 14; RBC 12 Paul Jackson, Jr.: CJ 16 Jael: DC 19 Jahelm: B200 84; RBA 16; RBC 11; H100 51; HA 44; RA 14; Jael: DC 19
Jahelim: 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-el: HSS 56; RS 20
Jay-2: 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
Jewel: B200 12; INT 16; A40 10; DC 7; DS 5; H100 27; HA
34; HSS 8; T40 19
Buddy Jewell: CS 25; CSS 1; H100 76; HSS 5
Joe: RBH 96
Elton John: B200 120
Jack Johnson: B200 120
Jack Johnson: B200 120

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; C/ 1; INT 5; A40 25; AC 8
Roy Jones, Jr.: RS 40
Ronny Jordan: C/ 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
Jung: DC 14

-K-Israel Kamakawiwo'Ole: WM 7 Kardinal Offishalt: 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, 25, 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-Turn'Al: RA 68; RBH 70
Beyonce Knowles: RBA 57; H100 3; HA 2; RA 3, 75; RBH 3, 78; T40 8
Diana Krall: Z4, 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

Sonny Landreth: BL 15

k.d. láng: /Z 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 Lerner: LPS 30; LT 50; TSS 32
Less Than Jake: B200 146
The Letter M.: RBH 97
La Ley: LA 31; LPA 9; LPS 40
Ottmar Liebert: NA 15
Lifehouse: CC 37; A40 27
Lil' Flip: RBA 76; H100 49; HA 47; HSS 41; RA 19, 64; RBH 18, 65; RP 14; RS 23
Lil Jon: RA 65; RBH 62
Lil Jon: RA 65; RBH 62
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' Klim: B200 30; RBA 13; H100 4; HA 1; RA 2, 43, 70; RBH 2, 44, 71; RP 1, 24; RS 49; T40 9
Lilix: H5 14
Lil' Mo: B200 130; RBA 29; H100 13, 54; HA 10, 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

66; RA 9, 18, 73; RBH 9, 19, 76; RP 3; RS 35, 50; T40 20
Lil' Wyte: RBA 94
Limi-t 21: TSS 17
Limite: LT 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 131; A40 19
German Lizarraga: LA 71; LT 49; RMS 21
LLCool. JR BH B1
Kimberley Locke: HSS 3, 11
Lone: HSS 63; RA 60; RBH 57; RS 31
George Lopez: HS 39; IND 28
Jennifer 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: C/ 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

Made By Monkeys: DC 29
Madonna: B200 89; PCA 36; A40 38; DC 34; DS 6, 8; HSS 20, 75
Magic Juan: TSS 13
Taj Mahal: BL B
Mana: LA 12; LPA 5; LPS 1; LT 1; TSS 29
Mammade God: RO 38
Mannheim Steamroller: B200 119; IND 3; INT 12; NA 1, 4
Victor Manuelle: TSA 19; TSS 5, B, 22
Marilyn Manson: B200 68; MO 40; RO 22
Bob Marley: PCA 2; RBC 4; RE 11
Ziggy Marley: RE 5
Maroon 5: B200 159; HS 5; A40 15
The Marsalis Family: /Z 21
Mike Marshalt: BG 15
Ricky Martin: B200 107; LA 1; LPA 1; DC 20; H100 98; LPS 2, 24; LT 2, 22; TSS 15, 23
Rogello 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
Kaiko Matsui: C/ 15

Massive Attack: EA 19
matchbox twenty: B200 45; A40 1; AC 16; H100 10; HA 9;
T40 3
Keiko Matsui: CJ 15
Maria Matto: DC 29
John Mayer: B200 60, 147; A40 12, 14
Martina McBride: B200 88; CA 10; CS 29; H100 99
C.W. McCall: B200 119; IND 3; INT 12; NA 1
Delbert McClinton: BL 10
Donnie McClurkin: CC 12; GA 3; RBA 60
Brian McCormas: CS 17
Paul McCoy: A40 5; H100 8; HA 6; MO 13; RO 21; T40 1
Michael McDonald: AC 23
Tim McGraw: B200 86; CA 9; CCA 2, 19; PCA 6; CS 20;
H100 96
McHayes: CS 45; CSS 10
Brian McKnight: B200 163; RBA 43; RA 55; RBH 56
John Mellencamp: B200 163; RBA 43; RA 55; RBH 56
John Mellencamp: B200 76; BL 1
Memento: RO 31
Roy D. Mercer: CA 39
MercyMe: B200 111; CC 4, 14; AC 21
Jo Dee Messina: B200 83; CA 8
Mest: B200 80
Metallica: B200 3; INT 7; PCA 1, 10, 13, 24; MO 22; RO 4
Pat Metheny: JZ 3
Method Man: H100 63; HA 58; RA 27; RBH 28
Mili: DC 28
Milly: DS 22
Glenn Miller: JZ 10

meurou Mari: ritoo 63; HA 58; KA 27; KBH 28
Mila: DC 28
Milky: DS 22
Glenn Miller: JZ 10
Millie: LPS 11, 31; LT 14
Mobb Deep: B200 182; HS 9; IND 13
Mojado: LA 16, 66; RMA 11
Monchy & Alexandra: TSA 8, 11; TSS 36
Monica: B200 1; INT 11; RBA 2; DC 3; H100 11; HA 8; RA 1;
RBH 1; RS 33
Ricardo Montaner: LA 49; LPA 14; LPS 12; LT 18
Pablo Montero: LPS 28; LT 42
Dr. Ed Monlgomery: GA 33
John Michael Montgomery: CS 58
Montgomery Gentry: B200 144; CA 17; CS 5; CSS 7; H100
47; HA 46; HSS 36
Chante Moore: RBA 55
Allison Moorer: CSS 2; H100 38; HA 52; HSS 6
Morelenbaumz/Sakamoto: CX 10
Craig Morgan: B200 137; CA 16; HS 2; IND 6; CS 6; H100
69; HA 65
Van Morrison: PCA 38
Lou Mosley: RBA 81; HSS 44; RBH 99; RS 12
Brandy Moss-Scott: HSS 52; RS 68
Mo Thugs: IND 17; RBA 25; HSS 65; RS 68
Jason Mraz: B200 64; A40 6; H100 57; HA 59; T40 24
Mr. Cheeks: RA 43; RBH 44, 96, 100; RP 24; RS 49, 54, 75
Mudvayne: B200 187; RO 28
Rich Mullins: CC 39
Anne Murray: CA 72
Keith Murray: RBH 75; RO 28
Rich Mullins: CS 39
Anne Murray: RBH 75; RS 57
Musig: HSS 37, 71
Mya: H100 73; HSS 9; RA 36; RBH 34; RS 4

-N-Nas: B200 179; RBA 61; RBC 18, 22; DS 18; H100 100 Nate Dogg: H100 5; HA 3; H5S 35; RA 5; RBH 5; RP 2; RS 21; T40 5 Ultra Nate: DC 37
Luna Negra: AA 15
Frankle 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 61
The New Pornographers: IND 43
Newsboys: B200 139; CC 7; DS 25
Joe Nichols: B200 139; CA 14; CS 26
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

Noella: LP5 17; II 21; TSS 31 NOFX: IND 15 Nichole Nordeman: CC 26; HS 47 Smokie Norful: CA 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: CL 2; STX 24
D00 Omar: H5 17; LA 3; LPA 2
La Onda: RMS 28
Jamle O'Neal: CS 46
Y0ko Ono: DS 12
Opera Babes: CX 7
William Orbit: A40 35; H100 60; HA 63; T40 23
La Oreja De Van Gogh: LPS 20; LT 35
Christopher O'Riley: CX 5
Stacie Orrico: B200 101; CC 2; DS 1; H100 85; HSS 16
Jeffrey Osborne: IND 48; RBA 64
Oscar G: DC 9

— 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 Palmieri; JZ 22; TSA 5 Los Palominos: RMS 34 Palomo: LA 20; RMA 15; RMS 6 Panjabi Mct. D5 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: CZ 1, 13 P. Diddy: H100 44; HA 40; RA 34; RBH 37; RP 17; T40 34 Gary Peacock: JZ 19 Peedi Crakk HSS 64; RA 49; RBH 47; RS 28, 51 Jennifer Pena: LPS 29; LT 26; RMS 38 Dottie Peoples: GA 21; RBA 80 Murray Perahla: CL 11

Dottie Peoples: GA 21; RBA 80
Murray Perahia: CL 11
Amanda Perez: RBA 63; HSS 10; RS 15; T40 36
Franky Perez: A40 24
Perpetuous Dreamer: DC 38
Pesado: RMS 31
Liz Phair: A40 20
Pharoahe Monch: RS 53
Pillar: CC 25; HS 45; RO 39
Pink: B200 151; A40 35; H100 60; HA 63; HSS 67; T40 23
Pink Floyd: PCA 33
Pink Martini: INT 10
Alexandre Pires: LA 50; LPA 15; LPS 5; LT 8; TSS 37
John Pizzarelli: J/2 23
Play: B200 79
Los Player's: LA 40
Plumb: A40 31

Plumb: Ago 31
P.O.D.: CC 29
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: 6A 15
Powerstan Faces Place Jat. PD 16A

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 92
Kelly Price: B200 109; RBA 19; RBH 87
Charley Pride: CA 64
Prince: RBA 98
Rachel Proctor: CS 40
Proloe Zak: A40 32
The Project 2B: RS 34
Project Pat: RBC 23
Prosperity: GA 28
Puretone: DC 16
Purple Kitty: DC 23

-Q-Q Tip: HSS 55; RS 55 Queen: 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 City: R5 56
Radiohead: B200 4; INT 2; PCA 44; MO 16
Raekwon: R5 74
Eros Ramazzotti: LA 36; LPA 12; LPS 6; LT 7; TSS 21
Ramiyah: GA 27
Rascal Flatts: B200 98; CA 11; CCA 3; PCA 11; CS 10; H100
58; HA 55
Carmen Rasmusen: HSS 3, 11
Los Razos: LA 41; LT 25; RMS 7
Red Hot Chill Peppers: B200 103; MO 14
Redman: HSS 43
Los Rehenes: LA 43
Relient K: B200 186; CC 9
Revis: B200 171; HS 7; MO 39; RO 9
The RH Factor: C/ 3; HS 21; RBA 53
Damlen Rice: HS 24
Lionel Richie: B200 116; RBA 89
Los Relencs Del Norte: LA 56
LeAnn Rimes: CA 60
The Rippingtons: C/ 5; IND 40
Jenni Rivera: LPS 36; LT 36; TSS 7
Lupillo Rivera: RMS 29
Jerry Rivera: LPS 36; LT 36; TSS 7
Lupillo Rivera: RMS 22
Rizen: GA 29
Partik: DC 22

Lupillo Rhera: 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 142; RBA 66; HSS 71 Rosario: LPS 10

The ROOTS: B200 141; RBA 60; 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

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Deric Ruttan: CS 57

DJ Cheb I Sabbah: EA 23; WM 9

D) Cheb I Sabbah: EA 23; WM 9
Sallva: RO 37
David Sanborn: /Z 1
Adan Chalino Sanchez: RMS 33
Arturo Sandoval: /Z 1
Santana: B200 138; A40 21; AC 4; HSS 37; LPS 30; LT 50; TSS 32
Juel Z Santana: RS 59
Gilberto Santa Rosa: TSA 7; LPS 16; LT 5; TSS 1
Yoskar Sarante: TSS 18
Boz Scaggs: IND 45; /Z 8
Scarface: RBA 40
The John Scofield Band: C/ 13
The Scumfrog: DC 15
Sean Paul: B200 17; RBA 12; RE 1; H100 6, 41, 81; HA 4, 38; HSS 17, 47, 66; T40 4, 37
Joan Sebastian: IND 38; LA 14; RMA 9; LPS 32; LT 32; RMS
12
Ins Secandar IDS 24, TES 24

12 Seether: B200 181; MO 17; RO 13 Bob Seger & The Silver Bullet Band: PCA 4 Selens: LA 29; LPA 8 Senses Fail: HS 34; INT 8

Senses Fail: HS 34; INT 8
Shaggy: RE 7
Shaklra: LA 21; LPA 6
Shallm: LPS 26; LT 46
Shekinah Glory Ministry: GA 6; HS 28; IND 26
Blake Shekton: CA 37, 70; CS 39
The Shepherds: GA 38
Shinedown: MO 34; RO 20
Mike Shorey: H100 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: IZ 25
Simon & Garfunkel: PCA 25
Simple Plan: B200 67; H100 66; HA 66; T40 25
Sin Bandera: LPS 15; LT 23
Sixpence None The Richer: AC 28
Size Queen: DC 47
Ricky Skaggs & Kentucky Thunder: BG 7; CA 58
Skillz: RBH 92; RS 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: HS 5 3, 11
Smoke Bulga: RS 60
Snoop Dogg: B200 94; RBA 33; RBC 15; RA 33; RB

Rickey Smith: HSS 3, 11
Smoke Bulga: RS 60
Snoop Dogg: B200 94; RBA 33; RBC 15; RA 33; RBH 35;
RP 18; RS 39
Socialburn: 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 Sparxxx: HSS 29; RS 42
Renee Spearman And Prez: GA 28
Sovro Gyra: C/17

Renee Spearman And Prez: GA 28
Spyro Gyra: C/17
Staind: B200 25; PCA 50; MO 18, 23; RO 8, 29
Renee Stakey: DC 50
Lisa Stansfield: DC 43
The Starting Line: HS 48
Steely Dan: B200 22; INT 6
Rod Stewart: B200 114
Rebecca St. James: CC 16
George Strait: B200 14, 154; CA 1, 19, 29, 53; CS 13; H100
71; HA 67
The Streets: EA 14
Streetwize: C/14

The Streets: CA14 Streetwize: CJ 14 Tadeusz Strugala: CL 2; STX 24 Ruben Studdard: AC 30; H100 2; HSS 2, 3, 11; RA 41; RBH

15; RS 1 Sublime: PCA 46 Sugar Ray: B200 90; A40 32 Switchfoot: B200 164; CC 8 System Of A Down: B200 192

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

Tamia: HIVO 50; In 20,103.259
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Olga Tanon: LPS 19; LT 17; TSS 9, 12
LA.T.u.: B200 66; DC 1
James Taylor: B200 78; PCA 43
Mark Taylor: GA 33
Paul Taylor: G/ 11
Susan Tedeschi: BL 6
Los Temerarios: LA 11; RMA 7
TGA DC 73

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
Chris Thile: BG 15
Third Day: B200 118; CC 6
Third Eye Blind: B200 122; A40 17
Third World: RE 14
The Thorns: B200 156
Three 6 Maffa: RA 64; RBH 65
TL: 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 49; H100 59; HA 56; MO 2; RO 3
Randy Travis: B200 108; CA 12; CC 3; CS 11; H100 56; HA
54
Trenyte: HSS 3, 11
A Tribe Called Quest: B200 190; RBA 51
Trick Daddy: H100 95; RA 46; RBH 50; RP 22
Trickly: EA 2
Trick Laddy: H100 95; RA 46; RBH 50; RP 22
Trick Daddy: H100 95; RA 46; RBH 50; RP 22
Trick Daddy: H100 95; RA 46; RBH 50; RP 22
Trick Laddy: H100 95; RA 46; RBH 50; RP 22
Trick Laddy: H100 95; RA 46; RBH 50; RP 22
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Trick Laddy: H100 95; RA 46; RBH 50; RP 22

Tricky: EA 2

Trin-1tee 5:7: GA 36

Los Tucanes De Tijuana: LA 22; RMA 16; LT 6; RMS 1

Josh Turner: CS 52

Evelyn Turrentine-Agee: GA 17

Shania Twalin: 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

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

U

Urban Knights: C/ 7 Adolfo Urias Y Su Lobo Norteno: LT 41; RMS 15, 16 The Used: MO 24

Lan Van Dahl: DS 14
Luther Vandross: B200 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: RO 30
Vendetta Red: MO 20
Johnny Vicious: EA 13 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
Hezekiah 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 Watkey: DC 42
Russell Watson: CX 13
David Waxman: EA 6, 16; IND 39
Jimmy Wayne: CS 3; CSS 6; H100 37; HA 37; HSS 21
Gillian Welch: B200 200; HS 12; IND 14
Westside Connection: RA 68; RBH 70
Kirk Whalum: C/ 22

Gillian Welch: B200 200; HS 12; IND 14
Westside Connection: RA 68; RBH 70
Kirk Whalum: C/ 22
The White Stripes: B200 27; INT 22; H100 83; MO 3
Hank Williams: CCA 16
Hank Williams: LCCA 11
Lee Williams And The Spiritual QC's: GA 8; HS 40; IND 29
Lucinda Williams: B200 134; A40 36
Pharrell Williams: H100 61; HA 62; HSS 25, 55; RA 25, 33;
RBH 25, 35; RP 18; RS 10, 39, 55, 61
Mark Willist CA 40; CS 28
Charlie Williams: RB 33; RBH 35; RP 18; RS 39
Kim Wilson: RA 33; RBH 35; RP 18; RS 39
Kim Wilson: A68
Mario Winans: RBH 100; RS 54
Vickle Winans: B200 191; GA 1; HS 11
George Winston: A41 33
Steve Winwood: B200 126; IND 4
Women Of Faith: 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: A4 7
Lizz Wright: C/ 4; HS 26
Wynonna: CS 18; H100 80; HA 75

Zion: HSS 51; RS 29 ZZ Top: PCA 41

-SOUNDTRACKS-

2 Fast 2 Furious: B200 9; RBA 4; ST 8 Mile: B200 121; RBA 84; STX 6 Amelle: WM 15

8 Mile: B200 121; RBA 84; STX 6
Amelican 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 & Stlich: 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

Holle: STX 1913 A Hulls: STX 7
Lizzie McGuire: B200 123; STX 7
The Lizzie McGuire Movie: B200 13; STX 2
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 Shrek: STX 19
Spirit: Stallion Of The Cimarron: STX 22
Sweet Home Alabama: STX 21
A Walk To Remember: STX 11

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Now 12: 32

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Reggae Gold 2003: 43

Ultimate Smash Hits: 105

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Worship Together: Be Glorifled: 197

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67

91 WOW Gospel 2003: 199 WOW Worship (Yellow): 112

BILLBOARD JULY 5, 2003 www.billboard.com

JULY 5 Billboard MODERN ROCK TRACKS...

3 3 SEVEN NATION ARMY THIRD MANAVY THE White Strip 4 5 JUST BECAUSE CAPITOL Jane'S Addict 5 4 LIKE A STONE INTERSCOPEPIC AUGISTA 6 7 STUPID GIRL FUN GEFFENINTERSCOPE 7 13 FAINT WARNER BROS LINKIN P. 8 8 TIMES LIKE THESE ROSWELL/RCA/RING FOO Fight 9 6 SOMEWHERE I BELONG WARNER BROS. LINKIN P. 10 11 GO WITH THE FLOW INTERSCOPE Queens Of The Stone A 11 10 MINERVA MAYERICK/REPRISE Deffor 12 17 THE BOYS OF SUMMER COLUMBIA The Ata 13 9 BRING ME TO LIFE WIND UP EVANESCENCE FEATURING PAUL MCC 14 18 DOSED WARNER BROS RED HOT CHIEF WIND UP SEVENESCENCE FEATURING PAUL MCC 15 THERE THERE CAPITOL RADION 16 15 THERE THERE CAPITOL RADION 17 14 DRIVEN UNDER WIND UP SEVEN SMILE Empty SC 18 12 PRICE TO PLAY FUPPLEKTRAFEEG STAIL 19 22 THINK TWICE RCARRIG EVA	
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18 12 PRICE TO PLAY RUPELENTRAFEEG Statement 19 22 THINK TWICE RCARRAG Event 20 20 SHATTERDAY EPIC Vendetta F 21 25 SHOW ME HOW TO LIVE INTERSCOPLEPIC Audiosla	ad 😞
19 22 THINK TWICE RCA/RMG Ev 20 20 SHATTERDAY EPIC Vendetta F 21 25 SHOW ME HOW TO LIVE INTERSCOPLEPIC Audiosla	er 😴
20 20 SHATTERDAY EPIC Vendetta F 21 25 SHOW ME HOW TO LIVE INTERSCOPE/EPIC Audiosla	nd 🤿
21 25 SHOW ME HOW TO LIVE INTERSCOPPLEPIC Audiosla	6
The desired to the second seco	ed 😞
	/e 🖙
[22] 21 ST. ANGER ELEKTRAFEG Metall	ca 🤿
36 SO FAR AWAY FLIP/ELEKTRA/EEG Stal	nd
24 26 BLUE AND YELLOW REPRISE The Us	ed 🤿
25 24 BANDAGES SUB POPYSIRE/REPRISE Hot Hot He	at 😴
26 40 GOING UNDER WIND-UP Evanescer	ce
27 23 11 THE SCIENTIST CAPITOL COID	ay 👳
28 28 THE YOUNG AND THE HOPELESS DAYLIGHTIEPIC GOOD Charlo	te 🤿
29 32 EVERYONE ELEKTRA/EEG Socialbu	rn
30 29 THE LAST SONG DOGHOUSE/DREAMWORKS The All-American Reje	ts 👳
31 31 THE HORIZON HAS BEEN DEFEATED JACKJOHNSON/UNIVERSAL/JUMRG Jack Johns	on 🧟
32 34 OXYGEN'S GONE ISLAND/IOJ/MG Die Tryl	1g 🤿
THE LEAVING SONG PT. II NITRO/DREAMWORKS	FI
34 39 FLY FROM THE INSIDE ATLANTIC Shinedo	vn 🗍
35 27 THE ROAD I'M ON REPUBLICAUNIVERSAL/JUMRG 3 DOORS DO	/n .∽
36 38 31 STRAIGHT OUT OF LINE REPUBLIC/UNIVERSAL/UMRG GODSma	ck 😴
33 GIRL'S NOT GREY MITRO/DREAMWORKS	FI⇔
38 WE'VE HAD ENOUGH VAGRANT Alkaline T	io o
39 35 6 CAUGHT IN THE RAIN EPIC Re	
40 37 MOBSCENE NOTHING/INTERSCOPE Marilyn Mans	is 👳

Billboard ROCK TRACKS

*	¥		Airplay monitored by	Nielsen
THIS WEEK	LAST WEEK			Broadcast Data
IIS V	ST			Systems
ш	5		TITLE IMPRINT/PROMOTION LABEL	Artist
1	1	-99	NUMBER 1	
		-	LIKE A STONE INTERSCOPE/EPIC	Audioslave ♀
2 3	3		SEND THE PAIN BELOW EPIC	Chevelle 👳
3 (4)		E.1.8	HEADSTRONG WARNER BROS.	Trapt ∞
5	4	17	ST. ANGER ELEKTRA/EEG	Metallica ∞
	8		SOMEWHERE I BELONG WARNER BROS	Linkin Park 👳
	6	L.	STUPID GIRL FLIP GEFFEN/INTERSCOPE	Cold ♀
7 8	7	21	STRAIGHT OUT OF LINE REPUBLIC/UNIVERSAL/UMRG	Godsmack ♀
		1	PRICE TO PLAY FUP/ELEKTRA/EEG	Staind 😓
9	9		CAUGHT IN THE RAIN EPIC	Revis
10			THE ROAD I'M ON REPUBLIC/UNIVERSAL/UMRG	3 Doors Down ☞
11	15		JUST BECAUSE CAPITOL	Jane's Addiction
12	11	L	FREE DREAMWORKS	Powerman 5000 😓
13	13	B.L.X	DRIVEN UNDER WIND-UP	Seether 👳
14	12		STILLBORN SPITFIRE	Black Label Society 😞
15	14	C.1/3	WHEN I'M GONE REPUBLIC/UNIVERSAL/UMRG	3 Doors Down 👳
16	17		MINERVA MAVERICK/REPRISE	Deftones 👳
æ	24		SHOW ME HOW TO LIVE INTERSCOPE/EPIC	■ AIRPOWER ► Audioslave 🕏
18	16		REMEMBER REPRISE	Disturbed ⊊
170	27			POWER Linkin Park 👳
20	20	200	FLY FROM THE INSIDE ATLANTIC	Shinedown
21	19	218	BRING ME TO LIFE WIND-UP	Evanescence Featuring Paul McCoy 😓
22	21		MOBSCENE NOTHING/INTERSCOPE	Marilyn Manson 😓
23	22	15	TIMES LIKE THESE ROSWELL/RCA/RMG	Foo Fighters 🥷
24	23		IMPRINT ROADRUNNER IDJMG	doubleDrive
25	25		LIBERATE REPRISE	Disturbed
26	26	101	EVERYONE ELEKTRAVEEG	Socialburn
2.7	29		BOTTOM OF A BOTTLE LAVA	Smile Empty Soul 🤿
28	30		WORLD SO COLD EPIC	Mudvayne
29	39		SO FAR AWAY FLIP/ELEXTRA/EEG	Staind
30	SIL14	W	SET ME FREE DECCA	Velvet Revolver
31	31	24	NOTHING SACRED COLUMBIA	Memento 👳
32	28	10	GO WITH THE FLOW INTERSCOPE	Queens Of The Stone Age 🤕
33	114	•	SERENITY REPUBLIC/UNIVERSAL/UMRG	Godsmack
34	34	27	RED WHITE AND BLUE SANCTUARY	Lynyrd Skynyrd
35	32		RECTIFIER REPUBLIC/UNIVERSAL/UMRG	RA
36	36		OXYGEN'S GONE ISLANDIDJMB	Die Trying .♀
37	35		REST IN PIECES ISLANDINDUMG	Saliva 👳
38	38		SAFE PASSAGE AMERICANIDJMG	Manmade God
39	40	100	FIREPROOF FLICKER/MCA	Pillar
40	INA	W	I DON'T WANNA BE ME ROADRUNNER/IDJMG	Type O Negative

Billboard ADULT CONTEMPORARY...

			The state of the s	And the Control of th
EK	EEK		Airplay monitored by 🏌 Nielsen	
THIS WEE	LAST WEEK	Н	Broadcast Systems	Data
置	LAS		TITLE IMPRINT/PROMOTION LABEL	Artist
			*省 NUMBER 1 省	5 Weeks At Number 1
	1	,	DRIFT AWAY LAVA	Uncle Kracker Featuring Dobie Gray 🕏
	2	16	HAVE YOU EVER BEEN IN LOVE EPIC	Celine Dion
(3)	4	KE!	IF YOU'RE NOT THE ONE ISLAND/IDJIMG	Daniel Bedingfield 😴
	3	16	THE GAME OF LOVE ARISTA	Santana Featuring Michelle Branch 🕏
5	5		BEAUTIFUL RCA/RMG	Christina Aguilera 🧟
6	6		CAN'T STOP LOVING YOU ATLANTIC	Phil Collins
7	- 8	10.8	ONE WARNER BROS.	Faith Hill
8	7		DON'T KNOW WHY BLUE NOTE/VIRGIN	Norah Jones 束
9	10	120	A THOUSAND MILES A&M/INTERSCOPE	Vanessa Carlton 🕏
10	11		FOREVER AND FOR ALWAYS MERCURY/IDJMG	Shania Twain 🕏
.11	9		CRY WARNER BROS.	Faith Hill 🕏
12	12		HOLE IN THE WORLD ERC	Eagles ♀
(13)	15		BIG YELLOW TAXI GEFFEN/INTERSCOPE Countin	ng Crows Featuring Vanessa Carlton 😴
14	14	60	SOAK UP THE SUN ASM/INTERSCOPE	Sheryl Crow 束
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	PEACEKEEPER REPRISE	Fleetwood Mac 🕏
20	21	20	PICTURE LAVAVATLANTIC	Kid Rock Featuring Sheryl Crow 🕏
21	23	7	I CAN ONLY IMAGINE IND/CURB	MercyMe ♀
22	20		TRY IT ON MY OWN ARISTA	Whitney Houston 😓
23	26		I HEARD IT THROUGH THE GRAPEVINE MOTOWN/UM	Michael McDonald
24	22	243	I DROVE ALL NIGHT EPIC	Celine Dion ☞
25	24	i.k	I'M WITH YOU ARISTA	Avril Lavigne 🖙
26	28		DON'T WANNA TRY COLUMBIA	Frankje J 束
23	T.	O.	THIS IS THE NIGHT RCA/RMG	Clay Aiken
28	25		DON'T DREAM IT'S OVER SQUINT-CURB/REPRISE	Sixpence None The Richer 🖙
29	27	22	YOU'RE STILL YOU 143/REPRISE	Josh Groban
100				

Compiled from a national sample of airplay supplied by Nielsen Broadcast Data Systems' Radio Track service. 106 mainstream rock stations, 90 modern rock stations, 91 adult contemporary stations and 87 adult Top 40 stations are electronically 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 stations are electronically monitored 24 hours a day, 7 days a week. Top 40 Tracks stations are electronically monitored 24 hours a day, 7 days a week. Top 40 Tracks stations are electronically monitored 24 hours a day, 7 days a week. Top 40 Tracks swards bullets based on increase in audience impressions. On the remaining detection-based charts, tracks with increase in detections over the previous week are bulleted regardless of chart movement. A record 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).

The BOYS OF SUMMER coulumble

The BOY

29 FLYING WITHOUT WINGS JAMG

Billboard ADULT TOP 40 TRACKS...

뵯	¥		Airplay monitored by 🥇 Nielsen	
3	×		Broadcast Dat Systems	ta
SIE	LAST WEEK	Į.	TITLE IMPRINT/PROMOTION LABEL	Artist
B (88) (8)				
	1	Fa	UNWELL ATLANTIC	10 Weeks At Number 1 matchbox twenty ⊊
2	2			Cracker Featuring Dobie Gray
tround	3		CALLING ALL ANGELS COLUMBIA	Train 😞
1	4		WHEN I'M GONE REPUBLIC UNIVERSAL/JIMRG	3 Doors Down ♀
5	5			cence Featuring Paul McCoy
6	6	557	THE REMEDY (I WON'T WORRY) ELEKTRAJEEG	Jason Mraz 😞
7	8	-10		vs Featuring Vanessa Carlton 💂
8	7	24	CLOCKS CAPITOL	Coldplay 😞
9	12		ARE YOU HAPPY NOW? MAYERICK/WARNER BROS	Michelle Branch 😞
10	11	TAN-	INTUITION ATLANTIC	Jewel 👳
11	9	2.11	I'M WITH YOU ARISTA	Avril Lavigne 👨
12	10	144	WHY GEORGIA AWARE/COLUMBIA	John Mayer 😴
13	13	h las	SYMPATHY WARNER BROS.	Goo Goo Dolls 😴
44	15	(7)	YOUR BODY IS A WONDERLAND AWARE/COLUMBIA	John Mayer 😞
15	16	MA	HARDER TO BREATHE DCTONE/J/RMG	Maroon 5 😞
110	17		AMAZING HOLLYWOOD	Josh Kelley
(II)	19	14	BLINDED (WHEN I SEE YOU) ELEKTRA/EEG	Third Eye Blind
18	18	10	IF YOU'RE NOT THE ONE ISLAND/IDJMG	Daniel Bedingfield 🤿
19	21		HEAVEN RADIOACTIVEMCA AIRPOWER	► Live 🗣
200	20		WHY CAN'T I CAPITOL	Liz Phair 🤿
(21)	29		WHY DON'T YOU & I ARISTA Santana Featuring	g Alex Band Or Chad Kroeger
(22)	27	1	MISS INDEPENDENT RCA/RMG	Kelly Clarkson 🤿
23	23		LIKE A STONE INTERSCOPE/EPIC	Audioslave 🤿
24	22		SOMETHING CRAZY LAVA	Franky Perez 🤿
25	25	IL.	COME AWAY WITH ME BLUE NOTE/VIRGIN	Norah Jones 👳
26	26	100	ROCK YOUR BODY JIVE	Justin Timberlake 👳
27	24		TAKE ME AWAY DREAMWORKS	Lifehouse
28	31	P. //	THE HORIZON HAS BEEN DEFEATED JACK JOHNSON/UNIVERSAL/U	
	36	2.1	FIGHTER RCA/RMG	Christina Aguilera 🤿
30	32		RAIN DREAMWORKS	Dana Glover
61	34		REAL CURB	Plumb
32	28			jar Ray Featuring ProHoeZak 🤿
(33)	37		CRYSTAL VILLAGE COLUMBIA	Pete Yorn
34	30	HO	IN THIS LIFE COLUMBIA	Chantal Kreviazuk 🤿
65	39		FEEL GOOD TIME COLUMBIA	Pink Featuring William Orbit 🤿
36	40		RIGHTEOUSLY LOST HIGHWAY/IDJMG	Lucinda Williams
37	33		PEACEKEEPER REPRISE	Fleetwood Mac 😓
38	35		HOLLYWOOD MAVERICK/WARNER BROS	Madonna 😴
<u> </u>	1411		THE BOYS OF SUMMER COLUMBIA	The Ataris

Billboard

	200		Dilibodia
		ГО	P 40 TRACKS TA
SWEEK	ST WEEK	E 84.	Airplay Nielsen TITLE monitored by Broadcast Data ARTIST Systems
Ē	Š		IMPRINT/PROMOTION LABEL (哲) NUMBER 1 (哲) 3 Wks At No. 1
	1	12	BRING ME TO LIFE EVANESCENCE FEATURING PAUL MCCOY WIND-UP
2	4		MISS INDEPENDENT KELLY CLARKSON RCA/RMG
3	2	10	UNWELL MATCHBOX TWENTY ATLANTIC
	3	538	GET BUSY SEAN PAUL VPIATLANTIC
5	6	12	21 QUESTIONS 50 CENT FEATURING NATE DOGG SHADY/AFTERMATH /INTERSCOPE
6	8	111	I KNOW WHAT YOU WANT BUSTA RHYMES & MARIAH CAREY JAMONARC AMGADJING
2	5	111	ROCK YOUR BODY JUSTIN TIMBERLAKE JIVE
6	13		CRAZY IN LOVE BEYONCE FEATURING JAY-Z MUSIC WORLD ICOLUMBIA
•	14		MAGIC STICK LIL' KIM FEATURING 50 CENT QUEEN BEE JATLANTIC
10	11	F	DRIFT AWAY UNCLE KRACKER FEAT, DOBIE GRAY LAVA
11	7		IGNITION R. KELLÝ JIVE
12	9		WHEN I'M GONE 3 DOORS DOWN REPUBLICAUNIVERSALAUMRG
13	10		NO LETTING GO WAYNE WONDER GREENSLEVES/MP/ATLANTIC
0	16		ARE YOU HAPPY NOW? MICHELLE BRANCH MAVERICK MYARNER BROS.
•	18		ROCK WIT U (AWWW BABY) ASHANTI MURBER INC/DEF JAM ADJIMG
0	15		DON'T WANNA TRY FRANKIE J COLUMBIA
03	20		WHERE IS THE LOVE? BLACK EYED PEAS A&M //MTERSCOPE
18	12		FIGHTER CHRISTINA AGUILERA RGA /RMG
19	19		INTUITION JEWEL ATLANTIC
20	21	18	CAN'T LET YOU GO FABOLOUS FEATURING MIKE SHOREY & LIL' MO DESERT STORMMELEKTRA REG
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
6)	25	-10	THE REMEDY (I WON'T WORRY). JASON MRAZ ELEKTRA /EFG
33	29	6	ADDICTED SIMPLE PLAN LAVA
25	31		I WANT YOU THALIA FEATURING FAT. JOE EMI LATIN /VIRGIN
27	22	æ	IF YOU'RE NOT THE ONE DANIEL BEDINGFIELD ISLANO 70 JMG
28	36		NEVER LEAVE, YOU - JJH OOH, UH OOOH! LUMIGEE UNIVERSAL/JUMRG
29	30		INTO YOU FABOLOUS FEATURING TAMIA OR ASHANTI DESERT STORM-ELEKTRA /EEG
30	32		SWING, SWING THE ALL-AMERICAN REJECTS DOGHOUSE/DREAMWORKS
31	28	15	CLOCKS COLDPLAY CAPITOL
32	38	21	RIGHT THURR CHINGY DISTURBING THA PEACE/PRIORITY /CAPITOL
33	34	d.s	BIG YELLOW TAXI COUNTING GROWS FEAT. VANESSA CARLTON GEFFEN INTERSCOPE
34	40		SHAKE YA TAILFEATHER NELLY, P. DIDDY & MURPHY LEE BAD 80Y /UMRG
35	33.		SING FOR THE MOMENT EMINEM WEB/AFTERMATH /INTERSCOPE
36	35	76.5	ANGEL AMANDA PEREZ UNIVERSAL /POWERHOWSE/UMRG/VIRGIN
37	見る	my	BREATHE BLU CANTRELL FEATURING SEAN PAUL REDZONE /ARISTA
38	23	11	I'M GLAD JENNIFER LDPEZ EPIC
39	101	(TAY	IN LOVE WIT CHU DA BRAT FEATURING CHERISH SO SO DEF /ARISTA
40	37		SNAKE R. KELLY FEATURING BIG TIGGER JIVE
	_		

Billboard SINGLES AND TRACKS SONG INDEX.

Chart Codes: CS (Hot Country Singles); Hisoa (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
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/Break North, SOCAN/Me-benish, ASCAP/Inviversal, ASCAP/50 Cent, ASCAP/7 Rock, ASCAP/X Marc's Tha Spot, BMI), WBM, RBH 98

24'**5** (Ya Majesty's Music, ASCAP/Toompstone, BMI)

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

ACA ENTRE NOS (I.GA, BMI) LT 12
ACT A FOOL (Ludacris, ASCAP/EMI April,
ASCAP/Copyright Control), HL, H100 40; RBH 26
ACTOS DE UN TONTO (Seg Son, BMI) LT 39
ADDICTED (Warner Chappell, SOCAN/Wet Wheelie,
SOCAN/High-Maintenance, SOCAN/Stinky Music,
SOCAN/Prop Out, SOCAN/Slutty, SOCAN/Lanni Tunes,
SOCAN/H106 66
ALL IN THE WAY (Maurice White, ASCAP/Sony/ATV
Tunes, ASCAP/Stilla Qid, ASCAP/Vaughnwa,
ASCAP/Wendi Vaughn, ASCAP), H1, RBH 77
ALMOST HOME (Triple Shoes, BMI/Magic Mustang,
BMI/Sufferin' Succotash, ASCAP) CS 6; H100 69
ALUCINADO (EMI Blackwood, BMI) LT 30
AMAME (EMI April, ASCAP) LT 8
AMAZIN' (LL Cool), ASCAP/Sony/ATV Tunes,
ASCAP/The Waters Of Nazareth, BMI/EMI Blackwood,

ASCAP/The Waters Of Nazareth, BMI/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/Music Of Windswept, ASCAP/Scott Storch,
ASCAP/Black Owned Musik, 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 Dreamworks Songs, ASCAP/Monkey Feet, ASCAP/Carery Lane,
ASCAP/Famous, ASCAP/Animal Fair, ASCAP/CareersBMG, BMI/Siversis, BMI/Songs Of Universal,
BMI/Macadoo, BMI), CLUM/HL/WBM, CS 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/EMI April, ASCAP), HL, RBH 35
BEER FOR MY HORSES (Tokeco Tunes, BMI/Sony/ATV
Tree, BMI/Big Yellow Dog, BMI), HL, CS 1; H100 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, H100 91
BIG YELLOW TAXI (Siguomb, BMI), WBM, H100 42

BIG STAK (Emil Discussion L. H. Hao 93 BIG YELLOW TAXI (Siquomb, BMI), WBM, H100 42 BREATHE (God's Cryin', ASCAP/Sony/ATV Tunes, ASCAP/VGC, BMI/City Hous-

ASCAP/Geneto Fabulous, ASCAP/VOCO, BMI/CIty Hous-ing, 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 (Zombies 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), H. H100 45

CANDI BAR (Illiotic, ASCAP/Zomba, ASCAP/D, Khali, BMI/S.O.L., BMI/Yippity Yippity, ASCAP), WBM, RBH 75

CAN'T LETYOU GO (Desert Storm, BMI/F.O.B., ASCAP/N.Q.C., ASCAP/Mo Loving, ASCAP/EMI April, ASCAP) (100 13; RBH 9

CAP/N.Q.C., ASCAP/Mio Loving, ASCAP/Eirin Apin, CAP) H100 13; RBH 9 CAN'T STOP, WON'T STOP (Copyright Control/Six CAN 13 IOP, WON 13 IOP (Copyright Control/SIX ga, BMI) R8H 48 CAN YOU HEAR ME WHEN I TALK TO YOU? (Harnen, CAP/Love Pig, ASCAP) CS 49 CASI (Yami, BMI) LT 10 CELEBRITY (EMI April, ASCAP/Sea Gayle, ASCAP), HL,

ASC

CELEBRITY (EMI April, ASCAP/Sea Gayle, ASCAP), HL, CS 7; H100 46
CTHICKS 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 Milk, ASCAP) RBM 90
COME OVER (Naked Under My Clothes, ASCAP/Chycalic ASCAP) ABANDAVE Little SESAC (Moons

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),

International, BMI/HopeChest, BMI/Glitterfish, BMI), WBM, H100 99
CRAZY (Songs Of Universal, BMI/Bayjun Beat, BMI/Javier Cake, ASCAP) RBH 63
CRAZY (M LOVE (Beyonce, ASCAP/Hitco South, ASCAP/Music Of Windswept, ASCAP/EMI Blackwood, BMI/Richcraft, BMI/Damrich, BMI/Carter Boys, ASCAP/EMI April, ASCAP/Music World, ASCAP/Unichappell, BMI), H1/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

DAMM! (Drugstore, ASCAP/Lil)on ooo17 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 DON'T WANNA TRY (SoulSick Muzik, BMI/Logictone, BMI/Jumping Bean, BMI) H100 19; RBH 84 DREAM EYES (Not Listed) RBH 93

DRIFT AWAY (Almo, ASCAP), HL, H100 14

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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

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)

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) CS 24
FIGHTER (Xtina, BMI/Scott Storch, ASCAP/TVT,
ASCAP/BMG-Careers, BMI), HL, H100 35
FIND A WAY (Modat, ASCAP/916, BMI) RBH 91
FIRE (YES, YES Y'ALL) (Doe Budden, ASCAP/On Top,
ASCAP/Universal, ASCAP/F.O.B., ASCAP/N.Q.C.,
ASCAP/Starbus, BMI/Ensign, BMI/Sugar Hill, BMI/Twenty Nine Black, BMI/Future Sights And Sounds, BMI/Deco,
BMI), HL, RBH 55
FLIPSIDE (Efartooee, ASCAP/F.O.B., ASCAP/Copyright
Control RBH 47

ntrol) 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,

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

FOOK-WHELE MAYE (LITT ONE) SASSA, SAS

GET BUSY (EMI April, ASCAP/Tafari, ASCAP), HL, H100

GET BUST (LIM Pp.), 1888 (S. RBH 13)
GET BY (Pen Skills, BMI/EMI Blackwood, BMI/Ye
World Music, ASCAP/WB, ASCAP), HL/WBM, RBH 83
GET LOW (TVT, ASCAP/Swole, ASCAP/Da Crippler,
BMI/ColliPark, BMI/DWC, BMI) H100 32; RBH 12
GODSPEED (SWEET DREAMS) (Universal-PolyGram
International, ASCAP/St. Julien, ASCAP), WBM, CS 48

-H-

HAIL MARY (Songs of Universal, BMI/Joshua's Dream, BMI/Gimme Minz, BMI/Universal, ASCAP/Vaki Kadafi, BMI/Thug 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

HEADSTRONG (WBM, SESAC/Traptism, SESAC),

HEADSTRONG (WBM, SESAC/Trapusm, SESAC),
WBM, H100 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, H100 93
HELP POUR OUT THE RAIN (LACEY'S SONG) (My Little

rell, BMI) CS 25; H100 76 HE PROPOSED (Ice Water, ASCAP/EMI April, ASCAP),

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,

HONESTY (WRITE ME A LIST) GORDYN CHEMPER A BENJ New YORKS, BMI), HL CS 50 HOT DAMN (GeMarc, ASCAP/Terradome, ASCAP/The Waters Of Nazareth, BMI/EMI Blackwood, BMI/Chase Chad, ASCAP/EMI APRIL ASCAP), HL, RBH 72 HOW YOU GONNA ACT LIKE THAT (Zovektion, ACT LIKE THAT (ZOVEKTION, ACT LIKE THAT
ASCAP/BMG Songs, ASCAP/Erist Avenue, ASCAP/Demis hot Songs, ASCAP/ETwo, ASCAP/EMI April, ASCAP/E.D. Duz-It, BMI), HL, RBH 32 HOW YOU WANT THAT (DORGENO, ASCAP/Rhythm

Bluntz, ASCAP/Liniversal, ASCAP/Jack 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-

Musica, ASCAP) LT 50

I BELIEVE (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, MULIUMENT Hans ASCAP/Street Tuff, ASCAP/Selma,

BMI), HL/WBM, H100 100
I CAN ONLY IMAGINE (Simpleville, ASCAP/Fun Attic,

ASCAP) CS 54
I CAN'T BE YOUR FRIEND (Warner-Tamerlane,
BMI/Writers Extreme, BMI/EMI April, ASCAP/Waltz Time,
ASCAP), HL/WBM, CS 35
ICE CREAM (R.Kelly, BMI/Zomba Songs, BMI), WBM,

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/Winversal, ASCAP/50 Cent, ASCAP), WBM, RBH 41
IF YOU LET ME (Stone Agate, BMI/EMI Blackwood,

BMI) RI I) RBH 99 IF YOU'RE NOT THE ONE (Sony/ATV Tunes, ASCAP),

HL, H100 33 IGNITION (Zomba Songs, BMI/R.Kelly, BMI), WBM,

3M, RBH 31 I LOVE YOU (North Avenue, ASCAP/EMI April, CAP/Mr. Yeah, ASCAP/WB, ASCAP/Lil Black, 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 Advancements, ASCAP/Jaedon Christopher, ASCAP/Cori Tiffani, BMI/Zomba Songs, BMI), HL/WBM, H100 84

1'M JUST A GIRL (Deanaling, ASCAP/BPI) Administration, ASCAP/Turtle Wins The Race, ASCAP/Annotation, ASCAP/WB, ASCAP), WBM, CS 37

1'M MISSING YOU (Steve Wariner, BMI/Kidbilly, BMI), WBM, CS 56

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
I NEED A MAN (Pork, ASCAP/Aurelius, ASCAP) RBH 97
IN LOVE WIT CHU (Thowin' Tantrums, ASCAP/Air Control, ASCAP/EMI April, ASCAP/TFunk, BMI/Notting Hill,
RMI/Sones Of Universal, BMI), HL, H100 70; RBH 53

In THOSE JEAN (Music Of Windswept, ASCAP/Hand In THOSE JEANS (Music Of Windswept, ASCAP/Hand In My Pocket, ASCAP/Harvey "The Rock" Hester, ASCAP),

WBM, Hoo 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

I STILL LOVE YOU (EMI Blackwood, BMI/The Waters Nazareth, BMI/EMI April, ASCAP/Chase Chad, ASCAP)

I STILL GO. OF Nazareth, BMI/EMI April, ASCAP/CHOS.
HL, RBH 79
IT DOESN'T MEAN I DON'T LOVE YOU (Mosaic Music, Music, ASCAP/Liversal, ASCAP/Sea Gayle, ASCAP/Universal, 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 IWANT YOU/ME PONES SEXY (Cori Tiffani,

IMAN I YOU/ME PONES SEXT (COT INTAIN, 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,

H100 52; RBH 67
IWISH I WASN'T (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-Tamerlane, BMI) LT 22
THE JUMP OFF (Notorious K.I.M., BMI/Warner-Tamerlane, BMI/Virginia Beach, ASCAP/WB, ASCAP/LB Fam, ASCAP/EMI April, ASCAP/Universal, ASCAP/Mr. Cheeks, ASCAP/EMI Blackwood, BMI), HL/WBM, RBH 44

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-Tamerlane, BMI/Bubba Gee, BMI/Noontime Tunes, BMI/R.O.C.,
BMI/INB, BMI/Ya Majesty's Music, ASCAP), WBM, H100

90; RBH 36
LIGHTS OUT (Hoobangin Music, ASCAP/DreamWorks
Songs, ASCAP/EMI Blackwood, BMI/Crypton Music,
BMI/Universal, ASCAP/Gangsta Boogie, ASCAP/KnocTurn'Al, ASCAP/Baby Ree Toonz, BMI), HL, RBH 70
LIGHT YOUR ASS ON FIRE (Starbus, BMI/Ensign,

LIGHT YOUR ASS ON FIRE (Starbus, BMI/Ensign, BMI/The Waters Of Nazareth, BMI/EM Blackwood, BMI/Chase Chad, ASCAP/EMI April, ASCAP), HL, RBH 68 LIKE A PIMP (Crump Tight, ASCAP/Lucky, BMI/WB, ASCAP) H100 49; RBH 18 LIKE A STONE (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

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 Discos, ASCAP IT ST SIGHT (Zomba, ASCAP)/Instin Combs, ASCAP/Gloria's Boy, ASCAP/Janice Combs, BMI/Marsky, BMI), WBM, H100 63; RBH 28 LOVE CALLS (Kem, BMI) RBH 46 LOVE CHANGES EVERTTHING (Living Out Loud, ASCAP/Stanley Cup, SOCAN/In The Fairway, ASCAP/Music Of Windswept, ASCAP), WBM, CS 43 LOVE'S GOT 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), HI/WBM, Hao 4; RBH 2 MAKE ME A SONG (Conjunction, ASCAP/EMI April, ASCAP/Nignia Beach, ASCAP/WB, ASCAP/Klovely Hits, ASCAP/Black Fountain, ASCAP/Rap Tracks, ASCAP/Key-beats, ASCAP/E Beats, ASCAP/Herbilicious, ASCAP), HL/WBM, RBH 95 MBM, RBH 95 MARIA CHUCHENA (MARIA SUSENA) (Peer Int'l., BMI)

LT 25 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
MUY ATU MANERA (Ser-Ca, BMI) II 19
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

-N-

NAGGIN () RBH 89 NEVER LEAVE YOU - UH OOH, UH OOOH! (1433, ASCAP/Tafari, ASCAP/Greensleeves, PRS) H100 17; RBH

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) II 13 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 Acuff Rose, BMI), HL, CS 12; H100 62 NO TENGO DINERO (Alma, ASCAP/BMG Songs, ASCAP) LT 45

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OFFICIALLY MISSING YOU (Aurelius, ASCAP/Famous, OFFICIALLY MISSING FOO (Aurelius, ASCA 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 Iglesias, ASCAP/Hey Chubby, ASCAP/Apollinaire, BMI/EMI Blackwood, BMI), HI, LT 11
PEQUENA YFRAGIL (SADAIC Latin, BMI) LT 38
PICTURE (Thirty Two Mile, BMI/Warner-Tamerlane,

PICTURE (Thirty Two Mile, BMI/Warner-Tamerlane, BMI), WBM, H100 38
P.I.M.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;

1 22 PUT THAT WOMAN FIRST (Divine Mill, ASCAP/WB, PUTTHAT 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/Irving, BMI), HL/WBM, H100 51; RBH 16

***YCAT (Mass Confusion, ASCAP/WB, ASCAP/EWM, ASCAP/Foray, SESAC), WBM, RBH 58

-Q-

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 18 A QUIEN LE IMPORTA? (SGAE, ASCAP/Colgems-EMI, ASCAP) LT 31

CAP) LT 31 QUIZAS SI, QUIZAS NO (Not Listed) LT 43

RAINING ON SUNDAY (Almo, ASCAP/Original Bliss, ASCAP/Universal-PolyGram International, ASCAP/St. Iulien, ASCAP, HL/WBM, H100 94

REAL GOOD MAN (Universal, ASCAP/Memphisto, ASCAP/Zomba Songs, BMI/Teren It Up, BMI), WBM, CS 20

RED DIRT ROAD (Somy/ATV Tree, BMI/Buffalo Prairie, BMI/Showbilk, BMI), HL, CS 4; H100 39

THE REMEDY (I WONT WORRY) (Goo Eyed, ASCAP/BSM, ASCAP/Warner-Tamerlane, BMI/Hollylodge, BMI/Scott Spock Songs, BMI/BMG-Careers, BMI/Graham Edwards Songs, ASCAP/BMG Songs, ASCAP/Rainbow Fish, BMI), HL/WBM, H100 57

RIDIN 'SPINNER'S (Tefnoise, BMI/Bridgeport, BMI/Rubber Band, BMI/Universal-Songs of PolyGram International, BMI/Universal-Songs of PolyGram International, BMI/Universal, ASCAP/MC Ren Muzik, ASCAP/Lucky, BMI) RBH 65

RIGHTTHURR (Trak Starz, ASCAP) H100 15; RBH 7

ROCK WIT U (AWW BABY) (Pookietoots, ASCAP/Baeza, ASCAP/Universal, ASCAP/Soldierz Touch, ASCAP/DIT, BMI), WBM, H100 7; RBH 4

ROCK YOUR BODY (Tennman Tunes, ASCAP/EMI Black-wood, BMI/The 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:

1 1/ SE ME OLVIDO TU NOMBRE (F.I.P.P., BMI) LT 46 SEND THE PAIN BELOW (WB. ASCAP/Loeffler.

CAP), WBM, H100 74 SERAN SUS OJOS (Fonomusic, SESAC) LT 41 SEVEN NATION ARMY (Peppermint Stripe, BMI), CLM,

SEVEN NATION AND THE PROPERTY OF THE ONLY SHAKE YA TAILFEATHER (Jackie Frost, ASCAP/BMG Songs, ASCAP/Bub, ASCAP/That's What's Up, ASCAP/Young Dude, ASCAP/Universal, ASCAP/Jason Bridges, ASCAP), HL, H100 44; RBH 37
SHE ONLY SMOKES WHEN SHE DRINKS (EMI April, ASCAP/EMI/ATV Tree, BMI/Mosaic Music, BMI/EMI

CAP/Sony/ATV Tree, BMI/Mosaic Music, BMI/EMI ckwood, BMI/Ty Land, BMI), HL, CS 26 SHE'S MY KIND OF RAIM (Still Working For The Man, Il/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)

1 56 **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 (EIDING), DIMITED AND AND STYLE, BMI/MOSAIC MUSIC, BMI/), HL, H100 82
EL SINVERGUENZA (Flamingo, BMI) LT 6
SITE DIJERON (VMR. ASCAP) LT 5
SMOOTH SAILIN' (Scodie Mac, BMI/Word Life,
ASCAP/Black Smoove, ASCAP/EMI April, ASCAP), HL,
DBU 7.4

5NAKE (Zomba Songs, BMI/R.Kelly, BMI), WBM, H100

SO GONE (Mass Confusion, ASCAP/WB, ASCAP/Cunningham, 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/Chesterchaz, ASCAP/Big Bad Mr. Hahn, BMI/Nondisclosure Agree

cakey Cakes, BMI/Zomba Songs, BMI), WBM, H100 76
SOY ASI (Iron Tigga, BMI/C.K. Jointz, BMI/Ser-Ca, BMI) LT

I) LI 27 SPEED (Gottahaveable, BMI/Songs Of Windswept ific, BMI/Songs Of Bud Dog, ASCAP/Music Of ndswept, ASCAP), WBM, CS 5; H100 47 STAY GONE (DreamWorks Songs, ASCAP/Cherry Lane,

STAY GONE (DréamWorks Songs, ASCAP/Cherry Lane, ASCAP), CLM, CS 3; H100 37
STEP DADDY (BDB, 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 (Zomba Songs, BMI/R, Kelly, BMI), WBM, RBH 40
STILL BALLIN (Universal, ASCAP/Black Hipsanic, ASCAP/Antraphil, BMI/BMG Songs, ASCAP/Pimentel, BMI/Trick N' Rick, BMI/First N' Gold, BMI/Warner-Tamerlane, 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, STOPID disc (VP), No. 1, 100 AS SCAP/E.O. Smith, BMI), WBM, H100 88 SUELTALO (Elix, ASCAP) LT 14 SUPERSTAR (Embassy, BMI/Young Carney, ASCAP)

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 ITHING DAD ABOUT 10 TELL ME SOME ITHING DAD ABOUT 17 TE VAS AMOR (Universal Musica, ASCAP/Gemini's Musical, SACM) LT 29
THAT GIRL (lobete, ASCAP/Black Bull, ASCAP/EMI April, ASCAP), HL/WBM, RBH 96
THEN THEY DO (Warner-Tamerlane, BMI/Makeshift, l), WBM, CS 19 THIS FAR GONE (Glitterfish, BMI/Sony/ATV Tree,

THIS TAR GOME CONTENTS, INVIDENT HEE, II/MOSAIC MUSIC, BMI), HL, CS 51
THIS IS THE NIGHT (AIdo Nova, SOCAN/Deston, CAP/Brru., ASCAP/WB, ASCAP), HL/WBM, H100 1
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/Songs Of Universal, BMI/Macadoo, BMI/Universal-PolyGram International, ASCAP/Green Wagon, ASCAP, LIVBM, CS 33

THREE WOODEN CROSSES (Sweet Radical, BMI/Sony/AIV Cross Keys, ASCAP/Mike Curb, BMI), HL, CS 11: H100 56

BMI/Sony/ATV Cross Keys, ASCAP/Mike Curb, BMI), HL, CS 11; H100 56
THUG LUV (Notorious K.I.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). HLI. H100 87 l), HL, H100 87 **TOUGH LITTLE BOYS** (EMI April, ASCAP/Sea Gayle,

TOUGH LITTLE BOYS (EMI APIN, ASSAN, 1966)
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/Giantslayer,
ASCAP/Scarlet Moon, BMI), WBM, CS 16; H100 79
TRY IT ON MY OWN (Brownville, BMIB/E One,

I. BMI/N8daGR8, ASCAP/E Two BMI/EMI April, ASCAP/ECAF, BMI/Sony/ATV Songs, BMI/Wamer-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 FMOCION PARA SIEMPRE (Universal-Musica

ica, BMI/EMI Blackwood, BMI) LT 7 UNA VEZ MAS (BMG Songs, ASCAP) LT 16 UNWELL (Bidnis, BMI/EMI Blackwood, BMI), HL, H100

-V-

VETE YA (SACM Latin, ASCAP) LT 33 -W-

WALK A LITTLE STRAIGHTER (Universal, ASCAP/Off Rocker, ASCAP/Universal-Songs Of PolyGram Interna My Rocker, ASCAP/Universal-Songs of PolyGram International, 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/Universal, ASCAP/Lanark Village Tunes, ASCAP), WBM, H100

WHAT THE WORLD NEED\$ (WB, ASCAP/Platinum ww, ASCAP/Sony/ATV Cross Keys, ASCAP), HL/WBM, CS

H100 80
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), HLC 523; H100 77
WHAT WOULD YOU DO? (Zomba Songs, BMI/R.Kelly, WINS) BMI/S

WHAT WOULD YOU DO? (Zomba Songs, BMI/R.Kelly, BMI), WBM, H100 72; RBH 27
WHEN I'M GONE (Escatawpa, BMI/Songs Of Universal, BMI), WBM, H100 18
WHEN YOU COME AROUND (Sony/ATV Cross Keys, ASCAP/Wamer-Tamerlane, BMI), HL/WBM, CS 57
WHEN YOU THINK OF ME (Songs Of Universal, BMI/Macadoo, 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.1.am, BMI)/NawAsna Networks, BMI/Penpney, BMI/Tenman Tunes, BMI/Zomba Songs, BMI/Printz Polor, BMI/Tunon, BMI/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 KNOW (101 101 1013, 5...., 5...., 5...., 5....)
BMI/Flysongs, BMI) RBH 73
YOU'RE STILL HERE (Careers-BMG, BMI/Silverkiss, BMI/Songs Of Universal, BMI/Hannaberg, BMI), HL/WBM, CS 36

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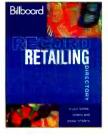
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JULY 5 Billboard® HOT 100 AIRPLAY...

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•) 2	2	11	Magic Stick 1 WKALNO. 1 LIL KIM FEAT 50 CENT (QUEEN BEE/ATLANTIC)	26	30	9	Into You FABOLDUS (DESERT STORM/ELEKTRA/EEG)	51	53	0	Come Over AAUYAH (BLACKGROUND/UNIVERSAL/UMRG)
•	2) 4	4	7	Crazy In Love BEYONCE FEAT JAY-Z (MUSIC WORLD/COLUMBIA)	27	33	5	Get Low LILJUN & THE EAST SIDE BOYZ (BME/TVT)	52	45	29	Picture KID ROCK (LAVA/ATLANTIC/UNIVERSAL SOUTH/WRN)
3	1	1	16	21 Questions 50 CENT (SHADY/AFTERMATH/INTERSCOPE)	28	34		Where Is The Love? BLACK EYED FEAS (ASM INTERSCOPE)	53	43	13	4 Ever LIL MO FEAT FABOLOUS (THE GOLD MIND/ELEKTRA/EEG)
4	1 3	3	19	Get Busy SEAN PAUL (VP/ATLANTIC)	29	31	5	Are You Happy Now?	54	47	14	Three Wooden Crosses RANDYTRAVIS (WORD CURB/WARNER BROS CHRISTIAN/WRN)
€	7	7	9	Rock Wit U (Awww Baby) ASHANTI (MURDER INC/DEF JAMIIDJMG)	30	22	11	Snake R. KELLY FEAT, BIG TIGGER (JIVE)	55	37	14	Love You Out Loud RASCAL FLATTS (LYRIC STREET)
	5 6	5	17	Bring Me To Life EVANESCENCE FEAT, PAUL MCCOY (WIND-UP)	31	27	14	If You're Not The One DANIEL BEDINGFIELD (ISLAND/IOJMG)	56	59	14	Headstrong TRAPT (WARNER BROS.)
7	5	5	18	I Know What You Want BUSTA RHYMES & MARIAH CAREY (JIMONARC/RIMG/IDJMG)	32	32	7	Forever And For Always SHANIA TWAIN (MERCURY/IOJMG)	57	74	2	No Shoes, No Shirt, No Problems KENNY CHESNEY (BNA)
(8	3) 8	3	11	So Gone Monica (J/RMG)	33	41	•	Red Dirt Road BR 10 S & DU N (ARISTA NASHVILLE)	58	-	E	Love At 1st Sight MARY J BLIGE FEAT METOHO MAN (GEFFEN)
4	1	0	16	Unwell MATCHBOX TWENTY (ATLANTIC)	34	44		Intuition JEWEL (ATLANTIC)	59	61	10	The Remedy (I Won't Worry) JASON MRAZ (ELEKTRA/EEG)
1	0 9	7	18	Can't Let You Go	35	40	5	Act A Fool LUDACRIS (DISTURBING THA PEACE/DEF JAM SOUTH/IDJMG)	60	56	10	I Wish I Wasn't
1	1	3	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))
1	2 1	2	15	Drift Away UNCLE KRACKER FEAT. DOBIE GRAY (LAVA)	37	42	ti.	Stay Gone JIMMY WAYNE (OREAMWORKS (NASHVILLE))	62	-	1	Frontin' PHARRELL FEAT. JAY-Z (STAR TRAK/ARISTA)
1	3 2	1	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)
1	4) 2	0	6	Never Leave You - Uh Ooh, Uh Oooh! LUMIDEE (UNIVERSAL/UMRG)	39	58		Celebrity BRAD PAISLEY (ARISTA NASHVILLE)	64	52	16	I Believe DIAMOND RIO (ARISTA NASHVILLE)
1	5 1	1	31	Ignition R KELLY (JIVE)	40	62	2	Shake Ya Tailfeather NELLY, P DIGDY & MURPHY LEE (BAD BDY/UMRG)	65	57	•	Almost Home CRAIG MORGAN (BROKEN BOW)
1	6 1	5	33	When I'm Gone 3 DOORS OOWN (REPUBLIC/UNIVERSAL/UMRG)	41	46	15	Big Yellow Taxi COUNTING CROWS (GEFFEN/INTERSCOPE)	66	71	2	Addicted SIMPLE PLAN (LAVA)
.1	7 1	6	24	No Letting Go WAYNE WONDER (GREENSLEEVES/VP/ATLANTIC)	42	38		Like A Stone AUDIOSLAVE (INTERSCOPE/EPIC)	67	66	3	Tell Me Something Bad About Tulsa GEORGE STRAIT (MCA NASHVILLE)
1	8. 1	4	16	Rock Your Body JUSTIN TIMBERLAKE (JIVE)	43	35	100	Say Yes FLOETRY (SOLJAZ/DREAM/WORKS)	68	54	11.	What Would You Do? THE ISLEY BROTHERS (DREAMWORKS)
1	9 2	9	4	In Those Jeans GINUWINE (EPIC)	44	26		Put That Woman First JAHEIM (DIVINE MILL/WARNER BROS.)	69	73	7	Send The Pain Below
2	0 1	8	10	Beer For My Horses TOBY KETTH WITH WILLIE NELSON (DREAMWORKS (NASHVILLE))	45	50	7	Calling All Angels TRAIN (COLUMBIA)	70	64	2	Dance With My Father LUTHER VANOROSS (J/RMG)
2	1 1	9	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)
2	2 2	3	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)
2	3 2	5	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.)
2	4 1	7	26	In Da Club 50 CENT (SHADY/AFTERMATH/INTERSCOPE)	49	55		I Want You THALIA FEAT FAT JOE (EMI LATINAVIRGIN)	74	-		The Truth About Men TRACY BYRD (RCA INASHVILLE))
2	5 2	4	10	Never Scared BONE CRUSHER (BREAK 'EM OFF/SO SO DEF/ARISTA)	50	70	2	It's Five O'Clock Somewhere ALAN JACKSON & JIMMY BUFFETT (ARISTA NASHVILLE)	75	_	54	What The World Needs WYNONNA (ASYLUM-CURB)

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THIS WEEK	LAST WEEK	S. ON		THIS WEEK	T WEEK	S. ON		WEEK	LAST WEEK	S. ON	
Ħ	LAS	WK	TITLE ARTIST (IMPRINT/PROMOTION LABEL)	Ħ	LAST	WK	TITLE ARTIST (IMPRINT/PROMOTION LABEL)	THIS	IAS	NK.	TITLE ARTIST (IMPRINT/PROMOTION LABEL)
1	1	3	This Is The Night/Bridge Over Troubled Water 2 Wks At No. 1 CLAY AIKEN (RCA/BMG)	26	23	18	Landslide DIXIE CHICKS (MONUMENT/EMN/COLUMBIA)	51	48	ò	Blowin' Me Up (Callin' Me) ZION (ZION/NATIVE/PAL)
2	2	3	Flying Without Wings/Superstar	27	27	5	Roll Wit M.V.P. (We Be Like! The La La Song) STAGGA LEE (M.V.P./ARTISTDIRECT)	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	9	Pump It Up JOE BIJDDEN (DEF JAM/IDJMG)	53	59	21	In Da Club 50 CENT (SHADY/AFTERMATH/INTERSCOPE)
4	6	3	Right Thurr CHINGY (DISTURBING THA PEACE/PRIORITY/CAPITOL)	29	29	3	Jimmy Mathis BUBBA SPARXXX (BEAT CLUB/INTERSCOPE)	54	56	5	ACT A FOO! LUDACRIS (DISTURBING THA PEACE/DEF JAM SOUTH/JDJMG)
5	5	8	Help Pour Out The Rain (Lacey's Song) BUDDY JEWELL (COLUMBIA INASHVILLE))	30	24	J	Losing Grip AVRIL LAVIGNE (ARISTA)	55	53	14	Come Close (Closer)
6	4	32	Picture KID ROCK FEAT. ALLISDN MDDRER (UNIVERSAL SOUTH)	31	26	12	Never Scared BONE CRUSHER (BREAK EM OFF/SO SO DEF/ARISTA)	56	E	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!	57	47	7	Respect My Pimpin' GRAFIC INTERNATIONAL (GRAFT)
8	7	7	Intuition JEWEL (ATLANTIC)	33	25	19	Emotional Rollercoaster	58	50		63/64 ROEZ BOYZ (GREEN TEETH BAYSIDE)
9	12	2	My Love is Like Wo	34	60	2	You're Still Here FAITH HILL (WARNER BROS, WRN)	59	45	8	All Around The World (Punk Debutante) COOLER KIDS (DREAMWORKS)
10	10	5	Angel AMANDA PEREZ (UNIVERSAL/POWERHOWSE/UMRG/VIRGIN)	35	38	7	21 Questions 50 CENT (SHADY/AFTERMATH/INTERSCOPE)	60	71	8	Hands Up
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 NEW FOUND GLORY (ORIVE-THRU/MCA)
12	9	8	Miss You AALIYAH (BLACKGROUND/UNIVERSAL/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	8	Don't Wanna Try FRANKIE J (COLUMBIA)	38	39		Snake R KELLY (JIVE)	63	-	6	How You Want That LOON FEAT KELIS (BAD BDY/UMRG)
14	13	9	In Love Wit Chu DA BRAT FEAT CHERISH (SO SO DEF/ARISTA)	39	51	2	Chow, Chow, Chow SHOTE IN THE REPRESENTER IBLACK SENTERTAINMENT)	64	-	7	Flipside FREEWAT FEAT PEEDI CRAKK (ROC A-FELLA/DEF JAM/IDJMG)
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/MO 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 FABOLDUS (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 FEAT. REDMAN (RCA/RMG)	68	62	17	Blowin' Me Up (With Her Love) JC CHASEZ (FOX/JIVE)
19	11	6	Untitled #1 SIGUR ROS (PIAS, PHAT CAT/MCA)	44	49	12	If You Let Me LOU MOSLEY (JENSTAR)	69	55	3	Me & Giuliani Down By The Schoolyard
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/ISLANO/IDJMG)	48	61	9	Stop JAY-Z (ROC-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 (TOMMAY BOY SEVER LABEL/TOMMAY BOY)
25	30	4	Frontin' PHARRELL FEAT. JAY-Z (STAR TRAK/ARISTA)	50	54	12	Stupid Girl COLD (FLIP/GEFFEN/INTERSCOPE)	75	66	33	Die Another Day MADONNA (WARNER BROS.)

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.

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



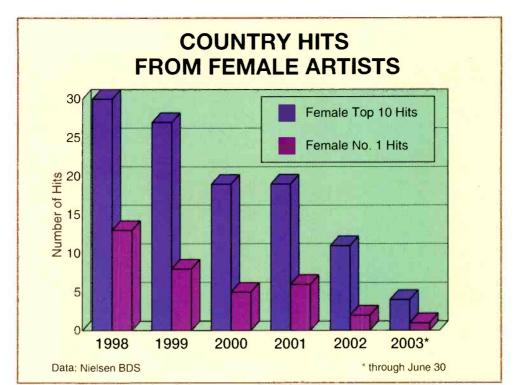
10 records by female artists, three of which went to No. 1. Jumping back to 1998, women scored 14 top 10s, half of which went to No. 1.

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



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 guys 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 says.

"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



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."

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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 start-

ing 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 says.

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 "scared-straight" 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 Conyers 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

Continued from page 1

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.

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

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

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."

Liberty Makes Three

BY MATTHEW BENZ

NEW YORK-And now there are three.

In a surprise move, Liberty Media included Universal 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 unit Vivendi Universal Entertainment (VUE).

MGM and NBC, meanwhile, have expressed interest

in VUE only.

Citigroup and Goldman Sachs are advising VU on the asset sale, which is expected to take several months. A VU rep says the company is pleased with the initial

bids it received Monday but declined to comment further.
John Malone, chairman of Englewood, Colo.-based
Liberty, had previously expressed interest only in VU's

Liberty, had previously expressed interest only in VU's film and TV businesses. The media company did not return a call for comment. David Joyce, an analyst who follows Liberty for Guz-

man & Co., says Liberty's inclusion of UMG was unexpected but indicative of Malone's desire to remain competitive in the bidding process.

BILLBOARD JULY 5, 2003

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Indate

EVENTS CALENDAR

IIIIY

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-

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 Entertainment 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.

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, Kv. 615-256-3222.

OCTOBER

Oct. 5-8, 2003 International Entertainment 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.

DEATHS Greg Dwinnell, 42, of esophageal

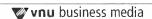
BIRTHS

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 representative for Navarre Entertainment Media.

Twins, Thomas Huff and Rose McCall, to Cynthia and Jon Grimson. June 21 in Nashville. Father is president of Americana Entertainment.



 President & CEO: Michael Marchesano: Chief Operating Officer: Howard Lander;
 Group Presidents: Robert Dowling (Film & Performing Arts), Mark Holdreith (Retail), John Kilcullen (Music & Literary),
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homefront Billboard Information Group events & happenings



GOLDBERG







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 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.ln.

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.

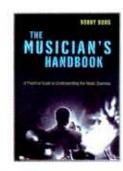
The session will be moderated for Billboard by executive editor Ken Schlager.

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.

UPCOMING EVENTS

BILLBOARD R&B/HIP-HOP CONFERENCE & AWARDS August 6-8 • The Roney Palace • Miami 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

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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 13-year, 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" runner-up **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.

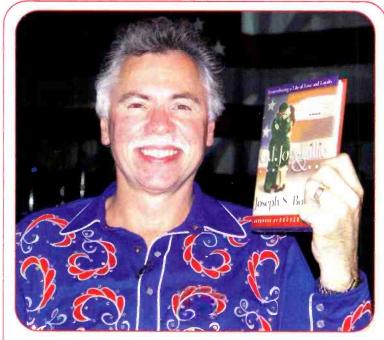
"American Idol" winner **Ruben Studdard** is No. 2 for the second week running with "Flying Without Wings" (J). On Hot 100 Singles Sales, Aiken and Studdard also stand pat at Nos. 1 and 2, respectively.

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.



Bonsail's Personal War Tale

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, long-time 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-on-your-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

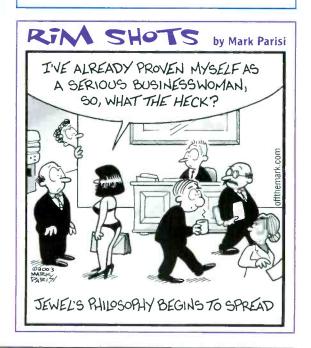
Who Are These Guys?

Who frontman Roger Daltrey, center, was among a group 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 with cancer. (Photo: Theo Wargo/Wirelmage.com)



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.



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Lillie and Joseph Bonsall Sr.,

Joe's sister, Nancy, and Joe.



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