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THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO AND HOME ENTERTAINMENT • www.billboard.com • JULY 19, 2003

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HOT SPOTS



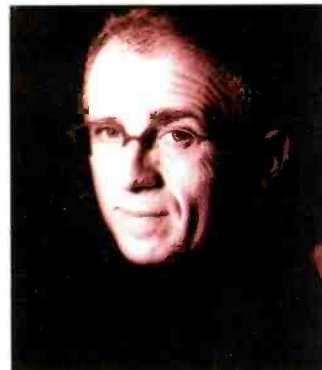
13 Thalía Time

Spanish-language siren Thalía makes her English bow on Virgin.



35 A New Spin On The Web

50 Cent is among a growing number of artists utilizing Internet links to enhance CD sales.



64 Azoff Gets 'Last Word'

Irving Azoff is put to the test in the new *Billboard* Q&A column, 'The Last Word.'

Radio Under Fire

Chicks Ban Comes Back To Haunt Chain

BY BILL HOLLAND

WASHINGTON, D.C.—Natalie Maines' controversial comments about President Bush are echoing ever louder in Congress and starting to rattle windows in the radio industry.

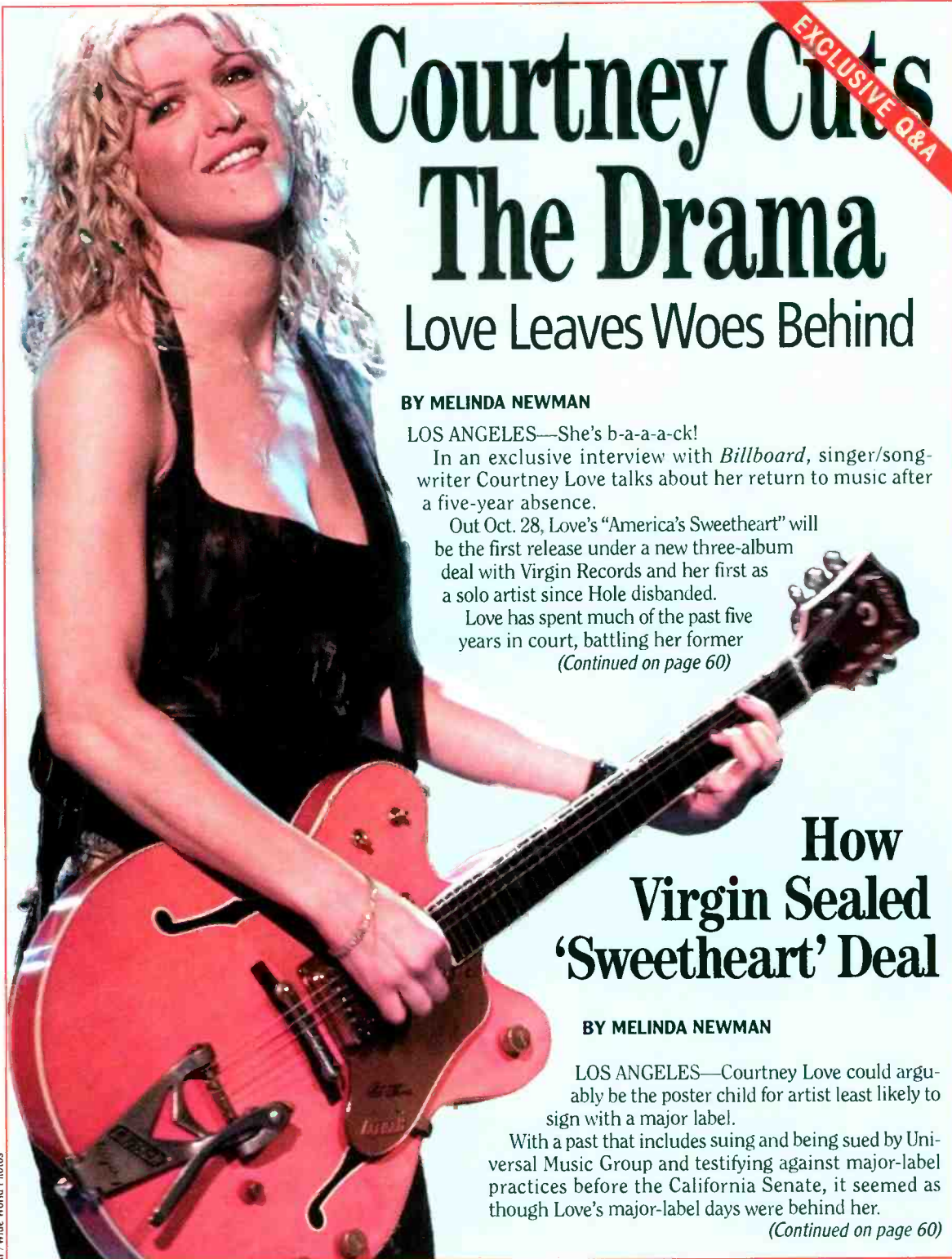
Cumulus Broadcasting—which banned Maines' group, the Dixie Chicks, from all 50 of its country stations after her remarks at a London concert in March—was the latest to feel the sting of a mounting backlash
(Continued on page 62)

UMG Adds Mottola To Label Lineup

BY BRIAN GARRITY

NEW YORK—"For me, it's sort of like an opportunity to play on the New York Yankees," Thomas D. Mottola says of his new joint-venture label with Universal Music Group.

Based on the stable of executive talent now assembled at the world's largest record company, he has good reason for his analogy of the
(Continued on page 61)



Courtney Cuts The Drama

Love Leaves Woes Behind

BY MELINDA NEWMAN

LOS ANGELES—She's b-a-a-a-ck!

In an exclusive interview with *Billboard*, singer/songwriter Courtney Love talks about her return to music after a five-year absence.

Out Oct. 28, Love's "America's Sweetheart" will be the first release under a new three-album deal with Virgin Records and her first as a solo artist since Hole disbanded.

Love has spent much of the past five years in court, battling her former
(Continued on page 60)

How Virgin Sealed 'Sweetheart' Deal

BY MELINDA NEWMAN

LOS ANGELES—Courtney Love could arguably be the poster child for artist least likely to sign with a major label.

With a past that includes suing and being sued by Universal Music Group and testifying against major-label practices before the California Senate, it seemed as though Love's major-label days were behind her.
(Continued on page 60)

BAD BOYS II

THE SOUNDTRACK

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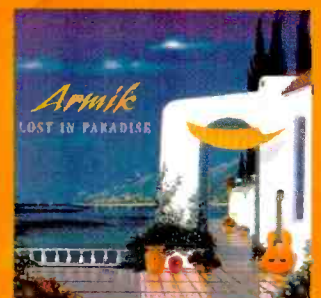
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6 Music-related stocks cap off a successful six months.

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15 **The Classical Score:** Naxos becomes the exclusive U.S. distributor for the French label group Naïve.

16 **Touring:** Alabama's Farewell tour turns out to be their biggest-grossing trek.

18 **R&B:** Universal Music & Video Distribution's six-month



GRANDMASTER FLASH

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20 **Beats & Rhymes:** Grandmaster Flash will be honored with the Hip-Hop Founders Award at the Billboard R&B/Hip-Hop Awards.

22 **Latin Notas:** The increase in Latin album sales shows that improved marketing efforts are paying off.

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LATIN MUSIC SPOTLIGHT

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36 **The Indies:** Hot West Indian music is the inspiration for Van Dyke Parks' new imprint, Bananastan.

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LEANN RIMES

QUOTE OF THE WEEK
 "I wish I could think of a legal way not to sell [the Eagles' CD] to the jerks that complained."

IRVING AZOFF
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DARUDE

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

HIGHLIGHTS

- ▶ **NEW ARTIST SHOWCASES** performances by:
BLACK JUICE, Big Picture Entertainment
CALIBE, The Royalty Network
M1, THA LYRICAL MISTRESS, Newsmakers Prod.
QUE & MALAIKA, Ernie Green Entertainment
- ▶ **AURN SALUTE TO THE FINALIST RECEPTION**
- ▶ **UP CLOSE N' PERSONAL SUPERSTAR INTERVIEW**
- ▶ **BMI URBAN AWARDS SHOW** (invitation only)
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Floetry, Bilal, Anthony Hamilton and more!
- ▶ **LIVING LEGENDS DINNER**
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TERRI AVERY, WPEG/WBAV/WGIV
VERNON SLAUGHTER, The Artist Factory
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PANELS

Provocative sessions covering the industry's current trends, issue and challenges.

THIS YEAR'S PANELISTS INCLUDE:

Chris Atlas, Cornerstone Promotion
Randy Chin, VP Records
Will Griffin, Simmons Lathan Media Group
Haqq Islam, GreeneStreet Records
James Leach, SESAC
Michelle Lin, VP Records
Ted Lucas, Slip-N-Slide Records
Bernie Resnick, Bernard M. Resnick, Esq., P.C.
Anasa Troutman, Groovement, Inc.
Damon Williams, Music Choice
MORE TO BE ANNOUNCED!

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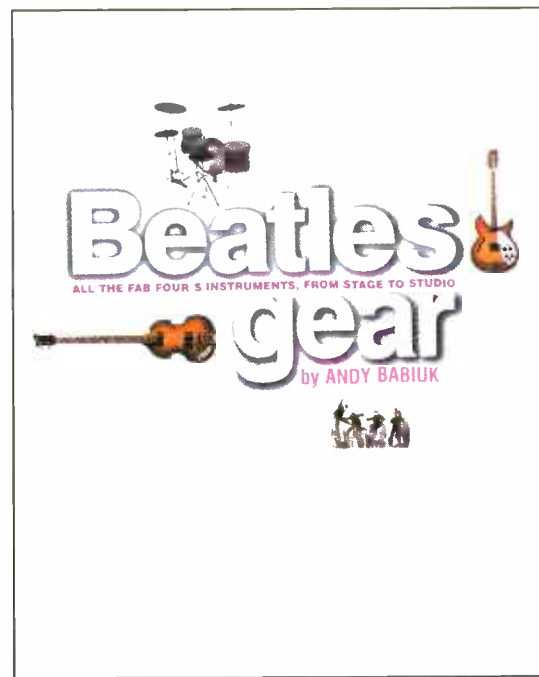
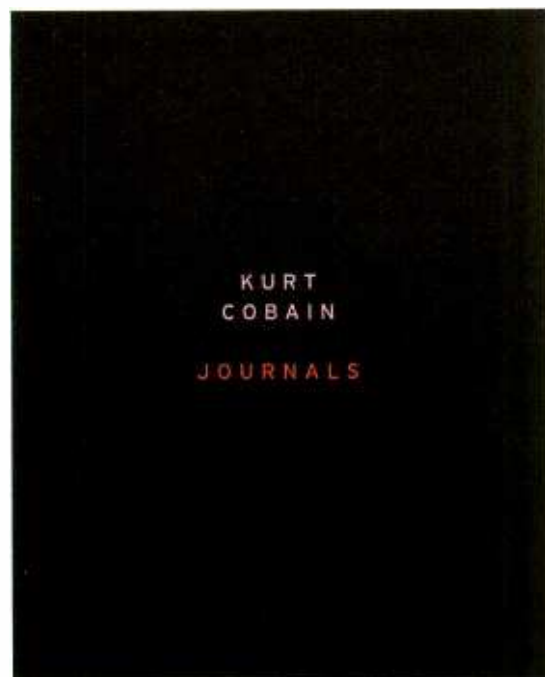
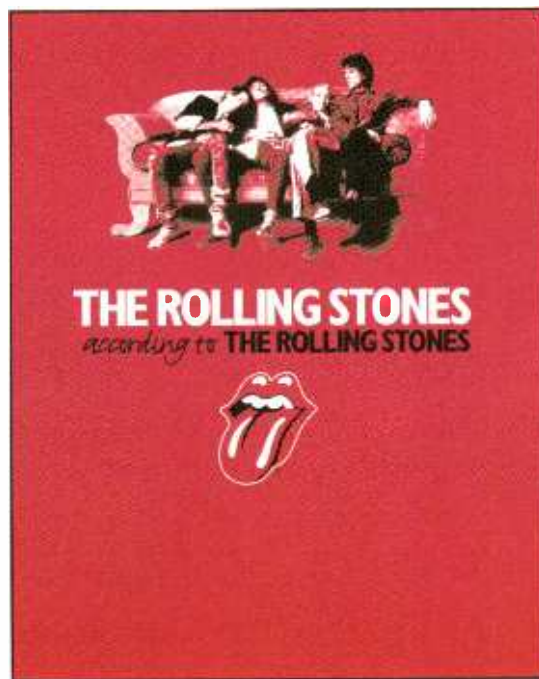
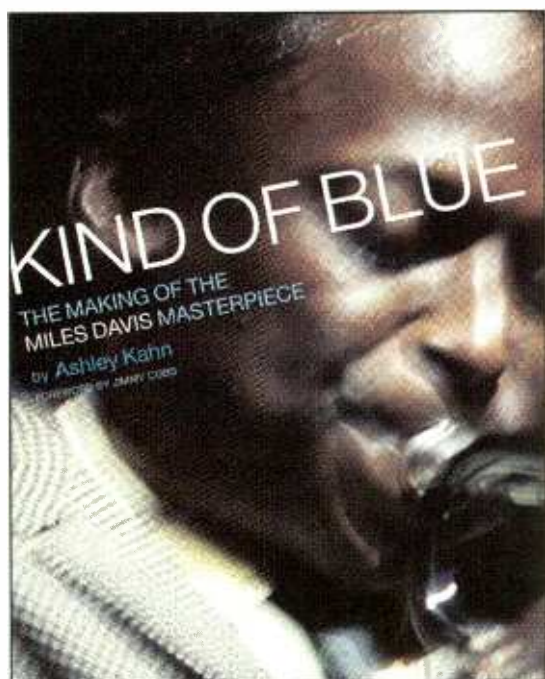


for more info & to register: www.billboardevents.com or call 646.654.4660



Upfront

TOP OF THE NEWS



It takes a top-name artist to make a best-selling music book. Titles that can be expected to resonate with consumers include volumes on, clockwise, from top left, Miles Davis, the Rolling Stones, the Beatles and Kurt Cobain.

Music Books: A Tough Sell

BY CHRIS MORRIS

LOS ANGELES—Much to the dismay of U.S. book publishers, rocking and reading do not necessarily go together.

Each year, hundreds, if not thousands, of books about music and musicians are printed. But except for the occasional "event book" that garners special media and consumer attention, few titles generate large sales.

Several publishing houses are queuing up with major music titles this fall, including the much-anticipated "According to the Rolling Stones," due in October from Chronicle Books. An authorized book by the

band, the Stones volume is similar to Chronicle's best-selling "The Beatles Anthology."

Also in the pipeline are "Kiss: Behind the Mask" (Warner Books, October), a lavish look at the hard rock band by David Leaf and Ken Sharp; and "Days of Hope and Dreams" (Billboard Books, September), a folio of vintage Bruce Springsteen photographs by Frank Stefanko, with an introduction by Springsteen.

Additionally, in November, Riverhead Books will also issue the paperback edition of Kurt Cobain's "Journals," augmented with a few pages of newly unearthed material.

(Continued on page 59)

Piracy Reaches New Heights

IFPI Report Calls Problem An 'Epidemic'

BY EMMANUEL LEGRAND

LONDON—Online piracy might be grabbing the headlines, but physical piracy remains an "epidemic" of global proportions that is damaging legitimate music sales.

The finding is contained in a new report by the International Federation of the Phonographic Industry. Two out of every five physical recordings sold in the world are pirate copies, which exceeded the 1 billion mark for the first time ever, according to the report.

"The organized commercial music pirate trade remains a key threat to the industry," says Jay Berman, IFPI president/chief executive.

London-based IFPI has identified 10 territories as top priorities for

the coming year: Brazil, China, Mexico, Paraguay, Poland, Russia, Spain, Taiwan, Thailand and Ukraine. The IFPI will put pressure on governments and enforcement agencies in those markets to fight piracy.

"Piracy on this massive scale is badly damaging sales of legitimate music," Berman says. "The victims are the hundreds of thousands of people currently employed directly or indirectly by the music industry and governments that lose millions in tax revenue every year."

According to IFPI figures, the global pirate market is estimated to have totaled 1.8 billion units in 2002, for a total value of \$4.6 billion in 2002, an increase of 7% over 2001.

(Continued on page 47)



BERMAN: 'PIRACY REMAINS A THREAT'

Moscow Bombs Heighten Caution

BY ALEKSEY KRUZIN

MOSCOW—Russian music fans defiantly kept the music playing after suicide bombers detonated explosives July 5 outside of a Moscow-area rock festival.

In the U.S., where concert and event security have already been on high alert since Sept. 11, 2001, many feel the Moscow tragedy will further boost the level of caution.

Two female terrorists wearing belts of explosives killed themselves and at least 13 concert-goers near the entrance of the Krylya (Wings) festival at Tushino airfield. Dozens were injured, many of

whom were hospitalized.

Despite the carnage, festival organizers decided to continue the event. Many in the estimated 40,000 crowd were unaware of what had occurred.

Festival organizers later said that authorities had blocked mobile phone signals in the area of the airfield to keep the crowd from panicking and potentially causing more harm.

Elsewhere in the city, a similar event went ahead in the presence of Moscow mayor Yury Luzhkov, who vowed not to concede anything to the terrorists and urged Muscovites to go about their lives as normal.

But he chillingly added that with (Continued on page 62)

Music Stocks At Mid-Year

Company (Stock Symbol)	Share Price as of 12/31/02	Share Price as of 6/30/03	Change
AOL Time Warner (AOL)	\$13.10	\$16.09	23%
ARTISTdirect (ARTD)	\$2.15	\$0.45	-79%
Chrysalis Group (CHS)	£193.00	£203.50	5%
Clear Channel Communications (CCU)	\$37.29	\$42.39	14%
Columbia Music Entertainment (6791)	¥85.00	¥144.00	69%
EMI Group (EMI)	£138.70	£122.63	-12%
Sanctuary Group (SGP)	£40.50	£44.00	9%
Sirius Satellite Radio (SIRI)	\$0.64	\$1.69	164%
Sony (SNE)	\$41.31	\$28.00	-32%
Univision Communications (UVN)	\$24.50	\$30.40	24%
Viacom (VIAB)	\$40.76	\$43.66	7%
Vivendi Universal (V)	\$16.07	\$18.44	15%
XM Satellite Radio (XMSR)	\$2.69	\$10.99	309%
Best Buy Co. (BBY)	\$24.15	\$43.92	82%
HMV Group (HMV)	£119.00	£133.75	12%
Handleman Co. (HDL)	\$11.50	\$16.00	39%
Hastings Entertainment (HAST)	\$4.91	\$3.51	-29%
Navarre Corp. (NAVR)	\$2.01	\$2.10	4%
Trans World Entertainment (TWMC)	\$3.63	\$5.15	42%
Apple Computer (AAPL)	\$14.33	\$19.06	33%
Brilliant Digital Entertainment (BDE)	\$0.28	\$0.57	104%
Loudeye (LOUD)	\$0.31	\$0.80	158%
Macrovision (MVSN)	\$16.04	\$19.93	24%
RealNetworks (RNWK)	\$3.81	\$6.76	77%
Roxio (ROXI)	\$4.77	\$6.50	36%

Sources: Yahoo! Finance, Reuters, MarketWatch.com

Music-Related Stocks Enjoy Strong First Half

BY MATTHEW BENZ

NEW YORK—Music sales in the U.S. may be off 8.2% for the first half of 2003, according to Nielsen SoundScan, but it was a strong six months for the stocks of companies with ties to the music industry.

Twenty-six of 30 stocks tracked by *Billboard* were up for the half-year ended June 30 (see highlight chart). As the S&P 500 stock index gained 11% and the Nasdaq Composite index was up 22%, AOL Time Warner (AOL TW) rose 23%, while Vivendi Universal and Viacom gained 15% and 7%, respectively.

XM Satellite Radio and Sirius Satellite Radio (*Billboard*, June 7)

soared the highest—309% and 164%, respectively—boosted by successful financial restructurings and new customer sign-ups that exceeded expectations.

XM—currently the market leader, with 692,253 subscribers at the end of the second quarter—“continues to execute well, and we believe the company is well-positioned to capture the large demand we project for satellite radio,” SG Cowen analyst Thomas Watts wrote in a July 1 research report.

Firms involved in Internet music also did well (*Billboard*, June 28). Encoder and song-sample provider

Loudeye led the way, gaining 158%, followed by RealNetworks (77%), Roxio (36%) and Apple (33%).

Still, the continued slide in music sales was reflected, to varying degrees, in declines at Sony (-32%) and EMI Group (-12%).

Also falling were music retailer Hastings Entertainment (-29%) and fledgling record label ArtistDirect (-79%).

“Admittedly, piracy still casts a long shadow over the outlook for the music business, in our judgment,” wrote analysts at Smith Barney in a research report late last month, in which it raised its rating on AOL TW stock.

Barry White Dead At 58

Singer Connected With Multiple Generations

BY GAIL MITCHELL

Fans and music colleagues across the country paid tribute to R&B/pop icon Barry White during the Independence Day holiday weekend. The 58-year-old singer/songwriter/producer died July 4 in Los Angeles.

Hospitalized since last September, White was undergoing kidney dialysis following a long battle with hypertension. He suffered a speech-impairing stroke May 1.

Calling White a “showstopper,” fellow singer/songwriter Lamont Dozier first became aware of White



WHITE: SHOWSTOPPER

when he recorded Holland-Dozier-Holland’s “Standing in the Shadows of Love” for his 1973 debut album, “I’ve Got So Much to Give.”

“His rendition was so powerful that he made me take notice,” Dozier says. “It made me realize we were in the age of Barry White. I thank God that we have him on record to remember.”

Among the host of radio stations devoting airtime to White’s music and fans’ memories was WRKS New York, with whom the singer had a special bond. His trademark baritone had been a station imager since its mid-’90s for (Continued on page 47)

Miller Starts Christian Label

BY DEBORAH EVANS PRICE

NASHVILLE—Mark Miller, lead singer with veteran country outfit Sawyer Brown, is teaming with BMG-owned Provident Music Group to launch a Christian label, *Billboard* has learned exclusively. Casting Crowns is the first act signed to the as-yet-unnamed imprint.

“The Christian label is a total natural for me. That’s who I am and what I am,” says Miller, who chose to partner with Provident because of his longtime friendship with president/CEO Terry Hemmings.

Casting Crowns’ debut album is being co-produced by Miller and Steven Curtis Chapman, the Gospel Music Assn.’s most awarded artist.



HIGH EXPECTATIONS: PICTURED, FROM LEFT, ARE HEMMING, MILLER AND CHAPMAN

Chapman, Miller and Hemmings met and became friends at their children’s school, where Miller is a basket-

ball coach. The three families vacation together, and while on a beach trip, Miller played Chapman and Hemmings a tape he’d received from a friend. All three were impressed by Casting Crowns’ music.

Hemmings has high expectations. “The band and its music speak for itself,” Hemmings says. “Having Mark and Steven involved—and Mark’s imprint on it—gives us an early boost, but ultimately people will buy the music because they like the music.”

Casting Crowns previews its fall album release with the first single, “If We Are the Body.”

Provident will oversee sales, marketing and distribution functions for Miller’s label, which is awaiting clearance on a name.

Market Watch

A Weekly National Music Sales Report

YEAR-TO-DATE OVERALL UNIT SALES

	2002	2003	
Total	329,916,000	302,701,000	(↘8.3%)
Albums	323,010,000	296,560,000	(↘8.2%)
Singles	6,906,000	6,141,000	(↘11.1%)

YEAR-TO-DATE SALES BY ALBUM FORMAT

	2002	2003	
CD	305,270,000	286,001,000	(↘6.3%)
Cassette	16,952,000	9,628,000	(↘43.2%)
Other	788,000	931,000	(↗18.1%)

OVERALL UNIT SALES

This Week	11,002,000	This Week 2002	12,156,000
Last Week	10,849,000	Change	↘9.5%
Change	↔1.4%		

ALBUM SALES

This Week	10,680,000	This Week 2002	11,960,000
Last Week	10,493,000	Change	↘10.7%
Change	↔1.8%		

SINGLES SALES

This Week	322,000	This Week 2002	196,000
Last Week	356,000	Change	↗64.3%
Change	↘9.6%		

YEAR-TO-DATE ALBUM SALES BY STORE TYPE

	2002	2003	
Chain	167,331,000	151,573,000	(↘9.4%)
Independent	42,269,000	33,811,000	(↘20.0%)
Mass Merchant	102,553,000	99,654,000	(↘2.8%)
Nontraditional	10,856,000	11,523,000	(↗6.1%)

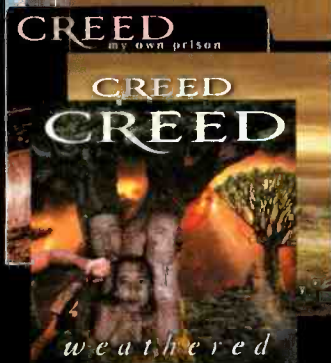
YEAR-TO-DATE ALBUM SALES BY STORE LOCALE

	2002	2003	
City	74,942,000	67,199,000	(↘10.3%)
Suburb	133,697,000	125,499,000	(↘6.3%)
Rural	114,371,000	103,862,000	(↘9.2%)

ROUNDED FIGURES

FOR WEEK ENDING 7/6/03

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



IT ALL STARTS WITH GREAT A&R.



DIANA MELTZER, A&R AT WIND-UP RECORDS BECOMES THE FIRST WOMAN EVER TO TOP THE WORLD TOP 20 A&R CHART!

HitQuarters World Top 20 A&R Chart - July 14, 2003

PERSON	LABEL	BREAKTHROUGH CREDITS
1. Diana Meltzer	Wind-up Records	Evanescence, Drowning Pool, Creed
2. Nelson Taboda	Shady Records	50 Cent
3. Brian Bacchus & Bruce Lundvall	Blue Note	Norah Jones
4. Björn Teske	BMG Germany	Deutschland Sucht Den Superstar, Alexander, Daniel K
5. Murray Elias	VP Records	Sean Paul
6. Simon Fuller	Nineteen Recordings	Kelly Clarkson
7. Justin Timberlake	Just In Time	Justin Timberlake
8. Andy Gershon	V2	The White Stripes
9. Jeff Blue	Interscope	Linkin Park
10. Dan Keeling	Parlophone	Coldplay

Courtesy of HitQuarters.com



"When you find great talent you can't waste any time worrying about radio formats or where the artist might 'fit' within the current music scene."

Read the entire interview with Diana Meltzer at HitQuarters.com

Prudential, TVT In Row

BY MATTHEW BENZ

NEW YORK—The decline in music sales has posed a new challenge to the market for bonds and loans backed by music royalties.

The so-called "Bowie bonds" market was once expected to reach several billion dollars in deals.

But the complexity and cost of setting up these transactions has limited activity to only a handful of deals since 1997, when the original \$55-million deal involving David Bowie's catalog was completed.

The latest chapter in the dimming of the securitization market-

place is the newly revealed legal battle between TVT Records and Prudential Securities regarding the \$23.5 million loan Prudential made to TVT in 1999. That loan was tied to anticipated income from what TVT says is about 5% of the label's catalog.

The loan was structured like a Bowie bond deal, in which a separate entity is created to house the assets that secure the loan (*Billboard*, March 6, 1999). In this case, the assets are a collection of TVT's pre-1994 masters and copyrights, including soundtracks and titles from such acts as the Jack Rubies.

In a complaint filed last August in New York Supreme Court, Prudential alleged that there was a default on the loan by virtue of a "coverage deficiency"; because of declining music sales, the revenue from the catalog assets was not enough to meet the agreed-upon repayment formula.

Prudential claimed that, as a result of the default, it is entitled to the catalog assets.

TVT responded the following week with a complaint of its own, alleging that Prudential violated the loan agreement and was seeking

(Continued on page 62)

Future Of Sanremo Festival In Doubt After FIMI Pulls Out

BY MARK WORDEN

MILAN—The future of the Sanremo Festival is in doubt, following a decision by labels body FIMI to "disengage itself definitively and irrevocably" from the event.

The festival has been the highlight of the Italian music calendar since the early 1950s.

Sanremo's organizers and its broadcaster, RAI, are treating FIMI's position as a move to obtain concessions, but FIMI's five major and 85 indie members are adamant that neither they nor their artists will attend the 2004 edi-



MAZZA: FIMI PULLOUT

tion, scheduled for late February/early March.

FIMI's move follows the June 13 arrest on bribery charges of three members of the Sanremo Academy (*Billboard*, July 12). FIMI director-general Enzo Mazza says, "It would now be damaging for the industry to be associated with the festival."

But the real issue is money.

Last year, RAI and Sanremo agreed to reimburse labels for their expenses, but FIMI VP Mario Limongelli (of indie Nar International) claims: "The festival still owes the

(Continued on page 62)

Agency Links DJs, Rockers

BY MICHAEL PAOLETTA

It's not a common occurrence for the worlds of rock and dance/electronic to meet. But that is poised to change with the formation of the Collective Agency, a new joint venture between the Marsha Vlasic Organization booking agency and DJ promotion company Balance Promote Group (BPG).

The Collective's mission is straightforward: to propel the careers and expand the opportunities for live dance/electronic acts and DJs in North America. This will encompass TV and film synch licensing opportunities as well as touring.

"Dance and electronic music have never been taken to the proper level," Marsha Vlasic says. "The Collective will ensure that that happens."

Vlasic's current artist roster includes the Strokes, Moby and Courtney Love. Additionally, she helped organize Moby's Area:One and Area:Two tours.

At the same time, DJ Jimmy Van M, BPG's co-founder and president, has introduced numerous dance/electronic DJs and producers to American audiences, including Junkie XL, Dave Seaman and Sander Kleinenberg.

He also helped develop last year's Delta Heavy tour.

Spanning 35 North American cities, this trek spotlighted successful DJs John Digweed and Sasha.

According to Vlasic, upcoming Collective tours could see a BPG DJ opening for one of her clients.

"We are currently putting together full tours for both the Strokes and Courtney," she says. "And it could very well be that a DJ is the opening act."

Of course, Vlasic adds, such a decision would ultimately be left up to the headlining acts.

News of the Collective's formation was music to the ears of the dance/electronic community.

"It's about time that different musical genres realize—particularly when it comes to touring—the importance of being all things to all people," says Lainie Copicotto, president of dance/electronic marketing firm Aurelia Entertainment.

"Look at the Lollapalooza tour," she says. "It brings together rock, hip-hop and electronic. In the process, many peoples' ears are very likely opened to new music."

The Collective's New York team consists of Vlasic, Van M and Joel Zimmerman (formerly of booking agency AM Only); Emily Smith will act as a business/marketing consultant in the U.K.



VLASIC: RAISING DJ PROFILES

NEWSLINE

THE WEEK IN BRIEF

Warner Music France president/CEO Yan-Philippe Blanc died July 9 in a motorcycle crash in Paris. He was 39. Blanc apparently lost control of his bike and crashed into a van. He was pronounced dead upon arrival at the hospital. Blanc had just spent an evening with friends, including BMG France managing director Christophe Lameignere, indie Atmospherique founder Marc Thonon and Warner label Tot ou Tard music director Vincent Frèrebeau. A spokesman for Warner Music International called the accident "tragic and awful news." WMI president Paul-René Albertini, a close friend of Blanc, was on holiday and unavailable for comment. During a recent visit of top AOL Time Warner executives, including chairman/CEO Dick Parsons, to meet with French officials in Paris, Blanc played a major part in creating their agenda, according to sources. Blanc joined Warner in April 2001 from Universal Music, where he was music director of Mercury. During his tenure, he refocused the company on local repertoire, and the firm increased its market share from 10% in 2001 to 11.2% in 2002. Blanc was also a VP of industry body SNEP. "He was an adorable man and one of our most active members," SNEP director general Hervé Rony says. Blanc is survived by his wife, TV producer Alexia Laroche-Joubert, and two children. **EMMANUEL LEGRAND**

Sources say Gloria Estefan will play seven shows Oct. 10-19 at the Colosseum at Caesar's Palace in Las Vegas and that Elton John is in negotiations for a three-year, \$54 million engagement at the Colosseum, beginning in 2004. The 4,100-capacity, \$95 million showplace was built for Celine Dion, who completed her first run of dates there July 6, wrapping up 65 sellouts that grossed about \$36 million. Plans now call for other select artists to perform at the venue, including Tim McGraw (July 18-19) and Mariah Carey (July 26). "We always intended for other artists to play this venue," says John Meglen, co-president of Concerts West, producers of the Dion extravaganza and promoters for the Colosseum. "There are 12 weeks a year when Celine is not playing." Dion resumes her three-year engagement at the Colosseum Aug. 6. Meglen confirmed the McGraw and Carey shows but would not confirm any other bookings. **RAY WADDELL**

House Democratic Caucus Chairman Bob Menendez, D-N.J., testified July 8 before the Senate Commerce Committee that the pending merger between Univision and Hispanic Broadcast Corp. should be prevented because it would create a near-monopoly. "This deal will create unacceptable market power in Spanish-language media in this country," he said. "Under the tenets of this merger . . . virtually all Latinos would see and hear their news and entertainment from a single source: Univision. Perhaps not coincidentally, that single source would be owned by a non-Hispanic." He also told lawmakers that Spanish-language radio should be viewed as a separate market under Federal Communications Commission ownership rules. **BILL HOLLAND**

A lawsuit that four Green Linnet recording artists filed against the label—which alleges that they are owed about \$1 million in royalties—has been amended so that two of the artists will resolve the dispute before the American Arbitration Assn. in New York. The plaintiffs that remain in the lawsuit are Altan and Mick Maloney. Eileen Ivers and Joanie Madden of Cherish the Ladies had a clause in their contract stating that should a dispute arise, they would have to go before an arbitration board. Green Linnet apparently invoked the clause when the lawsuit was filed, resulting in the amendments. Among the charges initially alleged in the lawsuit are that the label has under-reported and under-paid royalties and has failed to properly account or provide royalty statements. It also alleges that the label has continually commercially exploited master records after expiration of licensing agreements. The lawsuit was filed in May in the Supreme Court of New York. Green Linnet declined to comment. **ED CHRISTMAN**

MTV Networks Europe president/CEO Brent Hansen is taking on additional responsibility as president of creative for MTV Networks International (MTVNI). Hansen will report to MTVNI president Bill Roedy and will work with the company's programming, production, development, talent, music and online teams worldwide to identify programming and music opportunities for MTV's lineup of localized TV channels and Web sites. London-based Hansen will also work with the company's U.S. operations in the programming and original series development process. He intends to increase collaboration with the music industry to develop music-led programming and promotions on an international scale. **GORDON MASSON**

THE COUNTRY MUSIC ASSOCIATION PROUDLY SALUTES AND THANKS THE STARS WHO PARTICIPATED IN FAN FAIR 2003

- ★ Trace Adkins
- ★ Rhett Akins
- ★ Alabama
- ★ Bill Anderson
- ★ Jessica Andrews
- ★ Rodney Atkins
- ★ Sherrié Austin
- ★ Steve Azar
- ★ Lance Bass
- ★ Jeff Bates
- ★ T. Bubba Bechtol
- ★ Bellamy Brothers
- ★ Dierks Bentley
- ★ Bering Strait
- ★ John Berry
- ★ Biscuit Boys
- ★ Suzy Bogguss
- ★ BR549
- ★ Kyle Brandt
- ★ Thom Bresh
- ★ Bristol Crossing
- ★ Chad Brock
- ★ Lane Brody
- ★ Brooks & Dunn
- ★ T. Graham Brown
- ★ Sonny Burgess
- ★ Gary Burr
- ★ Sam Bush
- ★ Chris Cagle
- ★ Chuck Cannon
- ★ Jeff Carson
- ★ Deana Carter
- ★ Cerrito
- ★ Amy Chapell
- ★ Charlie Daniels Band
- ★ The Cherryholms Family
- ★ Kenny Chesney
- ★ Terri Clark
- ★ Tammy Cochran
- ★ Kellie Coffey
- ★ Confederate Railroad
- ★ John Conlee
- ★ Elizabeth Cook
- ★ Greg Cook
- ★ Katie Cook
- ★ The Crabb Family
- ★ Billy "Crash" Craddock
- ★ Rodney Crowell
- ★ Billy Currington
- ★ Billy Ray Cyrus
- ★ Clint Daniels
- ★ Bryan Dattilo

- ★ Gail Davies
- ★ Linda Davis
- ★ Billy Dean
- ★ Diamond Rio
- ★ Dusty Drake
- ★ Eddie Bayers & The Players
- ★ Jolie Edwards
- ★ Scotty Emerick
- ★ Emerson Drive
- ★ Ty England
- ★ Bill Engvall
- ★ Sara Evans
- ★ Donna Fargo
- ★ The Fox Brothers
- ★ 4runner
- ★ David Frizzell
- ★ Tommy Gardner
- ★ Jamey Garner
- ★ Crystal Gayle
- ★ Galen Gering
- ★ Vince Gill
- ★ Vern Gosdin
- ★ Lee Greenwood
- ★ Ricky Lynn Gregg
- ★ Andy Griggs
- ★ The Hager Twins
- ★ Jennifer Hanson
- ★ Justin Hartley
- ★ Eric Heatherly
- ★ Steve Holy
- ★ Hometown News
- ★ Rebecca Lynn Howard
- ★ Marcus Hummon
- ★ Ferlin Husky
- ★ Alan Jackson
- ★ Stonewall Jackson
- ★ Buddy Jewell
- ★ Stephanie Urbina Jones
- ★ Cledus T. Judd
- ★ Naomi Judd
- ★ Jeannie Kendall
- ★ Kentucky HeadHunters
- ★ Sammy Kershaw
- ★ Hal Ketchum
- ★ Royal Wade Kimes
- ★ Jill King
- ★ Lindsay Korman
- ★ Shelley Laine
- ★ Larry Cordle & Lonesome Standard Time
- ★ Larry The Cable Guy

- ★ Jim Lauderdale
- ★ Shannon Lawson
- ★ Johnny Lee
- ★ Aaron Lines
- ★ Little Big Town
- ★ Lonestar
- ★ Patty Loveless
- ★ Kyle Lowder
- ★ MARCEL
- ★ Brad Martin
- ★ Daniel Lee Martin
- ★ John Arthur Martinez
- ★ Eric Martsof
- ★ Mila Mason
- ★ Martina McBride
- ★ Lila McCann
- ★ Brian McComas
- ★ Neal McCoy
- ★ Ken Mellons
- ★ Jo Dee Messina
- ★ Jesse Metcalfe
- ★ Montgomery Gentry
- ★ John Michael Montgomery
- ★ Moot Davis & The Old Devil Moon Boys
- ★ Craig Morgan
- ★ David Lee Murphy
- ★ Michael Martin Murphy
- ★ Joe Nichols
- ★ Daron Norwood
- ★ The Oak Ridge Boys
- ★ Devon O'Day
- ★ Paul Overstreet
- ★ Vernon Oxford
- ★ Brad Paisley
- ★ Kim Patton-Johnston
- ★ Michael Peterson
- ★ Pinmonkey
- ★ Colt Prather
- ★ Marty Raybon
- ★ Peter Reckell
- ★ Melissa Reeves
- ★ Rhonda Vincent & The Rage
- ★ Lulu Roman
- ★ Rushlow

- ★ Sawyer Brown
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- ★ Trick Pony
- ★ Trini Triggs
- ★ Verne "Mini-Me" Troyer
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- ★ Clay Walker
- ★ Wayne Warner
- ★ Jimmy Wayne
- ★ Kitty Wells
- ★ McKenzie Westmore
- ★ The Whites
- ★ Wild Horses
- ★ The Wilkinsons
- ★ Mark Wills
- ★ Deanna Wright
- ★ Darryl Worley
- ★ Johnny Wright
- ★ Michelle Wright
- ★ Wynonna
- ★ Billy Yates
- ★ Arianne Zuker

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Another Fine Mess

As Ollie often said to Stan after one of their misadventures in the famous Laurel & Hardy comedy flicks from the 1930s: "Well, here's another fine mess you've gotten us into."

It's been about 90 days since U.S. District Judge Stephen V. Wilson in April handed down his controversial ruling declaring that the Morpheus and Grokster file-sharing networks were legal, despite being widely used to copy songs and movies illegally.

And it's clear, given the perspective provided by time, that Wilson is the Stan Laurel of this tragicomedy known as the downloading debate. What a fine mess his ruling has gotten us into.

The essence of Wilson's 34-page decision was that Morpheus and Grokster could not be held liable for crimes committed by their users because the networks neither monitor nor control what people do on them.

Forget for a moment that this is contrary to a number of analogous situations—we'll get to those in a bit—just look at what's happened in the weeks since the judge issued his opinion.

The Recording Industry Assn. of Ameri-

ca (RIAA) has launched a scorched earth policy, vowing to sue thousands of ordinary citizens if they open their computer music files to others through these services.

File-sharing operations have responded by declaring that they will start incorporating privacy protections in their systems to shield users from the RIAA's legal beagles.

And so it goes, an unending spiral of

By shielding users' identities, file-sharing services signal that they are aware of illegal activity.

tit for tat. It certainly smacks of a Laurel and Hardy movie. Is this really the outcome Wilson intended?

The judge was right in one respect: His ruling was in step with the Supreme Court's 1984 Sony Betamax decision, holding that video recorders were legal even though they could be used for piracy. File-sharing software is no different.

But this isn't about software; it's about how it's put to use. The issue here is intent.

Now to those analogous situations. Printing presses are also legal, but using them to counterfeit money isn't. The possession of burglar's tools is a crime, even if no burglary has taken place, because mere possession of the tools suggests intent. Landlords that knowingly allow criminal activity to take place on their property are both criminally and civilly liable, even if they don't participate in the activity. And the list goes on.

By moving to shield users' identities, the file-sharing services have clearly signaled that they are not only aware of, but are aiding and abetting, illegal activity. Their sites should be busted—not by the RIAA, but by law enforcement agencies.

Ironically, the industry lawsuit only sought to force Grokster to add a filtering system to block searches for copyrighted material; it didn't seek to shut down the service. That's a reasonable request by any measure.

Wilson would have done everyone a favor by seeing these businesses for what they are: illegal counterfeiting operations. Instead, he effectively legalized piracy. What a fine mess, indeed.

Billboard

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Dixie Chicks' Manager Sees Growing Power Of Radio Over The Artist

The Dangers Of Consolidation

Editor's Note: The following was excerpted from congressional testimony.

Before the 1996 Telecommunications Act, artists and record labels worked well with the radio industry. Each side needed the other, and while each exerted as much influence and leverage over the other in the daily give-and-take between them, a delicate balance emerged.

The artists had certain leverage over radio, and radio had certain leverage over the artists.

This system, while imperfect, still worked. All of that has now changed. The mad rush to consolidate has dramatically tipped the balance in favor of the radio industry.

[It] now [has] unprecedented influence and control over the artists and the record labels. So while the radio industry continues to prosper, the recording artist community, already devastated by unchecked music piracy, unprecedented record label cutbacks and spiraling operational costs, is bearing an even greater financial and creative cost.

Many in the artists' community had hoped that the Internet would be

able to ameliorate the problem. This has not happened. Radio airplay is still necessary to introduce new artists to the public, and to support established artists. Without radio airplay a new act has very little chance to succeed.

Access to radio is absolutely essential. With real competition between

Taking Issue

By Simon Renshaw



radio networks and stations, there was always opportunity for young acts to emerge. The emergence of these young acts is the lifeblood of the music industry. But with rampant consolidation, it is becoming increasingly difficult for new acts to emerge. Unchecked consolidation is at the root of this problem.

As networks consolidate, they homogenize playlists and engage in more centrally located programming. This harms the artist in numerous ways. With centralized programming, there are arguably fewer spots for

new artists. This gives the radio networks enormous leverage to make ever increasing demands on the record label and the recording artist.

These demands take various forms, ranging from increased financial support of the network—some call this payola or independent radio promotion—to increased demands on recording artists to perform or take part in radio promotions for little or no compensation.

The implied penalty for not agreeing to pay higher tribute or to offer gratis services to the radio network is decreased or no radio airplay. The pressure on artists and the labels to capitulate is real and at times overwhelming.

I am sure many of you are aware of the controversy surrounding the Dixie Chicks. This incident received a good amount of press coverage.

Unfortunately, radio consolidation has provided radio networks with enormous opportunity to undermine free speech by boycotting records while they wage political wars with artists and labels.

I appreciate that the networks also enjoy the same First Amendment rights as my clients. But we must remember that those who crafted the original limitations on ownership feared conglomerates exercising this kind of control over political speech.

Ownership limits were intended, in part, as a way to prevent such a monopoly of thought and discourse.

The public airwaves were to be used to promote a marketplace of ideas. A marketplace of ideas, the cornerstone of this democracy, can only be nurtured and sustained within a system promoting ownership diversity, not ownership consolidation. Even the perception of a radio network using power in this way, clearly demonstrates the potential danger of a system of unchecked consolidation that ultimately undermines artistic freedom and cultural enlightenment.

What happened to my clients is perhaps the most compelling evidence that radio ownership consolidation has a direct negative impact on diversity of programming and political discourse over the public airwaves.

Some in the radio industry have suggested that the recent FCC rule changes actually restrict radio networks from continuing their drive toward consolidation. I am not convinced that is the case. Some serious analysts have concluded that the intricate market rule changes do not make it harder to acquire new stations.

My personal view is that the recent FCC rule changes in market definition are relatively insignificant. This is not a local market problem.

This is a national problem. As such,

I hope the committee will consider implementation of new "national" limits on ownership. Only by placing national limits on ownership, and perhaps limits that are more reflective of the pre-1996 world, will the harm caused by radio consolidation tend to diminish and hopefully disappear.

I hope the committee will also explore the harm caused by radio networks owning affiliated live promotion companies, venues, agencies, public relations companies and management companies.

As my colleague Don Henley stated, "This institutionalized conflict of interest places the artist in a vastly uncompetitive and weak position. What happens when an artist refuses to perform in a venue owned by the radio station or network? Will the artist's records be played on the station or will the company reduce or eliminate radio airplay? Most artists cannot afford to find out."

The music industry and the radio industry must strive to create a healthier and more balanced relationship. Otherwise, the music industry, and particularly, the recording artists, will continue to suffer. I hope this committee will help restore that balance. This can only be accomplished by stopping and perhaps even reversing the trend toward unchecked radio consolidation.

Consolidation Is Not The Big Bad Wolf Of Radio

I don't mind when bad things are said about radio, as long as they are true. But invariably when payola or airplay topics surface, they are written by people who do not understand how things work.

So I'd like to respond to a few points made in the "Controlling the Airwaves" editorial (*Billboard*, June 28).

"Consolidation has led to a plague of cookie-cutter music formats"—Did you not know that this is what a format actually is—the same type of music played on all stations?

It started in the '40s with something called country (Western). Something else called rock and pop soon followed. Imagine that: three types of music, played on similarly formatted stations, around the country. How plain! We'd have to wait until the '70s before adult standards gave us a fourth choice.

"Consolidation has led to . . . a plague of syndication filler." Consolidation had nothing to do with syndication filler. Syndication started in the '60s, grew in the '70s (heard of Casey Kasem or Rick Dees?), and when satellite became readily available in the early '80s, syndication really took

off. Anyone who's worked six months in radio knows of the mid-'80s story of going to work and finding a satellite dish in your parking space.

"Consolidation has led to . . . repetitive playlists." What do you think a playlist is? Are you in the music or radio business at all? A playlist is a list of songs and how many times they repeat each week. And since you probably don't know this, a song does not even start to become familiar to the audience until after at least 100 spins on a single station.

If a song is pulled before 100 spins, almost nobody in the city will know the song, and almost no copies will be sold. A successful pop or urban song gets into the 500- to 1,000-spin category, and that's on one station. These are the songs that people want to hear even more of.

"Consolidation has led to . . . a surge in the number of commercials." Commercials have been deregulated since long before consolidation. The Federal Communications Commission long ago said you can play as many commercials as you want.

"It's far more difficult even for the

major labels to get new songs aired." The majors are getting just as many new songs aired as anytime in the past; it's just that labels are putting out more releases than they ever have before. (Don't confuse "new signings" with "pushed to radio.")

You have to understand that there are more radio stations now than ever before, and as a matter of fact, the number of FM stations (which is most music stations) did not surpass the number of AM stations until 1992.

And the number of FM stations is still growing. There are more than 10 times the number of FM stations than there were in the early '70s. So there are more slots open to more songs now than ever before.

"The situation is so bad that it's given rise to subtle and growing forms of legalized payola." There is no such thing as legal payola. Just like there is no such thing as "legal

theft." You are confusing music marketing with crime.

"Clear Channel . . . halted the practice at all of its stations." Halted what? Music marketing? There was no payola in the first place; if you'll read your Section 317 of the pertinent U.S. Code, you'll find that payola is the undis-

Counter Point

By Bryan Farrish



closed payment to a station individual.

This has nothing to do with Clear Channel's music marketing agreement with indie promoters. Clear Channel is restructuring its marketing agreement only because of the public's (and the government's) misunderstanding of how the system works.

A classic example of how pertinent

people are misinformed is the comment by Sen. Russ Feingold, D-Wis., about the current "lack" of local artists on stations and the widespread airplay of the "same" artists. Well, my friend, this is how hits work: A hit is the same song, by the same artist, played at the same time, on all similarly formatted stations across the country.

Do you like Elvis? According to Feingold's preferences of local artists and no "same as" artists, Feingold would not have grown up hearing Elvis. Feingold was not born and raised in Memphis, and since stations "should" play only locals, nobody outside of Memphis should ever have heard of Elvis. And this goes for every hit song Feingold ever heard, unless the artist was from Feingold's home town.

Matter of fact, without this "sameness" system in place, there would never have been any hits from any artists of any styles. It would be like CB radio . . . just a bunch of noise.

Bryan Farrish operates Bryan Farrish Radio Promotion in Sherman Oaks, Calif.



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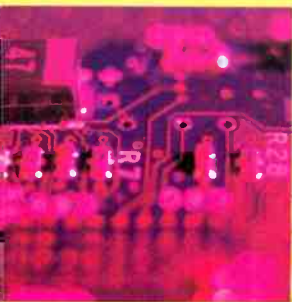
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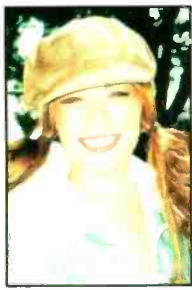


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LeAnn Rimes hits Curb for the third time with "We Can"



MUSIC

Naxos' Jim Sturgeon announces new distribution deal with Naïve



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Sundance Shines Its Light On New Roots

The Sundance Channel switches its focus from movies to music with "Keeping Time: New Music From America's Roots," a four-episode series that debuts Aug. 7. Each 30-minute documentary focuses on a different facet of roots music, whether it be the link between spirituality and music, the business of independent record labels, the history of bluegrass or the art of songwriting.

"I would say most people at this stage are familiar with the Sun-

on the threads of traditional music and taking it to a new place—people like **Nickel Creek** or **Gillian Welch**."

Nickel Creek's **Sara Watkins** says that all her band had to do for its episode on "Acoustic Innovators" was act naturally. "Gillian followed us around over the course of a year and hung out with us and saw us play and be complete hooligans and fools and scrubs. It was great."

Ideally, she says, some young filmmaker would see Nickel Creek's episode and come calling.

"It would be great to get film work from this," Watkins says. "That's a really big deal for us, especially **Sean [Watkins]** and **Chris [Thile]**, who write most of the material, to write an entire score like **Jon Brion** does."

For **Jason Trachtenburg**, patriarch of the **Trachtenburg**

Family Slide Show Players, appearing in the "Art of Song" episode, which debuts Aug. 28, could bring about great results. "My hopes for the documentary are twofold," he says. "We want to have a career in the arts. I would love to be able to write songs for anyone who would like to have songs written that I feel I can deal with. It's my only marketable skill. Our other intention with this airing on the Sundance Channel is that if a movie gets made about the Trachtenburg Family Slide Show Players, I'd like to have (Continued on page 15)

The Beat

By Melinda Newman
mnewman@billboard.com



dance Film Festival, and, hopefully, with the Sundance Channel. But what people might not know is that Sundance is really an organization about supporting independent artists in a range of fields, not just film," says **Adam Pincus**, the series' executive producer. Director **Gillian Grisman** and producer **Alicia Sams** developed the program.

Although not all of the artists featured in "Keeping Time" record for independent labels, they all share an "independent mind-set," Pincus says. "We were interested in the range of people who are picking up

Thalía!

Latin Star Is Shooting For Mainstream Success In U.S.

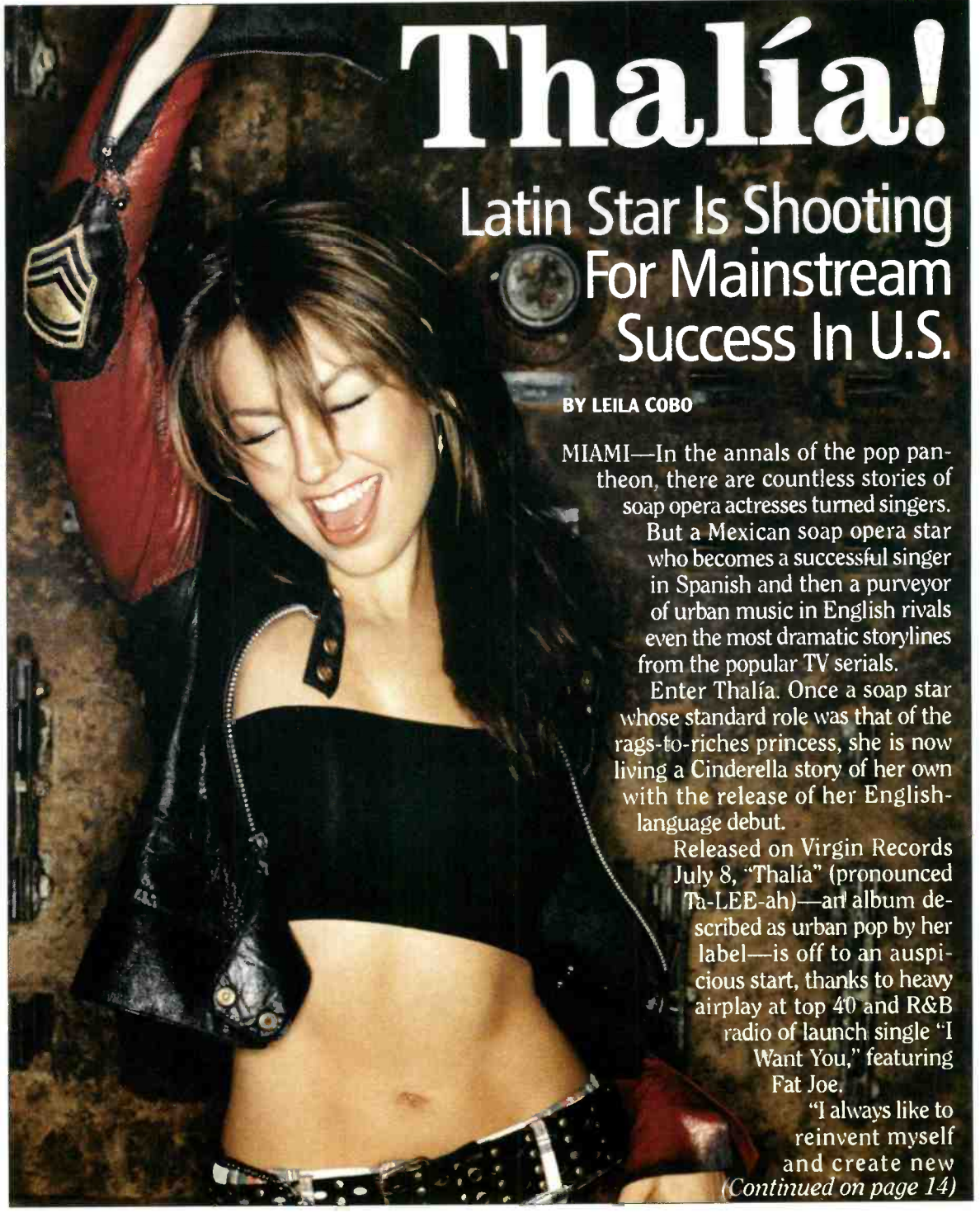
BY LEILA COBO

MIAMI—In the annals of the pop pantheon, there are countless stories of soap opera actresses turned singers. But a Mexican soap opera star who becomes a successful singer in Spanish and then a purveyor of urban music in English rivals even the most dramatic storylines from the popular TV serials.

Enter Thalía. Once a soap star whose standard role was that of the rags-to-riches princess, she is now living a Cinderella story of her own with the release of her English-language debut.

Released on Virgin Records July 8, "Thalía" (pronounced Ta-LEE-ah)—an album described as urban pop by her label—is off to an auspicious start, thanks to heavy airplay at top 40 and R&B radio of launch single "I Want You," featuring Fat Joe.

"I always like to reinvent myself and create new (Continued on page 14)



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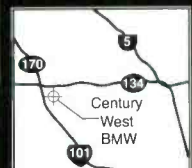
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Curb, Rimes Go For Three In A Row With 'Blonde' Single

Curb Records is banking on **LeAnn Rimes** to be a triple-crown soundtracks winner.

Rimes' "We Can" is the lead single from the soundtrack to MGM's "Legally Blonde 2: Red, White &



Blonde," released July 1 on Curb. MGM Music executive VP **Anita Camarata** served as the executive soundtrack producer.

The song is the third soundtrack collaboration between Rimes and songwriter **Diane Warren**. They previously had hits on Curb with "How Do I

Live," written for the 1997 film "Con-Air," and "Can't Fight the Moonlight," from the 2000 movie "Coyote Ugly."

"How Do I Live" was a No. 2 hit on The Billboard Hot 100. The single has sold 3.5 million copies, according to Nielsen SoundScan. The song's 69-week stay on the Hot 100 holds the record for the longest-running single on that chart.

"Can't Fight the Moonlight" reached No. 11 on the Hot 100. The song—which has sold 668,000 copies—was on the chart for 42 non-consecutive weeks.

"Diane and I have a wonderful track record together," Rimes tells *Billboard*. "And 'We Can' is perfect for the film, because it's about putting your mind to something and accomplishing a goal."

"We Can" is used at the climax of the film, which opened July 2 in U.S. theaters. The "Legally Blonde" sequel stars **Reese Witherspoon** as fashion-obsessed attorney Elle Woods, who shakes up the legal establishment in Washington, D.C.

Rimes says of the sequel, "The song

fits, because in the movie you know more about who the Elle Woods character is. There's a stronger message in the film: You can change things by pushing through and not giving up."

"We Can" has been serviced to top 40, AC and hot AC radio. The song's videoclip is in rotation on CMT, Great American Country and VH1 Country.

Curb VP of marketing **Jeff Tuerff** says, "Our focus has been to extend MGM's branding of the film. They've done an amazing job with the media campaign, and we've attempted to latch on to that." For example, Curb partnered with MGM for radio-station giveaways of passes to see the film.

"From a consumer point of view, people see LeAnn as a true vocalist," Tuerff says. "She's got a terrific battling average in relation to her own

work and her work on soundtracks. She was an ideal choice to have the lead single on this soundtrack."

So did Rimes feel any pressure to top her previous soundtrack hits? She answers philosophically: "I

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By Carla Hay
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scheduled to perform July 14 on "The Tonight Show With Jay Leno."

Meanwhile, "We Can" is a featured song this month in the nationwide Movie Tunes program. Tuerff estimates the promotion will bring the song into 21,000 U.S. theaters.

Rimes explains why recording music for film is challenging for artists: "You don't have as much freedom on the record you're making as you would on your own album.

You're one of many artists on the soundtrack, and you have to deal with the opinions of more people, such as people from the film studio."

She adds, "For me, music is the most moving art form emotionally. Movies are a powerful art form visually. So the combination of the two makes for a wonderful marriage."

Other songs on the "Legally Blonde 2" soundtrack include a remix of "We Can"; "Atomic Dog" from **George Clinton Featuring Snoop Dogg**; "Sisters Are Doin' It for Themselves" from **Eurythmics** and **Aretha Franklin**; and "Power to the People" from **John Lennon**.

Thalía!

Continued from page 13

tendencies," Thalía says. "I thought it would be super interesting to mix two Latin cultures: [Fat Joe's] as a Latino born and raised in New York, and mine

as a Latina born and raised in Mexico."

It's still an odd couple, considering that Thalía is a Latin pop star, thanks to her renditions of standard ballads and Mexican music.

But the track was designed to thrust Thalía into the mainstream head-on rather than to initially capitalize on her existing Latin fan base. The Spanish version of the song, in fact, was sent to radio

a month after the original English one.

"We wanted to reach a lot of people with this," says Matt Serletic, chairman/CEO of Virgin Records. "Speak to America as it were, and not a segment of America. We weren't going to narrow our focus. It was going to be as diverse as it could be."

Thalía spruced up with a roster of hit-making producers, including Corey Rooney and Steve Morales, and a sound reminiscent of early Jennifer Lopez.

The challenge was that—although a star throughout Latin America—her exposure outside the Latin market was even more limited than that of other crossover predecessors like Ricky Martin, Enrique Iglesias and Shakira.

And yet, Thalía's appeal, Serletic says, is her personality.

The solution? At a mass level, pair her with a respected urban name for credibility in that market. At a behind-the-scenes level, have the lovely and dynamic Thalía personally meet with those people who could affect her career.

"She comes across as someone you would like to get to know," says manager Randy Hoffman, who used to handle Mariah Carey.

"That's why we've had dinner parties where radio people came to see her," Hoffman adds, speaking of a series of gatherings that took place with radio programmers on both coasts more than a month before the album's release.

The strategy worked. "I Want You" has risen steadily on radio charts nationwide, this week reaching No. 38 on The Billboard Hot 100 and No. 21 on Top 40 Tracks. Coupled with ample press and TV exposure in both languages, the buzz is loud enough that initial shipments of "Thalía" in the U.S.

alone totaled more than 400,000 copies, according to Serletic.

MOST AGGRESSIVE PLAN EVER

"It's the most aggressive marketing plan ever done by Thalía," says Jorge Pino, president/chairman of EMI Latin USA, Thalía's Spanish-language label. EMI is partnering with Virgin in the release and marketing of "Thalía" and ensuring the singer's presence in Spanish-language radio, TV and press.

The interest is understandable. A seasoned performer since she was 9 years old, Thalía is a household name, thanks to her membership in teen group Timbiriche and her roles in a series of extremely successful soap operas, where she not only played the lead roles but also sang the theme songs.

Dedicated solely to music for the past few years, Thalía's most recent Spanish-language album, also titled "Thalía," won Latin pop album of the year, female, at this year's *Billboard* Latin Music Awards. The album also included a couple of English tracks, as a prelude to this year's crossover.

This time around, the new "Thalía" has four Spanish tracks and there's a concerted marketing push aimed at Hispanic buyers, as well.

Beyond the single, with nine successful solo albums and her personality, Thalía has a couple more aces up her sleeve that could garner her the next major Latin crossover hit.

For one, her following, honed during more than two decades of showbiz, is loyal, and, thanks to her soap operas, reaches into nontraditional markets like the Philippines, Russia and the Middle East.

Secondly, Thalía is launching an apparel collection for Kmart in August

that coincides with her album release and guarantees major exposure.

Plus, she is married to the well-connected Tommy Mottola, who relaunched Casablanca Records July 8 (see story, page 1). Although the former Sony Music chairman ostensibly doesn't interfere in his wife's career, he is, by all accounts, very much involved every step of the way.

While Mottola can help his wife behind the scenes, the push generated by the Kmart deal, particularly in the Latin market, could be formidable.

According to Abigail Jacobs, brand and product communications manager for Kmart, the Thalía Sodi line (Sodi is Thalía's last name) will include apparel, accessories and lingerie for women and girls. Products will be sold in select stores—initially those serving predominantly Hispanic populations—and the prices will be "value conscious."

Kmart has planned a series of cross-promotions around the album. "Thalía" will be publicized in its weekly circular, which reaches millions of households, and in the chain's Spanish-language publication, *La Vida*.

An exclusive CD/DVD package will be sold only in Kmart stores, which will have "tons of in-store signage," Jacobs says. In addition, when the Thalía Sodi collection launches in August, Thalía will be in all Kmart advertising outlets and on a national radio and TV campaign, featuring her second single, "Baby, I'm in Love."

Mauro Deceglie, Virgin director of product management/marketing, says he has split Thalía's marketing plan three ways: Teen, gay (targeting her gay fan base) and Latin. "Between all three, we can hopefully hit the mainstream market."

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Naxos Picks Up U.S. Distribution For Naïve Label Group

In addition to running the world's best-known and most respected budget-priced classical label, Naxos is slowly but steadily bolstering its position as a distributor of other independent record labels.

Throughout the world, Naxos has pacted with a wide variety of labels for distribution on a regional basis. In the U.S., Naxos of America has distributed the respected German

geoning classical music activities.

Under the guidance of artistic director **Hervé Boissière**, Naïve was hailed worldwide for its smartly designed reissues from Auvidis' *Astrée* and *Montaigne* catalogs, as well as both old and new material from another acquisition, the early music label *Opus 111*.

It has also offered significant new releases, including an exquisite

recent performance of **Claude Debussy's** opera "Pelleas et Melisande" conducted by **Bernard Haitink**, which was recorded in collaboration with Radio France.

Naïve's

French distribution business was greatly bolstered when it signed an exclusive deal to distribute, market and promote the Naxos label in July 2000; meanwhile, Naxos assumed distribution of Naïve's labels in numerous foreign territories, including Sweden and the U.K.

Though Harmonia Mundi did an admirable job in creating initial awareness of Naïve here in the U.S., a stateside shift likely was inevitable, given the growing synchronicity between the label and Naxos elsewhere. Indeed, the impending pact was so widely rumored late last year that when Naïve stopped shipping new releases to Harmonia Mundi in October, retailers were soon calling Naxos to find out when they would become available again.

According to Naxos of America

president **Jim Sturgeon**, both label and distributor see tremendous advantages in creating relationships that transcend geographical boundaries.

"The labels pick up on the synergies of the group when Naxos has its international sales meetings and all the people [from various territories] come together," he says. "There's a lot of sharing of information that can take place when Naxos is able to take a label and offer it to virtually all of the major territories, as we've done with Naïve."

This month's new releases from Naïve demonstrate the breadth and variety for which the label has



STURGEON: SEES TREMENDOUS ADVANTAGES

achieved its renown. Highlights include a recital of Debussy melodies performed by scintillating soprano **Sandrine Piau**; a collection of major orchestral works by **Pierre Boulez** performed by the electrifying conductor **David Robertson** and the **Orchestre National de Lyon** (on the Naïve/Montaigne imprint); and a new version of **Vivaldi's** well-traveled "Four Seasons" by **Rinaldo Alessandrini** and his **Concerto Italiano** (on Naïve/Opus 111).



Classical Score



By Steve Smith

classicalscore@earthlink.net

indie label CPO for some time now, and last year it picked up two well-known Canadian imprints, CBC and Analekta.

This month, Naxos makes its boldest move to date, as it assumes exclusive U.S. distribution for the esteemed French label group Naïve. Boasting one of Europe's most prestigious and ambitious catalogs, Naïve was previously carried domestically by Harmonia Mundi.

Founded by former Virgin France chairman **Patrick Zelnick** and advertising executive **Eric Tong Cuong** in late 1997, Naïve quickly established itself as a commanding presence in the French music and media industries. The company acquired leading independent label and distributor Auvidis to serve as the ground floor for its own bur-

The Beat

Continued from page 13

[Sundance Channel founder] **Robert Redford** play me."

While Pincus doesn't expect "Keeping Time" to be expanded beyond the four initial episodes, he says, "We want to turn people on to this music and have them understand that Sundance is bigger than independent films. If those goals are met with this series, and we feel like we reached some people and this type of programming makes sense, it will open a lot of doors for us."

Another Sundance series based on music, "Sonic Cinema," which is hosted by **Sonic Youth's Thurston Moore**, will begin a new season in the fall.

The Sundance Channel, which



TRACHTENBURG FAMILY: DOCUMENTARY HOPES

launched in 1996, has 17 million subscribers.

GOODBYE, MR. WHITE: It was 1991, and **Barry White** had graciously agreed to appear on an artists panel that I was moderating at *Billboard's* 13th annual Music Video Conference in Los Angeles. Even though I had plenty of sage words for us, I

guarantee that not a single person in the room can remember a word that White said, simply because our brains quit functioning as soon as he opened his mouth. I'd ask him a question, he'd level a sexy gaze at me and say "Well . . ." or "Darlin' . . ." in that impossibly deep baritone, and the room would burst into applause, girls would faint, we'd run for the smelling salts and chaos would ensue. He was never able to get out much more than that without the crowd clapping again. Several of us females thought we might get pregnant just from being in such close proximity to him—had that happened, we wouldn't have minded a bit. Imagine what would have occurred if he had actually sung on the panel. Though the news of his July 4 death filled me with great sadness, that indelible memory and his wonderful music will always live on.

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Alabama Tour Fares Well

Goodbye Trek Logs Act's Top Grosses

BY RAY WADDELL

NASHVILLE—For country supergroup Alabama, parting is indeed sweet sorrow.

The sweetness is to the tune of \$15 million in box office before the tour even hits its stride. Billed as Alabama's Farewell tour, the 40-city trek ends in mid-November (*Billboard*, June 8, 2002).

Following "test runs" last New Year's Eve at the Aladdin in Las Vegas and the Houston Livestock Show & Rodeo in March, Alabama began the tour in earnest with huge openings at Philips Arena in Atlanta and a brace of shows in Birmingham, Ala.

Dale Morris, Alabama's manager for 25 years, says, "We saw we really had something in Vegas and Houston, but it wasn't really tested until we went into the big venues on our own."

The band passed the test in Birmingham and Atlanta. "Prior to the Farewell tour, Birmingham and Atlanta were two of our slowest hard-

ticket markets," Morris says. "We went to Atlanta and did close to \$600,000 in box office, and then we went to Birmingham and had one of the fastest sellouts ever."

Other markets are following suit. The November Chicago-market show at All-State Arena in Rosemont, Ill., is currently the last scheduled date. "We're already sold out, with \$865,000 in box office," Morris says. "Chicago has always been good but not that strong. They're all there now. We've got \$15 million in box office already."

The tour marks the end of one of the hardest-touring bands in country music history. A bankable mainstay for more than two decades, Alabama fittingly finishes with its top-grossing tour.

The tour is being promoted nationally by Clear Channel Entertainment, in association with Marc Oswald's Land of Os Productions, and booked by Greg Oswald (Marc's brother) of the William Morris Agency, in association with Barbara Hardin at Dale Morris & Associates.

"Marc Oswald is my promoter, but

when this tour came together, he said, 'This is such a big deal, we're gonna need some help finding the money,'" Morris says. "We know where the deep pockets are. We're working with Brian O'Connell [who is country touring VP] at Clear Channel, and he's doing everything he said he would."

Greg Oswald gives the tour's early going high marks. "I'm not surprised, but I'm pleased and impressed," he says. "It has pretty much exceeded everyone's expectations."

Alabama has been a strong act at fairs for years, but Morris describes the economics of the current tour as "a little pricey" for fairs. "What's making it work in the larger venues this time is some of the money is trickling down to Alabama. A lot of it stays in each town, too, but the numbers work for everybody."

"They've had years where they drew more people, but that was at \$12 a ticket, as opposed to \$35-\$50 this time," he adds.

Morris says that tour merchandise is also moving extremely well. "We're averaging over \$9 a head and a little over \$100,000 a show."

For Alabama frontman Randy Owen, going out at the top of the group's game is an intriguing concept.

"We're very excited about this tour," Owen says, adding that it has been challenging creatively. "Every show is different by design. We don't want anybody to see us in Tennessee and then see the same show in Birmingham.



ALABAMA: A FITTING END FOR THE HARD-TOURING BAND

"That's a fun way to do it, but it's very mentally demanding," Owen continues. "But what we're very determined to do is make this a historical overview and celebration of the music to enjoy with the fans."

Oswald does not think the demand to see Alabama will be satisfied by the last scheduled tour date. "There are more than 40 cities out there that have an appropriate building and would love to have Alabama, I can tell you that."

Despite the financial success, "it's never been about the money," Owen says. "It has always been about the music with us. After a successful 25 years, we always felt like we would know when the time was right to step back, and we wanted to do it while we

could still get down and do it right."

While Alabama is sticking with a mid-November wrap, Morris is open to doing something like Cher's ongoing opus of a farewell tour.

"That's not necessarily a bad thing to do," he says. "Better to stay out and say goodbye to everybody rather than come back later and do a reunion."

Owen admits he has mixed feelings about letting Alabama go but doesn't think the odds are in favor of the band extending the tour.

"Selfishly, I would like to play some more shows, because some people might not be able to see us because we're not going to all of the cities," he says. "But I don't see that happening. This is Alabama; this is not Randy Owen. And I'm proud to be a part of it."

Streetball Meets Street Acts On 'And 1' Tour

BY SUSANNE AULT

LOS ANGELES—Although non-NBA players and fledgling hip-hop acts headline the And 1 Mix Tape tour, the basketball/music event is vying for slam-dunk status.

Big-name sponsors, TV coverage and the growing trend of sports-meets-music tour packages are the key to the event's long-term growth.

In 2002, And 1 Mix Tape visited 24 cities, mostly playing in outdoor parks, and charged \$12 each for tickets on four of the stops. This year, from June 6 to Aug. 23, ticket prices range between \$15 and \$75 for 33 arena shows.

Routing includes such major ven-

ues as Madison Square Garden in New York and the First Union Center in Philadelphia.

"Last year the tour was so popular and well-attended that we had a hard time accommodating the [fans]," says Ron Skotarczak, VP of entertainment at sports apparel company And 1. "Going the arena route was the only way we could accommodate the fans. We have significant costs [with the upgrade], so to be able to pay for it, ticket prices increased."

Each show consists of a game of streetball, which is a grittier version of pro basketball. During the 15-minute half-time show, such up-and-coming hip-hop acts as David Banner, Roscoe

and Obie Trice perform. Some veterans, like Nate Dogg, are playing a handful of dates.

But to keep a lid on And 1's artist budget, most of the talent is upstarts. Acts include Granddaddy Souf, Jadakiss and Sheek Louch. In fact, labels are bankrolling talent fees through their marketing budgets, betting on the tour to hike these artists' profiles.

Also in the mix is an elimination element. Before each show, a free streetball contest is held outside the venue, where three locals are chosen to join the And 1 Mix Tape game that is played that night.

Three other nonprofessional athletes also play in the And 1 game each night. At the end of each show, the And 1 team picks three of the best amateur players and carries them to the next market; that group may include the most recent local winners and/or people brought over from past cities.

ESPN is piecing it all together for the 10-week series "Street Ball: The And 1 Mix Tape Tour Presented by Mountain Dew Code Red." The program's second season started July 8.

At the tour's wrap, ESPN viewers and show attendees will be asked to vote by phone for their favorite local player. The champ wins an And 1 endorsement deal and a permanent

spot on the 2004 And 1 Mix Tape tour.

And 1, which also sells streetball-themed VHS/DVD products, views the 2003 tour as pure product marketing instead of a profit opportunity.

Results have been soft for the June leg, admits Tom Boehm, executive producer for the tour and executive VP of the RCA Group. Those shows attracted 5,000 to 6,000 patrons to arenas, which can hold as many as 20,000 people. Per-show grosses are within the \$100,000 range.

Boehm says that rather than financially coasting by on sponsorships, "this event has got to survive on its own at the [ticket] gate level. We're trying to create a new event—this is challenging, and not a lot of promoters would do this."

Boehm is confident that once the ESPN program starts airing, word-of-mouth should draw 7,000 to 8,000 people to each show in July and August.

"This is traditionally a free outdoor event. Now you're making it a paid event," Boehm says, referring to And 1 putting on free shows in the past. "But we are in the infancy of something good here."

Venue executives believe they are scoring with the And 1 venture. Many seem thrilled with the prospect of gaining an arena franchise during their slow season. (Summer's glut of festivals usually frequents sheds and

other open-air venues.)

"In general, it's great to get something else happening in the summer, when traffic isn't as busy as fall and winter," says Ralph Marchetta, VP of entertainment at the America West Arena in Phoenix.

Even though that venue's June 16 show had fewer than 5,000 in attendance, "from our standpoint, it was a good event," Marchetta says.

Jody Hodgson, booking director at the Tacoma Dome in Tacoma, Wash., is also optimistic about the show's growth potential.

"These guys are the Michael Jordans of their sport. I was surprised by how much the kids knew of [streetball]," he says of the June 6 Dome show that grossed \$91,000, according to figures reported to *Billboard* Boxscore. "With the TV series and the success of the tapes, it's kind of moved from cult grassroots to something that's more mainstream."

The music acts, although onstage for a short amount of time, also stand to earn points.

"We're giving artists possible exposure on ESPN and DVD. That adds up to a lot of exposure for the artist beyond the venue. It's not just a typical concert," says Josh Landis, VP of marketing at POC Media, which is the booking liaison between the tour and the record companies.



Going for It. And 1 Mix Tape player Robin Kennedy (aka "Sik Wit It") runs down the court during a show at a park in 2001. Due to promoter and sponsorship involvement in 2003, the tour will be rolling into arenas for the first time.

Frampton: Taking Change In Stride

Peter Frampton will release his first studio album in nine years Aug. 26. The Framptone/33rd Street Records project finds the singer/guitarist in fine form, tossing off fluid solos and soulful vocals with familiar skill and style. Now, fully aware of the importance of touring for classic rock acts, he is ready to give the material a chance to breathe onstage.

"I'd love to get these songs on the radio, but that's probably a feat bigger than climbing Mount Everest," Frampton says. "If you don't pay someone to get a song on the radio these days, does it get played?"

The good news is that playing live is still a rush for Frampton, who is booked by Brad Goodman at the William Morris Agency.

A notorious gear head and guitar innovator, the artist has watched live sound come a long way since his legendary 1976 "Frampton Comes Alive!" "Stereo guitar rigs are the main thing that's changed. On 'Comes Alive' I used an MXR Phaser and an old echo machine plugged straight into the amp," he says. "Now I have a rack of effects and can make it sound like the studio. But you only use what you need. The sound I

think that's a dangerous thing. I'm not thrilled with it, but if you want to work, you work with them."

And Frampton is indeed getting plenty of work. "I can't complain about that," he says. "I was always told to play in front of as many people in as quick a pace as you can, going back to the *Humble Pie* days."

Presented by VHI Classic, the Frampton Now tour begins Aug. 30 at DTE Energy Music Center in Clarkston, Mich., and wraps Oct. 30 at the Moore Theatre in Seattle.

On The Road™
By Ray Waddell
rwaddell@billboard.com



WHO SELLS OUT TORONTO: The World Health Organization may have given an "all clear" for Toronto, but WHO really didn't do the city any favors, according to House of Blues Canada senior VP Riley O'Connor. HOB Canada will produce the upcoming Molson Canadian Rocks for Toronto concert, set for July 30 at the city's Downsview Park (*Billboard*, July 12). Among the acts set to play are the Rolling Stones and Justin Timberlake.

"We really did get a bad rap with the WHO report," O'Connor says. "I live and work in this city, my family is here, my kids go to school here. The whole SARS thing was blown out of proportion."

More than 150,000 tickets have already been sold for the Canadian Rocks concert, and numbers could reach 500,000, which is how many people saw Pope John Paul II there.

"The real expectation here is to drive the economy of Toronto and help bring back a tourism industry that was devastated by the SARS scare," O'Connor says. "We're expecting this concert to have a very positive impact on the city of Toronto."

The Canadian concert business "is not exactly busy this summer, but every show we're doing is doing well," O'Connor says, adding that the rash of cancellations has long ago ended. "We haven't had a cancellation in over a month."

HOB's Molson Amphitheatre in Toronto has enjoyed recent sell-outs with shows from 50 Cent/Jay-Z, Ben Harper/Jack Johnson, Pearl Jam and Bon Jovi. Santana, Peter Gabriel and the Allman Brothers Band have also put up strong numbers.



FRAMPTON: STILL LOVES IT LIVE

like best is still the guitar plugged straight into the Marshall."

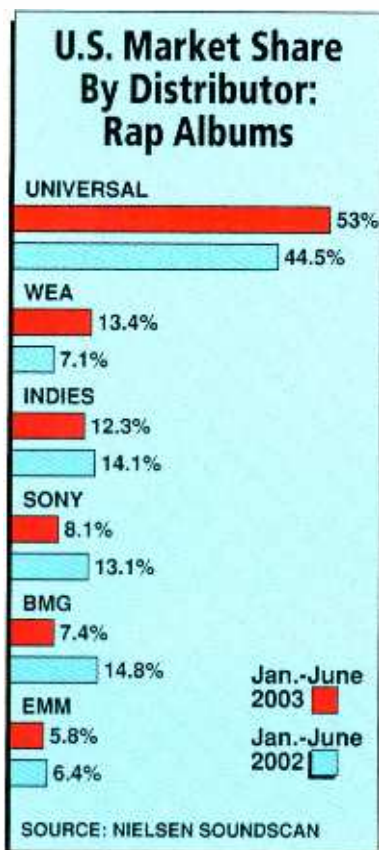
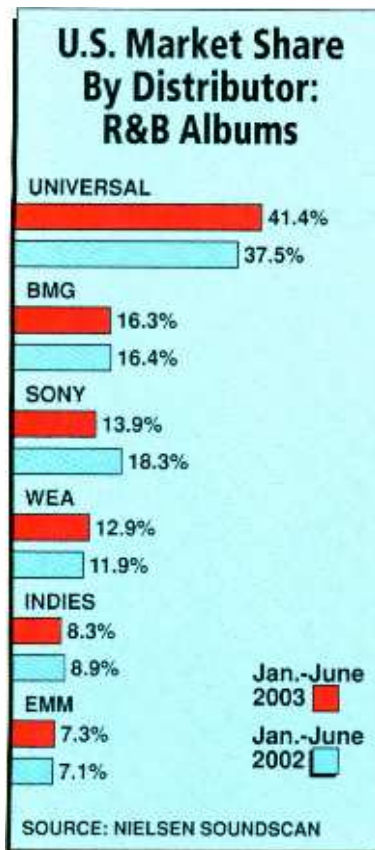
The backstage rider has changed, along with the tech rider. "Gym equipment probably took the place of booze," Frampton says with a laugh. "The drinking and drugging have been out the window for years."

As for the modern, consolidated concert promotion business, Frampton says, "I've always been a great believer in competition, and that's disappeared. That goes for the labels and promoters: The promoters and radio are the same people. I

JULY 19 2003		Billboard® BOXSCORE™ CONCERT GROSSES		
ARTIST(S)	VENUE/ DATE	GROSS/ TICKET PRICE(S)	ATTENDANCE/ CAPACITY	PROMOTER
STAR ACADÉMIE	Bell Centre, Montreal June 19-28	\$3,363,541 (\$4,492,328 Canadian) \$32.57/\$29.57	111,306 eleven sellouts	Productions J. Gillett Entertainment Group
FLEETWOOD MAC	Allstate Arena, Rosemont, Ill. June 26-27	\$2,522,717 \$125/\$75/\$49.50	28,416 two sellouts	Concerts West
FLEETWOOD MAC	Xcel Energy Center, St. Paul, Minn. June 19-20	\$2,300,763 \$125/\$75/\$48	25,271 two sellouts	Concerts West
DIXIE CHICKS, MICHELLE BRANCH	Madison Square Garden, New York June 20-21	\$2,205,195 \$75/\$35	35,628 36,544 two shows	Clear Channel Entertainment, The Messina Group
DAVE MATTHEWS BAND, DAR WILLIAMS	Post-Gazette Pavilion at Star Lake, Burgettstown, Pa. June 26-27	\$1,650,845 \$52.50/\$35	41,850 47,809 two shows	Clear Channel Entertainment
DAVE MATTHEWS BAND, DAR WILLIAMS	Riverbend Music Center, Cincinnati June 23-24	\$1,422,015 \$52.50/\$35	35,519 41,000 two shows	Clear Channel Entertainment
THE DEAD, STEVE WINWOOD	PNC Bank Arts Center, Holmdel, N.J. June 24-25	\$1,270,012 \$53.50/\$36.50	29,985 33,888 two shows	Clear Channel Entertainment
FLEETWOOD MAC	Palace of Auburn Hills, Auburn Hills, Mich. June 12	\$1,192,629 \$125/\$75/\$47	13,931 sellout	Concerts West
NEIL YOUNG, LUCINDA WILLIAMS	Madison Square Garden, New York June 26	\$1,163,930 \$125/\$35	14,770 15,240	Clear Channel Entertainment
FLEETWOOD MAC	Office Depot Center, Sunrise, Fla. June 7	\$1,146,121 \$126.50/\$76.50/\$49.50	12,323 sellout	Concerts West
FLEETWOOD MAC	Marcus Amphitheatre, Milwaukee June 29	\$1,112,150 \$65/\$50/\$20	22,999 sellout	Concerts West, Milwaukee Summerfest
FLEETWOOD MAC	Philips Arena, Atlanta June 3	\$1,108,443 \$127/\$77/\$49.50	12,656 sellout	Concerts West
JAMES TAYLOR	PNC Bank Arts Center, Holmdel, N.J. June 21-22	\$1,105,118 \$65.25/\$25.25	26,143 33,835 two shows	Clear Channel Entertainment
DAVE MATTHEWS BAND, IGUANAS	Palace of Auburn Hills, Auburn Hills, Mich. July 2	\$1,030,733 \$52.50	19,753 sellout	Clear Channel Entertainment, Palace Sports & Entertainment
FLEETWOOD MAC	Van Andel Arena, Grand Rapids, Mich. June 14	\$1,003,215 \$125/\$75/\$47.50	10,929 sellout	Concerts West
JIMMY BUFFETT	Verizon Wireless Music Center, Noblesville, Ind. June 26	\$998,330 \$63.25/\$33.25	24,500 sellout	Clear Channel Entertainment
THE DEAD, STEVE WINWOOD	Tweeter Center for the Performing Arts, Mansfield, Mass. June 22	\$929,904 \$50	19,359 19,900	Clear Channel Entertainment
PEARL JAM, BUZZCOCKS	Alpine Valley Music Theatre, East Troy, Wis. June 21	\$914,834 \$44/\$40	23,447 34,910	Clear Channel Entertainment
SANTANA, ANGELIQUE KIDJO	Tommy Hilfiger at Jones Beach Theater, Wantagh, N.Y. June 20-21	\$897,318 \$65/\$30	17,108 27,888 two shows	Clear Channel Entertainment
FLEETWOOD MAC	Bi-Lo Center, Greenville, S.C. June 1	\$874,622 \$125/\$95/\$48.50	10,657 sellout	Concerts West
THE DEAD, STEVE WINWOOD	ctnow.com Meadows Music Centre, Hartford, Conn. June 21	\$760,181 \$50.50/\$33.50	20,598 24,212	Clear Channel Entertainment
DIXIE CHICKS, MICHELLE BRANCH	Nassau Veterans Memorial Coliseum, Uniondale, N.Y. June 23	\$758,565 \$75/\$35	15,804 16,501	Clear Channel Entertainment, The Messina Group
FLEETWOOD MAC	Birmingham Jefferson Convention Complex, Birmingham, Ala. June 5	\$735,253 \$125/\$75/\$47.50	10,160 11,063	Concerts West, Jack Utsick Presents
THE DEAD, WILLIE NELSON	Tweeter Center at the Waterfront, Camden, N.J. June 27	\$726,543 \$50/\$10	17,856 24,916	Clear Channel Entertainment
FLEETWOOD MAC	St. Pete Times Forum, Tampa, Fla. June 8	\$719,224 \$125/\$75/\$47.75	9,471 11,199	Concerts West, Jack Utsick Presents
SPANISH BROADCASTING SYSTEM 20TH ANNIVERSARY: RICKY MARTIN, CARLOS VIVES & OTHERS	Madison Square Garden, New York June 28	\$716,740 \$95/\$85/\$75/\$55	12,213 13,514	Ralph Mercado Presents
FLEETWOOD MAC	Consoco Fieldhouse, Indianapolis June 24	\$711,800 \$125/\$75/\$47.50	9,613 11,894	Concerts West
50 CENT, JAY-Z, MISSY ELLIOTT, BUSTA RHYMES, FABOLOUS	Tweeter Center for the Performing Arts, Mansfield, Mass. June 27	\$701,009 \$48.50/\$28.50	19,890 19,900	Clear Channel Entertainment
JAMES TAYLOR	Tweeter Center at the Waterfront, Camden, N.J. June 25	\$669,245 \$54.50/\$10	19,126 24,970	Clear Channel Entertainment
JUSTIN TIMBERLAKE & CHRISTINA AGUILERA, BLACK EYED PEAS	Tacoma Dome, Tacoma, Wash. June 8	\$657,736 \$62.50/\$52.50/\$39.50	13,063 15,763	Concerts West
FLEETWOOD MAC	The Mark of the Quad Cities, Moline, Ill. June 22	\$640,045 \$96.50/\$66.50/\$49.50	8,628 10,378	Concerts West
JUSTIN TIMBERLAKE & CHRISTINA AGUILERA, BLACK EYED PEAS	Ford Center, Oklahoma City June 25	\$633,787 \$65.50/\$55.50/\$42.50	12,050 13,300	Concerts West
RED HOT CHILI PEPPERS, SNOOP DOGG, THE MARS VOLTA	Cynthia Woods Mitchell Pavilion, The Woodlands, Texas June 14	\$621,840 \$48/\$36	16,510 sellout	Clear Channel Entertainment
THE DEAD, STEVE WINWOOD	Merrifield Post Pavilion, Columbia, Md. June 18	\$618,809 \$51.50/\$36.50	16,633 19,244	Clear Channel Entertainment
50 CENT, JAY-Z, MISSY ELLIOTT, BUSTA RHYMES, FABOLOUS	ctnow.com Meadows Music Centre, Hartford, Conn. June 25	\$599,164 \$43.50/\$10	21,938 24,189	Clear Channel Entertainment

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UMVD Retains No. 1 Title

Despite A Slip In Market Share, Distributor Still Tops In R&B, Rap

Though its percentage shares slipped from first-quarter 2003, Universal Music & Video Distribution still commands the lion's share of the R&B and rap albums markets.

The company scored 41.4% in R&B and 53% in rap for the six months that ended June 29, according to Nielsen SoundScan.

The figures continue to reflect the sales popularity of G-Unit/Shady/Aftermath/Interscope rapper 50 Cent. Also adding to the bottom line are albums by DreamWorks acts the Isley Brothers and Floetry, as well as rap newcomer David Banner on SRC/Universal.

UMVD claimed 44.4% in R&B and 57.4% in rap for first-quarter 2003. Nielsen SoundScan calculates mar-

ket share on a cumulative basis, but if you compare UMVD's first-quarter market share to its six-month totals, it shows that the company slipped a bit in second-quarter 2003. Despite that slip, the company improves on its 37.5% and 44.5% standings for the corresponding period one year ago. (Rap album sales are also included in the R&B albums totals.)

WEA nearly doubles its rap albums share of one year ago, jumping from 7.1% (and fifth place) to 13.4% (second place). The distributor's current charting acts include VP/Atlantic dancehall reggae artists Sean Paul and Wayne Wonder, the Gold Mind/Elektra's Missy Elliott, Desert Storm/Elektra's Fabulous

and Queen Bee/Atlantic's Lil' Kim.

Remaining steady in third and fourth place, respectively, for rap are independent labels, with a 12.3% share, and Sony, with 8.1%.

BMG dropped 50% from second place to fifth with 7.4%. Former Arista affiliate Bad Boy exited the label last year and has since signed with Universal. EMI Music Marketing stays in sixth place with 5.8%.

Moving from third to second place in R&B is BMG, with 16.3% vs. 16.4% one year ago. BMG supplants Sony, which falls from 18.3% to 13.9%.

Rounding out the R&B albums derby is the trifecta of WEA (12.9%), independent labels (8.3%) and EMM (7.3%).

GAIL MITCHELL

Tony! Toni! Toné! Reunites

New Orleans may have been hosting the ninth annual Essence Festival during the July 4 weekend, but the place to be July 3 was Los Angeles' House of Blues.

Joining Raphael Saadiq during the second of three performances for the recording of his live album were Tony! Toni! Toné! (TTT) alums D'Wayne Wiggins and Timothy Christian, D'Angelo, Joi, Skyy, DJ Quik, Ledisi, Goapele, Devin the Dude and New Birth's Leslie Wilson.

TTT's five-song mini-reunion got the joint jumping, with the capacity crowd singing along to such gems as "It Never Rains" and "Whatever You Want." Another crowd pleaser was D'Angelo's raucous rendition of his single with Saadiq, "Be Here."

Saadiq's live set is slated for an October release on his Pookie Entertainment label (Rhythm & Blues, *Billboard*, July 5).

Thomas and executive VP/producer Wayne Warnecke. Thomas, an R&B/jazz singer/producer, is the daughter of black music pioneer Rufus Thomas.

Focusing on the adult contemporary market, Segue plans to release Thomas' "A Woman's Love" this year. VTE's other divisions

include gospel label Peaceful Waters Music.

R. Kelly's own next project is the Sept. 9 release "The 'R.' in R&B Collection, Volume 1." Alongside such hits as "Bump N' Grind" and "Down Low

(Nobody Has to Know)" will be new cuts including "Thoia-Thoing" (his latest single) and "Ghetto Religion," featuring Wyclef Jean. Also on tap: a bonus limited-edition CD with remixed tracks that previously have not been commercially released. The always-busy Kelly is also working with Baby, Jaheim, B2K and Nick Cannon.

HARLEM MEETS L.A.: The 1920s Harlem Renaissance comes back to life July 26. That's when Earvin "Magic" Johnson will pay homage to the historical period as part of his 18th annual scholarship fundraiser, A Mid-Summer Night's Magic, to be held July 24-27 in Los Angeles.

Stevie Wonder, Chaka Khan and Erykah Badu headline the Cotton Club, one of three nightclubs being re-created to reflect Harlem's rich legacy. Magic's Supper Club will vibe on jazz, and the Copacabana will spotlight Latin sounds by Son Mayor and others. It all springs to

life at Santa Monica Airport's Barker Hangar. Capping the four-day event is a celebrity/all-star charity basketball game.

MEMORIES: There are few real legends in this business. And Barry White was one of them (see story, page 6).

Rhythm & Blues
By Gail Mitchell
gmitchell@billboard.com



THIS WEEK	LAST WEEK	TITLE	IMPRINT/PROMOTION LABEL	Artist
1	1	MAGIC STICK	QUEEN BEE/ATLANTIC	Lil' Kim Featuring 50 Cent
2	2	RIGHT THURR	DISTURBING THA PEACE/PRIORITY/CAPITOL	Chingy
3	4	P.I.M.P.	SHADY/AFTERMATH/INTERSCOPE	50 Cent
4	3	21 QUESTIONS	SHADY/AFTERMATH/INTERSCOPE	50 Cent Featuring Nate Dogg
5	6	INTO YOU	DESERT STORM/ELEKTRA/VEEG	Fabulous Featuring Tamia Or Ashanti
6	8	GET LOW	BME/TVT	Lil Jon & The East Side Boyz Featuring Ying Yang Twins
7	5	GET BUSY	VP/ATLANTIC	Sean Paul
8	7	CAN'T LET YOU GO	DESERT STORM/ELEKTRA/VEEG	Fabulous Featuring Mike Shorey & Lil' Mo
9	12	LIKE GLUE	VP/ATLANTIC	Sean Paul
10	10	ACT A FOOL	DISTURBING THA PEACE/DEF JAM SOUTH/IDJMG	Ludacris
11	11	I KNOW WHAT YOU WANT	J/MONARC/RMG/DJMG	Busta Rhymes & Mariah Carey Featuring The Flipmode Squad
12	9	NEVER SCARED	BREAK EM OFF/50 SO DEF/ARISTA	Bone Crusher Featuring Killer Mike & T.I.
13	13	LIKE A PIMP	SRC/UNIVERSAL/UMRG	David Banner Featuring Lil' Flip
14	15	PUMP IT UP	DEF JAM/IDJMG	Joe Budden
15	14	SHAKE YA TAILFEATHER	BAD BOY/UMRG	Nelly, P. Diddy & Murphy Lee
16	16	IN DA CLUB	SHADY/AFTERMATH/INTERSCOPE	50 Cent
17	17	NO LETTING GO	GREENSLEEVES/VP/ATLANTIC	Wayne Wonder
18	18	BEAUTIFUL	DOGGYSTYLE/PRIORITY/CAPITOL	Snoop Dogg Featuring Pharrell & Uncle Charlie Wilson
19	20	IF I CAN'T	SHADY/AFTERMATH/INTERSCOPE	50 Cent
20	21	LA-LA-LA (EXCUSE ME AGAIN)	BAD BOY/UMRG	Jay-Z
21	23	CAN'T STOP WON'T STOP	ROC-A-FELLA/DEF JAM/IDJMG	Young Gunz
22	24	LET'S GET DOWN	COLUMBIA	Bow Wow Featuring Baby
23	19	STILL BALLIN	AMARU/DEATH ROW/INTERSCOPE	2Pac Featuring Trick Daddy
24	22	WHERE IS THE LOVE?	A&M/INTERSCOPE	Black Eyed Peas
25		WHAT UP GANGSTA	SHADY/AFTERMATH/INTERSCOPE	50 Cent

Records with the greatest increase in audience impressions. The rap tracks audience is compiled from 99 R&B/Hip-Hop and 53 rhythmic top 40 stations which are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of audience, computed by cross-referencing exact times of airplay with Arbitron listener data. © 2003, VNU Business Media, Inc. All rights reserved.



D'ANGELO (LEFT) AND SAADIQ: LIVE IN L.A.

ON THE RECORD: Segue Records has packed with Nile Rodgers' Sumthing Distribution. Segue is a new division of Vaneese Thomas Enterprises (VTE), founded by president Vaneese

JULY 19
2003

Billboard® TOP R&B/HIP-HOP ALBUMS™

THIS WEEK	LAST WEEK	2 WKS. AGO	Sales data compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan			Title	PEAK POSITION	THIS WEEK	LAST WEEK	2 WKS. AGO	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION
			ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title									
1	95	—	NUMBER 1/GREATEST GAINER			1 Week At Number 1	1	50	44	35	TALIB KWELI	RAW/KWS 113048*/MCA (11.98 CD)	Quality	6
			ASHANTI	MURDER INC./DEF JAM 000143*/IDJMG (12.98/18.98)	Chapter II	1		51	41	25	MO THUGS	D3/MO THUGS 9918/RIVIERA (18.98 CD)	The Movement	25
2	1	57	BEYONCE	COLUMBIA 86386/SONY MUSIC (12.98 EQ/18.98)	Dangerously In Love	1	52	47	38	FRANKIE J	COLUMBIA 90073/SONY MUSIC (12.98 EQ CD)	What's A Man To Do?	33	
3	3	1	LUTHER VANDROSS	J 51885/RMG (12.98/18.98)	Dance With My Father	1	53	51	47	WAYNE WONDER	VP/ATLANTIC 83628*/JAG (19.98/14.98)	No Holding Back	10	
4	4	2	MONICA	J 20031*/RMG (12.98/18.98)	After The Storm	2	54	31	—	MICHAEL MCDONALD	MOTOWN 000651/UMRG (11.98 CD)	Motown	31	
5	2	—	THREE 6 MAFIA	HYPNOTIZE MINDS/COLUMBIA 89030*/SONY MUSIC (11.98 EQ/18.98)	Da Unbreakables	2	55	54	88	INDIA.ARIE	MOTOWN 064755/UMRG (12.98/18.98)	Voyage To India	1	
6	6	5	50 CENT	SHADY/AFTERMATH 49354*/INTERSCOPE (12.98/18.98)	Get Rich Or Die Tryin'	1	56	48	41	DWELE	VIRGIN 80919*/19.98 CD [M]	Subject	28	
7	13	8	LIL JON & THE EAST SIDE BOYZ	BME 2370*/TVT (13.98/17.98)	Kings Of Crunk	2	57	58	60	DONNIE MCCLURKIN	VERITY 43199/ZOMBA (12.98/18.98)	Donnie McClurkin... Again	12	
8	12	9	R. KELLY	JIVE 41812/ZOMBA (11.98 CD)	Chocolate Factory	1	58	66	53	ROY HARGROVE PRESENTS THE RH FACTOR	VERVE 065192*/JG (12.98 CD) [M]	Hard Groove	32	
9	5	—	GANG STARR	VIRGIN 80247*/12.98/18.98	The Ownerz	5	59	49	36	DONNIE	GIANT STEP/MOTOWN 000324/UMRG (12.98 CD) [M]	The Colored Section	31	
10	9	4	SOUNDTRACK	DISTURBING THA PEACE/DEF JAM SOUTH 000426*/IDJMG (12.98/18.98)	2 Fast 2 Furious	1	60	61	46	EARTH, WIND & FIRE	KALIMBA 973002 (18.98 CD)	Promise	19	
11	10	6	DAVID BANNER	SRC/UNIVERSAL 000312*/UMRG (12.98/18.98)	Mississippi: The Album	1	61	55	43	BRIAN MCKNIGHT	MOTOWN 067315/UMRG (12.98/18.98)	U Turn	4	
12	7	3	JOE BUDDEN	DEF JAM 000505*/IDJMG (10.98/18.98)	Joe Budden	2	62	50	59	B2K	T.U.G./EPIC 86995*/SONY MUSIC (12.98 EQ/18.98)	Pandemonium!	3	
13	14	7	THE ISLEY BROTHERS FEATURING RONALD ISLEY	DREAMWORKS 450493/INTERSCOPE (12.98/18.98)	Body Kiss	1	63	30	—	KRS-ONE	FRONT PAGE/IN THE PAINT 8342/KDCH (11.98 CD)	Kristyles	30	
14	16	10	GINUWINE	EPIC 86960/SONY MUSIC (12.98 EQ/18.98)	The Senior	1	64	60	48	MISSY ELLIOTT	THE GOLD MIND/ELEKTRA 62813*/EEG (12.98/18.98)	Under Construction	2	
15	15	12	SEAN PAUL	VP/ATLANTIC 83620*/JAG (12.98/18.98)	Dutty Rock	4	65	63	61	NAS	ILL WIL/COLUMBIA 86930*/SONY MUSIC (12.98 EQ/18.98)	God's Son	1	
16	11	—	LUMIDEE	UNIVERSAL 000681/UMRG (11.98 CD)	Almost Famous	11	66	62	65	JAY-Z	ROC-A-FELLA/DEF JAM 000297/IDJMG (11.98 CD)	Blueprint 2.1	6	
17	8	—	BLU CANTRELL	REDZINE 51132/ARISTA (18.98 CD)	Bittersweet	8	67	79	92	ASHANTI	MURDER INC./DEF JAM 586830*/IDJMG (12.98/18.98)	Ashanti	1	
18	20	17	PACESETTER/HEATSEEKER IMPACT			Kemistry	15	68	59	42	SMILEZ & SOUTHSTAR	ARTISTDIRECT 01030 (11.98/17.98) [M]	Crash The Party	24
			KEM	MOTOWN 067516/UMRG (8.98/12.98) [M]			69	71	49	54TH PLATOON	FUBU 9001 (15.98 CD) [M]	All Or N.O.thin	21	
19	17	11	BONE CRUSHER	BREAK 'EM OFF/SO SO DEF 50995*/ARISTA (18.98 CD)	AttenCHUN!	1	70	65	45	LUTHER VANDROSS	LEGACY/EPIC 89167/SONY MUSIC (25.98 EQ CD)	The Essential Luther Vandross	49	
20	18	13	LIL' KIM	QUEEN BEE/ATLANTIC 83572*/JAG (12.98/18.98)	La Bella Mafia	4	71	53	37	LES NUBIANS	MOTOWN 82569/HIGHER OCTAVE (17.98 CD)	One Step Forward	16	
21	19	14	VARIOUS ARTISTS	VP/ATLANTIC 83654*/JAG (17.98 CD)	Reggae Gold 2003	14	72	57	56	MOBB DEEP	LANSDPEED 9222*/KDCH (14.98 CD)	Free Agents: The Murda Mix Tape	4	
22	22	15	FABOLOUS	DESERT STORM/ELEKTRA 62791*/EEG (12.98/18.98)	Street Dreams	3	73	36	—	ANITA BAKER	ATLANTIC 78209/RHINO (17.98 CD)	The Best Of Anita Baker	29	
23	24	16	JAHEIM	DIVINE MILL 48214/WARNER BROS. (11.98 CD)	Still Ghetto	3	74	75	68	BRIAN CULBERTSON	WARNER BROS. 48300 (11.98 CD) [M]	Come On Up	36	
24	21	18	HEATHER HEADLEY	RCA 69376/RMG (12.98/18.98)	This Is Who I Am	14	75	74	62	AALIYAH	BLACKGROUND/UNIVERSAL 060082/UMRG (12.98/18.98)	I Care 4 U	1	
25	23	—	BLACK EYED PEAS	A&M 000699/INTERSCOPE (11.98 CD)	Elephunk	23	76	83	58	2PAC	AMARU/DEATH ROW 497070*/INTERSCOPE (11.98/24.98)	Better Dayz	1	
26	27	19	KELLY PRICE	DEF SOUL 58677/IDJMG (12.98/18.98)	Priceless	2	77	68	73	T. NAJIA	NDK 0537 (15.98 CD)	Rhythm Of Love	58	
27	28	23	TYRESE	J 20041/RMG (12.98/18.98)	I Wanna Go There	2	78	68	73	SYLEENA JOHNSON	JIVE 41815/ZOMBA (11.98/17.98) [M]	Chapter 2: The Voice	19	
28	25	21	FLOETRY	DREAMWORKS 450313/INTERSCOPE (17.98 CD)	Floetic	4	79	90	72	HEZEKIAH WALKER & THE LOVE FELLOWSHIP CRUSADE CHOIR	VERITY 43199/ZOMBA (11.98/18.98) [M]	Family Affair II: Live At Radio City Music Hall	37	
29	26	20	CAM'RON PRESENTS THE DIPLOMATS	ROC-A-FELLA/DEF JAM 063211*/IDJMG (12.98 CD)	Diplomatic Immunity	1	80	72	66	THE ROOTS	MCA 112996* (11.98 CD)	Phenology	11	
30	—	—	HOT SHOT DEBUT			There's No Good In Goodbye	30	81	76	64	JEFFREY OSBORNE	JAY OZ 8452/KDCH (18.98 CD)	Music Is Life	50
			JOHNNIE TAYLOR	MALACO 7515 (17.98 CD)			82	86	90	JAY-Z	ROC-A-FELLA/DEF JAM 063380*/IDJMG (11.98/19.98)	The Blueprint 2: The Gift And The Curse	1	
31	—	—	VARIOUS ARTISTS			Totally Hip Hop	31	83	77	67	CLIPSE	STAR TRAK 14735*/ARISTA (12.98/18.98)	Lord Willin'	1
			VARIOUS ARTISTS	WARNER MUSIC GROUP/BMG STRATEGIC MARKETING 52553/AAL (11.98 CD)			84	78	74	WHITNEY HOUSTON	ARISTA 14747 (12.98/18.98)	Just Whitney...	3	
32	29	28	EMINEM	WEB/AFTERMATH 493300*/INTERSCOPE (12.98/19.98)	The Eminem Show	1	85	87	76	LIL' FLIP	SUCKA FREE/LOUD 86521*/SONY MUSIC (7.98 EQ/12.98)	Undaground Legend	4	
33	42	40	SCARFACE	J PRINCE 42024/RAP-A-LOT (12.98/18.98)	Balls And My Word	3	86	69	80	DOTTIE PEOPLES	ATLANTA INT'L 10279 (18.98/13.98)	Churchin' With Dottie	65	
34	33	30	BUSTA RHYMES	J 20043*/RMG (12.98/18.98)	It Ain't Safe No More...	10	87	67	71	VARIOUS ARTISTS	EMI/UNIVERSAL/SONY/ZOMBA 82344/CAPITOL (12.98/18.98)	Now 12	10	
35	—	—	DAZ	GANGSTA ADVISORY 164 (17.98 CD)	DPGC-U Know What I'm Throwin' Up	35	88	85	75	YOUNG HUSTLAZ	POWER HOUSE 4639 (13.98 CD)	Where's My Money?	75	
36	—	—	VARIOUS ARTISTS			Totally R&B	36	89	80	82	VARIOUS ARTISTS	SUCKA FREE/LOUD 89228/SONY MUSIC (11.98 EQ CD)	Lil' Flip And Sucka Free Present 7-1-3 And The Undaground Legend: Remixed	35
			UGK	JIVE 41866/ZOMBA (11.98/18.98)	Best Of	22	90	82	83	JENNIFER LOPEZ	EPIC 86231/SONY MUSIC (11.98 EQ CD)	This Is Me...Then	5	
37	38	22	VIVIAN GREEN	COLUMBIA 86357/SONY MUSIC (12.98 EQ/18.98)	Love Story	14	91	64	54	LUDACRIS	DISTURBING THA PEACE/DEF JAM SOUTH 586446*/IDJMG (12.98/18.98)	Word Of Mouf	1	
38	37	34	LIL' MO	ELEKTRA 62835/EEG (11.98 CD)	Meet The Girl Next Door	4	92	94	87	VARIOUS ARTISTS	DM/UTV 067763/UME (11.98 CD)	Church: Songs Of Soul & Inspiration	41	
39	40	29	KINDRED THE FAMILY SOUL	HIDDEN BEACH/EPIC 86491/SONY MUSIC (11.98 EQ CD) [M]	Surrender To Love	33	93	70	55	KIRK FRANKLIN	GOSPO CENTRIC 70037/ZOMBA (11.98/17.98)	The Rebirth Of Kirk Franklin	1	
40	43	39	DJ KAYSLAY	COLUMBIA 87048*/SONY MUSIC (12.98 EQ/18.98)	The Streetsweeper: Vol. 1	4	94	70	55	KENNY LATTIMORE & CHANTE MOORE	ARISTA 14751 (12.98/18.98)	Things That Lovers Do	3	
41	35	26	SNOOP DOGG	ODDGYSTYLE/PRIORITY 39157*/CAPITOL (12.98/18.98)	Paid Tha Cost To Be Da Bo\$\$	3	95	81	78	DRU HILL	DEF SOUL 063377*/IDJMG (12.98/18.98)	Dru World Order	2	
42	39	33	B2K	T.U.G./EPIC 86885/SONY MUSIC (11.98 EQ CD)	The Remixes Vol. 2 (EP)	43	96	88	84	SOUNDTRACK	SHADY 493508*/INTERSCOPE (12.98/18.98)	8 Mile	1	
43	45	32	JUSTIN TIMBERLAKE	JIVE 41823*/ZOMBA (12.98/18.98)	Justified	2	97	98	94	LIL' WYTE	HYPNOTIZE MINDS 3604/STREET LEVEL (17.98 CD) [M]	Hypnotize Minds Presents: Doubt Me Now	44	
44	46	31	50 CENT	SHADY/AFTERMATH 000108/INTERSCOPE (19.98 DVD/CD)	The New Breed	1	98	84	63	AMANDA PEREZ	POWERHOUSE 82131/VIRGIN (11.98 CD) [M]	Angel	36	
45	32	24	BROTHA LYNCH HUNG	SICCMAD 07013 (11.98 CD)	Lynch By Inch: Suicide Note	21	99	—	—	OMAR CUNNINGHAM	ON TDP 4904 (10.98/15.98)	Hell At The House	99	
46	34	27	ROSCOE	PRIORITY 28291*/CAPITOL (10.98/18.98) [M]	Young Roscoe Philaphornia	22	100	73	70	B.G.	CHOPPA CITY/IN THE PAINT 8465/KDCH (11.98 CD)	Livin' Legend	4	
47	52	44	FREEWAY	ROC-A-FELLA/DEF JAM 586920*/IDJMG (12.98/18.98)	Philadelphia Freeway	3								
48	56	52	NELLY	FD/REEL/UNIVERSAL 017747*/UMRG (12.98/18.98)	Nellyville	1								

JULY 19
2003

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

THIS WEEK	LAST WEEK	Sales data compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan			Title	TOTAL CHART WKS	THIS WEEK	LAST WEEK	Sales data compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan			Title	TOTAL CHART WKS
		ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title					TOTAL CHART WKS	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL		
1	—	NUMBER 1			1 Week At Number 1	245	18	—	BARRY WHITE			The Ultimate Collection	2
		BARRY WHITE	MERCURY 522459/IDJMG (11.98/18.98)	All Time Greatest Hits	245	14	12	JAHEIM	DIVINE MILL 47452*/WARNER BROS. (11.98/17.98)	[Ghetto Love]	120		
2	3	2PAC	AMARU/DEATH ROW 493001*/INTERSCOPE (19.98/24.98)	Greatest Hits	237	15	15	DR. DRE	DEATH ROW 63000*/KDCH (11.98/17.98)	The Chronic	319		
3	—	BARRY WHITE			Barry White's Greatest Hits Volume 1	112	16	10	2PAC	AMARU/DEATH ROW 493001*/INTERSCOPE (19.98/24.98)	Me Against The World	356	
4	6	2PAC	DEATH ROW 63008*/KDCH (19.98/25.98)	All Eyez On Me	378	17	14	MICHAEL JACKSON	EPIC 66073/SONY MUSIC (12.98 EQ/18.98)	Thriller	256		
5	2	EMINEM	WEB/AFTERMATH 493629*/INTERSCOPE (12.98/19.98)	The Marshall Mathers LP	124	18	18	NAS	COLUMBIA 57684*/SONY MUSIC (12.98/18.98)	Illmatic	75		
6	4	THE NOTORIOUS B.I.G.	BAO BOY 72001*/ARISTA (19.98/24.98)	Life After Death	286	19	8	EMINEM	WEB/AFTERMATH 493629*/INTERSCOPE (12.98/19.98)	The Slim Shady LP	171		
7	5	THE NOTORIOUS B.I.G.	BAO BOY 73000*/ARISTA (11.98/18.98)	Ready To Die	399	20	16	R. KELLY	JIVE 41705*/ZOMBA (12.98/18.98)	tp-2.com	107		
8	13	BONE THUGS-N-HARMONY	RUTHLESS/EPIC 89443*/SONY MUSIC (10.98 EQ/15.98)	E. 1999 Eternal	278	21	19	MARY J. BLIGE	UPTOWN 110681/MCA (6.98/11.98)	What's The 411?	171		
9	1	BOB MARLEY AND THE WAILERS	TUFF GONG/ISLAND 548904/IDJMG (12.98/18.98)	Legend	348	22	20	LUTHER VANDROSS	LEGACY/EPIC 86068/SONY MUSIC (10.98 EQ/17.98)	Greatest Hits	33		
10	11	MAKAVELLI	DEATH ROW 63012*/KDCH (12.98/17.98)	The Don Killuminati: The 7 Day Theory	264	23	25	SNOOP DOGGY DOGG	DEATH ROW 63002* (11.98/17.98)	Doggystyle	258		
11	7	JAY-Z	FREEZE/ROC-A-FELLA 50592*/CAPITOL (10.98/18.98)	Reasonable Doubt	285	24	—	—	—	—	—	—	
12	9	DR. DRE	AFTERMATH 490486*/INTERSCOPE (12.98/18.98)	Dr. Dre—2001	172	25	—	—	—	—	—	—	

Albums with the greatest sales gains this week. Catalog albums are 2-year old titles that have fallen below No. 100 on The Billboard 200 or reissues of older albums. Total Chart Weeks column reflects combined weeks title has appeared on the Top R&B/Hip-Hop Albums and Top R&B/Hip-Hop Catalog Albums. ♦ 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 2 million units (Multi-Platinum). 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 (Platinum). ◆ Certification of 400,000 units (Multi-Platinum). * Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked ED, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows albums removed from Heatseekers this week [M] indicates past or present Heatseeker title. © 2003, VNU Business Media, Inc., and Nielsen SoundScan, Inc. All rights reserved.

Universal And Univision Top Latin Sales

BY LEILA COBO

MIAMI—After years of dominance by Sony in both the distribution and label arenas, Universal Music Video & Distribution is now the leading distributor of Latin music in the U.S. And Univision Music Group is the leading label, according to Nielsen SoundScan.

As of the week ended June 29, sales of predominantly Spanish-language albums (those whose content is 51% or more in Spanish) numbered 11.5 million units for the first six months of the year, compared with 8.9 million units sold for the same time period in 2002 (see Latin Notas, below).

The breakdown of sales and distribution of that market has changed sharply.

As of June 29, UMVD's share of the Latin marketplace was 36.1%, by far surpassing Sony's second place, with 19.9%. For the same time period last year, UMVD's market share was 20.5%, behind Sony's 24.7% share.

Meanwhile, Sony Discos, the longtime leading label in terms of market share, also lost its place to upstart the Univision Group.

As of the week ended June 29, the Univision Group's market share—consisting of the combined forces of Fonovisa, Univision Records and Disa—was 25.98%, well ahead of Sony Discos' 18.67% share.

Even subtracting Disa's 6.62% contribution to the Univision Group's share (as it only owns 50% of Disa), the Univision Group would still come out ahead, with a 19.35% market share.

The dominance of both UMVD and the Univision Group can be attributed to one determining factor: the Univision Group's acquisition of major indie Fonovisa last year. Although UMVD saw its market share soar after it began to distribute the Univision Group—which initially included Disa and Univision Records—the vault to No. 1 only came when Fonovisa was acquired by Univision and its distribution was given over to UMVD.

Beyond the acquisition itself, this is a case of putting all resources to good use. UMVD was well-equipped to take on the enormous load of Fonovisa, which it started distributing in January 2002.

As for the Univision Group, the

company grew its market share, while Sony shrank. For example, for the week ended June 30, 2002, Fonovisa's market share was 9.96%. A year later, it rose to 12.35%. By the same token, Univision Records' market share also rose, from 3.06% in mid-year 2002 to 7% one year later.

Univision Group president/CEO José Béhar, who oversees operations at both Univision Records and Fonovisa, espoused growth from the onset.

"Our goal here is not just to sustain the business, which is a wonderful business; our goal is to grow the business," Béhar told *Billboard* 18 months ago, following the absorption of Fonovisa. At the time of acquisition, Fonovisa was the nation's leading Latin indie label. "I want to make that real clear. It's not only to sustain but to grow."

Among Béhar's strategies has been the mining of Fonovisa's rich catalog, as well as the renewal of contracts with the label's leading acts, including Marco Antonio Solís, Los Tigres del Norte and Banda el Recodo. In addition, Fonovisa, Univision and Disa have greatly benefited from TV campaigns on the Univision Network.

"I'm not aware of a record company

that has the opportunity to synergize to the extent that we have," Béhar said.

As Univision's share grew, Sony Discos' market share of 22.09% in mid-year 2002 dropped to an 18.67% share for the week ended June 29.

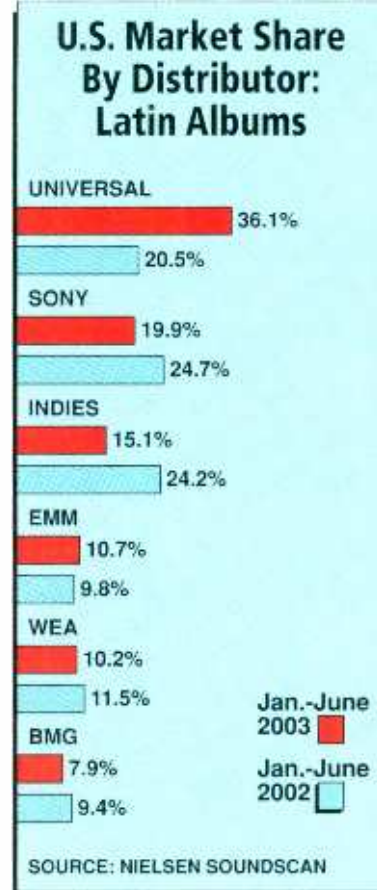
Only one other distributor, EMI Music Marketing, registered growth. Its market share rose from 9.8% mid-year 2002 to 10.7% mid-year 2003.

The growth is attributed to strong releases, new distribution deals with indie labels and a change in strategy.

"The focus toward retail marketing has helped us a lot in that area," says Guillermo Page, VP of strategic marketing and distributed labels for EMI Latin USA.

"The focus now is not so much on selling the product itself [to retail] but in what we can do to help the sell-through," Page adds, referring to the actual sale of product in the stores to prevent returns.

As a label, EMI Latin also saw its market share rise, from 9.11% in mid-year 2002 to 10.48% in mid-year 2003. Both WEA and BMG Distribution saw their market shares shrink. WEA dropped from 11.5% in mid-year 2002 to 10.2% in 2003, while BMG went from 9.4% to 7.9%.



Leap In Latin Market Hints At Opportunity

President **John F. Kennedy** once remarked that the Chinese symbol for "crisis" comprises two characters: One translates to "threat" and the other to "opportunity."

That view helps explain the leap in sales of Latin music for the first six months of the year. According to Nielsen SoundScan, through the week ended June 29, 11.5 million Latin albums were sold in the U.S. and Puerto Rico. That's almost 30% more than the 8.9 million albums sold in the same period last year.

Conversely, the Recording Industry Assn. of America reported a 6% drop in shipments for first-quarter 2003. But that's still a far cry from the 25% plunge in shipments it reported for mid-year 2002.

So, at the risk of irritating those who insist that things are worse than ever, I would argue that they're better than one year ago.

And I would argue that there's a big opportunity to be found in this crisis, and someone is obviously capitalizing on it.

Granted, Nielsen SoundScan numbers do not reflect sales in many mom-and-pops and other tra-

ditional Latin retailers. But everyone agrees that in the past 18 months, Latin music is being sold more and more by mass merchants and other retailers tracked by SoundScan.

This is to the detriment of smaller retailers. But it shows that the mainstream is finally making an effort to better market Latin product and that sales of that

ditional Latin retailers. But everyone agrees that in the past 18 months, Latin music is being sold more and more by mass merchants and other retailers tracked by SoundScan.

It is an opportunity. And it's unlikely to present itself in such a dramatic fashion for long.

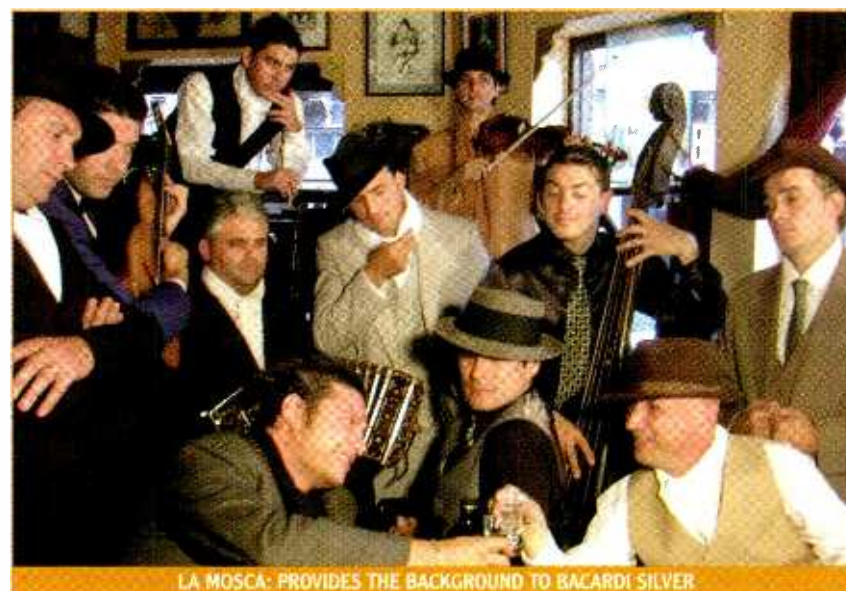
The tracks, "Los Amores Se Van" and "Cenicero," were rerecorded for the Bacardi spots, which will run for at least three months.

"Bacardi wanted an act that

"Apparently, they fell in love with the band and said, 'This is it,'" Ruiz says.

The contract continues through 2004. In addition to the spots, it stipulates that La Mosca must play a minimum of 10 shows with Bacardi as a sponsor.

Latin Notas
By Leila Cobo
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LA MOSCA: PROVIDES THE BACKGROUND TO BACARDI SILVER

LIQUID ASSETS: Bacardi has tapped Argentine alternative band **La Mosca** to promote its new Silver Bacardi brand. Two tracks from La Mosca's current album, "Tango Latino" (EMI), will be used in a series of TV and radio spots that are currently airing in the U.S.

could represent happiness," says **Mariana Ruiz**, managing director of Atrio New Media in New York, which represents the band in the U.S.

According to Ruiz, Bacardi reps approached La Mosca's manager after seeing the group perform live.

REPLACING MARCO: The search is on to replace Universal Music Mexico president **Marco Bissi**, who was recently appointed president/CEO of EMI Music Latin America.

Operations in Mexico are currently being handled by A&R director **Humberto Calderón**, VP of operations **Victor González** and VP of finance **Joel Silva**. The last two work at Universal's regional Latin American offices in Miami.

Domestically, **Jeff Young** has been appointed executive VP of sales and market-

ing for Disa Records. Young was the longtime senior VP of sales, marketing and distribution for Sony Discos. In his new post, he will be in charge of national sales and marketing for Disa. He is based in Miami and reports directly to Disa head **Patricia Chávez**.

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Billboard® TOP LATIN ALBUMS™

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON	ARTIST	Title	PEAK POSITION	THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON	ARTIST	Title	PEAK POSITION		
				IMPRINT & NUMBER/DISTRIBUTING LABEL								IMPRINT & NUMBER/DISTRIBUTING LABEL			
1	NEW	1	1	LOS TIGRES DEL NORTE	Herencia Musical: 20 Corridos Inolvidables	1	50	36	28	9	INDUSTRIA DEL AMOR	30 Inolvidables-Vol. 2	11		
				NUMBER 1 / HOT SHOT DEBUT 1 Week At Number 1							UNIVISION 310114/UG (14.98 CD) [M]				
2	1	7	7	RICKY MARTIN	Almas Del Silencio	1	51	45	47	7	VARIOUS ARTISTS	Parranda Tequilera: 25 Exitos	38		
				SONY DISCOS 70439/SONY MUSIC (17.98 EQ CD)							UNIVISION 310126/UG (14.98 CD)				
3	3	2	9	MARCO ANTONIO SOLIS	Tu Amor O Tu Desprecio	1	52	32	27	3	ROGELIO MARTINEZ	Amandote Otra Vez	27		
				FONOVISA 350840/UG (16.98 CD)							FONOVISA 350832/UG (14.98 CD)				
4	2	3	4	DON OMAR	The Last Don	2	53	53	48	6	EL COYOTE Y SU BANDA TIERRA SANTA	Grandes Exitos Originales	36		
				VI 450587 (15.98 CD) [M]							VENE 84534/EMI LATIN (13.98 CD)				
5	7	7	3	LOS CADETES DE LINARES	30 Inolvidables	5	54	40	39	23	RY CODDER MANUEL GALBAN	Mambo Sinuendo	1		
				UNIVISION 310127/UG (14.98 CD) [M]							PERRO VERDE/NONESUCH 79691/AG (18.98 CD)				
6	6	5	59	JUANES	Un Dia Normal	2	55	60	—	2	LA OREJA DE VAN GOGH	Lo Que Te Conte Mientras Te Hacias La Dormida	55		
				SURCO 017532/UNIVERSAL LATIN (16.98 CD) [M]							SONY DISCOS 70451/SONY MUSIC (15.98 EQ CD)				
7	9	9	4	BANDA EL RECODO	Nuestra Historia	7	56	73	—	13	GRUPO EXTERMINADOR	A Calzon Quitado	38		
				FONOVISA 350813/UG (14.98 CD) [M]							FONOVISA 85235/UG (9.99/13.98)				
8	RE-ENTRY	6	6	GRUPO BRYNDIS	Memorias	3	57	RE-ENTRY	38	LOS TEMERARIOS	Historia Musical	1			
				DISA 727040 (14.98 CD) [M]							DISA 727024 (8.98/13.98)				
9	5	4	15	SOUNDTRACK	Frida	4	58	55	55	32	RICARDO ARJONA	Santo Pecado	3		
				DG 474150/UNIVERSAL CLASSICS GROUP (13.98 CD)							SONY DISCOS 84564/SONY MUSIC (17.98 EQ CD) [M]				
10	4	—	2	LOS HURACANES DEL NORTE	En El Tiempo	4	59	50	43	21	LOS REHENES	Historia Musical: 30 Pegaditas	10		
				UNIVISION 310122/UG (14.98 CD) [M]							DISA 727034 (14.98 CD) [M]				
11	NEW	1	1	CAFE TACUBA	Cuatro Caminos	11	60	63	54	63	CHAYANNE	Grandes Exitos	1		
				MCA 44602 (15.98 CD) [M]							SONY DISCOS 84667/SONY MUSIC (10.98 EQ/16.98) [M]				
12	12	10	3	LOS ANGELES AZULES/LOS ANGELES DE CHARLY	Encuentro De Angeles Vol. 1	10	61	54	50	15	ALEXANDRE PIRES	Estrella Guia	12		
				DISA 727044 (14.98 CD) [M]							RCA 50632/BMG LATIN (16.98 CD) [M]				
13	8	8	19	A.B. QUINTANILLA III PRESENTS KUMBIA KINGS		4	62	57	52	42	ENRIQUE IGLESIAS	Quizas	1		
				EMI LATIN 40514 (16.98 CD)							UNIVERSAL LATIN 054395 (11.98/18.98)				
14	19	18	4	AKWID	Proyecto Akwid	12	63	68	58	3	VARIOUS ARTISTS	Billboard Latin Music Awards 2003 (Regional Mexican)	58		
				HEADLINERS/UNIVISION 310155/UG (14.98 CD) [M]							UNIVISION 310145/UG (14.98 CD)				
15	11	12	46	MANA	Revolucion De Amor	1	64	RE-ENTRY	4	12	LOS RAZOS	Hierbabuena	12		
				WARNER LATINA 48566 (10.98/18.98)							RCA 50631/BMG LATIN (13.98 CD) [M]				
16	26	20	4	PALOMO/CONJUNTO PRIMAVERA	Encuentro De Titanes	16	65	52	72	3	PANCHO BARRAZA	Coleccion De Oro	52		
				PACESETTER							MUSART 2888/BALBOA (12.98 CD)				
				GREATEST GAINER							EMI LATIN 82817 (14.98 CD)				
17	35	37	35	PANCHO BARRAZA	Las Romanticas De Pancho Barraza	12	66	61	44	23	VARIOUS ARTISTS	30 Gruperas De Coleccion	6		
				MUSART 2713/BALBOA (6.98 CD) [M]							UNIVISION 310093/UG (13.98 CD)				
18	10	25	19	THALIA	Thalia's Hits Remixed	7	67	65	56	14	JESSIE MORALES: EL ORIGINAL DE LA SIERRA	Sigo Siendo El Original	68		
				EMI LATIN 81595 (14.98 CD) [M]							UNIVISION 310154/UG (14.98 CD)				
19	16	14	11	JOAN SEBASTIAN	Coleccion De Oro	14	68	69	56	14	LOS RIELEROS DEL NORTE	En Vivo	16		
				MUSART 12887/BALBOA (8.98/13.98)							FONOVISA 350794/UG (14.98 CD) [M]				
20	18	13	15	CONJUNTO PRIMAVERA	Nuestra Historia	4	69	70	RE-ENTRY	17	EL CHICHICUILOTE	La Fiesta Del Chichicuilote	19		
				FONOVISA 350786/UG (14.98 CD) [M]							LIDORES 950466 (7.98/13.98) [M]				
21	17	19	15	PEPE AGUILAR	Y Tenerte Otra Vez	1	71	59	64	36	KUMBIA KINGS	All Mixed Up: Los Remixes	3		
				UNIVISION 310119/UG (16.98 CD) [M]							EMI LATIN 42526 (7.98/11.98)				
22	21	—	17	VARIOUS ARTISTS	Historia Musical Gruperas	18	72	49	51	13	JACI VELASQUEZ	Milagro	24		
				DISA 727039 (13.98 CD)							SONY DISCOS 87652/SONY MUSIC (16.98 EQ CD)				
23	15	15	15	BRONCO	30 Inolvidables	3	73	RE-ENTRY	22	LOS TUCANES DE TIJUANA	Jugo A La Vida	10			
				FONOVISA 350787/UG (14.98 CD) [M]							UNIVERSAL LATIN 018816 (8.98/13.98) [M]				
24	28	24	10	CUISILLOS DE ARTURO MACIAS	Las Romanticas De Cuisillos	24	74	RE-ENTRY	21	VARIOUS ARTISTS	Pegaditas De... Ayer Y Hoy	14			
				MUSART 2709/BALBOA (6.98 CD)							DISA 727027 (8.98/13.98)				
25	20	17	21	INTOCABLE	La Historia	3	75	NEW	1	CARDENALES DE NUEVO LEON	30 De Coleccion	75			
				EMI LATIN 80818 (14.98 CD)							DISA 729026 (9.98 CD)				
26	NEW	1	1	LOS FREDDY'S	30 Inolvidables	26									
				UNIVISION 310156/UG (14.98 CD)											
27	23	21	35	SHAKIRA	Grandes Exitos	1									
				SONY DISCOS 87611/SONY MUSIC (15.98 EQ CD)											
28	13	11	14	LOS TEMERARIOS/LOS BUKIS	20 Inolvidables	1									
				FONOVISA 350832/UG (14.98 CD)											
29	25	16	12	MOJADO	30 Inolvidables	6									
				UNIVISION 31012/UG (14.98 CD) [M]											
30	37	30	7	LOS ANGELES DE CHARLY	Recuerdos	15									
				FONOVISA 350872/UG (13.98 CD)											
31	22	29	40	SELENA	Ones	4									
				EMI LATIN 42096 (16.98 CD)											
32	31	26	5	VARIOUS ARTISTS	Las 30 Cumbias Mas Pegadas Vol. 2	21									
				DISA 727042 (14.98 CD)											
33	29	22	7	LOS TUCANES DE TIJUANA	Imperio	11									
				UNIVERSAL LATIN 036202 (14.98 CD) [M]											
34	39	32	3	PEPE AGUILAR	Coleccion De Oro	32									
				MUSART 2891/BALBOA (12.98 CD)											
35	30	36	5	EROS RAMAZZOTTI	9 (Spanish Version)	30									
				AROLA 52254/BMG LATIN (17.98 CD)											
36	27	31	6	LA LEY	Libertad	12									
				WEA ROCK 60265/WARNER LATINA (17.98 CD)											
37	44	42	17	VARIOUS ARTISTS	Los 30 Corridos Mas Prohibidos	27									
				FONOVISA 350791/UG (13.98 CD)											
38	41	40	8	LOS PLAYER'S	Rancho De	38									
				MUSART 2741/BALBOA (12.98 CD)											
39	43	45	28	CELIA CRUZ	Hits Mix	31									
				SONY DISCOS 87607/SONY MUSIC (14.98 EQ CD)											
40	47	—	2	CARLOS Y JOSE	30 Exitos Insuperables	40									
				EMI LATIN 82823 (14.98 CD)											
41	72	69	25	ANTONIO AGUILAR	Con Tambora	40									
				MUSART 12708/BALBOA (5.98/12.98)											
42	38	33	10	VARIOUS ARTISTS	30 De Sax En Sax Vol. 1	14									
				FONOVISA 350837/UG (13.98 CD)											
43	46	—	26	LOS ACOSTA	Historia Musical: 30 Pegaditas	8									
				DISA 727026 (8.98/13.98) [M]											
44	33	23	16	IBRAHIM FERRER	Buenos Hermanos	6									
				WORLD CIRCUIT/NONESUCH 79650/AG (18.98 CD) [M]											
45	24	35	7	HECTOR Y TITO	La Historia Live	4									
				VI 450583 (22.98 CD) [M]											
46	75	—	14	LOS TERRIBLES DEL NORTE	20 Corridazos	39									
				FREDDIE 71851 (7.98/13.98)											
47	34	34	9	JOSE FELICIANO	Senor Bolero 2	2									
				UNIVERSAL LATIN 000083 (17.98 CD)											
48	48	—	2	FITO OLIVARES	30 Exitos Insuperables	48									
				EMI LATIN 83765 (13.98 CD)											
49	42	38	10	BANDA EL RECODO/BANDA MACHOS	Las Dos Grandes	20									
				UNIVISION 310144/UG (14.98 CD)											

LATIN POP ALBUMS	TROPICAL/SALSA ALBUMS	REGIONAL MEXICAN ALBUMS
1 RICKY MARTIN ALMAS DEL SILENCIO (SONY DISCOS/SONY MUSIC)	1 CELIA CRUZ HITS MIX (SONY DISCOS/SONY MUSIC)	1 LOS TIGRES DEL NORTE HERENCIA MUSICAL: 20 CORRIDOS INOLVIDABLES (FONOVISA/UG)
2 DON OMAR THE LAST DON (VI)	2 IBRAHIM FERRER BUENOS HERMANOS (WORLD CIRCUIT/NONESUCH/AG)	2 MARCO ANTONIO SOLIS TU AMOR O TU DESPRECIO (FONOVISA/UG)
3 JUANES UN DIA NORMAL (SURCO/UNIVERSAL LATIN)	3 VARIOUS ARTISTS SALSA AROUND THE WORLD (PUTUMAYO)	3 LOS CADETES DE LINARES 30 INOLVIDABLES (UNIVISION/UG)
4 CAFE TACUBA CUATRO CAMINOS (MCA)	4 INDIA LATIN SONGBIRD: MIALMA Y CORAZON (SONY DISCOS/SONY MUSIC)	4 BANDA EL RECODO NUESTRA HISTORIA (FONOVISA/UG)
5 A.B. QUINTANILLA III PRESENTS KUMBIA KINGS 4 (EMI LATIN)	5 MONCHY & ALEXANDRA THE MIX (J&N/SONY DISCOS/SONY MUSIC)	5 GRUPO BRYNDIS MEMORIAS (DISA)
6 MANA REVOLUCION DE AMOR (WARNER LATINA)	6 VARIOUS ARTISTS BACHATAHITS 2003 (J&N/SONY DISCOS/SONY MUSIC)	6 SOUNDTRACK FRIDA (DG/UNIVERSAL CLASSICS GROUP)
7 THALIA THALIA'S HITS REMIXED (EMI LATIN)	7 GILBERTO SANTA ROSA VICEVERSA (SONY DISCOS/SONY MUSIC)	7 LOS HURACANES DEL NORTE EN EL TIEMPO (UNIVISION/UG)
8 SHAKIRA GRANDES EXITOS (SONY DISCOS/SONY MUSIC)	8 AVENTURA WE BROKE THE RULES (PREMIUM LATIN/J&N)	8 LOS ANGELES AZULES/LOS ANGELES DE CHARLY ENCUENTRO DE ANGELES VOL. 1 (DISA)
9 SELENA ONES (EMI LATIN)	9 MARC ANTHONY LIBRE (COLUMBIA/SONY DISCOS/SONY MUSIC)	9 AKWID PROYECTO AKWID (HEADLINERS/UNIVISION/UG)
10 EROS RAMAZZOTTI 9 (SPANISH VERSION) (AROLA/BMG LATIN)	10 VARIOUS ARTISTS THE REVENTON 30 PEGADITAS (MOCK & ROLL/SONY DISCOS/SONY MUSIC)	10 PALOMO/CONJUNTO PRIMAVERA ENCUENTRO DE TITANES (DISA)
11 LA LEY LIBERTAD (WEA ROCK/WARNER LATINA)	11 EDDIE PALMIERI RITMO CALIENTE (CONCORD PISCANTE/CONCORD)	11 PANCHO BARRAZA LAS ROMANTICAS DE PANCHO BARRAZA (MUSART/BALBOA)
12 HECTOR Y TITO LA HISTORIA LIVE (VI)	12 MONCHY & ALEXANDRA CONFESIONES (J&N/SONY DISCOS/SONY MUSIC)	12 JOAN SEBASTIAN COLECCION DE ORO (MUSART/BALBOA)
13 JOSE FELICIANO SEÑOR BOLERO 2 (UNIVERSAL LATIN)	13 ELVIS CRÉSPD GREATEST HITS (SONY DISCOS/SONY MUSIC)	13 CONJUNTO PRIMAVERA NUESTRA HISTORIA (FONOVISA/UG)
14 RY CODDER MANUEL GALBAN MAMBO SINUENDO (PERRO VERDE/NONESUCH/AG)	14 FLOR DE TABACO FLOR DE TABACO (ERAMI/VI)	14 PEPE AGUILAR Y TENERTE OTRA VEZ (UNIVISION/UG)
15 LA OREJA DE VAN GOGH LO QUE TE CONTE MIENTRAS TE HACIAS LA DORMIDA (SONY DISCOS/SONY MUSIC)	15 CELIA CRUZ LA NEGRA TIENE TUMBAO (SONY DISCOS/SONY MUSIC)	15 VARIOUS ARTISTS HISTORIA MUSICAL GRUPERAS (DISA)
16 RICARDO ARJONA SANTO PECADO (SONY DISCOS/SONY MUSIC)	16 VARIOUS ARTISTS SALSAHITS 2003 (J&N/SONY DISCOS/SONY MUSIC)	16 BRONCO 30 INOLVIDABLES (FONOVISA/UG)
17 CHAYANNE GRANDES EXITOS (SONY DISCOS/SONY MUSIC)	17 SIDESTEP 3AM IN BEATS WE TRUST (PALM)	17 CUISILLOS DE ARTURO MACIAS LAS ROMANTICAS DE CUISILLOS (MUSART/BALBOA)
18 ALEXANDRE PIRES ESTRELLA GUIA (RCA/BMG LATIN)	18 VICTOR MANUELLE LE PREGUNTABA A LA LUNA (SONY DISCOS/SONY MUSIC)	18 INTOCABLE LA HISTORIA (EMI LATIN)
19 ENRIQUE IGLESIAS		

JULY 19 2003

Billboard HOT LATIN TRACKS

Table with columns: THIS WEEK, LAST WEEK, 2 WKS. AGO, WEEKS ON CHART, TITLE, PRODUCER (SONGWRITER), Artist, IMPRINT/PROMOTION LABEL, PEAK POSITION. Includes tracks like 'FOTOGRAFIA', 'TU AMOR O TU DESPRECIO', 'MARIPOSA TRAICIONERA'.

Compiled from a national sample of airplay supplied by Nielsen Broadcast Data Systems' Radio Track service. A panel of 98 stations (38 Latin Pop, 15 Tropical/Salsa, 53 Regional Mexican) are electronically monitored 24 hrs. a day, 7 days a week.

LATIN POP AIRPLAY

Table with columns: THIS WEEK, LAST WEEK, TITLE, IMPRINT/PROMOTION LABEL, ARTIST, THIS WEEK, LAST WEEK, TITLE, IMPRINT/PROMOTION LABEL, ARTIST. Includes tracks like 'FOTOGRAFIA', 'MARIPOSA TRAICIONERA', 'QUE GANAS'.

TROPICAL/SALSA AIRPLAY

Table with columns: THIS WEEK, LAST WEEK, TITLE, IMPRINT/PROMOTION LABEL, ARTIST, THIS WEEK, LAST WEEK, TITLE, IMPRINT/PROMOTION LABEL, ARTIST. Includes tracks like 'SI TE DIJERON', 'TRAICION', 'POCO HOMBRE'.

REGIONAL MEXICAN AIRPLAY

Table with columns: THIS WEEK, LAST WEEK, TITLE, IMPRINT/PROMOTION LABEL, ARTIST, THIS WEEK, LAST WEEK, TITLE, IMPRINT/PROMOTION LABEL, ARTIST. Includes tracks like 'EL SINVERGUENZA', 'QUEDATE CALLADA', 'MUY A TU MANERA'.

Latin Music

A BILLBOARD SPECIAL REPORT IV



Fresh Sound, Fresh Looks

Regional Mexican Gets Hip To More Youthful Audience

BY RAMIRO BURR

A new wave of young bands are revitalizing the tradition-bound, male-dominated bastions of regional Mexican music's norteño and banda styles for younger audiences.

Artists and record executives realize that clichéd attire, corrido-heavy sets and other time-honored norteño conventions don't appeal to young fans. While respecting the genre, these new groups are ditching the corridos ballads and focusing on romance or dance rhythms.

The genre's willingness to embrace change and variety lures the all-important youth market. So the creativity of these new groups is boosting the bottom line of their record companies.

Regional Mexican music sells more units in the U.S. than Latin pop and tropical/salsa combined. According to the Recording Industry Assn. of America, regional Mexican accounted for 51% of the \$626 million (49,319 units) generated in U.S. Latin music sales in 2000. Latin pop accounted for 33% of U.S. sales and tropical for 16%.

EMI Latin act Intocable and Warner Music Latin group Pesado pioneered this stylistic shift in the early '90s. Both acts augmented traditional norteño instrumentation with rock-inspired guitar feedback, tropical congas and Brit-pop-derived harmonies.

"I like '80s music, like the Cars, the Police, Billy Idol, a lot of MTV from the early days," Intocable vocalist/accordionist Ricky Muñoz says.

While a lot of his musical peers hope to strike gold with rap fusions, Muñoz pursues a calmer approach.

"I enjoy listening to that music, but



AKWID

I can't see myself getting an idea from Eminem," he says.

Intocable is the sales and airplay leader of the movement. Its greatest-hits set, "La Historia," reached No. 1 on the Top Latin Albums chart earlier this year.

The group's success has inspired a wave of boy bands emerging from the Rio Grande Valley, like Costumbre,

Duelo, Iman and Siggno. These acts sound as if they would rather whisper in their girlfriends' ears than raise hell with the guys.

At San Antonio regional Mexican station KLEY (La Ley 94.1FM) program director Danny Garcia says the new bands are more aggressive than their forerunners.

"These younger artists are running with the idea of having a more progressive sound, but they also lean towards being complete entertainers rather than just performers," he says.

Garcia adds that his station's playlist includes Intocable, Siggno, Duelo and other such young acts as Solido, Control, and Atrapado.

Costumbre had signed to Hollywood Records but jumped to Warner Music Latina after Hollywood shuttered last year. The act recently cracked Top Latin Albums for the first time with its third album, "Se Repite la Historia."

Iman's last two studio sets have also entered the chart, while two singles from Duelo's 2002 debut album, "El Amor No Acaba," have broken on the Regional Mexican Airplay chart.

The steady decline of the Tejano market has indirectly boosted this new wave of younger norteño acts, Garcia says.

"There is a large, disenfranchised Tejano community that feels comfortable with these artists that are not
(Continued on page LM-4)

Artist Managers Play Booking, Promotion Role

BY LEILA COBO

MIAMI—As Latin music sales continue to fall with the overall market, managers in the genre have an edge over their pop counterparts. Many often act as booking agents and promoters for the artists they represent.

The multiple roles aren't new. The practice is standard in Spain and Latin America. In the U.S., where booking agents must be registered as employment agencies in their home states, some Latin music managers have booked and promoted their acts because of a lack of promoters who specialize in Latin music.

Internationally, the practice also makes sense in small mar-

kets, where the potential income from live performances doesn't support separate booking agency and concert promoter fees, according to Rosa Lagarrigue. Her company, RLM International, has a concert division and a management arm representing artists including Alejandro Sanz, Bacilos and Amaury Gutiérrez.

"In Spain and most Latin markets, the reality of the market—small in comparison to the United States, for example—has forced us to not only book, but also act as business managers, publicists and concert producers," Lagarrigue says.

In the regional Mexican market, some 100 promoters belong to
(Continued on page LM-4)

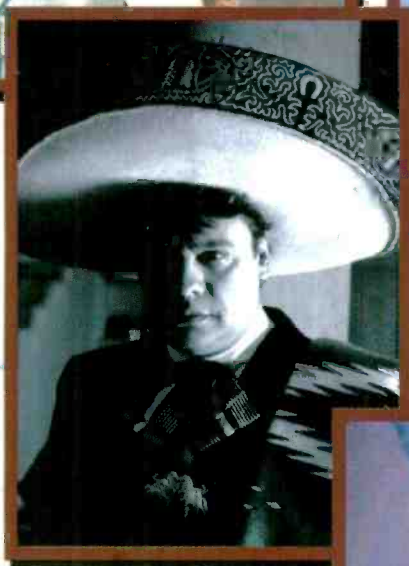


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Latin Charts, Year-To-Date, Spotlight Hitmakers

The chart recaps in this Latin Music section are for year-to-date from the Dec. 7, 2002, issue—the start of the 2003 chart year—through the June 21 issue.

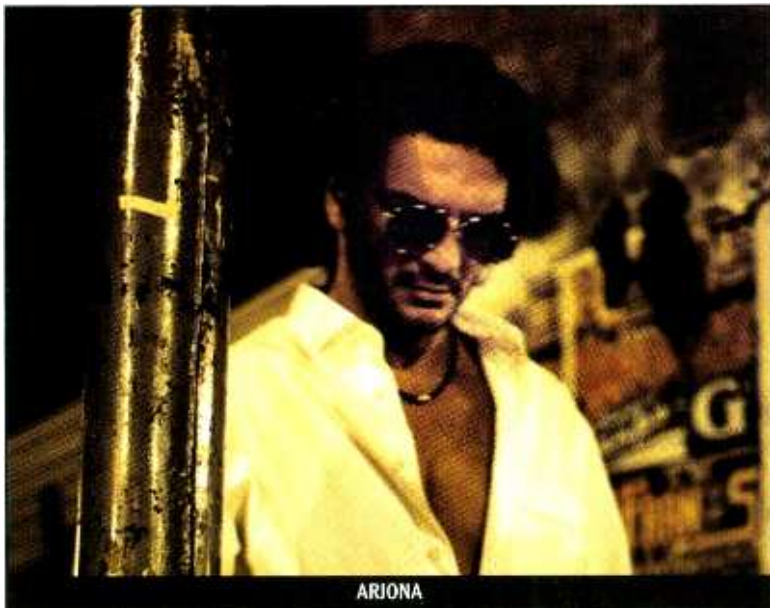
Recaps for Hot Latin Tracks and the Hot Regional Mexican Airplay categories are based on radio stations' gross audience impressions, as monitored by Nielsen Broadcast Data Systems. Recaps for Top Latin Albums and the Top Regional Mexican Albums categories are based on point-of-sale data compiled by Nielsen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

Recaps were compiled by Anthony Colombo with assistance from Ricardo Companioni.

Hot Latin Tracks

Pos. TITLE—Artist—Imprint/Label

- 1 EL PROBLEMA—Ricardo Arjona—Sony Discos
- 2 UNA VEZ MAS—Conjunto Primavera—Fonovisa
- 3 ASI ES LA VIDA—Olga Tanon—Warner Latina
- 4 QUE ME QUEDES TU—Shakira—Sony Discos
- 5 SEDUCEME—India—Sony Discos
- 6 SUENA—Intocable—EMI Latin
- 7 DE UNO Y DE TODOS LOS MODOS—Palomo—Disa
- 8 TAL VEZ—Ricky Martin—Sony Discos
- 9 AY! PAPACITO (UY! DADDY)—Limite—Universal Latino
- 10 QUIZAS—Enrique Iglesias—Universal Latino



Top Latin Albums

Pos. TITLE—Artist—Imprint/Label

- 1 GRANDES EXITOS—Shakira—Sony Discos
- 2 UN DIA NORMAL—Juanes—Surco/Universal Latino
- 3 LAS KETCHUP—Las Ketchup—Shaketown/Columbia/Sony Discos
- 4 MAMBO SINUENDO—Ry Cooder Manuel Galban—Perro Verde/None-such/AG
- 5 ALMAS DEL SILENCIO—Ricky Martin—Sony Discos
- 6 SANTO PECADO—Ricardo Arjona—Sony Discos
- 7 30 INOLVIDABLES—Los Bukis—Fonovisa/UG
- 8 LA HISTORIA—Intocable—EMI Latin
- 9 LA REINA DEL SUR—Los Tigres Del Norte—Fonovisa/UG
- 10 4—A.B. Quintanilla III Presents Kumbia Kings—EMI Latin

Latin Regional Mexican Airplay Titles

Pos. TITLE—Artist—Imprint/Label

- 1 SUENA—Intocable—EMI Latin
- 2 UNA VEZ MAS—Conjunto Primavera—Fonovisa
- 3 DE UNO Y DE TODOS LOS MODOS—Palomo—Disa
- 4 AY! PAPACITO (UY! DADDY)—Limite—Universal Latino
- 5 Y COMO QUIERES QUE TE QUIERA—Fabian Gomez—Sony Discos
- 6 CORAZON CHIQUITO—Adolfo Urias Y Su Lobo Norteno—Platino/Fonovisa
- 7 PERDONAME MI AMOR—Conjunto Primavera—Fonovisa
- 8 MI SOLDADO—Los Tigres Del Norte—Fonovisa
- 9 NO TENGO DINERO—A.B. Quintanilla III & Kumbia Kings Feat. Juan Gabriel & El Gran Silencio—EMI Latin
- 10 MUY A TU MANERA—Intocable—EMI Latin



Latin Regional Mexican Airplay Artists

Pos. ARTIST (No. of Charted Titles) Imprint/Label

- 1 CONJUNTO PRIMAVERA (2) Fonovisa
- 2 INTOCABLE (2) EMI Latin
- 3 PALOMO (1) Disa
- 4 ADOLFO URIAS Y SU LOBO NORTEÑO (2) Platino/Fonovisa
- 5 LOS TIGRES DEL NORTE (3) Fonovisa
- 6 LIMITE (2) Universal Latino
- 7 LOS TUCANES DE TIJUANA (4) Universal Latino
- 8 FABIAN GOMEZ (1) Sony Discos
- 9 EL COYOTE Y SU BANDA TIERRA SANTA (2) EMI Latin
- 10 LOS RIELEROS DEL NORTE (2) Fonovisa

Latin Regional Mexican Airplay Labels

Pos. LABEL (No. of Charted Titles)

- 1 FONOVISA (27)
- 2 EMI LATIN (13)
- 3 DISA (18)
- 4 UNIVERSAL LATINO (13)
- 5 SONY DISCOS (12)

Latin Regional Mexican Airplay Imprints

Pos. IMPRINT (No. of Charted Titles)

- 1 FONOVISA (22)
- 2 EMI LATIN (13)
- 3 DISA (18)
- 4 UNIVERSAL LATINO (11)
- 5 SONY DISCOS (10)



Top Regional Mexican Album Artists

Pos. ARTIST (No. of Charted Titles) Imprint/Label

- 1 INTOCABLE (3) EMI Latin
- 2 LOS BUKIS (3) Fonovisa/UG
- 3 LOS TIGRES DEL NORTE (1) Fonovisa/UG
- 4 CONJUNTO PRIMAVERA (2) Fonovisa/UG
- 5 LOS TEMERARIOS (2) Fonovisa/UG (1) AFG Sigma/Fonovisa/UG
- 6 INDUSTRIA DEL AMOR (2) Univision/UG
- 7 LIMITE (1) Universal Latino
- 8 PEPE AGUILAR (1) Univision/UG
- 9 BRONCO (1) Fonovisa/UG
- 10 ALEJANDRO FERNANDEZ (2) Sony Discos

Top Regional Mexican Album Labels

Pos. LABEL (No. of Charted Titles)

- 1 UNIVISION MUSIC GROUP (39)
- 2 EMI LATIN (6)
- 3 DISA (15)
- 4 SONY DISCOS (6)
- 5 UNIVERSAL LATINO (2)

Top Regional Mexican Album Imprints

Pos. IMPRINT (No. of Charted Titles)

- 1 FONOVISA (22)
- 2 UNIVISION (17)
- 3 EMI LATIN (6)
- 4 DISA (15)
- 5 SONY DISCOS (6)

Top Regional Mexican Album Distributors

Pos. DISTRIBUTOR (No. of Charted Titles)

- 1 UNIVERSAL (59)
- 2 EMD (6)
- 3 SONY (6)
- 4 INDEPENDENTS (4)
- 5 BMG (4)
- 6 WEA (2)

Top Regional Mexican Album Titles

Pos. TITLE—Artist—Imprint/Label

- 1 30 INOLVIDABLES—Los Bukis—Fonovisa/UG
- 2 LA HISTORIA—Intocable—EMI Latin
- 3 LA REINA DEL SUR—Los Tigres Del Norte—Fonovisa/UG
- 4 LA HISTORIA—Intocable—EMI Latin
- 5 SOY ASI—Limite—Universal Latino
- 6 30 INOLVIDABLES—Industria Del Amor—Univision/UG
- 7 20 INOLVIDABLES—Los Temerarios/Los Bukis—Fonovisa/UG
- 8 Y TENERTE OTRA VEZ—Pepe Aguilar—Univision/UG
- 9 30 GRUPERAS DE COLECCION—Various Artists—Univision/UG
- 10 NUESTRA HISTORIA—Conjunto Primavera—Fonovisa/UG



Fresh Sound

Continued from page LM-1

really defined as Tejano or traditional norteño," Garcia says. "The [new groups] just have a fresh sound. It also helps that many, like Ivan [Trevino] from Duelo, have lyrics that relate to younger audiences."

Duelo's tunes describe feelings of puppy love or youthful optimism in such songs as "El Amor No Acaba," "Que Hubiera Sido" or "Mi Obsesion," which Trevino wrote for Palominos. They contrast with the sharper, adult-oriented lyrics of groups like Poder del Norte or Trailerros.

These young acts show further evidence of a rock influence in their choice of names—all are one-word monikers like many classic rock groups.

Pepe Elizondo, bajo sexto player for Pesado, says that when his group formed in 1993, every other act in the genre was ending its name with del Norte or de Nuevo León. But Pesado's sing-along choruses and onstage charisma soon won over doubters who were steeped in tradition.

Pesado's 2001 album, "Todo Tuyo," and its 2002 follow-up, "Pesado Presente Future," have been certified gold by the Recording Industry Assn. of America.

Cowboy-cumbia acts comprise another branch of regional Mexican music. Such groups as Control, La Contra, Los Tigrillos and La Onda pound out boot-scootin' cumbias heavy on the accordion and bajo sexto.

Control, with its smart choreography, just wants to keep the dance floor hopping. La Onda, managed by Control founders Sergio and Lupe Degollado and signed to EMI Latin, breaks the mold by featuring two female vocalists, Yessica Ruiz and Belen Gutiérrez. The group's first hit was a cover of Las Ketchup's "Aserejé." But despite the cosmetic differences, La Onda uses traditional norteño instrumentation.

La Onda recently released its second album, "Otra Onda." Its debut CD, "A Toda Onda," won this year's Billboard Latin Music Award for regional Mexican album by a new artist.

The members of most of these groups maintain a traditional image, wearing matching outfits. But the younger bands prefer cotton shirts, ratcheting down the polyester-suit gaudiness a notch.

Other newcomers take the opposite approach, portraying a modern image while musically retaining Mexican roots.

Univision's Raza Obrera and Disa's Beto y Sus Canarios have taken off with the traditional Michoacán subgenre—a folkling, regional sound—of tierra caliente, which uses harp. But Raza

Obrera modernizes its roots music with baggy outfits and dance moves.

"Raza Obrera's main appeal is the combination of the harp and the accordion," said Manolo Gonzalez, Univision senior VP of national promotion and A&R. "These young groups are not just happening in radio play, but also in sales. We're pushing Raza Obrera heav-

fans love her slang-filled stage banter, her fashionable sunglasses and do-rags. Her latest album, "Homenaje a las Grandes," displays a variety of rhythms, covering songs associated with female greats from Lola Beltran to Diana Ross. But musically she hews to acoustic-banda fundamentals. She also hooks listeners with spicy lyrics



LA ONDA

ily in Texas and California."

Lupillo Rivera, on Sony Discos, sings corridos and classic boleros. But the Los Angeles-based artist shaves his head and poses with flashy cars in album shoots, betraying a gangsta rap influence. He won two Billboard Latin Music Awards this year (for regional Mexican album, male solo artist and regional Mexican airplay track, male solo artist).

Rivera's sister Jenni, on FonoVisa, follows a similar style. Her biggest hits are rancheras, and she calls herself a banda artist at heart. However, young

on hits like "Querida Socia" and "Se Las Voy a Dar a Otro."

FonoVisa's Rogelio Martínez, another acoustic banda singer, goes for the pop-heartthrob look, featured on his own pinup-style calendar. He cites classic Mexican ranchera and grupero artists as influences.

"I grew up with the music of Javier Solis, Pedro Infante, Vicente and Alejandro Fernandez, Los Bukis and Los Yonics," he says.

Martinez's producers, 26-year-old twins Adolfo and Omar Valenzuela, plan to marry banda and English-lan-

guage hip-hop on an upcoming project called "Banda 'Hood." Univision has paved the way with its own banda-rap combo, the Los Angeles duo Akwid.

However, most of the twins' projects have been with traditional acts like Banda el Recodo, German Lizarraga and Carmen Jara.

Other promising acts that combine Mexican roots with modern elements include Pepe Aguilar, who has updated mariachi with pop-rock-influenced melodies and guitar; Frijoles Romanticos, who add rock flavors and rebellion to their Tejano foundation; and Victoria y sus Chikos, which features the biculturally inspired accordion stylings of 17-year-old Victoria Galvan.

Tradition is valuable, Univision's Gonzalez says, but it also needs to absorb the ideas and experiences of new generations.

"It is very important for the bands to have a new look and a fresh sound," he says. "The new wave is also good for the industry. It's good that we're not stagnating with the same artists."

Ramiro Burr is a music reporter for the San Antonio Express-News and a Billboard correspondent. Burr is also the author of "The Billboard Guide to Tejano and Regional Mexican Music" from Billboard Books. He can be contacted via e-mail at rburr@express-news.net.

Additional reporting by Doug Shannon.

Latin Hip-Hop superstar is releasing his first album on a National level. Previously this incredible artist and song writer self-distributed his material achieving gold status and a respectable presence on the Billboard Tropical radio charts.

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Promoters

Continued from page LM-1

Promotores Unidos USA, which brings together promoters and managers in the genre. Of its total membership, president Jesús Guillén says about 30%-35% are managers who double as promoters. All specialize in regional Mexican music, a genre that supporters believe is misunderstood by most major promoters, who may be familiar only with the biggest names on the circuit.

Among Promotores Unidos members, managers organize the show itself, dealing with transportation, accommodation, equipment needs, sound engineering and more. They then present that prepackaged show to a local promoter, who handles advertising and ticket sales.

The system works on the regional Mexican circuit because it is less complex and formal.

According to Guillén, 80% of all live business for regional Mexican artists is done on a handshake, and reputation takes precedence over contracts.

"And most of the events are dances, not concerts," Guillén says. "A concert implies having to sell certain seats in certain places."

While the regional Mexican music scene embraces managers

who serve as booking agents or promoters, the practice is not as widely accepted by the Latin pop circuit. Major acts require more extensive logistical planning and costly promotion.

And while a management firm may book and promote concerts in its home market, it will rely on local booking agents and promoters elsewhere. RLM International, for example, books shows for Sanz in Spain but works with individual agents and promoters



in the United States.

Angelo Medina Enterprises, which represents Ricky Martin and Robi Rosa, among others, has a management division, a public relations and promotions department.
(Continued on page LM-6)



Los Razos
de SACRAMENTO Y REYNALDO

LOS RAZOS
DE SACRAMENTO Y REYNALDO

- With one month of its latest release "HIERBABUENA," has reached Gold Record
- 8 Gold Records & 2 Platinum in the last 4 years
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Nico Flores
y su Banda Puro Mazatlán

NICO FLORES

- Their latest Album release "Voy Navegando"
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- First New Single "A Ti Mi Amor"
- Currently on National Tour

IN-STORES NOW



Los Capiros
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LOS CAPIROS
DE AGUSTIN CARDOSO

- Direct from the underground scene
- "El Taconazo" their first single
- National Tour Coming this fall

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JOSE ALFREDO JIMENEZ



JOSE ALFREDO JIMENEZ
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IN STORES JULY 22ND



Promoters

Continued from page LM-4

ment, a production department and a sports department. But in the U.S., Martin is booked by Principle Artists Group and local promoters present his shows.

In Puerto Rico, Medina's company promotes shows by its own artists as well as by guest artists, such as Shakira or Enrique Iglesias.

"We are an entertainment organization," says Medina, who has been able to diversify because he represents a number of successful artists.

"In the Latin culture, artists tend to use as a manager someone they have a lot of confidence in rather than a professional handler," he says. "It's a situation that has improved in recent years. In the U.S. market, artists automatically sign with a management firm. But to have a management office, you have to represent several artists to make it profitable. And in our industry, artists want special treatment, and they feel uncomfortable being in a big firm. These are the things that prevent the development of entertainment companies or [multiple-artist] managers."

A manager whose represents major names and also works in concert promotion can use the clout of his more successful clients to benefit newer acts under his wing, Medina says.

Promoter Ralph Mercado managed and promoted some of salsa's biggest stars in the '70s and '80s, including Tito Puente and Celia Cruz, and previously owned RMM—one of the Latin music industry's premier independent record companies.

Mercado has produced some of the country's biggest salsa shows and used them as a platform to present and promote his new acts.

"That's how I was able to make artists like Marc Anthony and La India," he says. "I had everything under one roof. So I took advantage of everything that I had."

Beyond the obvious synergies, both managing and promoting artists can be very efficient. "You're in control; you make decisions, and things happen quickly," Mercado says.

These days, Mercado no longer manages artists but continues to run his concert promotion firm, Ralph Mercado Presents.

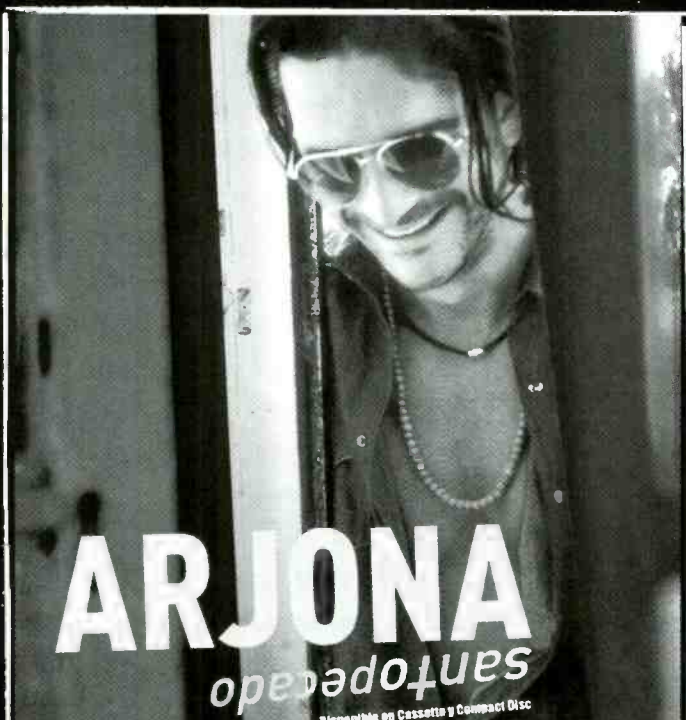
Rafo Muñoz's company, Puerto Rico-based Promotores Latinos, organizes such major events and shows as Viva Puente, staged recently in New York. He believes that combining artist management and concert promotion is essential in a tough financial climate.

"It does provide you with opportunities," he says. "And in the long run, the only way the industry will survive is by consolidating."

Home of Latin Music

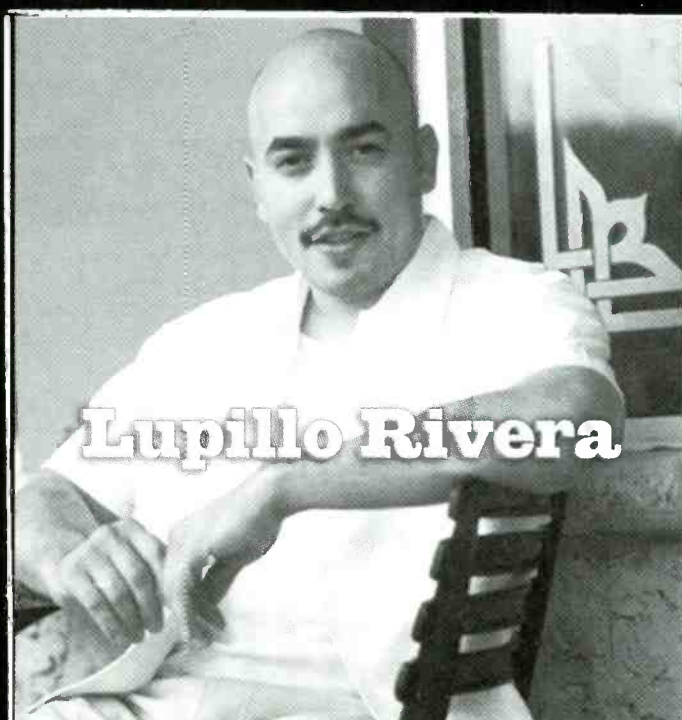
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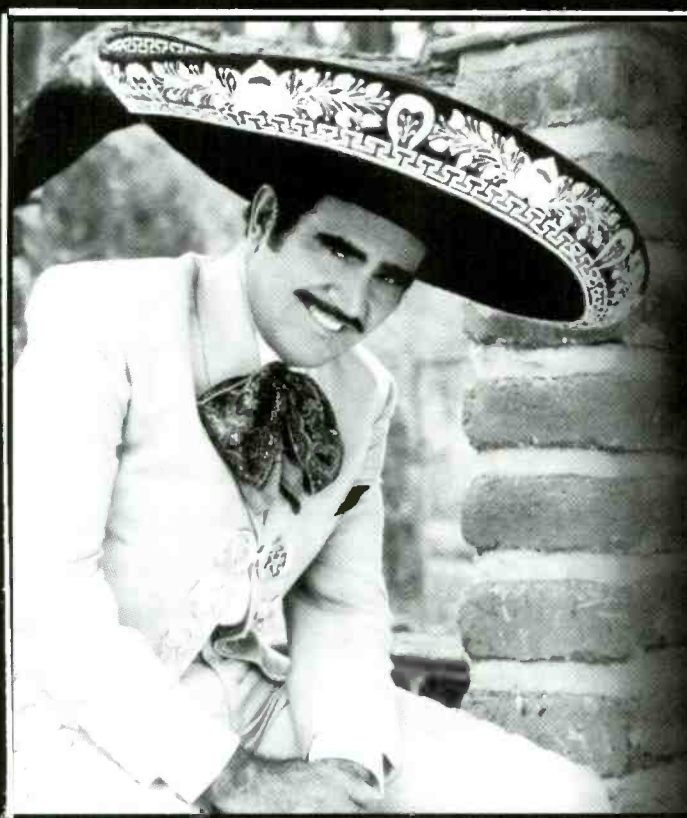
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Northern Brazil Feels Pirates' Power

BY TOM GOMES

SAO PAULO—Daniela Mercury is a star in Brazil, but she doesn't make money selling CDs in her native city of Salvador, Bahia, in the country's Northern area.

Her manager, Clínio Santos, says peddlers in almost every corner of the city sell discs by Mercury and other artists.

While CD piracy has besieged the country in the past several years, the problem is particularly prevalent in North and Northeast Brazil.

There, at the beaches, in restaurants, in gas stations and on street corners everywhere, pirated CDs are openly sold. It is the fastest-growing segment of the music industry—to the extent that all major record labels have closed their offices in the area.

Today, only 10% of all record sales in Brazil can be traced to the North or Northeast, according to Brazil's Assn. of Record Producers (ABPD)—even though the area includes major cities like Salvador, San Luis and Manaus, which have spawned thousands of popular genres, including "lambada" and "forró."

"CD sales have dropped tremendously in the North and Northeast," says Benjamin Martins, owner of A Universal Distribuidora, Brazil's largest music wholesaler.

"My sales volume has dropped a lot in the area, and worse, I've lost many



buyers because many stores have closed."

The only remaining vestiges of the industry are distribution offices that sell their products to a few specialized retail stores or to such mass merchants as Carrefour, Americanas, Extra and Bompreço. These are the only places where legal CDs can still be found.

"It's been a long time since the major companies closed their Northern and Northeastern offices," says Paulo Rosa, general director of ABPD. "There are no exceptions in any state."

There are many reasons for the demise of legitimate record sales in the area, according to Rosa.

First, the per capita income in the

region is the lowest in the country, leading consumers to opt for the cheaper pirated copies. Second, law enforcement regarding CD piracy in the North and Northeast is far more lax. Anti-piracy efforts have traditionally been stronger in Southeast, South and Midwest Brazil, which are richer areas with higher sales.

Rosa says the higher availability of illegal product has led during the past four years to the closure of several points of sale that made up the record companies' distribution network.

"In the North and Northeast, the offer of illegal products is higher than in other states. Dozens of small record companies sell their products at prices so low that it's obvious the taxes, copyrights and other duties are not included.

"Those prices also suggest that the products may include a lot of illegal material," Rosa continues. "There is, in some cases, a complete disregard for the artists, songwriters, record producers and government."

Martins says even artists are part of the problem.

"There are very diverse and strong musical movements in the Northeast," he says. "They move to this underground music market because there's no interest from the major labels.

"New acts aren't signed, and many acts have been dropped by labels due to the industry's crisis. So the artists themselves have created new channels of distribution."

CDs are sold in informal outlets, and artists don't even consider copyrights or taxes.

"And because the North and Northeast are poor areas, this situation fosters the sale of cheap CDs."

Rosa believes the only solution lies in stronger law enforcement. He hopes that a tough anti-piracy law signed by president Luiz Inacio Lula da Silva this month will serve as a deterrent (see story, this page).

Anti-Piracy Law Signed In Brazil

After years of wrangling, Brazil is getting tough on piracy.

A new law, signed July 1 by President Luiz Inacio Lula Da Silva, imposes stiff penalties for the violation of author's copyrights.

The law specifically cites those caught selling, copying, distributing or importing CDs and DVDs without proper authorization.

Penalties for illegal copying

range from three months to one year in jail, plus fines. Penalties for illegal sale and distribution range from two to four years in jail. The law goes into effect July 31.

Since coming into office last year, Lula Da Silva has been widely hailed as an advocate of the fight against piracy, in sharp contrast to Brazil's previous leaders.

LEILA COBO

Muxxic Scales Down Operations

BY LEILA COBO

MIAMI—Barely 18 months after it opened its doors in the U.S., Muxxic Latina is cutting back.

The label, which slightly more than one year ago also opened offices in Mexico, has pared down its staff in both countries. It plans to remain in business as a licensee of Universal Music, which owns 25% of the label.

"Muxxic continues," managing director Marco Antonio Rubí says. "But given these uncertain times, we have to stand a little to the side—but on a good side. We'll continue to produce and work but as a licensee, and in time, we'll see what's happening with the business."

Muxxic Latina opened shop in late

2002 as the Miami-based, Latin American arm of Spain's Muxxic Records. Muxxic falls under the umbrella of Gran Vía Musical, which also includes publishing, distribution and concert-pro-



motion arms. Gran Vía belongs to media conglomerate Grupo Prisa, whose holdings include radio networks in Spain and Latin America.

Muxxic's launch coincided with a surge in piracy. This problem was compounded by the difficulties of promoting new acts on U.S. Latin radio.

Earlier this year, Muxxic started downsizing. Today, the company has only label manager Janel Polanco in Mexico and Rubí and an accountant in Miami.

The promotion and marketing of Muxxic acts, which originally was done in-house, is being handled through Universal, which from the onset has also distributed Muxxic's product.

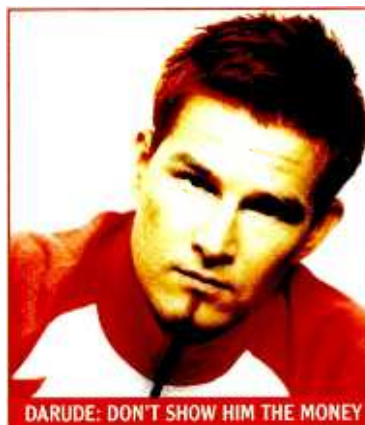
These included hugely popular teen balladeer Tamara and former Mecano member Nacho Cano.

Domestically, Rubí had signed Yuri and ranchero singer Gabriel Navarro, among others.

"We have several Muxxic Latina artists who will continue to be signed with us," Rubí says. "But for the time being, we won't be signing new artists."

Darude's New Set An Electronic 'Rush'

Finnish producer/DJ Ville Virtanen knows his way around a dance-floor. Recording as **Darude**, he has scored international top five hits with such trance-laced pop jams as "Sandstorm" and "Feel the Beat."



In the U.S., "Sandstorm" spent 45 weeks on the *Billboard* Hot Dance Music/Dance Singles Sales chart in 2001. The track's respective album, "Before the Storm," peaked at No. 6 on the Top Electronic Albums chart the same year. It has sold 218,000 copies, according to Nielsen SoundScan.

Darude's global success kept him on the road for the bulk of 2001. Last year saw him partaking in the Tour de Trance trek throughout the U.S.

Without skipping a beat, Darude then began working on the follow-up to "Before the Storm." Of course, this was not without a fair amount of stress.

Darude, collaborating with production partners **Jaakko "JS16" Salovaara** and **Heikki Liimatainen**, says he knew he had to up the ante on the new album—and add a twist.

"We did not go into the studio thinking about creating hits," Darude notes. "We also didn't imagine dollar bills dangling in front of us."

The mission was simple, he continues: "To create hard-bangin' tracks: Music we would like to hear in a club."

The result is "Rush," which arrives July 15 from Blue Chip Records. Lead single "Music"—with remixes by **Bostik**, **Drastik** and **Andrew Spade**—preceded the album by two weeks.

While the instrumental "Rush" is decidedly harder and more progressive than its predecessor, it is also home to mind-numbing melodies ("Bitter Sweet" and the title track, for instance).

"I create for the clubs," Darude explains. "I like to push people in

a harder direction. But at the same time, I'm a passive radio listener. I like the pop edge."

Darude is currently on a three-week U.S. tour. He will return next month for a four-week North American trek.

SISTER ACT UPDATE: We've mentioned sister act **Love, Joy & Faith** (L,J&F) more than once in this column. We first learned of the girls' immense talents when they entered the song "Zenith" in the eighth annual *Billboard* Dance Music Summit's New Artist Discovery contest. L,J&F received an honorable mention.

At last year's ninth annual summit, the group's electro-charged "Tales of the Broken-Hearted Bitch" took the contest's top honor.

Well, we're happy to report that things are moving forward for the threesome. The sisters are currently working on several R&B-infused club tracks, including the soulful "Alright," with house pioneer **Steve "Silk" Hurley**.

At the same time, L,J&F—along with New York-based manager **Lillian Lasalle**—is penning concepts for a TV pilot pitch.

Beat Box™
By Michael Paoletta
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According to group members, the storyline will closely resemble their own lives.

And earlier this year, Apple tapped the trio to star in a commercial. Directed by **Kinka Usher**, the spot—which features the sisters singing—will begin airing in the fall or winter.

Our eyes remain glued to this incredibly talented trio—and so should yours. Stay tuned.

TIME TO SUBMIT: The National Academy of Recording Arts and Sciences is now accepting entries (from record labels and NARAS members) for the various categories of the 46th annual Grammy Awards.

For the dance/electronic community, this means two categories: best dance recording and best remixed recording.

Entry instructions can be found at grammy.com. For additional info, contact NARAS at 310-392-3777 or Buzz Publicity's **Ellyn Harris** at 212-860-0500.

JULY 19
2003

Billboard HOT DANCE MUSIC

Club Play

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON	TITLE	IMPRINT & NUMBER/PRD/MOTION LABEL	Artist
				NUMBER 1		1 Week At Number 1
1	2	3	7	SO GONE (SCUMFROG MIXES)	J PROMO/RMG	Monica ♀
2	3	7	8	INTUITION (REMIXES)	ATLANTIC 88122	Jewel ♀
3	6	9	7	ALRIGHT	TOMMY BOY SILVER LABEL 2405/TOMMY BOY	Murk (Oscar G. & Ralph Falcon)
4	4	5	10	I'M GLAD (P. OAKENFOLD, FORD, & MURK MIXES)	EPIC 79952	Jennifer Lopez ♀
5	9	13	9	SOMNAMBULIST	NETTWERK 33190	BT
6	8	11	8	REAL LOVE	EMERGE 30070/CENT'AUR	Deborah Cooper
7	1	2	8	PLAY YOUR PART (REMIXES)	J PROMO/RMG	Deborah Cox
8	12	15	6	MUSIC REVOLUTION	EFFIN 1001	The Scumfrog
9	13	18	6	DIRTY STICKY FLOORS (REMIXES)	MUTE 42620/REPRISE	Dave Gahan ♀
10	15	19	6	AFTER ALL	NETTWERK 33194	Delerium Featuring Jael
11	5	6	9	EASY	JIVE ELECTRO 40056/JIVE	Groove Armada Featuring Sunshine Anderson
12	11	8	11	GETAWAY	UNIVERSAL PROMO/UMRG	Becky Baeling
13	10	1	13	NOT GONNA GET US (D. AUDE, R. MOREL, & L. TEE MIXES)	INTERSCOPE PROMO	t.A.T.u. ♀
14	24	39	3	PAVEMENT CRACKS (REMIXES)	J PROMO/RMG	Annie Lennox
15	18	21	7	I DO (CHRIS THE GREEK & ORANGE FACTORY MIXES)	HEART 82002	Tina Ann
16	7	4	12	NEVER (PAST TENSE)	TOMMY BOY SILVER LABEL 2401/TOMMY BOY	The Roc Project Featuring Tina Arena
17	19	23	7	BANG ON	NERVOUS 20524	Purple Kitty Featuring Latanza Waters
18	17	10	11	NOTHING BUT YOU	MUTE 9204	Paul Van Dyk Featuring Hemstock & Jennings ♀
19	23	28	5	ADDICTED	MIADREAMWORLD IMPDRT	Mia
20	22	26	5	DON'T MAKE ME COME TO VEGAS (TIMO MAAS REMIX)	EPIC 79888	Tori Amos
21	16	14	11	YOU MEAN THE WORLD TO ME	CUTTING 458	Jung Featuring Hope
22	27	35	4	TALK 2 ME	TOMMY BOY SILVER LABEL 2407/TOMMY BOY	K-Klass Featuring Kinane
23	25	27	6	FOR THE MUSIC	OOTDOTOOT 014	Colourful Karma Featuring Terra Deva
24	26	30	5	LET ME BE YOUR ANGEL	HENRY STREET 584	Krista
25	29	37	4	BRASS IN POCKET	BLUFIRE 002	Ultra Nate
26	28	33	5	I DON'T WANNA STOP	RADIKAL 99180	ATB

POWER PICK

27	43	—	2	HOLLYWOOD (REMIXES)	MAVERICK 42838/WARNER BROS.	Madonna ♀
28	14	12	11	LOVE THAT MAN (DANCE MIXES)	ARISTA 52385	Whitney Houston
29	34	45	3	I WISH I WASN'T (REMIXES)	RCA PROMO/RMG	Heather Headley ♀
30	35	42	3	WHENEVER (THE REMIXES)	PEACE BISQUIT 106	Jody Watley
31	41	—	2	BUCCI BAG	STAR 69 1263	Andrea Doria
32	20	16	12	STUCK IN A GROOVE	MTA 27781/V2	Puretone
33	21	20	12	RELIGHT MY FIRE	SONY IMPORT/SONY MUSIC	Martin Featuring Loleatta Holloway
34	39	—	2	MEDICINE	NERVOUS 20485	DJ Mike Cruz Presents Chyna Ro & Sandy B
35	31	32	6	MEMORIES	TOMMY BOY SILVER LABEL 2406/TOMMY BOY	Rockik
36	33	31	7	CLOCKS	CAPITOL PROMO	Coldplay ♀

HOT SHOT DEBUT

37	NEW	1	MORNING STAR (THUNDERPUSS, THICK DICK, & PASSENGERZ MIXES)	DREAMWORKS PROMO	Cooler Kids	
38	36	29	I TRY	STAR 69 PROMO	Made By Monkeys Featuring Maria Matto	
39	NEW	1	HAREM (MANNY LEHMAN & ROBBIE RIVERA MIXES)	NEMO STUDIO PROMO/ANGEL	Sarah Brightman	
40	NEW	1	SUNRISE (LOVE TO INFINITY & ATFC REMIXES)	SIMPLYRED.COM PROMO	Simply Red	
41	NEW	1	DON'T WANNA TRY (AL B. RICH REMIXES)	COLUMBIA PROMO	Frankie J ♀	
42	44	—	2	TREMBLE	DCIDE 001	Clare Quilty
43	42	46	3	TURN ME OUT (GUIDO & ESCAPE REMIX)	2-KIST 001	Praxis Featuring Kathy Brown
44	38	40	9	I LOVE YOU (REMIXES)	DEF SOUL 000305/DJMG	Dru Hill ♀
45	NEW	1	FURIOUS ANGELS	REPRISE PROMO	Rob Dougan ♀	
46	NEW	1	CAN YOU FIND THE HEART	NITEGROOVES 187/KING STREET	The Ananda Project Featuring Nicola Hitchcock	
47	37	25	13	ELEFANTS	STAR 69 12571	Friburn & Urik
48	32	17	15	IF THAT'S LOVE (REMIXES)	ATLANTIC PROMO	Laura Pausini
49	30	22	15	IF YOU'RE NOT THE ONE (METRO, PASSENGERZ, MANTESE, S. LAWRENCE MIXES)	ISLAND 00243/DJMG	Daniel Bedingfield ♀
50	40	24	14	ROCK YOUR BODY (REMIXES)	JIVE PROMO	Justin Timberlake ♀

Billboard HOT DANCE BREAKOUTS

Club Play		Dance Singles Sales	
1	77 STRINGS Kurtis Mantronik Presents Chamonix UNCOMMON TRAX	1	HOLLYWOOD (REMIXES) Madonna MAVERICK/WARNER BROS.
2	I AM WHAT I AM Linda Eder ATLANTIC	2	WORD UNSPOKEN Blackwatch SHINICHI/DEEP DISH
3	SINNERMAN (FELIX DA HOUSECAT MIXES) Nina Simone VERVE/UMRG	3	BEACHBALL (REMIX) Nalin & Kane ULTRA
4	I WANT YOU (REMIXES) Thalia Featuring Fat Joe EMI LATIN/VIRGIN	4	SPACE JAM Midnight Society Featuring Alan T. HARLEQUIN
5	CRAZY IN LOVE (JUNIOR VASQUEZ REMIX) Beyonce Featuring Jay-Z COLUMBIA	5	BOXERS AND THONGS Randy Featuring YP PLATINUM GROOVE

Breakouts: Titles with future chart potential, based on club play or sales reported this week. © 2003, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

Dance Singles Sales and Sales Breakouts data compiled by

Nielsen
SoundScan

Dance Singles Sales

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON	TITLE	IMPRINT & NUMBER/DISTRIBUTING LABEL	Artist
				NUMBER 1		4 Weeks At Number 1
1	1	1	5	STUCK (THUNDERPUSS REMIX)	FOREFRONT 38865/VIRGIN	Stacie Orrico ♀
2	2	2	22	THROUGH THE RAIN (HEX HECTOR/MAC QUAYLE REMIX)	MONARCH/ISLAND 063753/DJMG	Mariah Carey ♀
3	NEW	1	1	ALL NIGHT LONG	JENSTAR 1384	Seduction With Saddler
4	3	3	15	IF YOU'RE NOT THE ONE (REMIXES)	ISLAND 00243/DJMG	Daniel Bedingfield ♀
5	5	4	14	BEWARE OF THE BOYS (MUNDIANTO BACH KE)	SEQUENCE 801/ULTRA	Panjabi MC ♀
6	4	5	7	INTUITION (REMIXES)	ATLANTIC 88122/AG	Jewel ♀
7	6	6	11	AMERICAN LIFE (REMIXES)	MAVERICK 4261A/WARNER BROS.	Madonna ♀
8	NEW	1	1	CRAZY IN LOVE (JUNIOR VASQUEZ REMIX)	COLUMBIA 79947/SONY MUSIC	Beyonce ♀
9	11	9	28	CRY ME A RIVER (DIRTY VEGAS, J. FIASCO, & B. HAMEL MIXES)	JIVE 40073	Justin Timberlake ♀
10	8	7	11	NEVER (PAST TENSE)	TOMMY BOY SILVER LABEL 2401/TOMMY BOY	The Roc Project Featuring Tina Arena
11	9	8	38	DIE ANOTHER DAY (REMIXES)	WARNER BROS. 42492	Madonna ♀
12	10	10	11	NOTHING BUT YOU	MUTE 9204	Paul Van Dyk Featuring Hemstock & Jennings ♀
13	12	11	5	DIRTY STICKY FLOORS (REMIXES)	MUTE/REPRISE 42620/WARNER BROS.	Dave Gahan ♀
14	7	—	6	I WANT MY ISLAND GIRL	ALOHA 001	Darrell Labrado
15	13	13	20	EMOTIONAL ROLLERCOASTER (REMIXES)	COLUMBIA 79850/SONY MUSIC	Vivian Green ♀
16	16	—	2	I'M IN HEAVEN	ULTRA 1161	Jason Nevins Presents Holly James
17	NEW	1	1	I'M GLAD (REMIXES)	EPIC 79952/SONY MUSIC	Jennifer Lopez ♀
18	15	12	15	WALKING ON THIN ICE (REMIXES)	MINDTRAIN/TWISTED/THE RIGHT STUFF 82689/CAPITOL	Ono
19	22	20	3	BUCCI BAG	STAR 69 1263	Andrea Doria
20	19	16	10	ALONE	ROBBINS 72074	Lasgo
21	14	14	3	SECRET LOVE	ROBBINS 72085	Ian Van Dahl
22	21	25	11	THRIVE (IS THAT JAMES DANCING? MIX)	SPARROW 77251	Newsboys
23	17	22	3	JUST THE WAY YOU ARE	ROBBINS 72087	Milky
24	RE-ENTRY	4	4	ME & GIULIANI DOWN BY THE SCHOOLYARD	TOUCH AND GO 247	!!! (Chk Chk Chk)
25	23	18	47	ALIVE (THUNDERPUSS REMIX)	EPIC 79759/SONY MUSIC	Jennifer Lopez ♀

Titles with the greatest sales or club play increases this week. Power Pick on Club Play is awarded for the largest point increase among singles below the top 20. The Club Play chart is compiled from a national sample of reports from club DJs. ♀ Videoclip availability. Catalog number is for vinyl maxi-single, or CD maxi-single, or CD single respectively, based upon availability. On Sales chart: ♀ CD Single available. Ⓜ CD Maxi-Single available. Ⓧ Vinyl Maxi-Single available. Ⓞ Cassette Maxi-Single available. © 2003, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

Billboard TOP ELECTRONIC ALBUMS

THIS WEEK	LAST WEEK	TITLE	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL
				NUMBER 1
1	1	3	LOUIE DEVITO	DEE VEE 0005/MUSICRAMA
2	2	2	DELERIUM	NETTWERK 30306 [M]
3	4	3	THE HAPPY BOYS	ROBBINS 75038 [M]
4	3	—	THE POSTAL SERVICE	SUB POP 595 [M]
5	4	14	THALIA	EMI LATIN 81595 [M]
6	8	7	DAVID WAXMAN	ULTRA 1185 [M]
7	7	12	VARIOUS ARTISTS	MADACY 4581
8	6	3	TRICKY	SANCTUARY 84618*
9	5	7	SOUNDTRACK	TOMMY BOY 1568
10	9	4	DEEP DISH	GLOBAL UNDERGROUND 025 [M]
11	10	7	ELECTRIC SIX	XL 109*/BEGGARS GROUP
12	11	9	TIESTO	NETTWERK 30314 [M]
13	NEW	1	OHGR	SPITFIRE 15045
14	12	12	LOUIE DEVITO	DEE VEE 0005/MUSICRAMA
15	14	3	DJ SKRIBBLE/DAVID WAXMAN	ULTRA 1155
16	15	19	JOHNNY VICIOUS	ULTRA 1155 [M]
17	16	31	THE STREETS	VICE 93181*/ATLANTIC [M]
18	NEW	1	ATB	RADIKAL 90062
19	18	21	MASSIVE ATTACK	VIRGIN 81239*
20	13	7	VARIOUS ARTISTS	BMG HERITAGE 51927/ARISTA
21	NEW	1	DJ BEEJ	MDMA 4233
22	17	16	THE HAPPY BOYS	ROBBINS 75038
23	19	7	DJ IRENE	SURGE 0020/WARLOCK
24	20	34	KUMBIA KINGS	EMI LATIN 42526
25	21	7	BABY ANNE	MOONSHINE 80201

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 1 million units (Platinum). RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's 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 (Oro). Ⓜ Certification of 200,000 units (Platino). Ⓜ Certification of 400,000 units (Multi-Platino). *Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. [M] indicates past or present Heatseeker title. © 2003, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

Musgrave Takes Top Will Rogers Award

BY DEBORAH EVANS PRICE

Curly Musgrave roped in both the entertainer of the year and Western music male vocalist of the year awards at the eighth annual Will Rogers Cowboy Awards.

The ceremony, presented by the Academy of Western Artists (AWA), was held July 8 at the Scott Theater in Fort Worth, Texas.

"I [hold] the awards [in high esteem] but hold the friends and peers who grant them in even greater esteem," Musgrave says. "In this ol' cowboy's mind, an award's not an indication of arrival but an invitation to grow into it. I never say

'no' to an invitation."

Perennial favorite Red Steagall picked up the trophy for Western music album of the year for "Wagon Tracks."

"I'm always honored when someone gives me an award," Steagall says. "I admire what [AWA president] Bobby Newton is doing with the AWA Awards. It's important that people are recognized for their artistic endeavors in any art form, but I'm especially proud where there is recognition for artistry connected with the Western lifestyle."

Kip Calahan was lauded in the Western music female category.



STEAGALL: PERENNIAL FAVORITE

Tammy Gislason netted the rising star award, which recognizes up-and-coming talent in the Western music community. Terri Taylor won the accolade for top yodeler.

In the Western swing field, Craig Chambers was named top male vocalist, Ginny Mac won top female vocalist and Dave Alexander & the Legends of Western Swing captured top duo/group.

In addition to the awards show, the AWA sponsored the Western Music Expo July 7-8 at the Holiday Inn North in Fort Worth. The event included a talent showcase as well as Western music and Western lifestyle exhibitions.

The following is a partial list of winners. For a complete listing, log on to billboard.com/awards.

Western music song: "He's a Cowboy," Donna Guffey

Western music duo/group: Gillette Brothers

Western swing song: "San Antonio Sweetheart," Hugh Cardenas

Western swing album: "Live at the Station Inn," Time Jumpers

Cowboy poetry CD: "My Home on the Range," Yvonne Hollenbeck

Cowboy poetry male: Pat Richardson

Cowboy poetry female: Rhonda Sedgwick Stearns

Video: "There Ain't Enough Miles," Royal Wade Kimes

'Nashville Star' Winner Tops Country Chart

"Nashville Star" winner **Buddy Jewell's** first album for Columbia Records debuts at No. 1 on the Top Country Albums chart this issue. The self-titled set, released July 1, sold approximately 52,000 copies in its first week, according to Nielsen SoundScan.

"This is when having a large family comes in handy," Jewell jokes. "I just hope they all know that they can't return their copies.



JEWELL: 'AMERICA GOT ME HERE'

"Seriously, I'd like to thank all the wonderful people at Sony Nashville and New York for all their hard work. I'm proud to have such a strong team supporting me.

"Of course, I need to thank America for voting me 'Nashville Star,' because they got me here in the first place. I'm grateful that they have continued their support by going out and buying the album."

Jewell was the viewer-voted winner of the country talent series "Nashville Star," televised earlier this year on USA Network (*Billboard*, May 17). The prize was a Sony Music Nashville recording contract.

USA announced July 8 that it will mount the nationwide contest

again and air "Nashville Star 2" in first-quarter 2004.

Jewell's album features two of his fellow contestants from the show. He duets with second runner-up **Miranda Lambert** on the

Merle Haggard song "Today I Started Loving You Again." Another of the show's finalists, **Jamey Garner**, plays harmonica on one track. Album producer **Clint Black** wrote the song "I Can't Get By" for the set.

Meanwhile, Sony has signed Lambert, who is managed by **Dixie Chicks** manager **Simon Renshaw** at the Firm. Lambert, 19, hails from Lindale, Texas.

In other Sony Music Nashville news, two staffers have been let go, including the man who has been working Jewell's debut single to country radio. Exiting the company are Columbia Records VP of promotion **Ted Wagner** and Sony associate director of A&R **Tammy Brown**. Sony senior VP of promotion **Larry Pareigis** is expected to take on additional duties shortly.

ON THE ROW: **Robin Gordon** has been promoted to senior manager of A&R administration at Lyric Street Records. She has been with the label since its launch in 1997.

Maura Mooney joins Warner Bros. Records in Nashville as publicity manager. She was previously with Front Page Publicity. Mooney replaces **Kurt Willms**, who exits to join Green Room Productions, a national event promotion and talent representation agency.

Karen Tallier joins public relations firm Luck Media & Marketing

Nashville Scene
By Phyllis Stark
pstark@billboard.com



as senior account executive in Nashville. She previously was with RCA Label Group.

NEW & NOTEWORTHY: "Heartworn Highways," director **James Szalapski's** 1975 music-rich documen-

tary about the country music scenes in Austin and Nashville in the mid-'70s, will be released July 22 on DVD with more than one hour of never-before-seen footage. The documentary features **Guy Clark, Townes Van Zandt, Rodney Crowell, Steve Earle, David Allan Coe** and **John Hiatt**. The DVD will be released by U.K.-based company Catfish Entertainment.

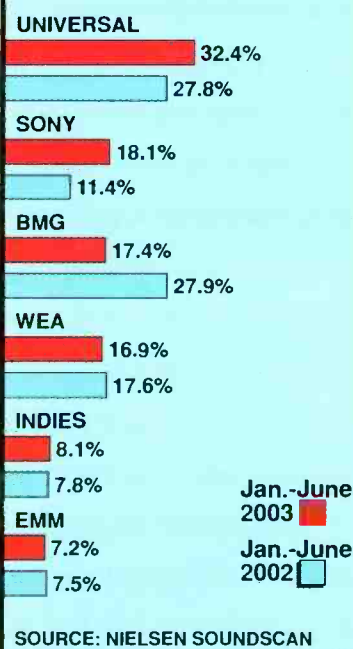
Brad Paisley's new Arista Nashville album, "Mud on the Tires," includes a slew of guest artists, such as **Alison Krauss, Vince Gill, Dan Tyminski, Jerry Douglas** and a vocal collaboration with actors **Jim Belushi** and **Dan Aykroyd** on the song "That's Love." The disc, due July 22, also

has a hidden track, "Kung Pao."

EVENTS: **Paul Brandt** has been tapped to host the 27th annual Canadian Country Music Awards, scheduled for Sept. 8 at Pengrowth Saddledome in Calgary, Alberta. It will be the fourth consecutive year as host for Brandt, who has also won 12 CCMA Awards in his career.

SIGNINGS: Texas-based Compadre Records has signed five-time Grammy Award winner **Flaco Jimenez** to its artist roster. Jimenez is an original member of **Los Super Seven** and the **Texas Tornados**. His first album for Compadre, "Squeeze Box King," is due Sept. 23. It will be his first self-produced recording.

U.S. Market Share By Distributor: Country Albums



UMVD Top Distrib

Universal Music & Video Distribution remains the top distributor in the country market for the first half of 2003 with a 32.4% total share, according to Nielsen SoundScan.

UMVD's share is up from 27.8% in the same six-month period last year, when the company trailed slightly behind BMG. During first-quarter 2003, UMVD commanded 29.8% of the country market.

The continuing success of Toby Keith's triple-platinum "Unleashed" has contributed to UMVD's grasp on the top slot. The album is No. 3 on the Top Country Albums chart this issue in its 50th week on the chart. Shania Twain's "Up!" and Darryl Worley's "Have You Forgotten?" also remain strong sellers.

Sony Music Distribution remained at No. 2 for the first half of 2003 with an 18.1% share, up from 11.4% last year during the same

time period. During the first half of 2002 Sony was in fourth place behind BMG, UMVD and WEA. This year's stronger showing can be attributed to Dixie Chicks' "Home," which remains in the top 15 after 45 weeks.

BMG is in third place for the first half of 2003 with a 17.4% share, down significantly from 27.9% in the same period last year when BMG was the top country distributor.

WEA is fourth with a 16.9% share, down from 17.6% in 2002. The country independents collectively have an 8.1% share, up from the 7.8% they posted during the same period in 2002.

EMI Music Marketing remains in sixth place. The company posted a 7.2% share for the first six months of 2003, down slightly from 7.5% during the same time period in 2002.

DEBORAH EVANS PRICE

JULY 19 2003

Billboard® TOP COUNTRY ALBUMS

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	WEEKS ON	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION
1	NEW	1	BUDDY JEWELL COLUMBIA 90131/SONY MUSIC (12.98 EQ/18.98)	NUMBER 1 / HOT SHOT DEBUT Buddy Jewell	1
2	1	2	LONESTAR BNA 67076/RLG (12.98/18.98)	From There To Here: Greatest Hits	1
3	3	3	TOBY KEITH ³ DREAMWORKS 450254/INTERSCOPE (11.98/18.98)	UNLEASHED Unleashed	1
4	2	1	GEORGE STRAIT MCA NASHVILLE 000114/UMGN (12.98/18.98)	HONKYTONKVILLE	1
5	NEW	1	TRACY BYRD RCA 67673/RLG (11.98/18.98)	The Truth About Men	5
6	5	4	SHANIA TWAIN MERCURY 170314/UMGN (18.98 CD)	Up!	1
7	6	5	KENNY CHESNEY ³ BNA 67038/RLG (12.98/18.98)	No Shoes, No Shirt, No Problems	1
8	4	—	WILLIE NELSON & FRIENDS LOST HIGHWAY 030453/UMGN (18.98 CD)	Live And Kickin'	4
9	10	9	TIM MCGRAW ² CURB 78746 (12.98/18.98)	Tim McGraw And The Dancehall Doctors	2
10	7	—	JIMMY WAYNE DREAMWORKS 450355/INTERSCOPE (18.98 CD)	Jimmy Wayne	7
11	11	7	DARRYL WORLEY [●] DREAMWORKS 000640/INTERSCOPE (12.98/18.98)	Have You Forgotten?	1
12	13	11	RASCAL FLATTS [▲] LYRIC STREET 185031/HOLLYWOOD (12.98/18.98)	Melt	1
13	9	6	DIXIE CHICKS [▲] ⁶ MONUMENT/SONY MUSIC (12.98 EQ/18.98)	Home	1
14	8	—	DWIGHT YOAKAM AUDIUM 8176/KOCH (18.98 CD)	Population: Me	8
15	14	10	MARTINA MCBRIDE [▲] ² RCA 67012/RLG (12.98/18.98)	Greatest Hits	1
16	12	8	JO DEE MESSINA CURB 78790 (18.98 CD)	Greatest Hits	1
17	15	13	KEITH URBAN [●] CAPITOL 32836 (10.98/18.98)	Golden Road	3
18	16	12	RANDY TRAVIS WORD CURE 8622/WARNER BROS. (11.98/18.98)	Rise And Shine	8
19	18	17	MONTGOMERY GENTRY [●] COLUMBIA 86520/SONY MUSIC (11.98 EQ/17.98)	My Town	3
20	17	14	JOE NICHOLS [●] UNIVERSAL SOUTH 170285 (11.98/17.98) [M]	Man With A Memory	9
21	19	16	CRAIG MORGAN BROKEN BOW 77567 (13.98 CD) [M]	I Love It	16
22	23	19	GEORGE STRAIT [●] MCA NASHVILLE 170319/UMGN (12.98/18.98)	For The Last Time: Live From The Astrodome	2
23	22	20	CHRIS CAGLE CAPITOL 40516 (11.98/18.98)	Chris Cagle	1
24	20	15	JOHNNY CASH [●] AMERICAN 062339/LOST HIGHWAY (18.98 CD)	American IV: The Man Comes Around	4
25	21	18	DIAMOND RIO [●] ARISTA NASHVILLE 67046/RLG (11.98/17.98)	Completely	3
26	26	22	ALAN JACKSON [▲] ⁴ ARISTA NASHVILLE 67039/RLG (12.98/18.98)	Drive	1
27	24	23	FAITH HILL [▲] WARNER BROS. 48001/WARN (12.98/18.98)	Cry	1
28	25	21	ELVIS PRESLEY [▲] ³ RCA 48071/RMG (12.98/18.98)	Elvis: 30 #1 Hits	1
29	27	24	ALISON KRAUSS + UNION STATION [●] ROUNDER 610515 (18.98 CD)	Live	9
30	29	26	TOBY KEITH MERCURY 170351/UMGN (12.98 CD)	The Best Of Toby Keith: 20th Century Masters The Millennium Collection	5
31	30	27	WILLIE NELSON LEGACY/COLUMBIA 86740/SONY MUSIC (25.98 EQ CD)	The Essential Willie Nelson	24
32	31	29	GEORGE STRAIT MCA NASHVILLE 170290/UMGN (11.98 CD)	The Best Of George Strait: 20th Century Masters The Millennium Collection	8
33	28	25	JESSICA ANDREWS DREAMWORKS 450358/INTERSCOPE (12.98/18.98)	Now	4
34	34	34	JEFF BATES RCA 67071/RLG (11.98/17.98) [M]	Rainbow Man	14
35	35	35	TERRI CLARK MERCURY 170325/UMGN (11.98/18.98)	Pain To Kill	5
36	32	28	DOLLY PARTON RCA/BMG HERITAGE 52008/RLG (18.98 CD)	Ultimate Dolly Parton	20
37	38	37	BLAKE SHELTON WARNER BROS. 48237/WARN (12.98/18.98)	The Dreamer	2

THIS WEEK	LAST WEEK	WEEKS ON	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION
38	36	30	NICKEL CREEK SUGAR HILL 3941 (18.98 CD)	This Side	2
39	37	33	RODNEY CARRINGTON CAPITOL 33614 (10.98/17.98)	Nut Sack	14
40	33	31	TRACE ADKINS [●] CAPITOL 33614 (10.98/17.98)	Chrome	4
41	NEW	1	ELVIS PRESLEY RCA/BMG HERITAGE 50537/AAL (70.98 CD)	Elvis: Close Up	41
42	40	36	ALABAMA RCA 67052/RLG (18.98 CD)	In The Mood: The Love Songs	4
43	43	42	TOBY KEITH [▲] ² DREAMWORKS 450297/INTERSCOPE (12.98/18.98)	Pull My Chain	1
44	39	32	VINCE GILL MCA NASHVILLE 170228/UMGN (12.98/18.98)	Next Big Thing	4
45	42	39	ROY D. MERCER CAPITOL 38088 (17.98 CD) [M]	Roy D. Mercer Hits The Road	31
46	68	—	VARIOUS ARTISTS CURB 78727 (5.98 CD)	The Best Of America	21
47	41	40	MARK WILLIS MERCURY 170313/UMGN (11.98/18.98)	Greatest Hits	16
48	NEW	1	MARTY STUART AND HIS FABULOUS SUPERLATIVES COLUMBIA 87063/SONY MUSIC (19.98 EQ CD)	Country Music	48
49	46	43	SOUNDTRACK WARNER BROS. 48424/WARN (18.98 CD)	Blue Collar Comedy Tour: The Movie	29
50	48	38	GEORGE JONES BANDIT/BNA 67063/RLG (11.98/18.98)	The Gospel Collection: George Jones Sings The Greatest Stories Ever Told	19
51	52	—	VARIOUS ARTISTS WARNER SPECIAL PRODUCTS 15828/TIME LIFE (24.98/24.98)	Bluesgrass Today	51
52	47	41	DUSTY DRAKE WARNER BROS. 48051/WARN (18.98 CD) [M]	Dusty Drake	30
53	51	46	GARY ALLAN [●] MCA NASHVILLE 170201/UMGN (11.98/17.98)	Alright Guy	4
54	53	61	THE OAK RIDGE BOYS SPRING HILL 21042/WARNER BROS. (14.98 CD)	Colors	53
55	55	47	BILLY GILMAN EPIC 86554/SONY MUSIC (12.98 EQ/18.98)	Music Through Heartsongs: Songs Based On The Poems Of Mattie J.T. Stepanek	15
56	50	45	LINDA RONSTADT ELEKTRA 76109/RHINO (17.98 CD)	The Very Best Of Linda Ronstadt	19
57	54	51	EMERSON DRIVE DREAMWORKS 450272/INTERSCOPE (8.98/14.98) [M]	Emerson Drive	13
58	58	67	BILLY RAY CYRUS SMCMG 4114/MADACY (19.98 CD)	Time Flies	58
59	45	44	WILLIE NELSON & FRIENDS LOST HIGHWAY 170340/UMGN (18.98 CD)	Stars & Guitars	18
60	56	48	ALISON KRAUSS + UNION STATION [●] ROUNDER 610495 (11.98/17.98)	New Favorite	3
61	57	50	VARIOUS ARTISTS [●] EPIC/WEA/UNIVERSAL/RLG 86920/SONY MUSIC (12.98 EQ/17.98)	Totally Country Vol. 2	5
62	NEW	1	WILLIE NELSON & RAY PRICE LOST HIGHWAY 000516/UMGN (15.98 CD)	Run That By Me One More Time	62
63	59	60	LEANN RIMES [●] CURB 78747 (12.98/18.98)	Twisted Angel	3
64	66	63	PAT GREEN REPUBLIC/UNIVERSAL 016018/UMRG (8.98/14.98)	Three Days	7
65	64	—	CRISTY LANE LS 11980 (9.98 CD)	One Day At A Time: 22 All Time Favorites Vol. I & II	64
66	NEW	1	SUZU BOGGUSS COMPADRE 925151 (17.98 CD)	Swing	66
67	61	53	GEORGE STRAIT [▲] MCA NASHVILLE 170220/UMGN (11.98/18.98)	The Road Less Traveled	1
68	63	49	RHONDA VINCENT ROUNDER 610497 (18.98 CD) [M]	One Step Ahead	30
69	65	66	LARRY THE CABLE GUY ARK 21 810076 (18.98 CD)	Lord, I Apologize	65
70	49	—	ALLISON MOORER UNIVERSAL SOUTH 600957 (18.98 CD/DVD)	Show	49
71	44	56	ROSANNE CASH CAPITOL 37757 (18.98 CD)	Rules Of Travel	16
72	60	55	DEANA CARTER ARISTA NASHVILLE 67054/RLG (11.98/18.98)	I'm Just A Girl	6
73	67	64	CHARLEY PRIDE TVEEVE 0708/RMG (7.98/12.98)	22 All-Time Greatest Hits	64
74	62	52	CLEDUS T. JUDD MONUMENT 89223/SONY MUSIC (19.98 EQ CD) [M]	A Six Pack Of Judd (EP)	19
75	70	59	GARTH BROOKS [▲] ³ CAPITOL 31330 (10.98/18.98)	Scarecrow	1

● 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 album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA certifies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro). △ Certification for 200,000 units (Platino). ☆ Certification for 400,000 units (Multi-Platino). * Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows albums removed from Heatseekers this week. [M] indicates past or present Heatseeker title. © 2003, VNU Business Media, Inc., and Nielsen SoundScan, Inc. All rights reserved.

JULY 19 2003

Billboard® TOP COUNTRY CATALOG ALBUMS

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	TOTAL CHART WKS
1	1	TIM MCGRAW [▲] ³ CURB 77978 (12.98/18.98)	Greatest Hits	137
2	2	KENNY CHESNEY [▲] ³ BNA 67976/RLG (12.98/18.98)	Greatest Hits	145
3	3	RASCAL FLATTS [▲] LYRIC STREET 185011/HOLLYWOOD (11.98/18.98) [M]	Rascal Flatts	161
4	4	DIXIE CHICKS [◆] MONUMENT 68195/SONY MUSIC (10.98 EQ/17.98) [M]	Wide Open Spaces	284
5	5	SHANIA TWAIN MERCURY 536003/UMGN (12.98/18.98)	Come On Over	296
6	6	SOUNDTRACK LOST HIGHWAY/MERCURY 178059/UMGN (12.98/18.98)	O Brother, Where Art Thou?	135
7	7	JOHNNY CASH LEGACY/COLUMBIA 69739/SONY MUSIC (7.98 EQ/11.98)	16 Biggest Hits	222
8	8	BROOKS & DUNN ARISTA NASHVILLE 18852/RLG (12.98/18.98)	The Greatest Hits Collection	303
9	9	TIM MCGRAW [▲] ² CURB 77900 (7.98/11.98)	All I Want	148
10	10	WILLIE NELSON LEGACY/COLUMBIA 68322/SONY MUSIC (7.98 EQ/11.98)	16 Biggest Hits	252
11	8	DIXIE CHICKS [◆] MONUMENT 68678/SONY MUSIC (12.98 EQ/18.98)	Fly	201
12	—	LEE GREENWOOD CAPITOL 98568 (11.98 CD)	American Patriot	46

THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	TOTAL CHART WKS
13	23	LEE GREENWOOD CURB 77862 (4.98/5.98)	Best Of Lee Greenwood: God Bless The USA	13
14	12	JOHN DENVER MADACY 4750 (5.98/9.98)	The Best Of John Denver	255
15	11	HANK WILLIAMS JR. [▲] ⁴ CURB 77638 (5.98/9.98)	Greatest Hits, Vol. 1	466
16	13	ALAN JACKSON [▲] ARISTA NASHVILLE 18801/RLG (12.98/18.98)	The Greatest Hits Collection	402
17	14	PATSY CLINE [▲] ⁹ MCA NASHVILLE 320012/UMGN (6.98/11.98)	12 Greatest Hits	788
18	15	GARTH BROOKS [◆] ¹⁵ CAPITOL 97424 (19.98/26.98)	Double Live	201
19	16	SOUNDTRACK CURB 78703 (11.98/17.98)	Coyote Ugly	152
20	—	TIM MCGRAW [▲] ² CURB 78711 (12.98/18.98)	Set This Circus Down	114
21	21	CONWAY TWITTY CURB 77641 (4.98/6.98)	The Final Recordings Of His Greatest Hits Volume One	4
22	18	BRAD PAISLEY [▲] ARISTA NASHVILLE 67008/RLG (11.98/18.98)	Part II	110
23	20	HANK WILLIAMS [●] MERCURY 536029/UMGN (11.98/18.98)	20 Of Hank Williams Greatest Hits	120
24	19	GEORGE JONES [●] LEGACY/EPIC 69319/SONY MUSIC (7.98 EQ/11.98)	16 Biggest Hits	128
25	24	TOBY KEITH [▲] ² MERCURY 558962/UMGN (11.98/17.98)	Greatest Hits Volume One	240

● Albums with the greatest sales gains this week. Catalog albums are 2-year-old titles that have fallen below No. 100 on The Billboard 200 or releases of older albums. Total Chart Weeks column reflects combined weeks title has appeared on Top Country Albums and Top Country Catalog. ● 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 album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA certifies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro). △ Certification for 200,000 units (Platino). ☆ Certification for 400,000 units (Multi-Platino). * Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. [M] indicates past or present Heatseeker title. © 2003, VNU Business Media, Inc., and Nielsen SoundScan, Inc. All rights reserved.

JULY 19 2003

Billboard® HOT COUNTRY™ SINGLES & TRACKS

THIS WEEK	LAST WEEK	2 WKS. AGO	TITLE PRODUCER (SONGWRITER)	Artist	IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION	WEEKS ON CHART	THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	TITLE PRODUCER (SONGWRITER)	Artist	IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
1	1	1	BEER FOR MY HORSES J. STROUD, T. KEITH (T. KEITH, S. EMERICK)	Toby Keith Duet With Willie Nelson	6 Weeks At Number 1 DREAMWORKS 450785	1	31	34	35	11	I CAN'T BE YOUR FRIEND J. BALDING, C. DINAPOLI, T. RUSHLOW (R. CLAWSON, B. CRISLER)	Rushlow	LYRIC STREET ALBUM CUT	31	
2	2	2	MY FRONT PORCH LOOKING IN D. HUFF (R. MCCONNELL, F. MYERS, D. PFRIMMER)	Lonestar	BNA ALBUM CUT	2	32	29	27	18	ONE LAST TIME B. CRAIN, C. SCHLEICHER, P. WORLEY (P. J. MATTHEWS, K. K. PHILLIPS)	Dusty Drake	WARNER BROS. 16651/WRN	26	
3	3	3	STAY GONE C. LINDSEY, J. STROUD (J. WAYNE, B. KIRSCH)	Jimmy Wayne	DREAMWORKS 000345	3	33	38	40	10	DAYS LIKE THIS C. LINDSEY (R. PROCTOR, D. BLACKMAN)	Rachel Proctor	BNA ALBUM CUT	33	
4	4	4	RED DIRT ROAD K. BROOKS, R. DUNN, M. WRIGHT (K. BROOKS, R. DUNN)	Brooks & Dunn	ARISTA NASHVILLE ALBUM CUT	4	34	37	41	8	WAVE ON WAVE D. MORRIS, T. BROWN (P. GREEN, D. NEUHAUSER, J. POLLARD)	Pat Green	REPUBLIC ALBUM CUT/UNIVERSAL SOUTH	34	
5	6	7	CELEBRITY F. ROGERS (B. PAISLEY)	Brad Paisley	ARISTA NASHVILLE ALBUM CUT	5	35	35	37	9	I'M JUST A GIRL D. CARTER, D. HUFF (D. CARTER, B. MANN)	Deana Carter	ARISTA NASHVILLE ALBUM CUT	35	
6	5	5	SPEED B. CHANCEY (J. STEELE, C. WALLIN)	Montgomery Gentry	COLUMBIA 79864	5	36	40	47	6	LOVIN' ALL NIGHT E. GORDY, JR. (R. CROWE)	Patty Loveless	EPIC ALBUM CUT/EMN	36	
7	7	14	IT'S FIVE O'CLOCK SOMEWHERE K. STEGALL (J. BROWN, D. ROLLINS)	Alan Jackson & Jimmy Buffett	ARISTA NASHVILLE ALBUM CUT	7	37	41	44	6	STREETS OF HEAVEN D. HUFF, J. BALDING (S. AUSTIN, P. DUNCAN, A. KASHA)	Sherrie Austin	BROKEN BOW ALBUM CUT	37	
8	10	12	NO SHOES, NO SHIRT, NO PROBLEMS N. WILSON, B. CANNON, K. CHESNEY (C. BEATHARD)	Kenny Chesney	BNA ALBUM CUT	8	38	44	46	9	EVERY LITTLE THING K. STEGALL (J. D. NEAL, R. DEAN, S. TILLIS)	Jamie O'Neal	MERCURY 000584	38	
9	8	8	THE LOVE SONG K. BEARD, S. HENDRICKS (J. BATES, K. BEARD, C. BEATHARD)	Jeff Bates	RCA ALBUM CUT	8	39	48	55	4	CHICKS DIG IT C. CAGLE, R. WRIGHT (C. CAGLE, C. CROWE)	Chris Cagle	CAPITOL ALBUM CUT	39	
10	9	9	FOREVER AND FOR ALWAYS R. J. LANGE (S. TWAIN, R. J. LANGE)	Shania Twain	MERCURY ALBUM CUT	9	40	46	50	5	HONESTY (WRITE ME A LIST) T. HEWITT, R. ATKINS (D. KENT, P. CLEMENTS)	Rodney Atkins	CURB ALBUM CUT	40	
11	12	13	TELL ME SOMETHING BAD ABOUT TULSA T. BROWN, G. STRAIT (R. LANE)	George Strait	MCA NASHVILLE 000586	11	41	42	45	14	IT DOESN'T MEAN I DON'T LOVE YOU B. ROWAN (B. PINSON, T. WILLIAMS, J. SPILLMAN)	McHayes	UNIVERSAL SOUTH 000329	41	
12	14	17	99.9% SURE (I'VE NEVER BEEN HERE BEFORE) L. REYNOLDS (B. AUSTIN, G. BARNHILL)	Brian McComas	LYRIC STREET ALBUM CUT	12	42	39	43	14	LOVE CHANGES EVERYTHING C. FARREN (A. LINES, C. FARREN)	Aaron Lines	RCA ALBUM CUT	39	
13	15	16	THE TRUTH ABOUT MEN B. J. WALKER, JR. (T. JOHNSON, R. LEE, P. VERSTREET)	Tracy Byrd	RCA ALBUM CUT	13	43	54	—	2	I MELT M. BRIGHT, M. WILLIAMS, RASCAL FLATTS (G. LEVOX, N. THRASHER, W. MOBLEY)	Rascal Flatts	LYRIC STREET ALBUM CUT	43	
14	18	19	THEN THEY DO S. HENDRICKS, T. BRUCE (J. COLLINS, S. RUSS)	Trace Adkins	CAPITOL ALBUM CUT	14	44	49	49	5	CAN YOU HEAR ME WHEN I TALK TO YOU? C. DOWNS (J. HARNEN, R. MANWILLER)	Ashley Gearing	LYRIC STREET ALBUM CUT	44	
15	19	20	REAL GOOD MAN B. GALLIMORE, T. MCGRAW, D. SMITH (R. RUTHERFORD, G. TEREKI)	Tim McGraw	CURB ALBUM CUT	15	45	52	—	2	PLAYBOYS OF THE SOUTHWESTERN WORLD B. BRADDOCK (N. COTY, R. VAN WARMER)	Blake Shelton	WARNER BROS. ALBUM CUT/WRN	45	
16	21	23	WHAT WAS I THINKIN' B. BEAVERS (D. RUTAN, B. BEAVERS, D. BENTLEY)	Dierks Bentley	CAPITOL 77963	16	46	50	52	8	LONG BLACK TRAIN M. WRIGHT, F. ROGERS (J. TURNER)	Josh Turner	MCA NASHVILLE ALBUM CUT	46	
17	13	11	THREE WOODEN CROSSES K. LEHNING (D. JOHNSON, K. WILLIAMS)	Randy Travis	WORD-CURB/WARNER BROS. CHRISTIAN ALBUM CUT/WRN	1	47	57	—	2	TENNESSEE RIVER RUN F. ROGERS, J. STROUD (D. WORLEY, S. LESLIE)	Darryl Worley	DREAMWORKS ALBUM CUT	47	
18	11	6	ALMOST HOME C. MORGAN, P. O. DONNELLY (C. MORGAN, K. K. PHILLIPS)	Craig Morgan	BROKEN BOW ALBUM CUT	6	48	45	31	20	LOVE'S GOT AN ATTITUDE (IT IS WHAT IT IS) L. MILLER (A. DALLEY, T. MILLER, B. BAKER)	Amy Dalley	CURB ALBUM CUT	27	
19	17	18	WHAT THE WORLD NEEDS D. HUFF, WYNNONNA (H. LAMAR, B. JAMES)	Wynonna	ASYLUM-CURB ALBUM CUT	17	49	51	48	7	GODSPEED (SWEET DREAMS) DIXIE CHICKS (S. MAINES, R. FOSTER)	Dixie Chicks	MONUMENT ALBUM CUT/EMN	48	
20	22	22	BACKSEAT OF A GREYHOUND BUS S. EVANS, P. WORLEY (C. LINDSEY, H. LINDSEY, A. MAYO, T. VERGES)	Sara Evans	RCA ALBUM CUT	20	50	47	38	17	SOMEDAY V. GILL (V. GILL, R. MARX)	Vince Gill	MCA NASHVILLE 000123	31	
21	24	24	A FEW QUESTIONS J. RITCHEY, C. WALKER (P. MOORE, R. SCOTT, A. WHEELER)	Clay Walker	RCA ALBUM CUT	21	51	58	—	2	IF THERE AIN'T THERE OUGHTA' BE M. STUART, J. NIEBANK (B. PINSON, T. BRUCE)	Marty Stuart And His Fabulous Superlatives	COLUMBIA ALBUM CUT	51	
22	25	25	HELP POUR OUT THE RAIN (LACEY'S SONG) C. BLACK (B. JEWELL)	Buddy Jewell	COLUMBIA 79865	22	52	60	—	4	IN MY DREAMS R. MALO (R. TREVINO, R. MALO, A. MILLER)	Rick Trevino	WARNER BROS. ALBUM CUT/WRN	52	
23	23	21	HAVE YOU FORGOTTEN? F. ROGERS, J. STROUD (D. WORLEY, W. VARBLE)	Darryl Worley	DREAMWORKS 000063	1	53	56	54	6	I CAN ONLY IMAGINE D. JOHNSON, M. LLOYD, M. CURB (B. MILLARD)	Jeff Carson	ASYLUM-CURB ALBUM CUT	51	
24	27	29	THIS ONE'S FOR THE GIRLS M. MCBRIDE, P. WORLEY (C. LINDSEY, H. LINDSEY, A. MAYO)	Martina McBride	RCA ALBUM CUT	24	54	43	33	18	THREE MISSISSIPPI B. GALLIMORE (H. LINDSEY, T. VERGES, ANGELO)	Terri Clark	MERCURY 112262	30	
25	26	26	SHE ONLY SMOKES WHEN SHE DRINKS B. ROWAN (C. HARRINGTON, T. MARTIN, J. NICHOLS)	Joe Nichols	UNIVERSAL SOUTH 000157	25	55	55	53	5	THE BACK OF YOUR HAND P. ANDERSON (G. L. HEWRY)	Dwight Yoakam	AUDIUM ALBUM CUT	52	
26	28	30	WHO WOULDN'T WANNA BE ME K. URBAN (M. POWELL, K. URBAN)	Keith Urban	CAPITOL ALBUM CUT	26	56	59	57	5	WHEN YOU COME AROUND S. BOGARD (D. RUTAN, S. BOGARD)	Deric Ruttan	LYRIC STREET ALBUM CUT	56	
27	31	32	ONLY GOD (COULD STOP ME LOVING YOU) J. KING, J. STROUD, R. MARX (R. J. LANGE)	Emerson Drive	DREAMWORKS 450788	27	57	RE-ENTRY	2	1	ULTIMATE LOVE B. GALLIMORE, P. VASSAR (P. VASSAR, R. CLAWSON, J. WOOD, VASSAR)	Phil Vassar	ARISTA NASHVILLE ALBUM CUT	57	
28	32	36	YOU'RE STILL HERE B. GALLIMORE, F. HILL (A. MAYO, M. BERG)	Faith Hill	WARNER BROS. 16647/WRN	28	58	NEW	1	1	MY BEAUTIFUL AMERICA C. DANIELS, P. KELLY (C. DANIELS)	The Charlie Daniels Band	BLUE HAT ALBUM CUT/AUDIUM	58	
29	36	42	TOUGH LITTLE BOYS M. WRIGHT, G. ALLAN (D. SAMPSON, H. ALLEN)	Gary Allan	MCA NASHVILLE ALBUM CUT	29	59	NEW	1	1	BREAK THE RECORD T. MCGRAW, B. GALLIMORE (M. T. BARNES, C. MAYO)	The Warren Brothers	BNA ALBUM CUT	59	
30	33	34	WALK A LITTLE STRAITER C. CHAMBERLAIN (B. CURRINGTON, C. CHAMBERLAIN, C. BEATHARD)	Billy Currington	MERCURY 000587	30	53	39	—	—	HEAVY LIFTIN' B. BRADDOCK (R. RUTHERFORD, B. H. ROBERT, G. TEREKI)	Blake Shelton	WARNER BROS. ALBUM CUT/WRN	32	

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 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. Video clip availability. Catalog number is for CD Single, or Vinyl Single if CD Single is unavailable. CD Single available. DVD Single available. CD Maxi-Single available. Cassette Single available. Vinyl Maxi-Single available. Vinyl Single available. Cassette Maxi-Single available. © 2003, VNU Business Media, Inc. All rights reserved.

Billboard® TOP BLUEGRASS ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	35	ALISON KRAUSS + UNION STATION	ROUNDER 610515	Live 35 Weeks At Number 1
2	2	47	NICKEL CREEK	SUGAR HILL 3941	This Side
3	3	9	VARIOUS ARTISTS	WARNER SPECIAL PRODUCTS 15828/TIME LIFE	Bluesgrass Today
4	4	54	ALISON KRAUSS + UNION STATION	ROUNDER 610495	New Favorite
5	5	10	RHONDA VINCENT	ROUNDER 610497 [H]	One Step Ahead
6	6	15	RICKY SKAGGS & KENTUCKY THUNDER	SKAGGS FAMILY/LYRIC STREET 901004/HOLLYWOOD [H]	Live At The Charleston Music Hall
7	9	13	VARIOUS ARTISTS	MADACY CHRISTIAN 3241/MADACY	Best Of Bluegrass Gospel
8	7	9	THE APPALACHIAN PICKERS	K-TEL 3063	Old Timey Gospel
9	11	14	VARIOUS ARTISTS	WALT DISNEY 850083	O Mickey, Where Art Thou?: The Voices Of Bluegrass Sing The Best Of Disney
10	10	2	BLUE HIGHWAY	ROUNDER 610524	Wondrous Love
11	8	3	YONDER MOUNTAIN STRING BAND & BENNY GALLOWAY	FROG PAD 0103	Old Hands
12	13	34	VARIOUS ARTISTS	UNIVERSAL SPECIAL PRODUCTS 18701/TIME LIFE	Time-Life's Treasury Of Bluegrass
13	14	31	DOLLY PARTON	BLUE EYE 3946/SUGAR HILL	Halos & Horns
14	12	40	THE NITTY GRITTY DIRT BAND	CAPITOL 40177	Will The Circle Be Unbroken, Volume III
15	RE-ENTRY	—	VARIOUS ARTISTS	KING 318/IMG	Legends Of The Fiddle: 20 Bluegrass Classics

Billboard® HOT COUNTRY SINGLES SALES™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	IMPRINT & NUMBER/DISTRIBUTING LABEL	Artist
1	2	34	PICTURE	UNIVERSAL SOUTH 172274	32 Weeks At Number 1 Kid Rock Featuring Allison Moorer
2	1	5	HELP POUR OUT THE RAIN (LACEY'S SONG)	COLUMBIA 79865/SONY MUSIC	Buddy Jewell
3	3	7	WHAT WAS I THINKIN'	CAPITOL 77963	Dierks Bentley
4	4	9	STAY GONE	DREAMWORKS 000345/INTERSCOPE	Jimmy Wayne
5	5	21	LANDSLIDE	MONUMENT/COLUMBIA 79857/SONY MUSIC	Dixie Chicks
6	7	18	SPEED	COLUMBIA 79864/SONY MUSIC	Montgomery Gentry
7	6	4	YOU'RE STILL HERE	WARNER BROS. 16647/WRN	Faith Hill
8	—	1	CARRY THE FLAG	SLR 0006	Dean Justin
9	8	2	BROKENHEARTSVILLE	UNIVERSAL SOUTH 000782	Joe Nichols
10	10	9	GOD BLESS THE USA	CURB 73128	Lee Greenwood

Records 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), with multimillion titles indicated by a numeral following the symbol. [H] indicates past or present Heatseeker title. © 2003, VNU Business Media, Inc., and Nielsen SoundScan, Inc. All rights reserved.

EXECUTIVE TURNTABLE

PEOPLE ON THE MOVE



AGNEW

RECORD COMPANIES: David Agnew is promoted to executive VP/GM of Buena Vista Music Group in Los Angeles. He was senior VP.

for Cherry Lane Magazines in New York. She was product manager for Atlantic Records.

Ethiopia Habtemariam is named East Coast director of urban creative affairs for Universal Music Publishing Group in New York. She was senior director of creative for Edmonds Music Publishing.

John Baldi is named creative director for Mosaic Music Publishing in Los Angeles. He was a partner with Natural Energy Lab.

Laura McLeod is named manager of creative administrative services for Famous Music in Nashville. She was director of publishing administration for Bluewater Music.

MUSIC VIDEO: Scott Mills is promoted to executive VP/CFO for BET in Washington, D.C. He was COO of BET Interactive.

Stephen K. Friedman is promoted to GM of College Television Network in New York. He was co-founder of MTV's strategic partnerships and public affairs.

Troy Craig Poon is promoted to VP of business development and marketing for MTV Films in Los Angeles. He was senior director of business development and marketing.

DIRECT MARKETING: Matthew Stringer is named VP of marketing and creative services for BMG Strategic Marketing Group in Los Angeles. He was VP of marketing/head of administration and operations for Arista Records.

Robert Marick is promoted to senior VP of sales and marketing for Walt Disney Records in Los Angeles. He was VP of sales.



MARICK

Kevin Weaver is promoted to senior VP of strategic marketing/soundtracks for Lava Records in Los Angeles. He was VP of A&R/soundtracks.

Arista Records promotes **Joe Mama Nitzberg** to senior VP of creative services and **Howie Lindenbaum** to senior VP of finance and administration in New York. They were, respectively, VP of creative services and VP of marketing planning and administration.

The Island Def Jam Music Group promotes **Erik Olesen** and **Mike Easterlin** to VPs of promotion in New York. They were, respectively, VP of national top 40 promotion and VP of pop promotion.

Tom Osborn is named head of radio promotion for Vagrant Records in Los Angeles. He was GM of iMusic.

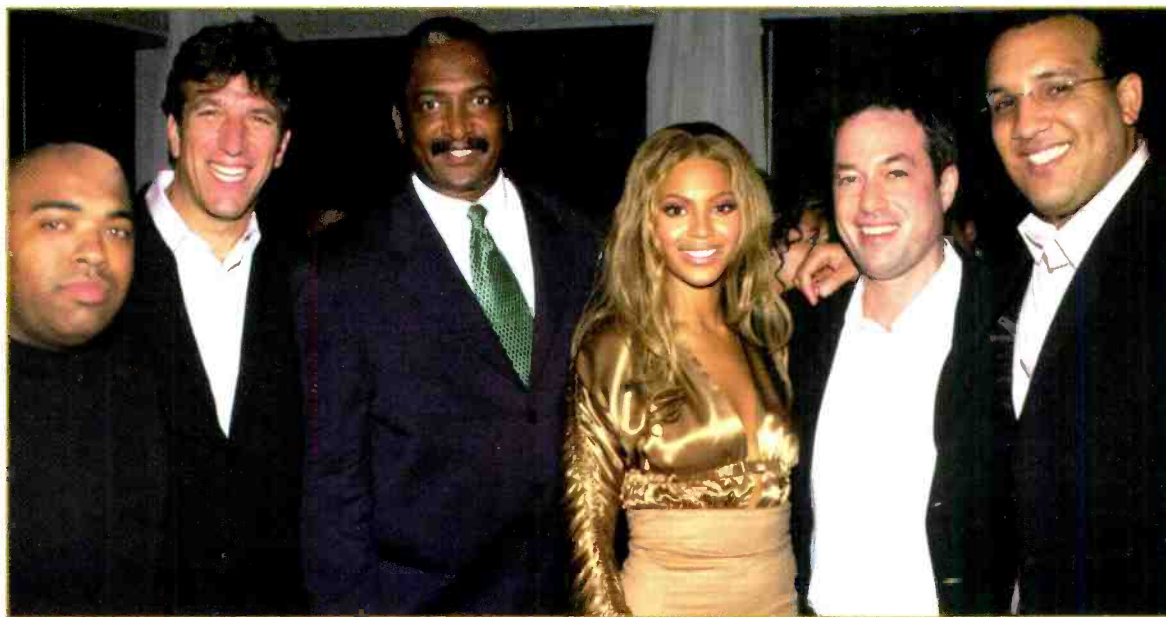
Jose Godur is named national director of sales for Lideres Entertainment Group in Miami. He was national director of sales for Warner Music Latina.

Katy Krassner is named director of publicity for Sanctuary Records Group in New York. She was director of publicity for Hollywood Records.



ZELLER

PUBLISHING: Heather Zeller is named director of marketing



Loving Beyoncé

Sony Music U.S. president **Donnie Ienner** and a slew of fellow Sony/Columbia execs came together with **Beyoncé** at the Sky Bar in Los Angeles to celebrate the release of her solo debut, "Dangerously in Love." The album bowed at No. 1 on The Billboard 200 in the July 12 issue. Pictured, from left, are "Dangerously in Love" co-producer **Rich Harrison**; Ienner; **Matthew Knowles**, the singer's manager and father; Beyoncé; Columbia Records Group president **Will Botwin**; and **David McPherson**, Sony Music executive VP of urban music.



A Lotta Pickin'

The Telluride Bluegrass Festival celebrated its 30th year last month with a sold-out, four-day event featuring **Emmylou Harris** (pictured above, performing at the June 19-22 event), **String Cheese Incident**, **Alison Krauss & Union Station** and many others. Nestled against the San Juan Mountains, the festival is held each year in the ski resort town of Telluride, Colo. It has drawn the likes of **James Taylor** and **Johnny Cash**. (Photo: Tim A. Benko/Benko Photographics)



There In Spirit

An early '50s Cadillac belonging to late **Clash** frontman **Joe Strummer** was put on display as a tribute to the singer at last weekend's Hootenanny festival in Orange County, Calif. Whenever he visited Southern California, Strummer—who headlined the annual, 9-year-old rockabilly festival and car show last year—drove the beat-up classic (which he kept in storage in Los Angeles). Strummer co-wrote the **Brian Setzer** tune "Who Would Love This Car But Me?" with the **Stray Cats** frontman about the car. (Photo: Jon Halperin)

RIM SHOTS by Mark Parisi





Rawk And 'The Rock'!

Punk/country outfit **the Supersuckers**, the self-proclaimed "greatest rock'n'roll band on the planet," held an auction on Ebay offering fans a trip to San Francisco. The package included airfare, hotel accommodations and tickets to (and free drinks at) a pair of shows at Slim's, plus a trip with the band to famed island prison Alcatraz, aka "the Rock." Above, winners **Jody** and **Jonathan Rainville** (third and second from the right, top row, with a bid of \$1,000) prepare to make the boat trip to Alcatraz with the band, its crew and others.



Lolla Is Reborn!

After a six-year hiatus, **Jane's Addiction** frontman **Perry Farrell**, pictured above, and company breathed new life into Lollapalooza July 5 at the Verizon Wireless Music Center in Indianapolis. This year's tour, which wraps in late August, features Jane's Addiction, **the Donnas**, **Incubus**, **Audioslave**, **Queens of the Stone Age**, **Jurassic 5** and others. It finds Jane's Addiction returning to the headlining slot for the first time since 1991, Lollapalooza's inaugural year. The original bill also featured **Rollins Band**, **Siouxie & the Banshees**, **Nine Inch Nails**, **Living Colour**, **Ice-T & Body Count** and the **Jesus & Mary Chain**. (Photo: John Shearer/WireImage.com)



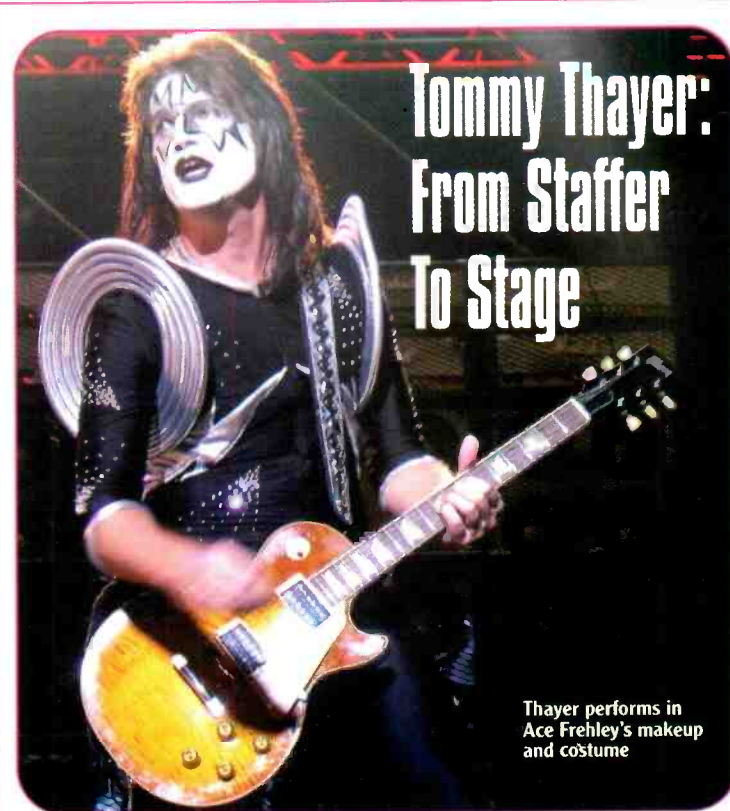
One For Charity

Michelle Branch visited the FYE music store in Manhattan for an autograph session, during which she signed a guitar that will be auctioned. The proceeds will benefit VH1's Save the Music campaign. Pictured, from left, is **Todd Van Gorp**, WEA regional VP of the East Coast; FYE district manager **Ralph Lingis**; Branch; and **Andy Sarnow**, director of marketing solutions for Infinity Broadcasting, which organizes events benefiting the charity.



Metal Delirium

Deftones frontman **Chino Moreno** gets in touch with fans at the opening date of this year's Summer Sanitarium tour, which launched July 4 at the Pontiac Silverdome in Detroit. The trek also features **Metallica**, **Linkin Park**, **Limp Bizkit** and **Mudvayne**. (Photo: John Shearer/WireImage.com)



Tommy Thayer: From Staffer To Stage

Thayer performs in Ace Frehley's makeup and costume

While most Kiss fans would prefer original member **Ace Frehley** to be at stage left when the band launches its summer trek with **Aerosmith** Aug. 2, the group could not have picked a more appropriate replacement than **Tommy Thayer**.

For more than a decade, Thayer—ex-guitarist of '80s metal act **Black 'N Blue**—has been employed in various capacities by the band. Scan the Kiss albums and videos released during the past 15 years, and you'll see his credit on the jacket of nearly every title.

In addition, he co-wrote a few of the songs on the 1989 set "Hot in the Shade," as well as a track on 1997's "Carnival of Souls." He played on 1998's "Psycho Circus" and was one of the producers of the VH1 "Beyond the Make-Up" special.

Thayer began working as a Kiss staffer in the early '90s, spending countless hours sifting through photos for the band's \$150 coffee table book, "Kisstory."

When the original lineup reunited in '96, he not only served as its tour manger, but he also gave Frehley a refresher on a number of the band's licks and riffs.

But his history with Kiss goes back another 20 years.

Now 42, the Portland, Ore., native was in his early teens when he ran across a picture of the Kabuki makeup-clad quartet advertising its self-titled debut.

"I said, 'Man, that looks like something I'd be into,'" he says. "I got the album for Christmas in 1974. I popped it in, 'Strutter' came on, and that was the first time I ever heard Kiss."

"I listened to the whole record," he continues, "and by the time [the album-ending] 'Black Diamond' came on, I was like, 'This is the shit!'"

Black 'N Blue would later open for Kiss on the latter's **Asylum** tour, which led to Kiss' **Gene Simmons** producing a pair of the band's albums.

While most would see his ascent in the Kiss organization as a dream come true, Thayer says it's more ironic than anything else.

In many ways, it's something he's been preparing to do for years. After **Black 'N Blue** fizzled in the early '90s, he played Frehley in a short-lived Kiss tribute band.

And before he actually assumed the lead guitar role in Kiss full-time—Frehley reportedly left to pursue a solo career—Thayer had on more than one occasion come within a heartbeat of taking the stage in Frehley's signature "Spaceman" costume and makeup when the guitarist nearly missed a few shows.

Not counting a private gig in Jamaica, Thayer's first performance with the band was in February with the 60-piece **Melbourne Symphony Orchestra**—a sold-out show played to 48,000, broadcast worldwide via pay-per-view and recorded for the forthcoming "Alive IV" CD and DVD.

Just prior to that gig, Thayer recalls thinking, "Holy shit, what have I gotten myself into here?" I knew I couldn't make a mistake. Think about that: If I made a mistake, everybody was gonna be like, 'Oh, he can't cut it,' or something. But, luckily, everything went great. I was confident, and I knew we could kick some ass—and we did."

WES ORSHOSKI

ALBUMS

Edited by Michael Paoletta

POP

★ **MORRISSEY**
Under the Influence
PRODUCERS: various
DMC UTICD001
RELEASE DATE: June 24

This gem of a collection, the first in a new series from DMC, finds Morrissey compiling 15 of his favorite eccentric songs by acts that have affected his illustrious 20-year recording career. It arrives on the cusp of Morrissey's signing to the revived Attack label (for which he is readying a new full-length). Here, Moz charts his most obvious influences (the New York Dolls' "Trash," T. Rex's "Great Horse," Diana Dors' "So Little Time") along with some mighty unlikely choices (the Cajun ditty "Saturday Night Special" by the Sundown Playboys, the Cats' cover of "Swan Lake," Sparks' bizarre "Arts & Crafts Spectacular"). The end result illuminates a clever portrait of an artist whose own features have been shaded by the unique colors of a diverse palette of sound.—*TP*

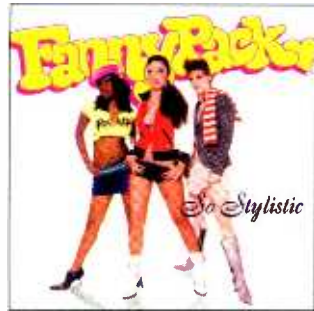
JON LANGFORD & THE PINE VALLEY COSMONAUTS
The Executioner's Last Songs: Volumes 2 and 3
PRODUCERS: various
Bloodshot 095
RELEASE DATE: June 17

It may seem ironic to choose murder, torture and lawlessness as themes for a compilation to benefit the National Coalition Against the Death Penalty, but Jon Langford & the Pine Valley Cosmonauts have made a specialty of it. In the first installment of "The Executioner's Last Songs," their acclaimed 2002 collection, artists ranging from Steve Earle to Rosie Flores contributed to the cause. The project was so successful that hordes of other musicians jumped on board for the sequel, resulting in this two-CD set highlighted by appearances from Dave Alvin, Alejandro Escovedo, Mark Eitzel, Sally Timms and Langford himself, who is best-known for leading the Mekons and the Waco Brothers. The material on "Volumes 2 and 3" spans covers of traditional murder ballads like "Gallows Pole," "Strange Fruit" and "Banks of the Ohio." But some thematically appropriate originals are thrown in as well.—*PV*

R&B/HIP-HOP

★ **MADLIB**
Shades of Blue: Madlib Invades Blue Note
PRODUCER: Madlib
Blue Note 36477
RELEASE DATE: June 24

Anyone who is familiar with California-based MC/producer Madlib knows that he's not your everyday hip-hop artist. His projects are often quirky, musically diverse and apart from anything else in



FANNYPACK
So Stylistic
PRODUCERS: Matt Goias, Fancy
Tommy Boy TB-1567
RELEASE DATE: July 8

Fannypack is a Brooklyn, N.Y.-based quintet comprising producers Matt Goias and Fancy and B-girls/singers Jessibel, Belinda and Cat. With "So Stylistic," it has created a crazy, sexy and cool soundtrack, perfect for body rockin' on hot summer nights. Fannypack's music references such '80s club rhythms as electro, freestyle and Miami bass. Comparisons to acts like L'Trimm, J.J. Fad and Salt-N-Pepa are completely warranted. As the lead single, the very novel "Cameltoe" has become one of top 40 radio's quirkiest hits of late; it has also become a favorite in disco-punk clubs. A tale of "frontal wedgies," "Cameltoe" perfectly captures the group's light-hearted spirit—we're not talking brain surgery here. Elsewhere, the girls rhyme "Biggie" with "P. Diddy" ("The Theme From Fannypack") and "plaid" with "sad" ("Things"). "Smack It Up" is a rock-kissed, super-stylin' anthem in waiting.—*MP*

its genre. For his latest set, Madlib is given full access to the vaults at famed jazz label Blue Note. The result is a melodic, hypnotic and mostly instrumental affair. Madlib ably walks the fine line between hip-hop and jazz; as a result, he shows how similar the two genres truly are. Tracks like "Distant Land," "Stepping Into Tomorrow" and "Slim's Return" are just a few of the highlights on this stellar set. Part history lesson, part jam session, this disc is a must-have for any true hip-hop or jazz fan.—*RH*

DANCE/ELECTRONIC

► **THE HAPPY BOYS**
Trance Party (Volume Three)
PRODUCERS: various
Robbins 76869-75038
RELEASE DATE: July 1

Through their numerous beat-mixed dance compilations, the Happy Boys (aka Robbins founder and president Cory Robbins and VP of A&R and dance promotion John Parker) have amassed sales of more than 1 million CDs. With this latest volume in the Trance Party series, the numbers will surely rise. With ears finely tuned to decidedly mainstream, radio-primed

CHEAP TRICK
Special One
PRODUCERS: Chris Shaw, Cheap Trick
Cheap Trick Unlimited/Big3 36333
RELEASE DATE: July 8

Sometimes musical formulae do not change, and it is all for the best. Cheap Trick's recipe has been immutable for nearly 30 years, and it still goes down tasty on the Illinois band's latest release, issued on its own imprint through Big3 Entertainment. Robin Zander's open-throated vocals are undimmed, Rick Nielsen's high-density guitar work pushes the pop-smart hard rock tunes along and



bassist Tom Petersson and drummer Bun E. Carlos keep the bedrock solid. The quartet hasn't lost a step; all that separates this new entry from the band's '70s classics are a few up-to-date production touches. Fans and rock programmers will find plenty to love in such tracks as "Scent of a Woman," "My Obsession" and "If I Could." Cheap Trick's reliable tunefulness is in full force here; its music continues to be an irresistible confection.—*CM*

fare, the Boys have a knack for compiling the most melodic, most buoyant and most hook-laden material. Naturally, the set features many tracks from Robbins' own vault, including DJ Sammy's "The Boys of Summer," Lasgo's "Alone," Ian Van Dahl's "Secret Love" and Kate Ryan's "U R (My Love)." Also making the cut are Gabriel & Dresden's Unplugged mix of Andain's "Beautiful Things" and 4 Strings' "Diving," among others. Just perfect for that next house party or next visit to the gym.—*MP*

BONOBO
Dial M for Monkey
PRODUCER: Simon Green
Ninja Tune ZenCD80
RELEASE DATE: June 17

The second album for Bonobo (Simon Green), besides being quite short at slightly more than 40 minutes, is a world-wise blend of lullabies. Utilizing the sounds of such traditional instruments as the Javanese gamelan ("D Song") and Indian sitar ("Flutter"), alongside more modern trappings like scratching and electronic effects, helps add a depth to his studio production that simply cannot be found in a synthe-



THALÍA
Thalía
PRODUCERS: various
EMI Latin/Virgin 81023
RELEASE DATE: July 8

In the global Latin market, Thalía is a multimillion-selling artist. Her last studio album (also titled "Thalía") topped the *Billboard* Top Latin Albums and Latin Pop Albums charts. "Thalía's Hits Remixed" currently sits comfortably on both the Top Electronic Albums and Latin Pop Albums charts. Now, along comes her official bid for mass domination. (Think Jennifer Lopez!) "Thalía" is the singer's first album of English material, and the first single—the ultra-breezy and oh-so-hooky "I Want You" (featuring Fat Joe)—is off to a great start at radio. Infectious jams are the norm here, with "Baby, I'm in Love" (co-penned by former *Billboard* staffer Kara DioGuardi and produced by Ric Wake) and the dancefloor-ready "Don't Look Back" leading the way. Also included is an English version of the ultra bubbly "Tu y Yo," which was a massive hit for the singer in its original Spanish-language version.—*MP*

sizer's preset buttons alone. The tumbling guitar and ethereal effects in standout cut "Wayward Bob" would not sound out of place on a classic 4AD release as it straddles a gorgeous line of darkness. It is indicative of an album that will please listeners outside of its immediate genre as well as devotees. While not the most spellbinding offering in the Ninja catalog, Bonobo's effort still outpaces a number of ambient and downtempo sounds in the field.—*TP*

COUNTRY

► **TRACY BYRD**
The Truth About Men
PRODUCERS: Billy Joe Walker Jr., Tracy Byrd
RCA 07863
RELEASE DATE: July 1

In an environment where new traditional artists are often treated like they have discovered something, Tracy Byrd has been a country standard-bearer for more than a decade. He's got honky-tonk style and swagger to burn on such party cuts as "Drinkin' Bone," the frisky island romp "How'd I Wind Up in Jamaica"

and the hilarious title cut. But Byrd is also a hell of a balladeer, his pliant vocal creating mood on "You Feel Good" and "Memories of Us," then evoking time and place on "Tiny Town" and a relationship's last rites on "When You Go." Byrd's versatility is perhaps best demonstrated by the seamless shift from a kick-out-the-jams romancer like "Baby Put Your Clothes On" to the powerhouse ballad "Somewhere I Wanna Go." There is an undeniable—and underserved—audience for Byrd's type of no-frills, top-shelf material, and given the chance at radio, he will prove it again.—*RW*

★ **MARTY STUART & HIS FABULOUS SUPERLATIVES**
Country Music
PRODUCERS: Marty Stuart, Justin Niebank
Columbia 87063
RELEASE DATE: July 1

Though record sales and airplay have not always reflected it, Marty Stuart has released some of the most stylish and creative country albums of the past decade. Throughout, he has managed to blend a respect for tradition with a healthy dose of hip—seasoned with killer fretwork. Stuart's first Columbia release may top 'em all, beginning with a hard-charging reworking of the chestnut "Satisfied Mind" and including such reverb-drenched cuts as "Fool for Love," "If You Wanted Me Around" and "Here I Am." "If There Ain't There Ought'a Be" and "By George" are too cool for words, and the steel-laden "Sundown on Nashville" offers honest perspective where others have taken shots. The spare "Farmer's Blues" (with Merle Haggard) is a gem, and "Tip Your Hat" (with Josh Graves and Earl Scruggs) is a goose-bump-inducing tribute to the country teachers. A reverent take on Johnny Cash's "Walls of a Prison" wraps up one magnificent record. This *is* country music.—*RW*

LATIN

► **TEGO CALDERÓN**
El Aballarde
PRODUCERS: various
White Lion/BMG U.S. Latin 82876-53021
RELEASE DATE: July 1

After a successful release in his native Puerto Rico, as well as critical acclaim, Tego Calderón's "El Aballarde" now makes its formal U.S. major-label debut. A large part of Calderón's appeal is based on his lyrical content—real and close to the street without resorting to more pedestrian sexual references or overt violence—and his fusion of rap with traditional Puerto Rican rhythms (played live). It's a mix that makes Calderón palatable to young and old audiences alike. It is especially dynamic in tracks like "Loiza" and the danceable "Dominicana." "El Aballarde" picks up steam as it goes along. Calderón's slow-paced rapping can sound sluggish with midtempo accompaniments, but it finds a perfect balance in such upbeat tracks as "Salte del Medio."—*LC*

(Continued on next page)

CONTRIBUTORS: Bradley Bamberger, Leila Cobo, Deborah Evans Price, Rashaun Hall, Jill Kipnis, Chris Morris, Tamara Palmer, Michael Paoletta, Mitch G. Pollock, Chuck Taylor, Philip van Vleck, Paul Verna, Ray Waddell, 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 Chuck Taylor (*Billboard*, 770 Broadway, 6th floor, New York, N.Y. 10003) or to the writers in the appropriate bureaus.

(Continued from preceding page)

WORLD

★ SUSHEELA RAMAN

Love Trap
PRODUCER: Sam Mills
Narada World 72435-83041
RELEASE DATE: June 24

Raman's debut album, "Salt Rain," was nominated for the U.K.'s coveted Mercury Music Prize. This unprecedented accomplishment has now been exceeded, at least artistically, by her new album. "Love Trap" is, on the whole, a better record than "Salt Rain," and that triumph is shared by Raman and her producer, Sam Mills. Raman's performance is every bit as alluring as it was on her debut album, but her choice of material reflects her growing mastery of both North and South Indian music (Hindustani and Carnatic styles, for example). Raman seeks to fuse these traditions with Western music, and when she succeeds—"Half Shiva Half Shakti"—the result is spellbinding. Raman also performs two songs in English: "Save Me" and the title track. It is here, with Western arrangements, that the sultry, bluesy quality of Raman's voice is most delightfully evident. "Love Trap" certifies Raman as a world-class talent.—**PVV**

CHRISTIAN

★ CHARLES BILLINGSLEY

Secret Conversation
PRODUCER: Don Koch
Perpetual Entertainment 796745076928
RELEASE DATE: July 1

Nashville's newest Christian indie label, Perpetual Entertainment, bows with a winning project from Charles Billingsley. The big-voiced artist has a solid track record, with six previous solo albums and a two-year stint as lead singer for NewSong under his belt. Billingsley resides in Lynchburg, Va., where he is worship leader at a local church and artist-in-residence at Liberty University. It is obvious from the depth of material here, and the passion with which Billingsley expresses it, that these extracurricular activities imbue his work with an extra potency. He understands the music that moves church audiences and beautifully delivers the goods on exuberant tracks ("Fill This Place" and "Psalm 71") and poignant ballads ("A Loss for Words" and "In Your Presence") alike. "Secret Conversation" is too good to remain a secret for too long. Contact: 615-794-5763.—**DEP**

CLASSICAL

★ **SILVESTROV: Metamusik, Postludium**
Alexei Lubimov, piano; Vienna Radio Symphony/Dennis Russell Davies
PRODUCER: Manfred Eicher

ECM New Series 1790/B0000660
RELEASE DATE: June 24
 Ukrainian composer Valentin Silvestrov's music has been recorded by high-profile labels from Melodiya to Sony Classical, not to mention an invaluable ongoing series by the Belgian indie Megadisc. With the best production values of all, ECM has launched into its own Silvestrov series, following up a fine chamber-music set from last year with this even

better disc pairing two piano concertante works, "Metamusik" and "Postludium." Shimmering like the heat haze off some celestial highway, these pieces bend in and out of aural focus, as edgy, forward-minded ideas mix with nostalgic touches of great beauty. One of Silvestrov's prime champions, pianist Alexei Lubimov speaks his language fluently. Born in 1937, the composer fully deserves this latter-day renaissance, and ECM's gorgeous presentation underlines its dedication to his cause.—**BB**

VITAL REISSUES

THE POLYPHONIC SPREE
The Beginning Stages Of . . .
PRODUCER: not listed

Good/Hollywood 2061-62409
RELEASE DATE: June 24
 The Polyphonic Spree is two-dozen strong, with each member attired in a flowing white robe. The ringleader is Tim DeLaughter (ex-Tripping Daisy), who formed this choral symphonic pop band three years ago. Though comparisons have been made to the Flaming Lips and the music of "Godspell," there are actually rich veins of Pink Floyd and the Beatles running through most of these elaborate pieces. "Have a Day Celebratory" is a dreamy chant song, "It's the Sun" is orchestral psychedelia with towering choral passages and a rippling synth and lead single "Soldier Girl" lives a couple of doors down from Sgt. Pepper. The only hitch is the ponderous closing track, "A Long Day": 36-plus minutes of DeLaughter's sampler-arranged vocals. This reissue of the group's first album includes a bonus disc featuring a pair of live cuts and alternate versions of two other tracks. A strange, transfixing audio drug.—**AZ**

DVD

HOW TO LOSE A GUY IN 10 DAYS
Paramount 33696
RELEASE DATE: July 1

A fun-loving romantic comedy with a twist, "How to Lose a Guy in 10 Days" is a great summer DVD with loads of extra features. Cast interviews with all of the film's major players—including Kate Hudson, Matthew McConaughey, Robert Klein, Bebe Neuwirth and Kathryn Hahn—give viewers more insight into each character. Through an interactive map, the "Mapping Out the Perfect Location" feature highlights the different places in New York where the movie was shot. A number of deleted scenes also give more context to the finished film. The DVD additionally includes a commentary with director Donald Petrie and the music video for Keith Urban's "Somebody Like You."—**JK**

Billboard.com

Also reviewed online this week:

- S.T.U.N., "Evolution of Energy" (Geffen)
- Prefuse 73, "Extinguished: Outtakes" (Warp)
- TV on the Radio, "Young Liars" (Touch & Go)

SINGLES

Edited by Chuck Taylor

POP

HILARY DUFF So Yesterday (3:37)
PRODUCER: the Matrix
WRITERS: L. Christy, G. Edwards, C. Midnight, S. Spock
PUBLISHERS: various

Buena Vista/Hollywood 11627 (CD promo)
 Crossing from Disney to mainstream top 40 may have worked like a charm for Britney, Justin and Christina, but that was a distant place and time. Can Hilary Duff—who has recently enjoyed a high profile—align herself with the Matrix, the ubiquitous production team du jour for young female acts, and take a serious shot at the 12-plus crowd? Based on launch single "So Yesterday," it's doubtful—but not through any fault of Miss Duff's. The song sounds so much like Avril Lavigne or Michelle Branch or Lillix or Lucy Woodward or Amanda Latona . . . that any potential individuality is cut off at the knees. This girls-with-guitars-and-power-choruses brand is getting tiresome. How many more of these paint-by-numbers songs do we have to bear before the wind changes direction?—**CT**

SMASH MOUTH You Are My Number One (2:30)

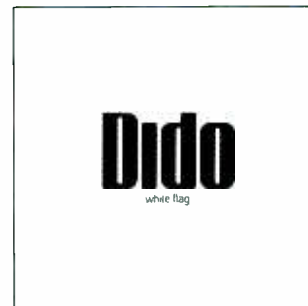
PRODUCER: not listed
WRITER: not listed
PUBLISHER: not listed
Interscope (CD promo)
 You've got to hand it to Smash Mouth for perpetuating its frat-party persona through a surprisingly consistent series of radio hits. The quartet's latest summer serving, "You Are My Number One," connects the dots in similar fashion to previous staples "Walkin' on the Sun" and "All Star," with lead Steve Harwell posturing as a poster boy for beer and chips. While there's always a place for party anthems, it's a bit disappointing to see the motivation behind this song: Before it has even gotten a flicker of support at radio, "One" has been sold to Jeep for an ad campaign. Talk about putting money where your Smash Mouth is. These are lucky guys; they've milked the same sound for six years now. Wonder how much longer before it begins to sour? Ho hum.—**CT**

R&B

► **NAPPY ROOTS Roun' the Globe (3:58)**
PRODUCER: Mike City

WRITERS: M. Flowers, W. Hughes, B. Scott, V. Tisdale, K. Anthony, M. Adams, R. Wilson
PUBLISHERS: Nappy Roots Publishing/Mike City Music/WarnerTamerlane, BMI
Atlantic 88228 (CD promo)
 Having achieved platinum success with debut set "Watermelon, Chicken & Gritz," Nappy Roots have toured the world. As a result of their travels, the Bowling Green, Ky.-based sextet—Skinny DeVille, B. Stille, Ron Clutch, Big V., R. Prophet and Milledgeville—has learned at least one thing: The whole world is country! So suggests latest track "Roun' the Globe." This lead single from forthcoming set "Wooden Leather" is another Southern-fried, hook-driven jaunt akin to first hit single "Awnaw." The acoustic-guitar-driven track, produced by Mike

ESSENTIALS



DIDO White Flag (3:36)
PRODUCERS: Rollo, Dido
WRITERS: D. Armstrong, R. Nowels, R. Armstrong
PUBLISHERS: Warner-Chappell, PRS; WB/Future Furniture/EMI-April/BMG, ASCAP

Arista 53913 (CD promo)
 In a week of anticipated sophomore returns, Brit nouveau-age crooner Dido intros her upcoming "Life for Rent" (Sept. 30) with a like-minded ballad to 2000 brunch menu debut "No Angel." "White Flag" again links the singer/songwriter with brother Rollo, along with pop hitmaker Rick Nowels. The result is soothing, smart and melodic, if not particularly innovative. Dido remains an American enigma: It took radio more than a year to catch on to her charms before making a ubiquitous hit of "Thank U," but subsequent releases were essentially ignored. While her success in Europe is unquestioned, she'll need a meaningful promotional push to gain new ground and escape one-hit-wonder status here. There's a hungry adult audience that's awfully weary of the dumbing down of mainstream radio—here's hoping they hear the call of Dido.—**CT**



VERTICAL HORIZON I'm Still Here (3:52)
PRODUCER: John Shanks
WRITER: M. Scannell
PUBLISHERS: Mascan/Maverick/WB, ASCAP

RCA 53300 (CD promo)
 In a music landscape where rock bands are as disposable as candy wrappers, Vertical Horizon opened the decade looking like one of the few shooting successfully for name-brand status with its hook-weighted No. 1 hit "Everything You Want." But then the group vanished. Three years away is like a generation in the music business—and yet the odds look favorable for Vertical Horizon. Not only is "I'm Still Here" a stone solid, guitar-driven anthem with a butt-kicking chorus, but the band makes its return bid in an era where rock bands are consistently proving their mettle with consumers on The Billboard 200. As usual, lead Matt Scannell delivers the goods with convincing gusto, while production from John Shanks surrounds the song with all the necessary check marks to please today's robotic top 40 and rock programmers. A job well done.—**CT**

City, serves as a perfect platform for the group's easygoing drawl. If the whole world isn't country yet, then fun, radio-ready singles like this may make it soon.—**RH**

COUNTRY

► **MARTY STUART & HIS FABULOUS SUPERLATIVES If There Ain't There Ought'a Be (2:54)**
PRODUCERS: Marty Stuart, Justin Niebank
WRITERS: B. Pinson, T. Bruce
PUBLISHERS: Mosaic Music, BMI; Almo Music/What If Factor Music/Extremely Big Tractor Music, ASCAP

Columbia 54755 (CD promo)
 Marty Stuart marks his return with the first single from his new CD, simply titled "Country Music." It's an apt title for an artist who is one of the genre's true treasures. An accomplished musician/songwriter/producer/singer and well-respected historian, Stuart's love affair with country began as a child; he was a professional, traveling musician by his early teens. He's got the chops, and it all comes together beautifully on the frisky, fun "If There Ain't There Ought'a Be." He has always had lots of personality in his delivery, and the years seem to have infused his voice with an earthy seasoning that makes him sound better than ever. Awash in saucy fiddle and tasty guitar licks, the song is an escapist fantasy about how the perfect

life would look. It's energetic with a radio-ready hook that should put Stuart back on country airwaves and pave the way for the album's launch.—**DEP**

ROCK

► **GUSTER Amsterdam (Gonna Write You a Letter) (3:40)**
PRODUCER: Ron Aniello
WRITERS: Guster, T. Goddess, R. Aniello, B. Rosenworcel
PUBLISHERS: Low Crawl Music/Bang a Song, adm. by Bug Music, ASCAP; Aniello Music/EMI Blackwood Music, BMI

Reprise 101133 (CD promo)
 With its breezy melodies and a reputation as one of rock's most credible live acts, Guster holds firm as one of the most successful self-promoted bands of the past decade. "Amsterdam (Gonna Write You a Letter)," the lead single from upcoming album "Keep It Together," showcases the band's strengths at a new peak. The song may be about a strained relationship, but the bouncy melody and quirky lyric ("I threw away your greatest hits/You left them here the day you split") keeps the mood light and upbeat. Most important, it sounds as if Guster is having the time of its life, which gives the record a wonderful energy. Longtime fans will not be disappointed, while first-time listeners will find out what so many college kids are fussing about.—**MGP**

BMG Reorganization Offers 'One-Stop Shopping'

BY JIM BESSMAN

NEW YORK—BMG is building a new model for large repertoire owners, putting its label and publishing catalogs under one roof.

The major's consolidation last month of the synchronization and master licensing functions of its record labels and music publishing catalogs is designed to offer a comprehensive licensing service to

'Every creative person can draw from any of the huge catalogs.'

—RON BROITMAN, BMG

clients. It also bodes well for the company's artists and writers.

"It's really exciting," BMG VP of film and TV music Ron Broitman says. "Once we're established and operating full force, we can potentially change the way film and TV licensing works."

Broitman has been charged with heading the new BMG Film and Television Music division, made up of execu-

tives from within BMG and Zomba's record and publishing operations. He continues to report to Scott Francis, president of BMG Songs, North America—a division of BMG Music Publishing Worldwide.

"Putting the licensing of publishing and masters into one central film and TV music department of this scope—that represents BMG Music publishing, BMG [labels] masters, Zomba Music Publishing and Jive [label] masters—will have a huge impact on our business," Broitman says.

"We have teams that cover the main lines of business—TV, film, trailers, commercials, videogames," Broitman continues. "Both the artist and writer wins because of greater opportunities for synch licenses. Clients win because we provide them with more choices and more content—all under one roof."

The bi-coastal BMG Film




BROITMAN: HEADS NEW BMG FILM AND TV MUSIC DIVISION

and Television Music division employs 16 staffers. The restructuring effectively expands the East Coast presence of BMG's record

labels and music publishing operations. Having a New York-based creative and licensing administration team can better serve the city's important advertising and film licensing market.

"The key to it all is that every creative person can draw from the wealth of any of the huge catalogs to pitch to a client at any given point in time," Broitman notes. He hails the new division's launch as "a bold move on BMG's part."

He adds, "From the client's perspective, they can come to us, and we get them the perfect song from one source or another—and chances are, several [songs], because there's so much to choose from—and they don't have to bounce

around talking to different entities. "The punch line is, it's one-stop shopping," he says. "We have the masters and ideally 100% of the publishing, so they literally talk to us for both sides of the license—publishing and master."

The net result, Broitman says, makes clients' lives much easier "and gives us more opportunity to place more of our music in more film and TV projects."

Broitman cites the recent BMG/Zomba integration, noting that Zomba publishing and Jive Records used this model on the independent level.

"This is a bigger version of that independent spirit," Broitman says.

A couple of "really good licenses" have already evolved out of the new arrangement, Broitman says. He points to Christina Aguilera's "Fighter" in the trailers for "Charlie's Angels: Full Throttle."

"We were able to license the master side on behalf of RCA Records, and we also have 50% publishing on behalf of Christina, who's a BMG Music writer," Broitman says. "That's a great license for us, and we hope to have many more."

Gallery Six Digs Up 'Lost' Lennon-McCartney Tunes

Cleverly conceived, the Gallery Six Records album "Lost Songs of Lennon & McCartney" prudently stars **Graham Parker** (along with **Buffalo Tom's Bill Janovitz** and **the B-52's Kate Pierson**) on songs written by the Beatles' chief composers but recorded by others.

Parker performs the **Billy J. Kramer & the Dakotas** classics "From a Window" and "Bad to Me," as well as **Badfinger's** "Come and Get It," the lesser-known "One and One Is Two" by the **Strangers** and **Tommy Quickly's** minor 1963 Brit hit "Tip of My Tongue."

Quickly was managed by the Beatles' **Brian Epstein** and had one of those gimmicky names of the pre-Beatles Brit-pop era, like **Tommy Steele** or **Marty Wilde**, Parker notes.

"These people seemed pretty good, and then the Beatles came along and it was all over for the crooners," he recalls, noting that they didn't help their cause much with the "cheesy" productions typified by Quickly's original Beatles cover.

"I discounted it at first, because it was just too 'Austin Powers,'" says Parker, who hadn't heard the Quickly take prior to the "Lost Songs" project.

"It would have been easy to miss, because in those days it was

top 30 or nothing," says Parker, citing the tight U.K. playlists of the '60s. "But I listened to it a second time and then started playing it in a real slow, *bluebeat* reggae groove and unlocked the whole thing and made it poignant—which it definitely wasn't in Tommy Quickly's lightweight style."

This demonstrates "another amazing thing about **Lennon-McCartney** lyrics," Parker continues. "You can update the lame arrangements by a lot of the original cover groups, and it's startling to find that they're not throwaway songs at all, but of high quality."

Parker grew up south of London in the county of Surrey. "I missed [the Beatles' debut single] 'Love



PARKER: DOES LENNON-McCARTNEY TUNES

Me Do'—communications in England were pretty primitive then—but heard 'Please Please Me,' which was quite a shocking thing to hear," he says. "By '64, a lot of the Merseybeat groups were

doing Lennon-McCartney songs, and they wouldn't have gotten that kind of break if it weren't for the quality of material.

"Even the **Rolling Stones'** first [top 20] hit was a Lennon-McCartney composition ["I Wanna Be Your Man"], because people didn't really know about writing songs: Before Lennon and McCartney, songwriting was mysterious—people [did it] in office buildings in London or New York, like the Brill Building. But Lennon and McCartney suddenly brought it down to human terms, making it possible for the Stones and what seemed like the average guy to write songs."

Those non-Beatles Lennon-McCartney tunes reveal "a quality of writing with a lot more lyrical depth than 'moon-y, June-y' words, especially when taken out of the

Words & Music
By Jim Bessman
jbessman@billboard.com



context of the rather cheesy '60s versions," Parker says, citing those that originated with Epstein-managed Liverpudlian **Cilla Black**, represented on "Lost Songs" by "It's for You," "Love of the Loved" and "Step Inside Love."

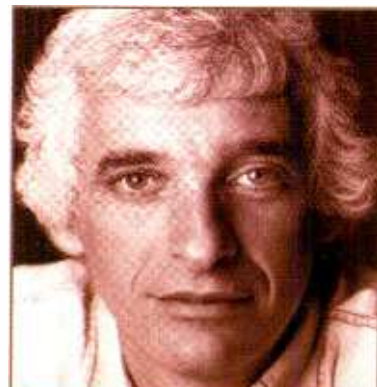
"They're heavy with strings and orchestration, but once you get down to the chords and words, they show just how much Lennon and McCartney were exploding into this creative world they were inventing," Parker says. "And they were clearly touched by genius, since so many of them were hits."

DIAMOND SPARKLES: Veteran songwriter/producer and publishing maven **Joel Diamond** has teamed with Universal Music Publishing Group in an exclusive worldwide administration deal involving his Silver Blue and

Oceans Blue Music publishing companies. The deal marks the first time that Diamond has signed an exclusive administration deal for his pubberies.

Diamond's most recent activities include writing and producing for young Curb/Warner Bros. artist **Kaci**, whose Diamond-produced and co-written debut single, "Paradise," was a big hit in England. He is also producing EMI Latin teen star **Vaneza**, from Nickelodeon show "The Brothers Garcia," and **David Cassidy's** teen daughter **Katie Cassidy**, who records for Artemis.

He is currently working on projects for the varied likes of **Tony Orlando**, **Julie Budd**, **Ike Turner**, the 17-year-old **Millen Twins** and pop/R&B singer **Bashirrah**.



DIAMOND: INKS DEAL WITH UNIVERSAL



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

Liz Phair's new self-titled album contains "CD-key" technology that gives fans access to exclusive material on her Web site.

CD Web Links Might Draw Fans To Stores

BY CHRIS MOLANPHY

NEW YORK—Several high-profile acts are offering free music on the Internet. The catch? Fans need to buy a CD to get it.

Moving one step beyond the trend of packaging a second CD or DVD in the jewel box, the latest CDs by such acts as Metallica, Liz Phair, 50 Cent, Wilco and Kelly Clarkson invite purchasers to access bonus content online.

Technology providers, which track the response rates to the initiatives, say that as many as one-third of consumers who have purchased these act's latest albums have accessed their respective Web sites.

Using various technologies, the acts' Web sites verify that the visitor has purchased the disc before granting them access to the bonus content.

Such "CD-key" technology is the latest in labels' efforts to offer downloadable content

while protecting CD sales.

However, artist representatives say the primary goal is maintaining good relations with fans, who are ever-thirsty for extra material.

A CD-key also gives artists a more label-friendly way to give away non-album cuts to their most enthusiastic fans—even months after a CD has gone on sale.

"A lot of bands are taking a serious look at this," says Ed Bender, director of multimedia at SpeakEasy, an online content provider that recently launched metallicavault.com.

"This is a way [that] we can refresh content," adds Bob Pfeifer of entertainment consulting company Segnana, which worked on metallicavault.com. "We can add stuff all the time. You can't do that to a disc."

While all the CD-key sites aim to offer fresh content, each CD takes a different approach in

(Continued on page 37)



Six Months In: Better Than Expected

Industry Relieved That Rate Of Decline In Album Sales Is Slowing

BY ED CHRISTMAN

NEW YORK—With at least 600 chain stores, 300 Kmart's and an undetermined number of independent stores closed in the past eight months, some label executives express relief that sales are only down 8.1% at the mid-year point.

As of June 29, U.S. album sales totaled 291.7 million compared with the 311.1 million Nielsen SoundScan counted in the first half of 2002. While the industry is still losing album sales, the rate of the decline has slowed from last year, when it was down 9.8% at the mid-point on its way to a 10.7% decline for the full year.

In contrast, album sales were down 10% at the end of first-quarter 2003, and the cumulative 8.1% decrease in six months indicates

that the rate of decline has slowed.

Second-quarter U.S. album sales were down 2.3%, with 147 million units scanned during that period, as opposed to 150.4 million in the corresponding period last year.

Billboard estimates that the shuttered stores accounted for about 5% of album sales, and it is unclear what impact those closures are having on overall industry sales.

"We took a couple of markets, including Atlanta, where they lost a lot of stores, and in those [dominant market areas], sales did not go down. The people went somewhere else to get records," says one distribution executive at a major.

The distribution executive says he hates the thought of stores closing and remains very concerned about it, "but at this point in time we have seen a shift in sales," not a decline

because of the closures. He suggests that CD burning and release schedules, rather than store closures, are having a greater affect on sales.

Other distribution executives say that existing stores are getting stronger because of the closures, but one retail executive says that while that is true, those stores aren't picking up all the sales from shuttered outlets.

"When On Cue closes in our market, we see a gain of about 10%; for a Warehouse closure, it's a pick-up of about 20%," he reports. "I don't think you ever get all of what the competition was doing when they close."

CHAINS, INDIES SUFFER

In the first six months of the year, chains suffered a 9.2% decline, which is greater than the

industry average of 8.1%, with sales at those outlets totaling 146.3 million units, vs. 161 million in the first half of 2002.

Independent stores were the big loser in the first half, as they collectively suffered a 20.1% decline, with sales totaling 32.6 million units, down from 40.8 million units.

Retailers outside of the core are the most promising. Mass merchants did better than the industry, with sales in those stores only down 2.9% to 95.9 million units from 98.7 million units.

Nontraditional outlets, which include online retailers, mail-order and 800-number TV sales, experienced strong growth to 11.1 million units from 5.9 million units. But as a percentage of overall albums sales, that sector of retail only comprises

3.8% of total album sales.

Sales by genre show some interesting shifts. R&B, the largest category tracked by Nielsen SoundScan—it does not break out rock and pop—suffered a 10.1% decline with album sales totaling 67.5 million units, down from the 75.1 million units it accumulated in the first half of last year.

Rap, a subset of R&B, fared better, as its sales were only down 3.3% to 34.6 million units, from 35.7 million in the corresponding period last year (see story, page 18).

Other areas where there may be double-counting are alternative rock and hard rock, soundtracks and classical. This year, alternative rock sales were down 6.9% to 54.4 million from 58.5 million in

(Continued on page 47)

Universal Still Dominates U.S. Market

WEA, EMM Are The Only Majors Showing Gains In The First Half Of 2003

BY ED CHRISTMAN

NEW YORK—With Universal Music & Video Distribution continuing to dominate the industry with its total U.S. album market share of 27.7%—down from 28.3% last year—WEA and EMI Music Marketing were the only majors showing market-share gains in the first half of 2003.

WEA, once the industry's largest distributor, continues to improve its performance, placing second in total albums with a 17.6% share, up from 16.4% in mid-year 2002, according to Nielsen SoundScan. WEA had a 15.9% market share at the end of 2001.

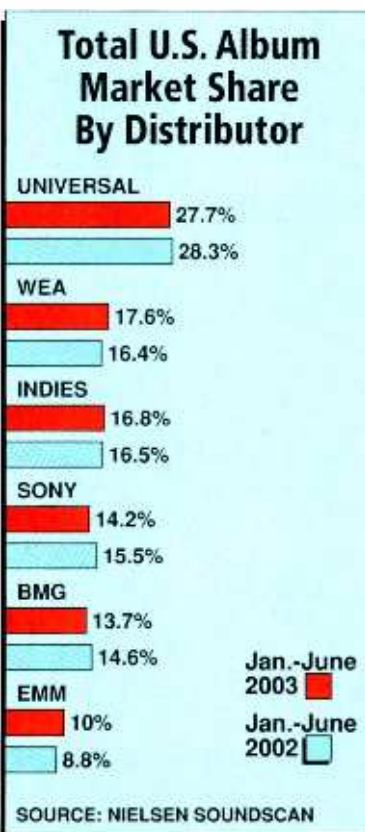
Meanwhile, EMM rode the Norah Jones album "Come Away With Me" to break back into the double digits, as it rang up 10% in the six months ended June 29 compared with the 8.8% it had in the first half of last year.

UMVD AT THE TOP

In the first half of this year, UMVD albums accounted for 79.2 million scans compared with the 88 million scans it had during the same time last year. UMVD has the top-selling album so far this year with 50 Cent's "Get Rich or Die Tryin'," which had total scans of 5.3

million units at the halfway mark.

UMVD was also the top distributor in current album market share in the first half, but similarly suffered a decline to 29.5%



from the 30.2% it had in the first six months of 2002.

UMVD's dominance is across most of the genres that Nielsen SoundScan tracks. At the half-year mark, it ranks first in alternative rock, soundtracks, Latin, country, R&B and rap. (For the last four genres, see stories on pages 22, 27 and 18.) It also ranked first in catalog and deep catalog and second in classical, jazz, hard rock, music video and for placing albums on the *Billboard* Heatseekers chart.

WEA is the No. 1 distributor of hard rock albums, while placing second in alternative rock and deep catalog. At the midyear point, WEA albums had scanned 50.3 million units, which is slightly less than the 51 million units it scanned in the first half of 2002.

The independent sector collectively garnered a 16.8% share, or scans of 49 million units, in the first six months of 2003, an improvement over the 16.5% (51.3 million units) it had in the corresponding period last year. But last year those tallies earned the sector second place; this year's performance only placed it at third.

In the first half of 2003, independent distributors ranked No. 1 in distributing new age, classical, music video and in placing albums

on the Heatseekers chart, while they collectively ranked second in gospel and catalog.

The No. 4 and No. 5 distributors, Sony and BMG, respectively, suf-

fered market-share declines.

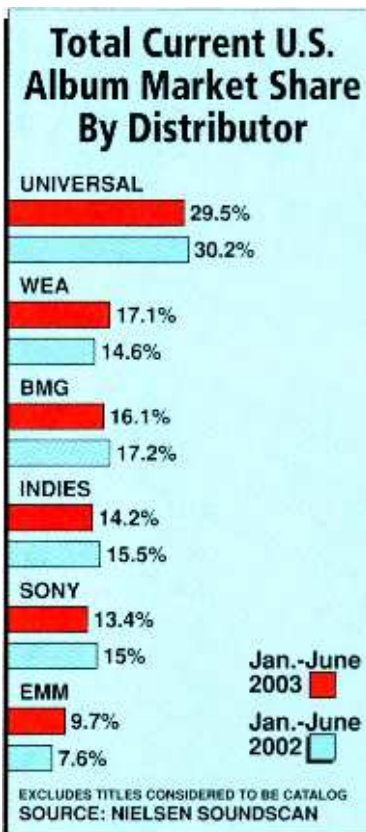
Sony finished the first six months of 2003 with 14.2%, down from the 15.5% it had in the first half of last year. In scans, that translates to 40.6 million this year vs. 48.2 million last year.

BMG dropped to 39.1 million scans (13.7%) from the 45.4 million it had last year in the first half. Sony is the No. 2 distributor of both soundtracks and Latin, while BMG is the top distributor of gospel albums.

However, the No. 6 distributor, EMM, enjoyed a market-share surge to 10%, up from the 8.8% it had last year in the first half. That means scans went from 27.4 million units to 28.6 million units. EMM is the top jazz album distributor and No. 2 in new-age albums.

White Plains, N.Y.-based Nielsen SoundScan determines market-share rankings based on point-of-sale information. It collects this data for all formats and configurations from retailers, rack accounts and other merchants, including mail-order companies and online stores. The accounts that provide the information generate 85% of U.S. music sales; based on this data, Nielsen SoundScan estimates totals for the full market.

(Continued on page 47)



New Van Dyke Parks Imprint Focuses On West Indian Music

Musician **Van Dyke Parks** has boarded the bandwagon and become the latest performer to start his own independent label.

Parks is probably best-known as the author of the 1968 art-rock classic "Song Cycle" and as **Brian Wilson's** collaborator on the ill-fated **Beach Boys** album "Smile." He recorded an album with Wilson, "Orange Crate Art," in 1995.

But Parks' new imprint, Bananastan, will focus not on baroque pop, but on a very different form: West Indian music—most particularly, Trinidadian calypso and its hotter, funkier stylistic successor, soca.

Parks says a flood of unsolicited material and his ongoing relationship with the West Indian community led him to found the label.

"To me, there's a tremendous interest in the international markets for calypso, and I think it has a better chance to succeed in this world-beat market than it did when I became interested in it," says Parks,

who has maintained an interest in Trinidad's music since the late '60s.

Bananastan's initial July 8 releases comprise reissue albums originally put out on Warner Bros. in the early '70s.

A self-titled album by **the Esso Trinidad Steel Band** features 23 steel pan players performing an eclectic repertoire that runs the gamut, from

vinyl, like "Song Cycle," by Sundazed Music—with the Esso Trinidad group. He produced the steel band's album and co-produced Sparrow's set with **Andy Wickham**.

Parks remembers the session for Sparrow's album with particular fondness.

"That's a beautifully recorded album," he recalls. "It was done in one day during a hurricane in Miami. We had to pull in a generator at Criterion Studios, because we had lost power."

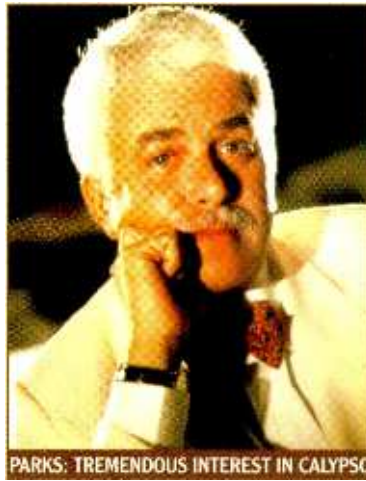
Though Bananastan is beginning life with reissues, Parks says, "I want to do more than repackage old glories. I'd like the label to be a place where we can help develop artists with a more general listenership and stop preaching to the choir."

Among the performers that Parks expresses a special interest in working with is **David Rudder**, with whom he performed during an October 2002 concert at the University of California Los Angeles' Royce Hall.

A performer with a distinctly political edge, Rudder has been a soca star in Trinidad since 1986, but, except for some scattered releases, he is largely unknown in the U.S.

the Kinks' "Ape Man" to familiar classical airs by **Khachaturian** and **Saint-Saëns**. "Hot & Sweet" is a typically exuberant set by perhaps the greatest calypso singer of them all, **the Mighty Sparrow**.

Parks cut some of his effervescent 1972 Warner album "Discover America"—recently reissued on



PARKS: TREMENDOUS INTEREST IN CALYPSO

"I equate his charisma and sense of musical command to **Bob Marley**," Parks says. "He's a different kind of calypsonian."

Bananastan is being distributed in a Russian-egg setup through Birdman Record Group, via MRI Associated Labels, which is in turn handled by Ryko Distribution.

MORE DVD TO RYKO: Ryko Distribution has added Fantoma Video to its growing list of video lines. Like Plexi-film and Blue Underground, Ryko's

other distributed DVD firms, San Francisco-based Fantoma, which was previously handled by Image Entertainment, offers esoteric releases.

On July 29, Ryko will rerelease several unusual titles: **Fritz Lang's** little-seen "Indian Epic"; three Brazilian "Coffin Joe" horror opuses; "Hercules in the Haunted World," a 1961 musclefest that was the first film by noted Italian horror director **Mario Bava**; and late B-movie maestro **Sam Fuller's** obscure "Street of No Return."

Future offerings from Fantoma will include "Fondo and Lis," a 1967 feature by **Alejandro Jodorowsky**, director of the cult hit "El Topo."

THE ROYALTY TREATMENT: Navarre Corp. has signed an agreement with Royalty Review Council. The Los Angeles-based company will manage the royalty administration and reporting for Navarre's music distribution arm, Navarre Entertainment Media, and its distributed labels.

The labels will have the option to request that their royalty statements be prepared by the Royalty Review Council directly from Navarre's sales reports.

The Indies
By Chris Morris
cmorris@billboard.com



Baker & Taylor: The New Super One-Stop?

While Alliance Entertainment Corp. breathes down the necks of the Handleman Co. and Anderson Merchandisers as it tries to build its rack business, look for the acquisition of Baker & Taylor by Willis Stein & Partners—a Chicago-based private equity investment firm—to position the Charlotte, N.C.-based company to take a run at AEC's dominance in the one-stop business.

Willis Stein paid \$255 million for the multimedia wholesaler, which has about \$1.2 billion in revenue from selling books, movies and music to retailers, libraries and educational institutions. The seller was the Carlyle Group, which acquired Baker & Taylor from W.R. Grace & Co. in 1992.

Baker & Taylor has been on the block all year, sources say, and among the companies that looked at it are AEC and Handleman. Negotiations with the latter went so far that Handleman acknowledged the discussion in a press release, without naming the company. But those talks failed to yield a deal, paving the way for Willis Stein.

Of its \$1.2 billion in sales, *Billboard* estimates that the Baker & Taylor operation has annual music sales of

about \$75 million. **Jim Ulsamer**, president of retail at Baker & Taylor, notes that while the music industry has not had robust sales, Baker & Taylor's music business "has grown quite a bit, and we have positioned ourselves to continue to grow our share there."

One-stops have not exactly been a growth sector in the music business.

Retail Track
By Ed Christman
echristman@billboard.com



In fact, in the industry's downturn, they may be consolidating faster even than music retail.

Since the demise of Valley Media, there has been a void at the top tier of the one-stop sector, with AEC the only one I would designate a super one-stop. That term, you might remember, first came into vogue in the early

1990s when Bassin Distributors, CD One-Stop, Abbey Road, Valley and Universal One-Stop all appeared to be equally matched, at least in terms of volume, and all were vying to break from the pack.

It's history now, but Universal One-Stop became an also-ran in the super one-stop race. Although it had a nice presence for a decade as a second-tier one-stop, its run is over with the impending liquidation.

Valley Media went on to explosive growth until it imploded, while Bassin, CD One-Stop and Abbey Road were consolidated into AEC, now the 800-pound gorilla of the one-stops.

But in addition to AEC, Baker & Taylor, Norwalk, Super D, Galaxy Music Distributors and ATM have also benefited from Valley's demise, with Baker & Taylor emerging as the No. 2 one-stop—but a far distant second to AEC.

But with a new owner, a reinvigorated management team and the right resources, the music industry may once again have more than one super one-stop in Baker & Taylor.

Although I didn't specifically ask Ulsamer if he was looking to dog AEC's footsteps, it sure sounds like the thought has crossed his mind.

Going forward, "I do believe that the emphasis will be on growing the business," Ulsamer says. "That's probably the best way for [Willis Stein] to maximize their investment." He says growth will come organically and through acquisitions.

IN OTHER NEWS: Speaking of breathing down necks, the Handleman Co. apparently wants to make sure its investors don't get any wrong ideas or that its competitors don't get any hasty thoughts about the lawsuit between itself and its main customer, Kmart. The retailer filed a complaint to try to regain the \$49 million it paid Handleman as a critical vendor when it filed for Chapter 11 in February 2002.

In a statement, Handleman chairman/CEO **Stephen Strome** said: "The critical trade vendor issue is the last remaining item of the Kmart Chapter 11 bankruptcy. Notwithstanding the complaint that Kmart has filed, we maintain a strong and continuing business relationship with Kmart. We

appreciate the opportunity to work with the company's new management team to grow music and video sales in all its stores."

According to sources, the complaint arose when an unsecured Kmart creditor challenged the "critical vendor" concept and won, with an appeals judge overruling the Kmart bankruptcy judge. Because of its fiduciary responsibility, after that decision Kmart management filed its complaint trying to reclaim the \$49 million. Handleman is challenging that complaint, saying that it has already given Kmart the equivalent in consideration, since once it was named a critical vendor, it didn't follow through on any other options it could have used to defend itself as an unsecured creditor.

MAKING TRACKS: **Craig Appelquist**, formerly senior VP of sales and new technologies at Sony Music Distribution, is joining WEA as a senior VP, supposedly overseeing the sales and marketing services area, sources say... **Chuck Burn**, who used to head sales at Universal One-Stop, has joined Super D as its Eastern sales representative.

CD Web Links

Continued from page 35

terms of security and content depth.

Phair's self-titled Capitol album, released in June, contains a key that



launches a secure page on her Web site where fans can listen to or download the five-song "Come and Get It" EP. The songs are in the Windows Media format, similar to the offerings on Rhapsody or Pressplay. The EP can be burned to a CD as many as three times, but the disc only plays in CD players or portable devices that can read Windows Media files. The Web site offers downloadable cover art for the EP.

Metallica's Elektra album "St. Anger" provides access to metallica-vault.com—each disc comes with its own discrete, single-user pass code. At

the site, fans can download some 60 previously unreleased live tracks. Interestingly, given the band's well-known aversion to unauthorized downloading, the songs are in the unprotected MP3 format. The files are of a better quality than what is typically available online, and the band plans to offer dozens more tracks on the site in the coming months.

Clarkson's RCA debut "Thankful" requires installation of a self-contained application, which is the only way to play the "American Idol" first-season winner's bonus songs and videos; they cannot be downloaded or burned. Users register after they have installed the application, and content changes virtually every week.

Wilco's "Yankee Hotel Foxtrot" contains a link to the band's Web site, where fans can download the six-song "More Like the Moon" EP. Visitors need only provide the code that is listed on the CD booklet (it is the same on all copies) to download the MP3s. Like Phair's EP, the Wilco EP comes with downloadable cover art.

50 Cent's "The New Breed"—which already comes packaged with a bonus DVD—generates a Web site access code when placed in a PC. At 50's Web site, fans are offered a selection of bonus features: an exclusive video, a DJ-created audio collaboration between 50 Cent and 2Pac, and even a 50 Cent rap delivered to users' cell phones.

In all cases, building fan loyalty is an implicit goal.

"There's plenty of stuff out there with a price tag," Wilco manager Tony Margherita says. "We decided

we were giving [the EP] away to people. Once you get over that hurdle, the rest is logistics."

Wilco's low-security, no-registry approach rewards longtime fans by keeping downloads simple.

Other CD-key sites create a more direct dialogue between artists and fans, asking them to identify themselves and keep up with the site for news, tour dates and, in most cases, further content.



Early numbers suggest that even more casual fans are accessing the free goods.

Representatives for EMI Records say one-third of Phair's first-week buyers accessed her EP.

SpeakEasy reports that only two weeks after the release of "St. Anger," more than 100,000 fans had registered with metallicavault.com.

And since the release of Clarkson's CD in April, some 400,000 fans have installed its software, according to ArcaVista, RCA's applications developer.

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Billboard TOP KID VIDEO				
Sales data compiled by Nielsen VideoScan				
THIS WEEK	LAST WEEK	TITLES	YEAR OF RELEASE	PRICE
		Sales data compiled by Nielsen VideoScan		
		TITLE LABEL/DISTRIBUTING LABEL & NUMBER	YEAR OF RELEASE	PRICE
1	1	JUNGLE BOOK 2 WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 22732	2003	24.98
2	2	AIR BUD SPIKES BACK BUENA VISTA HOME ENTERTAINMENT	2003	19.98
3	3	ATLANTIS: MILO'S RETURN WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 25999	2003	19.98
4	4	CITY OF LOST TOYS PARAMOUNT HOME ENTERTAINMENT 875413	2003	12.98
5	5	BLUE'S CLUES - SHAPES AND COLORS! PARAMOUNT HOME ENTERTAINMENT 875473	2003	9.98
6	6	SCOOBY-DOO MEETS THE HARLEM GLOBETROTTERS WARNER FAMILY ENTERTAINMENT/WARNER HOME VIDEO 2150	2003	14.98
7	7	ROLIE POLIE OILIE: THE BABY BOT CHASE WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 30063	2003	19.98
8	8	THE WIGGLES: WIGGLES BAY HIT ENTERTAINMENT 2502	2003	14.98
9	9	POWER RANGERS NINJA STORM VOL. 1: PRELUDE TO A STORM WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 28906	2003	14.98
10	10	BABY EINSTEIN: BABY NEPTUNE-DISCOVERING WATER WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 30172	2003	14.98
11	11	BABY MOZART WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 61799	2000	14.98
12	12	ELMO'S WORLD: THE GREAT OUTDOOS SONY WONDER/SONY MUSIC ENTERTAINMENT 55326	2003	9.98
13	13	SPONGEBOB SQUAREPANTS: BIKINI BOTTOM BASH NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 875443	2003	12.98
14	14	SPRING FOR STRAWBERRY SHORTCAKE DIC ENTERTAINMENT/FOX VIDEO 2007030	2003	12.98
15	15	MEET STRAWBERRY SHORTCAKE DIC ENTERTAINMENT/FOX VIDEO 2006934	2003	12.98
16	16	CHARLOTTE'S WEB 2: WILBUR'S GREAT ADVENTURE PARAMOUNT HOME ENTERTAINMENT 871843	2002	14.98
17	17	SPONGEBOB SQUAREPANTS: SEA STORIES NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 875623	2002	12.98
18	18	BOB THE BUILDER: BUILDING FRIENDSHIP HIT ENTERTAINMENT 24113	2003	14.98
19	19	BABY EINSTEIN: BABY BACH WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 000531	2002	14.99
20	20	DORA THE EXPLORER: WISH ON A STAR NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 874673	2001	12.98
21	21	SCOOBY-DOO MEETS BATMAN WARNER FAMILY ENTERTAINMENT/WARNER HOME VIDEO 1976	2002	14.98
22	22	SPONGEBOB SQUAREPANTS: THE SPONGE WHO COULD FLY NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 875603	2003	12.98
23	23	DORA'S BACKPACK ADVENTURE NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 876853	2002	12.98
24	24	DORA THE EXPLORER: DORA'S MAP ADVENTURES NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 879143	2003	12.98
25	25	CARE BEARS TO THE RESCUE UNITED AMERICAN VIDEO 01496	2003	9.98

Billboard RECREATIONAL SPORTS DVD				
Sales data compiled by Nielsen VideoScan				
THIS WEEK	LAST WEEK	TITLES	PROGRAM SUPPLIER & NUMBER	PRICE
		Sales data compiled by Nielsen VideoScan		
		TITLE	PROGRAM SUPPLIER & NUMBER	PRICE
1	1	WWE: FROM THE VAULT - SHAWN MICHAELS SONY MUSIC ENTERTAINMENT 58260	1 Week At Number 1	24.98
2	2	WWE: WRESTLEMANIA XIX (2003) SONY MUSIC ENTERTAINMENT		24.98
3	3	WWE: BACKLASH 2003 SONY MUSIC ENTERTAINMENT 58386		19.98
4	4	CKY4 VENTURA DISTRIBUTION		19.95
5	5	WWE: REV MYSTERIO SONY MUSIC ENTERTAINMENT 58254		19.98
6	6	STREETBALL: THE AND1 MIX TAPE TOUR VENTURA DISTRIBUTION 11467		24.98
7	7	MISCHIEF 3000 - EPISODE II VENTURA DISTRIBUTION 01307		19.98
8	8	ENTERTAINER'S BASKETBALL CLASSIC AT RUCKER PARK: THE SECOND SEASON VENTURA DISTRIBUTION 11416		16.98
9	9	AND1 MIXTAPE VOLUME 5 VENTURA DISTRIBUTION		19.98
10	10	NFL FILMS ARCHIVE: INSIDE THE VAULT 1960-1970 WARNER HOME VIDEO 37941		49.98
11	11	ULTIMATE X BUENA VISTA HOME ENTERTAINMENT		29.95
12	12	MICHAEL JORDAN TO THE MAX FOX VIDEO		19.98
13	13	FIGHTING MAD VENTURA DISTRIBUTION 92107		19.98
14	14	AND1 MIXTAPE TOUR 2002 VENTURA DISTRIBUTION		14.98
15	15	WWE: RAW TENTH ANNIVERSARY SONY MUSIC ENTERTAINMENT 58380		19.98
16	16	WWE - NO WAY OUT 2003 SONY MUSIC ENTERTAINMENT		19.98
17	17	ON THE SCENE 2: FULLY LOADED REDLINE ENTERTAINMENT 78052		14.98
18	18	WWE: DIVAS - DESERT HEAT SONY MUSIC ENTERTAINMENT 58256		19.98
19	19	MISCHIEF IMPORT STREET RACING VENTURA DISTRIBUTION 95107		19.98
20	20	360 TIMELAPSE REDLINE ENTERTAINMENT 78049		14.98

Billboard HEALTH & FITNESS				
Sales data compiled by Nielsen VideoScan				
THIS WEEK	LAST WEEK	TITLES	PROGRAM SUPPLIER & NUMBER	PRICE
		Sales data compiled by Nielsen VideoScan		
		TITLE	PROGRAM SUPPLIER & NUMBER	PRICE
1	1	PILATES FOR DUMMIES ANCHOR BAY ENTERTAINMENT 10948	8 Weeks At Number 1	9.98
2	2	THE METHOD PILATES: TARGET SPECIFICS CURRENT WELLNESS 840		12.98
3	3	METHOD-ALL IN ONE CURRENT WELLNESS 906		12.98
4	4	CRUNCH: PICK YOUR SPOT PILATES ANCHOR BAY ENTERTAINMENT 12273		9.98
5	5	LESLIE SANSONE: HIGH CALORIE BURN GOODTIMES HOME VIDEO 430210		9.98
6	6	LESLIE SANSONE: SUPER FAT BURNING GOODTIMES HOME VIDEO 530210		9.98
7	7	PILATES: BEGINNING MAT WORKOUT GAIAM VIDEO 1231		14.98
8	8	LESLIE SANSONE: GET UP & GET STARTED GOODTIMES HOME VIDEO 330210		9.98
9	9	DENISE AUSTIN MAT WORKOUT BASED ON THE WORK OF J.H. PILATES ARTISAN HOME ENTERTAINMENT 10152		14.98
10	10	LESLIE SANSONE: WALK THE WALK GOODTIMES HOME VIDEO 1790		24.98
11	11	TARGET TONING WORKOUT ABS OF STEEL WARNER HOME VIDEO 51368		9.98
12	12	THE METHOD PILATES: PRECISION TONING CURRENT WELLNESS 572		12.98
13	13	FIRM PARTS: SCULPTED BUNS, HIPS & THIGHS GOODTIMES HOME VIDEO 20156		9.98
14	14	BILLY BLANKS: THE BEST OF TAE-BO-ULTIMATE ABS VENTURA DISTRIBUTION 2001		12.98
15	15	PILATES YOGA TWO-PACK ARTISAN HOME ENTERTAINMENT 61294		19.98
16	16	DARRIN'S DANCE GROOVES VENTURA DISTRIBUTION 10499		14.98
17	17	THE CRUNCH: TAE BOXING WORKOUTS ANCHOR BAY ENTERTAINMENT 10813		14.98
18	18	LESLIE SANSONE: WALK THE WALK-FIRM WALK GOODTIMES HOME VIDEO 1791		9.98
19	19	LESLIE SANSONE: WALK AWAY THE POUNDS GOODTIMES HOME VIDEO 22114		12.98
20	20	HULA WORKOUT FOR WEIGHT LOSS GOLDHILL HOME VIDEO 00717		14.98

Top Kid Video and Health & Fitness video refers to VHS sales. Recreational Sports refers to DVD sales. ◻ IRMA gold certification for sale of 125,000 units or a dollar volume of \$9 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.

Home Video

DVDs Reveal Chinese Films

BY JILL KIPNIS

LOS ANGELES—U.S. audiences have had relatively little exposure to the mores of Asian and Middle Eastern societies. Through such initiatives as the Celebration of Chinese Cinema (CCC), the DVD is becoming a platform for bringing international culture and entertainment to the U.S.

This summer, a slate of more than 50 Chinese films is being released here through New York-based Knight Media-comm International. The series is curated by David Buckley of China Century Entertainment in New York.

The first titles include "Country Teachers" (June 24), which tells the story of a teacher's first job in a rural village; "Red River Valley" (July 29), about the British invasion of Tibet in 1904; and "Postmen in the Mountains" (Aug. 26), detailing the relationship between a father and his son.

Other titles, which span more than 50 years of film-making, will follow once per month during the next several years. Each will list for \$24.95.

"These films are truly a glimpse of art and culture that are rarely, if ever, seen in North America," says Ron Knight, head of Knight Media-comm.

DVD is "a very important channel for foreign films to reach more audiences in America," says Kang Jianmin, a well-known Chinese film producer.

Knight Media-comm is working with retailers to stock the films. They will be available at Borders Books & Music stores, and deals with amazon.com and Tower Records are being coordinated.

At such retail chains as Virgin Megastores, the CCC films are highly anticipated. "Many major markets, like San Francisco, have a heavy Chinese population that would welcome a growth in Chinese product," says Dave Alder, the company's Los Angeles-based senior VP of product and marketing.

Sports Chart Turns To DVD

Reflecting the growth of the DVD configuration, the *Billboard* Recreational Sports Video chart now reports the sale of DVDs rather than VHS tapes, effective this issue.

The chart, compiled by Nielsen VideoScan, appears in the magazine every other week but is updated weekly on billboard.com.

In the first half of 2003, 80% of sales for sports titles tracked by VideoScan have been on DVD.



KNIGHT: 'GLIMPSE OF ART'

Billboard TOP MUSIC VIDEOS				
Sales data compiled by Nielsen SoundScan				
THIS WEEK	LAST WEEK	TITLES	Principal Performers	TAPE/DVD PRICE
		Sales data compiled by Nielsen SoundScan		
		TITLE LABEL / DISTRIBUTING LABEL & NUMBER	Principal Performers	TAPE/DVD PRICE
1	1	LED ZEPPELIN ▲ ¹⁰ ATLANTIC VIDEO 970198	Led Zeppelin	29.98 DVD
2	2	THE NEW BREED INTERSCOPE VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 000108	50 Cent	19.98 CD/DVD
3	3	GREATEST HITS EMI LATIN VIDEO 90398	Selena	21.98 CD/DVD
4	4	LOW ROSWELL/CA/BMG VIDEO 53912	Foo Fighters	7.98 DVD
5	5	LIVE IN NEW ORLEANS ▲ ² BLUE NOTE/EMI HOME VIDEO 90427	Norah Jones	14.98 DVD
6	4	THE WALL-LIVE IN BERLIN ▲ USA HOME ENTERTAINMENT 0826493	Roger Waters	9.95/13.98
7	8	THE BEATLES ANTHOLOGY ▲ ¹³ CAPITOL VIDEO 90190	The Beatles	149.98/69.98
8	9	HELL FREEZES OVER ▲ ⁸ GEFEN HOME VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 39548	Eagles	24.98/24.98
9	7	QUEEN: LIVE AT WEMBLEY '86 HOLLYWOOD MUSIC VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 152400	Queen	19.98/19.98
10	10	JOSH GROBAN IN CONCERT ▲ ⁴ REPRISE MUSIC VIDEO/WARNER MUSIC VIDEO 48413	Josh Groban	27.98 CD/DVD
11	11	WHEN THE LIGHTS GO DOWN WARNER MUSIC VIDEO 38579	Faith Hill	16.98 DVD
12	16	LOVERS LIVE ▲ EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 54204	Sade	14.98/19.98
13	NEW	LIVE AT CAPITOL MILLING SONY MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 55610	The Ataris	9.98 DVD
14	18	LET'S GET LOUD ● EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 59137	Jennifer Lopez	14.98/19.98
15	6	SHOW UNIVERSAL SOUTH/UNIVERSAL MUSIC & VIDEO DIST. 000097	Allison Moorer	18.98 CD/DVD
16	12	MADE YOU LOOK: GOD'S SON LIVE ILL WILL/COLUMBIA MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 55636	Nas	14.98 DVD
17	14	MTV UNPLUGGED V2.0 ▲ VAGRANT 378	Dashboard Confessional	18.98 CD/DVD
18	NEW	EVIL OR DIVINE REDLINE ENTERTAINMENT 30035	Dio	19.98 DVD
19	28	HISTORY ON FILM: VOLUME II EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 50138	Michael Jackson	14.98/19.98
20	13	TRILOGY EAGLE VISION 30036	The Cure	24.98 DVD
21	15	VIDEO GREATEST HITS: HISTORY ▲ ⁵ EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 50123	Michael Jackson	14.98/24.98
22	NEW	I'M GLAD/ALL I HAVE EPIC HOME VIDEO/SONY MUSIC ENTERTAINMENT 79927	Jennifer Lopez	7.98 DVD
23	24	LIVE FROM AUSTIN, TEXAS ▲ ² EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 50138	Stevie Ray Vaughan And Double Trouble	14.98/19.98
24	26	FOR THE LAST TIME: LIVE FROM THE ASTRODOME ● MCA NASHVILLE VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 17061	George Strait	19.98 DVD
25	22	DRIVE-THRU RECORDS DRIVE-THRU VIDEO 60080	Various Artists	16.98 DVD
26	NEW	LEE WILLIAMS AND THE SPIRITUAL OCCS: RIGHT ON TIME WGS VIDEO 07029	Lee Williams And The Spiritual OCC's	19.98/24.98
27	21	AN EVENING WITH THE DIXIE CHICKS ▲ ² COLUMBIA MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 55322	Dixie Chicks	14.98/19.98
28	19	SECRET WORLD LIVE GEFEN HOME VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 493594	Peter Dinklage	24.98/19.98
29	29	EVERYONE'S A STAR RAZOR & TIE/BMG VIDEO 89065	Kidz Bop Kids	12.98/16.98
30	20	THE DANCE ▲ REPRISE MUSIC VIDEO/WARNER MUSIC VIDEO 38486	Fleetwood Mac	19.98/24.98
31	25	LA HISTORIA EMI LATIN VIDEO 80819	Intocable	14.98 CD/DVD
32	37	GREATEST HITS OLI VIDEO/NAVARRÉ VIDEO DISTRIBUTION 514	Bjork	16.98 DVD
33	23	SINATRA: THE CLASSIC DUETS HART SHARP VIDEO 29567	Frank Sinatra	14.98/19.98
34	34	LIVE AT FOLSOM FIELD, BOULDER, COLORADO ▲ RCA VIDEO PROD. INC./BMG VIDEO 65042	Dave Matthews Band	19.98/24.98
35	39	LIVE: 2001 ● COLUMBIA MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 54029	Journey	14.98/19.98
36	31	LIVE AT THE EL MOCAMBO ▲ ² EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 48111	Stevie Ray Vaughan	14.98/19.98
37	27	PULL OVER ● COLUMBIA MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 54400	James Taylor	14.98/19.98
38	33	NOTHING AT ALL ARISTA RECORDS INC./BMG VIDEO 51159	Santana	7.98 DVD
39	35	I'M WITH YOU/SK8ER BOI ● ARISTA RECORDS INC./BMG VIDEO 51024	Avril Lavigne	7.98 DVD
40	30	LOSING GRIP ARISTA RECORDS INC./BMG VIDEO 51025	Avril Lavigne	7.98 DVD

▲ RIAA gold cert. for sales of 25,000 units for video singles; ● RIAA gold cert. for sales of 50,000 units for SF or LF videos; ▲ RIAA platinum cert. for sales of 50,000 units for SF or LF videos; ◻ RIAA platinum cert. for sales of 25,000 units for SF or LF videos certified prior to April 1, 1991; ◆ RIAA platinum cert. for 50,000 units for SF or LF videos certified prior to April 1, 1991. ©2003 VNU Business Media, Inc. and Nielsen SoundScan Inc. All rights reserved.

JULY 19 2003

Billboard TOP DVD SALES

Sales data compiled by Nielsen VideoScan

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE LABEL/DISTRIBUTING LABEL & NUMBER	Principal Performers	RATING	PRICE
1	NEW		KANGAROO JACK (PAN & SCAN) WARNER HOME VIDEO 24542	Jerry O'Connell Christopher Walken	PG	27.98
2	NEW		KANGAROO JACK (WIDESCREEN) WARNER HOME VIDEO 24541	Jerry O'Connell Christopher Walken	PG	27.98
3	1	2	JUST MARRIED FOXVIDEO 07226	Ashton Kutcher Brittany Murphy	PG-13	27.98
4	NEW		DARK BLUE MGM HOME ENTERTAINMENT 04603	Kurt Russell	R	26.98
5	NEW		PUNCH-DRUNK LOVE (WIDESCREEN) COLUMBIA TRISTAR HOME ENTERTAINMENT 01333	Adam Sandler Emily Watson	R	28.98
6	3	3	OLD SCHOOL: UNRATED AND OUT OF CONTROL (WIDESCREEN) DREAMWORKS HOME ENTERTAINMENT/UNIVERSAL MUSIC & VIDEO DIST. 90626	Luke Wilson Will Ferrell	NR	26.98
7	2	3	TEARS OF THE SUN COLUMBIA TRISTAR HOME ENTERTAINMENT 9751	Bruce Willis Monica Bellucci	R	27.98
8	7	3	OLD SCHOOL: UNRATED AND OUT OF CONTROL (PAN & SCAN) DREAMWORKS HOME ENTERTAINMENT/UNIVERSAL MUSIC & VIDEO DIST. 90625	Luke Wilson Will Ferrell	NR	26.98
9	6	3	JUNGLE BOOK 2 WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 22741	Animated	G	29.98
10	NEW		COWBOY BEEBOP: THE MOVIE PIONEER ENTERTAINMENT 09055	Animated	R	26.98
11	NEW		THE HOURS (PAN & SCAN) PARAMOUNT HOME ENTERTAINMENT 56704	Nicole Kidman Meryl Streep	PG-13	29.98
12	NEW		THE HOURS (WIDE SCREEN) PARAMOUNT HOME ENTERTAINMENT 39904	Nicole Kidman Meryl Streep	PG-13	29.98
13	8	4	DIE ANOTHER DAY (WIDESCREEN) MGM HOME ENTERTAINMENT 86884	Pierce Brosnan Halle Berry	PG-13	29.98
14	4	2	DELIVER US FROM EVA (PAN & SCAN) UNIVERSAL STUDIOS HOME VIDEO 22453	LL Cool J Gabrielle Union	R	26.98
15	5	2	DELIVER US FROM EVA (WIDESCREEN) UNIVERSAL STUDIOS HOME VIDEO 23363	LL Cool J Gabrielle Union	R	26.98
16	10	4	DIE ANOTHER DAY (SPECIAL EDITION) MGM HOME ENTERTAINMENT 1004785	Pierce Brosnan Halle Berry	PG-13	29.98
17	11	5	THE RECRUIT BUENA VISTA HOME ENTERTAINMENT 29124	Al Pacino Colin Farrell	PG-13	29.98
18	25	132	THE MATRIX WARNER HOME VIDEO 17373	Keanu Reeves Laurence Fishburne	R	24.98
19	18	12	HARRY POTTER AND THE CHAMBER OF SECRETS (WIDESCREEN) WARNER HOME VIDEO 23982	Daniel Radcliffe Emma Watson	PG	29.98
20	14	4	ANIMATRIX (WIDESCREEN) WARNER HOME VIDEO 37316	Animated	NR	24.98
21	9	2	NARC (WIDESCREEN) PARAMOUNT HOME ENTERTAINMENT 41832	Ray Liotta Jason Patric	R	29.98
22	12	3	BIKER BOYZ (WIDESCREEN) DREAMWORKS HOME ENTERTAINMENT/UNIVERSAL STUDIOS HOME VIDEO 90435	Laurence Fishburne	PG-13	26.98
23	19	4	T2 (TERMINATOR 2) THE EXTREME DVD EDITION ARTISAN HOME ENTERTAINMENT 14098	Arnold Schwarzenegger Linda Hamilton	R	29.98
24	NEW		MAN SHOW - SEASON ONE, VOLUME ONE REOLINE ENTERTAINMENT 35265	Adam Carolla Jimmy Kimmel	NR	29.98
25	34	22	LEGALLY BLONDE MGM HOME ENTERTAINMENT 1002626	Reese Witherspoon	PG-13	26.98
26	RE-ENTRY		FERRIS BUELLER'S DAY OFF PARAMOUNT HOME ENTERTAINMENT 18904	Matthew Broderick	PG-13	29.99
27	NEW		LOCK, STOCK AND TWO SMOKING BARRELS UNIVERSAL STUDIOS HOME VIDEO 22671	Guy Ritchie Vinnie Jones	R	14.98
28	21	5	NATIONAL SECURITY COLUMBIA TRISTAR HOME ENTERTAINMENT 607820	Martin Lawrence Steve Zahn	PG-13	27.98
29	20	4	ABOUT SCHMIDT NEW LINE HOME ENTERTAINMENT/NEW LINE HOME VIDEO 6319	Jack Nicholson Kathy Bates	R	27.98
30	16	3	BIKER BOYZ (PAN & SCAN) DREAMWORKS HOME ENTERTAINMENT/UNIVERSAL MUSIC & VIDEO DIST. 90437	Laurence Fishburne	PG-13	26.98
31	NEW		AIR BUD SPIKES BACK BUENA VISTA HOME ENTERTAINMENT 29850	Katija Pevec Jake D. Smith	G	29.98
32	33	11	HARRY POTTER AND THE CHAMBER OF SECRETS (PAN & SCAN) WARNER HOME VIDEO 24457	Daniel Radcliffe Emma Watson	PG	29.98
33	13	2	NARC (PAN & SCAN) PARAMOUNT HOME ENTERTAINMENT 56804	Ray Liotta Jason Patric	R	29.98
34	NEW		THE SCORE PARAMOUNT HOME ENTERTAINMENT 339214	Robert De Niro Edward Norton	R	29.99
35	22	3	FRIDA BUENA VISTA HOME ENTERTAINMENT 26085	Salma Hayek	R	29.98
36	28	5	THE PIANIST (WIDESCREEN) UNIVERSAL STUDIOS HOME VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 22766	Adrien Brody	R	26.98
37	30	9	TREASURE PLANET WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 28152	Animated	PG	29.98
38	35	5	SEX AND THE CITY: THE COMPLETE FOURTH SEASON HBO HOME VIDEO/WARNER HOME VIDEO 99208	Sarah Jessica Parker Kim Cattrall	NR	49.98
39	26	3	ONCE UPON A TIME IN AMERICA WARNER HOME VIDEO 20026	Robert De Niro James Woods	R	29.98
40	29	8	CATCH ME IF YOU CAN (WIDESCREEN) DREAMWORKS HOME ENTERTAINMENT 89982	Leonardo DiCaprio Tom Hanks	PG-13	29.98

JULY 19 2003

Billboard TOP VHS SALES

Sales data compiled by Nielsen VideoScan

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE LABEL/DISTRIBUTING LABEL & NUMBER	Principal Performers	YEAR OF RELEASE	RATING	PRICE
1	NEW		KANGAROO JACK WARNER HOME VIDEO 23892	Jerry O'Connell Christopher Walken	2003	PG	22.98
2	1	1	JUNGLE BOOK 2 WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 22732	Animated	2003	G	24.98
3	NEW		AIR BUD SPIKES BACK BUENA VISTA HOME ENTERTAINMENT 29858	Katija Pevec Jake D. Smith	2003	G	19.98
4	2	2	INCREDIBLE HULK BUENA VISTA HOME ENTERTAINMENT 29044	Animated	2003	NR	14.98
5	5	12	HARRY POTTER AND THE CHAMBER OF SECRETS WARNER HOME VIDEO 23591	Daniel Radcliffe Emma Watson	2002	PG	24.98
6	4	9	TREASURE PLANET WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 28154	Animated	2002	PG	24.98
7	3	6	ATLANTIS: MILO'S RETURN WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 25999	Animated	2003	NR	19.98
8	7	4	CITY OF LOST TOYS PARAMOUNT HOME ENTERTAINMENT 875413	Dora The Explorer	2003	NR	12.98
9	6	4	ABOUT SCHMIDT NEW LINE HOME ENTERTAINMENT/NEW LINE HOME VIDEO 6317	Jack Nicholson Kathy Bates	2002	R	22.98
10	8	4	BLUE'S CLUES - SHAPES AND COLORS! PARAMOUNT HOME ENTERTAINMENT 875473	Animated	2003	NR	9.98
11	11	12	THE WILD THORNBERRYS MOVIE NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 339753	Animated	2002	PG	19.98
12	10	9	TWO WEEKS NOTICE WARNER HOME VIDEO 23301	Sandra Bullock Hugh Grant	2002	PG-13	22.98
13	13	30	LILLO & STITCH WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 23988	Animated	2002	PG	24.98
14	19	12	PILATES FOR DUMMIES ANCHOR BAY ENTERTAINMENT 10948	Various Artists	2001	NR	9.98
15	9	5	THE RECRUIT TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 29418	Al Pacino Colin Farrell	2003	PG-13	24.98
16	8	8	SCOOBY-DOO MEETS THE HARLEM GLOBETROTTERS WARNER FAMILY ENTERTAINMENT/WARNER HOME VIDEO 2150	Scooby-Doo	2003	NR	14.98
17	12	4	ROLIE POLIE OLLIE: THE BABY BOT CHASE WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 30063	Animated	2003	NR	19.98
18	18	12	THE METHOD PILATES: TARGET SPECIFICS CURRENT WELLNESS 840	Not Listed	1999	NR	12.98
19	17	11	DRUMLINE FOXVIDEO 2007815	Nick Cannon Zoe Saldana	2002	PG-13	19.98
20	20	18	SPY KIDS 2: THE ISLAND OF LOST DREAMS DIMENSION HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 23965	Antonio Banderas Alan Cumming	2002	PG	22.98
21	RE-ENTRY		LEGALLY BLONDE MGM HOME ENTERTAINMENT 1002624	Reese Witherspoon	2001	PG-13	14.95
22	RE-ENTRY		HARRY POTTER AND THE SORCERER'S STONE WARNER HOME VIDEO 21331	Daniel Radcliffe Emma Watson	2001	PG	24.99
23	25	12	ICE AGE FOXVIDEO 2004660	Animated	2002	PG	24.98
24	23	25	MONSTERS, INC. WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 23967	Billy Crystal John Goodman	2001	G	24.98
25	24	21	MOULIN ROUGE FOXVIDEO 2003425	Nicole Kidman Ewan McGregor	2001	PG-13	14.98

● 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 \$2 million in sales at suggested retail. ◆ RIAA gold certification for a minimum of 125,000 units or a dollar volume of \$3 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◆◆ RIAA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 2003, VNU Business Media, Inc. and Nielsen VideoScan. All rights reserved.

JULY 19 2003

Billboard TOP DVD RENTALS

Top Video Rentals is based on transactional data, provided by the Video Software Dealers Assn., from more than 12,000 video rental stores.

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE LABEL/DISTRIBUTING LABEL & NUMBER	Principal Performers	RATING
1	1	2	JUST MARRIED FOXVIDEO 07226	Ashton Kutcher Brittany Murphy	PG-13
2	2	3	OLD SCHOOL DREAMWORKS HOME ENTERTAINMENT 90626	Luke Wilson Will Ferrell	R
3	NEW		KANGAROO JACK WARNER HOME VIDEO	Jerry O'Connell Christopher Walken	PG
4	3	3	TEARS OF THE SUN COLUMBIA TRISTAR HOME ENTERTAINMENT 9751	Bruce Willis Monica Bellucci	R
5	NEW		DARK BLUE MGM HOME ENTERTAINMENT	Kurt Russell	R
6	NEW		PUNCH-DRUNK LOVE COLUMBIA TRISTAR HOME ENTERTAINMENT	Adam Sandler Emily Watson	R
7	5	5	THE RECRUIT TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 29124	Al Pacino Colin Farrell	PG-13
8	4	4	DIE ANOTHER DAY MGM HOME ENTERTAINMENT 86884	Pierce Brosnan Halle Berry	PG-13
9	NEW		THE HOURS PARAMOUNT HOME ENTERTAINMENT	Nicole Kidman Meryl Streep	PG-13
10	9	2	NARC PARAMOUNT HOME ENTERTAINMENT 41832	Jason Patric Ray Liotta	R

JULY 19 2003

Billboard TOP VHS RENTALS

Top Video Rentals is based on transactional data, provided by the Video Software Dealers Assn., from more than 12,000 video rental stores.

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE LABEL/DISTRIBUTING LABEL & NUMBER	Principal Performers	RATING
1	1	2	JUST MARRIED FOXVIDEO	Ashton Kutcher Brittany Murphy	PG-13
2	NEW		KANGAROO JACK WARNER HOME VIDEO 23892	Jerry O'Connell Christopher Walken	PG
3	2	3	OLD SCHOOL DREAMWORKS HOME ENTERTAINMENT	Luke Wilson Will Ferrell	R
4	NEW		DARK BLUE MGM HOME ENTERTAINMENT 04603	Kurt Russell	R
5	3	3	TEARS OF THE SUN COLUMBIA TRISTAR HOME ENTERTAINMENT	Bruce Willis Monica Bellucci	R
6	NEW		THE HOURS PARAMOUNT HOME ENTERTAINMENT 39904	Nicole Kidman Meryl Streep	PG-13
7	NEW		PUNCH-DRUNK LOVE COLUMBIA TRISTAR HOME ENTERTAINMENT 01333	Adam Sandler Emily Watson	R
8	4	5	THE RECRUIT TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 29124	Al Pacino Colin Farrell	PG-13
9	6	4	ABOUT SCHMIDT NEW LINE HOME ENTERTAINMENT/NEW LINE HOME VIDEO 6317	Jack Nicholson Kathy Bates	R
10	5	4	DIE ANOTHER DAY MGM HOME ENTERTAINMENT 04785	Pierce Brosnan Halle Berry	PG-13

◆ RIAA 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 nontheatrical titles. ◆◆ RIAA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 2003, VNU Business Media, Inc. and Nielsen VideoScan. All rights reserved.

Tutorials, Competition On Tap At AES Confab

BY CHRISTOPHER WALSH

The pro audio industry's principal exhibition and networking event, the Audio Engineering Society Convention, is less than three months away. Planning for the 115th confab, to be held Oct. 10-13 at the Jacob K. Javits Convention Center in New York, is well under way.

Zoe Thrall, GM of the Hit Factory Studios in New York and Miami, serves as chair of the convention, the theme of which is "The Power of Sound."

In 20-plus years in the professional recording industry, Thrall has worked in the fields of artist and studio management, engineering, performance and touring. She is a member of AES, the National Academy of Recording Arts and Sciences and the American Federation of Musicians. She is also former director of the Society of Professional Audio Recording Services.

The 114th AES, held in March in Amsterdam, introduced Exhibitor Seminars, which were well-received

and will be added to a U.S. convention for the first time in New York.

Exhibitor Seminars give manufacturers closer interaction with attendees and a means of demonstrating new products in greater detail than possible in a crowded exhibition hall.

A student design competition for audio projects is also new at the 115th AES. Projects for submission can include loudspeaker designs, electronic circuits, audio/music software, microphones, musical instru-



ments and any other item made for use in the audio field. Design and manufacture industry experts will judge entries.

The convention program will also include Tutorial Seminars, comprising daily lectures on a range of topics. Technical papers will be presented, along with workshops covering various subjects.

The unprecedented change experienced by the music industry in a third consecutive year of declining album sales has seriously impacted the professional audio industry, the front end of the production chain.

The industry is also being transformed by the migration to digital

audio workstations and small-format digital consoles, along with the proliferation of home and personal studios these products have fostered. While they offer larger, acoustically treated spaces, superior services and skilled staff, commercial facilities increasingly employ the same equipment now found in private artist-, producer- or engineer-owned studios.

This metamorphosis—and the ways in which commercial facility owners, engineers and producers are adapting to meet new challenges—are sure to be primary topics at the 115th AES.

Information on exhibiting at the 115th AES Convention can be found at aes.org/events/115/.

Quantegy Takes FireWire For A (Hard) Drive

"There's no question that reel-to-reel products are a lot less [popular] than they were 10 years ago," Quantegy marketing director Steve Smith says. With the news of EMTEC Multimedia's imminent demise (Studio Monitor, *Billboard*, July 12), Quantegy becomes the sole provider of professional analog recording tape.

As use of magnetic tape recedes

after several decades as the primary pro audio recording format, hard disk recording assumes dominance, often in the form of the digital audio workstation (DAW). Software-based plug-ins are also flourishing, allowing processing equipment to exist inside the DAW.

While the DAW serves as a self-contained, virtual recording stu-

dio, external storage remains important; recording to a system drive is generally not recommended due to diminished performance with regard to track count and use of plug-ins. A backup copy is also vital in the hard disk realm.

Thus the March introduction of the FHD, Quantegy's FireWire hard drive, which is currently offered in 80 and 120 GB configurations.

"Obviously, in the past few years, hard drives have become the recording method of choice," Smith says. "It was a very new and different opportunity for us. Companies like Glyph [Technologies]

and Rorke Data were doing an excellent job with what I consider extended service and support."

After an initial attempt to introduce an SCSI drive—an effort Smith describes as

"less than successful"—Quantegy turned its attention to FireWire, also known as the IEEE 1394 High Performance Serial Bus. Recording engineers and producers have taken to the plug-and-play convenience and high storage capability of FireWire drives; Smith says Quantegy's customers are among them.

"FireWire made sense to us," Smith says, "as it interfaced directly with the computer and didn't have a lot of interaction with the [DAW] software itself. Also, there was an opportunity for improvement in the FireWire drive system. There was a lot of junk out in the marketplace: plastic, using the cheapest drives available, non-Oxford 911 chip sets being sold, etc. Even the FireWire cable, we found, can make speed differences."

Quantegy, Smith reveals, will likely introduce drives based on the new IEEE 1394b standard, also known as FireWire 800, as well as pocket drives, also popular with audio professionals.

But analog recording tape, which has been made in Quantegy's Opelika, Ala., plant for more than 50 years, is still in demand—though in declining quantity from the music recording industry.

Studio Monitor
By Christopher Walsh
cwalsh@billboard.com



"There's still a ton of quarter-inch [tape] being used outside the U.S. for logging, surveillance, transcription, whatever," Smith says. "It's an analog world in a lot of places. We're still in business, and now our friends from EMTEC have given us another little bump."



SMITH: FIREWIRE MADE SENSE TO US

JULY 19 2003 Billboard PRODUCTION CREDITS					
BILLBOARD'S NO. 1 SINGLES (JULY 12, 2003)					
CATEGORY	HOT 100	R&B	COUNTRY	MODERN ROCK	MAINSTREAM ROCK
TITLE Artist/ Producer (Label)	CRAZY IN LOVE Beyoncé Featuring Jay-Z/ R. Harrison, B. Knowles (Columbia)	SO GONE Monica/ M. Elliott, Spike & Jamahl (J/RMG)	BEER FOR MY HORSES Toby Keith Duet With Willie Nelson/ J. Stroud, T. Keith (DreamWorks)	SEVEN NATION ARMY The White Stripes/ J. White (Third Man/W2)	LIKE A STONE Audioslave/ R. Rubin (Interscope/Epic)
RECORDING STUDIO(S) (Location) Engineer(s)	SONY HIT FACTORY (New York) Jim Caruana, Pat Thrall	HIT FACTORY CRITERIA (Miami) Demacio Castellon	HIT FACTORY CRITERIA (Miami, FL) O'HENRY (Burbank, CA) Julian King	TOERAG (London) Liam Watson	CELLO (Los Angeles, CA) David Schiffman
CONSOLE(S)/ DAW(S)	Neve 88 R, SSL 9000 J	Neve 8078	SSL 9000 J	Calrec M Series	Neve 8078
RECORDER(S)	Pro Tools	Pro Tools	Sony 3348 HR, Pro Tools	Studer A 80	ATR 124, Vintage API
RECORDING MEDIUM	Pro Tools	Pro Tools	Quantegy 467, Pro Tools	BASF 900	EMTEC 900
MIX DOWN STUDIO(S) (Location) Engineer(s)	HIT FACTORY (New York) Tony Maserati	HIT FACTORY CRITERIA (Miami) Scott Kieklak	LOUD (Nashville, TN) Julian King	TOERAG (London) Liam Watson	CELLO (Los Angeles, CA) Rich Costey
CONSOLE(S)/DAW(S)	SSL 9000 K	SSL 9000 J	Sony Oxford OXF-R3	Calrec M Series	SSL 9000 J
RECORDER(S)	Studer A827	Studer A820, Pro Tools	Pro Tools	Studer A 80	ATR 1/2", Pro Tools
MIX DOWN MEDIUM	EMTEC 900	Quantegy 499, Pro Tools	Pro Tools	BASF 900	Quantegy GP9
MASTERING (Location) Engineer	STERLING SOUND (New York) Tom Coyne	STERLING SOUND (New York) Chris Gehringer	MASTERMIX (Nashville, TN) Hank Williams	TRANSFORMATION (London) Noel Summerville	SONY (New York) Vlado Meller
CD/CASSETTE MANUFACTURER	SONY	BMG	UMVD	BMG	SONY

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Punky U.K. rock band A is on call for a new WMI/Nokia initiative



U.K. venue operator Vince Power's Mean Fiddler Group changes key

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



The Darkness Has Landed. Hard-rock band the Darkness is the latest act to perform a showcase at HMV's flagship Oxford Circus store in London. Some 1,500 fans attended the tongue-in-cheek group's show; it coincided with the July 7 release in the U.K. of its debut album, "Permission to Land," on Must Destroy Music/Atlantic Records. Pictured is guitarist Justin Hawkins.

HMV Moves Ahead

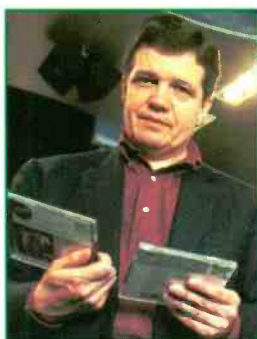
More Stores Are Planned For Japan And The U.K.

BY TOM FERGUSON

LONDON—HMV Group plans to double the rate of its store openings in Japan, buoyed by a strong set of financial results for 2002/2003.

HMV Group CEO Alan Giles says the music specialist opened four stores in Japan during the financial year ended April 26, bringing its total there to 37. It plans to open another eight stores there during 2003/2004. Giles says that schedule reflects the group's "growing sense of confidence" in the market.

He adds, "[HMV Japan managing director] Paul Deselsky has done a lot of work to strengthen and build the middle management team there, and that has helped build our



GILES: "GROWING CONFIDENCE"

confidence in that territory."

Sales at HMV Asia Pacific—which has 75 stores in Japan, Australia, Singapore and Hong Kong—rose by 0.5% to £277 million (\$457.5 million). Comparable-store sales fell slightly, by 0.1%.

Although he concedes that trading conditions in Hong Kong and Singapore continue to be "very difficult," Giles says, "We had a brilliant year in Australia." DVD was the main sales driver in the Asia-Pacific region, with a year-on-year increase in value of 54%.

Giles says HMV has no plans to expand into other Asia-Pacific markets.

"I really don't think we need to," he says. "Japan's the second-biggest music market in (Continued on page 44)

Tommy Boy Builds European Network

BY OLAF FURNISS

BERLIN—U.S. label Tommy Boy is looking to re-establish itself in Europe.

The company already has finalized sales, marketing and distribution deals for most key European markets.

The dealmaking follows the appointment in May of former Universal Germany international marketing director Ornela Tomas to head Tommy Boy Europe.

The move came two years after Tommy Boy CEO/founder Tom Silverman bought back the company from Warner Music Group. WMG retained the catalog, which includes titles by De La Soul, Queen Latifah and House of Pain.

Tommy Boy's efforts also coincide with the stateside success of hip-hop outfit Fannypack, whose "Cameltoe"

single has received massive radio support in the build-up to the July 8 U.S. release of its album "So Stylistic."

According to Silverman, the European strategy aims to ensure that each

act is worked by promoters who share his enthusiasm for the signings. Having different distributors in each territory will also help prevent parallel imports.

"With the new setup, we will have [individual] distributors in European territories, and if somebody exports to the U.K. [for example], we will know who is doing it," Silverman says.

Tommy Boy has already made distribution deals with Gut/Pinnacle (for the U.K.), Edel (Germany), Wagram (France), Playground (Scandinavia), Musica (Austria) and (Continued on page 45)



SILVERMAN: MOVING INTO EUROPE

Tower Japan's Cahoon Steps Down

BY STEVE McCLURE

TOKYO—Tower Records Japan's July 8 announcement that Keith Cahoon is stepping down as its president/CEO marks the end of an era.

Cahoon was a pioneer of international retailing in Japan. He leaves Tower Japan July 30 and will be replaced by Akio Moriwaki, currently Tower Japan COO. Moriwaki has been with Tower since the retailer entered the Japanese market in 1979.

"After serving more than 18 years as director of Tower Records K.K.," Cahoon says, "seeing the company realize its independence and having this fiscal year achieved our best business results, I have come to the decision that now is a timely point to pass on the baton to a new generation."

Tower Japan has confirmed that it is preparing for a public flotation of

its stock in the future. Moriwaki adds, "We want to continue to promote the image we have behind the Tower brand. It is not just the customers that love music but the employees, too."

Cahoon says he plans to remain in the music business, in areas "closer to the creative and cultural aspects."

When Cahoon arrived in Japan in December 1984 to head Tower Records K.K., the company had three stores; today, it has 58 across the country. In the business year ended April 30, the company says it had sales of 52.9 billion yen (\$447.6 million).

Under Cahoon's leadership, Tower was the first chain to stock Japanese indie labels' product in significant amounts, which insiders credit as a key stage in the growth of the Japanese independent-music scene.



JAPAN		UNITED KINGDOM		GERMANY		FRANCE	
THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK
(DEMPA PUBLICATIONS INC.) 07/09/03		(OFFICIAL UK CHARTS CO.) 07/07/03		(MEDIA CONTROL) 07/09/03		(SNEP/IFOP/TITE-LIVE) 07/09/03	
SINGLES		SINGLES		SINGLES		SINGLES	
1	NEW	1	NEW	1	1	1	1
2	1	2	1	2	2	2	2
3	2	3	2	3	4	3	3
4	NEW	4	NEW	4	3	4	4
5	NEW	5	5	5	11	5	5
6	5	6	NEW	6	NEW	6	11
7	7	7	4	7	5	7	6
8	3	8	NEW	8	9	8	8
9	6	9	8	9	8	9	7
10	9	10	6	10	NEW	10	10
HOT MOVER SINGLES		HOT MOVER SINGLES		HOT MOVER SINGLES		HOT MOVER SINGLES	
14	NEW	13	NEW	12	18	20	NEW
16	21	16	NEW	14	NEW	24	30
17	NEW	19	NEW	18	25	29	NEW
18	NEW	28	NEW	20	NEW	38	63
22	NEW	31	NEW	30	40	42	53
ALBUMS		ALBUMS		ALBUMS		ALBUMS	
1	1	1	1	1	1	1	4
2	3	2	NEW	2	2	2	1
3	2	3	NEW	3	4	3	3
4	NEW	4	2	4	7	4	2
5	6	5	NEW	5	21	5	6
6	4	6	NEW	6	6	6	5
7	5	7	NEW	7	8	7	7
8	NEW	8	4	8	11	8	9
9	NEW	9	7	9	3	9	8
10	7	10	3	10	5	10	11

CANADA		SPAIN		AUSTRALIA		ITALY	
THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK
(SOUNDS CAN) 07/19/03		(AFYVE) 07/09/03		(ARIA) 07/07/03		(FIMI) 07/07/03	
SINGLES		SINGLES		SINGLES		SINGLES	
1	1	1	NEW	1	1	1	1
2	2	2	1	2	2	2	5
3	3	3	6	3	3	3	4
4	5	4	9	4	NEW	4	2
5	4	5	7	5	NEW	5	3
6	6	6	3	6	4	6	7
7	7	7	4	7	NEW	7	6
8	8	8	2	8	5	8	9
9	10	9	10	9	8	9	NEW
10	RE	10	11	10	6	10	NEW
HOT MOVER SINGLES		HOT MOVER SINGLES		HOT MOVER SINGLES		HOT MOVER SINGLES	
17	21	15	NEW	12	17	12	31
23	27	16	NEW	16	20	14	23
26	NEW	18	NEW	19	NEW	20	28
27	RE	19	NEW	23	NEW	23	NEW
28	NEW			25	NEW	29	NEW
ALBUMS		ALBUMS		ALBUMS		ALBUMS	
1	3	1	1	1	1	1	1
2	1	2	NEW	2	3	2	2
3	2	3	2	3	2	3	3
4	7	4	NEW	4	4	4	4
5	NEW	5	4	5	5	5	7
6	NEW	6	NEW	6	6	6	5
7	9	7	3	7	36	7	8
8	10	8	11	8	12	8	12
9	NEW	9	7	9	8	9	6
10	8	10	8	10	11	10	9

Music & Media

EUROCHART

Eurocharts are compiled by Music & Media from the national singles and album sales charts of 18 European countries.

THIS WEEK LAST WEEK (MUSIC & MEDIA) 07/09/03

THIS WEEK	LAST WEEK	TITLE	ARTIST
1	1	BRING ME TO LIFE	EVANESCENCE FEATURING PAUL McCOY WIND-UP/EPIC
2	NEW	CRAZY IN LOVE	BEYONCÉ FEATURING JAY-Z COLUMBIA
3	3	GET BUSY	SEAN PAUL ATLANTIC
4	2	CHIHUAHUA	DJ BOBO HANSA
5	4	AICHA	OUTLANDISH ARIOLA
6	5	SUR UN AIR LATINO	LORIE SONY/EPG
7	7	ICH KENNE NICHTS	RZA FEATURING XAVIER NAIDOO EDEL
8	9	LIVE IS LIFE	HERMÉS HOUSE BAND & OJ OTZI ULM
9	8	FAST FOOD SONG	FAST FOOD ROCKERS BETTER THE DEVIL
10	6	I KNOW WHAT YOU WANT	BUSTA RHYMES & MARIAH CAREY J
HOT MOVER SINGLES			
11	15	WE WILL ROCK YOU	KCFK UNIVERSAL
13	NEW	FOOL NO MORE	S CLUB & POLYDOR
14	NEW	21 QUESTIONS	50 CENT FEATURING NATE OONG INTERSCOPE
24	39	LAISSE PARLER LES GENS	JOCELYNE LABYLLE & JACOB DESVARIEUX UP MUSIC
25	53	REIGN	JA RULE DEF JAM/UNIVERSAL

THIS WEEK	LAST WEEK	TITLE	ARTIST
1	1	METALLICA	ST. ANGER VERTIGO
2	2	EVANESCENCE	FALLEN WIND-UP/EPIC
3	3	EROS RAMAZZOTTI	9 ARIOLA
4	5	BEYONCÉ	DANGEROUSLY IN LOVE COLUMBIA
5	4	RADIOHEAD	HAIL TO THE THIEF PARLOPHONE
6	6	NORAH JONES	COME AWAY WITH ME BLUE NOTE
7	NEW	ASHANTI	CHAPTER II MURDER INC./MERCURY
8	18	SHANIA TWAIN	UPI MERCURY
9	NEW	DELTA GOODREM	INNOCENT EYES EPIC
10	NEW	THE THRILLS	SO MUCH FOR THE CITY VIRGIN

THE NETHERLANDS

(MEGA CHARTS BV) 07/07/03

THIS WEEK	LAST WEEK	TITLE	ARTIST
1	1	SUMMER JAM 2003	UNDERDOG PROJECT VS. SUNCLUB DIGIDANCE
2	2	IK WOU DAT IK JOU WAS	VELDHUIS & KEMPER CAPITOL
3	NEW	BEFORE YOU LET ME GO	KANE & ILSE DE LANGE BMG
4	4	OYLA LELE	K3 BMG
5	3	GET BUSY	SEAN PAUL ATLANTIC

THIS WEEK	LAST WEEK	TITLE	ARTIST
1	2	ANDRE HAZES	25 JAAR—HET ALLERBESTE VAN EMI
2	4	JAMAI	JAMAI BMG
3	1	BLOF	OMARM CAPITOL
4	7	KANE	WHAT IF RCA
5	6	BEYONCÉ	DANGEROUSLY IN LOVE COLUMBIA

SWEDEN

(GLF) 07/03/03

THIS WEEK	LAST WEEK	TITLE	ARTIST
1	1	EVERYWAY THAT I CAN	SERTAB ERENER COLUMBIA
2	NEW	HAR KOMMER ALLA KANSLORNA	PER GESSLE CAPITOL
3	4	BRING ME TO LIFE	EVANESCENCE FEATURING PAUL McCOY COLUMBIA
4	2	ALIVE	DA BUZZ BONNIER
5	7	GET BUSY	SEAN PAUL ATLANTIC

THIS WEEK	LAST WEEK	TITLE	ARTIST
1	1	GESSLE PER	MAZARIN CAPITOL
2	2	CAROLA	GULD PLATINA & PASSION—DET BASTA SONET
3	3	METALLICA	ST. ANGER MERCURY
4	5	ANDERS JOHANSSON	IF IT'S ALL I EVER DO MARIANN
5	4	TOMAS LEDIN	I SOMMARNATTENS LJUS METRONOME

DENMARK

(IFPI/NIELSEN MARKETING RESEARCH) 07/01/03

THIS WEEK	LAST WEEK	TITLE	ARTIST
1	NEW	HVER DAG	UFO YEPHA PLAYGROUND
2	1	IF YOU'RE NOT THE ONE	DANIEL BEDINGFIELD POLYDOR
3	2	BRING ME TO LIFE	EVANESCENCE FEATURING PAUL McCOY EPIC
4	6	ST. ANGER	METALLICA VERTIGO
5	3	STEPPIN OUT	LAZE SONY

THIS WEEK	LAST WEEK	TITLE	ARTIST
1	1	PA SLAGET 12	LET'S DANCE 3 RECAR T
2	4	EROS RAMAZZOTTI	9 ARIOLA
3	8	EVANESCENCE	FALLEN EPIC
4	2	SHU-BI-DUA	200 CMC
5	3	METALLICA	ST. ANGER VERTIGO

NORWAY

(VERDENS GANG NORWAY) 07/07/03

THIS WEEK	LAST WEEK	TITLE	ARTIST
1	1	SHE'S SO HIGH	KURT NILSEN BMG
2	3	BRING ME TO LIFE	EVANESCENCE FEATURING PAUL McCOY EPIC
3	2	BLI HOS MEG	DINA UNIVERSAL
4	5	MOM IS HOME	A MOE NORDIC RECORDS
5	7	WHAT YOU NEED	PAPERBOYS BONNIER

THIS WEEK	LAST WEEK	TITLE	ARTIST
1	2	BEYONCÉ	DANGEROUSLY IN LOVE COLUMBIA
2	4	POSTGIROBYGET	BEST AV ALT NORWAYE
3	5	SAYBIA	THE SECOND YOU SLEEP EMI
4	3	EVANESCENCE	FALLEN EPIC
5	1	METALLICA	ST. ANGER VERTIGO

NEW ZEALAND

(RECORD PUBLICATIONS LTD.) 07/07/03

THIS WEEK	LAST WEEK	TITLE	ARTIST
1	20	IGNITION	R. KELLY ZOMBA
2	1	BRIDGE OVER TROUBLED WATER	CLAY AIKEN BMG
3	4	ANGEL	AMANDA PEREZ VIRGIN
4	3	PHLEX	BLINDSPOTT CAPITOL
5	2	FLYING WITHOUT WINGS	RUBEN STUDDARD BMG

THIS WEEK	LAST WEEK	TITLE	ARTIST
1	1	BIC RUNGA	BEAUTIFUL COLLISION COLUMBIA
2	4	EVANESCENCE	FALLEN EPIC
3	5	COLDPLAY	A RUSH OF BLOOD TO THE HEAD PARLOPHONE
4	2	METALLICA	ST. ANGER VERTIGO
5	10	NORAH JONES	COME AWAY WITH ME BLUE NOTE

PORTUGAL

(PORTUGAL/APP) 07/08/03

THIS WEEK	LAST WEEK	TITLE	ARTIST
1	1	UM POUÇO MAIS DE AZUL	MODERADOS DE PARANHOS EMI
2	2	SING FOR THE MOMENT	EMINEM INTERSCOPE
3	5	LOSE YOURSELF	EMINEM INTERSCOPE
4	NEW	ST. ANGER	METALLICA VERTIGO
5	17	BEM LONGE, NUM SONHO MEU	ANJDS VIDISCO

THIS WEEK	LAST WEEK	TITLE	ARTIST
1	2	TRIBALISTAS	TRIBALISTAS EMI
2	1	METALLICA	ST. ANGER VERTIGO
3	5	EVANESCENCE	FALLEN WIND UP
4	4	SERGIO GODINHO	O IRMAO DO MEIO CAPITOL
5	3	MARCO PAULO	AS NOSSAS CANCOES ZONA MUSICA

THIS WEEK	LAST WEEK	TITLE	ARTIST
1	1	BANDANA	VIVIR INTENTANDO BMG
2	NEW	FITO PAEZ	NATURALEZA SANGRE DBN
3	NEW	RICKY MARTIN	ALMAS DEL SILENCIO COLUMBIA
4	2	ERREWAY	TIEMPO SONY
5	3	MANÁ	REVOLUCION DE AMOR WEA LATINA
6	6	ALEX UBAGO	QUE PIDES TU? WARNER BROS.
7	8	NORAH JONES	COME AWAY WITH ME BLUE NOTE
8	15	PINON FIJO	POR LOS CHICOS... VIVO CENTRALIZA/BMG
9	10	BERSUIT VERGARABAT	DE LA CABEZA CON BERSUIT UNIVERSAL
10	4	MADONNA	AMERICAN LIFE MAVERICK/WARNER BROS.

ARGENTINA

(CAPIF) 06/09/03

THIS WEEK	LAST WEEK	TITLE	ARTIST
1	1	BANDANA	VIVIR INTENTANDO BMG
2	NEW	FITO PAEZ	NATURALEZA SANGRE DBN
3	NEW	RICKY MARTIN	ALMAS DEL SILENCIO COLUMBIA
4	2	ERREWAY	TIEMPO SONY
5	3	MANÁ	REVOLUCION DE AMOR WEA LATINA
6	6	ALEX UBAGO	QUE PIDES TU? WARNER BROS.
7	8	NORAH JONES	COME AWAY WITH ME BLUE NOTE
8	15	PINON FIJO	POR LOS CHICOS... VIVO CENTRALIZA/BMG
9	10	BERSUIT VERGARABAT	DE LA CABEZA CON BERSUIT UNIVERSAL
10	4	MADONNA	AMERICAN LIFE MAVERICK/WARNER BROS.

Jay Kid Brings Back Jackson Magic

While he was a baby, Jay Kid became transfixed by a Michael Jackson concert video. As he grew

up, he learned the words and worked on the moves. The years of practice in front of a mirror have paid off. Universal Denmark has launched a 15-track debut album, "Bringing Back the Magic!," on which Kid, now 13, covers Jack-

son's repertoire. "We can hit a whole new audience and a new generation who probably heard their parents playing the

ning filmmaker **Fernando Trueba**, a Latin jazz fan, who persuaded el Cigala and Valdés, who has lived

Global Pulse™

Nigel Williamson, Editor
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JAY KID: CHANNELING JACKSON

for many years in Sweden, to record the nine-song CD. Guest musicians include saxophonist **Paquito D'Rivera** and percussionists **Tata Güines**, **Changuito** and **Pancho Terry**. Trueba and Miami-based **Nat Chediak** are executive producers. Trueba is seeking to license the album to labels in other territories.

HOWELL LLEWELLYN

BALKAN STARS: Belgrade-based band **Darkwood Dub** was the star last month of the three-day UBAAfest in Sarajevo. It was the first of this summer's festivals in the Balkans. On a bill showcasing acts from the former Yugoslavian region, **Darkwood Dub** shook the crowd with its ethno-based electro-pop. The band's fifth studio album, "Zivot Pocinje u 30-oj," is out on B92 Records and has so far yielded three hit singles. "In Serbia and Montenegro, it's being proclaimed as the 'best-selling' local CD release of the last year," the band's **Vladimir Jeric** says.

TAYFUN KESGIN

RELISHING THE CALL: Northern Irish soul-rock trio **Relish** released its second set, "Karma Calling," last month on EMI in Ireland. A Japanese release followed shortly afterward. Having toured the world in support of debut album "Wildflowers" (which yielded a No. 1 hit in Japan with the single "You I'm Thinking Of"), siblings **Ken** and **Carl Papenfus** and bassist **Darren Campbell** are set to capitalize on their hard work with their sophomore release. The album is packed with **Stevie Wonder**-influenced melodies and R&B ballads. The band is on a nationwide tour of Ireland to support the lead single, "Father, Lover, Brother & Son." "Pure expression—that's what this whole album is about," lead vocalist/guitarist Ken says. "Standing up and believing in something and doing it."

NICK KELLY

COMMON CURRENCY

A weekly scorecard of albums simultaneously attaining top 10 chart status in three or more leading world markets.

Repertoire owner: B: BMG, E: EMI, I: Independent, S: Sony, U: Universal, W: Warner

ARTIST	USA	JPN	UK	GER	FRA	CAN	SPN	AUS	ITA	NTH
ASHANTI Chapter II (U)	1		5			5				
BEYONCÉ Dangerously in Love (S)	2		1			2		2		5
EVANESCENCE Fallen (S)	7	10	4	7	3	7		5	7	
50 CENT Get Rich or Die Tryin'	5		9			10				
NORAH JONES Come Away with Me (E)	9				1	4		4		9
METALLICA St. Anger (W/S/U)	6			1		3		3	6	6
EROS RAMAZZOTTI 9 (B)				2					1	8

Nokia Adds Full Tracks To Ring Tones

BY JULIANA KORANTENG

LONDON—Nokia, the world's largest cell-phone manufacturer, is working closely with the recording industry to develop an understanding on both sides of the evolving "mobile music" sector.

The Finnish handset manufacturer took its first major step into the digital distribution business in June with a Pan-European marketing agreement with Warner Music International. That deal involved WMI providing music tracks for the new Nokia 3300—the company's first phone designed to play full-length recordings, rather than ring tones (*Billboard Bulletin*, June 3).

The 3300 was "specifically designed with the music market in mind," says

Helsinki-based Ilkka Raiskinen, senior VP, entertainment and media business unit, at Nokia Mobile Phones. The deal was a departure for Nokia, he adds: "It's the first time we have used new technology to promote artists."

Jay Durgan, WMI senior VP of marketing in London, says the collaboration is crucial to understanding the demands for content in the digital era.

"Having accomplished that first step together, it [is] my hope that there might be scope for further and future collaborations, possibly even involving some of WMI's sister companies with-in AOL Time Warner," Durgan says.

Nokia views the 3300 and the WMI deal as keys to its strategy. It is attempting to persuade labels and music fans



RAISKINEN: TARGETING YOUTH MARKET

that mobile listening works.

The global handset industry sold 112 million units worldwide during first-quarter 2003, according to Stamford, Conn.-based research firm Gartner Dataquest. With its 35% market share of that business, according to the firm, Raiskinen says Nokia is best positioned to help the music and mobile industries understand each other. U.S. firm Motorola is the world's second-biggest cell-phone maker with a 15% share.

The Nokia 3300 is in European and Asian stores and will be available in the U.S. shortly. The WMI deal only covers

Europe, which had a 71% mobile-phone penetration in 2002, according to Jupiter Research. That compares with 52% in the U.S.

In addition to its original phone-call capabilities, the 3300 features a portable digital music player that supports MP3 and Advanced Audio Compression digital files, a stereo FM radio and a digital recorder. It can also play True Tones, which are advanced ring tones made from actual master recordings, on top of the standard reproduced sounds for incoming calls.

Under the WMI deal, Nokia 3300 users can download and play audio clips of recordings by three up-and-coming acts: U.K. punk-rock band A, British rock/pop female artist Harry and Dutch band Krezip.

"We went for these artists because we happen to be targeting the younger end of our market," Raiskinen explains.

Nokia phone users get free access to the acts' recordings for True Tones as well as such related material as logos and wallpaper for the handset's color display section. Nokia has obtained licenses from each track's publisher for True Tone use.

When they purchase the handset, consumers also get a CD-ROM containing full tracks by WMI's new acts for use on the handset. The tracks will

be updated later this year, although WMI declined to give details.

Nokia is among the pioneers of ring-tone-compatible phones. But like U.S. competitor Motorola—which is selling its Motorola MotoMixer software to enable users to download ring tones and remix them—Nokia eventually wants people to listen to full tracks via wireless devices.

The WMI deal is one of the first steps toward that goal.

"We have done devices with music capabilities before, but we've seen that the music industry has become more aware of the capabilities of the mobile phone in the distribution of music," Raiskinen says. "We need to understand the music industry's business model so that we can come up with the right technology."

"The Nokia deal is significant on many different levels," Durgan says. "It enables us to work with technology as opposed to being bludgeoned over the head with it. It's hard to gauge exactly how successful mobile distribution will become... but we want to support and collaborate with [the mobile industry] so that we might find the way forward."

Additional reporting by Jonathan Mander in Helsinki.

U.K. Music Debate Fails To Find Answers

BY ADAM HOWORTH

LONDON—Despite being billed as "trial by radio," the Great British Music Debate delivered few answers to the questions it posed.

The high-profile, hour-long debate was broadcast live July 2 from London's Shaw Theatre by national public full-service station BBC Radio 2. It concluded an evening of programming on such issues as tumbling record sales, piracy and the inability of U.K. acts to break the U.S. market.

Chaired by Radio 2 presenter Jeremy Vine, the panel consisted of Sony Music U.K. chairman Rob Stringer, Mercury Records U.K. managing director Steve Lillywhite, EMI Recorded Music U.K. chairman Tony Wadsworth, EMI recording artist



WENHAM: 'DOWNLOADING HELPS SALES'

Beverley Knight and chairman of independent labels trade body AIM Alison Wenham.

The debate, which took place in front of 400 invited guests, opened by asking if the single configuration was dying. "Loneliness," the No. 1 U.K. single from May this year by German act Tomcraft (Ministry of Sound), was played; few in the audience had heard the track.

Knight contrasted this with previous eras, when "even your granny" knew the what No. 1 hit was.

Stringer rebutted by saying the

Tomcraft track simply indicated the "diversity of music and shows it's not dead."

Wenham suggested that downloading tracks offers fans an introduction to new music, just as home taping did in the 1980s. "Downloading helps album sales," she said.

Wadsworth disagreed. "That's not the point," he countered. "It's only fair that people who create get to decide [what is free]."

From the audience, former Culture Club producer Steve Levine insisted, "There is great stuff out there, but it's

not getting played on radio," adding that "a big budget and marketing is more important than the record."

Colin Martin, the Radio 2 executive producer of music, who chairs the station's weekly playlist meeting, tried enlightening the audience about programming

protocol. He said that new releases from the majors have "no guarantee of going on the playlist," and "we never ask about a 'plot.'"

Wenham countered, "[Even indies] get asked, 'What's the plot?'"

The night's closing comment came from music consultant Feargal Sharkey, the former singer with Londonderry, Northern Ireland, punk/pop act the Undertones who is also a member of U.K. regulatory body the Radio Authority. He said of the single: "It's cheap, it's straightforward—and it won't go away."

HMV Moves Ahead

Continued from page 41

the world. With the growth opportunities we have over there—and in the U.K.—we don't need to look at any other markets." He says the HMV infrastructure in Japan is capable of supporting a "considerably larger" chain.

Giles spoke to *Billboard* following the July 1 publication of HMV Group's annual report for the year ending April 26. The group increased its operating profits during the year by 12.1% to £118.4 million (\$195.5 million), with an overall increase in sales of 3.2% to £1.7 billion (\$2.8 billion). It also reduced its underlying net debt from £253.6 million (\$418.8 million) to £158.6 million (\$261.9 million) during the year.

Cutting down on that debt is "very pleasing," Giles says. "It's an enormous credit to everyone throughout the business; they've all been very focused on the balance sheet in a way which is unusual for a retail company."

The mainstay of the group's performance continues to be its HMV Europe division, which accounted for £867.4 million (\$1.43 billion) of the group's sales in the year. HMV Europe currently has 166 stores in the U.K. and Ireland. Music accounted for 51% of the division's sales, with video accounting for 36%.

Giles says the U.K. stores performed "brilliantly in challenging circumstances" during the year. "DVD has been a driver of that: we had 83% [year-on-year] growth in DVD." In total, video accounted for 36% of sales at HMV Europe during the year, up from 31% in the previous year.

Overall, HMV Europe had year-on-year sales growth of 10.6%, boosted by 21 new store openings in the U.K. On a comparable-store basis, sales growth was 3.7%.

HMV Europe managing director Steve Knott says, "We'll

be opening the same number of stores, if not more, in this financial year. With those, we're getting close to the 200-store mark, and we still feel that there's quite a few U.K. markets that HMV isn't in [that] we should be in."

Knott says the results prove that in the U.K., "the distribution and selling of physical recorded music is alive and well at HMV."

However, he continues, "people don't want to pay a ridiculous amount of money for CDs, and we've got to work with the record companies to make the CD competitive again—and not just against other entertainment software. The suppliers have really got to get their act together on catalog and sort out the single so that they don't kill it."

The positive picture HMV painted of its European and Asian operations was not mirrored at HMV North America, where overall sales fell 16.1% to £157.1 million (\$259.4 million), despite a strong DVD performance. HMV currently has seven stores in the U.S., having closed four during the 2002/2003 financial year and one shortly after. It operates 99 stores in Canada. Comparable-store sales at HMV North America fell 4% during the year, and the division reported a £3.5 million (\$5.8 million) loss.

Giles says that figure was because of "a number of accelerated store closures over there and the restructuring of the Canadian hmv.com Web site." The latter operation was relaunched as a joint venture with amazon.ca in April this year.

"We've never disguised the fact that the U.S. is a loss-making business," Giles says, "and we won't be investing any further money there. But we're very committed to the business in Canada, and we are making some progress toward improving performance in extremely difficult market conditions."

Although Giles says the company has eliminated most of its loss-making stores in the U.S., he adds: "I don't think you should be surprised if there were further U.S. store closures" during the current financial year.



KNOTT: 'MAKE THE CD COMPETITIVE'

NEWSLINE

THE INTERNATIONAL WEEK IN BRIEF

U.K. entertainment company Rank Group is buying Disctronics, one of Europe's largest independent CD and DVD replicators in Europe, for £34.1 million (\$56.2 million). Rank says Disctronics will boost its annual DVD production capacity to more than 200 million discs. The transaction will be handled through Deluxe Global Media Services, Rank's joint venture formed last year with optical disc manufacturer Ritek (Billboard Bulletin, July 23, 2002). The deal closes this month, pending approval by competition authorities. Rank CEO Mike Smith says the purchase achieves the company's objective of "putting Deluxe into the top tier of DVD suppliers by expanding our capability in Europe." Disctronics' two U.K. production facilities, in Blackburn and Southwater, account for more than 80% of the company's total revenue, which reached £61.7 million (\$101.7 million) in the year to June 30, 2002. **LARS BRANDLE**

Italian collection society SIAE has elected veteran songwriter Franco Migliacci as president. The society's 61,000-strong membership, which comprises writers and publishers, voted in a 64-member assembly in June, which subsequently voted Migliacci into his new role. The assembly has also appointed the first five members of a new eight-member governing body. They are Ivan Cecchini, director of publishers' body AIE; TV/radio scriptwriter Diego Cugia di Sant'Orsola; Antonio Marrapodi, president of EMI Music Publishing Italy and publishers' body FEM; Franco Micalizzi, VP of writer/musician trade union SNAC; and Giovanni Natale, president of the National Assn. of Publishers. **MARK WORDEN**

Music retailer Sanity Entertainment is trimming its Australian and British operations. Parent company Brazin has placed 100 of its 300 Australian Sanity outlets under review, with an aim to either shutter or convert them into DVD outlets during the next 12 months. About 50 job losses are anticipated in Australia. The British division will be scaled down from 106 to 80 outlets. Only half of Sanity's British stores are profitable, and many marginal outlets are to switch during the next few months to stocking Brazin's more profitable lingerie, footwear and surfwear lines. **CHRISTIE ELIEZER**



DALL'ORTO

On July 3, MTV Portugal began transmission to more than 300,000 subscribers nationally of cable TV company Cabo. Portugal is the 10th European country to have its own customized MTV music channel. Based in Lisbon, it will be presented in Portuguese and feature Latin, Brazilian and local acts, as well as international repertoire. Portugal has enjoyed a surge in cable TV subscription in recent years and also has the highest number of summer rock and pop festivals anywhere in Europe (18). Director general of MTV Networks for Southern Europe Antonio Campo Dall'Orto says, "We are committed to providing rock and pop music to our Portuguese audience, which is between 15 and 35 years old. [Portugal] is probably the most rock-oriented country in Europe." **CHRIS GRAEME**

Spanish police arrested 14 people in a major anti-piracy raid in Barcelona. Aided by experts from the International Federation of the Phonographic Industry, local labels body AFYVE and authors and publishers society SGAE, police seized 950 CD-R devices capable of making 600 copies per minute and nearly 500,000 blank discs from the premises of Grupo CD World. AFYVE says one in three of all CD-Rs used to illegally copy CDs last year in Spain bore the Rimax trademark, which belongs to Grupo CD World; the company allegedly supplied pirates with specially designed software and hardware that can neutralize copy-protection mechanisms. According to AFYVE, Grupo CD World shipped more than 11 million pirated CDs and DVDs in 2002 alone. **HOWELL LLEWELLYN**

The U.K.'s Mean Fiddler Music Group has spun off its loss-making bars and restaurant division and committed to focusing on its core festival, international touring and music-venue divisions. Mean Fiddler has sold its remaining bars and restaurants to U.K. company Lynnet Leisure Group for £2.3 million (\$3.8 million) in cash and has agreed to sell its Mean Country AM radio station to London-based Sunrise Radio for £1.5 million (\$2.4 million) in cash. "I believe there is tremendous potential for profitable growth in our three remaining divisions," Mean Fiddler chairman Vince Power says. Mean Fiddler is also planning to form a record label, which will tap the company's existing brands. For the year ended Dec. 31, 2002, the company posted a pretax loss of £8.3 million (\$13.7 million) vs. a loss of £1.5 million (\$2.4 million) the year before. **LARS BRANDLE**

Biz Weighs SOCAN Changes

Board Election Shifts Power Toward Publishers

BY LARRY LeBLANC

TORONTO—Canada's music publishing sector is trying to assess the fallout of a heated board election last month at the Society of Composers, Authors and Music Publishers of Canada.

At its June 9 annual general meeting (AGM) in Toronto, 18 directors were named to SOCAN's new board for a three-year term in accordance with ballots received from its members.

Nine songwriters were voted on to the board; the other nine directors represent publishing interests. Earl Rosen was also named president, based on directors' votes. Rosen is founder and president of Toronto-based independent label Marquis Classics and its affiliated publishing company, De Sade Songs. He replaced Gilles Valiquette, an eminent Quebec songwriter.

The AGM was a "blood-on-the-floor fight," according to one leading Canadian publisher who, like several others, declined to be named. "It was two factions fighting over the rudder of the board."

Veteran Vancouver-based songwriter Bill Henderson, a past SOCAN president, notes that "it was a pretty active election. People exercised their vote, and different groups worked on [promoting] different slates to be on the board."

With 25,000 active earning members, SOCAN administers the performing rights of its members—composers, lyricists, songwriters and their publishers—and those of affiliated international societies by licensing the use of their music in Canada. Its revenue in 2002 totaled \$166 million Canadian (\$121 million) from domestic performances (from Canadian radio, TV, cable, pay audio and other licensing tariffs) and from international sources (from international affiliated societies.

Rosen is only the second publisher to helm SOCAN since it formed in 1990; the other was Mark Altman, president of Morning Music. The other presidents have all been songwriters. SOCAN formed as a result of the merger of two former Canadian performing rights societies: the Composers, Authors and Publishers Assn. of Canada and the Per-

forming Rights Organization of Canada.

But informed sources say that the major publishers here felt that SOCAN's board did not always act in the best interests of its sector. According to these sources, EMI Music Publishing, BMG Music Publishing Canada, Sony/ATV Music Publishing, Universal Music Publishing and Warner/Chappell Music Canada aligned with the Guild of Canadian Film Composers to force extensive changes.

A publishing source says, "The major publishers decided SOCAN should return to its initial objective of being a jointly owned and operated organization and not be an organiza-



LeBEL: 'WE HAVE A STRONG BOARD'

tion where publishers felt they were just 'tolerated.'"

BMG Music Publishing Canada VP/GM Robert Ott says, "Hopefully, the new board equally reflects all of the constituencies and will bring a more business-like attitude to board proceedings."

SOCAN CEO André LeBel adds, "We have a strong board, with strong authors and publishers, both independent and multinationals. Yes, it will bring about confrontation, but I think it will also bring SOCAN to an even higher [level]."

Rosen agrees. "Film and TV composers are now significantly represented on the SOCAN board. The [board] dynamics will change because they see themselves more in an industrial model than a creative, 'lone genius' model."

Film and TV composers say they campaigned in the election because they felt under-represented in SOCAN's affairs. The galvanizing issue for pub-

lishers, however, was SOCAN's handling of home-taping levy monies. These are paid by manufacturers and importers of blank recording media to nonprofit agency the Canadian Private Copying Collective (CPCC).

The purpose of the levy—introduced in 2000 and currently under review by the Copyright Board of Canada—is to ensure compensation to creators and producers of sound recordings for the loss of revenue resulting from the copying of their works for private use.

After heated debate on the SOCAN board between songwriter and publisher factions about the distribution of the money from these levies, it opted for a temporary resolution. The society would distribute 50% of the CPCC royalties to those songwriters who had assigned SOCAN the right to collect from CPCC. The Canadian Musical Reproduction Rights Agency (CMRRA) would collect the other 50% from CPCC on behalf of the domestic and international publishers it represents.

CPCC has collected more than \$25 million Canadian (\$18.5 million) for the years 2000 and 2001; distribution of these royalties began in February. To date, SOCAN's distribution to songwriters has amounted to \$2.7 million Canadian (\$2 million). The CMRRA has distributed an estimated \$5 million Canadian (\$3.7 million), including monies from overseas catalogs.

But major Canadian publishers are campaigning for all CPCC monies to flow to them and songwriters to be paid by them on a contractual basis. They want the songwriters' share of the levy to be recoupable against publishing advances or any expenses outstanding.

"We agreed to the split to get the money flowing," a major publisher says. "Will SOCAN eventually submit any part of the writers' 50% to a publisher? That's going to be one of the big struggles within SOCAN."

Songwriter Ian Thomas, past president of the Songwriters Assn. of Canada, counters, "Publishers want anything and everything they can get. Writers are saying, 'This is a new right, let's split it 50/50.' SOCAN would not exist if it were not for the notion of the sacrosanct writers' share."

Tommy Boy

Continued from page 41

Musikvertrieb (Switzerland).

Deals for the Benelux countries, Spain and Italy are also in the works.

"Licensing the acts would mean relinquishing control," Tomas adds. "The choice of who we use for promotion will be totally act-dependent. The people who work the act have to

like it and understand it."

Silverman says the European operation—run from Berlin—will enable Tommy Boy to choose where to launch an act first. "Some releases will start in Europe before coming out in the U.S.," he says. "We like to be on the edge of change, whether we find acts in the U.S. or in Europe."

The label's later years with WMG saw Tommy Boy diversify into gospel and alternative signings. Silverman says he now plans to have a more genre-focused roster concentrating on hip-

hop and "DJ-oriented club music."

He adds that he also is seeking partners in Mexico, Southeast Asia and South America, after signing deals with Sony Music in Canada and Mushroom in Australia.

At market-leading U.K. retailer HMV, dance/urban manager Steve Owen is enthusiastic about the revival of the label. "Tommy Boy has an incredible brand name, which everyone recognizes," he says. "With its heritage, you have to believe that Tom will sign great stuff."

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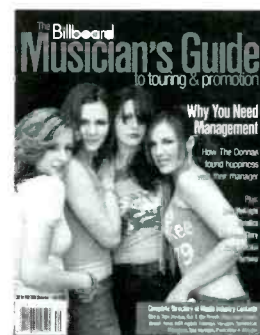
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UMVD Still Dominates

Continued from page 36

Nielsen SoundScan calculates current album market share by counting only sales occurring within the first 18 months of an album's release (12 months for classical and jazz), except for those that remain in the top half of The Billboard 200.

In current album market share, WEA ranked second with 17.1%, up from the 14.6% it had in the corresponding period last year.

WEA is followed by BMG with 16.1%. But BMG's performance is down from the 17.2% it had last year when it ranked second in the first six months of that year.

The independent sector collectively ranked fourth with 14.2%, down from the 15.5% it had last year in the corresponding period, while Sony was fifth at 13.4%, down from 15%. EMM came in last with 9.7% but was up significantly from the 7.6% it had last year.

Looking at the top 10 sellers in the first half of this year, following 50 Cent are Norah Jones' "Come Away With Me," which has shifted 3.8 million copies so far this year; Linkin Park's "Metemora," 2.1 million copies; R. Kelly's "Chocolate Factory," 1.94 million

copies; Dixie Chicks' "Home," 1.81 million copies; Kid Rock's "Cocky," 1.6 million copies; Evanescence's "Fallen," 1.57 million copies; the "Chicago" soundtrack, 1.5 million copies; Avril Lavigne's "Let's Go," 1.47 million copies; and Celine Dion's "One Heart," 1.3 million copies.

In both 2003 and 2002, 20 albums had accumulated sales of at least 1 million units, while this year those 20 albums had total scans of 33.3 million units vs. 31.2 million last year.

CURRENTS ARE STRONGER

In general, current albums are outperforming catalog sales, as the album category only suffered a 5.1% decline vs. the overall

decline of 8.3%. Current album scans in the first half of the year totaled 180 million vs. 190 million last year.

Sales of catalog albums—those albums out longer than 18 months and no longer on The Billboard 200—are down 12.8%.

Breaking out catalog into the subset of deep catalog—albums that are in the market for longer than 36 months—sales are down 10.9%. On the other hand, newer catalog album sales—those titles out longer than 18 months and less than three years—are down 17%, more than double the industry average. As a percentage of album sales, current albums totaled 63.1%, while catalog sales total 36.9%.

Six Months: Decline Slows

Continued from page 35

the first half of 2002. Similarly, hard rock/metal was down 6% with sales totaling 34.7 million units, compared with 36.9 million last year.

Classical had an increase with sales up 4.3%, but in total units the

uptick was slight, to 6.8 million units from 6.5 million units.

On the other hand, soundtracks are down 14.5% this year, with sales totaling 15.3 million units in the first half, down from 17.9 million units. New-age sales are also down significantly to 2.2 million units from 2.9 million units, a drop of 23.5%.

Latin had a strong year with album sales up 28.8% to 11.5 million units from the 8.9 million units it had last year in the same time frame (see story, page 22). Similarly, jazz was one of the other

few genres enjoying a sales increase, with sales at 11.1 million units, up from 8.2 million last year. But the main factor behind the increase is Norah Jones, who this year has moved some 3.8 million units alone.

Country albums, relatively speaking, are doing better than the industry, with sales only down 3.6% to 28.5 million units in the first half of the year compared with 29.6 million in the corresponding period last year (see story, page 27).

In looking at sales by configu-

ration, CD sales are down 6.2% to 275.7 million from 293.9 million units, while cassette sales are down 43.3% to 9.3 million units from 16.4 million in the first half of last year. As a percentage of total album sales, cassettes are now 3.4%.

Nontraditional album sales are up slightly to 897,000 units from 761,000 units, an increase of 17.9%. But the bulk of that is vinyl sales, which totaled 661,000 units, while DVD audio and Super Audio CD were 234,000 and the MiniDisc was 7,000 units.

Barry White

Continued from page 6

mat segue to adult R&B.

"Many listeners believe Barry White owned WRKS because of his imaging," station PD Toya Beasley says. "He was elated when we first asked him to be our station voice and had been involved with WRKS ever since."

The singer/songwriter/producer amassed a string of '70s crossover hits that became synonymous with romance. Among them are "Can't Get

Enough of Your Love, Babe," "Love's Theme" and "It's Ecstasy When You Lay Down Next to Me."

Nicknamed "The Maestro," White was born in Galveston, Texas, and raised in South Central Los Angeles. A teenage stint in jail for stealing tires was credited with jump-starting his musical career.

White was a member of the Upfronts before he achieved major songwriting and production success with female trio Love Unlimited. He then went solo.

Though his career waned in the '80s, White returned with full force in

1994 with No. 1 R&B hit "Practice What You Preach." He acquired a new generation of fans when his music was featured on Fox TV series "Ally McBeal." He also became the commercial voice for such products as Arby's, Jeep and AT&T.

It wasn't until his 1999 album, "Staying Power," that White won his first Grammy Awards. The album's title track earned him best male R&B and best traditional R&B vocal performance.

During a 30-plus-year career as artist and producer, White amassed 106 gold and 41 platinum albums, 20 gold and

10 platinum singles and worldwide sales in excess of \$100 million.

In his 1999 autobiography, "Love Unlimited: Insights on Life & Love," White summed up his career in one sentence. "I write sheet music, baby, for use in your temple of love."

At the time of his death, White was preparing a duets album for Def Soul.

A private service was held July 8 in L.A. White's survivors include eight children, grandchildren and companion Catherine Denton.

Additional reporting by Skip Dillard in New York.

Piracy

Continued from page 5

A key factor in 2002 is the increase in disc piracy, rapidly replacing cassettes and rising to an all-time high of 1.1 billion units, a 14% growth on 2001—more than double the 510 million units sold in 1999. Compared with 2001, the pirate cassette market fell by more than 20%.

IFPI statistics show that CD-R piracy now dominates in Latin America and Southern Europe and is growing rapidly in Eastern Europe; cassettes remain the leading pirate format in the Middle East.

Asia is the world's largest zone for CD-pressing plants, with a capacity far exceeding the needs of the region.

Although he admits that "it is not the panacea to the problem," Iain

Grant, head of enforcement for IFPI, says that enforcement and international cooperation are ways to combat piracy.

"There's been much more enforcement action in recent times, with more seizures than ever and more cases brought to courts," he reports. Indeed, IFPI, in conjunction with local trade bodies and in collaboration with local enforcement units, has beefed up its anti-piracy efforts and reports that worldwide seizures of illegal music discs have risen to more than 50 million units—close to four times the level of 2001.

"It's progress, but it is not enough," he adds. "There's a whole issue of awareness, and we have made some progress. We have seen more territories take action, but our initiatives need to be maintained and sustained."

Berman says there is evidence that pirates "are often members of organized criminal gangs involved in all kinds of criminal activities besides piracy—ranging from fraud and drug trafficking to prostitution."

"Piracy is their lowest risk activity, because the penalties are minimal," Berman continues. "But the profits rival those of the drug trade. It's little wonder that these criminal networks find piracy appealing."

Grant welcomes renewed action from some European Union countries previously known for their lax views on the issue—such as Spain and Italy—but expresses his fears that with 10 more countries preparing to enter the EU, the whole geopolitics of piracy will be changed by pushing the EU borders to the East.

"What were the EU borders will no longer be the borders, and we'll have to deal with some countries

with a very bad track record," Grant says.

Poland is a high-risk country with a high piracy rate, but what he sees as more threatening is that Poland has borders with Russia. A proliferation of CD-manufacturing plants there not only produces for the local market but exports to more than 20 other countries.

"The damages go beyond that border," he says.

Some progress has been made in Asia, with more cooperation and action by some territories, such as Malaysia or even China.

"We adapt our strategy to changes in the marketplace and in business practices," Grant says. "For example, the explosion of CD-Rs has forced us to change our tactics. We are now chasing blank CD-Rs and all the different components necessary to manufacture CD-Rs."

High Costs Trim Country Releases

During the past year, the number of third and fourth singles coming from country albums has dropped by half, from 18 on the country air-play chart in the week surveyed in 2002 to only nine in the same week this year (Airplay Monitor, May 30).

Billboard and Airplay Monitor's Phyllis Stark spoke with record promotion executives about the issue.

The amount of time it takes country singles to break is clearly a key factor, but label execs have numerous other reasons for stopping after two singles and either moving on to the artist's next album or on to the next artist altogether. They cite the cost of retail positioning and the need to give other developing artists their turn at radio.

Kevin Herring, Lyric Street Records VP of national promotion, thinks it's an issue of "economics and odds. It is so expensive to run a single anymore, you have to either be on a roll with a hot-selling album or be so sure that you cannot only get a third and fourth single at radio but also that those singles will sell albums."

Lyric Street president **Randy Goodman** says, "As long as singles are taking [to develop], the time between CDs is growing too long to keep the core fan enfranchised. Four singles equates to two-plus years between CDs. If the third single is keeping sales pace with the first two, why [should there be] a fourth unless, as with [Rascal Flatts'] 'I'm Moving On,' there is a firm belief that the shot must be taken?"

Gator Michaels, national promotion director at Warner Bros. Records, agrees. "I don't think there is much more to this than simple economics. We are in the business of selling records. We would love to be able to go three or four singles deep in every project. If we are in our fourth single, odds are that project is selling very well. I don't think that has changed much over time. What has changed is the life span of our singles. It takes 18 months to get through three singles. That's

two albums in three years.

"In his first three years, **Garth [Brooks]** released three albums and 13 singles," Michaels says. "In

Tuned In: Radio

By Marc Schiffman
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today's climate, they'd probably never get to 'The Dance,' 'The Thunder Rolls,' 'The River,' 'Shameless' or 'Rodeo' in that crucial time frame. How scary is that?"

"Our number of releases is going down because singles are lasting longer and the number of days in a year to make our business plan is still 365," Herring adds. "All the while, our cost of doing business, especially promotionally at radio, is rising at an alarming rate."

FAMILY VALUES R&B: United Stations is not the only radio syndicator offering Christian programming (*Billboard*, April 12).

Zeo Radio Networks has picked up "A Dose of the Ghost" for national syndication. Hosted by recording studio owner **Greg Young**, the one-hour Sunday morning "Ghost" has been airing on rhythmic top 40 **KWIN** Stockton, Calif., since June 2002 with its mix of talk and positive-message hip-hop and R&B.

IN BRIEF: Former Clear Channel senior VP of programming/veteran AC programmer/station owner **Jack Taddeo** joins Vallie/Richards Consulting. . . Veteran programmer **Eric Logan** joins Citadel as president of programming. Logan was VP of programming for Infinity. . . Lycos has released a list of Web users' favorite national radio personalities, based on searches on its Web site. **Howard Stern** is tops for the third consecutive year, while **Tom Joyner** jumps from No. 5 to No. 2. And curiously, last year's No. 2 talent, **Opie & Anthony**, is at No. 9, despite being off the air for a year.



MICHAELS



GOODMAN

Billboard® VIDEO MONITOR

JULY 19, 2003
THE MOST-PLAYED CLIPS AS MONITORED BY NIELSEN BROADCAST DATA SYSTEMS
"New Ons" are those clips with six or more plays for the first time in the chart week.

For week ending JULY 6, 2003

BET	CMT	MUSIC TELEVISION	1 Music First
1234 W. Street, NE, Washington, D.C. 20018	330 Commerce Street, Nashville, TN 37201	1515 Broadway, New York, NY 10036	1515 Broadway, New York, NY 10036
<p>1 CHINGY, RIGHT THURR</p> <p>2 BONE CRUSHER, NEVER SCARED</p> <p>3 ASHANTI, ROCK WIT U</p> <p>4 GINUWINE, IN THOSE JEANS</p> <p>5 50 CENT, 21 QUESTIONS</p> <p>6 BEYONCE, CRAZY IN LOVE</p> <p>7 BUBBA SPARXXX, DELIVERANCE</p> <p>8 PHARRELL, FRONTIN</p> <p>9 MONICA, SO GONE</p> <p>10 SEAN PAUL, LIKE GLUE</p> <p>11 LIL JON & THE EAST SIDE BOYZ, GET LOW</p> <p>12 FLOETRY, SAY YES</p> <p>13 TYRESE, SIGNS OF LOVE MAKIN</p> <p>14 THREE 6 MARFA, RIDDIN' SPINNERS</p> <p>15 DAVID BANNER, LIKE A PIMP</p> <p>16 MYA, MY LOVE IS LIKE... WO</p> <p>17 JAY-Z, LA, LA, LA (EXCUSE ME AGAIN)</p> <p>18 BUSTA RHYMES & MARIAH CAREY, I KNOW WHAT YOU WANT</p> <p>19 LUDACRIS, ACT A FOOL</p> <p>20 R. KELLY, SNAKE</p> <p>21 LDDN, HOW YOU WANT THAT</p> <p>22 TAMIA, OFFICIALLY MISSING YOU</p> <p>23 LUMIDEE, NEVER LEAVE YOU</p> <p>24 JOE BUDDEN, PUMP IT UP</p> <p>25 J.S. ICE CREAM</p> <p>26 JAHHEIM, PUT THAT WOMAN FIRST</p> <p>27 FABLOUS, CAN'T LET YOU GO</p> <p>28 T.I., 24/5</p> <p>29 LIL MO, 4 EVER</p> <p>30 NICK CANNON, FEELIN' FREAKY</p> <p>31 SMILEZ & SOUTHWEST, NOW THAT YOU'RE GONE</p> <p>32 SNOOP DOGG, BEAUTIFUL</p> <p>33 JAY-Z, EXCUSE ME MISS</p> <p>34 STAGGA LEE, ROLL WITH M.V.P.</p> <p>35 BUBBA SPARXXX, DELIVERANCE</p> <p>36 CLIPSE, HOT DAMN</p> <p>37 BUJU BANTON, PAID NOT PLAYED</p> <p>38 SCARFACE, RECOGNIZE</p> <p>39 ZPAC, I GET AROUND</p> <p>40 LUTHER VANDROSS, NEVER TOO MUCH</p> <p>NEW ONs</p> <p>SMILEZ & SOUTHWEST, NOW THAT YOU'RE GONE</p>	<p>1 SHANIA TWAIN, FOREVER AND FOR ALWAYS</p> <p>2 TOBY KEITH, BEER FOR MY HORSES</p> <p>3 BRAD PAISLEY, CELEBRITY</p> <p>4 EAGLES, HOLD IN THE WORLD</p> <p>5 BROOKS & DUNN, RED DIRT ROAD</p> <p>6 KENNY CHESNEY, NO SHOES, NO SHIRT, NO PROBLEMS</p> <p>7 MONTGOMERY GENTRY, SPEED</p> <p>8 JIMMY WAYNE, STAY GONE</p> <p>9 DWIGHT YOAKAM, THE BACK OF YOUR HAND</p> <p>10 RASCAL FLATTS, I MELT</p> <p>11 VINCE GILL, SOMEDAY</p> <p>12 DOLLY PARTON, I'M GONE</p> <p>13 DERIC RUTMAN, WHEN YOU COME AROUND</p> <p>14 GEORGE STRAIT, SHE LL LEAVE YOU WITH A SMILE</p> <p>15 TOBY KEITH, COURTESY OF THE RED, WHITE & BLUE</p> <p>16 RASCAL FLATTS, LOVE YOU OUT LOUD</p> <p>17 JOHN McLENNAN, TEARDROPS WILL FALL</p> <p>18 MONTGOMERY GENTRY, MY TOWN</p> <p>19 FAITH HILL, WHEN THE LIGHTS GO DOWN</p> <p>20 UNCLE KRACKER, DRIFT AWAY</p> <p>21 FAITH HILL, YOU'RE STILL HERE</p> <p>22 KENNY CHESNEY, BIG STAR</p> <p>23 KEITH URBAN, SOMEBODY LIKE YOU</p> <p>24 MARTINA MCBRIDE, CONCRETE ANGEL</p> <p>25 TRACE ADKINS, THEN THEY DO</p> <p>26 BLAKE SHELTON, HEAVY LIFTIN'</p> <p>27 TERRI CLARK, THREE MISSISSIPPI</p> <p>28 ALAN JACKSON, DRIVE FOR DADDY GENE!</p> <p>29 BUDDY JEWELL, HELP POUR OUT THE RAIN (LACEY'S SONG)</p> <p>30 DIERKS BENTLEY, WHAT WAS I THINKIN'</p> <p>31 BRIAN MCCOMAS, 99% SURE (I'VE NEVER BEEN BEFORE)</p> <p>32 JOE NICHOLS, SHE ONLY SMOKES WHEN SHE DRINKS</p> <p>33 LONESTAR, MY FRONT PORCH LOOKING IN</p> <p>34 PAT GREEN, WAVE ON WAVE</p> <p>35 TERRY CLARK, JUST WANNA BE MAD</p> <p>36 DIXIE CHICKS, LONG TIME GONE</p> <p>37 RHONDA VINCENT, YOU CAN'T TAKE IT WITH YOU</p> <p>38 TIM MCGRAW, SHE'S MY KIND OF RAIN</p> <p>39 KEITH URBAN, RAINING ON SUNDAY</p> <p>40 JOE NICHOLS, BROKEINHEARTSVILLE</p> <p>NEW ONs</p> <p>RASCAL FLATTS, I MELT</p> <p>PAT GREEN, WAVE ON WAVE</p>	<p>1 BEYONCE, CRAZY IN LOVE</p> <p>2 ASHANTI, ROCK WIT U</p> <p>3 MICHELLE BRANCH, ARE YOU HAPPY NOW?</p> <p>4 EAGLES, HOLD IN THE WORLD</p> <p>5 LUDACRIS, ACT A FOOL</p> <p>6 GOOD CHARLOTTE, GIRLS & BOYS</p> <p>7 MONICA, SO GONE</p> <p>8 MYA, MY LOVE IS LIKE... WO</p> <p>9 KELLY CLARKSON, MISS INDEPENDENT</p> <p>10 PINK, FEEL GOOD TIME</p> <p>11 SEAN PAUL, LIKE GLUE</p> <p>12 METALLICA, ST. ANGER</p> <p>13 DERIC RUTMAN, SEVEN NATION ARMY</p> <p>14 MADONNA, HOLLYWOOD</p> <p>15 ALL-AMERICAN REJECTS, THE LAST SONG</p> <p>16 JAY-Z, LA, LA, LA (EXCUSE ME AGAIN)</p> <p>17 PHARRELL, FRONTIN</p> <p>18 LUMIDEE, NEVER LEAVE YOU</p> <p>19 BONE CRUSHER, NEVER SCARED</p> <p>20 JOE BUDDEN, PUMP IT UP</p> <p>21 NELLY, P. DIDDY & MURPHY LEE, SHAKE YA TAILFEATHER</p> <p>22 THALIA, I WANT YOU</p> <p>23 FREEWAY, LET'S GO</p> <p>24 RUBEN STUDDARD, FLYING WITHOUT WINGS</p> <p>25 LILUX, IT'S ABOUT TIME</p> <p>26 BOW WOW, LET'S GET DOWN</p> <p>27 JAHHEIM, PUT THAT WOMAN FIRST</p> <p>28 BLACK EYED PEAS, WHERE IS THE LOVE</p> <p>29 LINKIN PARK, FAINT</p> <p>30 CHINGY, RIGHT THURR</p> <p>31 BUDDY JEWELL, HELP POUR OUT THE RAIN (LACEY'S SONG)</p> <p>32 R. KELLY, SNAKE</p> <p>33 JEWEL, INTUITION</p> <p>34 RONEY, BLUE SIDE</p> <p>35 RADIOHEAD, THERE THERE</p> <p>36 EMINEM, SING FOR THE MOMENT</p> <p>37 SNOOP DOGG, BEAUTIFUL</p> <p>38 DEFTONES, MINERVA</p> <p>NEW ONs</p> <p>MADONNA, HOLLYWOOD</p> <p>ALL-AMERICAN REJECTS, THE LAST SONG</p> <p>PHARRELL, FRONTIN</p> <p>NELLY, P. DIDDY & MURPHY LEE, SHAKE YA TAILFEATHER</p> <p>RUBEN STUDDARD, FLYING WITHOUT WINGS</p> <p>BOW WOW, LET'S GET DOWN</p>	<p>1 MATCHBOX TWENTY, UNWELL</p> <p>2 BEYONCE KNOWLES, CRAZY IN LOVE</p> <p>3 JEWEL, INTUITION</p> <p>4 TRAIN, CALLING ALL ANGELS</p> <p>5 MADONNA, HOLLYWOOD</p> <p>6 PINK, FEEL GOOD TIME</p> <p>7 LIZ PHAIR, WHY CAN'T I</p> <p>8 MARDON S, HARDER TO BREATHE</p> <p>9 EVANESCENCE, BRING ME TO LIFE</p> <p>10 COLDPLAY, THE SCIENTIST</p> <p>11 ALL-AMERICAN REJECTS, SWING SWING</p> <p>12 MICHELLE BRANCH, ARE YOU HAPPY NOW?</p> <p>13 KELLY CLARKSON, MISS INDEPENDENT</p> <p>14 GOO GOO DOLLS, SYMPATHY</p> <p>15 UNCLE KRACKER, DRIFT AWAY</p> <p>16 THORN, I CAN'T REMEMBER</p> <p>17 ASHANTI, ROCK WIT U</p> <p>18 JASON MRAZ, THE REMEDY (I WON'T WORRY)</p> <p>19 CELINE DION, HAVE YOU EVER BEEN IN LOVE</p> <p>20 3 DOORS DOWN, THE ROAD I'M ON</p> <p>21 FOO FIGHTERS, TIMES LIKE THESE</p> <p>22 WHITE STRIPES, SEVEN NATION ARMY</p> <p>23 BLACK EYED PEAS, WHERE IS THE LOVE</p> <p>24 LIVE, HEAVEN</p> <p>25 SUGAR RAY, MR. BARTENDER (IT'S SO EASY)</p> <p>26 THALIA, I WANT YOU</p> <p>27 EAGLES, HOLD IN THE WORLD</p> <p>28 JENNIFER LOPEZ, I'M GLAD</p> <p>29 PINK, DON'T LET ME GET ME</p> <p>30 SANTANA, THE GAME OF LOVE</p> <p>31 CREED, ONE LAST BREATH</p> <p>32 COLDPLAY, CLOCKS</p> <p>33 NORAH JONES, DON'T KNOW WHY</p> <p>34 3 DOORS DOWN, WHEN I'M GONE</p> <p>35 JOHN MAYER, YOUR BODY IS AWORNDERLAND</p> <p>36 NO DOUBT, UNDERNEATH IT ALL</p> <p>37 AUDIO SLAVE, LIKE A STONE</p> <p>38 LIFEHOUSE, HANGING BY A MOMENT</p> <p>39 PINK, GET THE PARTY STARTED</p> <p>40 NO DOUBT, HEY BABY</p> <p>NEW ONs</p> <p>COLDPLAY, THE SCIENTIST</p> <p>BLACK EYED PEAS, WHERE IS THE LOVE?</p> <p>LIVE, HEAVEN</p> <p>THALIA, I WANT YOU</p>
fuse	GAC GREAT AMERICAN COUNTRY	MUSIC TELEVISION 2	MUSIC TELEVISION CANADA
200 Jericho Quadrangle, Jericho, NY 11753	9697 E. Mineral Ave., Englewood, CO 80112	1515 Broadway, New York, NY 10036	299 Queen St West, Toronto, Ontario M5V2Z5
<p>1 WHITE STRIPES, SEVEN NATION ARMY</p> <p>2 EVANESCENCE, BRING ME TO LIFE</p> <p>3 MARILYN MANSON, MOBSCENE</p> <p>4 GOOD CHARLOTTE, THE YOUNG AND THE HOPELESS</p> <p>5 HOT HOT HEAT, BAND AGES</p> <p>6 DEFTONES, MINERVA</p> <p>7 CHEVELLE, SEND THE PAIN BELOW</p> <p>8 QUEENS OF THE STONE AGE, GO WITH THE FLOW</p> <p>9 COLD, STUPID GIRL</p> <p>10 LINKIN PARK, FAINT</p> <p>11 TRAPT, HEADSTRONG</p> <p>12 LESS THAN JAKE, SHE'S GONNA BREAK SOON</p> <p>13 ALL-AMERICAN REJECTS, THE LAST SONG</p> <p>14 3 DOORS DOWN, THE ROAD I'M ON</p> <p>15 RADIOHEAD, THERE THERE</p> <p>16 STAINED, PRICE TO PLAY</p> <p>17 P.O.D., SLEEPING AWAKE</p> <p>18 AUDIO SLAVE, SHOW ME HOW TO LIVE</p> <p>19 A.F.I., GIRL'S NOT GREY</p> <p>20 FOO FIGHTERS, TIMES LIKE THESE</p> <p>21 A.F.I., THE LEAVING SONG PT. II</p> <p>22 ALKALINE TRIO, WE'VE HAD ENOUGH</p> <p>23 SMILE EMPTY SOUL, BOTTOM OF A BOTTLE</p> <p>24 POWERMAN 5000, FREE</p> <p>25 STARTING LINE, THE BEST OF ME</p> <p>26 METALLICA, ST. ANGER</p> <p>27 VENETTA RED, SHATTERDAY</p> <p>28 GODD CHARDOTTE, THE ANTHEM</p> <p>29 BUBBA SPARXXX, DELIVERANCE</p> <p>30 DIE TRYING, OXYGEN'S GONE</p> <p>NEW ONs</p> <p>A.F.I., THE LEAVING SONG PT. II</p> <p>BUBBA SPARXXX, DELIVERANCE</p> <p>MET, JADED (THESE YEARS)</p> <p>MICHELLE BRANCH, ARE YOU HAPPY NOW?</p> <p>BLACK EYED PEAS, WHERE IS THE LOVE?</p>	<p>1 JIMMY WAYNE, STAY GONE</p> <p>2 MONTGOMERY GENTRY, SPEED</p> <p>3 BROOKS & DUNN, RED DIRT ROAD</p> <p>4 SHANIA TWAIN, FOREVER AND FOR ALWAYS</p> <p>5 LONESTAR, MY FRONT PORCH LOOKING IN</p> <p>6 BRAD PAISLEY, CELEBRITY</p> <p>7 TOBY KEITH, BEER FOR MY HORSES</p> <p>8 RANDY TRAVIS, THREE WOODEN CROSSES</p> <p>9 KENNY CHESNEY, NO SHOES, NO SHIRT, NO PROBLEMS</p> <p>10 FAITH HILL, YOU'RE STILL HERE</p> <p>11 TRACE ADKINS, THEN THEY DO</p> <p>12 TRACY BYRD, THE TRUTH ABOUT MEN</p> <p>13 EMERSON DRIVE, ONLY GOD (COULD STOP ME LOVING YOU)</p> <p>14 JOE NICHOLS, SHE ONLY SMOKES WHEN SHE DRINKS</p> <p>15 BUDDY JEWELL, HELP POUR OUT THE RAIN (LACEY'S SONG)</p> <p>16 DIERKS BENTLEY, WHAT WAS I THINKIN'</p> <p>17 BLAKE SHELTON, HEAVY LIFTIN'</p> <p>18 DERIC RUTMAN, WHEN YOU COME AROUND</p> <p>19 BRIAN MCCOMAS, 99% SURE (I'VE NEVER BEEN BEFORE)</p> <p>20 DOLLY PARTON, I'M GONE</p> <p>21 DWIGHT YOAKAM, THE BACK OF YOUR HAND</p> <p>22 PHIL VASSAR, ATHENS GREASE</p> <p>23 PAT GREEN, WAVE ON WAVE</p> <p>24 JENNIFER HANSON, THIS FAR GONE</p> <p>25 VINCE GILL, SOMEDAY</p> <p>26 BILLY RAY CYRUS, SOME GAVE AL</p> <p>27 CHRIS CAGLE, WHAT A BEAUTIFUL DAY</p> <p>28 DIAMOND RIO, I BELIEVE</p> <p>29 BILLY RAY CYRUS, WHAT ELSE IS THERE</p> <p>30 BILLY RAY CYRUS, BACK TO MEMPHIS</p> <p>NEW ONs</p> <p>BILLY RAY CYRUS, BACK TO MEMPHIS</p> <p>RICK TREVINO, IN MY DREAMS</p> <p>LEANN RIMES, WE CAN</p>	<p>1 CHINGY, RIGHT THURR</p> <p>2 SEAN PAUL, LIKE GLUE</p> <p>3 A.F.I., THE LEAVING SONG PT. II</p> <p>4 PHARRELL, FRONTIN</p> <p>5 METALLICA, ST. ANGER</p> <p>6 RADIOHEAD, THERE THERE</p> <p>7 KENNA, FREETIME</p> <p>8 JAY-Z, LA, LA, LA (EXCUSE ME AGAIN)</p> <p>9 BEYONCE KNOWLES, CRAZY IN LOVE</p> <p>10 BONE CRUSHER, NEVER SCARED</p> <p>11 SMILE EMPTY SOUL, BOTTOM OF A BOTTLE</p> <p>12 PHARRELL, FRONTIN</p> <p>13 LINKIN PARK, FAINT</p> <p>14 GOOD CHARLOTTE, THE YOUNG AND THE HOPELESS</p> <p>15 RONEY, BLUE SIDE</p> <p>16 STAINED, SO FAR AWAY</p> <p>17 DEFTONES, MINERVA</p> <p>18 ALL-AMERICAN REJECTS, THE LAST SONG</p> <p>19 BLACK EYED PEAS, WHERE IS THE LOVE</p> <p>20 LUDACRIS, ACT A FOOL</p> <p>21 JACK JOHNSON, THE HORIZON HAS BEEN DEFEATED</p> <p>22 JAHHEIM, PUT THAT WOMAN FIRST</p> <p>23 LUMIDEE, NEVER LEAVE YOU</p> <p>24 DAMIEN RICE, VOLCANO</p> <p>25 BUBBA SPARXXX, DELIVERANCE</p> <p>26 BUSTA RHYMES, I KNOW WHAT YOU WANT</p> <p>27 INTERPOL, OBSTACLE 1</p> <p>28 VENETTA RED, SHATTERDAY</p> <p>NEW ONs</p> <p>STAINED, SO FAR AWAY</p> <p>DAMIEN RICE, VOLCANO</p> <p>BUBBA SPARXXX, DELIVERANCE</p>	<p>1 THREE DAYS GRACE, (I HATE) EVERYTHING ABOUT YOU</p> <p>2 SEAN PAUL, LIKE GLUE</p> <p>3 LINKIN PARK, FAINT</p> <p>4 AVRIL LAVIGNE, LOSING GRIP</p> <p>5 50 CENT, 21 QUESTIONS</p> <p>6 SHAWN DESMAN, SPREAD MY WINGS</p> <p>7 BEYONCE, CRAZY IN LOVE</p> <p>8 METALLICA, ST. ANGER</p> <p>9 GDB, GIVE UP THE GRUDGE</p> <p>10 FORTY FOOT ECHE, SAVE ME</p> <p>11 SEAN PAUL, GET BUSY</p> <p>12 FINGER ELEVEN, GOOD TIMES</p> <p>13 SAM ROBERTS, WHERE HAVE ALL THE GOOD PEOPLE GONE</p> <p>14 GOOD CHARLOTTE, GIRLS & BOYS</p> <p>15 OUR LADY PEACE, STARBEE (LIVE)</p> <p>16 ASHANTI, ROCK WIT U</p> <p>17 THEORY OF A DEADMAN, POINT TO PROVE</p> <p>18 EVANESCENCE, BRING ME TO LIFE</p> <p>19 BLACK EYED PEAS, WHERE IS THE LOVE</p> <p>20 WHITE STRIPES, SEVEN NATION ARMY</p> <p>21 SKYE SWEEETMAN, BILLY S</p> <p>22 MYA, MY LOVE IS LIKE... WO</p> <p>23 PINK, FEEL GOOD TIME</p> <p>24 LILUX, IT'S ABOUT TIME</p> <p>25 BRASSMUNK, BIG</p> <p>26 SIMPLE PLAN, ADDICTED</p> <p>27 SUM 41, HELL SONG</p> <p>28 AUDIO SLAVE, SHOW ME HOW TO LIVE</p> <p>29 JAY-Z, LA, LA, LA (EXCUSE ME AGAIN)</p> <p>30 FANNYPACK, CAMEL TOE</p> <p>NEW ONs</p> <p>GOOD CHARLOTTE, GIRLS AND BOYS</p> <p>THEORY OF A DEADMAN, POINT TO PROVE</p> <p>FANNYPACK, CAMEL TOE</p> <p>K-D, HEAVEN ONLY KNOWS</p> <p>CHRISTINA AGUILERA, CAN'T HOLD US DOWN</p> <p>JOE BUDDEN, PUMP IT UP</p>

THE CLIP LIST

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING JULY 19, 2003

h	JBT	MUSIC TELEVISION EUROPE	Power 106.1 MUSIC VIDEO TELEVISION
Continuous programming 404 Washington Ave., Miami Beach, FL 33139	Three hours weekly 216 W Ohio, Chicago, IL 60610	Continuous programming Havley Crescent, London NW18TT	5 hours weekly 223 225 Washington St, Newark, NJ 07102
<p>RICKY MARTIN, TAL VEZ</p> <p>ALEXANDRE PIRE, AMAME</p> <p>MANA, MARIPOSA TRACIONERA</p> <p>SIN BANDERA, SIENA</p> <p>DAVID BISBAL, DIDALE</p> <p>LA OREJA DE VAN GOGH, PUEDES CONTAR CONMIGO</p> <p>ENRIQUE IGLESIAS, PARA QUE LA VIDA</p> <p>THALIA, A QUIEN LE IMPORTA?</p> <p>SORAYA, CASI</p> <p>EROS RAMAZZOTTI, EMOCION PARA SIEMPRE</p> <p>RICARDO MONTANER, QUE GANAS</p> <p>DAVID BISBAL, LLORARE LAS PENAS</p> <p>JENNIFER LOPEZ, ALL I HAVE</p> <p>VOZ VEIS, AUNQUE SEA POCO</p> <p>JUANES, FOTOGRAFIA</p> <p>ANDRES CEPEDA, MIENTRAS MAS PASABA EL TIEMPO</p> <p>JERRY RIVERA, HERIDA MORTAL</p> <p>RICARDO ARJUNA, OAME</p> <p>LA LEY, AMATE Y SALVATE</p> <p>NATALIA LAFURCADE, EN EL 2000</p> <p>RICARDO ARJUNA, EL PROBLEMA</p>	<p>SLICK SHOES, HOW'S THE TIME</p> <p>WARLOCK, SHAKE THE DOPE DUT</p> <p>AFI, THE LEAVING SONG PT. II</p> <p>BORIALIS, IT DON'T MEAN A THING</p> <p>LIZ PHAIR, WHY CAN'T I</p> <p>FINGER ELEVEN, GOOD TIMES</p> <p>VENETTA RED, SHATTERDAY</p> <p>BOYSETS FIRE, LAST YEAR'S NEST</p> <p>MEMENTO, NOTHING SACRED</p> <p>DISTURBED, LIBERATE</p> <p>MET, JADED (THESE YEARS)</p> <p>RIVER CITY REBELS, LIFE'S A DRAG</p> <p>SILVERSTEIN, GIVING UP</p> <p>THE ATARIS, THE BOYS OF SUMMER</p> <p>SUPER FURRY ANIMALS, GOLDEN RETRIEVER</p>	<p>MADONNA, HOLLYWOOD</p> <p>CHRISTINA AGUILERA, FIGHTER</p> <p>EVANESCENCE, BRING ME TO LIFE</p> <p>BEYONCE, CRAZY IN LOVE</p> <p>RICKY MARTIN, JALEO</p> <p>SEAN PAUL, GET BUSY</p> <p>JENNIFER LOPEZ, I'M GLAD</p> <p>EROS RAMAZZOTTI, UNA EMOCION PARA SIEMPRE</p> <p>AVRIL LAVIGNE, LOSING GRIP</p> <p>BLACK EYED PEAS, WHERE IS THE LOVE?</p> <p>PINK, FEEL GOOD TIME</p> <p>MADONNA, AMERICAN LIFE</p> <p>BUSTA RHYMES & MARIAH CAREY, I KNOW WHAT YOU WANT</p> <p>RED HOT CHILI PEPPERS, UNIVERSALLY SPEAKING</p> <p>50 CENT, 21 QUESTIONS</p> <p>P.O.D., SLEEPING AWAKE</p> <p>OUTLANDISH, AICHA</p> <p>METALLICA, ST. ANGER</p> <p>STEREOPHONICS, MAYBE TO MORROW</p> <p>HIM, THE SACRAMENT</p>	<p>BEYONCE, CRAZY IN LOVE</p> <p>MEMENTO, NOTHING SACRED</p> <p>MICHELLE BRANCH, ARE YOU HAPPY NOW?</p> <p>THE ALL-AMERICAN REJECTS, THE LAST SONG</p> <p>BLUE MAN GROUP, SING ALONG</p> <p>PINK, FEEL GOOD TIME</p> <p>THE STARTING LINE, BEST OF ME</p> <p>PANJARI MC, BEWARE OF THE BOYS (MUNDIAN TO BACH KE)</p> <p>JOE BUDDEN, MY MEN (WHICH DEATH)</p> <p>BUBBA SPARXXX, DELIVERANCE</p> <p>JOE BUDDEN, PUMP IT UP</p> <p>FANNYPACK, CAMEL TOE</p> <p>MADONNA, HOLLYWOOD</p> <p>COLDPLAY, THE SCIENTIST</p> <p>MARCEL, TENNESSEE</p> <p>VINCE GILL, SOMEDAY</p> <p>FAITH HILL, YOU'RE STILL HERE</p> <p>THE CUTT, I BELIEVE</p> <p>RUBEN STUDDARD, HELP POUR OUT THE RAIN (LACEY'S SONG)</p> <p>BIFF CITY REBELS, LIFE'S A DRAG</p>

Behind the Bullets

THE LATEST TRENDS FROM BILLBOARD'S CHARTS

R&B Rules Billboard 200 For Fourth Week

Does the No. 1 slot on The Billboard 200 remind you of poker or gin rummy? Following a five-week run when new rock albums debuted atop the big chart, the new **Ashanti** outing marks the fourth straight week that an R&B title enters the list at No. 1.

Like the offering from last issue's chart queen, **Beyoncé**, Ashanti's "Chapter II" has a first-week take of more than 300,000 copies. Her opener of 326,000 falls shy of the 502,500-unit start that her first album enjoyed in April 2002 but is about 3% higher than the amount Beyoncé garnered in her first week.



The current run of R&B No. 1s began with **Luther Vandross'** career-high Nielsen SoundScan week, followed by **Monica**, who became the first of three consecutive women to rule The Billboard 200.

With Ashanti's launch, R&B albums have led the chart in six different weeks since 2003 began. The rap and rock genres each

account for seven weeks at No. 1 this year, with pop albums logging six weeks and **Dixie Chicks** owning the lone week when country led the list.

Ashanti also extends The Billboard 200's longest streak ever of consecutive No. 1 entries to nine (*Over the Counter*, *Billboard*, July 5), a run that will stop next issue, provided she remains at the top.

The chart's record for the most No. 1 debuts in a year is 23, set in both 2001 and 2002. We have already seen 15 albums bow on top this year, compared with 12 during the first 27 weeks of last year, so another milestone may be in the making.

Over the Counter™

By Geoff Mayfield
gmayfield@billboard.com



sum was 10% larger than Jewell's 52,000-unit start.

Joining Jewell on the fast track is veteran **Tracy Byrd**, who enters Top Country Albums at No. 5 and the big chart at No. 33, the latter a career high. His second album rose to No. 30 on The Billboard 200 in 1995. But his highest bow on that chart came later that year, when his third set opened at No. 52.

in his album's life, when it placed the title in its listening stations.

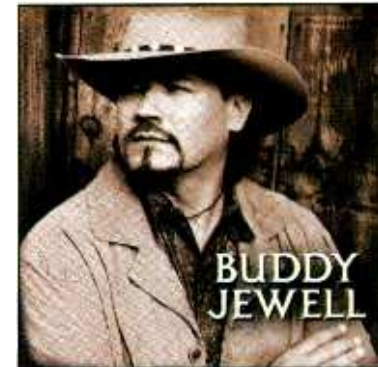
FONDLY REMEMBERED: There were but three days left in the tracking week, one of them a holiday, when news of **Barry White's** death broke (see story, page 6). Yet, in that short time, enough consumers reacted to place three of his hits collections on Top Pop Catalog (Nos. 3, 6 and 33). Combined, the three titles sold 21,000, compared with 12,000 the week before. The collective total of those three is about 10,000 copies more than **Bob Marley's** chart-leading total.

BUDDY LOVE: "American Idol" isn't the only TV talent show wielding influence on *Billboard's* sales charts. **Buddy Jewell**, the inaugural winner of USA Network's "Nashville Star" series, bows at No. 1 on Top Country Albums and No. 13 on The Billboard 200 (see Nashville Scene, page 27).

The Columbia artist becomes the first rookie in seven years to enter the country list at No. 1 (see Chart Beat, page 54).

Although **Jewell's** Billboard 200 rank is seven places higher than first-season "Idol" runner-up **Justin Guarini's** rank in his first chart week, the latter's opening

SPIRITED: With national TV and radio advertising aimed at Independence Day, **Mannheim Steamroller's** "American Spirit" grabs The Billboard 200's largest unit increase and soars just one place shy of its peak position (136-79, up 84%). The album has also received exposure from a twice-repeated segment on Fox News Channel's "Fox Magazine" and a related montage that the cable network ran as recently as July 5... Adult R&B singer **Kem** wins dual Pacesetter trophies on both the big chart and Top R&B/Hip-Hop Albums, aided in large part by a deep sale price at Circuit City. That chain fed increases earlier



Hot Digital Tracks Chart Makes Its Debut

On the heels of last issue's announcement that Nielsen SoundScan has begun tracking digital download sales (*Billboard*, July 12), we debut our newest chart: Hot Digital Tracks.

Compiled from data provided to SoundScan by digital-music services run by Apple, Liquid Audio, MusicNet, listen.com and Roxio, this 25-position chart will appear weekly, adjacent to Hot 100 Singles Sales.

To make room for the new list, the singles sales chart has been cut to 50 titles. The complete 75-position chart is still available at billboard.com to paid subscribers of *Billboard* or our Web site. The first printed chart-topper is "Crazy in Love" by **Beyoncé Featuring Jay-Z**, which has sold 1,400 downloads, down slightly from its total from SoundScan's inaugural chart of one week ago.

A digital track is defined as a song purchased individually or as part of a bundle of songs. Different mixes are tracked separately. This, at times, can lead to multiple versions of the same song charting, though that is not the case among the top 25 this issue.

Digital tracks differ from digital singles, which SoundScan includes

as part of the Hot 100 Singles Sales chart.

To be considered a digital single, a song or multiple songs must be purchased as one paid transaction, matching the physical single counterpart and identified with the UPC code issued by the record label. As with tangible singles, sales totals for different versions or mixes of a song are combined, as long as all versions have a label-provided UPC code.

SO GONE, SO CLOSE: For the second time since **Monica's** "So Gone" reached No. 1 on the Hot R&B/Hip-Hop Singles & Tracks chart, she holds off a potential competitor for the top slot with points from non-monitored radio playlist reports.

This week, "Gone" edges out "Crazy in Love" by **Beyoncé Featuring Jay-Z** on that chart by 40 points, helped by a 44-point advantage over "Crazy" from surveyed reporters. "Crazy" takes the No. 1 slot on Hot R&B/Hip-Hop Airplay

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with a similarly slim 232,000-listener impression lead. In the June 21 issue, "Gone" also kept "Magic Stick" by **Lil' Kim Featuring 50 Cent** at bay, even though "Stick" led the airplay chart.

FEMININE SIDES: As country chart watchers wait for the first solo female to top Hot Country Singles & Tracks in 16 months, all eyes are on **Shania Twain's** "Forever and for Always," the highest ranking female title on that chart this issue. Twain's 15-detection gain is merely the opening chapter in a story that reveals little good news about how ladies are faring on country radio.

Twain and **Wynonna** are the top

two females on the chart, and both take backward steps on the ladder. Twain's single is pushed 9-10 by **Kenny Chesney's** 10-8 leap and 358-spin increase. Wynonna's "What the World Needs" recedes 17-19 with an identical spin count from one week ago.

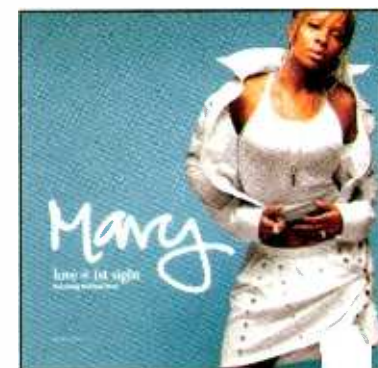
Of the 12 titles by solo females on the chart, nine songs either post gains of fewer than 100 plays or lose detections. The largest female gainer is **Martina McBride's** aptly titled "This One's for the Girls," which gains 311 detections (27-24), but McBride's increase is only the sixth-biggest on the chart. The five titles that collect fatter gains are all by male acts, led by **Keith Urban's** "Who Wouldn't Wanna Be Me," which gains 453 spins (28-26).

The country chart is capped for a sixth straight week by **Toby Keith and Willie Nelson's** "Beer for My Horses." It is Keith's longest No. 1 stint thus far in his career.

IN 'SIGHT': On R&B/Hip-Hop Singles & Tracks, **Mary J. Blige** earns

her 15th top 10 hit with "Love at 1st Sight," featuring **Method Man**, with whom she earned a Grammy Award and her third No. 1 on "I'll Be There for You/You're All I Need to Get By" in May 1995.

Only in its fourth week on the chart, "Sight" is the first single this year to reach the top 10 within one month and the first to do so since "Work It" by **Missy "Misdemeanor" Elliott** in October 2002. This is also Blige's fastest rise to the top 10 since *Billboard* revised its policy to include airplay-only titles on the chart in January 1999.



Billboard® THE BILLBOARD® 200®

Sales data compiled by
 Nielsen
SoundScan

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON	ARTIST	Title	PEAK POSITION	THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON	ARTIST	Title	PEAK POSITION
				IMPRINT & NUMBER/DISTRIBUTING LABEL							IMPRINT & NUMBER/DISTRIBUTING LABEL		
1	1	1	1	NUMBER 1/HOT SHOT DEBUT ASHANTI MURDER INC./DEF JAM 000143*/IDJMG (12.98/18.98)	Chapter II	1	51	36	21	6	LED ZEPPELIN ▲ ATLANTIC 83587/AG (27.98 CD)	How The West Was Won	1
2	1	2	2	BEYONCE COLUMBIA 86386/SONY MUSIC (12.98 EQ/18.98)	Dangerously In Love	1	52	NEW	1	1	TWIZTID PSYCHOPATHIC 4014 (17.98 CD)	The Green Book	52
3	3	2	4	LUTHER VANDROSS J 51885/RMG (12.98/18.98)	Dance With My Father	1	53	55	31	9	THE ISLEY BROTHERS FEATURING RONALD ISLEY ● DREAMWORKS 450439/INTERSCOPE (12.98/18.98)	Body Kiss	1
4	2	1	2	MICHELLE BRANCH MAVERICK 48426/WARNER BROS. (18.98 CD)	Hotel Paper	2	54	51	37	15	CELINE DION ▲ ² EPIC 87185/SONY MUSIC (12.98 EQ/18.98)	One Heart	2
5	6	6	24	50 CENT ▲ ⁵ SHADY/AFTERMATH 493544*/INTERSCOPE (12.98/18.98)	Get Rich Or Die Tryin'	1	55	59	46	35	JUSTIN TIMBERLAKE ▲ ² JIVE 41823*/ZOMBA (12.98/18.98)	Justified	2
6	5	3	5	METALLICA ▲ ² ELEKTRA 62853*/EEG (18.98 CD)	St. Anger	1	56	62	62	63	KENNY CHESNEY ▲ ³ BNA 67038/RMG (12.98/18.98)	No Shoes, No Shirt, No Problems	1
7	8	8	18	EVANESCENCE ▲ ² WIND-UP 13063 (18.98 CD)	Fallen	3	57	27	—	2	LIZ PHAIR CAPITOL 83928 (18.98 CD)	Liz Phair	27
8	7	1	3	MONICA J 20031*/RMG (12.98/18.98)	After The Storm	1	58	60	50	85	KID ROCK ▲ ⁴ LAVA 83482*/AG (12.98/18.98)	Cocky	3
9	9	7	71	NORAH JONES ▲ ⁷ BLUE NOTE 32088 (17.98 CD) [H]	Come Away With Me	1	59	42	—	2	WILLIE NELSON & FRIENDS LOST HIGHWAY 000453/UMGN (18.98 CD)	Live And Kickin'	42
10	4	—	2	THREE 6 MAFIA HYPNOTIZE MINDS/COLUMBIA 89030*/SONY MUSIC (11.98 EQ/18.98)	Da Unbreakables	4	60	56	49	24	TRAPT ● WARNER BROS. 48296 (18.98 CD) [H]	Trapt	42
11	12	10	12	KELLY CLARKSON ▲ RCA 68159/RMG (18.98 CD)	Thankful	1	61	68	43	3	VARIOUS ARTISTS VP/ATLANTIC 83554*/AG (17.98 CD)	Reggae Gold 2003	43
12	14	—	2	SOUNDTRACK COLUMBIA 90132/SONY MUSIC (18.98 EQ CD)	Charlie's Angels: Full Throttle	12	62	63	58	59	EMINEM ▲ ⁸ WEB/AFTERMATH 493290*/INTERSCOPE (12.98/19.98)	The Eminem Show	1
13	NEW	1	1	BUDDY JEWELL COLUMBIA (NASHVILLE) 90131/SONY MUSIC (12.98 EQ/18.98)	Buddy Jewell	13	63	61	53	57	AVRIL LAVIGNE ▲ ⁶ ARISTA 14740 (17.98 CD)	Let Go	2
14	10	5	4	ANNIE LENNOX J 52350/RMG (18.98 CD)	Bare	4	64	49	22	4	STEELY DAN REPRISE 48435/WARNER BROS. (18.98 CD)	Everything Must Go	9
15	17	15	15	LINKIN PARK ▲ ² WARNER BROS. 48196* (19.98 CD)	Meteora	1	65	65	52	10	BONE CRUSHER BREAK 'EM OFF/SO SO DEF 50995*/ARISTA (18.98 CD)	AttenCHUN!	11
16	13	9	6	SOUNDTRACK DISTURBING THA PEACE/DEF JAM SOUTH 000426*/IDJMG (12.98/18.98)	2 Fast 2 Furious	5	66	NEW	1	1	VARIOUS ARTISTS WARNER MUSIC GROUP/BMG STRATEGIC MARKETING 52552/AAL (18.98 CD)	Totally R&B	66
17	19	17	34	SEAN PAUL ▲ VP/ATLANTIC 83620*/AG (12.98/18.98)	Dutty Rock	9	67	NEW	1	1	LOS TIGRES DEL NORTE FONDVISA 350871/UG (14.98 CD)	Herencia Musical: 20 Corridos Inolvidables	67
18	16	11	14	CHER ▲ Geffen/MCA/WARNER BROS. 73852/WARNER STRATEGIC MARKETING (18.98 CD)	The Very Best Of Cher	4	68	37	—	2	BLU CANTRELL REDZONE 51132/ARISTA (18.98 CD)	Bittersweet	37
19	15	13	11	SOUNDTRACK ▲ WALT DISNEY 860080 (18.98 CD)	The Lizzie McGuire Movie	6	69	66	59	8	COLD FLIP/GEFFEN 000006/INTERSCOPE (18.98 CD)	Year Of The Spider	3
20	21	19	5	LONESTAR BNA 67075/RMG (12.98/18.98)	From There To Here: Greatest Hits	7	70	57	33	10	SOUNDTRACK ● RCA 51189/RMG (18.98 CD)	American Idol Season 2: All-Time Classic American Love Songs	2
21	11	4	4	RADIOHEAD CAPITOL 84543* (18.98 CD)	Hail To The Thief	3	71	53	47	7	WEIRD AL YANKOVIC WAY MOBY/VOLCANO 31294/ZOMBA (18.98 CD)	Poodle Hat	17
22	24	23	50	TOBY KEITH ▲ ³ DREAMWORKS (NASHVILLE) 450254*/INTERSCOPE (11.98/18.98)	Unleashed	1	72	73	64	16	JASON MRAZ ELEKTRA 62829/EEG (12.98 CD) [H]	Waiting For My Rocket To Come	64
23	25	20	4	THE BEACH BOYS CAPITOL 82710 (18.98 CD)	The Very Best Of The Beach Boys: Sounds Of Summer	16	73	71	60	80	JOHN MAYER ▲ ³ AWARE/COLUMBIA 85293*/SONY MUSIC (7.98 EQ/18.98) [H]	Room For Squares	8
24	20	12	5	JEWEL ATLANTIC 83638/AG (18.98 CD)	0304	2	74	72	54	7	DEFTONES ● MAVERICK 48350*/WARNER BROS. (18.98 CD)	Deftones	2
25	28	25	7	STAINED ▲ FLIP/ELEKTRA 62882/EEG (18.98 CD)	14 Shades Of Grey	1	75	82	91	25	VARIOUS ARTISTS ● EMI SPECIAL MARKETS 63201/TIME LIFE (19.98 CD)	Worship Together: I Could Sing Of Your Love Forever	39
26	26	24	45	COLDPLAY ▲ ² CAPITOL 40504* (12.98/18.98)	A Rush Of Blood To The Head	5	76	77	65	13	GODSMACK ▲ REPUBLIC/UNIVERSAL 067854/UMRG (12.98/18.98)	Faceless	1
27	32	28	20	R. KELLY ▲ ² JIVE 41812/ZOMBA (18.98 CD)	Chocolate Factory	1	77	83	85	25	UNCLE KRACKER LAVA 83542*/AG (12.98/18.98)	No Stranger To Shame	43
28	23	14	4	GEORGE STRAIT MCA NASHVILLE 000114/UMGN (12.98/18.98)	Honkytonkville	5	78	70	57	12	FLEETWOOD MAC ● REPRISE 48394/WARNER BROS. (18.98 CD)	Say You Will	3
29	30	27	14	THE WHITE STRIPES ● THIRD MAN 27148*/M2 (18.98 CD)	Elephant	6	79	NEW	1	1	GREATEST GAINER MANNHEIM STEAMROLLER/C.W. MCCALL AMERICAN GRAMAPHONE 1776 (16.98 CD)	American Spirit	78
30	22	—	2	LUMIDEE UNIVERSAL 000681/UMRG (18.98 CD)	Almost Famous	22	80	67	48	9	SOUNDTRACK ● WARNER SUNSET/MAVERICK 48411/WARNER BROS. (19.98 CD)	The Matrix Reloaded: The Album	5
31	29	18	5	TRAIN COLUMBIA 86593/SONY MUSIC (18.98 EQ CD)	My Private Nation	6	81	69	44	4	SARAH BRIGHTMAN NEMO STUDIO 37180/ANGEL (18.98 CD)	Harem	29
32	38	36	33	AUDIOSLAVE ▲ INTERSCOPE/EPIC 86968*/SONY MUSIC (18.98 EQ CD)	Audioslave	7	82	76	67	31	SIMPLE PLAN ● LAVA 83534/AG (7.98/12.98) [H]	No Pads, No Helmets...Just Balls	36
33	NEW	1	1	TRACY BYRD RCA (NASHVILLE) 67073/RMG (11.98/18.98)	The Truth About Men	33	83	80	69	34	3 DOORS DOWN ▲ REPUBLIC/UNIVERSAL 064396/UMRG (12.98/18.98)	Away From The Sun	8
34	41	40	40	GOOD CHARLOTTE ▲ ² DAYLIGHT/EPIC 86486/SONY MUSIC (18.98 EQ CD)	The Young And The Hopeless	7	84	92	86	32	TIM MCGRAW ▲ ² CURB 78746 (12.98/18.98)	Tim McGraw And The Dancehall Doctors	2
35	48	38	12	JIMMY BUFFETT ▲ MAILBOAT/MCA 067781/UME (25.98 CD)	Meet Me In Margaritaville: Jimmy Buffett The Ultimate Collection	9	85	64	—	2	JIMMY WAYNE DREAMWORKS (NASHVILLE) 450355/INTERSCOPE (18.98 CD)	Jimmy Wayne	64
36	34	26	9	JACK JOHNSON ● JACK JOHNSON/UNIVERSAL 075012*/UMRG (18.98 CD)	On And On	3	86	86	77	54	NELLY ▲ ⁶ FD/REEL/UNIVERSAL 017747*/UMRG (12.98/18.98)	Nellyville	1
37	43	29	13	GINUWINE ● EPIC 86960/SONY MUSIC (12.98 EQ/18.98)	The Senior	6	87	35	—	2	GUSTER PALM/REPRISE 48306/WARNER BROS. (14.98 CD)	Keep It Together	35
38	40	30	18	LIL' KIM ● QUEEN BEE/ATLANTIC 83572*/AG (12.98/18.98)	La Bella Mafia	5	88	74	71	5	VARIOUS ARTISTS SIDE ONE DUMMY 71237 (8.98 CD)	Vans Warped Tour 2003 Compilation	21
39	31	16	4	JOE BUDDEN DEF JAM 000505*/IDJMG (10.98/18.98)	Joe Budden	8	89	95	87	39	CHEVELLE ▲ EPIC 86157/SONY MUSIC (9.98 EQ CD)	Wonder What's Next	14
40	18	—	2	GANG STARR VIRGIN 80247* (12.98/18.98)	The Ownerz	18	90	39	—	2	THE MARS VOLTA GOLDSTANDARDLABS/STRUMMER 000593/UMRG (9.98 CD)	De-Loused In The Comatorium	39
41	33	—	2	BLACK EYED PEAS A&M 000699/INTERSCOPE (18.98 CD)	Elephunk	33	91	94	82	12	DARRYL WORLEY ● DREAMWORKS (NASHVILLE) 000640/INTERSCOPE (12.98/18.98)	Have You Forgotten?	4
42	47	35	36	CHRISTINA AGUILERA ▲ ² RCA 68037*/RMG (12.98/18.98)	Stripped	2	92	98	84	35	JAHEIM ● DIVINE MILL 48214/WARNER BROS. (18.98 CD)	Still Ghetto	8
43	58	55	36	LIL JON & THE EAST SIDE BOYZ ● BME 2370*/TVT (13.98/17.98)	Kings Of Crunk	15	93	96	79	4	PLAY MUSIC WORLD/COLUMBIA 87177/SONY MUSIC (8.98 EQ/12.98)	Replay	67
44	45	45	33	MATCHBOX TWENTY ▲ MELSIMA/ATLANTIC 83612/AG (12.98/18.98)	More Than You Think You Are	6	94	NEW	1	1	PACESETTER/HEATSEEKER IMPACT KEM MOTOWN 057518/UMRG (8.98/12.98) [H]	Kemistry	94
45	46	41	33	SHANIA TWAIN MERCURY 170314/UMGN (19.98 CD)	Up!	1	95	79	61	1	KENNY G BMG HERITAGE 50997/ARISTA (12.98/18.98)	Ultimate Kenny G	42
46	44	32	15	VARIOUS ARTISTS EMI/UNIVERSAL/SONY/ZOMBA 82344/CAPITOL (12.98/18.98)	Now 12	3	96	87	70	1	DANIEL BEDINGFIELD ISLAND 065113*/IDJMG (17.98 CD)	Gotta Get Thru This	41
47	52	42	18	FABOLOUS ● DESERT STORM/ELEKTRA 62791*/EEG (12.98/18.98)	Street Dreams	3	97	90	81	1	AFI ● NITRO/DREAMWORKS 450380*/INTERSCOPE (9.98 CD)	Sing The Sorrow	5
48	NEW	1	1	VARIOUS ARTISTS WARNER MUSIC GROUP/BMG STRATEGIC MARKETING 52553/AAL (18.98 CD)	Totally Hip Hop	48	98	NEW	1	1	POISON THE WELL VELVET HAMMER/ATLANTIC 83645/AG (12.98 CD)	You Come Before You	98
49	50	34	7	DAVID BANNER SRC/UNIVERSAL 000312*/UMRG (12.98/18.98)	Mississippi: The Album	9	99	99	78	13	JAMES TAYLOR WARNER BROS. 73837/WARNER STRATEGIC MARKETING (18.98 CD)	The Best Of James Taylor	11
50	54	56	22	THE ALL-AMERICAN REJECTS ● DOGHOUSE/DREAMWORKS 450407/INTERSCOPE (18.98 CD) [H]	The All-American Rejects	25							

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON	ARTIST		Title	PEAK POSITION	THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON	ARTIST		Title	PEAK POSITION
				IMPRINT & NUMBER/DISTRIBUTING LABEL	IMPRINT & NUMBER/DISTRIBUTING LABEL										
100	102	98	36	RASCAL FLATTS ▲	Melt	5	151	153	151	85	PINK ▲ ⁴	M!ssundaztood	6		
				LYRIC STREET 165031/HOLLYWOOD (12.98/18.98)								ARISTA 14718 (12.98/18.98)			
101	89	72	45	DIXIE CHICKS ▲ ⁶	Home	1	152	124	118	18	THIRD DAY	Offerings II: All I Have To Give	18		
				MONUMENT/COLUMBIA 868407/SONY MUSIC (12.98 EQ/18.98)							ESSENTIAL 10706/ZOMBA (18.98 CD)				
102	100	104	18	THE ATARIS	So Long, Astoria	24	153	154	127	32	BUSTA RHYMES ●	It Ain't Safe No More...	43		
				COLUMBIA 861847/SONY MUSIC (18.98 EQ CD)							J 200437/RMG (12.98/18.98)				
103	81	75	37	HEATHER HEADLEY ●	This Is Who I Am	38	154	142	123	47	SOUNDTRACK ●	Lizzie McGuire	31		
				RCA 69376/RMG (12.98/18.98)							BUENA VISTA 860791/WALT DISNEY (12.98 CD)				
104	84	68	8	MARILYN MANSON	The Golden Age Of Grotesque	1	155	155	143	38	FLEETWOOD MAC ▲	The Very Best Of Fleetwood Mac	12		
				NOTHING 000370/INTERSCOPE (18.98 CD)							REPRISE 73775/WARNER BROS. (24.98 CD)				
105	121	113	37	FOO FIGHTERS ●	One By One	3	156	147	105	9	VARIOUS ARTISTS	Ultimate Smash Hits	55		
				RDSWELL/RCA 69008/RMG (18.98 CD)							BMG HERITAGE 52522/ARISTA (18.98 CD)				
106	93	111	67	MERCYME ●	Almost There	67	157	137	122	8	THIRD EYE BLIND	Out Of The Vein	12		
				INO 86133/CURB (18.98 CD) [M]							ELEKTRA 62783/EEG (18.98 CD)				
107	75	—	2	DWIGHT YOAKAM	Population: Me	75	158	146	128	11	CAM'RON PRESENTS THE DIPLOMATS ●	Diplomatic Immunity	8		
				AUDIUM 81765/KDCH (18.98 CD)							ROC-A-FELLA/DEF JAM 063211*/DJJMG (12.98 CD)				
108	91	74	25	SOUNDTRACK ▲	Chicago	2	159	135	124	17	BEN HARPER	Diamonds On The Inside	19		
				EPIC 87018/SONY MUSIC (18.98 EQ CD)							VIRGIN 80640 (18.98 CD)				
109	105	88	94	MARTINA MCBRIDE ▲ ²	Greatest Hits	5	160	151	147	21	JOHN MAYER ●	Any Given Thursday	17		
				RCA (NASHVILLE) 67012/RLG (12.98/18.98)							AWARE/COLUMBIA 87199/SONY MUSIC (19.98 EQ CD)				
110	104	73	6	FRANKIE J	What's A Man To Do?	53	161	143	102	7	DJ KAYSLAY	The Streetsweeper: Vol. 1	22		
				COLUMBIA 90073/SONY MUSIC (12.98 EQ CD)							COLUMBIA 870487/SONY MUSIC (12.98 EQ/18.98)				
111	120	117	18	KIDZ BOP KIDS ●	Kidz Bop 3	17	162	130	139	13	NEWSBOYS	Adoration: The Worship Album	33		
				RAZOR & TIE 89060 (11.98/17.98)							SPARROW 41763 (18.98 CD)				
112	NEW	—	1	OUR LADY PEACE	Live	112	163	157	125	7	POWERMAN 5000	Transform	27		
				COLUMBIA 85955/SONY MUSIC (18.98 EQ CD)							DREAMWORKS 450433/INTERSCOPE (18.98 CD)				
113	97	83	7	JO DEE MESSINA	Greatest Hits	14	164	158	132	3	LOUIE DEVITO	Louie DeVito's Dance Factory Level 2	132		
				CURB 78790 (18.98 CD)							DEE VEE 0006/MUSICRAMA (17.98 CD)				
114	85	66	27	T.A.T.U. ●	200 KM/H In The Wrong Lane	13	165	183	173	42	DISTURBED ▲	Believe	1		
				INTERSCOPE 064107 (18.98 CD) [M]							REPRISE 48320/WARNER BROS. (18.98 CD)				
115	111	100	29	TYRESE ●	I Wanna Go There	16	166	101	—	2	VENETTA RED	Between The Never And The Now	101		
				J 20041/RMG (12.98/18.98)							EPIC 86415/SONY MUSIC (19.98 EQ CD) [M]				
116	78	—	2	MICHAEL MCDONALD	Motown	78	167	129	92	13	LISA MARIE PRESLEY ●	To Whom It May Concern	5		
				MOTOWN 000651/UMG (18.98 CD)							CAPITOL 96668 (11.98/18.98)				
117	118	115	39	KEITH URBAN ●	Golden Road	11	168	185	—	2	SMILE EMPTY SOUL	Smile Empty Soul	168		
				CAPITOL (NASHVILLE) 32936 (10.98/18.98)							THROBACK/LAVA 83639/AG (12.98 CD) [M]				
118	106	94	32	SNOOP DOGG ▲	Paid Tha Cost To Be Da Bo\$\$	12	169	169	153	45	QUEENS OF THE STONE AGE ●	Songs For The Deaf	17		
				DOGGYSTYLE/PRIORITY 391577/CAPITOL (12.98/18.98)							INTERSCOPE 493425 (18.98 CD)				
119	112	95	12	50 CENT	The New Breed	2	170	161	146	7	LESS THAN JAKE	Anthem	45		
				SHADY/AFTERMATH 000108/INTERSCOPE (19.98 DVD/CD)							SIRE 48459/WARNER BROS. (14.98 CD)				
120	110	103	52	RED HOT CHILI PEPPERS ▲	By The Way	2	171	162	148	34	MISSY ELLIOTT ▲	Under Construction	3		
				WARNER BROS. 48140 (18.98 CD)							THE GOLD MIND/ELEKTRA 62813*/EEG (12.98/18.98)				
121	127	108	19	RANDY TRAVIS	Rise And Shine	73	172	159	141	32	THE ROOTS ●	Phrenology	28		
				WDRD-CURB 66236/WARNER BROS. (11.98/18.98)							MCA 112995* (18.98 CD)				
122	113	96	34	FLOETRY	Floetic	19	173	164	156	7	THE THORNS	The Thorns	62		
				DREAMWORKS 450313/INTERSCOPE (17.98 CD)							AWARE/COLUMBIA 86958/SONY MUSIC (12.98 EQ CD)				
123	108	93	82	JOSH GROBAN ▲ ³	Josh Groban	8	174	156	109	10	KELLY PRICE	Priceless	10		
				143/REPRISE 48154/WARNER BROS. (18.98 CD) [M]							DEF SOUL 586777/OJMG (12.98/18.98)				
124	119	114	37	ROD STEWART ▲	It Had To Be You ... The Great American Songbook	4	175	150	164	15	SWITCHFOOT	The Beautiful Letdown	85		
				J 20039/RMG (12.98/18.98)							COLUMBIA 71083/RED INK (9.98 CD)				
125	103	89	11	MADONNA ▲	American Life	1	176	174	150	8	ALKALINE TRIO	Good Mourning	20		
				MAVERICK 48416/WARNER BROS. (18.98 CD)							VAGRANT 381* (12.98 CD)				
126	88	51	4	JUSTIN GUARINI	Justin Guarini	20	177	195	192	89	SYSTEM OF A DOWN ▲ ³	Toxicity	1		
				RCA 68188/RMG (18.98 CD)							AMERICAN/COLUMBIA 622407/SONY MUSIC (12.98 EQ/18.98)				
127	114	112	16	VARIOUS ARTISTS ●	WOW Worship (Yellow)	44	178	172	140	4	DROPKICK MURPHYS	Blackout	83		
				EMI CMG/WORD/PROVIDENT 80198/ZOMBA (19.98/22.98)							HELLCAT 80446*/EPITAPH (18.98 CD)				
128	125	110	7	LYNYRD SKYNYRD	Vicious Cycle	30	179	180	154	21	GEORGE STRAIT ●	For The Last Time: Live From The Astrodome	7		
				SANCTUARY 88610 (18.98 CD)							MCA NASHVILLE 170319/UMGN (12.98/18.98)				
129	134	144	35	MONTGOMERY GENTRY ●	My Town	26	180	177	149	22	LED ZEPPELIN	Early Days & Latter Days: The Best Of Led Zeppelin Volume One And Two	116		
				COLUMBIA (NASHVILLE) 86520/SONY MUSIC (11.98 EQ/17.98)							ATLANTIC 83619/AG (19.98 CD)				
130	131	135	35	JOE NICHOLS ●	Man With A Memory	72	181	176	161	40	THE ROLLING STONES ▲ ⁴	Forty Licks	2		
				UNIVERSAL SOUTH 170285 (11.98/17.98) [M]							ABKCO 13378/VIRGIN (29.98 CD)				
131	NEW	—	1	ME FIRST AND THE GIMME GIMMES	Take A Break	131	182	173	130	10	LIL' MO	Meet The Girl Next Door	17		
				FAT WRECK CHORDS 650 (14.98 CD) [M]							ELEKTRA 62835/EEG (18.98 CD)				
132	149	134	13	LUCINDA WILLIAMS	World Without Tears	18	183	178	162	14	CHRIS CAGLE	Chris Cagle	15		
				LOST HIGHWAY 170355 (18.98 CD)							CAPITOL (NASHVILLE) 40516 (11.98/18.98)				
133	141	80	4	MEST	Mest	64	184	192	181	40	SEETHER	Disclaimer	92		
				MAVERICK 48456/WARNER BROS. (12.98 CD)							WIND-UP 13065 (9.98 CD)				
134	128	120	34	ELTON JOHN ▲ ²	Greatest Hits 1970-2002	12	185	168	136	31	JOHNNY CASH ●	American IV: The Man Comes Around	45		
				ROCKET/UTV 063478/UMG (24.98 CD)							AMERICAN 063339*/LOST HIGHWAY (18.98 CD)				
135	126	106	32	JENNIFER LOPEZ ▲ ²	This Is Me...Then	2	186	152	63	3	BRAND NEW	Deja Entendu	63		
				EPIC 86231/SONY MUSIC (18.98 EQ CD)							TRIPLE CROWN 82896/RAZOR & TIE (12.98 CD)				
136	123	121	36	SOUNDTRACK ▲ ⁴	8 Mile	1	187	170	145	18	WAYNE WONDER	No Holding Back	29		
				SHADY 493508*/INTERSCOPE (12.98/19.98)							VP/ATLANTIC 83628*/AG (9.98/14.98)				
137	140	137	12	CRAIG MORGAN	I Love It	124	188	165	99	20	FINCH	What It Is To Burn	99		
				BROKEN BOW 77567 (13.98 CD) [M]							DRIVE THRU 860991/MCA (12.98 CD) [M]				
138	109	76	5	JOHN MELLENCAMP	Trouble No More	31	189	181	158	28	TALIB KWELI	Quality	21		
				COLUMBIA 90133/SONY MUSIC (18.98 EQ CD)							RAWKUS 113048*/MCA (18.98 CD)				
139	133	142	7	ROONEY	Rooney	133	190	179	177	30	B2K ▲	Pandemonium!	10		
				GEFFEN 000242/INTERSCOPE (9.98 CD) [M]							T.U.G./EPIC 86995*/SONY MUSIC (12.98 EQ/18.98)				
140	139	138	37	SANTANA ▲ ²	Shaman	1	191	171	152	40	DIAMOND RIO ●	Completely	23		
				ARISTA 14737 (12.98/18.98)							ARISTA NASHVILLE 67046/RLG (11.98/17.98)				
141	115	90	5	SUGAR RAY	In The Pursuit Of Leisure	29	192	NEW	1	B2K	The Remixes Vol. 2 (EP)	192			
				ATLANTIC 83618/AG (18.98 CD)							T.U.G./EPIC 86885*/SONY MUSIC (9.98 EQ CD)				
142	166	171	7	REVIS	Places For Breathing	115	193	198	187	32	MUDVAYNE ●	The End Of All Things To Come	17		
				EPIC 86514/SONY MUSIC (9.98 EQ CD) [M]							EPIC 86487/SONY MUSIC (18.98 EQ CD)				
143	122	107	7	RICKY MARTIN ▲ ²	Almas Del Silencio	12	194	RE-ENTRY	76	ALAN JACKSON ▲ ⁴	Drive	1			
				SONY DISCOS 70439/SONY MUSIC (17.98 EQ CD)							ARISTA NASHVILLE 67039/RLG (12.98/18.98)				
144	138	131	7	LIVE	Birds Of Prey	28	195	196	184	38	FAITH HILL ▲ ²	Cry	1		
				RADIOACTIVE 000374/MCA (18.98 CD)							WARNER BROS. (NASHVILLE) 48001/WRN (12.98/18.98)				
145	144	129	11	SOUNDTRACK	Holes	80	196	190	188	13	JAY-Z	Blueprint 2.1	17		
				WALT DISNEY 860092 (18.98 CD)							ROC-A-FELLA/DEF JAM 000297/DJMG (15.98 CD)				
146	148	159	8	MAROON 5	Songs About Jane	146	197	200	175	41	ELVIS PRESLEY ▲ ³	Elvis: 30 #1 Hits	1		
				OCTONE/J 5001/RMG (11.98 CD) [M]							RCA 68079*/RMG (12.98/18.98)				
147	116	101													

JULY 19 2003			Billboard® TOP BLUES ALBUMS™		
THIS WEEK	LAST WEEK	WEEKS ON CHART	Sales data compiled by Nielsen SoundScan		
			ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	5	JOHN MELLENCAMP	COLUMBIA 90133/SONY MUSIC	Trouble No More
2	2	4	B.B. KING	MCA 00057	Reflections
3	NEW	1	THE ROBERT CRAY BAND	SANCTUARY 84613	Time Will Tell
4	NEW	1	JOHNNIE TAYLOR	MALACO 7515	There's No Good In Goodbye
5	3	5	BUDDY GUY	SILVERTONE 41843/ZOMBA (M)	Blues Singer
6	6	6	SUSAN TEDESCHI	TONE-CDOL 751146/ARTEMIS (M)	Wait For Me
7	4	7	ETTA JAMES	PRIVATE MUSIC 11646/AAL	Let's Roll
8	7	8	TAJ MAHAL	TONE-CDOL 51173	Hanapepe Dream
9	8	8	STEVIE RAY VAUGHAN AND DOUBLE TROUBLE	LEGACY/EPIC 86423/SONY MUSIC	The Essential Stevie Ray Vaughan And Double Trouble
10	5	7	JIM BELUSHI, DAN AYKROYD	HAVE LOVE 80200 (M)	Have Love Will Travel
11	NEW	1	THE PETER MALICK GROUP FEATURING NORAH JONES	KOCH 8678	New York City
12	13	2	PEGGY SCOTT-ADAMS	MISS BUTCH 4023/MARDI GRAS	Busting Loose
13	9	11	MARCIA BALL	ALLIGATOR 4891 (M)	So Many Rivers
14	10	8	ROBERT PALMER	COMPENDIA 4886	Drive
15	NEW	1	COREY STEVENS	FUEL 2000 061312/VARESE SARABANDE	Bring On The Blues

JULY 19 2003			Billboard® TOP CONTEMPORARY CHRISTIAN ALBUMS™		
THIS WEEK	LAST WEEK	WEEKS ON CHART	Sales data compiled by Nielsen SoundScan		
			ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	11	VARIOUS ARTISTS	EMI SPECIAL MARKETS/TIME LIFE 2010/CHORDANT	Worship Together: I Could Sing Of Your Love Forever
2	2	4	MERCYME	IND 86133/WORD-CURB (M)	Almost There
3	6	3	RANDY TRAVIS	WORD-CURB/WARNER BROS. 86236/WORD-CURB	Rise And Shine
4	3	5	VARIOUS ARTISTS	EMI CMG/WORD 80158/PROVIDENT	WOW Worship (Yellow)
5	4	2	STACIE ORRICO	FOREFRONT/IRGIN 2589/CHORDANT (M)	Stacie Orrico
6	5	6	THIRD DAY	ESSENTIAL 10706/PROVIDENT	Offerings II: All I Have To Give
7	7	7	NEWSBOYS	SPARROW 1763/CHORDANT	Adoration: The Worship Album
8	8	8	SWITCHFOOT	SPARROW 1976/CHORDANT	The Beautiful Letdown
9	10	9	RELIENT K	GOTEE 2890/CHORDANT	Two Lefts Don't Make A Right... But Three Do
10	11	10	AVALON	SPARROW 2949/CHORDANT	The Very Best Of Avalon: Testify To Love
11	16	13	VARIOUS ARTISTS	INTEGRITY 82336/WORD-CURB	iWorship: A Total Worship Experience
12	15	12	DONNIE MCCLURKIN	VERITY 43199/PROVIDENT	Donnie McClurkin... Again
13	14	14	MERCYME	IND 86218/WORD-CURB	Spoken For
14	13	15	MICHAEL W. SMITH	REUNION 10074/PROVIDENT	Worship Again
15	NEW	1	BY THE TREE	FERVENT 30037/PROVIDENT (M)	Root
16	17	18	MICHAEL W. SMITH	REUNION 10025/PROVIDENT	Worship
17	19	19	VARIOUS ARTISTS	EMI CMG/PROVIDENT/WORD/SPARROW 9726/CHORDANT	WOW Hits 2003
18	NEW	1	MARVIN SAPP	VERITY 43227/PROVIDENT (M)	Diary Of A Psalmist
19	18	16	REBECCA ST. JAMES	FOREFRONT 2835/CHORDANT	Wait For Me: The Best From Rebecca St. James
20	12	—	TOBYMAC	FOREFRONT 3182/CHORDANT (M)	Re:Mix Momentum
21	21	22	12 STONES	WIND-UP 13069/PROVIDENT (M)	12 Stones
22	24	21	STEVEN CURTIS CHAPMAN	SPARROW 1762/CHORDANT	All About Love
23	22	17	POINT OF GRACE	WORD-CURB/WARNER BROS. 86251/WORD-CURB	24
24	30	29	P.O.D.	ATLANTIC 83496/WORD-CURB	Satellite
25	NEW	1	VARIOUS ARTISTS	CURB 78277/WORD-CURB	The Best Of America
26	9	11	VARIOUS ARTISTS	EMI SPECIAL MARKETS/TIME LIFE 2011/CHORDANT	Worship Together: Be Glorified
27	31	27	KIRK FRANKLIN	GOSPO CENTRIC 70937/PROVIDENT	The Rebirth Of Kirk Franklin
28	25	25	PILLAR	FLICKER 6172/CHORDANT (M)	Fireproof
29	23	24	FFH	ESSENTIAL 10705/PROVIDENT	Ready To Fly
30	40	—	VARIOUS ARTISTS	SPARROW 8887/CHORDANT	Dove Hits 2002
31	20	26	NICHOLE NORDEMAN	SPARROW 1934/CHORDANT (M)	Woven & Spun
32	29	23	JACI VELASQUEZ	WORD-CURB/WARNER BROS. 86223/WORD-CURB	[Unspoken]
33	39	30	GEORGE JONES	BANDIT/BNA 67063/CHORDANT	The Gospel Collection: George Jones Sings The Greatest Stories Ever Told
34	35	28	HEZEKIAH WALKER & THE LOVE FELLOWSHIP CRUSADE CHOIR	VERITY 43176/PROVIDENT (M)	Family Affair II: Live At Radio City Music Hall
35	26	33	JEREMY CAMP	BEC 0456/CHORDANT (M)	Stay
36	38	20	DETRICK HADDON	TYSCOT/VERITY 43195/PROVIDENT (M)	Lost And Found
37	NEW	1	THE OAK RIDGE BOYS	SPRING HILL 21042/WORD-CURB	Colors
38	32	31	JARS OF CLAY	ESSENTIAL 10689/PROVIDENT	Futherford: From The Studio, From The Stage
39	36	34	VARIOUS ARTISTS	REUNION 10076/PROVIDENT	Dove Hits 2003
40	28	—	VARIOUS ARTISTS	TIME LIFE/INTEGRITY 23952/WORD-CURB	Songs 4 Worship: Devotion

JULY 19 2003			Billboard® TOP REGGAE ALBUMS™		
THIS WEEK	LAST WEEK	WEEKS ON CHART	Sales data compiled by Nielsen SoundScan		
			ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	34	SEAN PAUL	VP/ATLANTIC 83620*/AG	Dutty Rock
2	2	18	VARIOUS ARTISTS	VP/ATLANTIC 83654*/AG	Reggae Gold 2003
3	3	18	WAYNE WONDER	VP/ATLANTIC 83628*/AG	No Holding Back
4	4	7	VARIOUS ARTISTS	RAZOR & TIE 89062	Rasta Jamz
5	5	12	ZIGGY MARLEY	PRIVATE MUSIC/RCA VICTOR 11636/AAL	Dragonfly
6	6	2	BOB MARLEY AND THE WAILERS	TUFF GONG/ISLAND 0005167/DJMG	Bob Marley & The Wailer Live At The Roxy
7	7	5	VARIOUS ARTISTS	UTV 000651/UME	Ultimate Reggae
8	8	1	SHAGGY	BIG YARD 113070*/MCA	Lucky Day
9	9	17	BUJU BANTON	VP/ATLANTIC 83634*/AG (M)	Friends For Life
10	11	7	BOB MARLEY AND THE WAILERS	TUFF GONG/ISLAND 5867141/DJMG	Legend (Deluxe Edition)
11	10	8	VARIOUS ARTISTS	TROJAN 80408/SANCTUARY	Reggae Pulse 2: Hit Songs-Jamaican Style
12	13	10	EASY STAR ALL-STARS	EASY STAR 1012	Dub Side Of The Moon
13	14	10	VARIOUS ARTISTS	VP 1679*	Reggae Gold 2002
14	12	10	BEENIE MAN	SHOCKING VIBES/VP 13134*/VIRGIN	Tropical Storm
15	NEW	1	BURNING SPEAR	BURNING SPEAR 0001	Freeman

JULY 19 2003			Billboard® TOP GOSPEL ALBUMS™		
THIS WEEK	LAST WEEK	WEEKS ON CHART	Sales data compiled by Nielsen SoundScan		
			ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	7	VICKIE WINANS	VERITY 43214/ZOMBA (M)	Bringing It All Together
2	2	22	VARIOUS ARTISTS	EMI CHRISTIAN/WORD/VERITY 43213/ZOMBA	WOW Gospel 2003
3	3	18	DONNIE MCCLURKIN	VERITY 43199/ZOMBA	Donnie McClurkin... Again
4	7	8	LEE WILLIAMS AND THE SPIRITUAL Q.C.'S	MCG 7029/MALACO (M)	Right On Time
5	4	5	SMOKIE NORFUL	EMI GOSPEL 20374 (M)	I Need You Now
6	5	4	VARIOUS ARTISTS	DMI/UTV 06763/UME	Church: Songs Of Soul & Inspiration
7	NEW	1	MARVIN SAPP	VERITY 43222/ZOMBA (M)	Diary Of A Psalmist
8	6	6	SHEKINAH GLORY MINISTRY	KINGDOM 001/PGE (M)	Praise Is What I Do
9	8	9	KIRK FRANKLIN	GOSPO CENTRIC 70937/ZOMBA	The Rebirth Of Kirk Franklin
10	9	10	HEZEKIAH WALKER & THE LOVE FELLOWSHIP CRUSADE CHOIR	VERITY 43176/ZOMBA (M)	Family Affair II: Live At Radio City Music Hall
11	10	7	DETRICK HADDON	TYSCOT/VERITY 43195/ZOMBA (M)	Lost And Found
12	NEW	1	VARIOUS ARTISTS	UNIVERSAL MUSIC SPECIAL MARKETS 60601/TIME LIFE	Living The Gospel: Gospel Greats
13	12	11	HARVEY WATKINS, JR.	VERITY 43224/ZOMBA	It's In My Heart-Live In Raymond MS
14	13	14	MARY MARY	COLUMBIA 85690/SONY MUSIC	Incredible
15	16	19	GEORGIA MASS CHOIR	SAVOY 7129/MALACO (M)	I Owe You The Praise
16	15	12	BYRON CAGE	GOSPO CENTRIC 70047/ZOMBA (M)	Byron Cage
17	11	29	RIZEN	LIGHT 5517/COMPENDIA	Rizen
18	17	17	EVELYN TURRENTINE-AGEE	ATLANTA INT'L 10281	It's Already Done
19	20	20	JAMES BIGNON & THE DELIVERANCE MASS CHOIR	ZHANA 103	God Is Great
20	18	21	DOTTIE PEOPLES	ATLANTA INT'L 10279	Churchin' With Dottie
21	22	15	BISHOP T.D. JAKES AND THE POTTER'S HOUSE MASS CHOIR	DEXTERITY SOUNDS 20378/EMI GOSPEL	A Wing And A Prayer
22	14	13	FRED HAMMOND	VERITY 43197/ZOMBA	Speak Those Things: POL Chapter 3
23	26	25	YOLANDA ADAMS	ELEKTRA 82800/EEG	Believe
24	21	18	YOLANDA ADAMS	VERITY 43222/ZOMBA	The Praise And Worship Songs Of Yolanda Adams
25	19	16	DONALD LAWRENCE & THE TRI-CITY SINGERS	CRYSTAL ROSE 20360/EMI GOSPEL (M)	Go Get Your Life Back
26	25	30	POOH AND THE YOUNG INSPIRATIONS	OPHIR 10121/PGE	It's About Time
27	24	26	VARIOUS ARTISTS	INTEGRITY GOSPEL 18859/TIME LIFE	Songs 4 Worship Gospel: God Is In The House
28	28	22	JOHN P. KEE & NEW LIFE	VERITY 43200/ZOMBA (M)	Blessed By Association
29	33	28	RENEE SPEARMAN AND PREZ FEATURING PROSPERITY	BLACKSPHERE 1002	Celebrate
30	29	24	JUANITA BYNUM	SHEKINAH INTERNATIONAL 1662 (M)	Behind The Veil: Morning Glory 2
31	31	31	VARIOUS ARTISTS	PINNACLE 0001/OTC	The Pinnacle Project: Bricks With Straw... Volume 1 Gospel
32	32	32	AARON NEVILLE	TELL IT 20381/EMI GOSPEL	Believe
33	23	23	ALVIN SLAUGHTER	INTEGRITY GOSPEL/EPIC 86758/SONY MUSIC	On The Inside
34	35	36	TRIN-I-TEE 5:7	B-RITE/GOSPO CENTRIC 70038/ZOMBA	The Kiss
35	30	27	RAMIYAH	MUSIC WORLD/INTEGRITY GOSPEL 82599/SONY MUSIC	Ramiyah
36	39	40	VARIOUS ARTISTS	VERITY 43225/ZOMBA	Gospel Greats, Vol. 11: Hope And Encouragement
37	NEW	1	BRODERICK E. RICE	BORN AGAIN 54493/LIGHTYEAR	Get Yo Laugh On!
38	36	—	KIRK WHALUM	SQUINT-CURB/WORD 86233/WARNER BROS.	The Gospel According To Jazz - Chapter II
39	38	38	THE SHEPHERDS	AMEN 1504	Triology: Live In Augusta, GA
40	40	37	VARIOUS ARTISTS	VERITY 43236/ZOMBA	Gospel Blockbusters

JULY 19 2003			Billboard® TOP WORLD ALBUMS™		
THIS WEEK	LAST WEEK	WEEKS ON CHART	Sales data compiled by Nielsen SoundScan		
			ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	10	SOUNDTRACK	DG 474190/UNIVERSAL CLASSICS GROUP	Frida
2	NEW	1	PANJABI MC	SEQUENCE 8015	Beware
3	3	18	SOUNDTRACK	MILAN 36010	Bend It Like Beckham
4	2	30	CIRQUE DU SOLEIL	CIRQUE DU SOLEIL 93928	Varekai
5	6	9	ISRAEL KAMAKAWIWO'OLE	BIG BOY 5907/THE MOUNTAIN APPLE COMPANY	Alone In Iz World
6	4	16	IBRAHIM FERRER	WORLD CIRCUIT/ONE SUCH 79650/AG (M)	Buenos Hermanos
7	5	22	RY COODER MANUEL GALBAN	PERRO VERDE/ONE SUCH 79691/AG	Mambo Sinuendo
8	NEW	1	VARIOUS ARTISTS	PUTUMAYO 213	Salsa Around The World
9	10	9	VARIOUS ARTISTS	VP 1892*	Soca Gold 2003
10	7	19	DANIEL O'DONNELL	DPTV MEDIA 0004	The Daniel O'Donnell Show
11	8	18	DANIEL O'DONNELL	DPTV MEDIA 950	Greatest Hits
12	12	9	LISA GERRARD	4AD 72304/BEGGARS GROUP	Whale Rider - Original Soundtrack
13	11	9	DJ CHEB I SABBAH	SIX DEGREES 1092	As Far As: A DJ Mix
14	9	16	DAVID VISAN	GEORGE V 71034	Buddha-Bar V
15	13	15	BAHA MEN	S-CURVE 42945/CAPITOL	Greatest Movie Hits

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 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). △△ Certification of 400,000 units (Multi-Platino). * Asterisk indicates LP is available. Greatest Gainer shows chart's largest unit increase. Heatseeker Impact shows albums removed from Heatseekers this week. [M] indicates past or present Heatseeker title. © 2003, VNU Business Media, Inc., and Nielsen SoundScan, Inc. All rights reserved.

Table with columns: THIS WEEK, LAST WEEK, 2 WKS. AGO, ARTIST, IMPRINT & NUMBER/DISTRIBUTING LABEL, Title. Includes entries like Bob Marley and The Wailers, Metallica, Barry White, Tim McGraw, Kenny Chesney, Barry White, Jack Johnson, Bob Seger & The Silver Bullet Band, Eminem, Coldplay, Michael Jackson, Linkin Park, Rascal Flatts, Dixie Chicks, Metallica, Disturbed, Celine Dion, The Beatles, Good Charlotte, Bee Gees, Queen, Shania Twain, Soundtrack, Metallica, Phil Collins, Original Broadway Cast Recording, Simon & Garfunkel, Eminem, Abba, Def Leppard, AC/DC, Madonna, Barry White, Eagles, Guns N' Roses, Metallica, Soundtrack, James Taylor, Enya, Jimi Hendrix, Van Morrison, The White Stripes, Staind, 2Pac, Beastie Boys, Lynyrd Skynyrd, Kid Rock, Pink Floyd, Sublime, Enya.

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...

Table with columns: THIS WEEK, LAST WEEK, 2 WKS. AGO, ARTIST, IMPRINT & NUMBER/DISTRIBUTING LABEL, Title. Includes entries like Me First and The Gimme Gimmes, Craig Morgan, Rooney, Revis, Maroon 5, Venetta Red, Smile Empty Soul, Hot Hot Heat, Fountains of Wayne, Vickie Winans, Lillix, The Starting Line, Bowling for Soup, Paoalito, Kindred the Family Soul, Gillian Welch, Don Omar, Delerium, Los Cabetes de Linares, Juanes, Damien Rice, Brian Culbertson, Roy Hargrove Presents The RH Factor, The Happy Boys, Roscoe, Josh Kelley, Die Trying, By the Tree, Banda El Recodo, Lee Williams and The Spiritual Qc's, Smokie Norful, Grupo Bryndis, Taking Back Sunday, Jeff Bates, Lizz Wright, Marvin Sapp, Senses Fail, Peter Dinklage, TobyMac, 12 Stones, Los Huracanes del Norte, Cafe Tacuba, Shekinah Glory Ministry, Los Angeles Azules/Los Angeles de Charly, The Postal Service, Rufio, Interpol, Dwele, Mogwai, Akwid.

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...

Table with columns: THIS WEEK, LAST WEEK, 2 WKS. AGO, ARTIST, IMPRINT & NUMBER/DISTRIBUTING LABEL, Title. Includes entries like Lil Jon & The East Side Boyz, Twiztid, Mannheim Steamroller/C.W. McCall, Various Artists, Dwight Yoakam, Me First and The Gimme Gimmes, Louie DeVito, Alkaline Trio, Dropkick Murphys, Various Artists, Hot Hot Heat, Daz, Steve Winwood, Black Label Society, Brotha Lynch Hung, NoFX, Gillian Welch, Mobb Deep, Lee Williams and The Spiritual Qc's, Taking Back Sunday, KRS-One, Mo Thugs, Nickel Creek, Earth, Wind & Fire, Peter Dinklage, Shekinah Glory Ministry, The Postal Service, Rufio, Interpol, Mogwai, Pancho Barraza, Johnnie Taylor, Inspectah Deck, John Hiatt & The Goners, Various Artists, Daryl Hall & John Oates, George Lopez, Jay Farrar, Joan Sebastian, David Waxman, Various Artists, DJ KUT, 101 Strings Orchestra, Panjabi MC, Susan Teveschi, B.G., Cuisillos de Arturo Macias, Every Time I Die, Ani DiFranco.

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...

Sales data and internet sales reports compiled by **Nielsen SoundScan**

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	BILLBOARD 200 RANK
			● NUMBER 1	3 Weeks At Number 1	
1	1	4	ANNIE LENNOX J 52350/RMG	Bare	14
2	4	7	NORAH JONES ▲ BLUE NOTE 32288 [M]	Come Away With Me	9
3	8	10	SENSES FAIL DRIVE-THRU 000155/MCA [M]	From The Depths Of Dreams (EP)	-
4	3	4	RADIOHEAD CAPITOL 84543*	Hail To The Thief	21
5	10	4	VARIOUS ARTISTS WALT DISNEY 860787	Radio Disney Jams: Vol. 5	-
6	13	3	MICHELLE BRANCH MAVERICK 48426/WARNER BROS.	Hotel Paper	4
7	NEW	1	BUDDY JEWELL COLUMBIA (NASHVILLE) 90131/SONY MUSIC	Buddy Jewell	13
8	7	3	BEYONCE COLUMBIA 96386/SONY MUSIC	Dangerously In Love	2
9	6	3	LUTHER VANDROSS J 51885/RMG	Dance With My Father	3
10	5	3	LIZ PHAIR CAPITOL 83928	Liz Phair	57
11	9	4	STEELY DAN REPRISE 48435/WARNER BROS.	Everything Must Go	64
12	NEW	1	DJ BEEJ MDMA 4233	The Big Bang	-
13	17	18	EVANESCENCE ▲ WIND-UP 13063	Fallen	7
14	16	7	COLDPLAY ▲ CAPITOL 40504*	A Rush Of Blood To The Head	26
15	NEW	1	MICHAEL MCDONALD MOTOWN 000651/UMRG	Motown	116
16	NEW	1	PEARL JAM EPIC 90240/SONY MUSIC	Noblesville, IN: June 22, 2003	-
17	21	6	THE EARLY NOVEMBER DRIVE-THRU 060081/MCA	For All Of This (EP)	-
18	NEW	1	FOUNTAINS OF WAYNE S-CURVE 90875/VIRGIN [M]	Welcome Interstate Managers	-
19	NEW	1	VARIOUS ARTISTS ● EMI SPECIAL MARKETS 63201/TIME LIFE	Worship Together: I Could Sing Of Your Love Forever	75
20	18	3	METALLICA ▲ ELEKTRA 62853*/EEG	St. Anger	6
21	14	4	LED ZEPPELIN ▲ ATLANTIC 83587/AG	How The West Was Won	51
22	NEW	1	ASHANTI MURDER INC./DEF JAM 0001437/DJMG	Chapter II	1
23	11	3	PEARL JAM EPIC 90237/SONY MUSIC	E. Troy, WI: June 21, 2003	-
24	24	3	JACK JOHNSON ● JACK JOHNSON/UNIVERSAL 075012*/UMRG	On And On	36
25	22	4	THE WHITE STRIPES ● THIRD MAN 27148*/VZ	Elephant	29

Top Internet Album Sales reflects physical albums ordered through Internet merchants, based on data collected by Nielsen SoundScan. Unlike most Billboard album charts, catalog titles are included on the Internet and Soundtrack charts. ● Albums with the greatest sales gain this week. ● Recording Industry Assn. of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numerical 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). △² Certification of 400,000 units (Multi-Platino). *Asterisk indicates vinyl available. [M] indicates past or present Heatseeker title. © 2003, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

Sales data compiled by **Nielsen SoundScan**

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	IMPRINT & NUMBER/DISTRIBUTING LABEL
			● NUMBER 1	1 Week At Number 1
1	2	2	CHARLIE'S ANGELS: FULL THROTTLE	COLUMBIA 90132/SONY MUSIC
2	1	4	2 FAST 2 FURIOUS	DISTURBING THA PEACE/DEF JAM SOUTH 000426*/DJMG
3	3	11	THE LIZZIE MCGUIRE MOVIE ▲	WALT DISNEY 860080
4	4	11	AMERICAN IDOL SEASON 2: ALL-TIME CLASSIC AMERICAN LOVE SONGS ●	RCA 51169/RMG
5	5	5	THE MATRIX RELOADED: THE ALBUM ●	WARNER SUNSET/MAVERICK 48411/WARNER BROS.
6	6	2	CHICAGO ▲	EPIC 87018/SONY MUSIC
7	7	3	8 MILE ▲*	SHADY 493508*/INTERSCOPE
8	9	1	HOLES	WALT DISNEY 860092
9	NEW	1	HOW TO LOSE A GUY IN 10 DAYS	VIRGIN 81522
10	8	4	LIZZIE MCGUIRE ●	BUENA VISTA 860791/WALT DISNEY
11	10	10	O BROTHER, WHERE ART THOU? ▲*	LOST HIGHWAY/MERCURY 1700691/DJMG
12	11	4	A WALK TO REMEMBER ●	EPIC 86311/SONY MUSIC
13	12	10	MOULIN ROUGE ▲²	INTERSCOPE 493035
14	13	3	DISNEY'S LILO & STITCH ▲	WALT DISNEY 860734
15	NEW	1	LEGALLY BLONDE 2: RED, WHITE & BLONDE	CURB 78822
16	18	10	SHREK ▲	DREAMWORKS 450305/INTERSCOPE
17	14	4	RUGRATS GO WILD!	NICKELODEON 162399/HOLLYWOOD
18	16	3	DAREDEVIL: THE ALBUM ●	WIND-UP 13079
19	15	1	FRIDA	DG 474150/UNIVERSAL CLASSICS GROUP
20	17	4	FINDING NEMO	WALT DISNEY 860078
21	19	2	CRADLE 2 THE GRAVE ●	BLOODLINE/DEF JAM 063615*/DJMG
22	21	4	SWEET HOME ALABAMA	HOLLYWOOD 162364
23	22	3	SPIRIT: STALLION OF THE CIMARRON	A&M 493304/INTERSCOPE
24	25	3	COYOTE UGLY ▲²	CURB 78703
25	NEW	1	TERMINATOR 3: RISE OF THE MACHINES	VARESE SARABANDE 066481

After 15 Years, Price Returns To Country Chart

Country music continues to hold its veterans in high esteem, as—for the third time in three

Country Albums. First, Charley Pride returned after a long absence, and last issue it was

Cristy Lane's turn. This issue, Ray Price is back after a 15-year break. "Run That by Me One More Time" (Lost Highway) by Willie Nelson and Price is new at No. 62. It's the first Price album to chart since "Just Enough Love" cruised to No. 64 in 1988.

Price, who made his first record in 1950, appeared on the very first country album chart, which was published

Jan. 11, 1964. That entry, "Night Life," named for the song written by Nelson, was the second album to top the nascent survey the week of Jan. 18.

Johnny Cash and George Jones also appeared on that very first country album chart, and they join Price on the current list. That means all three are tied for the longest possible span of albums in this chart's history: 39 years, six months and one week.

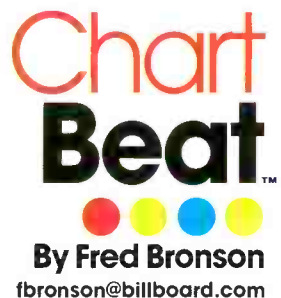
TOBY'S TURN: Last issue, Willie Nelson scored the longest-running No. 1 of his career on Hot Country Singles & Tracks when "Beer for My Horses" reached its

fifth frame on top. Now, Toby Keith can claim "Beer" as his longest-running chart-topper, as the tune hits week six in pole position. Keith's "I Wanna Talk About Me" and "My List" were both No. 1 for five weeks.

JEWELL SPARKLES: "Nashville Star" winner Buddy Jewell debuts at No. 1 on Top Country Albums with his self-titled first set. That makes him the first artist to top the chart with a debut release since LeAnn Rimes did it with "Blue" seven years ago next week.

MISSING NO MORE: The four-year, nine-month gap between Aretha Franklin's most recent hit ("Here We Go Again" in 1998) and her debut this issue with "The Only Thing Missin'" (Arista) is by far the longest break in her extensive R&B singles chart history.

Franklin made her first appearance on the R&B singles chart in 1960. The second-longest gap in her R&B singles chart career was from 1961-1964, when she went almost three years without a new entry.



weeks—an artist with a long chart history has a new CD debut on Top

NEW CHART FEATURES AT BILLBOARD.COM



• Now appearing on our Web site for the first time are *Billboard* chart indexes: Artist Index and Singles and Tracks Song Index.

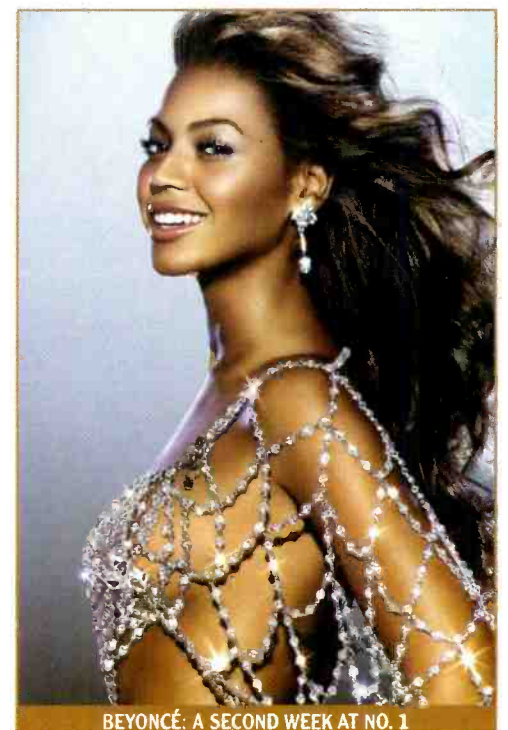
• July 15, in *billboard.com*'s Breaking & Entering: Cafe Tacuba, the acclaimed Mexico City rock band that has fielded five albums in its 12-year career, is making its first appearance on any *Billboard* chart.

• July 17, *billboard.com* adds two new charts: Hot Christian Singles &



THIRD DAY: ON BILLBOARD CHRISTIAN CHARTS

Tracks and Hot Christian Adult Contemporary. The charts are based on airplay at Christian radio stations, which are tracked by Nielsen Broadcast Data Systems. They will feature such acts as Third Day, Steven Curtis Chapman, MercyMe and Rebecca St. James.



BEYONCÉ: A SECOND WEEK AT NO. 1

JULY 19 2003		Billboard [®] MODERN ROCK TRACKS [™]		
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE IMPRINT/PROMOTION LABEL	Artist
1	1	20	SEVEN NATION ARMY THIRD MAN/WZ	The White Stripes
2	4	6	JUST BECAUSE CAPITOL	Jane's Addiction
3	2	22	SEND THE PAIN BELOW EPIC	Chevelle
4	3	31	HEADSTRONG WARNER BROS.	Trapt
5	6	19	FAINT WARNER BROS.	Linkin Park
6	5	25	LIKE A STONE INTERSCOPE/EPIC	Audioslave
7	9	8	THE BOYS OF SUMMER COLUMBIA	The Ataris
8	7	17	STUPID GIRL FLIP/GEFFEN/INTERSCOPE	Cold
9	8	15	GO WITH THE FLOW INTERSCOPE	Queens Of The Stone Age
10	19	4	SO FAR AWAY FLIP/ELEKTRA/VEEG	Staind
11	12	19	SOMEWHERE I BELONG WARNER BROS.	Linkin Park
12	10	26	TIMES LIKE THESE ROSWELL/RCA/RMG	Foo Fighters
13	13	9	DOSED WARNER BROS.	Red Hot Chili Peppers
14	11	12	MINERVA MAVERICK/REPRISE	Deftones
15	16	11	BOTTOM OF A BOTTLE LAVA	Smile Empty Soul
16	17	4	SHOW ME HOW TO LIVE INTERSCOPE/EPIC	Audioslave
17	18	6	THINK TWICE RCA/RMG	Eve 6
18	14	11	THERE THERE CAPITOL	Radiohead
19	15	26	BRING ME TO LIFE WIND-UP	Evanescence Featuring Paul McCoy
20	22	4	GOING UNDER WIND-UP	Evanescence
21	20	9	SHATTERDAY EPIC	Vendetta Red
22	38	2	CREATURES (FOR A WHILE) VOLCANO/JIVE	311
23	21	11	DRIVEN UNDER WIND-UP	Seether
24	25	6	BLUE AND YELLOW REPRISE	The Used
25	24	11	BANDAGES SUB POP/SIRE/REPRISE	Hot Hot Heat
26	31	2	DID MY TIME IMMORTAL/EPIC	Korn
27	23	6	ST. ANGER ELEKTRA/VEEG	Metallica
28	28	3	THE LEAVING SONG PT. II NITRO/DREAMWORKS	AFI
29	27	7	EVERYONE ELEKTRA/VEEG	Socialburn
30	30	2	LIBERATE REPRISE	Disturbed
31	29	3	OXYGEN'S GONE ISLAND/DJMG	Die Trying
32	26	14	PRICE TO PLAY FLIP/ELEKTRA/VEEG	Staind
33	31	1	SERENITY REPUBLIC/UNIVERSAL/UMRG	Godsmack
34	36	2	STRAIGHT OUT OF LINE REPUBLIC/UNIVERSAL/UMRG	Godsmack
35	32	2	SET ME FREE DECCA	Velvet Revolver
36	37	1	LOW ROSWELL/RCA/RMG	Foo Fighters
37	34	5	FLY FROM THE INSIDE ATLANTIC	Shinedown
38	40	2	GIRL'S NOT GREY NITRO/DREAMWORKS	AFI
39	39	1	(I HATE) EVERYTHING ABOUT YOU JIVE	Three Days Grace
40	35	6	STILL FRAME WARNER BROS.	Trapt

JULY 19 2003		Billboard [®] MAINSTREAM ROCK TRACKS [™]		
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE IMPRINT/PROMOTION LABEL	Artist
1	1	24	SEND THE PAIN BELOW EPIC	Chevelle
2	2	23	LIKE A STONE INTERSCOPE/EPIC	Audioslave
3	3	39	HEADSTRONG WARNER BROS.	Trapt
4	5	19	STUPID GIRL FLIP/GEFFEN/INTERSCOPE	Cold
5	4	6	ST. ANGER ELEKTRA/VEEG	Metallica
6	6	19	SOMEWHERE I BELONG WARNER BROS.	Linkin Park
7	8	8	JUST BECAUSE CAPITOL	Jane's Addiction
8	9	20	CAUGHT IN THE RAIN EPIC	Revis
9	7	23	STRAIGHT OUT OF LINE REPUBLIC/UNIVERSAL/UMRG	Godsmack
10	16	4	SO FAR AWAY FLIP/ELEKTRA/VEEG	Staind
11	11	6	SHOW ME HOW TO LIVE INTERSCOPE/EPIC	Audioslave
12	15	3	FAINT WARNER BROS.	Linkin Park
13	10	16	FREE DREAMWORKS	Powerman 5000
14	12	15	STILLBORN SPITFIRE	Black Label Society
15	13	18	DRIVEN UNDER WIND-UP	Seether
16	20	14	FLY FROM THE INSIDE ATLANTIC	Shinedown
17	21	5	LIBERATE REPRISE	Disturbed
18	19	11	MINERVA MAVERICK/REPRISE	Deftones
19	30	7	DID MY TIME IMMORTAL/EPIC	Korn
20	18	30	REMEMBER REPRISE	Disturbed
21	17	16	THE ROAD I'M ON REPUBLIC/UNIVERSAL/UMRG	3 Doors Down
22	27	3	SET ME FREE DECCA	Velvet Revolver
23	29	3	SERENITY REPUBLIC/UNIVERSAL/UMRG	Godsmack
24	24	19	BRING ME TO LIFE WIND-UP	Evanescence Featuring Paul McCoy
25	26	8	EVERYONE ELEKTRA/VEEG	Socialburn
26	14	14	PRICE TO PLAY FLIP/ELEKTRA/VEEG	Staind
27	23	28	TIMES LIKE THESE ROSWELL/RCA/RMG	Foo Fighters
28	22	16	IMPRINT ROADRUNNER/DJMG	doubleDrive
29	28	8	WORLD SO COLD EPIC	Mudvayne
30	31	11	BOTTOM OF A BOTTLE LAVA	Smile Empty Soul
31	25	18	MOBSCENE NOTHING/INTERSCOPE	Marilyn Manson
32	37	2	STILL FRAME WARNER BROS.	Trapt
33	32	9	NEVENING SACRED COLUMBIA	Memento
34	33	13	RED WHITE AND BLUE SANCTUARY	Lynyrd Skynyrd
35	38	2	SEVEN NATION ARMY THIRD MAN/WZ	The White Stripes
36	37	1	RAISE UP ISLAND/DJMG	Saliva
37	NEW	1	UNSTABLE ARISTA	Adema
38	35	7	OXYGEN'S GONE ISLAND/DJMG	Die Trying
39	36	5	SAFE PASSAGE AMERICAN/DJMG	Manmade God
40	39	4	FIREPROOF FLICKER/MCA	Pillar

JULY 19 2003		Billboard [®] TOP 40 TRACKS [™]	
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST IMPRINT/PROMOTION LABEL
1	1	11	NUMBER 1 RCA/RMG
2	2	14	BRING ME TO LIFE EVANESCENCE FEATURING PAUL MCCOY WIND-UP
3	4	7	CRAZY IN LOVE BEYONCE FEATURING JAY-Z COLUMBIA
4	3	20	UNWELL MATCHBOX TWENTY ATLANTIC
5	7	9	MAGIC STICK LIL' KIM FEATURING 50 CENT QUEEN BEE/ATLANTIC
6	5	19	GET BUSY SEAN PAUL VP/ATLANTIC
7	11	7	WHERE IS THE LOVE? BLACK EYED PEAS A&M/INTERSCOPE
8	9	15	DRIFT AWAY UNCLE KRACKER FEAT. DOBIE GRAY LAVA
9	12	8	ROCK WIT U (AWWWW BABY) ASHANTI MURDER INC./DEF JAM/JMG
10	13	7	ARE YOU HAPPY NOW? MICHELLE BRANCH MAVERICK/WARNER BROS.
11	8	15	I KNOW WHAT YOU WANT BUSTA RHYMES & MARIAH CAREY J/MONARC/RMG/DJMG
12	17	12	INTUITION JEWEL ATLANTIC
13	6	14	21 QUESTIONS 50 CENT FEATURING NATE DOGG SHADY/AFTERMATH/INTERSCOPE
14	16	16	NO LETTING GO WAYNE WONDER GREENSLEEVES/VP/ATLANTIC
15	10	18	ROCK YOUR BODY JUSTIN TIMBERLAKE JIVE
16	14	23	WHEN I'M GONE 3 DOORS DOWN REPUBLIC/UNIVERSAL/UMRG
17	21	4	NEVER LEAVE YOU - UH OOH, UH OOH! LUMIO/EE UNIVERSAL/UMRG
18	15	20	IGNITION R. KELLY JIVE
19	18	16	DON'T WANNA TRY FRANKIE J COLUMBIA
20	19	16	FIGHTER CHRISTINA AGUILERA RCA/RMG
21	22	7	I WANT YOU THALIA FEATURING FAT JOE EMILY LATIN VIRGIN
22	25	12	THE REMEDY (I WON'T WORRY) JASON MRAZ ELEKTRA/VEEG
23	26	8	ADDICTED SIMPLE PLAN LAVA
24	23	24	IN DA CLUB 50 CENT SHADY/AFTERMATH/INTERSCOPE
25	29	4	RIGHT THURR CHINGY DISTURBING THE PEACE/PRIORITY/CAPITOL
26	24	16	CALLING ALL ANGELS TRAIN COLUMBIA
27	20	14	CAN'T LET YOU GO FABOLOUS FEATURING MIKE SHOREY & LIL' MO DESERT STORM/ELEKTRA/VEEG
28	28	6	INTO YOU FABOLOUS FEATURING TAMIA OR ASHANTI DESERT STORM/ELEKTRA/VEEG
29	31	4	SHAKE YA TAILFEATHER NELLY, P. DIDDY & MURPHY LEE BAD BOY/UMRG
30	27	5	FEEL GOOD TIME PINK FEATURING WILLIAM ORBIT COLUMBIA
31	32	7	SWING, SWING THE ALL-AMERICAN REJECTS DOGHOUSE/DREAMWORKS
32	30	17	IF YOU'RE NOT THE ONE DANIEL BEDINGFIELD ISLAND/DJMG
33	35	2	P.I.M.P. 50 CENT SHADY/AFTERMATH/INTERSCOPE
34	33	26	BIG YELLOW TAXI COUNTING CROWS FEAT. VANESSA CARLTON GEFFEN/INTERSCOPE
35	34	17	CLOCKS COLOPLAY CAPITOL
36	NEW	1	WHY DON'T YOU & I SANTANA FEAT. ALEX BAND OR CHAD KROEGER ARISTA
37	37	4	BREATHE BLU CANTRELL FEATURING SEAN PAUL REDZONE/ARISTA
38	NEW	1	LIKE GLUE SEAN PAUL VP/ATLANTIC
39	BE-ENTRY	1	WHY GEORGIA JOHN MAYER AWARE/COLUMBIA
40	NEW	1	GIRLS AND BOYS GOOD CHARLOTTE DAYLIGHT/EPIC

JULY 19 2003		Billboard [®] ADULT CONTEMPORARY [™]		
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE IMPRINT/PROMOTION LABEL	Artist
1	1	7	DRIFT AWAY LAVA	Uncle Kracker Featuring Dobie Gray
2	2	42	HAVE YOU EVER BEEN IN LOVE EPIC	Celine Dion
3	3	14	IF YOU'RE NOT THE ONE ISLAND/DJMG	Daniel Bedingfield
4	4	41	THE GAME OF LOVE ARISTA	Santana Featuring Michelle Branch
5	5	43	CAN'T STOP LOVING YOU ATLANTIC	Phil Collins
6	6	30	BEAUTIFUL RCA/RMG	Christina Aguilera
7	7	13	ONE WARNER BROS.	Faith Hill
8	8	47	DON'T KNOW WHY BLUE NOTE/VIRGIN	Norah Jones
9	10	7	HOLE IN THE WORLD ERC	Eagles
10	13	10	BIG YELLOW TAXI GEFFEN/INTERSCOPE	Counting Crows Featuring Vanessa Carlton
11	9	11	FOREVER AND FOR ALWAYS MERCURY/DJMG	Shania Twain
12	11	64	A THOUSAND MILES A&M/INTERSCOPE	Vanessa Carlton
13	12	45	CRY WARNER BROS.	Faith Hill
14	15	9	UNWELL ATLANTIC	matchbox twenty
15	14	47	SUPERMAN (IT'S NOT EASY) AWARE/COLUMBIA	Five For Fighting
16	17	5	DANCE WITH MY FATHER J/RMG	Luther Vandross
17	16	5	MAN ON A MISSION J-WATCH	Daryl Hall John Oates
18	18	9	I CAN ONLY IMAGINE INO/CORB	MercyMe
19	20	3	THIS IS THE NIGHT RCA/RMG	Clay Aiken
20	19	22	PICTURE LAVA/ATLANTIC	Kid Rock Featuring Sheryl Crow
21	21	5	I HEARD IT THROUGH THE GRAPEVINE MOTOWN/UMRG	Michael McDonald
22	28	2	SAY YOU WILL REPRISE	Fleetwood Mac
23	27	3	WE CAN REPRISE/CORB	LeAnn Rimes
24	25	25	I DROVE ALL NIGHT EPIC	Celine Dion
25	24	6	DON'T WANNA TRY COLUMBIA	Frankie J
26	26	34	I'M WITH YOU ARISTA	Avril Lavigne
27	29	3	FLYING WITHOUT WINGS J/RMG	Ruben Studdard
28	22	21	TRY IT ON MY OWN ARISTA	Whitney Houston
29	NEW	1	BRIDGE OVER TROUBLED WATER RCA/RMG	Clay Aiken
30	NEW	1	CALLING ALL ANGELS COLUMBIA	Train

JULY 19 2003		Billboard [®] ADULT TOP 40 TRACKS [™]		
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE IMPRINT/PROMOTION LABEL	Artist
1	1	12	UNWELL ATLANTIC	matchbox twenty
2	3	14	CALLING ALL ANGELS COLUMBIA	Train
3	2	25	DRIFT AWAY LAVA	Uncle Kracker Featuring Dobie Gray
4	4	16	BRING ME TO LIFE WIND-UP	Evanescence Featuring Paul McCoy
5	5	33	WHEN I'M GONE REPUBLIC/UNIVERSAL/UMRG	3 Doors Down
6	6	41	THE REMEDY (I WON'T WORRY) ELEKTRA/VEEG	Jason Mraz
7	7	8	ARE YOU HAPPY NOW? MAVERICK/WARNER BROS.	Michelle Branch
8	8	18	INTUITION ATLANTIC	Jewel
9	9	32	BIG YELLOW TAXI GEFFEN/INTERSCOPE	Counting Crows Featuring Vanessa Carlton
10	10	26	CLOCKS CAPITOL	Coldplay
11	12	25	WHY GEORGIA AWARE/COLUMBIA	John Mayer
12	11	1	I'M WITH YOU ARISTA	Avril Lavigne
13	16	1	WHY DON'T YOU & I ARISTA	Santana Featuring Alex Band Or Chad Kroeger
14	13	1	SYMPATHY WARNER BROS.	Goo Goo Dolls
15	15	1	AMAZING HOLLYWOOD	Josh Kelley
16	18	1	HEAVEN RADIOACTIVE/MCA	Live
17	19	1	WHY CAN'T I CAPITOL	Liz Phair
18	17	1	HARDER TO BREATHE OCTONE/RMG	Maroon 5
19	20	1	BLINDED (WHEN I SEE YOU) ELEKTRA/VEEG	Third Eye Blind
20	21	1	MISS INDEPENDENT RCA/RMG	Kelly Clarkson
21	22	1	IF YOU'RE NOT THE ONE ISLAND/DJMG	Daniel Bedingfield
22	23	1	COME AWAY WITH ME BLUE NOTE/VIRGIN	Norah Jones
23	24	1	LIKE A STONE INTERSCOPE/EPIC	Audioslave
24	25	1	ROCK YOUR BODY JIVE	Justin Timberlake
25	26	1	SOMETHING CRAZY LAVA	Franky Perez
26	27	1	TAKE ME AWAY DREAMWORKS	Lifehouse
27	32	1	SAY YOU WILL REPRISE	Fleetwood Mac
28	31	1	CRYSTAL VILLAGE COLUMBIA	Pete Yorn
29	36	1	IS SHE REALLY GOING OUT WITH HIM ATLANTIC	Sugar Ray
30	28	1	FIGHTER RCA/RMG	Christina Aguilera
31	30	1	REAL CORB	Plumb
32	38	1	YOU ARE MY NUMBER ONE INTERSCOPE	Smash Mouth
33	33	1	FEEL GOOD TIME COLUMBIA	Pink Featuring William Orbit
34	29	1	THE HORIZON HAS BEEN DEFEATED JACK JOHNSON/UNIVERSAL/UMRG	Jack Johnson
35	34	1	THE BOYS OF SUMMER COLUMBIA	The Ataris
36	37	1	RIGHTEOUSLY LOST HIGHWAY/DJMG	Lucinda Williams
37	NEW	1	STACY'S MOM S CURVE/VIRGIN	Fountains Of Wayne
38	40	1	THE SCIENTIST CAPITOL	Coldplay
39	NEW	1	LIFE GOT IN THE WAY CROAKIN' POETS	Sister Hazel
40	NEW	1	FOLLOW THROUGH J/RMG	Gavin Degraw

Compiled from a national sample of airplay supplied by Nielsen Broadcast Data Systems' Radio Track service. 106 mainstream rock stations, 89 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 262 Top 40 Tracks stations are electronically monitored 24 hours a day, 7 days a week. Top 40 Tracks awards 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 Audience charts for the first time with increases in both detections and audience (Top 40 Tracks excluded). ♣ Videoclip availability. © 2003, VNU Business Media, Inc. All rights reserved.

Chart Codes: CS (Hot Country Singles); H100 (Hot 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 94
21 QUESTIONS (High On Life, ASCAP/Break North, SOCAN/Me-benish, ASCAP/Universal, ASCAP/50 Cent, ASCAP), WBM, H100 11; RBH 12
24 S (Ya Majesty's Music, ASCAP/Toompstone, BMI) RBH 58
4 EVER (WBM, SESAC/Babyboy's Little, SESAC/Noon-time South, SESAC/C'Amore, BMI/Mo Loving, ASCAP/I Brasco, ASCAP), WBM, H100 80; RBH 27
99.9 SURE (I'VE NEVER BEEN HERE BEFORE) (WBM, ASCAP/Songs Of R. Joseph, ASCAP/French Hip, ASCAP/Annotation, ASCAP), WBM, CS 12; H100 72

-A-

ACA ENTRE NOS (LGA, BMI) LT 23
ACT A FUD (Lucadris, ASCAP/EMI April, ASCAP/Copyright Control), HL, H100 42; RBH 20
ACTOS DE UN TONTO (Seg Son, BMI) LT 19
ADDICTED (Warner Chappell, SOCAN/Wet Wheelie, SOCAN/High-Maintenance, SOCAN/Stinky Music, SOCAN/Drop Out, SOCAN/Slutty, SOCAN/Lanni Tunes, SOCAN), WBM, H100 54
ALL IN THE WAY (Maurice White, ASCAP/Sony/ATV Tunes, ASCAP/Stilla Qid, ASCAP/Vaughnwa, ASCAP/Wendi Vaughn, ASCAP/National League, ASCAP), HL, RBH 77
ALL NIGHT LONG (Stone City, ASCAP) RBH 95
ALMOST HOME (Triple Shoes, BMI/Magic Mustang, BMI/Sufferin' Succotash, ASCAP) CS 18; H100 78
ALUCINADO (EMI Blackwood, BMI) LT 42
AMAME (EMI April, ASCAP) LT 15
AMAZIN' (LL Cool J, ASCAP/Sony/ATV Tunes, ASCAP/The Waters of Nazareth, BMI/EMI Blackwood, BMI/Chase Chad, ASCAP/EMI April, ASCAP) RBH 100
ANTES (Copyright Control) LT 36
ARE YOU HAPPY NOW? (I'm With The Band, ASCAP/WB, ASCAP/Dillon Jackson, ASCAP), HL/WBM, H100 24
ASI TE QUIERO (Edimusa, ASCAP) LT 28

-B-

BABY BOY (Beyonce, ASCAP/Hitco South, ASCAP/Music Of Windswept, ASCAP/Scott Storch, ASCAP/Tuff Jew, ASCAP/EMI April, ASCAP/Dutty Rock, ASCAP/Black Owned Music, ASCAP/Music World, ASCAP/Carter Boys, ASCAP/TVT, ASCAP/HL, RBH 55
THE BACK OF YOUR HAND (Hanks Cat, ASCAP) CS 55
BACKSEAT OF A GREYHOUND BUS (Nashville Dream-Works Songs, ASCAP/Monkey Feet, ASCAP/Cherry Lane, ASCAP/Famous, ASCAP/Animal Fair, ASCAP/Careers-BMG, BMI/Silverkiss, BMI/Songs Of Universal, BMI/Macadoo, BMI), CLM/HL/WBM, CS 20
BEAUTIFUL (My Own Chit, BMI/The Waters of Nazareth, BMI/EMI Blackwood, BMI/Chase Chad, ASCAP/EMI April, ASCAP), HL, RBH 38
BEER FOR MY HORSES (Tokeco Tunes, BMI/Sony/ATV Tree, BMI/Big Yellow Dog, BMI), HL, CS 11; H100 27
BEWARE OF THE BOYS (MUNDIAN TO BACH KE) (Songs Of Universal, BMI/EMI Blackwood, BMI), HL/WBM, RBH 68
BIG YELLOW TAXI (Siquomb, BMI), WBM, H100 52
BREAK THE RECORD (Island Pacific, ASCAP/Music Of Windswept, ASCAP/Warner-Tamerlane, BMI/Green Ivy, BMI), WBM, CS 59
BREATHE (God's Cryin', ASCAP/Sony/ATV Tunes, ASCAP/Ghetto Fabulous, ASCAP/VOCO, BMI/City Housing, BMI/Hard Working Black Folks, ASCAP/WB, ASCAP/Melvin Bradford, ASCAP/Famous, ASCAP/Hennessy For Everyone, ASCAP/Eight Mile Style, BMI/Editions Breton, SACEM), HL/WBM, H100 84
BRING ME TO LIFE (Zombies Ate My Publishing, BMI/Forthefallen, BMI/Dwight Frye, BMI), WBM, H100 7

-C-

CALLING ALL ANGELS (EMI April, ASCAP/Blue Lamp, ASCAP), HL, H100 43
CANDI BAR (Illitico, ASCAP/Zomba, ASCAP/DJ Khalil, BMI/S.O.L., BMI/Yippity Yippity, ASCAP), WBM, RBH 70
CAN'T LET YOU GO (Desert Storm, BMI/F.O.B., ASCAP/N.Q.C., ASCAP/Mo Loving, ASCAP/EMI April, ASCAP) H100 19; RBH 16
CAN'T STOP WON'T STOP (Copyright Control/Six Figma, BMI) RBH 44
CAN YOU HEAR ME WHEN I TALK TO YOU? (Harnen, ASCAP/Love Pig, ASCAP) CS 44
CASI (Yami, BMI) LT 7
CELEBRITY (EMI April, ASCAP/Sea Gayle, ASCAP), HL, CS 5; H100 44
CHICKS DIG IT (Mark Hybner, ASCAP/Cagle Blue, ASCAP/Casey Donovan, BMI), WBM, CS 39
CLAVEME TU AMOR (Kike Santander, BMI/Ensign, BMI/Santander Melodies, ASCAP/Famous, ASCAP) LT 44
CLOSER (Life Is What We Music, ASCAP/Crystal House Music, ASCAP/Tigers Milk, ASCAP) RBH 84
COME OVER (Naked Under My Clothes, ASCAP/Chrysalis, ASCAP/Babyboy's Little, SESAC/Noon-time South, SESAC/Warner-Tamerlane, BMI/Kevin Hicks, BMI/Bubba Gee, BMI/Noon-time Tunes, BMI), WBM, H100 51; RBH 14
CONCRETE ANGEL (Universal-Songs Of PolyGram International, BMI/HopeChest, BMI/Glitterfish, BMI), WBM, H100 99
COP THAT SH#1 (Virginia Beach, ASCAP/Mag/oo, ASCAP/Mass Confusion, ASCAP/Black Fountain, ASCAP/EMI April, ASCAP/WB, ASCAP/Kingston 8, ASCAP), HL/WBM, RBH 64
CRAZY (Songs Of Universal, BMI/Bayjun Beat, BMI/Javier Cake, ASCAP) RBH 56
CRAZY IN LOVE (Beyonce, ASCAP/Hitco South, ASCAP/Music Of Windswept, ASCAP/EMI Blackwood, BMI/Richcraft, BMI/Damrich, BMI/Carter Boys, ASCAP/EMI April, ASCAP/Music World, ASCAP/Unichappell, BMI), HL/WBM, H100 11; RBH 2

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DAMN! (Drugstore, ASCAP/Lil Jon 00017 Music, BMI/White Rhino, BMI/Lil' Buddy Dewberry, BMI) RBH 52
DANCE WITH MY FATHER (Uncle Ronnie's, ASCAP/EMI April, ASCAP/Chi-Boy, ASCAP), HL/WBM, H100 63; RBH 45
DAYS LIKE THIS (Castle Street, ASCAP/Cal IV, ASCAP) CS 33
DEJENNE SI ESTOY LLORANDO (Irmaos Vitale, BMI) LT 47
EL DESEO DE TI (Rubet, ASCAP/Universal Musica, ASCAP) LT 49
DON'T WANNA TRY (SoulSick Muzik, BMI/Logictone, BMI/Jumping Bean, BMI) H100 22; RBH 86
DREAM EYES (Aniyah's, ASCAP/Horrible, ASCAP/Lil Van, ASCAP/Sounds-of-seventy-two, ASCAP) RBH 93
DRIFT AWAY (Almo, ASCAP), HL, H100 13

-E-

ENTREGA TOTAL (EMI Blackwood, BMI), WBM, LT 46
ESTOY A PUNTO (Ser-Ca, BMI) LT 35
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 38

-F-

FAITHFUL TO YOU (Zomba, ASCAP/Nikeeya, ASCAP/Blackfire, ASCAP/Famous, ASCAP), HL/WBM, RBH 78
FANATIC (Sony/ATV Tunes, ASCAP/Vivian S. Green, ASCAP/Fred David Kenney, Jr., ASCAP), HL, RBH 60
FAR AWAY (Family Soul, ASCAP/Babies Formula, BMI) RBH 54
FEEL GOOD TIME (Rondor London, PRS/Almo, ASCAP/Beck Hansen's, ASCAP/Hollenbeck, BMI), HL, H100 62
FEELIN' FREAKY (Nickelodeon, ASCAP/N-Can-N, ASCAP/Famous, ASCAP/Zomba, ASCAP/Zomba Songs, BMI/R.Kelly, BMI/Sony/ATV Songs, BMI/EKOP, BMI/Sony/ATV Tunes, ASCAP/ENOT, ASCAP/F. Jones, ASCAP/Empire, ASCAP/Troy Moet, ASCAP/MO'Lyric, ASCAP), HL/WBM, RBH 65
A FEW QUESTIONS (Noble Vision, ASCAP/Green Dog, BMI) CS 21
FIGHTER (Xtina, BMI/Scott Storch, ASCAP/TVT, ASCAP/BMG-Careers, BMI), HL, H100 45
FIND A WAY (Modat, ASCAP/916, BMI) RBH 80
FIRE (YES, YES Y'ALL) (Joe 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/Doco, BMI), HL, RBH 48
FLIPSIDE (Efortoee, ASCAP/F.O.B., ASCAP/Copyright Control) RBH 53
FLYING WITHOUT WINGS (Rokstone, PRS/Songs Of Windswept Pacific, BMI/Irving, BMI), HL/WBM, H100 18
FOREVER (R.Kelly, BMI/Zomba Songs, BMI), WBM, RBH 74
FOREVER AND FOR ALWAYS (Universal-Songs Of PolyGram International, BMI/Loon Echo, BMI/Out Of Pocket, ASCAP/Zomba, ASCAP), WBM, CS 10; H100 36
FOTOGRAFIA (Peermusic III, BMI/Camalone, BMI) LT 1
FRONTIN' (The Waters of Nazareth, BMI/EMI Blackwood, BMI/EMI April, ASCAP/Carter Boys, ASCAP), HL, H100 41; RBH 11

-G-

GET BUSY (EMI April, ASCAP/Tafari, ASCAP), HL, H100 6; RBH 22
GET BY (Pen Skills, BMI/EMI Blackwood, BMI/Ye World Music, ASCAP/WB, ASCAP), HL/WBM, RBH 91
GET DOWN (Zomba, ASCAP/Will Will, ASCAP/EMI April, ASCAP/Salaam Remi, ASCAP/Dijon, BMI/Unichappell, BMI/Golo, BMI) RBH 97
GET LOW (TVT, ASCAP/Swole, ASCAP/Da Crippler, BMI/Collipark, BMI/DWC, BMI) H100 26; RBH 8
GODSPEED (SWEET DREAMS) (Universal-PolyGram International, ASCAP/St. Julien, ASCAP), WBM, CS 49

-H-

HAIL MARY (Songs Of Universal, BMI/Joshua's Dream, BMI/Gimme Minz, BMI/Universal, ASCAP/Yaki Kadafi, BMI/Thug Nation, BMI/Foxbeat, ASCAP/Royal Safari, BMI/Eight Mile Style, BMI/High On Life, ASCAP/Starbus, BMI/WB, ASCAP/Sue, ASCAP), WBM, RBH 82
HAVE YOU FORGOTTEN? (EMI April, ASCAP/Pittsburg Landing, ASCAP/Warner-Tamerlane, BMI), HL/WBM, CS 23; H100 86
HEADSTRONG (WBM, SESAC/Traptism, SESAC), WBM, H100 65
HEAVY LIFTIN' (Universal, ASCAP/Memphisto, ASCAP/Work Horse, SESAC/Pacific Wind, SESAC/Zomba Songs, BMI/Teren It Up, BMI), WBM, CS 60
HELP POUR OUT THE RAIN (LACEY'S BLUE) (My Little Jewell, BMI) CS 22; H100 68
HERIDA MORTAL (World Deep, BMI/Blueplatinum, ASCAP/Sony/ATV Latin, BMI/Sony/ATV Discos, ASCAP) LT 32
HONESTY (WRITE ME A LIST) (Sony/ATV Acuff Rose, BMI/New Works, BMI), HL, CS 40
HOT DAMN (GeMarc, ASCAP/Terradome, ASCAP/The Waters of Nazareth, BMI/EMI Blackwood, BMI/Chase Chad, ASCAP/EMI April, ASCAP), HL, RBH 79
HOW YOU GONNA ACT LIKE THAT (Zovetikon, ASCAP/BMG Songs, ASCAP/First Avenue, ASCAP/Demis Hot Songs, ASCAP/E Two, ASCAP/EMI April, ASCAP/E.D. Duz-it, BMI), HL, RBH 43
HOW YOU WANT THAT (Donceno, ASCAP/Rhythm Bluntz, ASCAP/Universal, ASCAP/Jack Knight, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/Issy & Nemo Tunes, ASCAP), HL/WBM, RBH 51
HOY EMPIEZA MI TRISTEZA (Edimusa, ASCAP) LT 45

-I-

I BELIEVE (Sony/ATV Acuff Rose, BMI/Write On Music, BMI), HL, H100 79
I CAN ONLY IMAGINE (Simpleville, ASCAP/Fun Attic, ASCAP) CS 43
I CAN'T BE YOUR FRIEND (Warner-Tamerlane, BMI/Writers Extreme, BMI/EMI April, ASCAP/Waltz Time, ASCAP), HL/WBM, CS 31
ICE CREAM (R.Kelly, BMI/Zomba Songs, BMI), WBM, RBH 61
IF I CAN'T (High On Life, ASCAP/WB, ASCAP/Ain't Nuthin' Goin' On But Funkin', ASCAP/Music Of Windswept, ASCAP/Blotter, ASCAP/Elvis Mambo, ASCAP/Universal, ASCAP/50 Cent, ASCAP), WBM, RBH 36
IF THERE AIN'T THERE OUGHTA BE (Mosaic Music, BMI/Almo, ASCAP/What If Factor, ASCAP/Extremely Big Tractor, ASCAP), HL, CS 51
IF YOU'RE NOT THE ONE (Sony/ATV Tunes, ASCAP), HL, H100 39
IGNITION (Zomba Songs, BMI/R.Kelly, BMI), WBM, H100 28
I KNOW WHAT YOU WANT (Starbus, BMI/Dutty Nigga, ASCAP/Killa 4, ASCAP/Rah Digga, ASCAP/Cyphercliff, ASCAP/EMI April, ASCAP), HL, H100 14; RBH 26
I'LL NEVER LEAVE (Zomba Songs, BMI/R.Kelly, BMI), WBM, RBH 35
I LOVE YOU (North Avenue, ASCAP/EMI April, ASCAP/Mr. Yeah, ASCAP/WB, ASCAP/Lil Black, ASCAP/Royalty Network, ASCAP/The Dboogie Act., ASCAP/Urban Warfare, ASCAP), HL/WBM, H100 96; RBH 46
I MELT (Sony/ATV Cross Keys, ASCAP/Onaly, ASCAP/Major Bob, ASCAP/Warner-Tamerlane, BMI), HL/WBM, CS 43
I'M GLAD (Nuyorican, BMI/Sony/ATV Songs, BMI/Milk Chocolate Factory, ASCAP/TuneSmith Advancements, ASCAP/Jaedon Christopher, ASCAP/Cori Tiffani,

BMI/Zomba Songs, BMI), HL/WBM, H100 94
I'M JUST A GIRL (Deanling, ASCAP/BP Administration, ASCAP/Turtle Wins The Race, ASCAP/Annotation, ASCAP/WB, ASCAP), WBM, CS 35
IN DA CLUB (High On Life, ASCAP/Ain't Nuthin' Goin' On But Funkin', ASCAP/WB, ASCAP/Blotter, ASCAP/Elvis Mambo, ASCAP/Universal, ASCAP/50 Cent, ASCAP/Music Of Windswept, ASCAP), WBM, H100 35; RBH 41
IN LOVE WIT CHU (Thowin' Tantrums, ASCAP/Air Control, ASCAP/EMI April, ASCAP/Funk, BMI/Notting Hill, BMI/Songs Of Universal, BMI), HL, H100 87; RBH 71
IN MY DREAMS (Mundo, BMI/EMI Blackwood, BMI/Rumbalo, BMI/Toto Tunes, ASCAP/Winning Circle, ASCAP/Bluewater, ASCAP), HL, CS 52
IN THOSE JEANS (Music Of Windswept, ASCAP/Hand In My Pocket, ASCAP/Harvey "The Rock" Hester, ASCAP), WBM, H100 15; RBH 4
INTO YOU (J Brasco, ASCAP/Desert Storm, BMI/Mr. Manatti, BMI/EMI Blackwood, BMI/Duro, BMI/Songs Of DreamWorks, BMI/Time For Flytes, BMI/EMI April, ASCAP/Plus 1, ASCAP/D. Brasco, ASCAP), HL, H100 20; RBH 19
INTUITION (Wiggly Tooth, ASCAP/EMI April, ASCAP/Apollinaire, BMI/EMI Blackwood, BMI), HL, H100 21
I STILL LOVE YOU (EMI Blackwood, BMI/The Waters of Nazareth, BMI/EMI April, ASCAP/Chase Chad, ASCAP), HL, RBH 89
IT DOESN'T MEAN I DON'T LOVE YOU (Mosaic Music, BMI/EMI April, ASCAP/Sea Gayle, ASCAP/Universal, ASCAP/Songs Of The Village, ASCAP), HL/WBM, CS 41
IT'S FIVE O'CLOCK SOMEWHERE (EMI April, ASCAP/Sea Gayle, ASCAP/Warner-Tamerlane, BMI/R. Joseph, BMI), HL/WBM, CS 7; H100 40
I WANT YOU (Cori Tiffani, BMI/Mindsetter's Music, BMI/Gregory Bruno's, BMI/JadaChris, BMI/Sony/ATV Songs, BMI/Jelly's Jams, ASCAP/Joshua Cartagena, ASCAP/Almo, ASCAP), HL, H100 38; RBH 67
I WISH I WASN'T (EMI April, ASCAP/Flyte Tyme, ASCAP/Minneapolis Guys, ASCAP/II Branda, ASCAP), HL, H100 55; RBH 15

-J-

JALEO (Sony/ATV Discos, ASCAP/Nueva Ventura, ASCAP/Warner-Tamerlane, BMI) LT 12

-L-

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 37
LET'S GET DOWN (Shad Moss, BMI/Warner-Tamerlane, BMI/Bubba Gee, BMI/Noon-time Tunes, BMI/R.O.C., BMI/JNB, BMI/Ya Majesty's Music, ASCAP), WBM, H100 71; RBH 29
LIGHTS OUT (Hoobangin Music, ASCAP/DreamWorks Songs, ASCAP/EMI Blackwood, BMI/Crypton Music, BMI/Universal, ASCAP/Gangsta Boogie, ASCAP/Knoc-Turn'At, ASCAP/Baby Ree Toonz, BMI), HL, RBH 63
LIGHT YOUR ASS ON FIRE (Starbus, BMI/Ensign, BMI/The Waters of Nazareth, BMI/EMI Blackwood, BMI/Chase Chad, ASCAP/EMI April, ASCAP), HL, RBH 59
LIKE A PIMP (Crump Tight, ASCAP/Lucky, BMI/WB, ASCAP) H100 49; RBH 17
LIKE GLUE (Dutty Rock, ASCAP/EMI April, ASCAP/Tony Kelly, BMI/Universal-Songs Of PolyGram, BMI/VP, BMI), HL/WBM, H100 30; RBH 13
LORARE LAS PENAS (Nati, BMI/Ventura, ASCAP) LT 9
LONG BLACK TRAIN (Sony/ATV Cross Keys, ASCAP/Drivers Ed, ASCAP), HL, CS 46
LO QUE TU TUVES CONTIGO (Universal Musica, ASCAP/Rubet, ASCAP/2000 Amor, ASCAP/Sony/ATV Discos, ASCAP) LT 24
LOVE AT 1ST SIGHT (Mary J. Blige, ASCAP/Universal-MCA, ASCAP/Gloria's Boy, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/Wu-Tang, BMI/Careers-BMG, BMI/Marsky, BMI/Janice Combs, BMI/EMI Blackwood, BMI/Danger Zone, ASCAP/Zomba, ASCAP/Jass Merchant, ASCAP), HL/WBM, H100 32; RBH 10
LOVE CALLS (Kem, BMI) RBH 42
LOVE CHANGES EVERYTHING (Living Out Loud, ASCAP/Stanley Cup, SOCAN/In The Fairway, ASCAP/Music Of Windswept, ASCAP), WBM, CS 42
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 48
THE LOVE SONG (Warner-Tamerlane, BMI/Smith Haven, BMI/Big Red Tractor, ASCAP/Think Well, ASCAP/Sony/ATV Acuff Rose, BMI), HL/WBM, CS 9; H100 59
LOVE YOU OUT LOUD (Sony/ATV Cross Keys, ASCAP/Onaly, ASCAP), HL, H100 73
LOVIN' ALL NIGHT (Sony/ATV Cross Keys, ASCAP), HL, CS 36

-M-

MAGIC STICK (Notorious K.I.M., BMI/Warner-Tamerlane, BMI/High On Life, ASCAP/C. Evans, ASCAP/221, ASCAP/Careers-BMG, BMI/Universal, ASCAP/50 Cent, ASCAP), HL/WBM, H100 2; RBH 6
MALDITA IGNORANCIA (F.I.P.P., BMI) LT 27
MARIA CHUCHENA (MARIA SUSENA) (Peer Int'l., BMI) LT 31
MARIPOSA TRACIONERA (Tulum, ASCAP/EMI April, ASCAP) LT 3
MASUCAMBA (Not Listed) LT 48
ME FALTA VALOR (Bello Musical, BMI) LT 10
MINUTOS (Sony/ATV Discos, ASCAP/Arjona Musical, ASCAP) LT 26
MISS INDEPENDENT (Rhetski, ASCAP/Xtina, BMI/Careers-BMG, BMI/Copyright Control/LegRhythm, BMI), HL, H100 9
MISS YOU (Naked Under My Clothes, ASCAP/Chrysalis, ASCAP/October Eighth, BMI/Noon-time Tunes, BMI/Warner-Tamerlane, BMI/Music Of Windswept, ASCAP/Hand In My Pocket, ASCAP), WBM, RBH 50
MUY A TU MANERA (Ser-Ca, BMI) LT 20
MY BEAUTIFUL AMERICA (CDB, BMI) CS 8
MY FRONT PORCH LORICING IN (Sony/ATV Tree, BMI/Sixteen Stars, BMI/HorjPro, BMI/Cosmic Muel, ASCAP/Dor Primmer, ASCAP), HL, CS 2; H100 29
MY LOVE IS LIKE...WO (Mass Confusion, ASCAP/WB, ASCAP/C Sun, ASCAP/Wet Ink Red, ASCAP/Black Soul Connection, BMI/Wet Ink Red, BMI), WBM, H100 58; RBH 34

-N-

NAGGIN (Not Listed) RBH 85
NAS' ANGELS... THE FLYEST (Zomba, ASCAP/III Will, ASCAP/EMI Blackwood, BMI/The Waters of Nazareth, BMI/EMI April, ASCAP/Chase Chad, ASCAP), HL/WBM, RBH 72
NEVER LEAVE YOU - UH OOH, UH OOOH! (1433, ASCAP/Tafari, ASCAP/Greensleeves, PRS) H100 10; RBH 9

NEVER SCARED (Bonecrusher, ASCAP) H100 53; RBH 18
NO HACE FALTA UN HOMBRE (Jax & Broder, ASCAP/ION, ASCAP/WB, ASCAP/G Matt, ASCAP/Friends Of Seagulls, ASCAP/Music Of Windswept, ASCAP) LT 38
NO LETTING GO (Greensleeves, PRS/Singso WW, BMI) H100 23
NO PODRAS (Kike Santander, BMI) LT 11
NO SHOES, NO SHIRT, NO PROBLEMS (Sony/ATV Acuff Rose, BMI), HL, CS 8; H100 48

-O-

OFFICIALLY MISSING YOU (Aurelius, ASCAP/Famous, ASCAP), HL, RBH 49
OFF THE WALL (Forever People, ASCAP/Virginia Beach, ASCAP/WB, ASCAP/Warner-Tamerlane, BMI/BMG Songs, ASCAP/Tarpo, ASCAP/Notting Dale, ASCAP/Universal-MCA, ASCAP/Entertaining, BMI), WBM, RBH 98
OK (SneekLouchin, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/Cocoa Chanelle, SESAC), HL, RBH 92
ONE LAST TIME (EMI April, ASCAP/Zomba, ASCAP/Sufferin' Succotash, ASCAP), HL/WBM, CS 32
ONLY GOD (COULD STOP ME LOVING YOU) (Zomba, ASCAP), WBM, CS 27
THE ONLY THING MISSIN' (Kharatroy, ASCAP/October 12th, ASCAP/Hitco South, ASCAP/Music Of Windswept, ASCAP/Divinebushbaby, SESAC/Evamaemusik, ASCAP), HL, RBH 75

-P-

PAPADIO (EMI April, ASCAP/Gaira Bay, ASCAP) LT 40
PARA QUE LA VIDA (EMI April, ASCAP/Enrique Iglesias, ASCAP/Hey Chubby, ASCAP/Apollinaire, BMI/EMI Blackwood, BMI), HL, LT 22
PEQUENA Y FRAGIL (SADAIC Latin, BMI) LT 29
PICTURE (Thirty Two Mile, BMI/Warner-Tamerlane, BMI), WBM, H100 50
P.I.M.P. (High On Life, ASCAP/EMI April, ASCAP/Derby Works, ASCAP/Universal, ASCAP), HL/WBM, H100 17; RBH 7
PLAYBOYS OF THE SOUTHWESTERN WORLD (Mura-h, BMI/VanWarmer, ASCAP) CS 45
POCO HOMBRE (V.M.R. ASCAP) LT 37
PON DE RIVER, PON DE BANK (Greensleeves, PRS/Copyright Control) H100 98; RBH 57
PUEDES CONTAR CONMIGO (Sony/ATV Discos, ASCAP) LT 13
PUMP IT UP (Copyright Control/F.O.B., ASCAP/N.Q.C., ASCAP/Ensign, BMI/Zomba, SESAC), HL/WBM, H100 56; RBH 24
PUT THAT WOMAN FIRST (Divine Mill, ASCAP/WB, ASCAP/Dinky B, ASCAP/Universal-PolyGram International Tunes, SESAC/Jahque 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 61; RBH 21

-Q-

QUEDATE CALLADA (Edimusa, ASCAP) LT 17
QUE GANAS (Hecho A Mano, ASCAP/EMI April, ASCAP/Clear Mind, ASCAP/Famous, ASCAP/Clear Heart, BMI/Ensign, BMI) LT 5
A QUIEN LE IMPORTA? (SGAE, ASCAP/Colegms-EMI, ASCAP) LT 39

-R-

RAINING ON SUNDAY (Almo, ASCAP/Original Bliss, ASCAP/Universal-PolyGram International, ASCAP/St. Julien, ASCAP), HL/WBM, H100 97
REAL GOOD MAN (Universal, ASCAP/Memphisto, ASCAP/Zomba Songs, BMI/Teren It Up, BMI), WBM, CS 15; H100 66
RED DIRT ROAD (Sony/ATV Tree, BMI/Bufalo Prairie, BMI/Showbilly, BMI), HL, CS 33
THE REMEDY (I WON'T 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 46
REST OF OUR LIVES (Oz Got Songs, ASCAP/Dragon Gate, ASCAP) RBH 76
RIDIN' SPINNERS (Tefnoise, BMI/Bridgeport, BMI/Rubber Band, BMI/Universal-Songs Of PolyGram International, BMI/Universal, ASCAP/MC Ren Muzik, ASCAP/Lucky, BMI) RBH 62
RIGHT THURR (Trak Starz, ASCAP) H100 4; RBH 3
ROCK WIT U (AWWWW BABY) (Pookietoots, ASCAP/Baeza, ASCAP/Universal, ASCAP/Soldierz Touch, ASCAP/DJ Inv, BMI), WBM, H100 3; RBH 5
ROCK YOUR BODY (Tennman Tunes, ASCAP/Zomba, ASCAP/EMI April, ASCAP/Chase Chad, ASCAP/EMI Blackwood, BMI/The Waters of Nazareth, BMI), HL/WBM, H100 31; RBH 87

-S-

SAY YES (Marshmellow, BMI/Perfect, BMI/SPZ, BMI/Aboukii, BMI/Songs Of Universal, BMI/Dirty Dre, ASCAP/Jatcat, ASCAP/Universal, ASCAP), WBM, H100 81; RBH 28
SE ME OLVIDO TU NOMBRE (F.I.P.P., BMI) LT 33
SEND THE PAIN BELOW (WB, ASCAP/Loeffler, ASCAP), WBM, H100 75
SERAN SUS OJOS (Fononmusic, SESAC) LT 50
SEVEN NATION ARMY (Peppermint Stripe, BMI), CLM, H100 83
SHAKE YA TAILFEATHER (Jackie Frost, ASCAP/BMG Songs, ASCAP/Bubo, ASCAP/That's What's Up, ASCAP/Young Dude, ASCAP/Universal, ASCAP/Jason Bridges, ASCAP), HL/WBM, H100 34; RBH 30
SHE ONLY SMOKES WHEN SHE DRINKS (EMI April, ASCAP/Sony/ATV Tree, BMI/Mosaic Music, BMI/EMI Blackwood, BMI/Ty Land, BMI), HL, CS 25
SHOULD, WOULD, 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) RBH 69
SIGNS OF LOVE MAKIN' (Zovetikon, ASCAP/BMG Songs, ASCAP/First Avenue, ASCAP/Demis Hot Songs, ASCAP/Edmonds, BMI/EMI April, ASCAP/E Two, ASCAP), HL, RBH 33
SING FOR THE MOMENT (Ensign, BMI/Eight Mile Style, BMI/Mosaic Music, BMI), HL, H100 93
EL SINJERONZO (Flamingo, BMI) LT 16
SI TE DEJERON (V.M.R. ASCAP) LT 6
SMOOTH SAILIN' (Scodie Mac, BMI/World Life, ASCAP/Black Smooove, ASCAP/EMI April, ASCAP), HL, RBH 73
SLAKE (Zomba Songs, BMI/R.Kelly, BMI), WBM, H100 57; RBH 25
SO GONE (Mass Confusion, ASCAP/WB, ASCAP/Cunningham, ASCAP/Rashi N' Leory, ASCAP/Portrait-Solar, ASCAP/Sony/ATV Tunes, ASCAP), HL/WBM, H100 12; RBH 1
SOMEDAY (Vinnie Mae, BMI/Chi-Boy, ASCAP), WBM, CS 50
SOMEWHERE I BELONG (Zomba, ASCAP/Chester-

haz, ASCAP/Big Bad Mr. Hahn, BMI/Nondisclosure Agreement, BMI/Rob Bourdon, BMI/Kenji Kobayashi, BMI/Pancakey Cakes, BMI/Zomba Songs, BMI), WBM, H100 82
SOY ASI (Iron Tigga, BMI/C.K. Jointz, BMI/Ser-Ca, BMI) LT 41
SPEED (Gottahaveable, BMI/Songs Of Windswept Pacific, BMI/Songs Of Bud Dog, ASCAP/Music Of Windswept, ASCAP), WBM, CS 6; H100 47
STAY GONE (DreamWorks Songs, ASCAP/Cherry Lane, ASCAP), CLM/WBM, CS 3; H100 37
STEP DADDY (BDB, ASCAP/Collipark, BMI/GLO Bil, BMI/Zella, BMI/Unidisc, BMI/Sammy Sam, BMI/Timothy Lett, BMI/Rock, BMI/Supermarket, BMI) RBH 99
STEP IN THE NAME OF LOVE (Zomba Songs, BMI/R.Kelly, BMI), WBM, RBH 39
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), HL/WBM, H100 90; RBH 47
STOP (EMI April, ASCAP/Carter Boys, ASCAP/Swizz Beatz, ASCAP/Dead Game, ASCAP/Universal, ASCAP), HL, RBH 96
STREETS OF HEAVEN (Magic Mustang, BMI/Write Em Cowgirl, BMI/Annie And Clyde, ASCAP/Anthology, ASCAP) CS 37
STUCK (Starstruck Music, ASCAP/Slowguy Songs, ASCAP/EMI Christian, ASCAP/WB, ASCAP), WBM, H100 91
STUPID GIRL (WB, ASCAP/Into Everything Music, ASCAP/E.O. Smith, BMI), WBM, H100 88
SUETALO (Elix, ASCAP) LT 14
SUPERSTAR (Embassy, BMI/Young Carney, ASCAP) RBH 23
SWING, SWING (Smells Like Phys Ed, ASCAP) H100 60

-T-

TAL VEZ (Muziekuitgeveris Artemis BV, BMI), WBM, H100 100; LT 4
TELL ME SOMETHING BAD ABOUT TULSA (Sony/ATV Tree, BMI), HL, CS 11; H100 69
TENNESSEE RIVER RUN (EMI April, ASCAP/Pittsburg Landing, ASCAP/Chord Boy, BMI/Bradley, BMI) CS 47
TEAS AMOR (Universal Musica, ASCAP/Gemini's Musical, SACM) LT 25
THEN THEY DO (Warner-Tamerlane, BMI/Makeshift, BMI), WBM, CS 14; H100 74
THIS IS THE NIGHT (Aldo Nova, SOCAN/Deston, ASCAP/Brrr..., ASCAP/WB, ASCAP), HL/WBM, H100 8
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 24
THOIA THUGG (Zomba Songs, BMI/R.Kelly, BMI), WBM, H100 70; RBH 32
THREE MISSISSIPPI (Animal Fair, ASCAP/Famous, ASCAP/Songs Of Universal, BMI/Macadoo, BMI/Universal-PolyGram International, ASCAP/Green Wagon, ASCAP), HL/WBM, CS 54
THREE WOODEN CROSSES (Sweet Radical, BMI/Sony/ATV Cross Keys, ASCAP/Mike Curb, BMI), HL, CS 17; H100 67
THUG

Music Books

Continued from page 5

These titles are all being released by large New York-based publishers, which typically launch such high-profile books with large first printings and expensive promotional campaigns.

But smaller publishers, whose music titles represent the bread and butter of their business, express frustration with their lot, saying it is difficult to get combo chains that sell books and music to regularly explore the kind of cross-promotional opportunities generally accorded to blockbuster books.

Most book publishers—even some who have scored enormous successes—say internal communications at retail chains make it difficult to cross-market the categories.

“The book and the music departments: Never the twain shall meet, and they operate very separately,” says Amy Kaneko, director of mass-market specialty sales at San Francisco-based Chronicle Books, whose “The Beatles Anthology” was the biggest music-book hit of recent years.

Retailers that carry both categories say that they try to cross-promote books and music in their stores but admit that developing such activities is not easy.

“It’s only a natural,” says Storm Gloor, director of music at 147-store Hastings Books, Music & Video in Amarillo, Texas. “We could stand to do more, [but] it’s a challenge.”

A HANDFUL OF HUGE HITS

The major music-book titles of recent years have been launched with big printings and a loud drumbeat of publicity and promotion.

“The Beatles Anthology,” published in October 2000 in a first printing of 1.1 million copies, exemplifies the music mega-book.

Kaneko says the unique nature of the project and the stature of the band made the book a must-have item.

“This was the Beatles by the Beatles,” she says, “and it was a story that had not been told before. There was exclusive information in there, there were quotes directly from the band, there were pictures from the archives that had not been seen before. So there was a lot of exclusivity around the entire project.”

A coordinated effort by Chronicle and Capitol Records, whose release of the group’s hits compilation “1” coincided with the book’s publication, pushed cross-promotional initiatives.

Kaneko says, “We put together a point-of-purchase display that held the book and the CD. So they would have that in the book section; they would have it again in the music section. The two were merched together, because they recognized that one was going to sell the other.”

The subsequent airing of the “Anthology” mini-series on ABC-TV and the release of three two-CD “Anthology” collections resulted in a slam-dunk for Chronicle.

The publisher will release “According to the Rolling Stones,” an “Anthology”-styled history by the band, with a first printing of 250,000 copies.

Chronicle director of marketing Kendra Kallan says, “Even though there’s not a new [album] coming out from the Stones that we know of yet, we would probably merch the book with [2002’s] ‘40 Licks’ CD.”

Kurt Cobain’s “Journals,” Riverhead Books’ 2002 release, is a more recent example of a music-driven blockbuster. The book, which reproduced pages from the late Nirvana frontman’s intimate journals, had a first printing of almost 375,000 copies. It debuted at No. 1 on The New York Times’ bestseller list.

New York-based Riverhead publisher Julie Grau says of the book’s sales achievement, “What made it a



‘Most of the music chains are pretty savvy about recognizing things that will work well.’

—MATT KELSEY, BACKBEAT BOOKS

success was that there was something ultimate and definitive about it. [Cobain is] an icon, and this was the last word from him, and it was himself in his own words. That’s not going to come this way again.”

Geffen’s simultaneous release of its “Nirvana” hits set helped fire cross-promotion at retail, though Grau notes, “[The album release] was providence. That happened to happen at the same time. [But] it did create this kind of critical mass.”

Smaller publishers have won consumer and retail attention with titles featuring similarly high-profile acts.

John Radziewicz, publisher at Da Capo Press, long a leader in specialized music books, says that Ashley Kahn’s 2000 tome “Kind of Blue: The Making of the Miles Davis Masterpiece” is “one of the best-selling titles in Da Capo history.”

A book devoted to the best-selling jazz album of all time was a natural, Radziewicz notes: “In a slow-

er time, people look for the surer bets. [A book about] Miles Davis’ ‘Kind of Blue’ was one of those books that just begged to be written. It’s more difficult with some of the lesser artists.”

He adds that Da Capo also got the cooperation of Davis’ label: “One of the things that we did was actually cross-promote with Sony Legacy. [There was] a blow-in sheet in the CD. We did it reciprocally.”

Even a small publisher can take advantage of a big name, says Matt Kelsey, publisher of San Francisco-based Backbeat Books, whose “Beatles Gear,” a study of the Fab Four’s equipment, scored solid sales.

“There were customers out there who were eager to get their hands on it,” Kelsey says. “Most of the music chains are pretty savvy about recognizing things like that, that will work well.”

Name recognition is the standard for success, according to Yuval Taylor, senior editor at A Cappella/Chicago Review Press in Chicago and formerly a longtime editor at Da Capo.

“Books about entire genres don’t generally sell huge amounts,” Taylor says. “If [a book] focuses on a major figure or a major band about which there’s a great deal of interest, then it could definitely go into several print runs.”

TIGHT SQUEEZE IN MUSIC STORES

Publishing houses that specialize in music books take a slim slice of the book sales pie. Those surveyed by *Billboard* say that their first printings usually run in the range of only 3,000-10,000 copies.

Even music specialists admit that selling books to the listening public is no easy chore.

Bob Nirkind, executive editor at Billboard Books/Watson-Guption Publications (which, like *Billboard*, is part of VNU Business Media), notes, “You can’t equate books with CDs. People who listen to music don’t necessarily want to read about it, and people who are fans of any band or any artist don’t necessarily want to read about them.”

Still, such combo chains as Borders Books & Music, Virgin, Hastings, Barnes & Noble and Tower—all of which carry music—are among the key accounts for book publishers.

Most publishing executives say that it takes extreme effort to get the chains to cross-merchandise books in their music sections.

Backbeat’s Kelsey notes that book and music purchasing involves different buyers and that “a lot of the buyers have their own sales goals they have to meet, so having somebody else’s product in their section may not help them meet the goals that have been set for them. It takes some initiative from management sometimes to overcome those kinds of problems.”

Kevin Votel, VP/director of national accounts at Berkeley, Calif.-based Publishers Group West (PGW), sells 125 active lines to several national accounts, including Borders.

“I think opportunities are mis-

sed,” Votel says. “The [music and book] departments just don’t talk to each other that often.”

He says stores should have an individual “whose particular function would be to look for opportunities within the store and then create selling environments they could cross-merchandise in.”

Even a company like New York-based Rough Guides—which markets a line of uniformly designed music guides and complementary compilation CDs—has a difficult time getting its product cross-marketed.

Rough Guides director of marketing Geoff Colquitt says, “Real estate still tends to be somewhat territorial. It’s an opportunity that’s missed—not only for us—to cross-merchandise our product.”

Consolidation in recent years has contributed to the problem at retail, according to Steven Wilson, director of sales and marketing at Music Sales Corp., the Chester, N.Y.-based company that runs the Omnibus



‘There used to be six or seven buyers—today, it’s one account.’

—STEVEN WILSON, MUSIC SALES

Books line of non-instructional music books.

Wilson says, “There used to be six or seven different buyers—six or seven different markets to tap into—and today it’s one account that may choose or choose not to buy books.”

Sometimes the fortunes of one significant chain can have a marked impact on a book’s visibility and sales, Wilson adds.

“Tower Records was the flagship,” he says. “Tower had the capacity to move a huge amount of inventory. When they changed their own focus [about] how books fit into their stores, it [became] a much more finite category within a record store, whereas before they would do a tremendous job of cross-merchandising.”

The basics of fixturing come into play at music retailers, according to Brad Smith, senior sales and marketing manager at Milwaukee-based Hal Leonard Corp.

Smith says, “A store that’s been designed to display CDs all of a sudden is asked to show 8½-by-11 product or 9-by-12 product. I’m sure that’s a barrier.”

To address the problem, he says, Hal Leonard has produced its own display pieces and runs a “Rack & Roll” program for its books at Tower.

“We’re pleased, because it’s a secondary product line for them,” Leonard VP of sales Doug Lady says. “We’re happy to get in there. In an optimum world, we’d like to be able to have it merchandised along with the CDs.”

As with the music, featured space at retail often entails supplier buy-ins for positioning. According to A Cappella’s Taylor, “To get a book shelved along with the records is going to take money, and it’s going to take shelf space. I don’t see the big chains changing their approach very dramatically.”

RETAILERS: ‘WE’RE TRYING’

Executives at the big combo chains say they have cross-merchandising efforts in place for books. But they add that extraordinary promotions usually take place only for such big-name acts as the Beatles.

Virgin Entertainment, which operates 22 U.S. Virgin Megastores, generally receives high marks from book sales personnel.

“I think they do have their head in the right place, as far as that stuff goes—or they’re getting it there,” says Elise Cannon, who sells to Virgin as director of field sales and national accounts for PGW.

“We see huge potential in cross-merchandising books and music, and we’ve been active in it for some time now,” says Dave Alder, senior VP of product and marketing at Virgin. “The logic is there to the consumer, but we’ve spent the last year developing improved fixtures.”

He adds that while music books are a growth category at Virgin, “It’s not an easy category to manage. It has a different set of challenges to music.”

Kathryn Popoff, director of multimedia at 400-store Borders in Ann Arbor, Mich., says, “We’re making a more concerted effort going forward to pull the two mediums together, and we also in our layouts try to put the music books adjacent to the music department.”

“It is difficult, but I think that if the publishers can be conscious of [cross-merchandising possibilities] and make the category manager aware of the opportunity, we’re more than open. There has to be proactivity on both sides.”

Hal Leonard’s Smith concludes that books could be a key to the future for music retailers. “The CD market is so tough every year,” Smith says. “With iTunes and all, maybe the future is even more bleak. How do you create an exciting environment? [The retailers] can do it; the Web can’t. They’ve got musicians coming through their doors. Do they want to sell them reading material that they’re interested in or just stay with the audio experience?”

Courtney Love

Continued from page 1

record company, Universal Music Group (UMG), and her late husband Kurt Cobain's Nirvana bandmates.

She's also taken on the mantle of artist advocate, testifying against the music-industry exemption in California's so-called seven-year statute.

But now she says she is firmly focused on creating music. Love candidly addresses her past label woes, how she chose Virgin Records, whether she'd write for Britney Spears and her connection to America's original sweetheart, Mary Pickford.

The interview, at her management's insistence, was conducted via e-mail.

Why did you choose Virgin Records?

They made the most serious commitment on a global and marketing basis—something I have never had in terms of marketing and promotion from my previous label—and [they have] the ability to follow through with it. Also, my managers, Dave Lory and David Leach, and [EMI Recorded Music vice-chairman] David Munns [had] worked together breaking global multi-platinum artists at PolyGram. They also had the most interest and follow-through in my film career and understand that I need to follow up on what earlier films have promised: A-list films with A-list soundtracks . . . They also respect my desire for artists to be treated fairly.

Given that you have campaigned against major-label practices in Sacramento, Calif., and you and UMG traded lawsuits, there is the perception that you are anti-major label.

I am not against majors. I am against two things—major-label accounting practices (which are addressed in my deal) and the rise of what I call “executive culture,” e.g.: where the executives are more important than the artists and where the ego of a president, no matter how nuts or crazy that president is, is more important than dozens and dozens of careers . . . Virgin has a culture where you don't hear the names of the executives more often than the artists. This is really important to me.

When negotiating the Virgin contract, what issues were dealbreakers for you in terms of making sure you kept the control and independence you felt you had lost once Geffen began going through mergers?

My team added provisions into my contract to protect me from any sort of nightmare merger—sensible provisions, such as having a three-album deal, whereas most artists sign for seven. Also, writing marketing commitments into the deal and having the necessary controls on all creative and marketing decisions keep this deal artist-friendly . . . [The deal also includes] co-ownership of the masters, no record clubs, other stuff like this.

And as long as the “owners” speak English and aren't acting like toy

dogs on a random leash, then there's very little drama with me. I'm an extremely hard worker.

V2 and Sanctuary were runners-up in the Love derby. What advantages did you feel an indie had over a major?

Both Andy Gershon at V2 and Merck [Mercuriades] and Peter Asher at Sanctuary flew over to see me in the south of France when I was recording the album and made very generous offers. I liked all of them very much and have a great deal of respect for all of them . . . but it came down to the international setup and the ability and commitment to making it happen for me worldwide.

If I was more confident in the U.S. on its own, I could have afforded to consider these labels more. But it's been [more than] four years [since my last album], I've had to stick to what I've believed in against all odds—at times it feels like “High Noon.” I gained a lot of ground, but I lost a lot of ground, too. And so I need a superpower in some parts of the market; it's just insurance. I recommend Sanctuary and V2 to any new artist—they're both hungry and cool labels.

You worked with Linda Perry, who's been seen as a hitmeister of late through her work with Christina Aguilera and Pink, on this new album. Why did you want to work with her?

Linda and I have the weirdest relationship in the business. I've been told. For me it was an absolute joy—the greatest—to work with the first female ever who's better than me at a lot and I'm better than her at a lot. But she fought hard to work with me. I'm not a “client,” nor am I the “wife”—I'm the “mistress” with Linda. That meant waiting until 4 a.m. some nights, or helping Linda finish off a song, drums, bass, lyrics, etc., every note for one of the “clients.” Linda and my writing is just old-fashioned John & Paul co-writing.

I really love how Linda does it. I'm looking for a few artists to write for, too . . . you know, Linda tells me Britney Spears is looking for some rock. [Linda] passed on it. I'm thinking I probably would, too. Linda's in no way a hooker and neither am I, and not to be snobby, but what's the point of giving up especially my lyrics to someone who may not give a shit? I remember doing “Top of the Pops” with All Saints covering [Red Hot Chili Peppers'] “Under the Bridge” . . . Those girls thought it was a love song and didn't care and hadn't asked. That freaks me out.

Why call the album “America's Sweetheart”? Is it because some people would consider you the farthest thing from it?

I read in an advertising magazine article someone sent to me where they wrote [about] the demographic on my Web site, Hole buyers and something about how I sell this huge amount of magazine covers—the line was “She's America's Sweetheart—Really” in terms of selling your product. In no way is it ironic or the farthest thing from the truth to advertisers, to people offering us a lot of money for the information and the people on this Web site, etc. It's not the farthest thing from anybody's

Photo: J.B. Mandino



LOVE: 'THE IDEA OF ME AS MARY PICKFORD ISN'T SO FAR OFF'

reality—the idea of me as Mary Pickford isn't really so far off.

I own a letter from Mary Pickford to Joan Crawford that Ms. Crawford left to a blood relative of mine in her will (I'm related to neither women by blood, just marriage) that I'd love to put on the back cover. I seriously doubt

most 14-year-olds have a clue who Joan was, let alone Pickford!

Anyway, the demographic “reality” and the far more real bloodline reality [of] my grandpa, my great-grandpa, my great-uncle: All of them were iconoclastic people and American Sweethearts who brought about real change

'Sweetheart'

Continued from page 1

So how did she end up on Virgin in a new three-record deal that launches with the Oct. 28 release of “America's Sweetheart”?

Many labels expressed interest, but some were out of the running from the start. Clearly no UMG imprint was a contender, and sources say that DreamWorks showed some initial interest, but like Capitol, Columbia and Warner Bros., it eventually passed.

“A lot of people kicked the tires, but the history is hardly a secret, so that may have scared some people away,” one industry executive says.

The final contenders were Virgin, V2 and Sanctuary.

“It really came down to looking at the chemistry and the attitude of the labels out there,” says Dave Lory, CEO/chairman of Worldwide Entertainment Group, who manages Love with the company's

COO/president, David Leach.

“I look at what [Virgin parent] EMI did with Kylie Minogue in America; they were going to ‘get’ this record,” Lory says. “Having worked internationally the last 10 years, I felt they were the only ones who could deliver. [V2] has really done a great job, and they were really hard to say no to. Sanctuary made a great offer, but we needed a label with a strong pop [promotion] staff.”

For Andy Gershon, president of V2 in the U.S., it was a tough loss. “I think Courtney is a very talented artist and is making a musically compelling record,” he tells *Billboard*. “She is in a very unique situation in her career, and I wish her nothing but success.”

Despite Love's past issues with the major-label system, some say it's no surprise that she's back in bed with a major.

“There aren't many independents that can deliver the radio clout, the financial clout that it takes to deliver a major act,” says attorney Jay Cooper, who met Love while testifying about Cali-

to their chosen art forms (acting, writing, directing—not music). (Editor's note: Love has said her great-grandfather was screenwriter Paul Fox and that her great-uncle was Pickford's husband, Douglas Fairbanks.)

Did your woes with the music industry find their way into any of the songs?

No, not worth writing about . . . There's one song about a fictional boy who saves fictional rock'n'roll in a fictional town. Other than that, it's a lot of God and a lot of sex. Some rebirth, stagnation and death and some hope.

You had vowed that you would not settle when you sued UMG under the seven-year statute. How disappointed were you that Judge Wasserman ruled that you could not go forward on that charge?

She would have had to rule against already existing legislation. I rolled the dice and allowed her to rule. She'd ruled I could put it before a jury—another million bucks—but I'd gotten wise at that point. A million bucks needs to go to lobbyist[s] in Sacramento and in building a union of older folks. A judge can make a few radical decisions in one career . . . I will definitely continue to put my money where my mouth is there.

Any regrets about the lawsuits and how you were perceived?

No. Just that I didn't put a lot more money into Sacramento . . . As for the perception? In the end it's all about the music.

You recently placed an ad recruiting members for a live band. How did that turn out for you?

I will be making the [final] selection end of July, first of August in New York City . . . There have been over 8,000 responses . . . Girls from Germany hooking up with girls from Tokyo. It's a very cool collection of girls that wrote in, and they won't go to waste.

fornia's seven-year statute.

And Virgin delivered. Love inked a three-album worldwide deal with the label that includes co-ownership of her masters and no usage in record clubs. The advances, other incentives and commitments for all three albums total slightly less than \$10 million, according to sources.

“I heard a tape, and that was really it,” says Matt Serletic, Virgin Records chairman/CEO. “We just reacted to the music on a visceral level. It's raw and powerful but really melodic. It felt like important rock music.”

After hearing the music, Serletic and Love had “a great, four-hour-long dinner,” Serletic says. “where we talked about pretty much everything. She's incredibly brilliant in a way that most people don't know. They read it as craziness, whereas oftentimes it's just brilliance.”

The Virgin deal canceled out a U.K. singles deal that Love had tentatively planned with Alan McGee's Poptones label. “You can't cut out a country like the U.K. and (Continued on next page)

Mottola

Continued from page 1

star-studded baseball franchise.

In a case of the rich getting richer, UMG is adding the former chairman/CEO of Sony Music Entertainment to an executive lineup that boasts some of the industry's hottest hitmakers.

At a time when much of the industry is focused on cost cutting and gearing itself toward new executives attuned to the bottom line, UMG continues to collect and invest in a breed of professionals best-known for their skills as evaluators and developers of talent.

"If you just get people who know how to cut costs—which we're doing also, by the way—you can't maintain a position of prominence," UMG chairman/CEO Doug Morris tells *Billboard*.

In addition to Morris, Team UMG already boasts a core label leadership group that includes Interscope's Jimmy Iovine, Island Def Jam's Lyor Cohen and Universal Motown's Mel Lewinter.

Now Morris has supplemented his executive roster through joint ventures with Mottola, the recently added Sean "P. Diddy" Combs of Bad Boy Entertainment and others.

For UMG, the Mottola deal is an opportunity for organic growth with a proven name at a time when its market-share dominance could be challenged by consolidation among other major labels.

The move comes after UMG parent company Vivendi Universal indicated a desire to hang on to its music assets for now.

"What this is really about is to remain the No. 1 record company in the world," says Morris, who places a premium on music-oriented executives.

He adds, "It's so similar to a sports team, it's unbelievable. If you have no one on your team who can get hits, you're out of business."

It remains to be seen how big a star Mottola, one of the industry's best-known executives, will be in his new, high-wattage surroundings.

As chairman/CEO, Mottola must build his new company, Casablanca Records, with an unproven roster of talent on a relatively modest budget.

UMG has committed to invest \$15 million in the venture over five years, sources close to the matter say. These sources deny published accounts that pegged the figure closer to \$40 million.

Lewinter's Universal Motown Records Group will provide much of the staff and infrastructure for Casablanca's promotion, marketing, publicity and sales efforts.

That's in sharp contrast to the situation BMG Entertainment created for Clive Davis and his startup, J Records. Davis, like Mottola, is a star executive who became a free agent and entered a new joint venture. His deal with BMG, inked in September 2000, was valued at \$170 million.

At its inception, BMG's involvement in J was limited to that of financier and distributor.

Some industry observers wonder if UMG's financial commitment to Casablanca is rich enough to launch the kind of star act that would be expected of Mottola.

While at Sony, Mottola played a significant role in the careers of such superstars as Celine Dion, Mariah Carey, Shakira, Jennifer Lopez, Dixie Chicks, Destiny's Child,

Bruce Springsteen and Aerosmith.

Sources familiar with the UMG situation maintain that Mottola will have "plenty of money" to get the label off the ground.

What's more, sources maintain that the Davis/BMG-style deal is outmoded in the current business climate.



MOTTOLA: 'THE COMPANY IS GOING TO BE ALL ABOUT THE MUSIC'

Mottola himself does not appear concerned.

"The company is really going to be all about the music," Mottola says. "It's not going to be a big company. UMG is going to provide all the support system."

UMG does not appear to be eyeing Mottola for bigger things beyond Casablanca at this point.

While there has been industry talk of Iovine and Cohen bolting from UMG after their contracts expire, Morris says the deal with Mottola is not a hedge against either of

their potential departures.

"He's already built an incredible career for himself," Morris says of Mottola. "He's starting a new chapter."

Morris also points out that with parent Vivendi Universal now expressing a desire to hold on to its music assets, the contractual issues with Iovine and Cohen should be resolved shortly.

Morris says Casablanca is a standard joint-venture label. Universal Motown has five other such deals in place with Steve Rifkind (SRC), J.P. Plunier and Andy Factor (Enjoy), Barry Hankerson (Blackground), Ronald and Bryan Williams (Cash Money) and Combs (Bad Boy).

Combs brought Bad Boy to Universal in February under a three-year deal in which Universal will market, distribute and promote Bad Boy releases worldwide.

The focus for Casablanca in the foreseeable future is on developing hits, Morris and Mottola say.

New signings will be announced in the next three to four weeks, with the first couple of singles to be out before September, Mottola says.

As many as six albums are expected to be released under the Casablanca name within the next year.

The label will feature all new artists, producers and writers Mottola has been grooming during the past four months.

The label will not market UMG-controlled Casablanca catalog acts, which include Kiss, Donna Summer, the Village People, Parliament and Captain & Tennille.

Mottola says there is no link to the previous incarnation of Casablanca, the infamous disco label

founded by Neil Bogart that ran from 1973 to '84.

He says the use of the name was his choice—a nod to the entrepreneurial spirit of the old label.

Entrepreneurship seems to be a calling card of the new Casablanca.

With an eye on taking advantage of corporate sponsorship opportunities, the Casablanca staff will include executives from the advertising and fashion worlds, in addition to more traditional A&R staff.

"There will be some people that are nontraditional types of people that have access to things that someone wouldn't think about," Mottola says. Staffing has not been disclosed.

"I think music is now even more about lifestyle," Mottola says. "I will use whatever methods it's going to take to help launch an artist."

That includes making alliances with corporate sponsors, brokering licensing and branding deals, exploiting Internet opportunities and distributing music through alternative retail outlets.

Such thinking is not new for Mottola.

Under his guidance, Sony and Pepsi-Cola North America last year inked a broad-based cross-marketing pact to feature Sony artists in a variety of Pepsi-sponsored promotions on radio, TV and at retail.

Mottola resigned from Sony at the beginning of January. He joined what would become Sony Music in 1988 as president of CBS Records. A year later, he was named president of Sony Music. In 1993, he was named chairman/CEO of Sony Music Entertainment.

Prior to joining Sony, Mottola ran management company Champion Entertainment, overseeing the careers of Hall & Oates, Carly Simon, John Mellencamp and others.

Mottola most recently served as executive producer of VH1 series "Born to Diva."

Continued from preceding page

expect to get a deal," says Lory, who was brought in after the Poptones deal was negotiated but before it was signed.

"I have a lot of respect for Alan as an A&R exec," Lory continues. "But with Courtney or any superstar, you need an infrastructure in place, and I was getting that the relationship between Poptones and Telstar was not as sturdy as I would have liked." (That deal has since ended [*Billboard*, June 17].)

THE STATS

Love comes to Virgin with a solid, if not spectacular, track record. Her first full-length album with her former band Hole, "Pretty on the Inside," sold 200,000 copies, according to Nielsen SoundScan.

The band moved from Caroline to Geffen for 1994's "Live Through This," which has sold 1.5 million in the U.S., according to Nielsen SoundScan. It was also named album of the year in the Village Voice Pazz & Jop Critics

Poll that year.

Hole's second major-label release, 1998's "Celebrity Skin," has rung up sales of 1.35 million. The title cut hit No. 1 on the *Billboard* Modern Rock Tracks airplay chart, while "Malibu" hit No. 3 on the same chart.

Industry observers say Virgin may have made a very smart move.

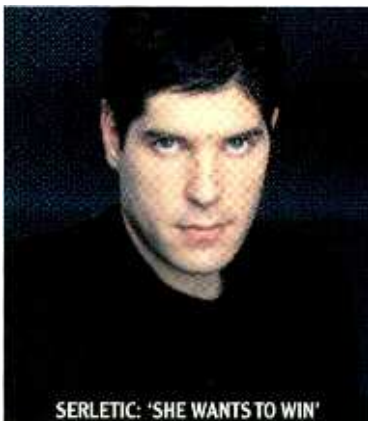
"Over the past year, we've seen a lot of young female singers pretending to be bad girls and selling a lot of records as a result," says Dave Alder, senior VP of product and marketing at the Virgin Megastore chain. "Based on this fact, you can't help thinking that there has to be market potential for a real bad girl to succeed."

And as Love herself puts it, there is no heir apparent. "There's no one right behind me taking my place," she says. "There's no little Courtneys when I wake up in the morning—it's hard to be me."

For Lory, taking on one of rock's more controversial figures was a no-brainer. "In our business, we might as well be selling whatever. It's gotten kind of boring. Courtney brings

back memories of why I got into this business. It's about breaking the rules. It's really given me the passion back."

And that accounts for much of her appeal, says Chris Williams, PD at



SERLETIC: 'SHE WANTS TO WIN'

modern rock WNNX (99X) Atlanta.

"People really want to see what she's about and what she has to offer," he says. "She has her fans and she has another group who loves to hate her, but they're both equally curious about what her

new music sounds like. The door is open for her."

POP QUEEN?

The lead-off single from "America's Sweetheart" is still being selected, but Serletic expects it to be an aggressive rocker that will first go to modern rock. However, once Love has reconnected with her fan base, Virgin may try to cross her over to the pop charts.

She wrote much of the album with Linda Perry, who has delivered major pop hits for Christina Aguilera and Pink. Additionally, Serletic—who has produced hits for Matchbox Twenty, Santana and Collective Soul—is producing two ballads for the project. The other producers are James Barber and Josh Abrahams.

Both Serletic and Love know that pop success could result in a backlash among fans who think she is abandoning her alternative roots.

"Courtney and I spent a lot of time talking about indie cred; she thinks that's bullshit," Serletic says.

"She has credibility as an artist that she's gained from adversity. We're not worried about people saying she's sold out. It's not like she's working to dance tracks."

And Love wants commercial success, Serletic says, make no mistake about it. "She wants to win, and she wants to have her music heard. She really wants this. I would not have done this deal if she didn't."

"America's Sweetheart" will be followed by another album in fall 2004 and another in fourth-quarter 2005, Lory says.

The next record will be a live album that Love plans to record in a woman's prison, perhaps in Ireland. Also planned as a DVD, it will include new and previous material, and feature special guests. The third album will most likely be another studio album.

Love will start a U.S. tour Nov. 10. She will be backed by a bassist and guitarist picked from want ads that she placed in the *Village Voice*. Next year, she will play in Europe, Australia and Japan, and then return for more U.S. gigs.

U.K. Lobbyists Fighting Copyright Exemptions

BY GORDON MASSON

LONDON—Pressure is mounting on the U.K. government to repeal legislation that costs artists and record labels an estimated £12 million (\$20 million) per year.

Under the Copyright Designs and Patents Act 1988, clauses 67 and 72 “discriminate against the sound recording,” insists Phonographic Performance Ltd. (PPL) executive chairman Fran Nevkla, who is heading a lobbying campaign, primarily with the Department of Trade and Industry, to change the law.

Section 67 exempts nonprofit organizations from paying performance royalties when they use sound recordings to run commercial discos. The primary beneficiaries are student unions.

Section 72 allows sound recordings to be played in public free of charge when “broadcast” by radio, TV or satellite. This makes the U.K. the only country in the European Union where performers and record companies currently do not receive any remuneration when their work is played on radio or TV.

Publishers and songwriters, meanwhile, do receive

royalties from such broadcasts.

“We are not asking for special treatment here; we simply want to be on a par with the rest of the European Union,” Nevkla says.

As well as support from all U.K. music industry trade bodies, PPL’s lobbying efforts are backed by sister organizations in Europe, which are also losing out on income through reciprocal agreements.

Nevkla says, “There is sometimes comment about apparent disunity and the music industry not always pulling in one direction. But here we have absolute rock-solid support and everyone is behind us, pleading with the government to do the right thing.”

Nevkla believes the rogue clauses could be dealt with “by way of a statutory instrument varying the existing legislation,” but tackling the issue through the U.K.’s pending adoption of the European Copyright Directive is a more likely route.

“Without these two issues being seriously addressed, we don’t feel that the Copyright Directive can truly be implemented,” he adds. “For us to be so completely out of line with the rest of Europe is just not acceptable.”

Radio Under Fire

Continued from page 1

against media consolidation.

In congressional hearings held July 8, Simon Renshaw—an executive of Los Angeles-based management company the Firm, whose clients include Dixie Chicks—led the charge against Cumulus and the radio business (see excerpts from his testimony, page 11).

Renshaw revealed that his office had had death threats during the ban and said he had uncovered evidence that the effort was “orchestrated” in part by “right-wing political” groups.

“What happened to my clients is perhaps the most compelling evidence that radio ownership consolidation has a direct negative impact on diversity of programming and political discourse over the public airwaves,” he charged.

Executives in the corporate offices of Cumulus decided to take the group off the air following a well-publicized remark Maines made that the band was “ashamed that the president of the United States is from Texas.”

“It’s an incredible, incredible act,” said John McCain, R-Ariz., chairman of the Senate Commerce Committee, at the volatile oversight hearing.

Lewis W. Dickey Jr., chairman/CEO of Atlanta-based Cumulus—which owns about 275 stations—took all of the heat regarding the Chicks episode.

The station lifted the ban in May, but not before disciplining DJs at two stations for defying the edict.

McCain repeatedly grilled Dickey: “Did you not order those stations to take the Dixie Chicks off the air?”

Dickey finally said yes.

McCain then asked: “Would you do that to me?”

Dickey replied, “No.”

“Then why do it to a group of entertainers?” McCain asked.

Dickey replied that the ban was a “business decision. Our stations turned to us for guidance. There was a groundswell, a hue and cry from listeners.”

Sen. Barbara Boxer, D-Calif., countered: “I keep hearing you say ‘a hue and cry.’ Well, that happens all the time in this country. There’s a hue and cry every time I speak out about women’s choice. That’s what happens when you have a diversity of views, discourse. A hue and cry is a beautiful sound. It’s the sound of freedom.”

Dickey acknowledged that his local station managers “fell in line” with the corporate decision.

“I don’t think you know what you’ve done,” Boxer told Dickey. “You’ve motivated us to look closely at consolidation. When you said earlier that your local staff ‘fell in line,’ that was a dead giveaway.”

McCain said he was not concerned about free-speech violations at local stations that had initiated their own boycotts. “But this came from corporate headquarters. That’s a strong argument that First Amendment erosion is in progress.”

Sen. John E. Sununu, R-N.H., said, “Radio programmers should not be in the business of political censorship. They should be in the business of promoting political discourse.”

A BAN ON BRUCE?

Renshaw testified that during the episode, he received an e-mail from a Clear Channel PD whom he had never met that he found disturbing.

He said that Jay Michaels, the PD at Clear Channel country station WTXL Tuscaloosa, Ala., sent him an e-mail relating to Bruce Springsteen’s statement of support for the Chicks on his Web site.

According to Renshaw, Michaels wrote: “Maybe Bruce didn’t read what [Maines] said. Let him say it and watch what happens.”

A Clear Channel spokesman later told *Billboard* that Michael’s e-mail was “misinterpreted, only speculation and certainly did not mean that our stations would be involved in any action toward Springsteen.”

Renshaw said that despite criticism from other quarters that Clear Channel bullies artists, he has good relations with company and station staff and he felt the company acted responsibly during the imbroglio.

However, he said that because of Clear Channel’s dominance in the marketplace, there is always a tendency for artists and managers to go along with the company’s suggestions for interviews and appearances—“a you-scratch-my-back, I’ll-scratch-yours” mentality.

The hearing was the second called by McCain to examine consolidation in the radio industry. The first focused on Clear Channel, the nation’s largest radio broadcaster.

“We’re going to keep going on this,” McCain tells *Billboard*. “Look, I’m a proud deregulator. But the fact is, this is an aspect of media concentration that should give everyone pause. It’s very disturbing.”

McCain said of Renshaw’s testimony: “I admired his courage. It will be interesting to see if there’s any reaction to it.”

The Federal Communications Commission eased decades-old restrictions on ownership of newspapers and broadcast stations in a controversial vote June 2.

Several Congressional efforts are under way to roll back most of the provisions in that ruling. But the FCC also responded to criticism by tightening some radio ownership rules.

An amendment sponsored by McCain would expand those new radio regulations so that they apply to stations a company already owns.

If enacted, the change could force companies like Clear Channel to sell stations in markets where they exceed ownership limits.

Moscow Bombs

Continued from page 6

such tactics, no venue could completely protect itself. “No country, no city can give absolute guarantees these days,” Luzhkov said.

Those whom *Billboard* spoke with for this story concurred. “What happened in Moscow is the biggest fear of insurance companies underwriting event coverage here in the U.S.,” says James Chippendale, president of CSI Entertainment Insurance, a brokerage firm focusing on the entertainment and concert industry.

“A terrorist act at a large event with 15 people dead is their worst nightmare,” he says. “This will only make a very difficult market more difficult.”

Cory Meredith, president/CEO of Staff Pro, a California-based crowd management/security firm, adds, “This incident shows you can’t put your head in the sand.

“We live in a different era now,” Meredith continues, adding that some events will always be more secure than others. “It’s all driven by economics and the producers of events. Incidents like [Moscow] should make promoters and producers realize you have to pay attention and assess vulnerability and risk for different events.”

Security at public events has been

stepped up in Russia since Chechen separatists targeted a Moscow theater last year. A botched rescue operation by elite Russian special forces led to the deaths of 129 hostages and 41 guerrillas, after a noxious gas was used in an attempt to overpower the rebels.

The perpetrators of the July 5 attack were stopped by security staff at the box-office check point leading into the rock festival. But the women detonated the explosives before guards had time to react.

London-based booking agent Nick Hobbs reports that the attitude in Moscow is that local gigs and music events should not be canceled.

“As far as the Russian industry is concerned, it is business as usual,” reports Hobbs, who founded his Charmenko agency to specialize in taking Western artists to Eastern Europe. “[Moscow] city council and the authorities have decided that’s the way it should be.”

For international acts visiting the Russian capital, Hobbs says it will be the decision of the artists concerned whether any dates are canceled.

“We’ve got a Placebo show, which is supposed to be happening at the beginning of September, and we’re just waiting to hear from the band what they want to do,” Hobbs adds. “We also have a Blur show in Moscow at the end of September, but that doesn’t seem to be affected.”

Additional reporting by Gordon Masson in London and Ray Waddell in Nashville.

Sanremo

Continued from page 8

labels 500,000 euros [\$569,000], while RAI owes 250,000 [euros (\$285,000)]. Other factors include the lack of an artistic director for next year’s edition and the refusal to give FIMI equal footing with Sanremo and RAI in the festival’s organizational structure.”

Meanwhile, the 150-member rival labels body AFI says it will participate.

“Sanremo has its defects, but it still has a lot to offer to small and medium labels like ours,” AFI president Frank Bixio says. “The young-

sters section in particular is a great showcase opportunity.”

Giuseppe Nava, head of the RAI press office, which also represents the festival, says: “I wouldn’t say this happens every year, but almost every year this type of threat is made. It’s usually tactical.”

But Adrian Berwick, president of BMG Ricordi, thinks that big-name international guests, a key Sanremo feature, will be conspicuously absent.

“I’m sure RAI will be able to get a couple of boring old farts—you know the sort—who, for a fee, will come and perform at a private barbecue,” Berwick says. “But viewers won’t be seeing the likes of Eminem.”

but of that 5% of the old catalog... TVT Records is not for sale.”

Prudential declined to comment. The TVT/Prudential relationship is not the first securitization deal to run into trouble.

In late May, credit-rating agency Moody’s Investors Service put the original Bowie bonds under review for possible downgrade. Moody’s cited in part “lower-than-expected revenue generated by the assets due to weakness in sales for recorded music.”

Backers of that deal, however, note that the bonds continue to perform as expected and remain well above non-investment-grade, or “junk,” status.

TVT

Continued from page 8

unfairly to take control of the catalog assets tied to the loan.

The case is in the discovery phase. Meanwhile, TVT denies a July 7 report in *The New York Times* that it is under the control of Prudential Securities and for sale.

Prudential Securities “has no right to sell anything related to TVT Records,” a TVT representative says.

He claims that, contrary to the report in *The Times*, Prudential wants control “not of TVT Records,

EVENTS CALENDAR

JULY

July 18-20, **Global Entertainment and Media Summit**, The Studios at Las Colinas, Dallas/Fort Worth Metroplex, Irving, Texas. 973-228-4450.

July 18-20, **2003 National Assn. of Music Merchants Summer Trade Show**, Gaylord Center, Nashville. 323-965-1990.

July 22, **2003 Florida Heroes Awards**, presented by LARAS and the Florida chapter of NARAS, Mandarin Oriental, Miami. 305-672-4060.

July 24-26, **Southeast Music Entertainment Summit**, Durham Marriott, Durham, N.C. 919-824-7583.

July 25-29, **78th Annual International Assn. of Assembly Managers Conference & Trade Show**, Ernest N. Morial Convention Center, New Orleans. 972-255-8020.

July 26, **A Midsummer Night's Magic Concert Gala**, benefiting the Magic Johnson Foundation Taylor Michaels Scholarship Program, Barker Hanger, Santa

Monica, Calif. 310-247-2033.

July 28, **Fourth Annual WCBS-FM Golf Rocks Celebrity Classic**, benefiting the Kids Foundation, Fiddler's Elbow Country Club, Bedminster, N.J. 201-503-1333.

July 28-29, **Eighth Annual Jupiter Plug.IN Conference & Expo**, Crowne Plaza Times Square, New York. 203-662-2838.

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, **P2P Summit**, Wyndham Bel Age Hotel, Los Angeles. network@p2psummit.com.

Aug. 8-9, **10th Annual CRS-SW**, pre-

sented by the Country Radio Broadcasters, Omni Dallas Park West Hotel. 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.

Aug. 28, **2003 MTV Music Awards**, Radio City Music Hall, New York. 212-258-8000.

SEPTEMBER

Sept. 3, **Fourth Annual Latin Grammy Awards**, presented by LARAS, 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 Golf 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.

Submit items for *Lifelines and Events Calendar* to Margo Whitmire at Billboard, 5055 Wilshire Blvd., Los Angeles, Calif. 90036 or atmwhitmire@billboard.com.

FOR THE RECORD

The executive in the photo that accompanied the "U.K. Video Industry at Odds Over DVD Price Cutting" story in the July 12 issue should have been identified as 20th Century Fox International president Stephen Moore.

Gave All," which featured the top five hit single "Achy Breaky Heart."

Bebu Silveti, 59, of unknown causes, July 5 in Coral Gables, Fla. The Latin composer/producer/arranger/pianist wrote more than 600 songs throughout his career, which spanned 40 years. He produced, arranged and conducted string sections for albums by such artists as Placido Domingo, Luis Miguel, Engelbert Humperdinck, Jerry Rivera and Marco Antonio Solis.

Silveti's signature sound paired string-drenched arrangements with full melodies and strictly acoustic instrumentation. One of his crowning achievements was producing and arranging Miguel's landmark 1991 album, "Romance," which sold nearly 8 million copies worldwide and was credited with redefining the sound of traditional boleros.

"Because I only use acoustic instruments," Silveti told *Billboard* in 2001, "[my music] never goes out of style. I understand a lot of pop today needs synthesizers and things. But that gets old in a year. You record an album with drums, strings, bass and piano, and you can hear it for the next 900 years."

Silveti is survived by six children and one grandchild.

LIFELINES

DEATHS

Ricky Keller, 51, of a heart attack, June 21 in Atlanta. As founder and owner of the Atlanta recording studio Southern Living at Its Finest, Keller arranged projects for such acts as Bruce Springsteen, Train, OutKast, Papa Roach, Stone Temple Pilots and the Thorns. Keller performed on hundreds of albums as a studio musician and composed music for numerous commercials, including those for Coca-Cola and McDonald's. "Dizeaze," the tentatively titled second album with his band, Project Z, is slated for release on Terminus Records later this year.

James "Jim" Cotton, 56, of a heart attack, July 2 in Nashville. Cotton was a recording engineer who worked with such acts as Billy Ray Cyrus, Alabama, Shania Twain, George Jones and Tanya Tucker. He recorded and/or mixed several successful albums by Alabama through the 1980s. He also served as coproducer/engineer on several Cyrus albums, including 1992's "Some

homefront

Billboard Information Group events & happenings

HitPredictor: Quick Fix For Programmers On Mondays

Billboard sister publication *Airplay Monitor* and *HitPredictor* have joined forces once again to provide programmers with the new *HitPredictor* Monday E-Mail.

In February, *Airplay Monitor* debuted its weekly *HitPredictor* feature, which uses online research to identify those new releases with top-10 callout potential. *Monitor* now brings that information to programmers even quicker with *HitPredictor* Monday E-Mail. In addition to providing a look at potential hits, the



E-Mail spotlights other "secret weapon" songs and tie-ins to special online events at hitpredictor.com.

The Monday E-Mail coincides with the introduction of a new feature in the magazine, the *HitPredictor* star, which appears on *Monitor* charts and *Impact* pages and identifies those songs that have already shown top-10 potential. Rhythmic top 40 joins mainstream top 40, adult top 40 and modern rock, formats already measured by *HitPredictor*.

The *HitPredictor* Monday E-Mail is free to all *Monitor* reporting stations and to label personnel. To request complimentary service, contact jmatteuzzi@airplaymonitor.com. The *HitPredictor* data also will be added soon to *Billboard*.

PERSONNEL DIRECTIONS

Troy Carpenter and Todd Martens have been promoted to associate editors for *Billboard Bulletin* and *Billboard.com*.

Carpenter, who is based in New York, and Martens, who is based in Los Angeles, joined *Billboard* as assistant editors in January and February of 2001, respectively. Carpenter writes *The Tangled Web* column and edits *Hits of the Web* on *Billboard.com*. Martens writes the weekly *Breaking & Entering* column for *Billboard.com*. Both write and edit stories for the daily *Billboard Bulletin*.

Carpenter and Martens will continue to report to *Billboard Information Group* editor-in-chief Keith Girard and executive editor Ken Schlager.



CARPENTER



MARTENS

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Azoff: 'When All The Changes Are Done, There Will Still Be Music'

BY MELINDA NEWMAN

For 30 years, Irving Azoff has been a force to be reckoned with in the music industry. He's had a direct hand in almost every facet of the business, as an artist manager, label executive, concert promoter, music publisher and merchandiser.

Never one to pull punches, Azoff has always been a straight shooter: quick to give his opinion and even quicker to back it up with action.

"He's smart, he's determined, he's clever. And he's very successful. How do you argue with that combination? His clients love him because he's brought them success and fulfilled their desires," says attorney Jay Cooper, who worked with Azoff on the proposed repeal of the music exemption to California's so-called seven-year statute last year.

Those clients include the Eagles, Don Henley, Christina Aguilera, Seal, Jewel, Journey and Walter Becker of Steely Dan. Azoff is also co-chairman of Concerts West, a role he hints will change in the near future.

As chairman of MCA Music Entertainment Group in the '80s, Azoff helped diversify the company into concert promotion, venue operation and merchandising. Following his departure from MCA, he launched Giant Records in 1989, a joint venture with Warner Music Group. WMG purchased the company in 2001, and Azoff returned full time to his first love, artist management.

Q: You've been in the music industry for 30 years. Have you ever seen times as dire as these?

A: No, this is about as bad as it gets. I thank God I got in the business when I got in and that I'm not starting now. I believe that music is a form of entertainment and when all the changes are done, there's still going to be music, so you just ride it out and see where it ends up.

Q: You just landed Jewel as a client. Her mother/former manager says the industry's tough times make the "management role as guard dog extremely important." How has your role as guard dog changed through the years?

A: The role of guard dog has changed over the years for me in that I don't feel that any one manager can do a great job for any one act anymore.

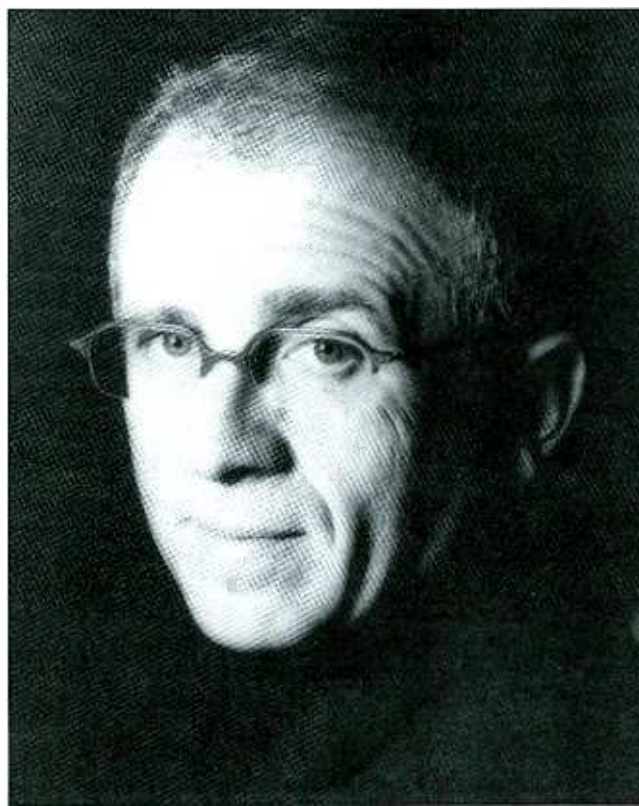
One, all of the areas of the business have consolidated, so unless they realize they're going to have to deal with you in the next week or the next month on another act, they don't really care about you.

Two, the media has become so overwhelming, you need a staff just to help you reach out and find all the opportunities. Whether it be corporate sponsorships or just impressions, you can't rely on radio or touring anymore. We have two people dealing with promotion to deal with the label and directly with radio. We've got a whole touring department, we've got our own publicity people, we've got an international division, we have a new-media division.

If you're just a manager as opposed to a company these days, I don't think you can touch all the opportunities that are available to each artist. You need massive impressions to reach the public.

Q: If the music business as we know it ended today, what would the new model look like?

A: Well, none of the conglomerates would be in the record business, because it's not lucrative enough. I think it would look more like it did in the days of Atlantic and A&M: a [number] of small companies in every area. If you're counting radio too, it would be great if we could unconsolidate every area of the business and start over. It would be healthy, but it ain't going to happen. Viacom owns every video chan-



The Last Word



A Q&A With Irving Azoff

Irving Azoff

1990-present: founder, Azoff Entertainment
1989-2001: chairman, Giant/Revolution Records
1983-1988: chairman, MCA Music Entertainment Group
1974-1983: founder, Front Line Management

Married to Shelli Azoff, four children

Honors include T.J. Martell Foundation Humanitarian of the Year and City of Hope Spirit of Life Award

nel; there are only a few radio chains left, only a few retail chains left.

Q: You had the option to start a new label as part of your deal with WMG. What are your plans to do that?

A: We built a deal in there for me to sign artists, but I haven't found anyone to sign in two years. I don't want to start another label.

Q: But you have stayed active in concert promotion via your affiliation with Concerts West. What exactly is your role there?

A: My role in Concerts West is very simple. I brokered a deal for Anschutz Entertainment Group to purchase Concerts West originally and played a prominent role in staffing the company, staffing Golden Voice [which AEG owns], bringing [Concerts West executives] Randy Phillips and Jay Marciano aboard. I initially served as co-chairman.

What I set out to accomplish was to help [AEG president/CEO] Tim Leiweke provide a second major option for the business of concert promotion. Now [that] the [company] is very successful, we're currently in discussions for my role to end.

Q: You've been a very vocal proponent of artists' rights, including attempting to negotiate for the artists' side against the labels in last year's proposed repeal of the music-industry exemption to California's seven-year statute legislation. Isn't your stance surprising, given that you've run record companies?

A: I've always been pro-artist. I'm pro-artist because I'm a manager and because I never imagined that the record business would end up in the hands of five multi-nationals, only one or two of which are U.S.-owned. I'm not anti-anybody; I'm just pro artist. [Going forward], we're all going to do whatever we can that's for the good of the artist.

Q: How involved will you be if the seven-year statute repeal is reintroduced?

A: The seven-year statute's far less important than a lot of other issues, like piracy and accounting. It matters, but I'm just saying it isn't the biggest problem we face.

Q: How do you feel about the Recording Industry Assn. of America's decision to sue individuals for illegal downloading?

A: I think they had no choice. I think they would have preferred not to, but it was the only route they had left, and these are desperate times and I support them in that. I hope it has an effect. You own a grocery store and they come in and shoplift stuff off your shelves; are you going to worry about pissing them off? It's stealing. People are stealing. Maybe it will wake up the judges to do their job.

Q: A number of independent retailers voiced their opposition to the Eagles making a deal with Best Buy to sell exclusively for a limited time a DVD single of "Hole in the World." Were you surprised by the reaction?

A: No. What the idiot independent retailers fail to understand is this is an audio visual device. [It contains] a 5.1 music video, a stereo music video, a behind-the-scenes of the making of the video and making of the tour. It's not a record. It's an audio visual DVD. I took the first 30 days to have Best Buy pay the initial marketing costs. We have orders through Bayside of over 150,000 that we're shipping right now on the "Hole in the World" DVD. I couldn't care less. They don't understand. They're actually making themselves look really foolish.

Q: Are you going to release the Eagles' album exclusively to one retailer?

A: What album? It's not done. I haven't contemplated that, but I can't imagine a scenario where we would. But I wish I could find a way to not give it to the independent guys. Forget about giving it to one—I wish I could think of a legal way not to sell it to the jerks that complained. You can quote me.

600,000 SPINS

If You're Gone/ **Matchbox Twenty** /ATLANTIC
 Time Of Your Life (Good Riddance)/ **Green Day** /REPRISE

400,000 SPINS

Wasting My Time/ **Default** /TVT
 Dust On The Bottle/ **David Lee Murphy** /MCA

300,000 SPINS

Underneath It All/ **No Doubt** /INTERSCOPE
 I'm Alright/ **Jo Dee Messina** /CURB
 Just To See You Smile/ **Tim McGraw** /CURB

200,000 SPINS

Bring Me To Life/ **Evanescence** /WIND-UP
 Air Force Ones/ **Nelly** /UNIVERSAL
 Alive/ **P.O.D.** /ATLANTIC
 Mesmerize/ **Ja Rule Feat. Ashanti** /DEF JAM
 Get Busy/ **Sean Paul** /ATLANTIC
 One Step Closer/ **Linkin Park** /WARNER BROS.
 Somewhere Out There/ **Our Lady Peace** /COLUMBIA
 Somebody Like You/ **Keith Urban** /CAPITOL

100,000 SPINS

No Letting Go/ **Wayne Wonder** /GREENSLEEVES/VP/ATLANTIC
 Drift Away/ **Uncle Kracker** /LAVA
 Somewhere I Belong/ **Linkin Park** /WARNER BROS.
 I Believe/ **Diamond Rio** /ARISTA
 Times Like These/ **Foo Fighters** /RCA
 If You're Not The One/ **Daniel Bedingfield** /ISLAND
 Sing For The Moment/ **Eminem** /INTERSCOPE
 Raining On Sunday/ **Keith Urban** /CAPITOL
 Big Star/ **Kenny Chesney** /BNA
 Can't Stop/ **Red Hot Chili Peppers** /WARNER BROS.
 That'd Be Alright/ **Alan Jackson** /ARISTA
 Red Ragtop/ **Tim McGraw** /CURB
 I Can/ **Nas** /COLUMBIA
 Greed/ **Godsmack** /REPUBLIC/UNIVERSAL
 Peaceful World/ **John Mellencamp** /COLUMBIA
 No Me Conoces Aun/ **Palomo** /DISA
 Adam's Song/ **Blink-182** /MCA

50,000 SPINS

Magic Stick/ **Lil' Kim Feat. 50 Cent** /ATLANTIC
 Miss Independent/ **Kelly Clarkson** /RCA
 Don't Wanna Try/Ya No Es Igual/ **Frankie J** /COLUMBIA/SONY DISCOS
 My Front Porch Looking In/ **Lonestar** /BNA
 Beer For My Horses/ **Toby Keith** /DREAMWORKS
 Speed/ **Montgomery Gentry** /COLUMBIA
 Rock Wit U/ **Ashanti** /MURDER INC./DEF JAM/IDJMG
 So Gone/ **Monica** /J RECORDS
 Intuition/ **Jewel** /ATLANTIC
 Stay Gone/ **Jimmy Wayne** /DREAMWORKS
 Calling All Angels/ **Train** /COLUMBIA
 Almost Home/ **Craig Morgan** /BROKEN BOW
 Crazy In Love/ **Beyonce Knowles** /COLUMBIA
 Seven Nation Army/ **White Stripes** /V2
 Put That Woman First/ **Jaheim** /WARNER BROS.
 I'm Glad/ **Jennifer Lopez** /EPIC
 Price To Play/ **Staind** /FLIP/ELEKTRA
 Snake/ **R.Kelly** /JIVE
 Forever And For Always/ **Shania Twain** /MERCURY
 Never Scared/ **Bone Crusher** /BREAK'EM OFF
 A Sorta Fairytale/ **Tori Amos** /EPIC
 Por Amarte Asi/ **Cristian Castro** /BMG U.S. LATIN

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