

**Holiday Retail Guide Supplement**  
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# Billboard

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NEWSPAPER

THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO AND HOME ENTERTAINMENT • www.billboard.com • AUGUST 16, 2003

## HOT SPOTS



### 15 Ruff Stuff

Bow Wow barks up a new lyrical tree with his third Columbia/Sony Urban Music album, "Unleashed."



### 20, 36 Toronto Ticket Record

The July 30 concert to support Toronto packed in 480,000 to see the Rolling Stones, among others.



### 26 Bananas About Bandana

Bandana holds Argentina in its spell with a third album and a film, both titled "Vivir Intentando."

## Discounters Press Labels On Pricing

BY ED CHRISTMAN

NEW YORK—A series of negotiations now under way between top discounters and record labels could radically change the future of music sales.

At issue in the talks is how profits are divided.

For more than 25 years, labels have dictated the terms and have taken the lion's share of the upside.

But Wal-Mart, Best Buy, Target, Kmart, Circuit City and other dis-

(Continued on page 65)



Photo: Stefan Zaklin / Getty Images

## RIAA Subpoenas Face Scrutiny

GOP Senator Questions Tactics On File Sharing

BY BILL HOLLAND

WASHINGTON, D.C.—A top Republican senator wants to bring the recording industry before his subcommittee next month to answer questions about its campaign to root out and sue Internet music swappers.

Sen. Norm Coleman, R-Minn., is the first Republican to voice apprehension about the Recording Industry Assn. of America's campaign, which could end up targeting teens.

(Continued on page 8)



COLEMAN: LEGISLATION POSSIBLE

## 50 Cent Is On The Money At R&B/Hip-Hop Awards

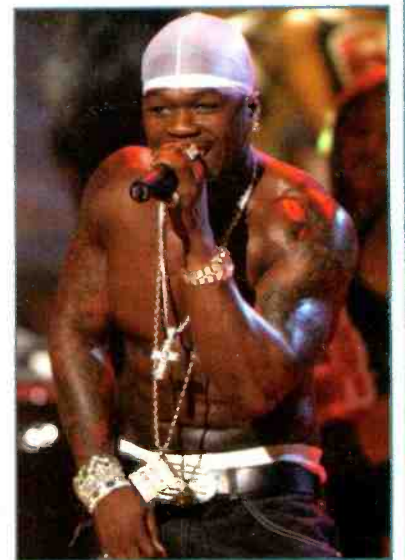
BY GAIL MITCHELL

MIAMI—50 Cent was the big winner at the Billboard-American Urban Radio Networks 2003 R&B/Hip-Hop Awards show. Going in with a record-setting 10 nominations, the Shady/Aftermath/Interscope rapper scored four statuettes: top R&B/hip-hop artist; top R&B/hip-hop artist, male; top R&B/hip-hop artist, new; and top R&B/hip-hop singles and tracks artist.

R. Kelly and 50 Cent mentor Eminem tied with three wins each at the Aug. 8 ceremony. The awards show, staged at the Jackie Gleason Theater, caps the fourth annual Billboard-AURN R&B/Hip-Hop Conference in Miami Beach (Aug. 6-8).

Eminem's "The Eminem Show" was

(Continued on page 68)



50 CENT: WINNER OF FOUR AWARDS

Photo: Steve Grayson / WireImage.com

**BMI** LARGEST RADIO LICENSING AGREEMENT EVER  
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FOR BMI SONGWRITERS, COMPOSERS AND PUBLISHERS.  
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33>





TOP 10 SONGWRITER



CORY ROONEY



MANNIE FRESH



JAZZE PHA



POKE



EMINEM

BMI URBAN



Lil' Kim



Common



Jeff I. Bass



Norman Whitfield



Jerry "Wonder" Duplessis



Cam'Ron



Ja Rule



Eric "Coptic" Matlock



Adonis Shropshire



Rakim



Faith Evans



Bryan "Baby" Williams

PUBLISHER OF THE YEAR  
EMI MUSIC PUBLISHING



Nappy Roots



Leonard Hubbard



Charli Baltimore



Roy Hawkins



Frank Edward Wilson



Nastacia Cherice Kendall



Leonard Caston



Steve Huff



Tarik Trotter



Kenneth Gamble



Ahmir Thompson



Kenisha Pratt



Michael Dean

BMI AWARDS

**ADDICTIVE**  
William Lee Nichols  
Rakim  
Bilt-See Music  
Eighteenth Letter Music  
Lehem Songs  
Music In Three  
Songs of DreamWorks

**ALWAYS ON TIME**  
Irv Gotti  
Ja Rule  
B J Irv Publishing  
Ensign Music Corporation  
Slavery Music  
Songs of Universal, Inc.

**BABY**  
Michael Dean  
Irv Gotti  
B J Irv Publishing  
Ensign Music Corporation  
Still N The Water Publishing

**BUTTERFLIES**  
Marsha Ambrosius  
SPZ Music Inc.

**CAMEL**  
Jerry "Wonder" Duplessis  
Leonard Hubbard  
Ahmir Thompson  
Tarik Trotter  
Careers-DMG Music Publishing, Inc.  
EMI-Blackwood Music, Inc.  
Te Bass Music, Inc.

**CLEANIN' OUT MY CLOSET**  
Jeff I. Bass  
Eminem  
Eight Mile Style Music

**DILEMMA**  
Kenneth Gamble  
Walter "Bunny" Singer  
Warner-Tamerlane Publishing Corp.

**DOWN 4 U**  
Charli Baltimore  
Irv Gotti  
Ja Rule  
Larry Treatman  
Roger Treatman  
B J Irv Publishing  
Ensign Music Corporation  
Inky Sisi Music  
Saja Music Company  
Slavery Music  
Songs of Universal, Inc.  
Sony/ATV Songs LLC  
Bndeas Music  
Warner-Tamerlane Publishing Corp.

**DOWN A\*\* CHICK**  
Charli Baltimore  
Irv Gotti  
Ja Rule  
B J Irv Publishing  
Ensign Music Corporation  
Inky Sisi Music  
Slavery Music  
Songs of Universal, Inc.  
Up Riverz Publishing  
Warner-Tamerlane Publishing Corp.

**FEELS GOOD (DON'T WORRY 'BOUT A THING)**  
Nastacia Cherice Kendall  
Nazz-E-Aten Publishing  
Songs of DreamWorks

**FOOLISH**  
Irv Gotti  
B J Irv Publishing  
Ensign Music Corporation

**GANGSTA LOVIN'**  
Janah Ellis  
Lennie Simmons  
Alisa Yarbrough  
Taking Care of Business Music

**HALFCRAZY**  
Francis Lal (SACEM)  
EMI-Orari Catalog, Inc.

**HAPPY**  
Raymond James Calhoun  
Irv Gotti  
B J Irv Publishing  
Ensign Music Corporation  
Taking Care of Business Music

**HEY MA**  
Cam'Ron  
Killa Cam Music

**HOT IN HERRE**  
Charles L. Brown  
Pharrell Williams  
Ascent Music, Inc.  
EMI-Blackwood Music, Inc.  
Newcap Music Company  
Swing T Publishing  
Waters Of Nazareth Publishing

**I LOVE YOU**  
Faith Evans  
Isaac Hayes  
Jennifer Lopez  
Mario Winans  
Chyna Baby Music  
EMI-Blackwood Music, Inc.  
Jecense Productions, Inc.  
Janice Combs Music  
Marsky Music  
Newcap Publishing  
Universal-Buchess Music Corporation

**I NEED A GIRL (PART ONE)**  
Eric "Coptic" Matlock  
Coptic Sensations Publishing

**I NEED A GIRL (PART TWO)**  
Adonis Shropshire  
Mario Winans  
EMI-Blackwood Music, Inc.  
Harmony Smart Music Publishing  
Janice Combs Music  
Marsky Music

FEEL THE SOUL! GO.



# PRODUCERS



MARIO WINANS



R. KELLY



CHAD HUGO



THE NEPTUNES  
PRODUCERS OF THE YEAR

PHARRELL WILLIAMS  
SONG OF THE YEAR



IRV GOTTI  
SONGWRITER OF THE YEAR

# AWARDS 2003



Charles L. Brown

## SONG OF THE YEAR "HOT IN HERRE"

Writers- Charles L. Brown, Pharrell Williams  
Publishers- Ascent Music, Inc., EMI-Blackwood Music, Inc.,  
Nouveau Music Company, Swing T Publishing,  
Waters Of Nazareth Publishing

### WRITERS NOT PICTURED:

Kevin "DJ Head" Bell  
Raymond James Calhoun  
Leon Haywood  
Frederick Knight

Francis Lai (SACEM)  
Harold Spencer Lilly, Jr.  
Graham Lyle (PRS)  
William Lee Nichols

Rick Ravea  
Larry Troutman  
Roger Troutman  
Alisa Yarbrough



Teddy Bishop



Jennifer Lopez



Organized Noize



Avant



Marsha Ambrosius



Craig "KL" Lawson



Nora Payne



N.O.R.E.



Trevor Horn (PRS)



Walter "Bunny" Sigler



Anita Porée



Lonnie Simmons



Jonah Ellis



Lil' Rob



Fred Jerkins



Rodney Jerkins



## BMI ICON ISAAC HAYES

**JUST A FRIEND 2002**  
Harold Spencer Lilly, Jr.  
EMI-Blackwood Music, Inc.  
Uncle Bobby Music

**LIGHTS, CAMERA, ACTION!**  
Leonard Caston  
Anita Porée  
Frank Edward Wilson  
Stone Diamond Music Corporation

**LIVIN' IT UP**  
Irv Gotti  
Leon Haywood  
Ja Rule  
Frederick Knight  
Lil' Rob  
8 No Shots Music  
B J Irv Publishing  
Ensign Music Corporation  
Irving Music  
Slavery Music  
Songs of Universal, Inc.  
Two Knight Publishing Co.

**MOVE B\*\*\*H**  
Craig "KL" Lawson  
Block Off Broad Publishing

**NOTHIN'**  
N.O.R.E.  
Pharrell Williams  
EMI-Blackwood Music, Inc.  
Suite Twelve & Two Music  
Waters Of Nazareth Publishing

**NOTHING IN THIS WORLD**  
Avant  
Steve Hoff  
Eriadtime Publishing  
Pay Town Publishing  
Tuff Tuff Music  
Zomba Songs Inc.

**OH BOY**  
Cam'Ron  
Norman Whitfield  
Killa Cam Music  
May Twelfth Music  
Universal-Buchess Music Corporation

**PO' FOLKS**  
Kenneth "Prophet" Anthony  
William "Shiny" Hughes  
Vito "Big V" Tisdale  
Happy Nuts Publishing LLC

**RAINY DAYZ**  
Irv Gotti  
Ja Rule  
B J Irv Publishing  
Ensign Music Corporation  
Slavery Music  
Songs of Universal, Inc.

**SATURDAY (OOH! OOH!)**  
Pat "Siney" Brown  
Ray Murray  
Dico White  
Organized Noize Music

**STILL FLY**  
Mannie Fresh  
Bryan "Baby" Williams  
Money Mack Music

**U DON'T HAVE TO CALL**  
Pharrell Williams  
EMI-Blackwood Music, Inc.  
Waters Of Nazareth Publishing

**WHAT ABOUT US?**  
Fred Jerkins  
Rodney Jerkins  
Nora Payne  
Kenisha Pratt  
EMI-Blackwood Music, Inc.  
Ensign Music Corporation  
Fred Jerkins Publishing  
Generation 3rd Music  
Rodney Jerkins Productions, Inc.  
Songs of Windswept Pacific  
Tarp Music Publishing Company

**WHAT'S LUV?**  
Irv Gotti  
Ja Rule  
Graham Lyle (PRS)  
B J Irv Publishing  
Ensign Music Corporation  
Slavery Music  
Songs of Universal, Inc.

**WITHOUT ME**  
Jeff I. Bass  
Kevin "DJ Head" Bell  
Enigma  
Trevor Horn (PRS)  
Eight Mile Style Music  
Huez Music  
Reach Global Songs  
SPZ Music Inc.

**YOUNG'N (HOLLA BACK)**  
Pharrell Williams  
EMI-Blackwood Music, Inc.  
Waters Of Nazareth Publishing

### BILLBOARD AWARDS

R & B #1's

**OILEMMA**  
Kenneth Gamble  
Walter "Bunny" Sigler

**EXCUSE ME MISS**  
Pharrell Williams

**LOVE OF MY LIFE  
(AN ODE TO HIP HOP)**  
Common

**LUV U BETTER**  
Pharrell Williams

**MISS YOU**  
Teddy Bishop

RAP #1's

**OILEMMA**  
Kenneth Gamble  
Walter "Bunny" Sigler

**MAGIC STICK**  
Rick Ravea  
Roy Hawkins  
Lil' Kim

GO TO [BMI.COM/URBAN](http://BMI.COM/URBAN)



Top Albums	ARTIST	ALBUM	PAGE
	THE BILLBOARD 200		
	SOUNDTRACK	Bad Boys II	56
BLUEGRASS			
	ALISON KRAUSS + UNION STATION	Live	32
BLUES			
	JOHN MELLENCAMP	Trouble No More	60
CONTEMPORARY CHRISTIAN			
	VARIOUS ARTISTS	Worship Together: I Could Sing Of Your Love Forever	60
COUNTRY			
	BRAD PAISLEY	Mud On The Tires	33
ELECTRONIC			
	SOUNDTRACK	Lara Croft, Tomb Raider: The Cradle Of Life	30
GOSPEL			
	DONNIE MCCLURKIN	Donnie McClurkin... Again	60
HEATSEEKERS			
	SMILE EMPTY SOUL	Smile Empty Soul	59
INDEPENDENT			
	LIL JON & THE EAST SIDE BOYZ	Kings Of Crunk	59
INTERNET			
	SOUNDTRACK	Pirates Of The Caribbean: The Curse Of The Black Pearl	58
POP CATALOG			
	BOB MARLEY AND THE WAILERS	Legend	59
LATIN			
	CELIA CRUZ	Regalo Del Alma	27
R&B/HIP-HOP			
	SOUNDTRACK	Bad Boys II	22
REGGAE			
	SEAN PAUL	Dutty Rock	60
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		Bad Boys II	58
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	ANNIE LENNOX	Pavement Cracks	38
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Videos	TITLE	PAGE
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	FINAL DESTINATION 2	43

Unpublished	ARTIST	ALBUM
	CLASSICAL	
	LANG LANG	Tchaikovsky/Mendelssohn: Piano Concertos
CLASSICAL CROSSOVER		
	YO-YO MA	Obrigado Brazil
JAZZ		
	DAVID SANBORN	Timeagain
JAZZ/CONTEMPORARY		
	NORAH JONES	Come Away With Me
KID AUDIO		
	KIDZ BOP KIDS	Kidz Bop 3
NEW AGE		
	ESTEBAN & EUGENE FODOR	Back 2 Back

**Top of the News**

**5** Such entertainers as Madonna, LeAnn Rimes and LL Cool J are pursuing a new audience—of young readers.

**6** Clear Channel cries victim and files a suit against former employee Gregg Perloff.

**Music**

**15** The Beat: Norah Jones' upcoming album features several musical styles.

**18** The Classical Score: Alia Vox continues to celebrate musical freedom with its fifth-anniversary release, "Le Parnasse de la Viole."

**19** Soundtracks: Aerosmith and the Rugrats go wild with "Lizard Love," one of many contributions the band is making to the film world.

**20** Touring: With a crowd of almost 500,000, Toronto sets a worldwide record for the largest one-day concert.



RUGRAT GANG

**22** R&B: Murder Inc. president Irv Gotti, Isaac Hayes and the Neptunes were among the honorees at this year's BMI Urban Awards.

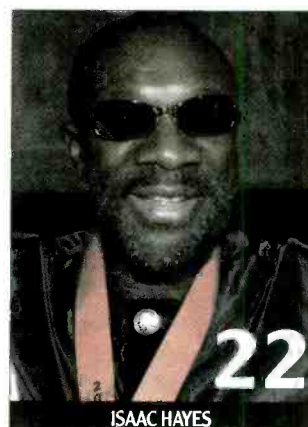
**24** Beats & Rhymes: Web Entertainment unleashes Detroit's devil-horned rapper, King Gordy, with "The Entity."

**26** Latin Notas: Giselle merengues into a three-album deal with Universal Music Latino.

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ISAAC HAYES

ence-fiction writers team for a collection of original stories.

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NORAH JONES

**QUOTE OF THE WEEK**

6 They're probably more surprised that I like women. For some strange reason, they feel like . . . well, I know why. 9

50 CENT  
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BRAD PAISLEY

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# Upfront

TOP OF THE NEWS



## Chicks Far From Fried

Despite Controversy, Tour Grosses Nearly \$60M

BY RAY WADDELL

NASHVILLE—Whatever negative effect public relations missteps may have had on other aspects of their career, the Dixie Chicks have been bulletproof on the road this summer.

Heading into the last North American dates of the Top of the World tour, the Chicks are looking at \$60 million in gross box-office revenue, enough to make them tops among country acts and within the stratosphere of touring acts of any genre.

Not bad for a band that has seen its share of negative press, most of it in reaction to the now-infamous comment Natalie Maines made about President George W. Bush earlier this year.

"The bottom line is, for all the so-called controversy, this tour has shown it's far more of a media storm than a storm with their audience," band manager Simon Renshaw says. He was in Nashville Aug. 4 for the Chicks' final U.S. date at Gaylord Entertainment Center. "The Dixie Chicks' fans remained totally loyal throughout the tour."

The numbers back Renshaw up. He



DIXIE CHICKS: TRULY ARE ON TOP OF THE WORLD

tells *Billboard* that 56 shows into the trek, the Chicks have been averaging 15,878 in paid attendance, with an average gross of \$980,337. "This tour has gone exceptionally well, exceptionally smoothly," Renshaw says, voicing a consensus within the Chicks' camp.

"Business has been rock solid," says Rob Light, agent for the Chicks and head of Creative Artist Agency's music division. "If this is not the most successful tour of the summer, it will be second only to Bruce Springsteen."

Light says the brouhaha surround-

ing the Chicks—including the much-publicized negative comment about Bush, a public feud with Toby Keith and a nude cover shot for *Entertainment Weekly*—is a "total non-issue."

In part, that's thanks to a pre-controversy one-day on-sale of the entire tour (a first for a country outing) that grossed about \$47 million. While their handlers stop short of saying so for the record, they have to be relieved that they had sold the bulk of their tickets before the Chicks hit the fan.

(Continued on page 68)



## Artists Add New Voice To Children's Books

BY CARLA HAY

NEW YORK—A number of top recording artists, seeking a crossover of a different kind, have begun writing children's books.

Madonna, LeAnn Rimes, LL Cool J and Kenny Rogers are some of the entertainers tapping into this market.

"Artists are starting to realize how important the children's audience is," says Stephanie Owens Lurie, president/publisher of Dutton Children's Books, which on Aug. 25 is releasing "Jag," the first book by country/pop artist Rimes. "The children's audience has a lot of spending money and influence over what their parents buy for them."



LL COOL J: 'HIP KID' AUTHOR

Madonna's first children's book, "The English Roses," due Sept. 15, is expected to be published in 42 different languages in more than 100 countries. It is said to be the widest simultaneous multi-language release ever for a book.

"We're going to have a new generation of children who may very well think of Madonna as a children's book author first," says Nicholas Callaway, editor/publisher of Callaway Editions.

Indeed, Lurie says, "artists who write children's books are trying to build a future fan base."

Madonna's work will be released by various publishers around the world. The Penguin Group has secured the English-language rights; Callaway will handle publishing of the books in the U.S., with Penguin as the distributor.

Callaway Editions is projecting that the first U.S. printing of "The English Roses" will exceed 400,000 copies.

To build anticipation for "The English Roses," the plot and the identities of the characters will not be revealed until the title is published.

(Continued on page 68)

## Post-Concert CD Business Gains Ground, But Hurdles Remain

BY SUSANNE AULT

LOS ANGELES—They'll probably never replace T-shirts, but live CDs are starting to make headway as the new concert souvenir.

Throughout this event-heavy summer, live concerts are being recorded onto disks and sold shortly after the performances (*Billboard*, May 17).

But few major acts have agreed to participate in this new concert merchandising segment, and most of the activity is taking place at small venues. Revenue has been modest.

Still, two high-profile concert-CD startup companies—DiscLive and Instant Live—believe they can eventually win the faith of the industry's biggest names.

"It's clearly going to take some time for this to be a

widely accepted format," says Steve Simon, executive VP of music for Clear Channel Entertainment (CCE), which operates Instant Live.



Fans crowd around the Instant Live booth to pick up their CD of the Aug. 3 Allman Brothers show at the Meadows Music Center in Hartford, Conn.

Instant Live is in the midst of its first big test, with a run of amphitheater dates by the Allman Brothers Band.

At the first show, an Aug. 3 performance at Meadows Music Center in Hartford, Conn., all 500 three-CD packages available sold for \$22 apiece. The buyers represented an impressive 10% of the total crowd.

DiscLive's opening salvo involved three June shows by Jefferson Starship in the Northeast. At those shows, the company sold a total of 225 CD bundles.

That means 25% of the 900 people in attendance bought the \$25 CD sets, according to DiscLive founder Rich Isaacson, the former head of Loud Records.

(Continued on page 66)



## BMI, Radio Wrap Rate Negotiations With \$1 Billion Deal

BY JIM BESSMAN

The radio industry and BMI have struck what is believed to be the largest-ever music licensing deal.

The billion dollar deal was reached between BMI and the Radio Music License Committee (RMLC), which represents all commercial U.S. radio stations other than those repped by the National Religious Broadcasters Music License Committee. The deal also has provisions for simultaneous online streaming of terrestrial broadcasts.

The agreement covers the 10-year period from 1997 through 2006 and gives commercial radio stations blanket and per-program licenses for BMI repertoire. It settles a rate proceeding begun in 1999 by the RMLC in New York Federal Court.

"The new licenses offer an increase in our royalties and a predictable revenue stream from 2001 through 2006 totaling more than \$1 billion," BMI president/CEO Frances W. Preston says. "It avoids a court proceeding, saving our songwriters, composers and music publishers millions of dollars in legal expenses and years of delay."

The case centered on the establishment of set licensing fees for the radio industry rather than fees based on a percentage of a station's revenue, as had been the practice. The parties had been unable to agree on a

licensing structure after the last agreement ended Dec. 31, 1996, and had been operating since then according to an interim revenue-percentage agreement.

The RMLC commenced a rate court action seeking the court's determination of a reasonable flat license-fee rate. But as the trial date neared last fall, a last-ditch negotiating effort began.

"We agreed to go off the percentage of revenue, and they agreed to pay us a certain amount of money," BMI senior VP/general counsel Marvin Berenson says.

The importance, Berenson says, is that "BMI writers/composers know a predictable amount of money is coming in from radio, and the radio industry conversely knows how much it has to pay. Additionally, there are administrative savings because they would have to file time-consuming annual financial reports every year that we would have to receive and process and make adjustments to fees paid on an estimated basis."

RMLC executive director Keith Meehan expresses similar satisfaction from his industry's standpoint.

"We've been trying to divorce the royalty fees payable from station revenues for quite some time, so it's a historic moment for the radio industry," he says. He tallies payments totaling \$149 million for 2001, an approximate



PRESTON: PLEASSED WITH DEAL

\$158 million for 2002 and an anticipated \$163 million for 2003, \$176 million for 2004, \$192 million for 2005 and \$208 million for 2006.

"The stations are paying based on an allocation formula developed by the RMLC," Berenson says. He quotes the Committee as saying that the payment from 2002 to 2003 represents an increase of approximately 3.4% in fees to BMI. "For the years 2003 to 2004, 2004 to 2005 and 2005 to 2006, the increase will average approximately 8.5% per year."

The deal also includes a separate fee allowing simultaneous streaming of over-the-air signals on a station's Internet site. This will amount to \$350,000 in 2003, Meehan says, to be followed by \$450,000 in 2004, \$550,000 in 2005 and \$650,000 in 2006.

Payments covering 1997 to 2000 will remain at the interim rates, according to Meehan. These were 1.605% of applicable revenue for blanket licenses, or 0.24% minimum per program.

Meanwhile, BMI rival ASCAP continues its negotiations with the RMLC; that contract expired in 2000.

## BMG Club Offering Exclusive CD For Free

BY BRIAN GARRITY

NEW YORK—BeMusic, Bertelsmann's direct-to-consumer division, is stepping up its efforts to expose new music from emerging artists by giving it away.

BeMusic's record club business, BMG Music Service, has been bundling free CDs from developing artists with select purchases of other music for the past year.

Now, in a first, BeMusic is going one step further by proactively sending its members free music from an emerging artist. No purchase is required.

The company has entered into a deal with Vector Recordings to mail 200,000 copies of an exclusive live CD from Irish singer/songwriter Damien Rice to select club members free of charge.

The album—"Live From the Union Chapel"—is not available in stores and is part of a limited-time BMG Music Service promotion.

The CD will also be available as a free value-add to club members as part of a bundled purchase offer in September.

BMG Music Service is promoting the exclusive through its emerging artist initiative, the Music Discov-

ery Program.

Recorded in London in February of last year, "Live From the Union Chapel" contains eight tracks and features original cover artwork from Rice and band member Lisa Hannigan.

BeMusic president/CEO Stuart Goldfarb says the promotion aims to raise awareness for Rice and drive sales of his debut album, "O," which was released in June.

"As the landscape for marketing and selling music continues to shift, I feel

that it is our responsibility as an independent label to seek out different and exciting ways to reach the music buyer," Vector co-founder Ken Levitan says.

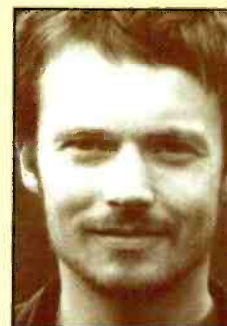
BeMusic is looking to breathe new life into its club business by playing up its associations with new and live music.

In other news, BMG Music Service has unveiled plans to host a two-day

concert series next month in New York.

"A Weekend in Central Park" will feature the Sprite Remix tour—a special iteration of the N\*E\*R\*D-headlined Sprite Liquid Mix tour—Sept. 13 and an acoustic-themed concert, featuring Mary Chapin Carpenter, Shawn Colvin, Patty Griffin and Dar Williams Sept. 14.

Tickets for the shows are being sold separately through Ticketmaster.



RICE: FREE FORTHE TAKING

## In Bay Area, CCE Lands Suit On Another Planet

BY RAY WADDELL

Concert promoter competition in San Francisco is heating up like never before, with Gregg Perloff's new promotion firm going head to head with his former employer, Clear Channel Entertainment/Bill Graham Presents.

Following his exit from CCE/BGP, Perloff and Sherry Wasserman—also formerly of CCE/BGP—announced their new independent firm, Another Planet, along with their intention to produce an Aug. 16 Bruce Springsteen stadium show at the city's Pac Bell Park.

The announcement turned out to be the first salvo in a burgeoning war.

CCE/BGP quickly returned fire by filing a civil suit Aug. 1 in California Superior Court. The suit alleges, among other causes of action, misappropriation of trade secrets, unfair competition and "interference with prospective economic advantage." The suit seeks unspecified monetary and punitive dam-

ages, along with injunctive relief.

According to CCE/BGP attorney Nancy Pritikin, "The focus of the lawsuit is there were business opportunities that were misappropriated that belong to Bill Graham Presents and confidential information belonging to [BGP] that was taken or used in a manner that is unfair competition. The Springsteen show is a visible example of the concern the company has."

CCE is promoting Springsteen's other West Coast stadium date at Dodger Stadium Aug. 17 in Los Angeles.

According to Lee Smith, newly appointed president of CCE Music's West division, "This is not about fear of competition or trying to drive someone out of business. It's about protecting the interests and assets [of CCE/BGP] that Gregg and Sherry had at their disposal."

Perloff says, "I think they're not looking forward to competition. I'm not sure anybody does. It seems as though their goal is to try and slow me



PERLOFF: DOING HIS 'CRAFT'

down from starting a company. I'm gonna go ahead and do my business."

Perloff was quoted in a July 26 article in the San Francisco Chronicle as saying, "I wasn't planning on doing anything this soon, but something fell in my lap," regarding the Springsteen show.

The article and that statement are a bone of contention.

"We allege that statement is not

true," Pritikin tells *Billboard*, adding that Perloff announced the concert within days of his July 17 resignation from CCE/BGP. "We believe he was secretly working to convert the Springsteen show to himself and defendant Wasserman."

Perloff counters that he is not promoting the Springsteen show, which sold out in one day.

"The show was sold directly to Giants Enterprises," Perloff tells *Billboard*, referring to the Major League Baseball team that calls Pac Bell home. "I'm working with Giants Enterprises in producing the show."

Smith says the defendants were making use of "a lot of assets, including employees, venues and relationships fostered while Gregg and Sherry were [at CCE/BGP]. California law is very clear: You're not allowed to take these assets and develop a personal business concern off the back of these assets."

However the litigation plays out, now, for the first time, BGP

appears to be facing serious Bay Area-based competition.

"National promoters come into this market from time to time, like House of Blues, but there hasn't been a [competing] promoter with an office in San Francisco," Smith says. Perloff "is clearly setting up shop, and I'm assuming he intends to compete."

Perloff takes a different view. "I've told people for years that I don't compete."

"You do what you do, you work at your craft and you do it as well as you can," he says. "For me, that's the promotion of talent, public assembly and taking care of artists and audiences, and if you do that, people will want to work with you. So I spend more time working at my craft than competing with others."

Perloff's former employer thinks it has enough firepower to continue to dominate the Bay Area, even if, to many people, Perloff and Wasserman were the face of BGP for years.

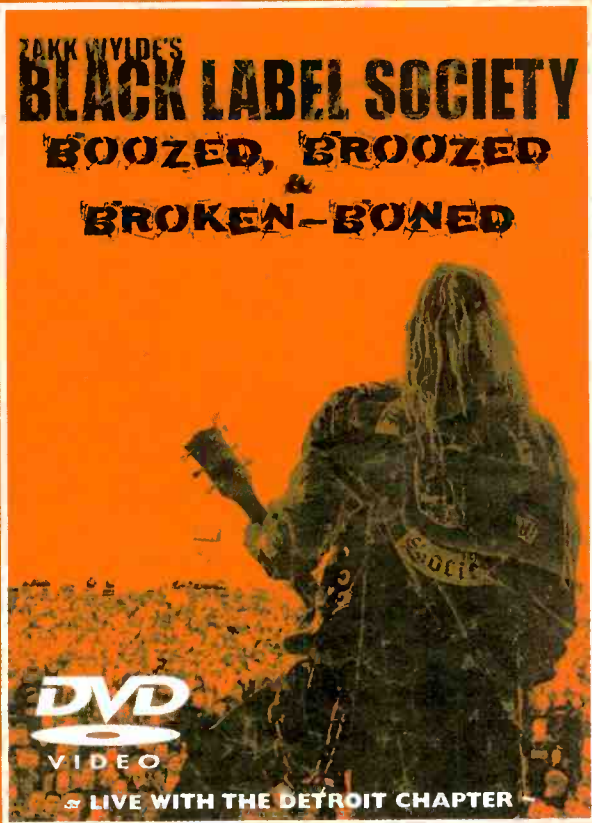
(Continued on page 68)



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# EMI Going Private?

*Amid Denials, Some See An Upside In Delisting*

BY GORDON MASSON

LONDON—EMI is downplaying reports that it is entertaining a bid to privatize, but some observers see promise in such a move.

Press reports in the U.K. suggest that New York-based venture capital company the Blackstone Group has offered to buy out shareholders in a



£2.5 billion (\$4 billion) deal that would see the major's shares delisted as publicly quoted.

The proposal, according to reports, would see Blackstone assume EMI's £1 billion (\$1.6 billion) debt, therefore valuing the company at £1.5 billion (\$2.4 billion). Blackstone could then sell off EMI's record company for a huge profit and retain the publishing division.

But a Blackstone spokesman comments: "The story [is] entirely without foundation. I hope that clarifies the situation."

And an EMI spokeswoman denied that it would pursue a breakup of the group. "We are focused on building the company," the spokeswoman says, adding that it had "recently delivered 30% growth in operating profits."

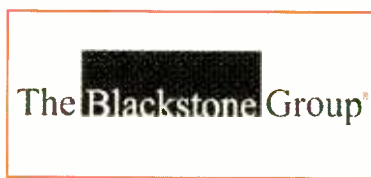
Industry sources also ridicule the breakup concept. One source familiar with the major tells *Billboard* that while the two companies have been meeting, EMI "meets with private equity firms and other financial institutions all the time: It's the nature of what happens at a large, publicly listed company."

Nonetheless, industry observers agree that a privatization of EMI, possibly through a management buyout, would be a good move for the company.

As the only publicly traded, stand-alone major, EMI constantly finds itself under scrutiny. And despite delivering healthy financial results, its share price continues to suffer as it is lumped in

with other media companies that are struggling economically.

One London-based analyst comments: "The biggest buyer in this business is management themselves, because they're the ones who believe in it and they're the ones who have the absolute faith in their ability that there can be a turnaround. And venture capitalists could theoretically be



interested, because there is cash flow in the business.

"You can't discount anything," the analyst adds, "but given that the [EMI] share price was significantly lower for a sustained period of time, I would be surprised if someone, be it management buyout-led, or venture capitalist-led, would choose now as the time to move."

## Coleman

*Continued from page 1*

"It raised a concern," says Coleman, who is chairman of the Senate Permanent Subcommittee on Investigations. "On the one hand, I recognize the legitimacy of the interests of record companies, but I am worried about the response. Does the punishment fit the crime?"

For the moment, there are no signs that Coleman's action could lead to a GOP backlash against the RIAA on Capitol Hill. But Coleman told *Billboard* that he might introduce a bill to curb the RIAA's campaign if it proves to be "overbroad."

*Billboard* has also learned that the Senate Judiciary Committee is considering a hearing on the subpoena process this fall. "The issue falls squarely in our jurisdiction," says a spokesperson for chairman Sen. Orrin G. Hatch, R-Utah. "We will be monitoring Senator Coleman's involvement in this issue, and should the occasion seem appropriate, we would hold a hearing."

The involvement of the Hatch committee may be rooted in the deep-seated reluctance of committee chairmen to relinquish "turf" jurisdiction. Hatch is already on record as saying he would consider going farther than the RIAA and call for even more drastic measures.

Because Coleman is a Republican, insiders say his potential reform bill, if written as a pro-consumer measure, might find majority support in Congress. Such a development would be the

first big test for incoming RIAA chairman/CEO Mitch Bainwol.

Coleman says he knows Bainwol from Republican political fundraising circles and trusts him "to do the right thing."

Coleman, elected in 2002 after the death of Democratic Sen. Paul Wellstone, says he decided to pursue the inquiry "after reading news reports of 'broad sweeping action by the record industry' and 'making criminals out of 14-year-olds.'"

Coleman says he believes the record industry is "so freaked out" about Internet piracy that it felt it had to do something really tough.

"I'm an ex-prosecutor, and I worry about that mentality that if you make an example of somebody, you're going to change somebody's behavior," he says.

The RIAA has complied with Coleman's request to forward copies of the subpoenas by Aug. 14. It will also provide answers to Coleman's questions concerning the methodology used to find infringers and safeguards to protect innocent consumers.

The subpoena program is one of several tools, including public education, that the RIAA is using to counter peer-to-peer (P2P) piracy.

"This is a program of deterrence," RIAA president Cary Sherman says. "We've made it clear from the beginning that for individuals interested in settling out of court, we're certainly prepared to discuss [a settlement]."

Leading up to Coleman's move, leading Republican lawmakers have given the RIAA the green light to pursue individuals who have been making copy-

righted music files available to others over the Internet.

Hatch suggested in a June 17 hearing on piracy that he supported destroying the computers of copyright infringers if it were the only way to control the problem.

In June, after the RIAA began to send subpoenas to Internet service providers (ISPs), the Republican chairman of the House panel that oversees copyright issues also released a statement of support.

"Illegal file sharing on peer-to-peer networks has reached unacceptable levels," wrote Rep. Lamar Smith, R-Texas, chairman of the House Subcommittee on Courts, the Internet and Intellectual Property. "Music companies have laid off thousands of employees, music stores have closed and artists are not signing contracts. Today's action is an appropriate and reasonable step."

Earlier this year, Democrats on Smith's subcommittee also voiced support and introduced bills to help the RIAA deal with P2P infringers.

Coleman says that other senators who have shown interest in the issue have contacted him.

His call for a hearing on the subpoenas caught his colleagues by surprise, say sources close to the subcommittee, and did not allow other members the opportunity to study the issue beforehand.

The RIAA claims that its authority to obtain subpoenas is granted by the Digital Millennium Copyright Act. If the RIAA's campaign is overbroad, Coleman says he would consider changing the DMCA provision.

## NEWSLINE

THE WEEK IN BRIEF

**SCI Ticketing**, the in-house ticketing company for the String Cheese Incident and other bands and Madison House Inc., SCI's in-house management/booking firm, filed a lawsuit in U.S. Federal Court in Denver Aug. 6. The suit claims that Ticketmaster has monopolized the concert ticketing industry by using its market power to prevent competition for the sale of concert tickets. SCI Ticketing also alleges that Ticketmaster entered agreements with Clear Channel Communications, among others, to restrain trade in the concert-ticket market. The suit seeks a jury trial and injunctive relief, as well as unspecified actual and compensatory damages. An Aug. 11 press conference in New York with lead attorney Neil L. Glazer will provide more details. **RAY WADDELL**

**Sen. Ernest "Fritz" Hollings, D-S.C.**, who for three decades berated the record industry on the issue of explicit recordings, announced Aug. 4 he will not seek re-election. His term expires at the end of 2004. Hollings, 81, the ranking member of the Senate Commerce Committee and its chairman during the Clinton administration, helped the industry on trade issues. But he is best-known for his critical remarks at the 1985 lyrics hearing, at which the Parents Music Resource Center called for voluntary industry labeling. In recent years, he chided the industry for its failing marks in a Federal Trade Commission study on marketing violent content to children. **BILL HOLLAND**

**WEA Corp.** has formed a dedicated e-commerce department. The group will focus on driving sales of catalog and specific genre material, downloads, ring tones and physical CDs online, in addition to other digital commerce opportunities. The unit will be headed by Adam Mirabella, who has been named VP of e-commerce, reporting to WEA Corp. president John Esposito. New York-based Mirabella, who joined the company earlier this year as VP of lifestyle sales, will now oversee all of its digital, new-media and wireless enterprises. The e-commerce group will also handle clearance issues and make sure content is delivered to digital music merchants. The group will deal with online-only stores, as well as with the e-commerce arms of brick-and-mortar retailers. Such functions were previously shared by WEA's distribution arm, Warner Music Group and individual labels. **BRIAN GARRITY**

**RealNetworks has completed its acquisition of listen.com**, operator of the Rhapsody digital music service. Listen CEO Sean Ryan becomes VP of music services for Real. He reports to chief strategist Richard Wolpert, who assumes duties formerly held by exited content chief Merrill Brown. The deal, announced in April, is valued at \$36 million. Real paid \$17.3 million to cover the stock and vested stock options of Listen, plus 4.1 million shares of Real stock. Rhapsody delivered 12.4 million on-demand songs to subscribers in July—a 13% increase from the previous month. Real also holds a leading financial stake in MusicNet. **BRIAN GARRITY**

**Sources say negotiations** between the major labels and the American Federation of Television and Radio Artists regarding a new Phono Code have fallen apart. The code sets the health and retirement terms for featured recording artists. A mediator will be brought in later this month to help the parties reconcile their differences. AFTRA represents recording artists in a collective bargaining agreement with the majors on these issues. The Phono Code was initiated in 1959. Terms are currently set to a July 2002 extension of the 1997-2001 code. Neither side can discuss the negotiations, but insiders say the stalemate regards granting benefits to artists who now fall out of coverage when their royalty accounts become unrecouped even for a short time. **BILL HOLLAND**

**Godfather of Soul James Brown**, country singer Loretta Lynn and violinist Itzhak Perlman are the three legendary musicians to be awarded Kennedy Center Honors this year. Comedian Carol Burnett and director Mike Nichols will also receive awards during the 26th annual event at a Dec. 7 gala in the Kennedy Center's Opera House. Center chairman James A. Johnson calls Brown "one of the most influential musicians of the last 50 years," Lynn "a singer whose name is synonymous with the heartbreak and joy of country music" and Perlman "a classical superstar of unsurpassed artistic achievement." CBS will air the event later in December. **BILL HOLLAND**

**For the Record:** A Newsline story in last week's *Billboard* regarding a German Federal Constitutional court issuing a six-month restraining order over Napster-related litigation against Bertelsmann should have stated that only the suit brought by a group of music publishers is affected by the order. The suits filed by Universal Music Group and EMI are still on track.

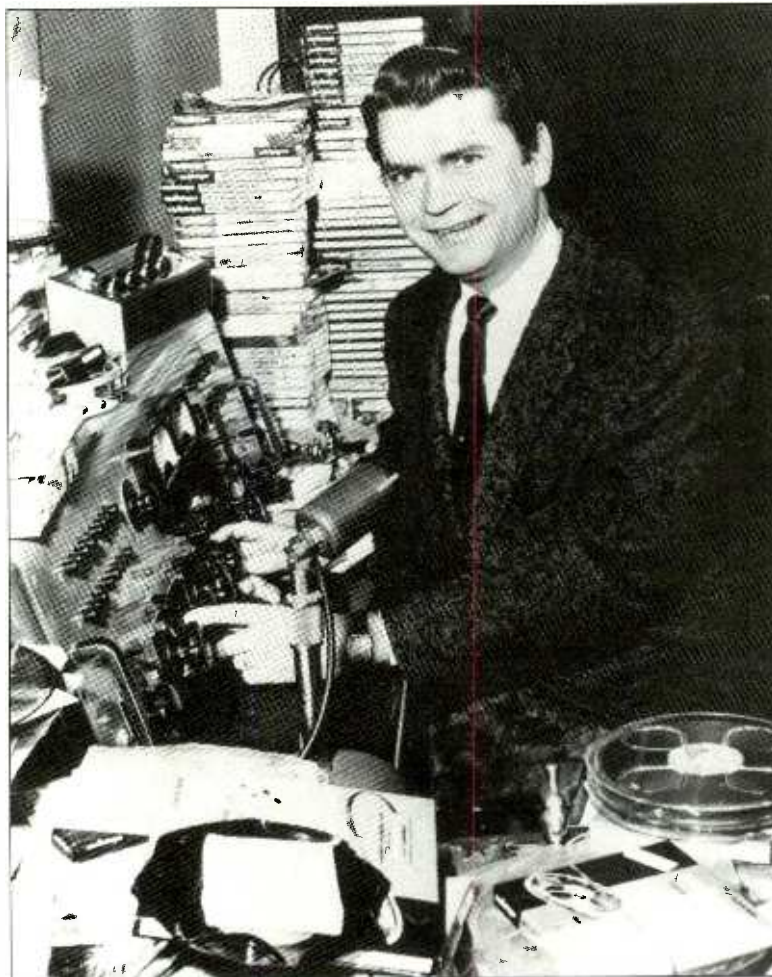


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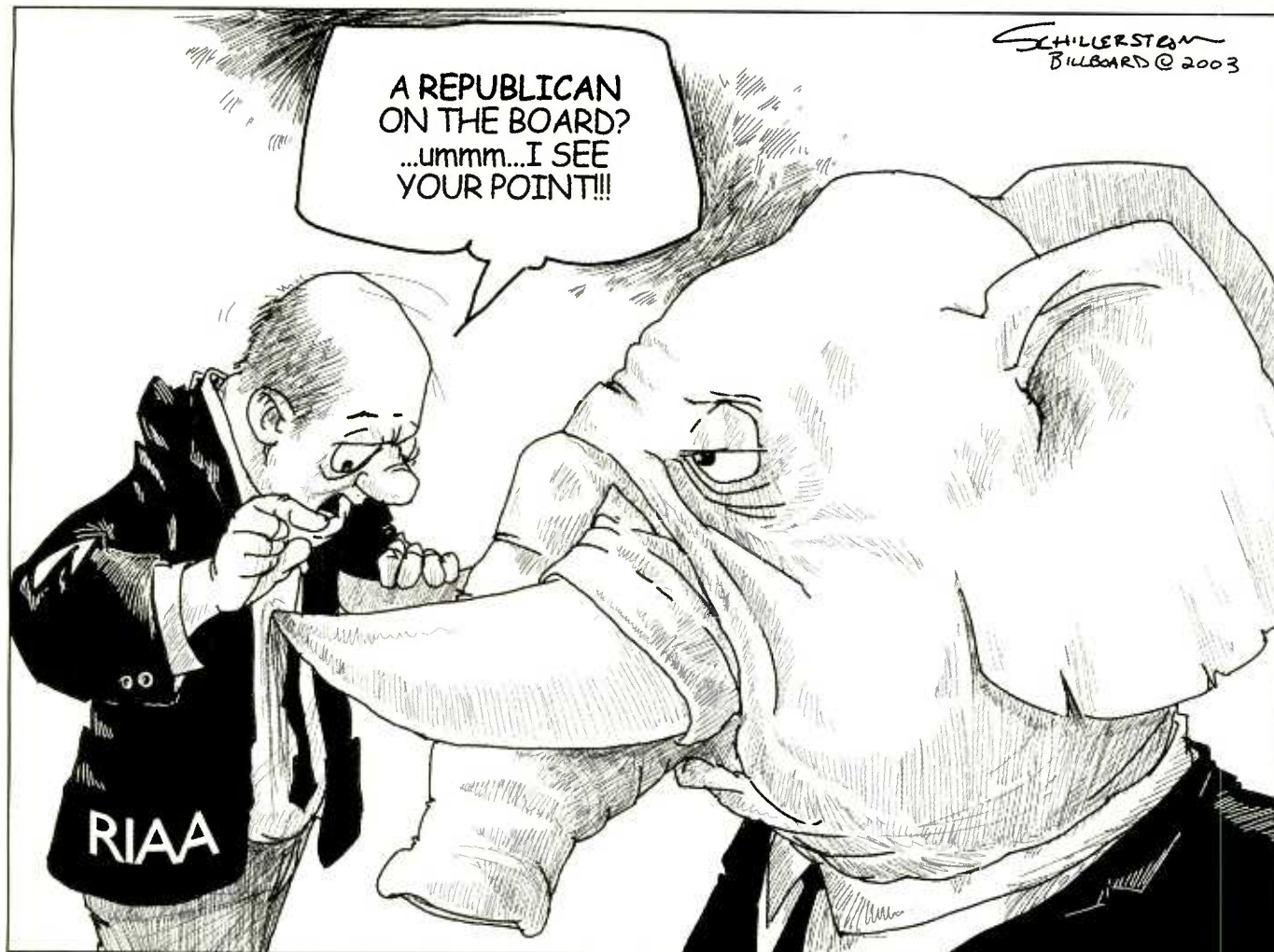
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## Putting Faith In Bainwol

By now the recording industry shouldn't need a weatherman to tell which way the wind is blowing. It's hitting gale force at the industry and threatening to blow the house down.

That's why it was an astute move to pick Mitch Bainwol, 44, former chief of staff for Senate Majority Leader Bill Frist, R-Tenn., to head the Recording Industry Assn. of America. And we're not just talking about his Republican credentials.

The industry could have gone with a show pony; instead, it picked a workhorse. And that's just what it needs right now. The next 15 months, leading up to the 2004 presidential election, will be a critical period not only for U.S. politics but also for the music business.

It has been struggling mightily for the past three years to combat music piracy, with little to show for it. Illegal downloading of copyrighted music is bigger than ever and only shows modest signs of abating in the face of the RIAA's recent legal onslaught.

The industry clearly needs a legislative solution, as well as a market solution to rein in the music thieves. It could well have the latter by the end of the year, when Apple

and others unveil their download services for Windows-based consumers. But it will be up to Bainwol to deliver the legislative answer, and that will be no easy task.

The problem is the RIAA's sue-the-pants-off-them strategy to stamp out piracy. It wouldn't be so bad if the industry were targeting real criminals. But there is every possibility that hundreds of people who are ultimately snared in its dragnet will be ordinary consumers.

*Wait until the first soccer mom goes on "Oprah Winfrey" to tell how the RIAA sued little Johnny.*

The fact is that the overwhelming majority of illegal downloaders probably range in age from their early teens to their mid-20s. You can bet they are largely well-educated kids from the suburbs with fancy computers and expensive broadband Internet connections. There are tens of millions of them, and you can also bet that they, or their parents, vote.

Now you can see how the RIAA's campaign

has all the makings of political dynamite.

As *Billboard* senior writer Bill Holland notes in his story this issue, Sen. Norm Coleman, R-Minn., chairman of the Senate Permanent Subcommittee on Investigations, is the first Republican to raise concerns about the controversial campaign and intends to hold a hearing next month to get the details.

"It raised a concern," Coleman told *Billboard*. "On the one hand, I recognize the legitimacy of the interests of record companies, but I am worried about the response—does the punishment fit the crime?" Although Coleman's concerns hardly suggest the makings of a GOP backlash, one could easily develop. Just wait until the first soccer mom goes on "The Oprah Winfrey Show" to tell how the RIAA sued little Johnny and took his college fund to prove a point about illegal downloading.

Would the industry be within its rights to do so? You bet. But guess where the public's sympathy will lie. Now guess what any pol running for re-election in a tough race will do. The GOP ticked off soccer moms once before and got eight years of Bill Clinton. It's unlikely they'll make the same mistake again.

# Billboard

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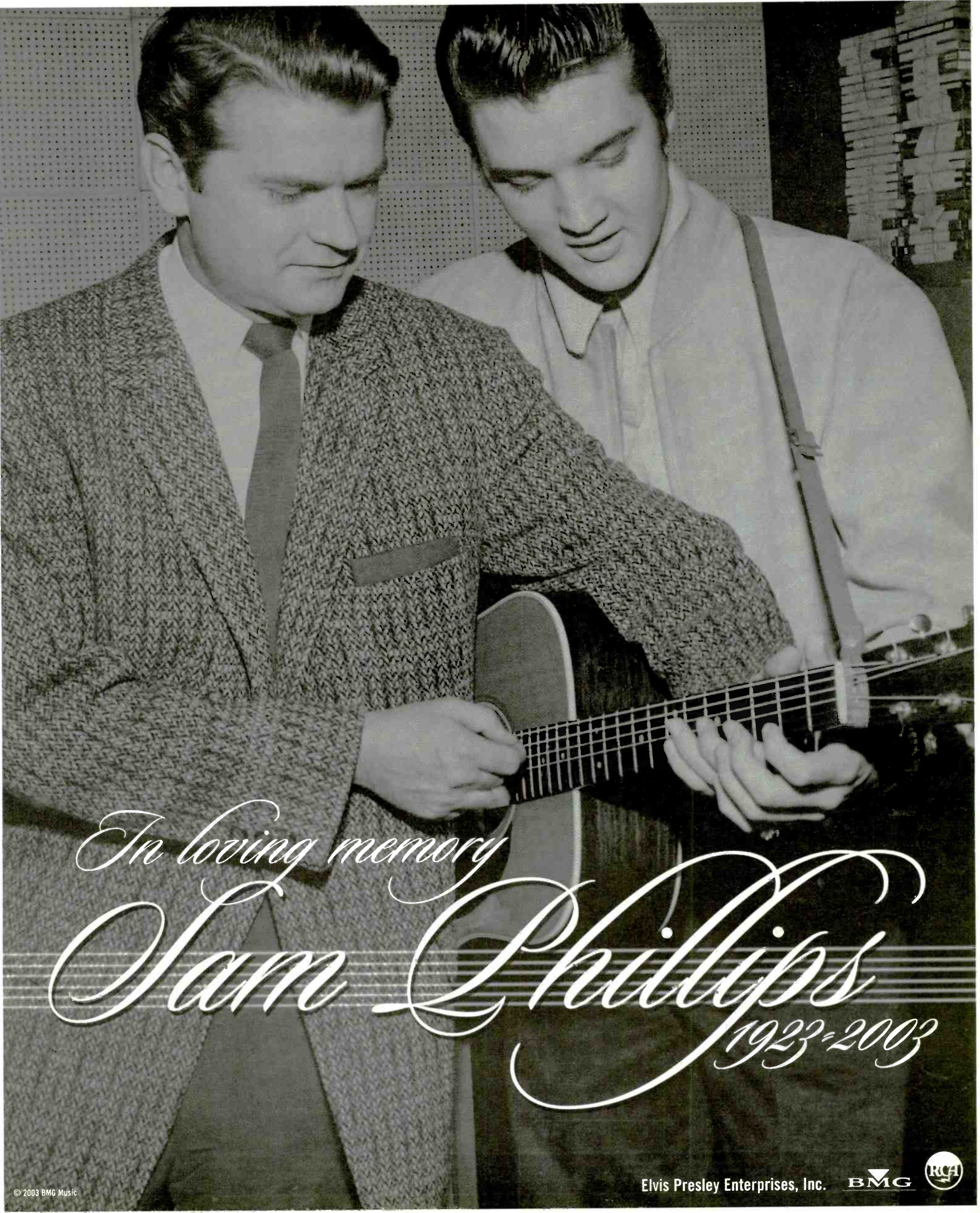
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*'We Have To Work Together At All Levels To Survive The Future'*

## How Exclusives Are Killing Retail

It's March 2004, and Joe Consumer is driving 10 miles away from his favorite music store to buy a recently discovered John Lennon album that was found at the estate of Harry Nilsson.

Joe is going to a new department store that has sprouted up in every major market across the country over the past year called "Stuff for Sale." A multi-conglomerate company owns it, and it sells everything from motor oil to eyeliner. The retailer offered \$1 billion to be the only one to have this album, in celebration of its first anniversary. That is why Joe is driving out of his way to buy it there.

This is not a true story but, by all means, it could become a reality. The industry is crumbling. Money talks—more than it ever has before—to the labels, artists, lawyers, management and so on.

It really became apparent when Best Buy worked out a deal with the management of U2 in fall 2001 to have an exclusive window of time to sell the "Elevation Tour 2001" DVD weeks ahead of all the other retailers in exchange for a merchandising and advertising campaign. What happened to having the same street date for everyone?

Street dates were put into effect

to make it fair to all retailers. Where was the fairness in this?

Exclusive product and exclusive windows could speed up the death of an industry that does not need to die. The effects on retail could become staggering if these practices do not stop.

**Taking Issue**  
By Terry Currier



This is what happens when you sell exclusive music, especially by superstar artists: You alienate the support of all the other retailers in helping sell that record.

You alienate the support of the same retailers for anything to do with that artist: whether it's touring support or selling catalog, non-music items (such as T-shirts) or anything else having to do with the band. Many of these retailers will persuade regular customers not to support the band.

Retailers that do not have this exclusive product in stock lose sales and credibility with their customers. This has negative financial implications. Many retailers are

having a hard enough time making it in the current retail climate.

What is won in this situation? Is money saved or money made? Neither. The long-term effects will be even more damaging. Believe me, the following scenarios will all happen.

The retail company with the most money to throw around will have the most exclusives—and for many of these retailers recorded music isn't even the backbone of their business. If customers go there instead of their favorite music store, the potential for catalog sales is lost.

The players in this game may soon come from another retail industry altogether and affect even those retailers that are players in this current game.

The retailers, distribution companies and labels will spend more time loathing each other than trying to work together to sell records and figure out solutions to get our industry back on track.

And the recorded music industry will die.

We have to work together. We have to be smart to try and make a recovery as an industry. Exclusive product is not smart. It just causes chaos. Chaos has worked in the studio a few times in history, but chaos does not work in business.

Isn't right that in 1972, some of us helped a new band called the Eagles sell some records, and then

31 years later we couldn't carry their DVD single.

I read a statement by their manager that said that independent retailers don't carry DVD singles. Has he been in an independent store lately? Many of them are the industry leaders in carrying new formats.

It didn't make sense that my customers were not going to be able to buy the U2 DVD the week after Thanksgiving, especially since I believe that my stores were such a factor in breaking the band. We would have done anything to help their sales, even though they are superstars, because we believed in the band and their principles.

Many of us lost that emotional support for the band because we felt violated. That's not good. We are the ones that consumers come to. It's not good for us to have this negative energy or pass it on . . . but it happened. And it will continue to happen with each exclusive title that becomes available.

Will this really kill the industry? It very well could.

Maybe if it was 1977 or 1987, when the industry was thriving, we would toss this idea as lunacy. But it's 2003; the industry has had more daggers thrown at it in the past five years than the previous 50 years combined. We have to work together at all levels to survive the future.

We have to win back consumers' faith. However, we need faith among the retailers that the industry is with us, not against us. The passion and excitement about music needs to shine through at retail instead of having stores run by a bunch of cynical operators that feel it's us (the retailer) against them (the rest of the industry).

The music industry used to be fun. Exclusive music will never help get us back to that state, I guarantee you.

If you care about the future of the industry, you must take a stance on this. We waited too long to react to downloaded music. Look where we are now. It is destroying the industry as we know it. Many of our friends and associates in the industry have lost their jobs. Many labels have gone under.

The industry doesn't even run close to the effectiveness it did five years ago. Some people have the responsibility of what 10 people had. It's a bloody mess at some companies. The industry is lucky it is even doing the business it's doing right now. Continuing the trend of giving accounts exclusive music may just be that final dagger.

*Terry Currier is the owner of Music Millennium in Portland, Ore. He can be reached at [terry@musicmillennium.com](mailto:terry@musicmillennium.com).*

## While On High Alert, Music Biz Can Still Flourish

Is it just me, or are we at Code Orange in the record biz? This state of high alert, where *Billboard* reads like a collection of obituaries and general grumpiness reigns supreme, is growing a bit tiresome, no? And there are a lot of questions, so let me take a crack at a few of them.

Are we at Code Orange? Yes, we are. But it does not mean that music is dead or dying. The fact that the music business has lost some momentum is not stopping people from going into their garages, basements and bedrooms and dedicating their lives to their instruments and ideas.

What can we, the little guys, do as the majors attempt to make music just a minuscule part of the cultural fabric? We can give the creation of music the respect it deserves. We can share the joy of hearing something that moves us. We can support new artists on records and onstage. We can open up our minds to the incredible diversity of sounds coming from all over the world. We can separate

music from movies, videogames and advertising. We can teach children how to play instruments.

Is music just a sales tool to move refrigerators? Some very powerful people seem to think so, while some other very influential people don't seem to have a problem with it, so the real music people have to buckle down and give the customer something more. Like, for instance, personal service, music knowledge and ties to the community.

Are kids under 18 the only audience worth selling to? In the old world, yes; youth should be served. But in the new world, there are still folks over 18 who have a lot of money to spend on music. They come from a time when music was the most intimate, mysterious and moving thing that pop culture had to offer, and they are dying to hear something that moves them again.

Is a record that sells 100,000 copies a failure? If the label spent \$500,000 promoting it, it sure is.

I am aware that you have to spend money to make money, but things are getting way out of hand. I think that we need a market correction on the money spending. Some of these bottom-line-conscious majors should stop acting like Bill Gates and let these bands build their audience the old-fashioned way: on the road.

Will the current business model for selling records in stores made of bricks and mortar last? After visiting an iTunes store, I sure hope so. Standing in a room of iMacs, looking at a screen and downloading onto a disc is like going to the dentist's office or being in an airline terminal.

I hope music is a lot more than data. Doesn't the package mean anything? I've learned more about music from reading liner notes and record jackets than I have on any Web site. I've found out tons about my favorite

records from talking to human beings on the floor of a record store.

The personal digital age is fine, but there should always be a place where the communal nature of music can flourish. I think an ideal candidate for this is the independent record store.

**Taking Issue**  
By Cody Breuler



Of course, if people just want to live the life of working, ordering online and sleeping, that is their ebizness.

Is there anything positive going on right now in the music scene? Yes. The rise of Cuban and Brazilian music, underground hip-hop, the

bluegrass revival, heavy music (pro- and anti-mullet sectors), the nu-soul movement, funky 45 collecting and compiling, DJ culture—an excellent example of how the Internet does not kill the music industry—all the diverse sounds of Africa and an ever-growing list of music that we never had a chance to hear before we became so "connected" with the rest of the globe.

So, perhaps, it is the best of times and the worst of times in our little ol' biz. Things may be shifting gradually to a world we don't understand and can't even fathom right now, but, if I'm looking for a ray of light in the darkness, I can always go back to the basics. Turn down the lights, shut off the computer, click off the TV, close my eyes and *listen*. The music always has an answer.

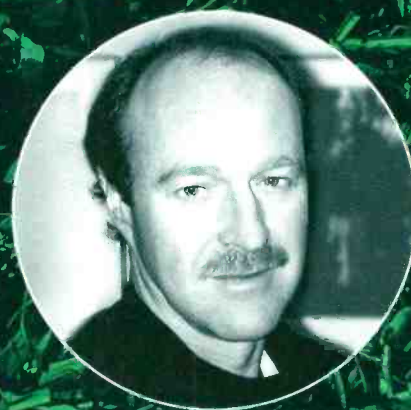
*Cody Breuler is a sales and marketing rep for Navarre Entertainment Media in Brooklyn, N.Y. He can be reached at [cbreuler@navarre.com](mailto:cbreuler@navarre.com).*



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Maroon5's Adam Levine is caught off-guard by his band's radio hit 'Harder to Breathe'



# MUSIC

The sweet sound of success reaches Jordi Savall's Alia Vox label



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## Jones Stretches Out With New Material

If the new songs **Norah Jones** previewed at her July 30 sold-out show at Los Angeles' Greek Theater are any indication, fans are in for a little change with the artist's next album. Such tunes as the bluegrass-

The Billboard 200, label Blue Note may be in no rush to put out a new project—but Jones is. She playfully joked that she planned to sing a lot of new material because the old stuff had been out for 18 months and the audience could go home and listen to it if they wanted to hear those songs.

According to her publicist, Jones began "laying out sketches" for a new album prior to the tour and will return to the project after the tour's conclusion later this month.

The Beat



By Melinda Newman  
mnewman@billboard.com



tinged "Creepin' In" and rootsy "In the Morning" show Jones moving into Americana territory. While the lush, jazzy tones are still evident, also clear is her growth as a song stylist who isn't afraid to dip into any genre.

With Jones' seven-times platinum, multiple Grammy Award-winning "Come Away With Me" still high on



JONES: CHANGE IS 'CREEPIN' IN'

### HIS LEGACY LIVES ON:

**Judy Garlan White**, widow of former *Billboard* editor-in-chief **Timothy White**, has co-founded the Music to My Ears Project (MTMEP).

The organization is designed to help children with special needs learn to play an instrument or sing. MTMEP launches with a weeklong camp Aug. 16-23 at Massachusetts Hospital School in Canton, Mass.

The project was born before White's June 27, 2002, death because he and his wife were frustrated by the lack of opportunities available to their 11-year-old son **Christopher**, who is autistic.

"One of the things that was important to Tim was that if we started something, it had [to have] a long-lasting effect on the kids and wasn't just glorified babysitting," White says. "There's an attitude toward special-needs [kids] where they keep lowering the bar because they're

(Continued on page 19)

## Bow Wow Unleashed

Not Lil' Anymore, The Rapper's New Album Tackles Issues

BY RASHAUN HALL

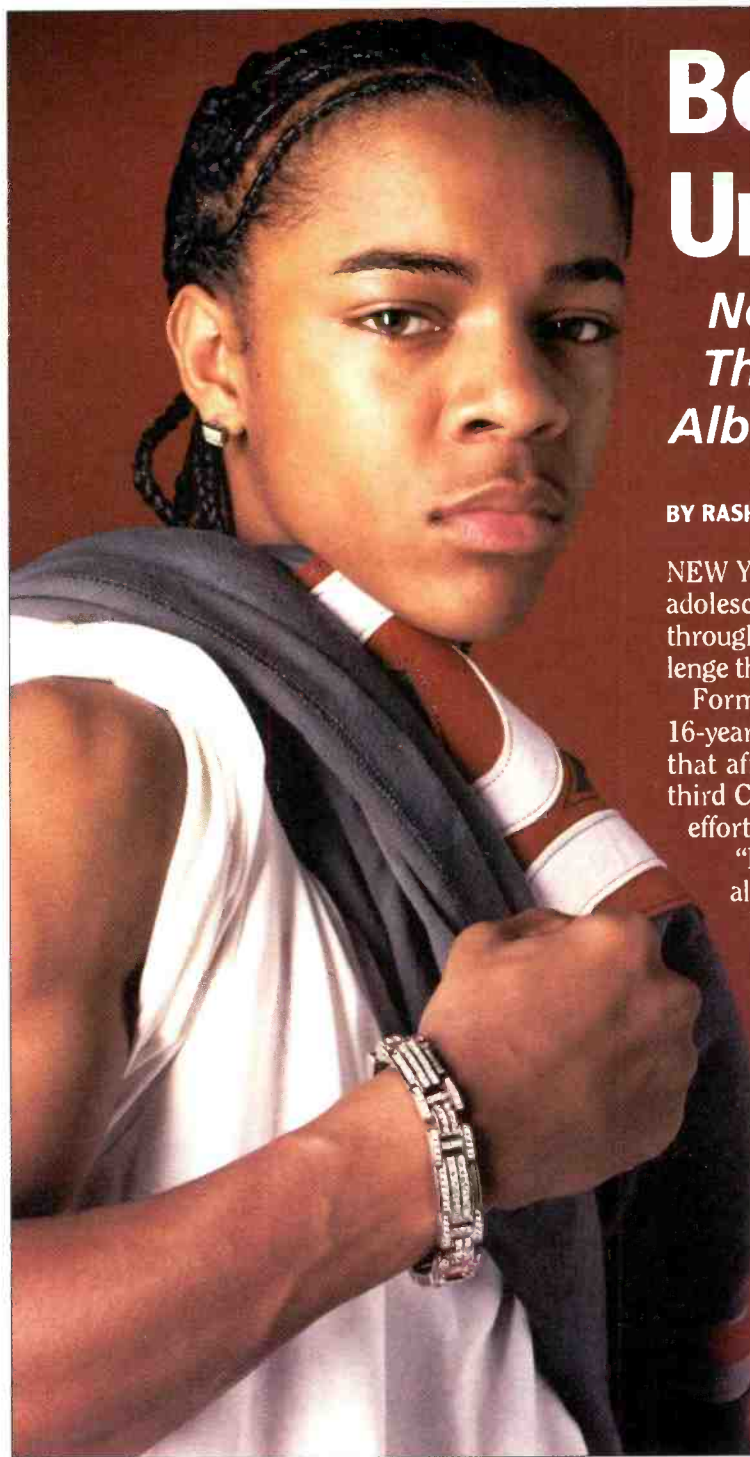
NEW YORK—As if the everyday stress of adolescence isn't enough, imagine going through it in the public eye. That's the challenge that faces Bow Wow.

Formerly known as Lil' Bow Wow, the 16-year-old Cleveland native tackles issues that affect many of today's teens on his third Columbia/Sony Urban Music (SUM) effort, "Unleashed."

"I'm still talking about girls, but I'm also talking about other things," Bow Wow says. "I got to cover a lot of true-life situations. We call the Neptunes-produced track ["The Don, The Dutch"] the '2Pac record' because it's so deep. There are things [in the song] that you don't [usually] hear Bow Wow talk about. It's really going to surprise some listeners."

Bow Wow feels his fans will go with him on his journey and not be alienated by the shift. "It's cool because [my fans] don't want me to be stuck on the same little stuff that I was talking about two or three years ago," he continues.

(Continued on page 17)



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# Maroon5 Breaks Out Slowly But Surely

BY MITCH POLLOCK

After a year of promoting its debut album, "Songs About Jane," Maroon5's lead single, "Harder to Breathe," is becoming a hit on mainstream top 40 radio.

Already a smash at modern rock radio and a top 10 video on VH1, the track—which craftily combines elements of funk, rock and pop—is currently spinning at more than 80 pop stations.

The gradual success of the single is even surprising lead singer/guitarist/songwriter Adam Levine.

"I never thought it would be a year later and it would still be climbing like it is," he says. "I'm shocked. I thought it would be dead and gone at this point."

Tom Corson, J Records executive VP of worldwide marketing and sales, says, "Not only has this band made a great record, but they can back it up onstage. And the song really doesn't sound like anything else on the radio."

While "Harder to Breathe" is a surprising success story, it certainly did not find its way by accident. The tale is one of tenacity, talent and timing.

After signing with independent label Octone Records, a division of J Rec-

ords, a dogged marketing campaign was devised.

Ben Berkman, head of promotions at Octone Records, and Chris Woltman, senior VP of rock music at RCA (J's parent), led the charge with a presentation for about two dozen hand-picked rock stations around the country.

"These were the kind of rock stations that could embrace a pop record," Corson says.

With the goal to make "Harder to Breathe" a top 20 song at 20 radio stations, Berkman and Woltman hit the road to present their marketing plan, which included drastically reducing CD prices for a limited time when the song hit local airwaves.

Once Berkman and Woltman accomplished their initial goal, they expanded their focus to the entire modern rock panel.

As the single began to climb on the *Billboard* Modern Rock Tracks chart at the beginning of 2003, the big guns at J Records got involved, and the next phase of promoting the band began.

James Diener, president of Octone Records and VP of A&R at J Records, says, "J is like a relay race partner who's about to run the next step of a race, but it's not like they showed up in the middle; they were there



MAROON5: EUROPE AND JAPAN ARE NEXT

from the beginning."

Essentially a campaign run by two people, Octone's marketing strategy was limited by the staff's primary relationships only with modern rock programmers. With a massive field staff and connections to local stations across the country, J was able to access formats that independent labels can't reach, Berkman says.

"We don't have the kind of money that's required to support a record at [adult top 40 and pop]," he says. "We really do need the help of a field staff

like J Records has."

With J's strong marketing arms, the plan moved forward to secure the song at adult top 40 stations and then eventually at mainstream top 40.

A key component of the pop radio marketing campaign for "Harder to Breathe" was to let stations discover the song based on its success at modern rock. Berkman says, "We didn't want to

push it down their throats. If you blow a song out, you might get 40 stations in the first three weeks—but you'll also only get six weeks of airplay—and you're done."

The idea of slowly building publicity for the band—and avoid dreaded one-hit-wonder status—also rests on Maroon5's reputation as an accomplished live act. "Most of the time a band has one hit and falls off the face of the earth because the band is terrible live," Levine says. "I think our live show is an attraction."

The slow and steady rise of Maroon5 and "Harder to Breathe" is at last reaching critical mass. It debuted at No. 37 on the July 25 Airplay Monitor Mainstream Top 40 chart, after achieving top 20 status on adult top 40 and modern AC radio.

Levine says, "It's getting bigger and better faster. The best thing for us to do is just put our heads down and play as many shows as we can."

"Songs About Jane" has sold 180,000 copies, according to Nielsen SoundScan. It hit No. 1 on the *Billboard* Heatseekers chart, where it reigned for three weeks in July. The album is No. 92 on The *Billboard* 200.

The next step for Maroon5 is for the J team to work the song globally. Diener says, "J Records has all the resources and assets to not only break the band bigger on radio and video but also to break the band internationally."

The act will perform with Matchbox Twenty in Europe, while Japanese radio stations are already demonstrating zeal for the band's next single, "This Love."

Berkman offers his prediction for the future of Maroon5: "In today's marketplace, if you connect with the consumer, the sky's the limit. I think spectacular things can and will happen. It's just a matter of time."

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## Bow Wow

Continued from page 15

"I think they're sick of that. My fans have grown up with me, therefore I have to step it up when it comes to the topics I talk about. I can't still be talking about my Mickey Mouse—that's old. I have to really touch on situations

that are going on right now that they can relate to."

Due Aug. 19, "Unleashed" is Bow Wow's first set since his former producer/mentor Jermaine Dupri took his So So Def label to Arista (*Billboard*, Jan. 25). In addition to the Neptunes, producers on the album include Swizz Beatz and Lil Jon.

"I was going for a more mature sound this time," Bow Wow says. "I wanted to go back in [the studio] and do some-

thing that I hadn't done before. I had the opportunity to really buckle down and write on this album. I wrote 90% of it."

Bow Wow's maturation also plays a part in the promotion of the album.

"When facing the project, that was one of the big questions, as it is for any artist, actor or musician that starts as a child star," SUM VP of product marketing David Belgrave says. "You want to graduate his audience and get the age range to go up without leaving behind his traditional demographic."

While Belgrave aims to grow Bow Wow's audience with specific promotions like servicing DJs with specialty vinyl of uptempo album tracks, he also understands the importance of the rapper's faithful fan base. Bow Wow's 2000 debut, "Beware of Dog" (So So Def/Columbia), sold more than 2.6 million units, according to Nielsen SoundScan. His 2001 follow-up, "Doggy Bag" (So So Def/Columbia), has sold more than 1.1 million units.

The success of lead single "Let's Get Down," which features Cash Money Records' Baby and Jazze Pha, proves that his fan base is ready for more. The single is No. 15 on the Hot R&B/Hip-Hop Singles & Tracks chart and No. 30 on The Billboard Hot 100.

"I wanted something that was going to hit hard," Bow Wow says of the single. "I also wanted to do a song with Baby. Actually, Baby wasn't going to be on that song. He was supposed to be on another song, but he hopped on 'Let's Get Down' because he was feeling it. After that, everything just came together."

In addition to his successful recording career, Bow Wow has ventured into film. He made his debut last year in the basketball-themed family comedy "Like Mike." Among his upcoming film projects is "Johnsons' Family Vacation," starring labelmate Solange Knowles, Cedric the Entertainer, Steve Harvey and Vanessa Williams.

Prior to that film's release, Bow Wow will star with Will Smith in the Fat Cats-directed "Mr. President," and he begins shooting a sitcom for the WB in mid-September that may serve as a mid-season replacement.

He has also launched a clothing line, geared toward 12- to 18-year-old males.

While Bow Wow's stock is rising in several media outlets, his focus is on promoting "Unleashed." He recently hit the road with Universal recording artist Lumidee and Disturbing Tha Peace/Capitol artist Chingy in support of the album with his Unleashed tour.

Having begun his career at the ripe old age of 12, Bow Wow is just now coming into his own. Columbia president Will Botwin believes "Unleashed" will mark a new era in his career.

"He has had quite a career, and he's only 16 years old," Botwin says. "He has grown up the last couple of years, and the album reflects his growth, his seriousness about his musical career and his maturity."

"His whole approach to this record—opening it up creatively by working with different producers like the Neptunes, Swizz Beatz and Lil Jon," he adds, "reflects his desire to expand his horizons and try different things."

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## Music

# Musical Freedom Still Motivates Alia Vox

In 1998, internationally renowned Spanish viol virtuoso/conductor **Jordi Savall** and his wife, soprano **Montserrat Figueras**, founded the Alia Vox record label out of a sense of frustration with the limitations imposed by working with other labels.

Instead of dealing with continual corporate upheaval and the dictates of commercialism, the pair chose a path that no doubt added considerably more work to schedules already crowded with performances by their three noted ensembles, **Hesperion XXI**, **La Capella Reial de Catalunya** and **Le Concert de Nations**.

Five years later, Savall and Figueras can look upon their decision with understandable pride. Alia Vox now boasts a catalog of more than 30 titles that have reaped enormous international acclaim—including a recently announced Latin Grammy Award nomination for best classical album for last year's

never have occasion to attend a concert of his music can also listen to it and discover its beauty."

With "Le Parnasse de la Viole," Savall returns to the musical era he explored in "Tous les Matins du Monde," the 1991 surprise hit film that made Savall something of a household name. The set pays homage to **Mr. de Sainte Colombe le pere**,

**Classical  
Score™**

By **Steve Smith**

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the somewhat mysterious 17th-century French composer/musician whose music was at the heart of "Matins."

The box includes a two-CD set devoted to six magisterial suites for solo bass viol composed by Sainte Colombe's son, **Mr. de Sainte Colombe le fils**, as well as an additional disc of accompanied bass viol suites by another Sainte Colombe student, **Marin Marais**. One work by each of the composers includes a *tombeau*, or musical memorial, in honor of the elder master.

Future Alia Vox releases include next year's "L'Amor," a disc of original songs composed and performed by Savall and Figueras' daughter, harpist/vocalist **Arianna Savall**. And Savall also hopes to record a sequel to "Ninna Nanna," a charming disc of lullabies spanning five centuries that arrived earlier this year.

"We have found much more music to record," he says with great enthusiasm. "We have a project in the future to do a similar record, but also including lullabies from Africa, South America, Canada and other countries. It takes a long time to decide how to combine the music. But it's so beautiful and essential, and it all has the same spirit."

**EXEUNT:** And so ends my tenure as the Classical Score columnist for *Billboard*: After 2½ enjoyable years, I am leaving to pursue a full-time editorial position at Time Out New York. I look forward to maintaining contact with my many friends in the recording business; despite the dire atmosphere in the industry, I am constantly reminded of the reason for their efforts. As EMI Classics A&R director **Peter Alward** said to me almost two years ago: "Every generation will wish to have the musical heroes of its time preserved for posterity. And that's our role."



SAVALL: PRESERVING BEAUTIFUL MUSIC

stellar recording of **Biber's** "Battalia" and "Requiem"—as well as worldwide sales in excess of 600,000 units.

As the label celebrates its fifth anniversary with the Aug. 12 release of "Le Parnasse de la Viole," a new three-CD boxed set, Savall sees a greater need for Alia Vox than ever.

"The motivation that moved us to create Alia Vox remains the same," he says. "It's the elementary freedom to choose the music, to choose how long to prepare the music and to decide when to record it, independent from economic or commercial concerns.

"I know that I will not sell hundreds of thousands of records of concert music by **William Lawes**," Savall continues, "but he's an important musician and it's beautiful music. We're working with the music of this composer because we like this music, and we produce a record so that many other people who will



# Aerosmith Is 'Wild' About Writing Music For Movies

When it comes to movie music, **Aerosmith** cannot be stereotyped.

The band's film contributions range from its bad-boy turn in the 1978 musical "Sgt. Pepper's Lonely Hearts Club Band" (which included its hard-rock version of **the Beatles'** "Come Together") to its first No. 1 on The Billboard Hot 100 with the ballad "I Don't Want to Miss a Thing" from 1998's "Armageddon."

This year, Aerosmith recorded a new song, "Lizard Love," for the Paramount Pictures animated feature "Rugrats Go Wild!"

Meanwhile, lead guitarist **Joe Perry** has contributed score music to Small Planet Pictures' "This Thing of Ours," which opened July 18 in select U.S. cities. Rhythm guitarist **Brad Whitford** has a cameo in the film.

Perry tells *Billboard* that Aerosmith has had such diverse film choices because "we don't necessarily lean to one kind of film. We have a pretty loose attitude about those things. We've always chosen to do film music that reflects positively on the band."

Perry's involvement in "This Thing of Ours" came about because he met the film's star/director,

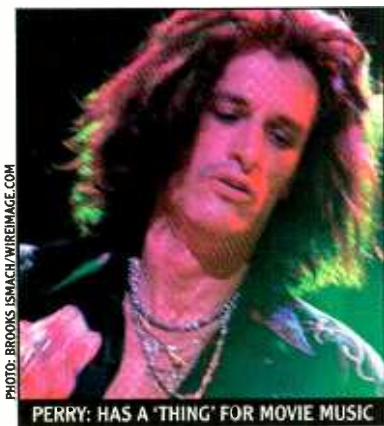


PHOTO: BROOKS USMACK/WIREIMAGE.COM

PERRY: HAS A 'THING' FOR MOVIE MUSIC

**Danny Provenzano**, through Aerosmith producer **Jack Douglas**. Douglas is currently working with the band on its new album, which is due out next year.

Douglas and **Lawrence Manchester** helped score the film. The drama—which also stars **James Caan**, **Frank Vincent** and **Vincent Pastore** of HBO's "The Sopranos"—is about mafia members involved in a bank-fraud scheme.

Perry is considering releasing the film's soundtrack on his Sony-distributed Roman Records label.

**Porch Ghouls**, a Memphis-based rock band signed to Roman, has filmed a video for their cover of **the Doors'** "Roadhouse Blues," which is used in the film.

"We filmed the video at my house," Perry adds. "I'm in the video and so are some people from the movie."

The guitarist reveals that he was chosen for the role of a gangster type in "This Thing of Ours," but he had to turn it down: "I was supposed to have a scene with James Caan, but I was right in the middle of getting ready to do a tour, so I didn't have time to be in the movie."

As for Aerosmith being part of "Rugrats Go Wild!," Perry notes: "We were on the Nickelodeon [Kids' Choice] Awards a few years ago and had a lot of fun doing it. So when they approached us to do a song for this movie, we were excited to do it. It's great to see kids react to cartoons like this, so we

were happy to be a part of it."

He adds that writing music for movies can sometimes be risky.

"You never know how much of the music will make it into the final cut. All the directors we've worked with on films have the same intensity and love for their work, and they help guide the process with feedback. If you don't want to work that way, then don't do film music."

## Sound Tracks

By Carla Hay  
chay@billboard.com



**GIRL POWER:** A female-driven lineup—including **Shonen Knife**, **Vitamin C**, **No Secrets** and **Cherish**—appears on the soundtrack to "The Powerpuff Girls: Power Pop," due Aug. 12 on Kid Rhino/Rhino Records/Warner Strategic Marketing.

"The Powerpuff Girls" airs on the Cartoon Network. A previous soundtrack from the show, "The Powerpuff Girls: Heroes & Villains," peaked at No. 181 on The Billboard 200 when it was released three years ago.

**MUSICALS IN THE NEWS:** Following the Tony Award-winning success of "Hairspray," another **John Waters** film is being turned into a Broadway musical. His 1990 rockabilly film, "Cry-Baby," is expected to make its Broadway debut in 2005.

**Allan Gordon**, **Adam Epstein** and **Elan McAllister**—three of the producers behind the "Hairspray" musical—have teamed with Academy Award-winning producer **Brian Grazer** to bring "Cry-Baby" to Broadway. New songs will be written for the musical.

MGM has changed the title of its big-screen **Cole Porter** biography/musical from "Just One of Those Things" to "De-lovely."

The film, due next year, stars **Kevin Kline** as Porter and **Ashley Judd** as Porter's wife, **Linda**. It will feature musical numbers performed by **Alanis Morissette**, **Natalie Cole**, **Sheryl Crow**, **Elvis Costello**, **Robbie Williams**, **Diana Krall** and **Vivian Green** (*Billboard*, June 7).

New additions to the cast are **Mick Hucknall**, **Lara Fabian** and Greek tenor **Mario Frangoulis**. Hucknall sings "I Love You," while Fabian and Frangoulis duet on "Let's Do It, Let's Fall in Love."

Sony Music Soundtrax will release the soundtrack, which consists entirely of Porter songs.

## The Beat

Continued from page 15

afraid the kids will fail. We're expecting a lot but are making the goal realistic and making it fun."

The camp is being held in conjunction with AccesSportAmerica, a nonprofit group that teaches water sports to disabled children and adults. Part of each day will be devoted to music lessons and the rest to water activities.

Fifteen children ranging in age from 5 to 18 will attend this year's camp. White hopes it will be free, although the children may have to provide a rental fee for the instruments. All teachers and counselors are volunteering their time. Plans are for the children to continue their

music lessons year-round.

Short term, White and the other founders would like to raise enough money to hire a full-time executive director to develop a curriculum. Long term, White says she envisions recording the camp's sessions to use as training so the project can spread to other communities.

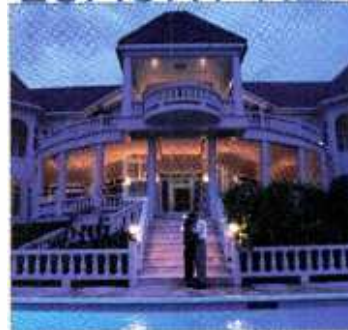
Artists on the advisory board include **Don Henley**, **Sting**, **John Mellencamp** and **Steve Jordan**.

Donations for the program can be made to AccesSportAmerica, 119 High St., Acton, Mass. 01720. Please note "The Music to My Ears Project" on the check's memo line.

**NEVER ENDING:** On Aug. 12, Jive will release "One Step Closer," the first single from the Sept. 9 album featuring the 10 finalists from "American Idol" spinoff "American Juniors." Wake me when we get to "American Babies."

# Billboard SPECIALS

## LUXURY REAL ESTATE



Billboard's first-ever spotlight on real estate reports on the state of the market for luxury properties sought after by top artists and executives. We survey leading real estate companies in major music capitals throughout the U.S. and feature capsule reports on individual properties recently put on the market or purchased by music industry executives and artists.

issue date: september 13 • ad close: august 18

Jeff Serrette 646.654.4697 • jserrette@billboard.com

## ARTIST MANAGEMENT



Billboard's Artist Management spotlight precedes the annual MMF British Music Roll of Honour and Peter Grant Award in the U.K. We highlight artist management in the digital age, feature comments from artist managers in key international markets, and report on the MMF's accomplishments of the past year including the events and honors planned for this year's gathering.

issue date: september 20 • ad close: august 25

Frederic Fenucci 44.207.420.6075 • f.fenucci@eu.billboard.com

## NAVARRE 20TH ANNIVERSARY



Billboard celebrates Navarre's 20 years of success with a special anniversary tribute. We take an in-depth look at Navarre's presence in the music, home video, computer software and electronic game sectors, report on how Navarre works with its numerous partners to develop new initiatives such as its affiliate label program, and interview with chairman, president and CEO Eric Paulson.

issue date: september 20 • ad close: august 25

Phil Hart 615.321.4297 • phart@billboard.com

## UPCOMING SPECIALS

STUDIOS & RECORDING issue date: September 27 • ad close: September 2

NEWBURY COMICS issue date: September 27 • ad close: September 2

DANCE & ELECTRONICA 2 issue date: September 27 • ad close: September 2

ARETHA FRANKLIN issue date: October 4 • ad close: September 9

AUSTRALIA issue date: October 4 • ad close: September 9

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# Rolling Stones And Company Rock To Revive Toronto

BY LARRY LeBLANC  
and RAY WADDELL

TORONTO—Whether the July 30 Molson Canadian Rocks for Toronto concert achieves its desired objectives remains to be seen, but in terms of pulling off a historical concert, the event was a major success.

The crowd of about 480,000 that turned out at Toronto's Downsview Park makes it arguably the largest one-day ticketed concert in the world.

Attendance is believed to be second only to the 600,000 that attended the concert by the Band, Grateful Dead and the Allman Brothers Band at Watkins Glen (N.Y.) Raceway 30 years ago to the day.

But Jim Koplik, one of the producers of the Watkins Glen show and now a VP with Clear Channel Entertainment (CCE) in Connecticut, concedes the Glen show to Toronto as the largest.

"Toronto is certainly the biggest ticketed event ever in North America, if not the world," Koplik says. "At Watkins Glen, we sold 200,000 tickets but had 600,000 in attendance. If we had sold 600,000 tickets, I'd be on an island somewhere."

Records aside, the crowd in Toronto was monstrous by any reckoning. "This is the biggest party in Toronto history," Mick Jagger of the headlining Rolling Stones told the crowd. "Toronto's back, and it's booming."

Producers say the event ran remarkably smooth.

"It was fantastic," Michael Cohl, international promoter/producer for the Rolling Stones' current Licks

tour, tells *Billboard*. "This may have been the only festival that ran on time. When the Rolling Stones took the stage, we were five minutes ahead of schedule."

The gross in Toronto was in the \$9 million Canadian (\$6.4 million) range. The bill included the Rolling Stones, AC/DC, Rush, Justin Timberlake, the Isley Brothers, the Guess Who, the Flaming Lips, Jann Arden, Sass Jordan and others. (See Backbeat, page 36).

Produced by House of Blues (HOB) Concerts Canada, along with Clear Channel Entertainment Canada, Molson Breweries and the Toronto-based Cohl's team, the concert was geared to spur the Toronto tourism market and general economy that suffered in the wake of the SARS outbreak.

The province of Ontario, the Canadian federal government and Molson Breweries put up a combined \$12 million Canadian (\$8.6 million) to underwrite production and talent costs; the acts performed for a reduced fee.

Police reported only a handful of arrests for public drunkenness and disorderly conduct during the 11-hour event. "There were no deaths, only 16 arrests and no serious injuries," Cohl says.

"This whole event came off in such a way that I'm still overwhelmed by it all," HOB Concerts Canada senior VP Riley O'Connor says. "I have to congratulate the fans who came for being outstanding citizens of their community."

Forecasted logistical snafus,

including ingress and egress, did not materialize. O'Connor credits this to exceptional planning and a crack production team. "This was master-planned in a way I've never been involved [with] before," O'Connor says. "Despite the dire predictions of what could happen, we cleared off the site in an hour-and-a-half."



CONCERT-GOERS SHOW THEIR SUPPORT FOR TORONTO

CCE Canada touring VP Gerry Barad was also impressed with how the event came off.

"You can try to do all the things right, but at the end of the day it comes down to the audience, and they were phenomenal," he says. "Everyone took heed of what they were supposed to do, and by 2 a.m., the subways were empty."

Entities that normally compete fiercely, namely CCE and HOB, cooperated for the event. HOB served as

producer; veteran Stones road warrior Jake Berry oversaw production. Molson's Sports and Entertainment division and CCE handled logistics. Additionally, Barad oversaw booking the acts, assembling the lineup in a mere seven weeks.

"It was really down to the wire, but we were thrilled with the lineup and

so was everybody else," Barad says. "It was a great bill, with a lot of Canadian acts and a lot of international acts."

The Stones took time to play Toronto while in the midst of their current European tour. "I believe we're the first act to route from Prague to Toronto to Benidorm, Spain," Cohl says. "Nobody routes that way."

The fact that so many different entities were involved in producing

the event appears to be a non-issue. "At no time did the word 'competition' come up," O'Connor says. "It was all about putting together the best event we could. We pulled people in from all over the place."

Barad agrees. "It was all about doing something for the city. We tried to do the right thing for Toronto, and when you have the government on your side, things happen easier."

In Toronto, 42 people have died of SARS this year. Ten remain ill, six critically. According to Canadian health officials, no new SARS cases have been reported in two months.

As to whether the concert will help negate the international perception of Toronto, Barad says, "It should. The whole SARS thing was a black eye that Toronto should never have been given, and this event put the world spotlight back on Toronto in a positive way."

The Rolling Stones were to resume their European tour Aug. 5 at Foietes Stadium in Benidorm, but the date was postponed because Jagger developed laryngitis. "Europe is going great," Cohl says. "We're doing 99% capacity and should be 100% before we're through. It's a lot of fun."

The Stones have confirmed dates through Sept. 14-15 at Wembley Arena in London, and Cohl says there is still a possibility that the band will try making up some February Far East dates that were lost because of SARS and a damaged plane.

"We're talking about it," Cohl says. "We're certainly trying our best, let's put it that way."

# Arts Centers Change Tune For More Revenue

BY SUSANNE AULT

LOS ANGELES—Performing arts centers traditionally present a lot of classical music shows. But the need to generate more revenue has led venue managers to book different types of events and experiment with other methods to make money.

Many orchestras and symphonies around the country are being affected by lean economic times, declaring bankruptcy or folding altogether. It has been reported in the press that the New York Philharmonic, the San Francisco Opera, the Cleveland Orchestra and the San Jose Symphony have all struggled financially during the past year.

At a town hall meeting July 28 at the annual International Assn. of Assembly Managers convention in New Orleans, performing arts executives shared how they have creatively changed their tune to bringing in more revenue.

Several managers admitted they were soliciting advertisers for in-house signage, which is normally taboo for upscale arts halls.

The Lincoln Center, home to the New York Philharmonic, is selling sponsorships for its Web site. For \$20,000, a company gets exclusive presence on the site for roughly one month at a time.

Janet Taylor, VP of the Cincinnati Arts Assn.—which operates the Aronoff Center, among other performing arts venues in the city—is considering running commercials on video screens before shows.

Taylor said there is always a conflict between balancing the identity of the venue and branding from an advertiser, noting, "The pressure to do things is crazy."

Paul Beard, the discussion's moderator and managing director of the Bass Performance Hall in Fort Worth, Texas, believed it might be uncomfortable to accommodate advertisers, "but symphonies are in an impossible

situation financially. This is an out-of-the-box approach to the problem."

Bass features several display cases for corporate sponsors to post their signage, "but we give the visual materials a theatrical twist so it looks appealing," Beard explained.

Booking different, sometimes out-of-character shows is another strategy.

Rodney Smith, the city of Denver's director of programming and event services for theaters and arenas, has been allowing rehearsals for World Wrestling Entertainment events at the Denver Performing Arts Complex. The venue has also hosted full-contact martial arts matches.

"You've got to reach out to different clientele," Smith said. He joked, "And the acoustics are great!"

Similarly, Houston's Hobby Center for the Performing Arts recently presented the Miss Vietnamese Beauty Pageant and earned a cut of the revenue from related DVD merchandise sold on-site. The drag-queen a cap-

ella show, "Dragapella," also staged a run this year at the venue.

"We're trying everything," said Michael Taormina, GM for the Hobby Center.

In January, the symphony at the Pikes Peak Center in Colorado Springs, Colo., filed for bankruptcy.

"The community was concerned," said Steve Martin, the venue's director. He solved the problem by filling the 100 days that were lost because of the symphony's woes with 35 other concerts.

Performing arts managers are also willing to break traditional venue rules to attract audiences. Eating and drinking during shows—considered low-class for these upscale, typically historic buildings—is no longer the no-no it used to be.

When rain drove the recent Opera on the Rocks show from Red Rocks Amphitheatre into Denver's Boettcher Concert Hall July 11, Smith, who is Boettcher's GM, let attendees bring in hot dogs and pretzels, just like they

would have at the shed.

"People applauded," Smith said. He was surprised at how many bought snacks at the venue, which is likely to sell concessions for all future shows.

"We have to chip away at the philosophy that our patrons are idiots" and will make a lot of noise if they eat a snack, Smith said. "The [extra] revenue from this offsets any changes" to the building's routine.

Compromising on concession offerings, the Fox Cities Performing Arts Center in Appleton, Wis., has started offering bottled water. Executive director Kirk Metzger recalls selling hundreds of \$2 bottles at a recent show.

"Where do we draw the line?" asked Donna Saul, VP of facility operations at the Detroit Symphony Orchestra, who has added poetry slams and stand-up comedy dates to her performance repertoire. "Music is the main mission. But you also have to raise the money to keep doing the music."



## Agency Values 'Face Time' With Venues

Ojai, Calif.-based Paradise Artists, owned by partners **Howie Silverman** and **Bill Monot**, was a rare booking-agency exhibitor at the International Assn. of Assembly Managers (IAAM) conference and trade show in New Orleans. But Silverman says it's all about getting face time with the venues.

"We've always felt in the past that we weren't ready for the large buildings, stadiums and arenas, that we didn't have the product for that," Silverman says. "But in the past few years, performing arts centers have been coming to this convention en masse. And on our side, we've been building products that appeal to theaters, arenas and performing arts centers. So we met in the middle."

Did the move pay off? "We had a very successful convention, I have to say," Silverman observes. "We had a crappy location, tucked in a corner, [but] everybody that walked up was an important buyer and there was a

and promote in-house successfully. A building manager who is a buyer out of necessity never works."

**DOWN BUT NOT OUT:** The Party of a Lifetime co-headlining tour with **Sammy Hagar** and **Lynyrd Skynyrd** lost its August dates because of the

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



"combat medical fatigue" of Skynyrd's **Gary Rossington**. The guitar cruncher underwent open-heart bypass surgery in February and suffered a "minor seizure," according to **Ross Schilling**, manager for Skynyrd at Vector Management. Rossington's cardiologist ordered three weeks of relaxing at home, but Schilling says Rossington should be able to return to the road in time for an Aug. 23 date in Omaha, Neb.

Hagar will proceed with the Party route, but Skynyrd lost some of its best markets, including Birmingham, Ala., and Atlanta; the latter date at the **Hi-Fi Buys Amphitheater** has been rescheduled for Sept. 10.

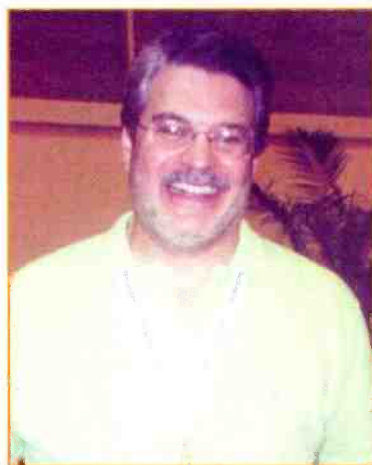
"The dates have been going fine, and the band is coming off its hottest record in probably 15 years," Schilling says, referring to current Skynyrd single "Red, White and Blue."

This year is the band's 30th anniversary. Universal Records is commemorating it with the July 29 release of "Thyrty," a double-CD compilation. **Greg Oswald** at the William Morris Agency books the band.

**TOURS AND SUCH:** SoCal punk act **Yellowcard** is following a stint on the Vans Warped tour with a club/radio show route. It is out through Sept. 5, when it will play the modern rock WMRQ Hartford (Conn.) show at the **Webster Theatre** with **Less Than Jake**.

Jazz pianist **Marian McPartland**, host of NPR's "Piano Jazz," has signed with Ted Kurland Associates. Boston-based TKA will exclusively handle all bookings for the artist on a worldwide basis.

**NICE JEANS:** Clear Channel Entertainment has a new Tommy Jeans Stage on the concourse at the **Hyundai Pavilion at Glen Helen** in Devore, Calif. This is the 11th Tommy Jeans Stage at a CCE shed.



SILVERMAN: 'WE HAD A SUCCESSFUL CONVENTION'

definite interest in the product we have. That tells us we need to be going to this convention."

Silverman says such Paradise attractions as the International Fighting Championships ("a mixed martial art, fully sanctioned, cage match event spectacular") and "Cirque des Amis" generated interest, along with Paradise's extensive '60s, '70s and '80s artist roster. He adds that the "smart" arena managers are putting their own shows together and promoting in-house.

"If you have a guy from the logistics side that runs your building that doesn't have an artistic bone in his body, you can't make a talent buyer out of him," Silverman says. "But if you have a GM or a GM that knows enough to pass it over to a marketing guy with booking experience, you can buy talent

AUGUST 16 2003 Billboard BOXSCORE CONCERT GROSSES				
ARTIST(S)	VENUE/ DATE	GROSS/ TICKET PRICE(S)	ATTENDANCE/ CAPACITY	PROMOTER
JAMBOREE IN THE HILLS: BROOKS & DUNN, RASCAL FLATTS, BRAD PAISLEY, KEITH URBAN, TRAVIS TRITT, MARTINA MCBRIDE & OTHERS	Jamboree in the Hills Festival Area, Morristown, Ohio July 17-20	\$2,796,623 \$75/\$33.75	70,646 140,000 four days	Clear Channel Entertainment
SUMMER SANITARIUM TOUR: METALLICA, LIMP BIZKIT, LINKIN PARK, DEFTONES, MUDVAYNE	Parc Jean-Drapeau, Montreal July 20	\$2,523,110 (\$3,547,730 Canadian) \$60.45	41,738 42,000	Gillett Entertainment Group
PHISH	Verizon Wireless Music Center, Noblesville, Ind. July 21-23	\$2,455,162 \$42.25	62,658 72,564 three shows	Clear Channel Entertainment
PHISH	Alpine Valley Music Theatre, East Troy, Wis. July 18-19	\$2,167,243 \$39.50	55,772 70,288 two shows	Clear Channel Entertainment
WESTLIFE	Scottish Exhibition & Conference Centre, Glasgow, Scotland July 8-10, 12-13	\$1,776,933 (\$1,077,125) \$41.24	43,085 45,000 six shows	3 A Entertainment, Jack Utsick Presents
OZZFEST: OZZY OSBOURNE, KORN, MARILYN MANSON, DISTURBED, CHEVELLE, THE DATSUNS, CRADLE OF FILTH, VOIVOD & OTHERS	DTE Energy Music Center, Clarkston, Mich. July 24-25	\$1,602,356 \$82.50/\$58	28,799 30,404 two shows one sellout	Clear Channel Entertainment, Palace Sports & Entertainment
WESTLIFE	Hallam FM Arena, Sheffield, England July 18-19, 21-22	\$1,579,638 (\$989,500) \$39.91	39,643 42,000 four shows	3 A Entertainment, Jack Utsick Presents
WESTLIFE	Telewest Arena, Newcastle, England July 1-3, 5	\$1,316,743 (\$795,375) \$41.39	31,817 32,000 four shows	3 A Entertainment, Jack Utsick Presents
THE DEAD & BOB DYLAN, MOE., ROBERT HUNTER	Route 66 Raceway, Joliet, Ill. Aug. 2	\$1,125,432 \$49.50	22,736 25,000	Jam Productions
DIXIE CHICKS, MICHELLE BRANCH	The Pyramid, Memphis Aug. 2	\$1,112,665 \$65/\$45/\$35	18,745 sellout	Beaver Productions
CHER, TOMMY DRAKE	Atlantic City Boardwalk Hall, Atlantic City, N.J. July 11	\$1,093,440 \$125/\$75/\$49.50	12,422 sellout	Clear Channel Entertainment, Park Place Entertainment
DIXIE CHICKS, MICHELLE BRANCH	American Airlines Center, Dallas July 6	\$1,011,720 \$65/\$45/\$35	16,704 sellout	The Messina Group, Clear Channel Entertainment
LOLLAPALOOZA: JANE'S ADDICTION, AUDIOSLAVE, INCUBUS, QUEENS OF THE STONE AGE, JURASSIC 5, THE DONNAS & OTHERS	Tweeter Center for the Performing Arts, Mansfield, Mass. July 25	\$1,007,751 \$65.50/\$44.50	19,900 sellout	Clear Channel Entertainment
DIXIE CHICKS, MICHELLE BRANCH	Alltel Arena, North Little Rock, Ark. Aug. 1	\$998,500 \$65/\$45/\$35	16,790 sellout	Beaver Productions
OZZFEST: OZZY OSBOURNE, KORN, MARILYN MANSON, DISTURBED, CHEVELLE, THE DATSUNS, CRADLE OF FILTH, VOIVOD & OTHERS	Tweeter Center, Tinley Park, Ill. July 20	\$979,209 \$75.25/\$35.25	21,358 28,486	Clear Channel Entertainment
WLUP LOOPFEST: JOURNEY, REO SPEEDWAGON, STYX, SAMMY HAGAR, 38 SPECIAL, HEART, NIGHT RANGER	Tweeter Center, Tinley Park, Ill. July 18-19	\$915,875 \$47/\$10	31,422 57,214 two shows	Clear Channel Entertainment
DAVE MATTHEWS BAND, GOV'T MULE	Pepsi Center, Denver July 21	\$915,705 \$52.50	17,609 sellout	Clear Channel Entertainment
DAVE MATTHEWS BAND, GOV'T MULE	Cricknet Pavilion, Phoenix July 24	\$805,683 \$52.50/\$35	19,591 sellout	Clear Channel Entertainment
CHER, TOMMY DRAKE	Pepsi Arena, Albany, N.Y. July 23	\$801,670 \$78.50/\$48.50	11,587 sellout	Magic City Productions
PHISH	Verizon Wireless Amphitheater, Charlotte, N.C. July 25	\$721,856 \$41.50/\$39.50	18,874 sellout	Clear Channel Entertainment
DAVE MATTHEWS BAND, DOYLE BRAMHALL II	Verizon Wireless Amphitheater, Selma, Texas July 19	\$692,370 \$52.50/\$35	16,565 20,000	Clear Channel Entertainment
LOLLAPALOOZA: JANE'S ADDICTION, AUDIOSLAVE, INCUBUS, QUEENS OF THE STONE AGE, JURASSIC 5, THE DONNAS & OTHERS	PNC Bank Arts Center, Holmdel, N.J. July 23	\$685,932 \$56.25/\$54.25	13,868 16,944	Clear Channel Entertainment
LOLLAPALOOZA: JANE'S ADDICTION, AUDIOSLAVE, INCUBUS, QUEENS OF THE STONE AGE, JURASSIC 5, THE DONNAS & OTHERS	DTE Energy Music Center, Clarkston, Mich. July 18	\$660,967 \$54.50/\$49	13,647 16,826	Clear Channel Entertainment
LOLLAPALOOZA: JANE'S ADDICTION, AUDIOSLAVE, INCUBUS, QUEENS OF THE STONE AGE, JURASSIC 5, THE DONNAS & OTHERS	Tweeter Center, Tinley Park, Ill. July 12	\$612,938 \$56/\$10	14,592 28,460	Clear Channel Entertainment
KENNY CHESNEY, KEITH URBAN, DEANA CARTER	The Gorge, George, Washington July 27	\$597,717 \$47.80/\$39.90	14,830 15,000	House of Blues Concerts, The Messina Group
ALABAMA	Alltel Pavilion at Walnut Creek, Raleigh, N.C. July 12	\$588,164 \$1,000/\$10	19,682 20,079	Clear Channel Entertainment
PEARL JAM, SLEATER-KINNEY	Hersheypark Stadium, Hershey, Pa. July 12	\$577,081 \$42.75/\$40.75	14,354 16,554	Clear Channel Entertainment
50 CENT & JAY-Z, SNOOP DOGG, FABOLOUS, SEAN PAUL	Target Center, Minneapolis July 17	\$577,050 \$45/\$35	15,038 sellout	Clear Channel Entertainment
JAMES TAYLOR	Hersheypark Stadium, Hershey, Pa. July 23	\$569,315 \$48.75/\$36.75	14,010 14,546	Clear Channel Entertainment
CHER, TOMMY DRAKE	Verizon Wireless Arena, Manchester, N.H. July 19	\$565,990 \$78/\$58	8,290 9,212	Clear Channel Entertainment
50 CENT & JAY-Z, BUSTA RHYMES, SEAN PAUL, FABOLOUS	Thomas & Mack Center, Las Vegas July 27	\$547,265 \$58/\$38	13,415 13,500	Fantasma Productions
CHER, DOM IRRERA	First Union Arena, Wilkes-Barre, Pa. July 18	\$525,294 \$76.75/\$39.50	8,443 sellout	Clear Channel Entertainment
50 CENT & JAY-Z, SNOOP DOGG, SEAN PAUL, FABOLOUS	Verizon Wireless Amphitheater, Bonner Springs, Kan. July 20	\$522,288 \$51.50/\$10	17,904 sellout	Clear Channel Entertainment
50 CENT & JAY-Z, SNOOP DOGG, FABOLOUS, BONE CRUSHER	Blossom Music Center, Cuyahoga Falls, Ohio July 11	\$522,050 \$50/\$30/\$15	15,679 18,500	House of Blues Concerts
JAMES TAYLOR	DTE Energy Music Center, Clarkston, Mich. July 20	\$516,894 \$54/\$30.50	14,397 sellout	Clear Channel Entertainment, Palace Sports & Entertainment

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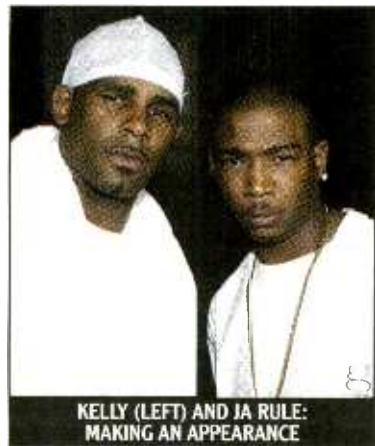
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# Gotti Tops BMI Urban Awards

BY MARGO WHITMIRE

For the second consecutive year, Murder Inc. president and rap mogul Irv Gotti was honored as the songwriter of the year at BMI's 2003 Urban Awards.



KELLY (LEFT) AND JA RULE: MAKING AN APPEARANCE

Sharing the nod with five others last year, the spotlight was on Gotti alone this time. He was honored for nine songs: "Always on Time," "Down 4 U," "Down Ass Chick," "Livin' It Up," "Rainy Dayz,"

"What's Luv?," "Baby," "Foolish" and "Happy." Rapper and Gotti collaborator Ja Rule accepted the award on Gotti's behalf.

The black-tie ceremony was staged Aug. 5 at Club Tropigala at the Fontainebleau Hilton Resorts & Towers in Miami Beach. It was hosted by BMI president/CEO Frances W. Preston, along with executive VP Del Bryant and assistant VP of writer/publisher relations Catherine Brewton. The event featured performances by Bilal, Floetry, Anthony Hamilton and a surprise performance by R. Kelly.

The evening honored soul legend Isaac Hayes with the BMI Icon award. The Academy Award- and Grammy Award-winning composer/singer is best-known for "Theme From Shaft." The song made Hayes the first African-American to win a best song Oscar. He is also responsible for the Sam & Dave classic hit "Soul Man." Hayes is widely sampled by today's rap, hip-hop and R&B artists.

The Rock and Roll Hall of Famer told *Billboard*, "It's a great honor. BMI and I have had a wonderful relationship for years. I know every-

one from Frances Preston on down. So this award is really coming from my family. And to be compared to the likes of James Brown [last year's Icon honoree] is great." (For more news about Hayes, see Rhythm & Blues, below.)

Tribute was also paid to producers of the year Chad Hugo and Pharell Williams, better-known as the Neptunes. The songwriting/production team is responsible for numerous urban hits and has worked with such hip-hop stars as Snoop Dogg and Busta Rhymes.

"It's a pleasure to be honored by our peers. We get credit on the streets, but it's another thing to be

honored by other songwriters," Hugo says.

Also recognized as top producers were Gotti, Eminem, Mannie Fresh, Jazze Pha, Poke, Cory Rooney and Mario Winans.

"Hot in Herre"—co-written by Williams and Charles L. Brown and performed by Nelly—was named song of the year. Published by Ascent Music, EMI-Blackwood, Nouveau Music Co., Swing T Publishing and Waters of Nazareth Publishing, the song spent seven weeks at No. 1 on The Billboard Hot 100.

With 11 songs on BMI's most-performed list, EMI Music Publishing earned its third consecutive urban

publisher of the year award.

Besides the song of the year, EMI's winning songs included "Caramel," "Half Crazy," "I Love You," "I Need a Girl (Part Two)," "Just a Friend 2002," "Nothin'," "Lights, Camera, Action!," "U Don't Have to Call," "What About Us?" and "Young'n (Holla Back)."

The annual event honors the songwriters, producers and publishers of the most-performed songs in R&B, rap and hip-hop. A complete list of 2003 BMI Urban Award winners can be found at [billboard.com/awards](http://billboard.com/awards).

Additional reporting by Gail Mitchell and Rashaun Hall in Miami.

## Navarre Distributes Saadiq's 'Hits'

*Live House of Blues Album Is First Under New Deal*

Raphael Saadiq's Pookie Entertainment has secured distribution through the Navarre Corp. His first project under the agreement will be the live album "Raphael Saadiq: All Hits at the House of Blues."

Due Oct. 14, the album was recorded at the House of Blues in Los Angeles. Among the July 3 show's highlights was a **Tony! Toni! Toné!** reunion, as well as performances by **Joi and D'Angelo**.

To help promote the album, Saadiq is staging a home state mini-tour. The Oakland, Calif., native has scheduled stops in San Francisco (Aug. 20-21) and Sacramento (Aug. 22). Additional dates will be announced shortly.

**TO BE CONTINUED:** His on-air stint with adult R&B WRKS New York may be over, but soul man **Isaac Hayes** isn't sitting around. BMI's 2003 Icon honoree (see story, above) is juggling a host of projects.



HAYES: STILL GOING STRONG

been promoting his appearances in the performance documentary "Only the Strong Survive," the revamped concert film "Wattstax" and the August PBS concert special "Soul Comes Home," celebrating the grand opening of the Stax Museum in Memphis.

And he is still providing the voice of the popular character Chef on "South Park." The Comedy Central series is currently on hiatus.

"Parents know me from 'Shaft,'" Hayes says with a laugh. "But 'South Park' is how I stay alive with the young kids."

But rest assured, Hayes—who, along with the late legends **Barry White** and **Marvin Gaye**, took romantic seduction to new heights—hasn't stopped the music. Though he is not yet in the studio, Hayes is "looking forward to recording again."

about this young generation not knowing whose shoulders they're standing on. The kids buying [music] today don't know, and some of the guys doing music now

don't know, don't have the respect.

"I also built a school in Ghana that focuses on literacy as well as computer technology and health. Then there's my flagship restaurant here, Isaac



**Rhythm & Blues**  
By Gail Mitchell  
[gmitchell@billboard.com](mailto:gmitchell@billboard.com)

"I was in radio for the last six years," the Memphis-based singer/songwriter/producer says. "The New York thing was good but restrictive. It's time for me to do something else. I was recently in Washington, D.C., meeting people in Congress to get funding for my literacy program [through the Isaac Hayes Foundation]. I'm very much into that now, as well as music education. I have concerns

Hayes Music, Food & Passion. I call it 'Southern cuisine.' But hell, it's soul food."

Hayes plans to open an offshoot eatery in Jacksonville, Fla., and to reopen his Chicago establishment. Having written a cookbook and currently marketing meat sauces (jerk, hot wing and barbecue) under the Memphis Magic moniker, he is also developing a cooking show. In the meantime, he's still touring and has

**EXTENSION:** The submissions deadline for the Heineken Music Initiative/ASCAP Foundation R&B grant program is now Aug. 29. Songwriters living in Atlanta, Chicago, L.A., New York, Miami, Philadelphia and Washington, D.C./Baltimore can apply for \$3,000 grants. For more details, visit [ascapfoundation.org](http://ascapfoundation.org).

**QUICK HITS:** Urban infotainment Webzine [eurweb.com](http://eurweb.com) has signed a content deal with Music Choice... **Adina Howard** is returning with a new album tentatively titled "Two Can Play That Game." It is slated to be released through Vamp Entertainment. Howard is best-known for the 1995 single "Freak Like Me"... Motown classics get twisted by **Lee Ritenour** on "A Twist of Motown." The Sept. 23 set is the third in the guitarist/producer's continuing series, preceded by "A Twist of Jobim" (1997) and "A Twist of Marley" (2001).

AUGUST 14 2003		Billboard HOT RAP TRACKS	
THIS WEEK	LAST WEEK	Airplay monitored by Nielsen Broadcast Data Systems	
		TITLE IMPRINT/PROMOTION LABEL	Artist
1	1	<b>RIGHT THURR</b> DISTURBING THE PEACE/CAPITOL	Chingy
2	2	<b>P.I.M.P.</b> SHADY/AFTERMATH/INTERSCOPE	50 Cent
3	3	<b>GET LOW</b> BME/TVT	Lil Jon & The East Side Boyz Featuring Ying Yang Twins
4	4	<b>INTO YOU</b> DESERT STORM/ELEKTRA/VEG	Fabulous Featuring Tamia Or Ashanti
5	6	<b>LIKE GLUE</b> VP/ATLANTIC	Sean Paul
6	5	<b>MAGIC STICK</b> QUEEN BEE/ATLANTIC	Lil' Kim Featuring 50 Cent
7	7	<b>SHAKE YA TAILFEATHER</b> BAD BOY/UMRG	Nelly, P. Diddy & Murphy Lee
8	9	<b>LET'S GET DOWN</b> CDLUM/BIA/SUM	Bow Wow Featuring Baby
9	8	<b>GET BUSY</b> VP/ATLANTIC	Sean Paul
10	14	<b>CAN'T STOP, WON'T STOP</b> RDC-A-FELLA/DEF JAM/IDJMG	Young Gunz
11	10	<b>LIKE A PIMP</b> SRC/UNIVERSAL/UMRG	David Banner Featuring Lil' Flip
12	12	<b>LIGHT YOUR A** ON FIRE</b> STAR TRAK/ARISTA	Busta Rhymes
13	11	<b>21 QUESTIONS</b> SHADY/AFTERMATH/INTERSCOPE	50 Cent Featuring Nate Dogg
14	13	<b>CAN'T LET YOU GO</b> DESERT STORM/ELEKTRA/VEG	Fabulous Featuring Mike Shorey & Lil' Mo
15	21	<b>DAMN!</b> ARISTA	YoungBloodZ Featuring Lil Jon
16	16	<b>NEVER SCARED</b> BREAK EM OFF/50 SO DEF/ARISTA	Bone Crusher Featuring Killer Mike & T.I.
17	17	<b>IF I CAN'T</b> SHADY/AFTERMATH/INTERSCOPE	50 Cent
18	24	<b>WHAT UP GANGSTA</b> SHADY/AFTERMATH/INTERSCOPE	50 Cent
19	19	<b>IN DA CLUB</b> SHADY/AFTERMATH/INTERSCOPE	50 Cent
20	20	<b>LA-LA-LA (EXCUSE ME AGAIN)</b> BAD BOY/UMRG	Jay-Z
21	18	<b>I KNOW WHAT YOU WANT</b> JIMDNARC/RMG/IDJMG	Busta Rhymes & Mariah Carey Featuring The Flipmode Squad
22	22	<b>WHERE IS THE LOVE?</b> A&M/INTERSCOPE	Black Eyed Peas
23	25	<b>STILL BALLIN</b> AMARU/DEATH ROW/INTERSCOPE	2Pac Featuring Trick Daddy
24	15	<b>ACT A FOOL</b> DISTURBING THE PEACE/DEF JAM SOUTH/IDJMG	Ludacris
25		<b>24'S</b> GRAND HUSTLE/ATLANTIC	T.I.

Records with the greatest increase in audience impressions. The rap tracks audience is compiled from 98 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.



AUGUST 16  
2003

# Billboard® TOP R&B/HIP-HOP ALBUMS™

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	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	WEEKS ON CHART	Sales data compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan			Title	PEAK POSITION
				ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST							IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL		
1	1	1	3	<b>NUMBER 1</b>			3 Weeks At Number 1	1	49	60	60	9	<b>BROTHA LYNCH HUNG</b>	SICCM/DE 07013 (17.98 CD)	Lynch By Inch: Suicide Note	21	
2	3	2	3	<b>CHINGY</b>			DISTURBING THE PEACE 82976*/CAPITOL (11.98/18.98)	2	50	51	45	19	<b>LES NUBIANS</b>	DMTOWN 82569/HIGHER OCTAVE (17.98 CD)	One Step Forward	16	
3	—	—	1	<b>HOT SHOT DEBUT</b>			LSG2	3	51	49	48	14	<b>BUSTA RHYMES</b>	J 20043*/RMG (12.98/18.98)	It Ain't Safe No More...	10	
4	4	3	7	<b>BEYONCE</b>			COLUMBIA 86386/SONY MUSIC (12.98 EQ/18.98)	1	52	54	58	5	<b>B2K</b>	T.U.G./EPIC 86885/SONY MUSIC (19.98 EQ CD)	The Remixes Vol. 2 (EP)	38	
5	5	4	6	<b>ASHANTI</b>			MURDER INC./DEF JAM 000143*/JQJMG (12.98/18.98)	2	53	48	50	11	<b>DWELE</b>	VIRGIN 80919* (19.98 CD) [M]	Subject	28	
6	2	—	7	<b>MYA</b>			A&M 000734/INTERSCOPE (18.98 CD)	1	54	59	42	16	<b>50 CENT</b>	SHADY/AFTERMATH 000108/INTERSCOPE (19.98 DVD/CD)	The New Breed	1	
7	8	9	4	<b>LIL JON &amp; THE EAST SIDE BOYZ</b>			BME 2370*/TVT (13.98/17.98)	2	55	68	64	26	<b>SNOOP DOGG</b>	DOGGYSTYLE/PRIDRITY 39157*/CAPITOL (12.98/18.98)	Paid Tha Cost To Be Da Bo\$S	3	
8	6	5	9	<b>LUTHER VANDROSS</b>			J 51885/RMG (12.98/18.98)	1	56	34	—	2	<b>CANIBUS</b>	BABYGRANDE 5* (17.98 CD)	Rip The Jacker	34	
9	7	7	8	<b>MONICA</b>			J 20031*/RMG (12.98/18.98)	2	57	56	51	5	<b>JOHNNIE TAYLOR</b>	MALACO 7515 (17.98 CD)	There's No Good In Goodbye	30	
10	9	10	24	<b>50 CENT</b>			SHADY/AFTERMATH 493544*/INTERSCOPE (12.98/18.98)	1	58	31	—	2	<b>VIOLENT J</b>	PSYCHOPATHIC 4016 (14.98 CD)	Wizard Of The Hood (EP)	31	
11	—	—	1	<b>JS</b>			DREAMWORKS 450332/INTERSCOPE (19.98 CD)	11	59	61	59	38	<b>DOTTIE PEOPLES</b>	ATLANTA INT L 10279 (8.98/13.98)	Churchin' With Dottie	59	
12	10	8	6	<b>THREE 6 MAFIA</b>			HYPNOTIZE MINDS/COLUMBIA 89030*/SONY MUSIC (11.98 EQ/18.98)	2	60	71	69	43	<b>INDIA.ARIE</b>	MOTOWN 064755/UMRG (12.98/18.98)	Voyage To India	1	
13	12	12	25	<b>R. KELLY</b>			JIVE 41812/ZOMBA (18.98 CD)	1	61	44	—	2	<b>KIRK WHALUM</b>	WARNER BROS. 48446 (18.98 CD)	Into My Soul	44	
14	11	6	3	<b>DA BRAT</b>			SD SO DEF 51586/ARISTA (11.98/18.98)	6	62	69	79	22	<b>DONNIE MCCLURKIN</b>	VERITY 43199/ZOMBA (12.98/18.98)	Donnie McClurkin... Again	12	
15	14	15	38	<b>SEAN PAUL</b>			VP/ATLANTIC 83620*/AG (12.98/18.98)	4	63	52	40	24	<b>FREEWAY</b>	ROC-A-FELLA/DEF JAM 586290*/JQJMG (12.98/18.98)	Philadelphia Freeway	3	
16	13	16	17	<b>GINUWINE</b>			EPIC 86960*/SONY MUSIC (12.98 EQ/18.98)	1	64	66	65	10	<b>FRANKIE J</b>	COLUMBIA 90073/SONY MUSIC (12.98 EQ CD)	What's A Man To Do?	33	
17	18	22	22	<b>GREATEST GAINER</b>			Kemistry	15	65	41	29	1	<b>MACY GRAY</b>	EPIC 86535/SONY MUSIC (18.98 EQ CD)	The Trouble With Being Myself	29	
18	16	19	13	<b>THE ISLEY BROTHERS FEATURING RONALD ISLEY</b>			DREAMWORKS 450409/INTERSCOPE (12.98/18.98)	1	66	63	63	17	<b>TALIB KWELI</b>	RAWKUS 113048*/MCA (18.98 CD)	Quality	6	
19	17	13	11	<b>DAVID BANNER</b>			SRC/UNIVERSAL 000312*/UMRG (12.98/18.98)	1	67	57	46	1	<b>MO THUGS</b>	O3/MO THUGS 9918/RIVERIA (18.98 CD)	The Movement	25	
20	19	23	24	<b>FABOLOUS</b>			DESERT STORM/ELEKTRA 62791*/EEG (12.98/18.98)	3	68	96	85	8	<b>JEFFREY OSBORNE</b>	JAY OZ 8452/KDCH (18.98 CD)	Music Is Life	50	
21	15	14	8	<b>JOE BUDDEN</b>			DEF JAM 000505*/JQJMG (10.98/18.98)	2	69	83	78	33	<b>SMILEZ &amp; SOUTHSTAR</b>	ARTIST DIRECT 01030 (11.98/17.98) [M]	Crash The Party	24	
22	20	18	4	<b>BLU CANTRELL</b>			RED ZONE 51132/ARISTA (18.98 CD)	8	70	58	56	11	<b>DJ KAYSLAY</b>	COLUMBIA 87048*/SONY MUSIC (12.98 EQ/18.98)	The Streetsweeper: Vol. 1	4	
23	25	24	14	<b>BONE CRUSHER</b>			BREAK EM OFF/SD SO DEF 50995*/ARISTA (18.98 CD)	1	71	94	90	42	<b>HEZEKIAH WALKER &amp; THE LOVE FELLOWSHIP CRUSADE CHOIR</b>	VERITY 43199/ZOMBA (11.98/18.98) [M]	Family Affair II: Live At Radio City Music Hall	37	
24	24	21	4	<b>LUMIDEE</b>			UNIVERSAL 000681/UMRG (18.98 CD)	11	72	NEW	1	1	<b>BERNIE WILLIAMS</b>	GRP 000725/VG (18.98 CD) [M]	The Journey Within	72	
25	23	26	23	<b>LIL' KIM</b>			QUEEN BEE/ATLANTIC 83572*/AG (12.98/18.98)	4	73	62	44	3	<b>THE LAST MR. BIGG</b>	WARLOCK 2894 (18.98 CD)	The Mask Is Off	44	
26	22	17	10	<b>SOUNDTRACK</b>			DISTURBING THE PEACE/DEF JAM SOUTH 000426*/JQJMG (12.98/18.98)	1	74	74	95	48	<b>LIL' FLIP</b>	SUCKA FREE/LOUD 86521*/SONY MUSIC (7.98 EQ/12.98)	Underground Legend	4	
27	27	28	4	<b>BLACK EYED PEAS</b>			A&M 000699/INTERSCOPE (18.98 CD)	23	75	NEW	1	1	<b>BRIAN CULBERTSON</b>	WARNER BROS. 48300 (18.98 CD) [M]	Come On Up	36	
28	21	11	3	<b>KEITH MURRAY</b>			DEF JAM 000316*/JQJMG (11.98/18.98)	11	76	67	62	5	<b>VARIOUS ARTISTS</b>	WARNER MUSIC GROUP/BMG STRATEGIC MARKETING 52552/AAL (18.98 CD)	Totally R&B	36	
29	32	37	19	<b>KINDRED THE FAMILY SOUL</b>			HIDDEN BEACH/EPIC 86491/SONY MUSIC (13.98 EQ CD) [M]	29	77	72	70	14	<b>MOBB DEEP</b>	LANDSPEED 9222*/KDC (14.98 CD)	Free Agents: The Murda Mix Tape	4	
30	30	27	39	<b>JAHEIM</b>			DIVINE MILL 48214/WARNER BROS. (18.98 CD)	3	78	NEW	1	1	<b>ANITA BAKER</b>	ATLANTIC 78209/RHINO (17.98 CD)	The Best Of Anita Baker	29	
31	26	20	7	<b>VARIOUS ARTISTS</b>			VP/ATLANTIC 83654*/AG (17.98 CD)	14	79	99	84	16	<b>2PAC</b>	AMARU/DEATH ROW 497070*/INTERSCOPE (18.98/24.98)	Better Dayz	1	
32	36	35	43	<b>EMINEM</b>			WEB/AFTERMATH 493290*/INTERSCOPE (12.98/19.98)	1	80	91	96	24	<b>NAS</b>	ILL WILL/COLUMBIA 86530*/SONY MUSIC (12.98 EQ/18.98)	God's Son	1	
33	35	30	4	<b>HEATHER HEADLEY</b>			RCA 86376/RMG (12.98/18.98)	14	81	86	83	26	<b>THE ROOTS</b>	MCA 112995* (18.98 CD)	Phrenology	11	
34	39	31	18	<b>CAM'RON PRESENTS THE DIPLOMATS</b>			ROC-A-FELLA/DEF JAM 063211*/JQJMG (12.98 CD)	1	82	78	93	26	<b>SYLEENA JOHNSON</b>	JIVE 41815/ZOMBA (11.98/17.98) [M]	Chapter 2: The Voice	19	
35	29	25	4	<b>GANG STARR</b>			VIRGIN 80247* (12.98/18.98)	5	83	NEW	1	1	<b>JAY-Z</b>	ROC-A-FELLA/DEF JAM 063380*/JQJMG (15.98/19.98)	The Blueprint 2: The Gift And The Curse	1	
36	33	34	4	<b>FLOETRY</b>			DREAMWORKS 450313/INTERSCOPE (17.98 CD)	4	84	84	53	1	<b>DAZ</b>	GANGSTA ADVISORY 164 (17.98 CD)	DPGC: U Know What I'm Throwin' Up	35	
37	38	33	3	<b>TYRESE</b>			J 20041*/RMG (12.98/18.98)	2	85	95	74	24	<b>AALIYAH</b>	BLACKGROUND/UNIVERSAL 060082/UMRG (12.98/18.98)	I Care 4 U	1	
38	28	—	2	<b>MACK 10</b>			HOD-BANGIN' 970028/BUNGALO (18.98 CD/DVD)	28	86	77	71	11	<b>ROY HARGROVE PRESENTS THE RH FACTOR</b>	VERVE 065192*/VG (12.98 CD) [M]	Hard Groove	32	
39	47	—	2	<b>SMOKIE NORFUL</b>			EMI GOSP/EL 20374 (19.98/18.98) [M]	39	87	55	47	11	<b>LIL' MO</b>	ELEKTRA 62835/EEG (18.98 CD)	Meet The Girl Next Door	4	
40	42	36	11	<b>SCARFACE</b>			J PRINCE 42024/RAP-A-LOT (12.98/18.98)	3	88	73	57	7	<b>UGK</b>	JIVE 41866/ZOMBA (11.98/18.98)	Best Of	22	
41	64	39	18	<b>PACESETTER</b>			Love Story	14	89	65	73	1	<b>MICHAEL MCDONALD</b>	MOTOWN 000651/UMRG (18.98 CD)	Motown	31	
42	43	43	39	<b>JUSTIN TIMBERLAKE</b>			JIVE 41823*/ZOMBA (12.98/18.98)	2	90	92	80	28	<b>MISSY ELLIOTT</b>	THE GOLD MIND/ELEKTRA 62813*/EEG (12.98/18.98)	Under Construction	2	
43	40	32	14	<b>KELLY PRICE</b>			DEF SOUL 586777/JQJMG (12.98/18.98)	2	91	79	72	18	<b>BRIAN MCKNIGHT</b>	MOTOWN 067315/UMRG (12.98/18.98)	U Turn	4	
44	37	—	2	<b>C-BO</b>			WEST COAST MAFIA 2010 (18.98 CD)	37	92	NEW	1	1	<b>LIL' WYTE</b>	HYPNOTIZE MINDS 3604/STREET LEVEL (17.98 CD) [M]	Hypnotize Minds Presents: Doubt Me Now	44	
45	50	52	34	<b>B2K</b>			T.U.G./EPIC 86995*/SONY MUSIC (12.98 EQ/18.98)	3	93	98	—	3	<b>JAY-Z</b>	ROC-A-FELLA/DEF JAM 586396*/JQJMG (12.98/18.98)	The Blueprint	1	
46	45	41	5	<b>ROSCOE</b>			PRIORITY 28291*/CAPITOL (10.98/18.98) [M]	22	94	89	77	2	<b>KIRK FRANKLIN</b>	GOSP/CELEBRITY 70037/ZOMBA (11.98/17.98)	The Rebirth Of Kirk Franklin	1	
47	46	38	5	<b>VARIOUS ARTISTS</b>			WARNER MUSIC GROUP/BMG STRATEGIC MARKETING 52553/AAL (18.98 CD)	30	95	87	88	1	<b>WAYNE WONDER</b>	VP/ATLANTIC 83628*/AG (19.98/14.98)	No Holding Back	10	
48	53	49	5	<b>NELLY</b>			FD/REEL/UNIVERSAL 017747*/UMRG (12.98/18.98)	1	96	87	88	1	<b>GEORGE BENSON</b>	WARNER BROS. 78284/RHINO (18.98 CD)	The Greatest Hits Of All	74	
				<b>PACESETTER</b>			Love Story	14	97	NEW	1	1	<b>RARE ESSENCE</b>	RARE ONE 2004* (11.98/17.98)	Live At Club U: Old School Volume 2	97	
				<b>PACESETTER</b>			Love Story	14	98	NEW	1	1	<b>SCARFACE</b>	RAP-A-LOT/NO TRYBE 12646*/VIRGIN (12.98/18.98)	Greatest Hits	10	
				<b>PACESETTER</b>			Love Story	14	99	93	91	10	<b>CLIPSE</b>	STAR TRAK 14735*/ARISTA (12.98/18.98)	Lord Willin'	1	
				<b>PACESETTER</b>			Love Story	14	100	NEW	1	1	<b>DONNIE</b>	GIANT STEP/MOTOWN 000324/UMRG (12.98 CD) [M]	The Colored Section	31	

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

THIS WEEK	LAST WEEK	WEEKS ON CHART	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	WEEKS ON CHART	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	ARTIST						IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL			
1	1	4	<b>NUMBER 1</b>			4 Weeks At Number 1	249	13	10	15	10	10	<b>BARRY WHITE</b>	CASABLANCA/MERCURY 822782/JQJMG (6.98/11.98)	Barry White's Greatest Hits Volume 1	116
2	4	1	<b>EMINEM</b>			WEB/AFTERMATH 490629*/INTERSCOPE (12.98/18.98)	128	14	15	15	15	15	<b>MICHAEL JACKSON</b>	EPIC 66073/SONY MUSIC (12.98 EQ/18.98)	Thriller	260
3	5	2	<b>2PAC</b>			AMARU/DEATH ROW 490301*/INTERSCOPE (19.98/24.98)	241	16	16	16	16	16	<b>NAS</b>	COLUMBIA 57684*/SONY MUSIC (12.98 EQ/11.98)	Illmatic	78
4	3	5	<b>BOB MARLEY AND THE WAILERS</b>			TUFF GONG/ISLAND 548904/JQJMG (12.98/18.98)	352	17	22	17	22	17	<b>BARRY WHITE</b>	UTV 542291/UME (24.98 CD)	The Ultimate Collection (Ghetto Love)	6
5	2	2	<b>2PAC</b>			DEATH ROW 63008*/KDC (19.98/25.98)	382	18	14	18	14	18	<b>EMINEM</b>	WEB/AFTERMATH 490287*/INTERSCOPE (12.98/18.98)	The Slim Shady LP	175
6	—	—	<b>NELLY</b>			FD/REEL/UNIVERSAL 157743*/UMRG (12.98/18.98)	144	19	12	19	12	19	<b>2PAC</b>	AMARU/JIVE 41836/ZOMBA (11.98/17.98)	Me Against The World	360
7	9	7	<b>JAY-Z</b>			FREEZE/ROC-A-FELLA 50040*/CAPITOL (10.98/17.98)	289	20	—	20	—	20	<b>DMX</b>	RUFF RYDERS/DEF JAM 546633*/JQJMG (12.98/18.98)	...And Then There Was X	89
8	8	8	<b>THE NOTORIOUS B.I.G.</b>			BAD BOY 73011*/ARISTA (19.98/24.98)	290	21	19	21	19	21	<b>MARY J. BLIGE</b>	UPTOWN 110681/MCA (6.98/11.98)	What's The 411?	174
9	13	13	<b>BONE THUGS-N-HARMONY</b>			RUTHLES/EPIC 69443*/SONY MUSIC (10.98 EQ/15.98)	282	22	—	22	—	22	<b>JAY-Z</b>	ROC-A-FELLA/DEF JAM 546822*/JQJMG (12.98/18.98)	Vol. 3... Life And Times Of S. Carter	92
10	7	7	<b>MAKAVELI</b>			DEATH ROW 63012*/KDC (12.98/17.98)	268	23	20	23	20	23	<b>LAURYN HILL</b>	RUFFHOUSE/COLUMBIA 69035*/SONY MUSIC (11.98 EQ/17.98)	The Miseducation Of Lauryn Hill	131
11	6	6	<b>THE NOTORIOUS B.I.G.</b>			BAD BOY 73000*/ARISTA (11.98/18.98)	403	24	18	24	18	24	<b>DR. DRE</b>			



AUGUST 16  
2003

Billboard® HOT R&B/HIP-HOP AIRPLAY™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	2	15	<b>In Those Jeans</b>	GINUWINE (EPIC/SUM) <b>NUMBER 1</b>	26	31	8	<b>Damn!</b>	YOUNGBLOODZ FEAT. LIL JON (ARISTA)	51	54	5	<b>Cop That Sh#!</b>	TIMBALAND & MAGDO (BLACKGROUND/UNIVERSAL/UMRG)
2	6	14	<b>Frontin'</b>	PHARRELL FEAT. JAY-Z (STAR TRAK/ARISTA)	27	26	19	<b>Step In The Name Of Love</b>	R. KELLY (JIVE)	52	61	3	<b>Clubbin'</b>	MARQUES HOUSTON (T.U.G.)
3	4	19	<b>P.I.M.P.</b>	50 CENT (SHADY/AFTERMATH/INTERSCOPE)	28	25	27	<b>Get Busy</b>	SEAN PAUL (VP/ATLANTIC)	53	63	3	<b>Where The Hood At?</b>	DMX (RUFF RYDERS/DEF JAM/DJMG)
4	1	13	<b>Crazy In Love</b>	BEYONCÉ FEAT. JAY-Z (COLUMBIA/SUM)	29	36	13	<b>21 Questions</b>	50 CENT (SHADY/AFTERMATH/INTERSCOPE)	54	53	1	<b>Far Away</b>	KINDRED THE FAMILY SOUL (HIDDEN BEACH/EPIC/SUM)
5	7	14	<b>Get Low</b>	LIL JON & THE EAST SIDE BOYZ (BME/TVT)	30	33	13	<b>What Up Gangsta</b>	50 CENT (SHADY/AFTERMATH/INTERSCOPE)	55	59	1	<b>The Only Thing Missin'</b>	ARETHA FRANKLIN (ARISTA)
6	3	17	<b>Right Thurr</b>	CHINGY (DISTURBING THA PEACE/CAPITOL)	31	29	27	<b>Can't Let You Go</b>	FABOLOUS (DESERT STORM/ELEKTRA/VEEG)	56	39	1	<b>Act A Fool</b>	LUDACRIS (DISTURBING THA PEACE/DEF JAM SOUTH/UMRG)
7	5	20	<b>So Gone</b>	MONICA (J/RMG)	32	28	28	<b>I'll Never Leave</b>	R. KELLY (JIVE)	57	—	—	<b>Walked Outta Heaven</b>	JAGGED EDGE (COLUMBIA/SUM)
8	8	13	<b>Into You</b>	FABOLOUS (DESERT STORM/ELEKTRA/VEEG)	33	27	24	<b>Never Scared</b>	BONE CRUSHER (BREAK 'EM OFF/SO SO DEF/ARISTA)	58	57	1	<b>Fire (Yes, Yes Y'all)</b>	JOE BUDDEN FEAT. BUSTA RHYMES (DEF JAM/DJMG)
9	9	12	<b>Like Glue</b>	SEAN PAUL (VP/ATLANTIC)	34	35	19	<b>If I Can't</b>	50 CENT (SHADY/AFTERMATH/INTERSCOPE)	59	64	1	<b>Find A Way</b>	D'WELE (VIRGIN)
10	11	16	<b>Never Leave You - Uh Ooh, Uh Ooh!</b>	LUMIDEÉ (UNIVERSAL/UMRG)	35	42	18	<b>Officially Missing You</b>	TAMIA (ELEKTRA/VEEG)	60	75	1	<b>Read Your Mind</b>	AVANT (GEFFEN)
11	16	7	<b>Thoa Thoin</b>	R. KELLY (JIVE)	36	34	16	<b>La-La-La (Excuse Me Again)</b>	JAY-Z (BAD BOY/DEF SOUL/DJMG)	61	71	1	<b>Busted</b>	THE ISLEY BROTHERS (DREAMWORKS)
12	15	9	<b>Shake Ya Tailfeather</b>	NELLY, P. DIDDY & MURPHY LEE (BAD BOY/UMRG)	37	41	18	<b>Love Calls</b>	KEM (KEMISTRY/MOTOWN/UMRG)	62	69	1	<b>My Name</b>	XZIBIT FEAT. EMINEM & NATE DOGG (LLOUD/COLUMBIA/SUM)
13	14	18	<b>Come Over</b>	AALIYAH (BLACKGROUND/UNIVERSAL/UMRG)	38	32	14	<b>Dance With My Father</b>	LUTHER VANDROSS (J/RMG)	63	60	1	<b>Flipside</b>	FREEMAY FEAT. FREDDIE CRANK (ROC A-ROLL/DEF JAM/DJMG)
14	10	20	<b>Love At 1st Sight</b>	MARY J. BLIGE FEAT. METHOD MAN (GEFFEN)	39	37	8	<b>Na Na Na Na</b>	112 FEAT. SUPER CAT (BAD BOY/DEF SOUL/DJMG)	64	58	1	<b>Ice Cream</b>	JS (DREAMWORKS)
15	12	20	<b>Magic Stick</b>	LIL KIM FEAT. 50 CENT (QUEEN BEE/ATLANTIC)	40	47	9	<b>24's</b>	T.I. (GRAND HUSTLE/ATLANTIC)	65	—	—	<b>Danger</b>	ERIKAH BAQU (MOTOWN/UMRG)
16	13	16	<b>Rock Wit U (Awww Baby)</b>	ASHANTI (MURDER INC./DEF JAM/DJMG)	41	30	28	<b>Say Yes</b>	FLOETRY (SOULJAZZ/DREAMWORKS)	66	—	—	<b>Party &amp; Bullsh*t 2003</b>	RAH DIGGA (FLIPMODE/JRMG)
17	18	7	<b>Let's Get Down</b>	BOW WOW FEAT. BABY (COLUMBIA/SUM)	42	43	22	<b>What Would You Do?</b>	THE ISLEY BROTHERS (DREAMWORKS)	67	70	1	<b>Naggin'</b>	YING YANG TWINS (COLLIPARK/TVT)
18	17	14	<b>Signs Of Love Makin'</b>	TYRESE (J/RMG)	43	40	9	<b>Superstar</b>	RUBEN STUDDARD (J/RMG)	68	—	—	<b>Mighty D-Block (2 Gunz Up)</b>	SHEEK LOUCH (D-BLOCK/UNIVERSAL/UMRG)
19	19	24	<b>I Wish I Wasn't</b>	HEATHER HEADLEY (JRC/ARMG)	44	52	10	<b>Crazy</b>	JAVIER (CAPITOL)	69	—	—	<b>What A Girl Wants</b>	B2K (T.U.G./EPIC/SUM)
20	24	12	<b>Can't Stop, Won't Stop</b>	YOUNG GUNZ (ROC A-ROLL/DEF JAM/DJMG)	45	49	1	<b>Rain On Me</b>	ASHANTI (MURDER INC./DEF JAM/DJMG)	70	62	1	<b>Fanatic</b>	VIVIAN GREEN (COLUMBIA/SUM)
21	20	22	<b>Like A Pimp</b>	DAVID BANNER FEAT. LIL FLIP (SRC/UNIVERSAL/UMRG)	46	51	8	<b>Feelin' Freaky</b>	NICK CANNON FEAT. B2K (NICK/JIVE)	71	—	—	<b>Roun' The Globe</b>	NAPPY ROOTS (ATLANTIC)
22	22	9	<b>My Love Is Like... Wo</b>	MYA (A&M/INTERSCOPE)	47	46	25	<b>I Know What You Want</b>	BUSTA RHYMES & MARIAH CAREY (JRM/NARC/RMG/DJMG)	72	68	1	<b>Forever</b>	R. KELLY (JIVE)
23	38	7	<b>Baby Boy</b>	BEYONCÉ FEAT. SEAN PAUL (COLUMBIA/SUM)	48	56	7	<b>Pon De River, Pon De Bank</b>	ELEPHANT MAN (VP)	73	—	—	<b>Stand Up</b>	LUDACRIS FEAT. SHAWNNA (DISTURBING THA PEACE/DEF JAM SOUTH/UMRG)
24	23	7	<b>Light Your A** On Fire</b>	BUSTA RHYMES (STAR TRAK/ARISTA)	49	48	29	<b>Beautiful</b>	SNOOP DOGG (DOGGYSTYLE/PRIORITY/CAPITOL)	74	66	1	<b>Ridin' Spinners</b>	THREE 6 MAFIA (HYPNOTIZE MINDS/LOUD/SUM)
25	21	24	<b>Put That Woman First</b>	JAEHEIM (DIVINE MILL/WARNER BROS)	50	55	4	<b>Summertime</b>	BEYONCÉ FEAT. GHOSTFACE KILLAH (NO LABEL)	75	72	1	<b>Rest Of Our Lives</b>	JEFFREY OSBORNE (JAY OZ/KOCH)

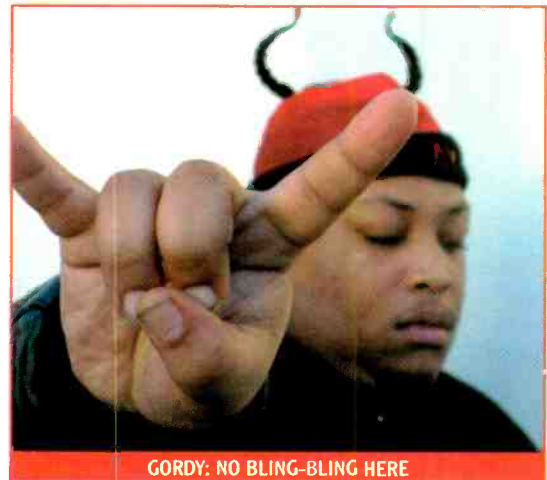
Records with the greatest impressions increase. © 2003, VNU Business Media, Inc. All rights reserved. Compiled from a national sample of airplay supplied by Nielsen Broadcast Data Systems' Radio Track service. 141 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used to compile the Hot R&B/Hip-Hop Singles & Tracks chart.

Music R&B/Hip-Hop

King Gordy  
Rocks Hip-Hop

The Detroit music scene already has its fair share of home-grown stars. From the White Stripes to Eminem, the city isn't lacking in talent. For further proof, check out Web Entertainment recording artist King Gordy's debut set, "The Entity."

Down, Alice Cooper, Kiss and Ozzy [Osbourne]. All that is very meaningful, because they sing about how I really feel. I can relate to them. A great rock star always pours his heart out [to his audience], and that's what I do."



GORDY: NO BLING-BLING HERE

**A DJ'S BEST FRIEND:** Cornerstone Promotion has long been one of the DJ community's biggest supporters. As creators of the DJ-driven "The Cornerstone Mix-tape" compilation series, the New York-based marketing and promotion company continues to champion the cause of the DJ.

For its latest marketing promotion, Cornerstone has teamed with Sprite to offer a collection of classic singles and remixes (some of which have never

Released June 24, the album features production from Eminem, the Bass Brothers, Luis Resto and Mark the 45 King. Fellow Detroit MCs Obie Trice and Bizarre of D12 also make appearances.

"I really didn't have any [particular] influences," Gordy says of the album. "It was all about what I had on my mind at the time, how I was feeling and what I was going through. This is my heart being poured out on tracks, Pro Tools and a mixing board."

Gordy's hometown is already paying attention: Local radio is playing lead single "The Pain."

"The Pain" is an anthem to me," Gordy says. "It's one of those get-hype-type songs. It's just funny to me. It has a real adrenaline feel that's infectious."

With his signature devil-horns-inspired braids and electrifying stage presence, Gordy is a bona fide rock star—a fact that separates him from the flashiness of most bling-bling rappers.

"I don't have any of that," he says. "Even if I did have it, I wouldn't rap about it because it's so repetitive and boring to me because 7 million people are doing it. Originality is everything."

"I don't listen to just hip-hop," he adds. "My favorite is Kurt Cobain. That's why I also call myself Gordy Cobain. I also listen to Marilyn Manson, System of a

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Beats & Rhymes™

By Rashaun Hall  
rhall@billboard.com



been released) on limited-edition color vinyl. Only 500 sets exist; they are being distributed to DJs around the country.

The collection includes original tracks from EPMD, Heavy D and Salt-N-Pepa, among others, on green vinyl. Remixes from LL Cool J, Mary J. Blige, Redman and others are available on clear vinyl.

**ON THE ROAD:** While the 50 Cent and Jay-Z-fronted Rock the Mic tour is clearly the summer's biggest hip-hop trek, it isn't the only one that's out this season.

Alternative hip-hop fans should have a field day during the Sprite Liquid Mix tour. Featuring Talib Kweli and headlined by N\*E\*R\*D and the Roots, the 20-city tour entered its second year when it launched Aug. 14 in Denver.

Additionally, the ageless Cypress Hill is on the road with Miller Genuine Draft's Pure Night Out concert series. Indie up-and-comers Little Brother recently ventured out with the group for three dates in late July.

Billboard® HOT R&B/HIP-HOP SINGLES SALES™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	8	<b>Superstar/Flying Without Wings</b>	RUBEN STUDDARD (J/RMG) <b>NUMBER 1</b>	26	10	11	<b>Never Leave You - Uh Ooh, Uh Ooh!</b>	LUMIDEÉ (UNIVERSAL/UMRG)	51	—	—	<b>Tonite, I'm Yours</b>	ZANE FEAT. TANK (PRIORITY/CAPITOL)
2	2	7	<b>Let's Get Down</b>	BOW WOW FEAT. BABY (COLUMBIA/SUM)	27	44	11	<b>Breathe</b>	BLU CANTRELL FEAT. SEAN PAUL (REOZON/ARISTA)	52	53	1	<b>Act A Fool</b>	LUDACRIS (DISTURBING THA PEACE/DEF JAM SOUTH/UMRG)
3	7	14	<b>Right Thurr</b>	CHINGY (DISTURBING THA PEACE/CAPITOL)	28	40	19	<b>Pump It Up</b>	JOE BUDDEN (DEF JAM/DJMG)	53	62	1	<b>Bump, Bump, Bump</b>	B2K & P. DIDDY (T.U.G./EPIC/SUM)
4	3	8	<b>My Love Is Like... Wo</b>	MYA (A&M/INTERSCOPE)	29	—	—	<b>Cop That Sh#!</b>	TIMBALAND & MAGDO (BLACKGROUND/UNIVERSAL/UMRG)	54	55	1	<b>Girlfriend</b>	B2K (T.U.G./EPIC/SUM)
5	4	2	<b>Love At 1st Sight</b>	MARY J. BLIGE FEAT. METHOD MAN (GEFFEN)	30	16	8	<b>Fire (Yes, Yes Y'all)</b>	JOE BUDDEN FEAT. BUSTA RHYMES (DEF JAM/DJMG)	55	41	1	<b>Uh-Oh</b>	THE PROJECT 2B (NYCE/ORPHEUS)
6	24	18	<b>Get Low</b>	LIL JON & THE EAST SIDE BOYZ (BME/TVT)	31	8	2	<b>All Night Long</b>	SEDUCTION WITH SADDLER (JENSTAR)	56	34	1	<b>Be About Yours</b>	JAY-EL (POWERSOURCE/ORPHEUS)
7	9	3	<b>Na Na Na Na</b>	112 FEAT. SUPER CAT (BAD BOY/DEF SOUL/DJMG)	32	33	22	<b>Through The Rain</b>	MARIAH CAREY (M/NARC/ISLAND/DJMG)	57	68	1	<b>Roll Wit M.V.P. (We Be Like! The La La Song)</b>	STAGGA LEE (M.V.P./ARTIST/DIRECT)
8	5	5	<b>Thoa Thoin</b>	R. KELLY (JIVE)	33	29	18	<b>Like A Pimp</b>	DAVID BANNER FEAT. LIL FLIP (SRC/UNIVERSAL/UMRG)	58	—	—	<b>When You Hear That</b>	BEANIE SIGEL (ROC A-ROLL/DEF JAM/DJMG)
9	13	10	<b>Frontin'</b>	PHARRELL FEAT. JAY-Z (STAR TRAK/ARISTA)	34	39	17	<b>In Love Wit Chu</b>	DA BRAT FEAT. CHERISH (SO SO DEF/ARISTA)	59	32	1	<b>In Da Club</b>	50 CENT (SHADY/AFTERMATH/INTERSCOPE)
10	21	4	<b>P.I.M.P.</b>	50 CENT (SHADY/AFTERMATH/INTERSCOPE)	35	36	27	<b>Get Busy</b>	SEAN PAUL (VP/ATLANTIC)	60	—	—	<b>Stingy</b>	GINUWINE (EPIC/SUM)
11	11	11	<b>Officially Missing You</b>	TAMIA (ELEKTRA/VEEG)	36	31	15	<b>How You Want That</b>	LOON FEAT. KELIS (BAD BOY/UMRG)	61	48	1	<b>Feelin' Freaky</b>	NICK CANNON FEAT. B2K (NICK/JIVE)
12	12	9	<b>Crazy In Love</b>	BEYONCÉ FEAT. JAY-Z (COLUMBIA/SUM)	37	25	13	<b>21 Questions</b>	50 CENT (SHADY/AFTERMATH/INTERSCOPE)	62	—	—	<b>24's</b>	T.I. (GRAND HUSTLE/ATLANTIC)
13	22	2	<b>Damn!</b>	YOUNGBLOODZ FEAT. LIL JON (ARISTA)	38	—	—	<b>I Like</b>	AJ (RIPE)	63	61	1	<b>Ooh Wee</b>	MARK RONSON (ELEKTRA/VEEG)
14	6	13	<b>Rock Wit U (Awww Baby)</b>	ASHANTI (MURDER INC./DEF JAM/DJMG)	39	46	3	<b>Dipset (Santana's Town)</b>	JUJZ SANTANA FEAT. CAM'RON (ROC A-ROLL/DEF JAM/DJMG)	64	—	—	<b>Danger</b>	ERIKAH BAQU (MOTOWN/UMRG)
15	26	4	<b>Into You</b>	FABOLOUS FEAT. TAMIA (DESERT STORM/ELEKTRA/VEEG)	40	50	4	<b>I Love You</b>	DRU HILL (DEF SOUL/DJMG)	65	—	—	<b>Step In The Name Of Love</b>	R. KELLY (JIVE)
16	19	21	<b>Never Scared</b>	BONE CRUSHER (BREAK 'EM OFF/SO SO DEF/ARISTA)	41	60	20	<b>Dipset Anthem</b>	THE DIPLOMATS (ROC A-ROLL/DEF JAM/DJMG)	66	—	—	<b>4 Ever</b>	LIL MD FEAT. FABOLOUS (THE GOLD MIND/ELEKTRA/VEEG)
17	49	10	<b>Sneak/I'll Never Leave</b>	R. KELLY (JIVE)	42	47	30	<b>Blowin' Me Up (Callin' Me)</b>	ZION (ZION/NATIVE/P.A.L.)	67	23	1	<b>If You Let Me</b>	LOU MOSLEY (JENSTAR)
18	27	9	<b>Jimmy Mathis</b>	BUBBA SPARKXX (BEAT CLUB/INTERSCOPE)	43	18	8	<b>Ghetto Musick</b>	OUTKAST (ARISTA)	68	—	—	<b>You Can Do It</b>	ICE CUBE FEATURING MACK 10 & MS. TOI (LENCH MOB/BEST SIDE/PRIORITY)
19	38	11	<b>Like Glue</b>	SEAN PAUL (VP/ATLANTIC)	44	64	10	<b>I Don't Wanna Hurt You</b>	LATIF (MOTOWN/UMRG)	69	56	1	<b>OK</b>	SHEEK LOUCH (D-BLOCK/UNIVERSAL/UMRG)
20	28	13	<b>Stop/Excuse Me Miss Again</b>	JAY-Z (ROC A-ROLL/DEF JAM/DJMG)	45	20	18	<b>Beware Of The Boys (Mundian To Bach Ke)</b>	PANJABI MC FEAT. JAY-Z (SEQUENCE)	70	—	—	<b>Nothin' Free/Don't Give A @#&amp;%</b>	ODDIE FEAT. LIL JON & THE EAST SIDE BOYZ (BME/TVT)
21	74	24	<b>Starting With Me</b>	BRANDY MOSS-SCOTT (HEAVENLY TUNES)	46	35	11	<b>Angel</b>	AMANDA PEREZ (POWERHOUSE/VIRGIN)	71	—	—	<b>Guess What (Guess Again)/Faithful To You</b>	STYLEENA JOHNSON FEAT. R. KELLY (JIVE)
22	37	14	<b>Miss You</b>	AALIYAH (BLACKGROUND/UNIVERSAL/UMRG)	47	59	3	<b>Crazy</b>	JAVIER (CAPITOL)	72	71	1	<b>Candi Bar</b>	KEITH MURRAY (DEF JAM/DJMG)
23	14	14	<b>Don't Wanna Try</b>	FRANKIE J (COLUMBIA/SUM)	48	54	16	<b>Step Daddy</b>	HITMAN SAMMY SAM (ROCKY ROAD/COLLIPARK/UMRG)	73	58	1	<b>Get Down</b>	NAS (LIL WILLY/COLUMBIA/SUM)
24	42	4	<b>I'm Glad</b>	JENNIFER LOPEZ (EPIC)	49	30	18	<b>Flipside</b>	FREEMAY FEAT. PEEDI CRANK (ROC A-ROLL/DEF JAM/DJMG)	74	—	—	<b>Pon De River, Pon De Bank</b>	ELEPHANT MAN (VP)
25	17	3	<b>I Can</b>	NAS (LIL WILLY/COLUMBIA/SUM)	50	52	17	<b>So Gone</b>	MONICA (J/RMG)	75	—	—	<b>Yeah Yeah U Know It</b>	KEITH MURRAY FEAT. DEF SQUAD (DEF JAM/DJMG)

Records with the greatest sales gains. © 2003, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved. Compiled by Nielsen SoundScan from a national subset panel of core R&B/Hip-Hop stores. This data is used to compile the Hot R&B/Hip-Hop Singles & Tracks chart.



AUGUST 16  
2003

# Billboard® TOP LATIN ALBUMS™

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION	THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION
				<b>NUMBER 1/GREATEST GAINER</b> 1 Week At Number 1									
1	51	—	2	<b>CELIA CRUZ</b> SONY DISCOS 70620 (15.98 EQ CD)	Regalo Del Alma	1	50	45	48	10	<b>LA LEY</b> WEA ROCK 60265/WARNER LATINA (17.98 CD)	Libertad	12
				<b>HOT SHOT DEBUT</b>									
2	NEW	1	1	<b>CELIA CRUZ</b> UNIVERSAL LATINO 000756 (16.98 CD)	Exitos Eternos	2	51	24	40	3	<b>CELIA CRUZ</b> UNIVERSAL LATINO 016487 (14.98 CD)	Carnaval De Exitos	24
3	3	2	32	<b>CELIA CRUZ</b> SONY DISCOS 87607 (14.98 EQ CD)	Hits Mix	2	52	47	38	21	<b>VARIOUS ARTISTS</b> DISA 727039 (13.98 CD)	Historia Musical Gruperia	18
4	1	—	2	<b>BRONCO: EL GIGANTE DE AMERICA</b> FONOVISA 350927/UG (13.98 CD)	Siempre Arriba	1	53	62	57	14	<b>VARIOUS ARTISTS</b> FONOVISA 350837/UG (13.98 CD)	30 De Sax En Sax Vol. 1	14
5	2	1	5	<b>LOS TIGRES DEL NORTE</b> FONOVISA 350871/UG (14.98 CD)	Herencia Musical: 20 Corridos Inolvidables	1	54	46	45	20	<b>IBRAHIM FERRER</b> WORLD CIRCUIT/NONESUCH 79650/AG (18.98 CD) [M]	Buenos Hermanos	6
6	4	3	11	<b>RICKY MARTIN</b> <sup>△2</sup> SONY DISCOS 70439 (17.98 EQ CD)	Almas Del Silencio	1	55	60	56	3	<b>LOS REHENES/LOS ACOSTA</b> DISA 724084 (13.98 CD)	Encuentro De Consentidos	55
7	6	6	63	<b>JUANES</b> ● SURCO 017532/UNIVERSAL LATINO (16.98 CD) [M]	Un Dia Normal	2	56	65	63	67	<b>CHAYANNE</b> <sup>△</sup> SONY DISCOS 84667 (10.98 EQ/16.98) [M]	Grandes Exitos	1
8	10	10	8	<b>AKWID</b> UNIVISION 310155/UG (14.98 CD) [M]	Proyecto Akwid	8	57	48	36	11	<b>HECTOR &amp; TITO</b> VI 450583 (22.96 CD) [M]	La Historia Live	4
9	5	8	33	<b>CELIA CRUZ</b> SONY DISCOS 84872 (10.98 EQ/16.98) [M]	La Negra Tiene Tumbao	5	58	53	59	4	<b>VARIOUS ARTISTS</b> PUTUMAYO 213 (15.98 CD)	Salsa Around The World	53
10	7	5	7	<b>LOS CADETES DE LINARES</b> UNIVISION 310127/UG (14.98 CD) [M]	30 Inolvidables	5	59	55	25	5	<b>SORAYA</b> EMI LATIN 81120 (14.98 CD)	Soraya	25
11	8	21	3	<b>CELIA CRUZ</b> VENE 50004/EMI LATIN (13.98 CD)	Siempre Celia Cruz: Boleros Eternos	8	60	49	49	11	<b>LOS ANGELES DE CHARLY</b> FONOVISA 350872/UG (13.98 CD)	Recuerdos	15
12	13	16	39	<b>PANCHO BARRAZA</b> MUSART 2713/BALBOA (16.98 CD) [M]	Las Romanticas De Pancho Barraza	12	61	73	69	4	<b>CARDENALES DE NUEVO LEON</b> DISA 729026 (9.98 CD)	30 De Coleccion	61
13	11	4	8	<b>DON OMAR</b> VI 450587 (15.98 CD) [M]	The Last Don	2	62	54	53	21	<b>VARIOUS ARTISTS</b> FONOVISA 350781/UG (13.98 CD)	Los 30 Corridos Mas Prohibidos	27
14	9	7	7	<b>LOS ANGELES AZULES/LOS ANGELES DE CHARLY</b> DISA 727044 (14.98 CD) [M]	Encuentro De Angeles Vol. 1	7	63	71	54	13	<b>JOSE FELICIANO</b> UNIVERSAL LATINO 000083 (17.98 CD)	Senor Bolero 2	2
15	14	17	50	<b>MANA</b> <sup>△2</sup> WARNER LATINA 48566 (10.98/18.98)	Revolucion De Amor	1	64	52	47	11	<b>VARIOUS ARTISTS</b> UNIVISION 310126/UG (14.98 CD)	Parranda Tequilera: 25 Exitos	38
16	12	9	8	<b>BANDA EL RECODO</b> FONOVISA 350813/UG (14.98 CD) [M]	Nuestra Historia	5	65	59	58	19	<b>ALEXANDRE PIREZ</b> AROLA 50632/BMG LATIN (16.98 CD) [M]	Estrella Guia	12
17	15	11	13	<b>MARCO ANTONIO SOLIS</b> FONOVISA 350840/UG (16.98 CD)	Tu Amor O Tu Desprecio	1	66	RE-ENTRY	5	5	<b>PANCHO BARRAZA</b> MUSART 2888/BALBOA (12.98 CD)	Coleccion De Oro	52
18	16	13	19	<b>SOUNDTRACK</b> DG 474150/UNIVERSAL CLASSICS GROUP (13.98 CD)	Frida	4	67	67	70	10	<b>EL COYOTE Y SU BANDA TIERRA SANTA</b> VENE 84534/EMI LATIN (13.98 CD)	Grandes Exitos Originales	36
19	17	18	23	<b>A.B. QUINTANILLA III PRESENTS KUMBIA KINGS</b> EMI LATIN 40514 (16.98 CD)		4	68	66	27	62	<b>THALIA</b> <sup>△</sup> EMI LATIN 39753 (10.98/17.98) [M]	Thalia	1
20	18	—	2	<b>GRUPO BRYNDIS/LIBERACION</b> DISA 724078 (13.98 CD)	Encuentro Romantico	18	69	68	61	14	<b>BANDA EL RECODO/BANDA MACHOS</b> UNIVISION 310144/UG (14.98 CD)	Las Dos Grandes	20
21	21	14	8	<b>PALOMO/CONJUNTO PRIMAVERA</b> DISA 727043 (14.98 CD) [M]	Encuentro De Titanes	12	70	64	68	27	<b>RY COODER MANUEL GALBAN</b> PERRO VERDE/NONESUCH 79691/AG (18.98 CD)	Mambo Sinuendo	1
22	23	20	14	<b>CUISILLOS DE ARTURO MACIAS</b> MUSART 2709/BALBOA (16.98 CD)	Las Romanticas De Cuisillos	20	71	70	67	13	<b>INDUSTRIA DEL AMOR</b> UNIVISION 310114/UG (14.98 CD) [M]	30 Inolvidables-Vol. 2	11
23	20	22	15	<b>JOAN SEBASTIAN</b> MUSART 12887/BALBOA (8.98/13.98)	Coleccion De Oro	14	72	61	41	11	<b>LOS TUCANES DE TIJUANA</b> ○ UNIVERSAL LATINO 036202 (14.98 CD) [M]	Imperio	11
24	22	19	23	<b>THALIA</b> EMI LATIN 81595 (14.98 CD) [M]	Thalia's Hits Remixed	7	73	72	72	30	<b>LOS ACOSTA</b> DISA 727026 (8.98/13.98) [M]	Historia Musical: 30 Pegaditas	8
25	19	12	4	<b>LOS ORIGINALES DE SAN JUAN</b> EMI LATIN 84536 (14.98 CD) [M]	La Motosierra	3	74	63	60	46	<b>ENRIQUE IGLESIAS</b> ● UNIVERSAL LATINO 064385 (11.98/18.98)	Quizas	1
26	29	26	12	<b>LOS PLAYER'S</b> MUSART 2741/BALBOA (12.98 CD)	Ranchero De	26	75	RE-ENTRY	12	12	<b>GRUPO MONTEZ DE DURANGO</b> DISA 724042 (7.98/13.98)	El Sube Y Baja	54
27	32	29	39	<b>SHAKIRA</b> <sup>△</sup> SONY DISCOS 87611 (15.98 EQ CD)	Grandes Exitos	1							
28	26	—	7	<b>GRUPO BRYNDIS</b> DISA 726995 (18.98 CD/OVD) [M]	Memorias	4							
29	30	24	6	<b>LOS HURACANES DEL NORTE</b> UNIVISION 310122/UG (14.98 CD) [M]	En El Tiempo	4							
30	36	33	19	<b>CONJUNTO PRIMAVERA</b> FONOVISA 350786/UG (14.98 CD) [M]	Nuestra Historia	4							
31	44	52	9	<b>VARIOUS ARTISTS</b> DISA 727042 (14.98 CD)	Las 30 Cumbias Mas Pegadas Vol. 2	21							
32	28	30	25	<b>INTOCABLE</b> EMI LATIN 80818 (14.98 CD)	La Historia	3							
33	75	43	17	<b>PACESETTER</b>									
				<b>EL PODER DEL NORTE</b> DISA 727021 (8.98/13.98)	Imaginate Sin Ellos	13							
34	35	37	19	<b>BRONCO</b> FONOVISA 350787/UG (14.98 CD) [M]	30 Inolvidables	3							
35	27	23	5	<b>CAFE TACUBA</b> MCA 44602 (15.98 CD) [M]	Cuatro Caminos	11							
36	50	44	5	<b>SAMUEL HERNANDEZ</b> SH 50036 (13.98 CD)	Jesus Siempre Llega A Tiempo	36							
37	37	35	18	<b>LOS TEMERARIOS/LOS BUKIS</b> FONOVISA 350832/UG (14.98 CD)	20 Inolvidables	1							
38	33	32	44	<b>SELENA</b> ○ EMI LATIN 42096 (16.98 CD)	Ones	4							
39	NEW	1	1	<b>OBIE BERMUDEZ</b> EMI LATIN 84647 (14.98 CD)	Confesiones	39							
40	31	28	5	<b>LOS FREDDY'S</b> UNIVISION 310156/UG (14.98 CD)	30 Inolvidables	21							
41	25	—	2	<b>KILATES</b> DISCO HIT 9427 (13.98 CD)	Segundo Impacto	25							
42	38	39	9	<b>EROS RAMAZZOTTI</b> AROLA 52254/BMG LATIN (17.98 CD)	9 (Spanish Version)	30							
43	39	42	29	<b>ANTONIO AGUILAR</b> MUSART 12708/BALBOA (5.98/12.98)	Con Tambora	39							
44	42	46	6	<b>LA OREJA DE VAN GOGH</b> SONY DISCOS 70451 (15.98 EQ CD)	Lo Que Te Conte Mientras Te Hacias La Dormida	42							
45	34	31	4	<b>PEPE AGUILAR</b> MUSART 12891/BALBOA (12.98 CD)	Coleccion De Oro	31							
46	43	65	12	<b>DAVID BISBAL</b> ○ VALE 066090/UNIVERSAL LATINO (13.98 CD)	Corazon Latino	43							
47	RE-ENTRY	14	14	<b>LOS ANGELES AZULES</b> DISA 727022 (9.98/13.98) [M]	Alas Al Mundo	6							
48	57	62	36	<b>RICARDO ARJONA</b> <sup>△</sup> SONY DISCOS 84564 (17.98 EQ CD) [M]	Santo Pecado	3							
49	41	34	19	<b>PEPE AGUILAR</b> UNIVISION 310119/UG (16.98 CD) [M]	Y Tenerte Otra Vez	1							

LATIN POP ALBUMS	TROPICAL ALBUMS	REGIONAL MEXICAN ALBUMS
1 RICKY MARTIN ALMAS DEL SILENCIO (SONY DISCOS)	1 CELIA CRUZ REGALO DEL ALMA (SONY DISCOS)	1 BRONCO: EL GIGANTE DE AMERICA SIEMPRE ARRIBA (FONOVISA/UG)
2 JUANES UN DIA NORMAL (SURCO/UNIVERSAL LATINO)	2 CELIA CRUZ EXITOS ETERNOS (UNIVERSAL LATINO)	2 LOS TIGRES DEL NORTE HERENCIA MUSICAL: 20 CORRIDOS INOLVIDABLES (FONOVISA/UG)
3 CELIA CRUZ SIEMPRE CELIA CRUZ: BOLEROS ETERNOS (VENE/EMI LATIN)	3 CELIA CRUZ HITS MIX (SONY DISCOS)	3 AKWID PROYECTO AKWID (UNIVISION/UG)
4 DON OMAR THE LAST DON (VI)	4 CELIA CRUZ LA NEGRA TIENE TUMBAO (SONY DISCOS)	4 LOS CADETES DE LINARES 30 INOLVIDABLES (UNIVISION/UG)
5 MANA REVOLUCION DE AMOR (WARNER LATINA)	5 CELIA CRUZ CARNAVAL DE EXITOS (UNIVERSAL LATINO)	5 PANCHO BARRAZA LAS ROMANTICAS DE PANCHO BARRAZA (MUSART/BALBOA)
6 A.B. QUINTANILLA III PRESENTS KUMBIA KINGS 4 (EMI LATIN)	6 IBRAHIM FERRER BUENOS HERMANOS (WORLD CIRCUIT/NONESUCH/AG)	6 LOS ANGELES AZULES/LOS ANGELES DE CHARLY ENCUENTRO DE ANGELES VOL. 1 (DISA)
7 THALIA THALIA'S HITS REMIXED (EMI LATIN)	7 VARIOUS ARTISTS SALSA AROUND THE WORLD (PUTUMAYO)	7 BANDA EL RECODO NUESTRA HISTORIA (FONOVISA/UG)
8 SHAKIRA GRANDES EXITOS (SONY DISCOS)	8 CELIA CRUZ EDICION LIMITADA (UNIVERSAL LATINO)	8 MARCO ANTONIO SOLIS TU AMOR O TU DESPRECIO (FONOVISA/UG)
9 CAFE TACUBA CUATRO CAMINOS (MCA)	9 MONCHY & ALEXANDRA THE MIX (J&N/SONY DISCOS)	9 SOUNDTRACK FRIDA (DG/UNIVERSAL CLASSICS GROUP)
10 SAMUEL HERNANDEZ JESUS SIEMPRE LLEGA A TIEMPO (SH)	10 CELIA CRUZ SERIE 32 (UNIVERSAL LATINO)	10 GRUPO BRYNDIS/LIBERACION ENCUENTRO ROMANTICO (DISA)
11 SELENA ONES (EMI LATIN)	11 INDIA LATIN SONGBIRD: MI ALMA Y CORAZON (SONY DISCOS)	11 PALOMO/CONJUNTO PRIMAVERA ENCUENTRO DE TITANES (DISA)
12 OBIE BERMUDEZ CONFESIONES (EMI LATIN)	12 VARIOUS ARTISTS BACHATAHITS 2003 (J&N/SONY DISCOS)	12 CUISILLOS DE ARTURO MACIAS LAS ROMANTICAS DE CUISILLOS (MUSART/BALBOA)
13 KILATES SEGUNDO IMPACTO (DISCO HIT)	13 AVENTURA WE BROKE THE RULES (PREMIUM LATIN/J&N)	13 JOAN SEBASTIAN COLECCION DE ORO (MUSART/BALBOA)
14 ERDS RAMAZZOTTI 9 (SPANISH VERSION) (AROLA/BMG LATIN)	14 GILBERTO SANTA ROSA VICEVERSA (SONY DISCOS)	14 LOS ORIGINALES DE SAN JUAN LA MOTOSIERRA (EMI LATIN)
15 LA OREJA DE VAN GOGH LO QUE TE CONTE MIENTRAS TE HACIAS LA DORMIDA (SONY DISCOS)	15 MONCHY & ALEXANDRA CONFESIONES (J&N/SONY DISCOS)	15 LOS PLAYER'S RANCHERO DE (MUSART/BALBOA)
16 DAVID BISBAL CORAZON LATINO (VALE/UNIVERSAL LATINO)	16 ELVIS CRESPO GREATEST HITS (SONY DISCOS)	16 GRUPO BRYNDIS MEMORIAS (DISA)
17 RICARDO ARJONA SANTO PECADO (SONY DISCOS)	17 MARC ANTHONY LIBRE (COLUMBIA/SONY DISCOS)	17 LOS HURACANES DEL NORTE EN EL TIEMPO (UNIVISION/UG)
18 LA LEY LIBERTAD (WEA ROCK/WARNER LATINA)	18 VICTOR MANUELLE LE PREGUNTABA A LA LUNA (SONY DISCOS)	18 CONJUNTO PRIMAVERA NUESTRA HISTORIA (FONOVISA/UG)
19 CHAYANNE GRANDES EXITOS (SONY DISCOS)	19 VARIOUS ARTISTS THE REVENTON: 30 PEGADITAS (MOCK & ROLL/SONY DISCOS)	19 VARIOUS ARTISTS LAS 30 CUMBIAS MAS PEGADAS VOL. 2 (DISA)
20 HECTOR & TITO LA HISTORIA LIVE (VI)	20 CELIA CRUZ LA REINA DE LA MUSICA CUBANA (BCI ECLIPSE)	20 INTOCABLE (EMI LATIN)

● 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). 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 (Or). △ Certification of 200,000 units (Platinum). △² 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 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.



# Billboard HOT LATIN TRACKS

AUGUST 16 2003

Airplay monitored by Nielsen Broadcast Data Systems

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	TITLE PRODUCER (SONGWRITER)	Artist IMPRINT/PROMOTION LABEL	PEAK POSITION
1	2	2	13	<b>FOTOGRAFIA</b> G.SANTADLALLA, JUANES (JUANES)	Juanes With Nelly Furtado SURCO/UNIVERSAL LATINO	1
2	3	3	17	<b>TU AMOR O TU DESPRECIO</b> M.A.SOLIS (M.A.SOLIS)	Marco Antonio Solis FONOVISA	1
3	4	5	3	<b>UN SIGLO SIN TI</b> R.L.TOLEDO (F.DE VITA)	Chayanne SONY DISCOS	3
4	8	13	7	<b>ACTOS DE UN TONTO</b> J.GUILLEN (R.GONZALEZ MORAN)	Conjunto Primavera FONOVISA	4
5	10	6	19	<b>TAL VEZ</b> T.TORRES (F.DE VITA)	Ricky Martin SONY DISCOS	1
6	6	8	7	<b>PUEDES CONTAR CONMIGO</b> N.WALKER, LA OREJA DE VAN GOGH (A.MONTERO, P.BENEGAS, A.FUENTES, H.GARDE)	La Oreja De Van Gogh SONY DISCOS	6
7	5	15	4	<b>QUITEMONOS LA ROPA</b> R.NERIO, J.REYES (ESTEFANO, J.REYES)	Alexandre Pires ARIELA/BMG LATIN	5
8	18	26	9	<b>SE ME OLVIDO TU NOMBRE</b> E.ESTEFAN JR., A.PENA (E.ESTEFAN JR., A.PENA)	Shalim CRESCENT MOON	8
9	12	11	9	<b>SUETALO</b> R.PEREZ-BOTIJA (R.PEREZ-BOTIJA)	Millie ARIELA/BMG LATIN	9
10	9	4	20	<b>MARIPOSA TRACIONERA</b> FHER, A.GONZALEZ (FHER)	Mana WARNER LATINA	1
11	15	12	8	<b>YA NO ES IGUAL</b> FRANKIE J.J.GALVEZ (F.J.BAUTISTA)	Frankie J SONY DISCOS	11
12	13	10	9	<b>LLORARE LAS PENAS</b> K.SANTANDER, J.M.VELAZQUEZ (J.M.VELAZQUEZ, RAYTO)	David Bisbal VALE/UNIVERSAL LATINO	3
13	1	9	7	<b>JALEO</b> T.TORRES (A.RAYO, J.M.VELAZQUEZ, J.MARRI)	Ricky Martin SONY DISCOS	1
14	16	23	6	<b>MINUTOS</b> R.ARJONA (R.ARJONA, M.LUNA)	Ricardo Arjona SONY DISCOS	14
15	7	1	15	<b>CASI</b> SORAYA (SORAYA)	Soraya EMI LATIN	1
16	11	7	10	<b>QUE GANAS</b> K.SANTANDER, D.BETANCOURT (R.MONTANER, D.BETANCOURT, J.E.DCHOA)	Ricardo Montaner WARNER LATINA	5
17	19	21	5	<b>ESTOY A PUNTO</b> BRONCO (O.VILLARREAL)	Bronco: El Gigante De America FONOVISA	17
18	29	40	4	<b>TE REGALO MI TRISTEZA</b> A.A.ALBAL (A.A.ALBAL)	Los Temerarios FONOVISA	18
19	25	28	6	<b>ANTES</b> S.KRYS, J.SOMEILLAN (O.BERMUDEZ)	Obie Bermudez EMI LATIN	19
20	20	22	8	<b>HOY EMPIEZA MI TRISTEZA</b> J.L.TERRAZAS (J.SEBASTIAN)	Grupo Montez De Durango DISA	20
21	28	24	3	<b>RIE Y LLORA</b> S.GEORGE (S.GEORGE, F.OSORIO)	Celia Cruz SONY DISCOS	21
22	26	37	5	<b>VIVE LA VIDA</b> R.PEREZ (R.PEREZ, R.LIVI)	Area 305 RPE/UNIVISION	22
23	14	14	19	<b>SI TE DIJERON</b> J.M.LUGO (V.M.RUIZ)	Gilberto Santa Rosa SONY DISCOS	5
24	24	18	17	<b>ACA ENTRE NOS</b> A.LIZARRAGA, J.LIZARRAGA (M.URIETA)	Banda El Recodo FONOVISA	12
25	17	20	14	<b>TE VAS AMOR</b> EL COYOTE Y SU BANDA TIERRA SANTA (A.VEGA)	El Coyote Y Su Banda Tierra Santa EMI LATIN	16
26	21	19	19	<b>ME FALTA VALOR</b> PAGUILAR (T.BELLO)	Pepe Aguilar UNIVISION	5
27	22	16	12	<b>UNA EMOCION PARA SIEMPRE</b> E.RAMAZZOTTI, C.GUIDETTI (E.RAMAZZOTTI, A.COGLIATI, C.GUIDETTI, M.FABRIZIO, M.ORTIZ MARTINI)	Eros Ramazzotti ARIELA/BMG LATIN	5
28	27	30	5	<b>EL DESEO DE TI</b> R.PEREZ (R.PEREZ)	Daniel Rene With Jennifer Pena UNIVISION	27
29	23	17	13	<b>NO PODRAS</b> K.SANTANDER, B.OSSA (K.SANTANDER)	Olga Tanon WARNER LATINA	10
30	39	31	22	<b>AMAME</b> E.RUFFINENGO (C.NILSON, D.MOSCATELLI)	Alexandre Pires ARIELA/BMG LATIN	2
31	31	25	22	<b>QUEDATE CALLADA</b> P.CABRERA (G.FLORES)	Jorge Luis Cabrera DISA	14
32	37	45	3	<b>ME PONES SEXY</b> C.ROONEY, D.DELUGE (C.ROONEY, D.DELUGE, G.BRUNO, J.CARTAGENA, T.SOO, B.RUSSELL)	Thalia Featuring Fat Joe EMI LATIN	32
33	47	—	2	<b>YA NO ERES EL MISMO</b> J.GAVIRIA, B.OSSA (J.GAVIRIA, B.OSSA, NOELIA)	Noelia FONOVISA	33
34	35	29	16	<b>EL SINVERGUENZA</b> M.QUINTERO LARA (M.QUINTERO LARA)	Los Tucanes De Tijuana UNIVERSAL LATINO	6
35	43	43	22	<b>MUY A TU MANERA</b> R.MUNOZ, R.MARTINEZ (R.MUNOZ, J.E.CONTRERAS)	Intocable EMI LATIN	8
36	NEW	1	1	<b>ESO DUELE</b> R.MUNOZ, R.MARTINEZ (L.PADILLA)	Intocable EMI LATIN	36
37	34	33	16	<b>PEQUENA Y FRAGIL</b> S.DEGOLLADO, J.G.DEGOLLADO, R.GONZALEZ (SABU)	Control EMI LATIN	29
38	42	44	5	<b>DEJENME SI ESTOY LLORANDO</b> I.RODRIGUEZ, F.FEHLICH (A.CURIEL, N.NEDI)	Los Angeles De Charly FONOVISA	38
39	41	39	15	<b>VETE YA</b> V.LIZALDE (R.E.MORA)	Valentin Elizalde UNIVERSAL LATINO	25
40	44	27	14	<b>LO QUE YO TUVE CONTIGO</b> R.PEREZ (R.LIVI, R.PEREZ)	Jose Feliciano UNIVERSAL LATINO	13
41	30	34	19	<b>SERAN SUS OJOS</b> A.URIAS (T.VELA)	Adolfo Urias Y Su Lobo Norteno PLATINO/FONOVISA	30
42	45	—	2	<b>SUPERVISOR DE TUS SUEÑOS</b> L.MEDINA, F.BELLOMO (A.ALAYON)	A.Cinco LATIN WORLD	42
43	NEW	1	1	<b>EL RANCHO GRANDE</b> J.A.LEDEZMA, G.ALCARAZ (E.DE URANJA, J.OJAZ DEL MORAL)	El Coyote Y Su Banda Tierra Santa EMI LATIN	43
44	32	32	5	<b>MALDITA IGNORANCIA</b> E.ESTEFAN JR., R.GAITAN, A.GAITAN (R.GAITAN, A.GAITAN, E.ORTEGA, H.T.MULET)	Jimena CRESCENT MOON	27
45	33	36	6	<b>LA PILA DE AGUA</b> A.VALENZUELA, O.VALENZUELA (L.GUERRERO)	German Lizarraga DISA	33
46	46	38	10	<b>ASI TE QUIERO</b> J.SEBASTIAN (J.SEBASTIAN)	Joan Sebastian MUSART/BALBOA	23
47	38	41	4	<b>TE METISTE EN MI CAMA</b> PALOMO (F.Y.QUEZADA)	Palomo DISA	38
48	NEW	1	1	<b>EN LOS PURITOS HUESOS</b> F.CAMACHO (T.VILLA)	Banda El Limon DISA	48
49	36	35	12	<b>MARIA CHUCHENA (MARIA SUSENA)</b> S.RAMIREZ (O.JIMENEZ BRENES)	Los Razos RCA/BMG LATIN	25
50	NEW	1	1	<b>NO ES LO MISMO</b> A.SANZ, L.PEREZ (A.SANZ)	Alejandro Sanz WARNER LATINA	50

**NUMBER 1** 3 Weeks At Number 1

**GREATEST GAINER**

**HOT SHOT DEBUT**

# LATIN POP AIRPLAY

THIS WEEK	LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	ARTIST	THIS WEEK	LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	ARTIST
1	1	<b>FOTOGRAFIA</b> SURCO/UNIVERSAL LATINO	JUANES WITH NELLY FURTAO	21	18	<b>TE REGALO MI TRISTEZA</b> FONOVISA	LOS TEMERARIOS
2	4	<b>UN SIGLO SIN TI</b> SONY DISCOS	CHAYANNE	22	23	<b>NO PODRAS</b> WARNER LATINA	OLGA TANON
3	3	<b>PUEDES CONTAR CONMIGO</b> SONY DISCOS	LA OREJA DE VAN GOGH	23	20	<b>ME PONES SEXY</b> EMI LATIN	THALIA FEATURING FAT JOE
4	8	<b>TAL VEZ</b> SONY DISCOS	RICKY MARTIN	24	27	<b>SI TE DIJERON</b> SONY DISCOS	GILBERTO SANTA ROSA
5	11	<b>TU AMOR O TU DESPRECIO</b> FONOVISA	MARCO ANTONIO SOLIS	25	29	<b>LO QUE YO TUVE CONTIGO</b> UNIVERSAL LATINO	JOSE FELICIANO
6	6	<b>MARIPOSA TRACIONERA</b> WARNER LATINA	MANA	26	26	<b>YA NO ERES EL MISMO</b> FONOVISA	NOELIA
7	10	<b>SUETALO</b> ARIELA/BMG LATIN	MILLIE	27	24	<b>SUPERVISOR DE TUS SUEÑOS</b> LATIN WORLD	A CINCO
8	12	<b>LLORARE LAS PENAS</b> VALE/UNIVERSAL LATINO	DAVID BISBAL	28	21	<b>MALDITA IGNORANCIA</b> CRESCENT MOON	JIMENA
9	13	<b>MINUTOS</b> SONY DISCOS	RICARDO ARJONA	29	30	<b>EL DESEO DE TI</b> UNIVISION	DANIEL RENE WITH JENNIFER PENA
10	5	<b>CASI</b> EMI LATIN	SORAYA	30	33	<b>NO ES LO MISMO</b> WARNER LATINA	ALEJANDRO SANZ
11	9	<b>QUITEMONOS LA ROPA</b> ARIELA/BMG LATIN	ALEXANDRE PIRES	31	40	<b>DAME</b> SONY DISCOS	RICARDO ARJONA
12	14	<b>YA NO ES IGUAL</b> SONY DISCOS	FRANKIE J	32	32	<b>RIE Y LLORA</b> SONY DISCOS	CELIA CRUZ
13	7	<b>QUE GANAS</b> WARNER LATINA	RICARDO MONTANER	33	30	<b>LEVANTO MIS MANOS</b> SH	SAMUEL HERNANDEZ
14	2	<b>JALEO</b> SONY DISCOS	RICKY MARTIN	34	34	<b>CLAVAME TU AMOR</b> FONOVISA	NOELIA
15	17	<b>ANTES</b> EMI LATIN	OBIE BERMUDEZ	35	35	<b>PARA QUE LA VIDA</b> UNIVERSAL LATINO	ENRIQUE IGLESIAS
16	15	<b>SE ME OLVIDO TU NOMBRE</b> CRESCENT MOON	SHALIM	36	37	<b>DEJAME VOLAR</b> WARNER LATINA	JULIO
17	25	<b>VIVE LA VIDA</b> RPE/UNIVISION	AREA 305	37	38	<b>BARRIO VIEJO</b> MUSART/BALBOA	JOAN SEBASTIAN
18	16	<b>UNA EMOCION PARA SIEMPRE</b> ARIELA/BMG LATIN	EROS RAMAZZOTTI	38	37	<b>PAPAIO</b> EMI LATIN	CARLOS VIVES
19	22	<b>AMAME</b> ARIELA/BMG LATIN	ALEXANDRE PIRES	39	39	<b>DIME</b> LIDERS	YAIRE
20	19	<b>ME FALTA VALOR</b> UNIVISION	PEPE AGUILAR	40	39	<b>ERES MI RELIGION</b> WARNER LATINA	MANA

# TROPICAL AIRPLAY

THIS WEEK	LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	ARTIST	THIS WEEK	LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	ARTIST
1	1	<b>RIE Y LLORA</b> SONY DISCOS	CELIA CRUZ	21	14	<b>LA CURA</b> RCC	PENA SUAZO Y SU BANDA GORDA
2	8	<b>SE NOS PERDIO EL AMOR</b> COMBO	EL GRAN COMBO DE PUERTO RICO	22	17	<b>QUITEMONOS LA ROPA</b> ARIELA/BMG LATIN	ALEXANDRE PIRES
3	13	<b>SE ME OLVIDO TU NOMBRE</b> CRESCENT MOON	SHALIM	23	16	<b>VIVE LA VIDA</b> RPE/UNIVISION	AREA 305
4	6	<b>POCO HOMBRE</b> SONY DISCOS	VICTOR MANUELLE	24	24	<b>ANTES</b> EMI LATIN	OBIE BERMUDEZ
5	5	<b>LA ULTIMA VEZ</b> J&N	MAGIC JUAN FEATURING EDDY HERRERA	25	30	<b>UN SIGLO SIN TI</b> SONY DISCOS	CHAYANNE
6	3	<b>TRACION</b> SONY DISCOS	INDIA	26	34	<b>YA NO ERES EL MISMO</b> FONOVISA	NOELIA
7	7	<b>MASUCAMBA</b> WHITE LION	TEGO CALDERON	27	32	<b>HASTA QUE TE ENAMORES</b> WEA/CARIBE/WARNER LATINA	FRANKIE NEGRON
8	4	<b>SI TE DIJERON</b> SONY DISCOS	GILBERTO SANTA ROSA	28	2	<b>EL DESEO DE TI</b> UNIVISION	DANIEL RENE WITH JENNIFER PENA
9	—	<b>TU VOLVERAS</b> UNIVERSAL LATINO	KEVIN CEBALLO	29	29	<b>JALEO</b> SONY DISCOS	RICKY MARTIN
10	18	<b>VEN</b> M.P.	ANTHONY CRUZ	30	25	<b>UNA EMOCION PARA SIEMPRE</b> ARIELA/BMG LATIN	EROS RAMAZZOTTI
11	10	<b>EL TONTO QUE NO TE OLVIDO</b> SONY DISCOS	VICTOR MANUELLE	31	23	<b>QUE SIGA LA FIESTA</b> UNIVERSAL LATINO	FRANKIE RUIZ
12	21	<b>INTENTALO TU</b> J&N	JOE VERAS	32	36	<b>AMAME O DEJAME</b> UNIVERSAL LATINO	KEVIN CEBALLO
13	9	<b>CUIGALA</b> M.P.	TITO ROJAS	33	27	<b>SEGUROSQUI</b> VI	OADDY YANKEE
14	19	<b>HERIDA MORTAL</b> ARIELA/BMG LATIN	JERRY RIVERA	34	33	<b>PERDONAME</b> EMI LATIN	LIMI-T 21
15	15	<b>TE VOY A DAR</b> WEA/CARIBE/WARNER LATINA	CHARLIE CRUZ	35	33	<b>DEJAME VOLAR</b> WARNER LATINA	JULIO
16	12	<b>AY AMOR</b> HECTOR & TITO FEATURING VICTOR MANUELLE VI	HECTOR & TITO FEATURING VICTOR MANUELLE VI	36	26	<b>NO PODRAS</b> WARNER LATINA	OLGA TANON
17	35	<b>FOTOGRAFIA</b> SURCO/UNIVERSAL LATINO	JUANES WITH NELLY FURTAO	37	40	<b>DALE DON DALE</b> LUAR, VI	DON OMAR
18	20	<b>QUE LEVANTE LA MANO</b> KAREN/UNIVERSAL LATINO	JOSEPH FONSECA	38	—	<b>QUE BOMBON</b> M.P.	ANTHONY CRUZ
19	11	<b>NO TENGO SUERTE EN EL AMOR</b> J&N	YOSKAR SARANTE	39	—	<b>INTOCABLE</b> VI	DON OMAR
20	—	<b>HOY TE VI PASAR</b> DISCOMANIA	KIKO RODRIGUEZ	40	—		

# REGIONAL MEXICAN AIRPLAY

THIS WEEK	LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	ARTIST	THIS WEEK	LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	ARTIST
1	1	<b>ACTOS DE UN TONTO</b> FONOVISA	CONJUNTO PRIMAVERA	21	19	<b>ASI TE QUIERO</b> MUSART/BALBOA	JOAN SEBASTIAN
2	4	<b>ESTOY A PUNTO</b> FONOVISA	BRONCO: EL GIGANTE DE AMERICA	22	13	<b>MARIA CHUCHENA (MARIA SUSENA)</b> RCA/BMG LATIN	LOS RAZOS
3	5	<b>HOY EMPIEZA MI TRISTEZA</b> FONOVISA	GRUPO MONTEZ DE DURANGO	23	—	<b>ME CANSE DE MORIR POR TU AMOR</b> UNIVISION	ADAN CHALINO SANCHEZ
4	6	<b>ACA ENTRE NOS</b> FONOVISA	BANDA EL RECODO	24	28	<b>TE REGALO MI TRISTEZA</b> FONOVISA	LOS TEMERARIOS
5	3	<b>TE VAS AMOR</b> EMI LATIN	EL COYOTE Y SU BANDA TIERRA SANTA	25	23	<b>SOY ASI</b> UNIVERSAL LATINO	LIMITE
6	2	<b>UNA VEZ MAS</b> FONOVISA	CONJUNTO PRIMAVERA	26	16	<b>SON TUS PERJURAMENOS MUJER</b> SONY DISCOS	LUPILLO RIVERA
7	8	<b>QUEDATE CALLADA</b> FONOVISA	JORGE LUIS CABRERA	27	27	<b>NOMAS POR TU CULPA</b> UNIVISION	LOS HURACANES DEL NORTE
8	10	<b>EL SINVERGUENZA</b> UNIVERSAL LATINO	LOS TUCANES DE TIJUANA	28	31	<b>OTRA VEZ</b> SONY DISCOS	VICTOR GARCIA
9	18	<b>MUY A TU MANERA</b> EMI LATIN	INTOCABLE	29	24	<b>ALUNQUE TE ROMPAN EL ALMA</b> DISA	CARDENALES DE NUEVO LEON
10	—	<b>ESO DUELE</b> EMI LATIN	INTOCABLE	30	—	<b>DESDE HOY</b> UNIVISION	DUELO
11	17	<b>VETE YA</b> UNIVERSAL LATINO	VALENTIN ELIZALDE	31	26	<b>EN QUE FALLE?</b> FONOVISA	LOS TIGRES DEL NORTE
12	11	<b>PEQUENA Y FRAGIL</b> EMI LATIN	CONTROL	32	—	<b>YA NO TE VAYAS</b> UNIVERSAL LATINO	BANDA EL LIMON
13	7	<b>SERAN SUS OJOS</b> FONOVISA	ADOLFO URIAS Y SU LOBO NORTEÑO	33	32	<b>COMO OLVIDARTE</b> WEA/CARIBE/WARNER LATINA	COSTUMBRE
14	22	<b>EL RANCHO GRANDE</b> EMI LATIN	EL COYOTE Y SU BANDA TIERRA SANTA	34	35	<b>TOCAME</b> FONOVISA	LOS PALOMINOS
15	20	<b>DE UNO Y DE TODOS LOS MODOOS</b> DISA	PALOMO	35	38	<b>MI PRIMAVERA</b> DISA	BETO Y SUS CANARIOS
16	21	<b>DEJENME SI ESTOY LLORANDO</b> FONOVISA	LOS ANGELES DE CHARLY	36	34	<b>QUIZAS SI, QUIZAS NO</b> DISA	GRUPO BRYNDIS
17	12	<b>LA PILA DE AGUA</b> DISA	GERMAN LIZARRAGA	37	33	<b>NO TE LA VAS A ACABAR</b> WEA/CARIBE/WARNER LATINA	PESADO
18	14	<b>TU AMOR O TU DESPRECIO</b> FONOVISA	MARCO ANTONIO SOLIS	38	—	<b>TE REGALO QUE ME OLVIDES</b> RCA/BMG LATIN	JULIO PRECIADO Y SU BANDA PERLA DEL PACIFICO
19	15	<b>TE METISTE EN MI CAMA</b> DISA	PALOMO	39	—	<b>A ESCONDIDAS</b> FONOVISA	JENNI RIVERA
20	—	<b>EN LOS PURITOS HUESOS</b> DISA	BANDA EL LIMON	40	37	<b>SITU TE VAS</b> FONOVISA	ROGELIO MARTINEZ

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, 53 Regional Mexican) are electronically monitored 24 hrs. a day, 7 days a week. Songs ranked by Audience Impressions. Records showing an increase in audience over the previous week, regardless of chart movement. A record which has been on the chart for more than 20 weeks will generally not receive a bullet, even if it registers an increase in audience. Greatest Gainer indicates song with largest audience growth. If two records are tied in audience size, the record being played on more stations is placed first. Records below the top 20 are removed from the chart after 26 weeks. Video clip availability. ©2003





PHOTO: MAGGIE RODRIGUEZ

**Eight-times Gold.** During a ceremony in Miami, Spanish singer David Bisbal received eight gold albums for shipments of his album "Corazon Latino." The awards signified the album's gold status in Mexico, Venezuela, Colombia, Chile, Argentina, Central America, Ecuador and the U.S. Pictured, from left, are Universal Music Central America managing director Manuel Peña; Universal Music Venezuela, Colombia, Ecuador and Peru managing director Camilo Muedra; Universal Music Latin America and Iberian Peninsula chairman Jesus Lopez; Bisbal; Universal Music Latino president John Echevarria; and Universal Music Latino senior VP of marketing and A&R Walter Kolm.

## Los Tigres Go Live On DVD

BY HOWELL LLEWELLYN

MADRID—Univision Music Group accompanied Los Tigres del Norte on an eight-date tour of Spain between July 17-28 to record an upcoming DVD titled "Los Tigres Live in Spain."

Slated for release in 2004, it will be the band's first full-length DVD.

Live excerpts will be selected from Los Tigres' Madrid and Valencia appearances, along with backstage footage.

The DVD will also contain interviews, including one with Arturo Pérez-Reverte, the Spanish novelist who wrote "La Reina Del Sur," the book inspired by the Tigres song "Contrabando Y Traición."

In return, the *narcocorrido* band named its latest album, released last year, after the book.

The Univision team is led by VP of international Peggy Dold. She said she was amazed to see 5,000 fans who knew the words to every song and who requested a total of 49

songs at the band's Pirineos Sur concert in the foothills of the Pyrenees mountains.

"This is only Los Tigres' second visit to Spain," she says. "They came here last year for the first time and have a hardcore following."

*Norteño* music, the regional Mexican genre Los Tigres plays, is relatively unknown in Spain. But the group's music gained momentum with Pérez-Reverte's book. The writer is one of the country's best-selling authors.

## América Latina...

NEWS FROM SOUTH OF THE BORDER

**In Colombia:** French music retailer Forum has opened its first store here, in Bogotá. The concept is similar to that of Forum in France, which sells music and books. Forum Bogotá stocks 10,000 titles—mostly classical music and jazz—1,200 DVDs and a wide variety of books in Spanish and French. The chain plans to open an outlet in Medellín, Colombia's second-largest city, within three months, and after that, one each in Cali and Barranquilla. According to Forum Colombia CEO Harold Bastidas, Forum's next step will be to organize a series of weekly music and literary events on Wednesdays, beginning this month at the Colombia outlet. Bastidas, a 28-year-old music lover, also owns record distributor Sport Music-Forum. The company has an indie label that has released albums by folk diva Petrona Martínez and electronic band Diva Gash, among others. Bastidas says his Wednesday parties are "a way of letting our clients know this is more than just a business." That message is also enforced in the store's look. Forum features comfy sofas, sound equipment and TVs so customers can sit back, sip their coffee, watch their favorite DVDs and listen to music.

GUSTAVO GOMEZ

**In Mexico:** After a year of planning, director Alfonso Arau ("Like Water for Chocolate") has started shooting "Zapata." The movie stars Alejandro Fer-

nández as Zapata and also features singers Lucero and Jaime Camil. Filming will last nine weeks.

TERESA AGUILERA

**In Panama:** Singer/actor/politician Rubén Blades has released a new CD through his Web site, rubenblades.com. The project features tracks by Boca Livre (from Brazil), Eric Rigler, Luba Mason, Panama rock band Son Miserables and Costa Rica's Editus Ensemble, which was featured on Blades' Latin Grammy Award-nominated album, "Mundos." On the Web site, Blades tells fans that they can download the album for free, but they may make a monetary contribution if they wish... Sales of pirated Celia Cruz albums have soared alongside those of legitimate copies since her death last month. "Her albums are now the most popular among the pirates," says Panama's vice minister of education, Adolfo Linares, whose office has a division dedicated to protecting intellectual property in Panama. According to Linares, recent seizures of pirated products have included albums by Cruz, Rubén Blades, Gilberto Santa Rosa and local folk and reggae acts. In other Celia Cruz news, colleagues Santa Rosa, Victor Manuelle, Oscar D'León, Andy Montañez, Tito Nieves, Ismael Miranda and La India played a tribute concert Aug. 6 at Panama City's Centro de Convenciones Figali.

ANASTACIO PUERTAS CAICEDO

## Ultra Records Pumps Up Volume

In the July 5 issue, we mentioned that the trio L.I.V. was shopping a single, "Journey of Love." Well, we're happy to report that the act has signed on the dotted line with Ultra Records.

L.I.V.—short for **Life in Intense Volume**—comprises New York-based songwriter/producer **Ellis Miah**, singer/actress **Natasha**

**Tabandera** and Los Angeles-residing songwriter/producer **Jody den Broeder**.

Days after the signing, Ultra senior director of A&R **David Waxman** contacted *Billboard* to say thanks for mentioning the song in **Beat Box**.

"Ellis had shopped me the track a few weeks prior, but I completely overlooked it while we moved offices," he notes.

"Journey of Love" makes its debut appearance on the label's "Ultra.Dance 04" compilation, due Aug. 26. A commercial single, complete with remixes, is scheduled for October.

**SOUNDS PROFOUND:** It has been four years since Philadelphia-based

**Alvarado's "Auburn."**

Second, the new CD includes a bonus disc (containing both audio and video content); highlights include studio footage and an interview with **Wink**, who has been tapped to remix "Send Your Love," the lead single from Sting's forthcoming album, "Sacred Love."

**Beat Box™**

By Michael Paoletta  
mpaoletta@billboard.com



**LAUNCHING PAD:** Detroit DJ/producer **Urban Kris** and WDRQ Detroit mix-show DJ **Mike Scroggs** have formed **Mixed Signal Records**.

The label debuts with three singles: **Static Revenger Presents the Mullet Men's** "Long Time," **Static Revenger's** "Breathless" and **29 Palms'** "I Don't Care."

The highlight of the bunch is "Long Time," which references a **Boston** song. The incredibly irresistible, radio-primed track, produced by **Dennis White**, has been championed by numerous DJs, including **Fatboy Slim**.

**ROLLING REMIXES:** Great news for **Rolling Stones** fans and dance/electronic music enthusiasts. Decca/ABKCO will release remixes of the Rolling Stones' "Sympathy for the Devil" Sept. 16.

The classic track—with restructurings by **Fatboy Slim**, the **Neptunes** and **Full Phatt**—arrives as a multi-layer SACD hybrid edition. The seven club mixes on this disc will be playable on standard

stereo systems and on SACD players in both stereo and 5.1 versions.

**ON THE AIR:** DJ/producer **Barry Harris**, half of **Thunderpuss**, has a new mix show on XM Satellite Radio. His show is part of the "Massive Mix," which airs every Saturday night on the BPM channel (81).

Harris' program airs at midnight EST, with an encore presentation at 9 p.m. EST Wednesdays.



WINK: FOLLOW-UP CD ON ITS WAY

DJ/producer **Josh Wink's** last CD, "Profound Sounds Vol. 1." Follow-up "Profound Sounds v2" arrives Aug. 12.

Issued by Ovum/System Recordings, the second volume differs from its predecessor in two major ways.

First, Wink personally edited each track prior to mixing the set live. In this way, he offers new versions of tracks like **UK Gold's** "Confined" and **David**



AUGUST 16  
2003

# Billboard® HOT DANCE MUSIC™

## Club Play

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON	TITLE	IMPRINT & NUMBER/PROMOTION LABEL	Artist
				<b>NUMBER 1</b>		2 Weeks At Number 1
1	1	2	7	PAVEMENT CRACKS (REMIXES)	J PROM/D/RMG	Annie Lennox
2	2	6	6	HOLLYWOOD (REMIXES)	MAVERICK 42638/WARNER BROS.	Madonna
3	6	11	9	ADDICTED	MIADREAMWORLD IMPORT	Mia
4	13	22	5	SUNRISE (LOVE TO INFINITY & ATFC REMIXES)	SIMPLYRED.COM PROMO	Simply Red
5	8	16	7	I WISH I WASN'T (REMIXES)	RCA PROMO/RMG	Heather Headley
6	7	12	9	DON'T MAKE ME COME TO VEGAS (TIMO MAAS REMIX)	EPIC 79688	Tori Amos
7	3	3	11	DIRTY STICKY FLOORS (JUNKIE XL, PASSENGERZ, LEXICON AVE. MIXES)	MUTE 42620/REPRISE	Dave Gahan
8	10	14	8	BRASS IN POCKET	BLU/FIRE 002	Ultra Nate
9	15	20	6	BUCCI BAG (P. RAUHOFFER, R. H. VISSION, & J. VICIOUS MIXES)	STAR 69 1263	Andrea Doria
10	14	19	8	TALK 2 ME	TOMMY BOY SILVER LABEL 2407/TOMMY BOY	K-Klass Featuring Kinane
11	16	18	10	FOR THE MUSIC (T. STONE, F. MONTANEZ, GUIDO, V. CALDERONE MIXES)	0070707014	Colourful Karma Featuring Terra Deva
12	18	27	5	HAREM (MANNY LEHMAN & ROBBIE RIVERA MIXES)	NEMO STUDIO PROMO/ANGEL	Sarah Brightman
13	11	7	12	INTUITION (REMIXES)	ATLANTIC 88122	Jewel
14	4	1	11	ALRIGHT	TOMMY BOY SILVER LABEL 2405/TOMMY BOY	Murk (Oscar G. & Ralph Falcon)
15	19	25	5	MORNING STAR (THUNDERPUSS, THICK DICK, 29 PALMS MIXES)	DREAMWORKS PROMO	Cooler Kids
16	5	4	10	MUSIC REVOLUTION	EFFIN 1001	The Scumfrog
17	25	29	4	77 STRINGS	UNCOMMON TRAX 001	Kurtis Mantronik Presents Chamonix
18	12	9	10	AFTER ALL	NETTWERK 33194	Delerium Featuring Jael
19	21	23	7	WHENEVER (THE REMIXES)	PEACE BISQUIT 106	Jody Watley
20	31	44	3	CRAZY IN LOVE (J. VASQUEZ & M. JOSHUA MIXES)	COLUMBIA 79947	Beyonce
				<b>POWER PICK</b>		
21	29	37	4	MY TIME	EFFIN 1002	Dutch Featuring Crystal Waters
22	17	5	12	REAL LOVE	EMERGE 30070/CENTAUR	Deborah Cooper
23	27	32	4	FANATIC (REMIXES)	COLUMBIA 79904	Vivian Green
24	26	31	4	OFFICIALLY MISSING YOU (REMIXES)	ELEKTRA 47436/EEG	Tamia
25	9	8	11	SO GONE (SCUMFROG MIXES)	J PROM/D/RMG	Monica
26	22	17	13	SIMPLY BEING LOVED (SOMNAMBULIST)	NETTWERK 33190	BT
27	32	38	4	YOU SPIN ME ROUND (REMIXES)	LEGACY PROMO/EPIC	Dead Or Alive
28	37	—	2	INTO THE SUN	MULTIPLY/FRR PROMO/WARNER STRATEGIC MARKETING	Weekend Players
29	20	10	11	I DO (CHRIS THE GREEK & ORANGE FACTORY MIXES)	HEART 82002	Tina Ann
30	24	26	6	MEDICINE	NERVOUS 20485	DJ Mike Cruz Presents Chyna Ro & Sandy B
31	35	40	5	CAN YOU FIND THE HEART	NITEGR0DVES 187/KING STREET	Ananda Project Featuring Nicola Hitchcock
32	39	47	3	BLINDSIDED (DANCE MIXES)	ATLANTIC 88172	Lucy Woodward
33	41	—	2	APPRECIATE ME (P. RAUHOFFER & AL B. RICH MIXES)	STAR 69 1262	Amuka Featuring Sheila Brody
34	33	33	5	TREMBLE (MOREL, SMITTY/DAVENPORT, M. CRUZ, D. DUBIOUS MIXES)	DCIDE 001	Clare Quilty
35	42	46	3	WHITE HORSE	TOMMY BOY SILVER LABEL 2408/TOMMY BOY	The Orange Factory
36	34	28	9	LET ME BE YOUR ANGEL	HENRY STREET 584	Krista
37	44	—	2	SINNERMAN (FELIX DA HOUSECAT MIX)	VERVE PROMO/UMRG	Nina Simone
38	43	—	2	I WANT YOU (PABLO FLORES REMIX)	EMI LATIN 47305/VIRGIN	Thalia Featuring Fat Joe
39	30	24	11	BANG ON	NERVOUS 20524	Purple Kitty Featuring Latanza Waters
40	48	—	2	I AM WHAT I AM (DANCE MIXES)	ATLANTIC 88183	Linda Eder
41	40	39	5	FURIOUS ANGELS	REPRISE PROMO	Rob Dougan
42	38	35	9	I DON'T WANNA STOP	RADIKAL 99180	ATB
				<b>HOT SHOT DEBUT</b>		
43	NEW	1	1	WE CAN (REMIXES)	CURB PROMO	LeAnn Rimes
44	23	15	14	I'M GLAD (P. OAKENFOLD, FORD, & MURK MIXES)	EPIC 79952	Jennifer Lopez
45	NEW	1	1	ALL I WANT	RADIKAL 99170	Gardeweg
46	NEW	1	1	FEEL GOOD TIME (BORIS & BECK REMIXES)	COLUMBIA PROMO	Pink Featuring William Orbit
47	36	21	13	EASY	JIVE ELECTRO 40056/JIVE	Groove Armada Featuring Sunshine Anderson
48	NEW	1	1	SE ME OLVIDO TU NOMBRE (TRACY YOUNG MIXES)	CRESCENT MOON PROMO	Shalim
49	46	41	5	DON'T WANNA TRY (AL B. RICH REMIXES)	COLUMBIA PROMO	Frankie J
50	28	13	12	PLAY YOUR PART (REMIXES)	J PROM/D/RMG	Deborah Cox

## Dance Singles Sales

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON	TITLE	IMPRINT & NUMBER/DISTRIBUTING LABEL	Artist
				<b>NUMBER 1</b>		4 Weeks At Number 1
1	1	1	4	HOLLYWOOD (REMIXES)	MAVERICK 42638/WARNER BROS.	Madonna
2	RE-ENTRY	2	2	I'M GLAD (REMIXES)	EPIC 79952/SONY MUSIC	Jennifer Lopez
3	4	3	3	OFFICIALLY MISSING YOU (REMIXES)	ELEKTRA 47436/EEG	Tamia
4	3	4	26	THROUGH THE RAIN (HEX HECTOR/MAC QUAYLE REMIX)	MONARCH/ISLAND 063783/DJMG	Mariah Carey
5	2	2	9	STUCK (THUNDERPUSS REMIX)	FOREFRONT 38869/VIRGIN	Stacie Orrico
6	5	5	4	THE DISTRICT SLEEPS ALONE TONIGHT	SUB POP 70614	The Postal Service
7	7	7	5	CRAZY IN LOVE (J. VASQUEZ & M. JOSHUA MIXES)	COLUMBIA 79947/SONY MUSIC	Beyonce
8	6	6	5	ALL NIGHT LONG	JENSTAR 1384	Seduction With Saddler
9	10	10	11	INTUITION (REMIXES)	ATLANTIC 88122/AG	Jewel
10	8	8	19	IF YOU'RE NOT THE ONE (REMIXES)	ISLAND 000243/DJMG	Daniel Bedingfield
11	11	12	15	NEVER (PAST TENSE)	TOMMY BOY SILVER LABEL 2401/TOMMY BOY	The Roc Project Featuring Tina Arena
12	12	11	15	AMERICAN LIFE (REMIXES)	MAVERICK 42614/WARNER BROS.	Madonna
13	9	9	18	BEWARE OF THE BOYS (MUNDIAN TO BACH KE)	SEQUENCE 8011/ULTRA	Panjabi MC
14	13	16	4	TOUR DE FRANCE 2003	ASTRALWERKS 52689	Kraftwerk
15	14	13	15	NOTHING BUT YOU	MUTE 9204	Paul Van Dyk Featuring Hemstock & Jennings
16	17	17	32	CRY ME A RIVER (DIRTY VEGAS, J. FIASCO, & B. HAMEL MIXES)	JIVE 40073	Justin Timberlake
17	15	14	42	DIE ANOTHER DAY (REMIXES)	WARNER BROS. 42492	Madonna
18	NEW	1	1	A LITTLE LOUDER	ZONE 1019/SYSTEM	DJ Icey
19	16	18	9	DIRTY STICKY FLOORS (REMIXES)	MUTE/REPRISE 42620/WARNER BROS.	Dave Gahan
20	18	15	4	TIME (JUNIOR VASQUEZ REMIX)	ARTEMIS 51175	Pretenders
21	NEW	1	1	NO LETTING GO (E-SMOOVE, FORD, AL B. RICH, & N. COTTO MIXES)	VP/ATLANTIC 88180/AG	Wayne Wonder
22	21	20	14	ALONE	ROBBINS 72074	Lasgo
23	24	19	7	BUCCI BAG	STAR 69 1263	Andrea Doria
24	22	21	4	I WANT YOU (PABLO FLORES REMIX)	EMI LATIN 47305/VIRGIN	Thalia Featuring Fat Joe
25	25	—	49	ALIVE (THUNDERPUSS REMIX)	EPIC 79758/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. Video clip availability. Catalog number is for vinyl maxi-single, or CD maxi-single, or CD single respectively, based upon availability. On Sales chart: [M] CD Single available. [C] CD Maxi-Single available. [V] Vinyl Maxi-Single available. [C] Cassette Maxi-Single available. ©2003, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

## Billboard® TOP ELECTRONIC ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON	ARTIST	TITLE
			<b>NUMBER 1</b>	
1	1	2	Lara Croft, Tomb Raider:	The Cradle Of Life
2	2	7	Louie DeVito	Louie DeVito's Dance Factory Level 2
3	5	17	Give Up	Give Up
4	3	5	Trance Party (Volume Three)	Trance Party (Volume Three)
5	4	2	Deborah Cox	Deborah Cox Remixed
6	6	6	Chimera	Chimera
7	7	16	30th Anniversary Collection: Ultimate Disco	30th Anniversary Collection: Ultimate Disco
8	8	18	Thalia's Hits Remixed	Thalia's Hits Remixed
9	9	11	Ultra Trance: 2	Ultra Trance: 2
10	NEW	1	Ultra Chilled 04	Ultra Chilled 04
11	16	3	Rush	Rush
12	19	13	Nyana	Nyana
13	15	7	Ministry Of Sound: American Annual	Ministry Of Sound: American Annual
14	11	4	Summer Vibes	Summer Vibes
15	13	7	Vulnerable	Vulnerable
16	20	5	Addicted To Music	Addicted To Music
17	18	8	Global Underground: Toronto	Global Underground: Toronto
18	23	11	Queer As Folk: The Third Season	Queer As Folk: The Third Season
19	NEW	1	Nueva Musica	Nueva Musica
20	24	35	Original Pirate Material	Original Pirate Material
21	RE-ENTRY	1	100th Window	100th Window
22	14	2	Live@Roxy2	Live@Roxy2
23	RE-ENTRY	1	Ultra Dance 03	Ultra Dance 03
24	22	2	Mixed Live...Spundae, LA	Mixed Live...Spundae, LA
25	RE-ENTRY	1	Pure Trance 2	Pure Trance 2

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). 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: [C] Certification for net shipment of 100,000 units (Gold). [P] Certification for net shipment of 200,000 units (Platinum). [D] 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 EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. [H] indicates past or present Heatseeker title. ©2003, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

## Billboard® HOT DANCE BREAKOUTS

Club Play	Dance Singles Sales
1 GET IT TOGETHER (REMIXES) Seal WARNER BROS.	1 DESTROY SHE SAID Circ RADIKAL
2 I NEED YOU (REMIXES) Dave Gahan MUTE/REPRISE	2 I AM WHAT I AM (DANCE MIXES) Linda Eder ATLANTIC/AG
3 LONG WAY HOME ATB RADIKAL	3 I DON'T KNOW Erika RADIKAL
4 SHELTER Ann Nesby IT'S TIME CHILD	4 IN MY MIND Anarcusan SHINICHI/DEEP DISH
5 A BETTER WORLD Ageha Feat. Jocelyn Brown & Loleatta Holloway GATESKING STREET	5 ROCK & ROLL MACHINE Client MUTE

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.



# Paisley Enjoys His 'Celebrity' Status

BY DEBORAH EVANS PRICE

NASHVILLE—The view from the top can be quite sweet. Just ask Brad Paisley.

Fueled by hit single "Celebrity" and a slot on Brooks & Dunn's successful Neon Circus & Wild West Show tour, Paisley's new album, "Mud on the Tires," debuted at No. 1 on the Top Country Albums chart and at No. 8 on The Billboard 200 last issue.

The set sold more than 85,600 units the first week. This week it adds 41,000 to that tally and stands at No. 1 on the Top Country Albums chart. This is Paisley's first No. 1 album.

"It was nice to see people buy so many of them; that's a thrill for me," says Paisley, who notes that the album was a natural progression. "It wasn't like I changed direction," he stresses. "It feels like it's a steady build as opposed to some strange fluke."

Indeed, Paisley's career has been steadily gaining momentum. His 1999 Arista Nashville debut, "Who Needs Pictures," peaked at No. 13 on the Top Country Albums chart, while his sophomore effort, "Part II," peaked at No. 3 in 2001. His previous releases were propelled by such chart-topping singles as "He Didn't Have to Be," "We Danced" and "I'm Gonna Miss Her (The Fishin' Song)."

But "Celebrity," a tongue-in-cheek social commentary on reality shows and pop culture, has thrust Paisley's career into a new orbit. "It was completely different than anything I had ever recorded before, and it's timely," Paisley says of the song, which is at No. 3 this issue. "It just all seemed to point to [being] the right first single."

The 30-year-old West Virginia native says the "Celebrity" video—which features appearances by William Shatner, Jason Alexander,

Jim Belushi, Little Jimmy Dickens and TV's "Bachelorette" Trista Rehn—was a valuable tool in exposing the single.

In addition to the usual country video outlets—CMT and Great American Country—the clip aired on "Entertainment Tonight," "Access Hollywood" and CNN.

"We did get some [outlets] that normally don't even play videos at all," Arista Nashville director of marketing and artist development Cindy Mabe says, "but considering what's going on with reality TV and what the culture's become, it was more relevant."

Mabe believes that exposure helped fuel sales in Chicago; Washington, D.C.; and Philadelphia, which are usually not considered country music's strongest markets. The album also received exposure through a radio special that aired on more than 400 stations.

## JOINING THE CIRCUS

Paisley, who is booked by the William Morris Agency and managed by Jimmy Gilmer, increased his fan base with a stint on the Neon Circus tour.

"Touring with Brooks

& Dunn this year has been a really big factor in reaching a lot of new people," says Paisley, who has been performing several songs from "Mud on the Tires" on the tour dates.

"Being an act on that tour has introduced me to a lot of people that maybe were aware of me but didn't necessarily own any albums of mine before. Brooks & Dunn are really accom-

modating. They would let me have full use of the video screen and, during 'Celebrity,' we'd play the video along with us." The video was tagged at the end with the album's release date. "All those kinds of things help," he says.

Handleman's country product manager, Kerry Fly, says the main factor spurring sales of Paisley's album is the music. "His songs are impacting radio and the consumers," says Fly, whose initial order of "Mud on the Tires" was 65,000. Handleman sold 18,508 units the first week. "I expect this album to have great legs, like his others."

During the week of release, Paisley did an in-store at a Kmart in St. Clairsville, Ohio (near his West Virginia

hometown), that resulted in the sale of more than 2,100 CDs—and he autographed every one of them. Scott Sellers, regional product manager for Handleman, says it was the company's most successful in-store, surpassing a Toby Keith event held last year in the Los Angeles market by 200 units.

## FROM COMEDY TO TRAGEDY

Produced by Frank Rogers, "Mud on the Tires" features 17 tracks that run the gamut from the light-hearted "That's Love," which features Belushi and Dan Aykroyd, to a duet with Alison Krauss on "Whiskey Lullaby," a dark ballad penned by Bill Anderson and Jon Randall. Vince Gill joins Paisley on "Hold Me in Your Arms (And Let Me Fall)."

"Spaghetti Western Swing" is an instrumental collaboration with Redd Volkaert, one of Paisley's guitar heroes, that is prefaced with a humorous bit by Dickens, Anderson and George Jones. There's also a cover of the Vern Gosdin hit "Is It Raining at Your House?" Paisley rounds out the album with the gospel standard "Farther Along."

Paisley wrote or co-wrote 10 cuts and displays his impressive guitar prowess on every track.

"Even though I played the guitar on those earlier records, I really felt like a session player," he says. "On this album, I set out to go too far on purpose. I wanted to make the guitar playing more interesting."

Lyrical, he says the album contains a lot of realism, especially when it comes to the topics of love and relationships. "I've realized that [marriage] is better than I thought it would be, and it's also different," says Paisley, who married actress Kimberly Williams in March. "A lot of these songs came from that place."



PAISLEY: PURPOSELY GOING TOO FAR

# New Merle Haggard Album Launches Hag Records

Country music legend **Merle Haggard** has formed his own label, Hag Records, which will release his new album, "Haggard Like Never Before," Sept. 30.

Industry veteran **Tom Thacker** is president of the new Nashville-based label. Thacker, a former manager and producer of **Glen Campbell**, **Ike & Tina Turner** and others, worked with Haggard as a consultant for three years prior to the launch of Hag.

Hag is distributed in North America by Nashville-based Compendia Music Group.

"Haggard Like Never Before" includes nine new Haggard songs and two covers, including **Woody Guthrie's** "Reno Blues (Philadelphia Lawyer)," which Haggard recorded as a duet with **Willie Nel-**

**son.** The album's first single, "That's the News," which criticizes the media's coverage of the war in Iraq, has been sent to radio.

Haggard will launch a 21-date tour Aug. 22 at Big Sandy Superstore Arena in Huntington, W.Va.

**Nashville Scene**

By Phyllis Stark  
pstark@billboard.com



**HONORED:** **Floyd Cramer** and **Carl Smith** have been selected as this year's inductees into the Country Music Hall of Fame. Formal induction will take place during the nationally televised Country Music Assn. Awards Nov. 5 in Nashville.

Inductees are chosen by the more

than 300 appointed members of the CMA's Hall of Fame panel of electors.

**Cramer**, who died in 1997, made his first record for Abbott Records in 1953. He later moved to Nashville, where his piano playing made him a sought-after session musician for such artists as **Elvis Presley**, **Patsy Cline** and **Roy Orbison**.

He signed with RCA Records in the late '50s as an instrumental act and charted five singles on the *Billboard* country singles chart. His biggest hit was a 1961 cover of **Bob Wills'** "San Antonio Rose," which peaked at No. 8.

**Smith** was a consistent hitmaker in the '50s and '60s, landing 93 songs on the country singles chart. Five were No. 1 hits, including "Are You Teasing Me," "Hey Joe!" and "Loose Talk." He recorded for Columbia for most of his career.

As an actor, Smith appeared in two Western films and later co-hosted ABC-TV's "Four Star Jubilee."

**CASH IS KING:** **Johnny Cash** tops the nominations for the Americana

Music Assn.'s Americana Awards, set for Sept. 19 in Nashville. Cash received three nominations, including artist of the year.

**Kathleen Edwards**, **Alison Krauss** and **Lucinda Williams** earned two nominations apiece, including an artist of the year nod for each. **Buddy**



**Miller** also scored two nominations.

Album of the year nominees are Cash's "American IV: The Man Comes Around" (American Recordings/Lost Highway), Edwards' "Faller" (Rounder), **the Jayhawks'** "Rainy Day Music" (Lost Highway) and Miller's "Midnight & Lonesome" (Hightone).

Song of the year nominees are Cash's "Hurt," **Dixie Chicks'** "Truth No. 2," **Rhonda Vincent's** "You Can't

Take It With You When You Go" and Williams' "Righteously."

Instrumentalist of the year nominees are Krauss, Miller, **Jerry Douglas** and **Gurf Morlix**.

Winners are determined by votes from the AMA's nearly 1,000 members. Five lifetime achievement awards will also be handed out during the show, which will feature performances from Edwards, **Allison Moorer**, **Ricky Skaggs** and **Rodney Crowell**.

The awards show takes place during the AMA's fourth annual Americana Conference, scheduled for Sept. 18-20 in downtown Nashville. Veteran artist manager **Ken Kragen** will deliver the keynote address Sept. 18.

**ON THE ROW:** **Clay Bradley** joins Sony Music Nashville as VP of A&R. He previously held the same position at MCA Nashville. Bradley is a third generation country music talent. His grandfather was legendary producer **Owen Bradley**, and his father is A&R veteran **Jerry Bradley**.



AUGUST 16  
2003

# Billboard® HOT COUNTRY SINGLES & TRACKS

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	Airplay monitored by Nielsen Broadcast Data Systems			PEAK POSITION	THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	Nielsen SoundScan			PEAK POSITION			
				TITLE	PRODUCER (SONGWRITER)	IMPRINT & NUMBER/PROMOTION LABEL						Artist	TITLE	PRODUCER (SONGWRITER)		IMPRINT & NUMBER/PROMOTION LABEL	Artist	
				<b>NUMBER 1</b> 2 Weeks At Number 1								<b>NUMBER 1</b> 39 Weeks At Number 1						
1	1	2	9	IT'S FIVE O'CLOCK SOMEWHERE	K. STEGALL (J. BROWN, D. ROLLINS)	ARISTA NASHVILLE ALBUM CUT	Alan Jackson & Jimmy Buffett	31	34	36	8	PLAYBOYS OF THE SOUTHWESTERN WORLD	B. BRADDOCK (IN. COTY, R. VAN WARMER)	WARNER BROS. ALBUM CUT/WRN	Blake Shelton			
2	3	6	13	NO SHOES, NO SHIRT, NO PROBLEMS	N. WILSON, B. CANNON, K. CHESNEY (C. BEATHARD)	BNA ALBUM CUT	Kenny Chesney	32	36	37	6	TENNESSEE RIVER RUN	F. ROGERS, J. STROUD (D. WORLEY, S. LESLIE)	DREAMWORKS ALBUM CUT	Darryl Worley			
3	4	3	22	CELEBRITY	F. ROGERS (B. PAISLEY)	ARISTA NASHVILLE ALBUM CUT	Brad Paisley	33	39	45	4	HELL YEAH	B. CHANCEY (J. STEELE, C. WISEMAN)	COLUMBIA ALBUM CUT	Montgomery Gentry			
4	2	1	18	RED DIRT ROAD	K. BROOKS, R. DUNN, M. WRIGHT (K. BROOKS, R. DUNN)	ARISTA NASHVILLE ALBUM CUT	Brooks & Dunn	34	35	35	13	EVERY LITTLE THING	K. STEGALL (J. O'NEAL, R. DEAN, S. TILLIS)	MERCURY 000584	Jamie O'Neal			
5	7	7	19	FOREVER AND FOR ALWAYS	R. J. LANGE (S. TWAIN, R. J. LANGE)	MERCURY ALBUM CUT	Shania Twain	35	27	20	19	TELL ME SOMETHING BAD ABOUT TULSA	T. BROWN, G. STRAIT (R. LANE)	MCA NASHVILLE 010586	George Strait			
6	6	4	23	MY FRONT PORCH LOOKING IN	D. HUFF (R. MCDONALD, F. MYERS, D. PFIMMER)	BNA ALBUM CUT	Lonestar	36	37	38	9	CAN YOU HEAR ME WHEN I TALK TO YOU?	C. DOWNS (J. HARNEN, R. MANWILLER)	LYRIC STREET 164075	Ashley Gearing			
7	5	5	31	BEER FOR MY HORSES	J. STROUD, T. KEITH (T. KEITH, S. EMERICK)	DREAMWORKS 450785	Toby Keith Duet With Willie Nelson	37	43	52	4	AND THE CROWD GOES WILD	C. LINDEY, M. WILLS (J. STEELE, C. WISEMAN)	MERCURY ALBUM CUT	Mark Wills			
8	9	11	18	WHAT WAS I THINKIN'	B. BEAVERS (D. RUTTAN, B. BEAVERS, D. BENTLEY)	CAPITOL 77963	Dierks Bentley	38	40	39	12	LONG BLACK TRAIN	M. WRIGHT, F. ROGERS (J. TURNER)	MCA NASHVILLE 000976	Josh Turner			
9	8	9	14	REAL GOOD MAN	B. GALLIMORE, T. MCGRAW, D. SMITH (R. RUTHERFORD, G. TEREI)	CURB ALBUM CUT	Tim McGraw	39	38	44	3	WRINKLES	M. D. CLUTE, DIAMOND RIO (R. SCAIFE, N. THRASHER)	ARISTA NASHVILLE ALBUM CUT	Diamond Rio			
10	10	10	24	99.9% SURE (I'VE NEVER BEEN HERE BEFORE)	L. REYNOLDS (B. AUSTIN, G. BARNHILL)	LYRIC STREET ALBUM CUT	Brian McComas	40	41	46	4	I WISH	B. GALLIMORE, T. MCGRAW (T. L. JAMES, E. HILL)	CURB ALBUM CUT	Jo Dee Messina			
11	11	12	23	THEN THEY DO	S. HENDRICKS, T. BRUCE (J. COLLINS, S. RUSS)	CAPITOL ALBUM CUT	Trace Adkins	41	42	47	4	I CAN'T TAKE YOU ANYWHERE	J. STROUD, T. KEITH (S. EMERICK, T. KEITH)	DREAMWORKS ALBUM CUT	Scotty Emerick With Toby Keith			
12	13	15	13	HELP POUR OUT THE RAIN (LACEY'S SONG)	C. BLACK (B. JEWELL)	COLUMBIA 79885	Buddy Jewell	42	44	42	6	IF THERE AIN'T THERE OUGHTA' BE	M. STUART, J. NIEBANK (B. PINSON, T. BRUCE)	COLUMBIA ALBUM CUT	Marty Stuart And His Fabulous Superlatives			
13	16	17	17	A FEW QUESTIONS	J. RITCHEY, C. WALKER (P. MOORE, R. SCOTTA, WHEELER)	RCA ALBUM CUT	Clay Walker	43	57	—	2	COWBOYS LIKE US	T. BROWN, G. STRAIT (A. SMITH, B. OPIERO)	MCA NASHVILLE ALBUM CUT	George Strait			
14	15	18	9	THIS ONE'S FOR THE GIRLS	M. MCBRIDE, P. WORLEY (C. LINDEY, H. LINDEY, A. MAYO)	RCA ALBUM CUT	Martina McBride	44	45	41	6	ULTIMATE LOVE	B. GALLIMORE, P. VASSAR (P. VASSAR, R. CLAWSON, J. WOOD, VASSAR)	ARISTA NASHVILLE ALBUM CUT	Phil Vassar			
15	14	14	15	WHAT THE WORLD NEEDS	D. HUFF, WYNONNA (H. LAMAR, B. JAMES)	ASYLUM-CURB ALBUM CUT	Wynonna	45	33	31	15	YOU'RE STILL HERE	B. GALLIMORE, F. HILL (A. MAYO, M. BERG)	WARNER BROS. 16647WRN	Faith Hill			
16	18	21	11	WHO WOULDN'T WANNA BE ME	K. URBAN (M. POWELL, K. URBAN)	CAPITOL ALBUM CUT	Keith Urban	46	47	51	8	WHAT A SHAME	E. GORDY, JR. (J. NIEBANK, I. FRASIER, T. DAMPHIER, H. BUTLER)	MCA NASHVILLE ALBUM CUT	Rebecca Lynn Howard			
17	12	8	28	STAY GONE	C. LINDEY, J. STROUD (J. WAYNE, B. KIRSCH)	DREAMWORKS 000345	Jimmy Wayne	47	55	—	2	DRINKIN' BONE	B. J. WALKER, JR., T. BYRD (C. BEATHARD, K. K. PHILLIPS)	RCA ALBUM CUT	Tracy Byrd			
18	17	16	25	BACKSEAT OF A GREYHOUND BUS	S. EVANS, P. WORLEY (C. LINDEY, H. LINDEY, A. MAYO, T. VERGES)	RCA ALBUM CUT	Sara Evans	48	51	53	3	HALF A HEART TATTOO	J. HANSON, G. DRIGMAN (J. HANSON, M. PHEENEY, A. J. MASTERS)	CAPITOL ALBUM CUT	Jennifer Hanson			
19	20	22	14	SHE ONLY SMOKES WHEN SHE DRINKS	B. BROWN (C. HARRINGTON, T. MARTIN, T. NICHOLS)	UNIVERSAL SOUTH 000157	Joe Nichols	49	48	49	8	IN MY DREAMS	R. MALD (R. TREVINO, R. MALD, A. MILLER)	WARNER BROS. ALBUM CUT/WRN	Rick Trevino			
20	21	23	8	TOUGH LITTLE BOYS	M. WRIGHT, G. ALLAN (D. SAMPSON, H. ALLEN)	MCA NASHVILLE ALBUM CUT	Gary Allan	50	46	48	9	WHEN YOU COME AROUND	S. BOGARD (D. RUTTAN, S. BOGARD)	LYRIC STREET ALBUM CUT	Deric Ruttan			
21	22	26	6	I MELT	M. BRIGHT, M. WILLIAMS, RASCAL FLATTS (G. LEVOX, N. THRASHER, W. MOBLEY)	LYRIC STREET ALBUM CUT	Rascal Flatts	51	49	—	2	GOOD TIME	B. GALLIMORE (J. ANDREWS, B. BRAMLETT, A. ROBOFF)	DREAMWORKS ALBUM CUT	Jessica Andrews			
22	23	24	12	WAVE ON WAVE	D. MORRIS, T. BROWN (P. GREEN, D. NEUHAUSER, J. POLLARD)	REPUBLIC ALBUM CUT/UNIVERSAL SOUTH	Pat Green	52	56	57	3	THE LATE GREAT GOLDEN STATE	P. ANDERSON (M. STINSON)	AUDIUM ALBUM CUT	Dwight Yoakam			
23	24	25	16	WALK A LITTLE STRAIGHTER	C. CHAMBERLAIN (B. CURRINGTON, C. CHAMBERLAIN, C. BEATHARD)	MERCURY 000972	Billy Currington	53	54	59	4	PRAY FOR THE FISH	K. LEHNING (P. MOORE, D. MURPHY, R. SCOTT)	WORD-CURB ALBUM CUT/WARNER BROS. CHRISTIAN	Randy Travis			
24	26	27	10	LOVIN' ALL NIGHT	E. GORDY, JR. (R. CROWELL)	EPIC 79954/EMN	Patty Loveless	<b>HOT SHOT DEBUT</b>				54	NEW	1	EVERY FRIDAY AFTERNOON	C. MORGAN, P. O'DONNELL (N. COTY, J. MELTON)	BROKEN BOW ALBUM CUT	Craig Morgan
25	25	28	20	ONLY GOD (COULD STOP ME LOVING YOU)	J. KING, J. STROUD, R. MARX (R. J. LANGE)	DREAMWORKS 450788	Emerson Drive					55	52	50	10	I CAN ONLY IMAGINE	D. JOHNSON, M. LLOYD, M. CURB (B. MILLARD)	ASYLUM-CURB ALBUM CUT
26	28	29	14	DAYS LIKE THIS	C. LINDEY (R. PROCTOR, D. BLACKMAN)	BNA ALBUM CUT	Rachel Proctor	56	50	—	2	LONESOME, ON'RY AND MEAN	T. TRITT (S. YOUNG)	RCA ALBUM CUT	Travis Tritt			
27	30	32	8	CHICKS DIG IT	C. CAGLE, R. WRIGHT (C. CAGLE, C. CROWE)	CAPITOL ALBUM CUT	Chris Cagle	57	NEW	1	RUN, RUN, RUN	S. HENDRICKS (P. HOWELL, H. DAVIS, K. KAYLE)	ARISTA NASHVILLE ALBUM CUT	Ryan Tyler				
28	29	30	15	I CAN'T BE YOUR FRIEND	J. BALDING, C. DINAPOLI, T. RUSHLOW (R. CLAWSON, B. CRISLER)	LYRIC STREET ALBUM CUT	Rushlow	58	NEW	1	I'VE NEVER BEEN ANYWHERE	R. LANDIS (D. DILLON, J. COLLINS)	AUDIUM ALBUM CUT	Sammy Kershaw				
29	32	34	10	STREETS OF HEAVEN	D. HUFF, J. BALDING (S. AUSTIN, P. DUNCAN, A. KASHA)	BROKEN BOW ALBUM CUT	Sherrie Austin	59	NEW	1	WALKING IN MEMPHIS	D. HUFF (M. COHN)	BNA ALBUM CUT	Lonestar				
30	31	33	9	HONESTY (WRITE ME A LIST)	T. HEWITT, R. ATKINS (D. KENT, P. CLEMENTS)	CURB ALBUM CUT	Rodney Atkins	60	NEW	1	I WANNA DO IT ALL	B. GALLIMORE (T. NICHOLS, R. GILES, G. GODDARD)	MERCURY ALBUM CUT	Terri Clark				

Records showing an increase in detections over the previous week, regardless of chart movement. Compiled from a national sample of airplay supplied by Nielsen Broadcast Data Systems' radio track service. 148 Country Stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. Airpower awarded to songs appearing in the top 20 on both the BDS Airplay and Audience charts for the first time with increases in both detections and audience. Titles below the top 20 are removed from the chart after 20 weeks. 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.

## AUGUST 16 2003 Billboard® HOT COUNTRY SINGLES SALES

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	IMPRINT & NUMBER/DISTRIBUTING LABEL	Artist
			<b>NUMBER 1</b> 36 Weeks At Number 1		
1	1	1	PICTURE	UNIVERSAL SOUTH 172274	Kid Rock Featuring Allison Moorer
2	2	1	WHAT WAS I THINKIN'	CAPITOL 77963	Dierks Bentley
3	3	1	HELP POUR OUT THE RAIN (LACEY'S SONG)	COLUMBIA 79885/SONY MUSIC	Buddy Jewell
4	5	1	CAN YOU HEAR ME WHEN I TALK TO YOU?	LYRIC STREET 164075/HOLLYWOOD	Ashley Gearing
5	—	1	LONG BLACK TRAIN	MCA NASHVILLE 000976/UMGN	Josh Turner
6	4	13	STAY GONE	DREAMWORKS 000345/INTERSCOPE	Jimmy Wayne
7	7	1	BROKENHEARTSVILLE	UNIVERSAL SOUTH 000782	Joe Nichols
8	6	1	CARRY THE FLAG	SLR 0006	Dean Justin
9	9	1	YOU'RE STILL HERE	WARNER BROS. 16647WRN	Faith Hill
10	—	1	WALK A LITTLE STRAIGHTER	MERCURY 000972/UMGN	Billy Currington

## AUGUST 16 2003 Billboard® TOP BLUEGRASS ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
			<b>NUMBER 1</b> 39 Weeks At Number 1		
1	1	1	ALISON KRAUSS + UNION STATION	ROUNDER 610515	Live
2	2	1	EARL SCRUGGS/DOC WATSON/RICKY SKAGGS	ROUNDER 610526	The Three Pickers
3	3	1	NICKEL CREEK	SUGAR HILL 3941	This Side
4	4	1	ALISON KRAUSS + UNION STATION	ROUNDER 610495	New Favorite
5	5	1	VARIOUS ARTISTS	WARNER SPECIAL PRODUCTS 15828/TIME LIFE	Bluegrass Today
6	6	1	RHONDA VINCENT	ROUNDER 610497 [M]	One Step Ahead
7	7	1	RICKY SKAGGS & KENTUCKY THUNDER	SKAGGS FAMILY/LYRIC STREET 901004/HOLLYWOOD [M]	Live At The Charleston Music Hall
8	8	1	VARIOUS ARTISTS	MADACY CHRISTIAN 3241/MADACY	Best Of Bluegrass Gospel
9	9	1	THE APPALACHIAN PICKERS	K-TEL 3063	Old Timey Gospel
10	12	58	VARIOUS ARTISTS	UNIVERSAL SPECIAL PRODUCTS 18701/TIME LIFE	Time-Life's Treasury Of Bluegrass
11	RE-ENTR	1	BLUE HIGHWAY	ROUNDER 610524	Wondrous Love
12	14	1	VARIOUS ARTISTS	WALT DISNEY 860083	O Mickey, Where Art Thou?: The Voices Of Bluegrass Sing The Best Of Disney
13	15	1	DOLLY PARTON	BLUE EYE 3946/SUGAR HILL	Halos & Horns
14	13	44	THE NITTY GRITTY DIRT BAND	CAPITOL 40177	Will The Circle Be Unbroken, Volume III
15	11	7	YONDER MOUNTAIN STRING BAND & BENNY GALLOWAY	FROG PAO 0103	Old Hands

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. [M] indicates past or present Heatseeker title. © 2003, VNU Business Media, Inc., and Nielsen SoundScan, Inc. All rights reserved.



AUGUST 16  
2003

# Billboard® TOP COUNTRY ALBUMS™

Sales data compiled by Nielsen SoundScan				Sales data compiled by Nielsen SoundScan												
THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION	THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION	
				<b>NUMBER 1</b>				2 Weeks At Number 1								
1	1	—	2	<b>BRAD PAISLEY</b>	ARISTA NASHVILLE 50605/RLG (12.98/18.98)	Mud On The Tires	1	39	41	35	71	<b>GEORGE STRAIT</b>	MCA NASHVILLE 170280/UMGN (11.98 CD)	The Best Of George Strait: 20th Century Masters The Millennium Collection	8	
2	2	1	3	<b>BROOKS &amp; DUNN</b>	ARISTA NASHVILLE 67070/RLG (12.98/18.98)	Red Dirt Road	1	40	43	38	51	<b>NICKEL CREEK</b>	SUGAR HILL 3941 (18.98 CD)	This Side	2	
3	3	3	34	<b>TOBY KEITH</b> ▲ <sup>3</sup>	DREAMWORKS 450254/INTERSCOPE (11.98/18.98)	Unleashed	1	42	42	37	18	<b>JESSICA ANDREWS</b>	DREAMWORKS 450356/INTERSCOPE (12.98/18.98)	Now	4	
4	4	4	9	<b>LONESTAR</b>	BNA 67076/RLG (12.98/18.98)	From There To Here: Greatest Hits	1	43	45	40	26	<b>WILLIE NELSON</b>	LEGACY/COLUMBIA 86740/SONY MUSIC (25.98 EQ CD)	The Essential Willie Nelson	24	
5	5	6	37	<b>SHANIA TWAIN</b>	MERCURY 170314/UMGN (11.98 CD)	Up!	1	44	38	39	30	<b>BLAKE SHELTON</b>	WARNER BROS. 48237/WRN (12.98/18.98)	The Dreamer	2	
6	6	8	67	<b>KENNY CHESNEY</b> ▲ <sup>2</sup>	BNA 67038/RLG (12.98/18.98)	No Shoes, No Shirt, No Problems	1	45	NEW	1		<b>HOT SHOT DEBUT</b>				
7	7	2	3	<b>PAT GREEN</b>	REPUBLIC 000562/UNIVERSAL SOUTH (10.98/17.98)	Wave On Wave	2	46	44	41	23	<b>VARIOUS ARTISTS</b>	WARNER SPECIAL PRODUCTS 18905/TIME LIFE (18.98 CD)	Classic Country: The '80s	45	
8	8	5	4	<b>TRACE ADKINS</b>	CAPITOL 81512 (10.98/18.98)	Greatest Hits Collection, Volume I	1	46	44	41	23	<b>RODNEY CARRINGTON</b>	CAPITOL 36579 (18.98 CD)	Nut Sack	14	
9	12	10	36	<b>TIM MCGRAW</b> ▲ <sup>2</sup>	CURB 78746 (12.98/18.98)	Tim McGraw And The Dancehall Doctors	2	47	48	46	19	<b>SOUNDTRACK</b>	WARNER BROS. 48424/WRN (18.98 CD)	Blue Collar Comedy Tour: The Movie	29	
10	10	11	40	<b>RASCAL FLATTS</b> ▲	LYRIC STREET 165031/HOLLYWOOD (12.98/18.98)	Melt	1	48	49	42	101	<b>TOBY KEITH</b> ▲ <sup>2</sup>	DREAMWORKS 450297/INTERSCOPE (12.98/18.98)	Pull My Chain	1	
11	9	7	8	<b>GEORGE STRAIT</b>	MCA NASHVILLE 000114/UMGN (12.98/18.98)	Honkytonkville	1	49	47	44	9	<b>DOLLY PARTON</b>	RCA/BMG HERITAGE 5308/RLG (18.98 CD)	Ultimate Dolly Parton	20	
12	11	9	8	<b>BUDDY JEWELL</b>	COLUMBIA 90131/SONY MUSIC (12.98 EQ/18.98)	Buddy Jewell	1	50	46	52	103	<b>ALISON KRAUSS + UNION STATION</b> ●	ROUNDER 610495 (11.98/17.98)	New Favorite	3	
13	18	16	43	<b>GREATEST GAINER</b>				Golden Road	3	51	53	6	<b>VARIOUS ARTISTS</b>	WARNER SPECIAL PRODUCTS 15828/TIME LIFE (24.98/24.98)	Bluegrass Today	48
14	16	14	49	<b>KEITH URBAN</b> ●	CAPITOL 32936 (10.98/18.98)	Home	1	52	52	56	63	<b>EMERSON DRIVE</b>	DREAMWORKS 450272/INTERSCOPE (8.98/14.98) [M]	Emerson Drive	13	
15	17	15	98	<b>DIXIE CHICKS</b> ▲ <sup>6</sup>	MONUMENT/COLUMBIA 88840/SONY MUSIC (12.98 EQ/18.98)	Greatest Hits	1	53	61	58	18	<b>PACESETTER</b>				
16	20	20	54	<b>MARTINA MCBRIDE</b> ▲ <sup>2</sup>	RCA 67012/RLG (12.98/18.98)	Greatest Hits	1	54	57	55	96	<b>GEORGE JONES</b>	BAND17/BNA 67063/RLG (11.98/18.98)	The Gospel Collection: George Jones Sings The Greatest Stories Ever Told	19	
17	15	12	6	<b>JOE NICHOLS</b> ●	UNIVERSAL SOUTH 170285 (11.98/17.98) [M]	Man With A Memory	9	54	57	55	96	<b>GARY ALLAN</b> ●	MCA NASHVILLE 170201/UMGN (11.98/17.98)	Alright Guy	4	
18	13	17	11	<b>WILLIE NELSON &amp; FRIENDS</b>	LOST HIGHWAY 000453/UMGN (18.98 CD)	Live And Kickin'	4	55	58	64	9	<b>LARRY THE CABLE GUY</b>	ARK 21 810076 (18.98 CD)	Lord, I Apologize	55	
19	14	25	39	<b>JO DEE MESSINA</b>	CURB 78750 (18.98 CD)	Greatest Hits	1	56	51	50	8	<b>ROY D. MERCER</b>	CAPITOL 38088 (17.98 CD) [M]	Roy D. Mercer Hits The Road	31	
20	19	13	5	<b>ALISON KRAUSS + UNION STATION</b> ▲	ROUNDER 610515 (19.98 CD)	Live	9	57	50	47	23	<b>VINCE GILL</b>	MCA NASHVILLE 170286/UMGN (12.98/18.98)	Next Big Thing	4	
21	25	21	49	<b>TRACY BYRD</b>	RCA 67073/RLG (11.98/18.98)	The Truth About Men	5	58	56	48	39	<b>MARK WILLS</b>	MERCURY 170313/UMGN (11.98/18.98)	Greatest Hits	16	
22	23	19	6	<b>MONTGOMERY GENTRY</b> ●	COLUMBIA 86520/SONY MUSIC (11.98 EQ/17.98)	My Town	3	59	55	—	2	<b>THE CHARLIE DANIELS BAND</b>	BLUE HAT/AUDIUM 8188/KOCH (13.98 CD)	Freedom And Justice For All	55	
23	22	18	16	<b>JIMMY WAYNE</b>	DREAMWORKS 450355/INTERSCOPE (18.98 CD)	Jimmy Wayne	7	60	59	54	28	<b>ALABAMA</b>	RCA 67052/RLG (18.98 CD)	In The Mood: The Love Songs	4	
24	26	22	6	<b>DARRYL WORLEY</b> ●	DREAMWORKS 000640/INTERSCOPE (12.98/18.98)	Have You Forgotten?	1	61	54	45	11	<b>JEFF BATES</b>	RCA 67071/RLG (11.98/17.98) [M]	Rainbow Man	14	
25	RE-ENTRY	17		<b>DWIGHT YOAKAM</b>	AUDIUM 8176/KOCH (18.98 CD)	Population: Me	8	62	62	49	63	<b>PAT GREEN</b>	REPUBLIC/UNIVERSAL 016018/UMRG (8.98/14.98)	Three Days	7	
26	28	36	3	<b>BERING STRAIT</b>	UNIVERSAL SOUTH 170218 (18.98 CD)	Bering Strait	17	63	66	68	6	<b>CRISTY LANE</b>	LS 11580 (9.98 CD)	One Day At A Time: 22 All Time Favorites Vol. I & II	63	
27	27	24	42	<b>EARL SCRUGGS/DOC WATSON/RICKY SKAGGS</b>	ROUNDER 610526 (18.98 CD)	The Three Pickers	26	64	65	62	40	<b>VARIOUS ARTISTS</b> ●	EPIC/WEA/UNIVERSAL/RLG 86920/SONY MUSIC (12.98 EQ/17.98)	Totally Country Vol. 2	5	
28	30	31	39	<b>RANDY TRAVIS</b>	WORD-CURB 86236/WARNER BROS. (11.98/18.98)	Rise And Shine	8	65	60	43	5	<b>MARTY STUART AND HIS FABULOUS SUPERLATIVES</b>	COLUMBIA 87063/SONY MUSIC (9.98 EQ CD)	Country Music	40	
29	29	23	41	<b>JOHNNY CASH</b> ●	AMERICAN 063339/LOST HIGHWAY (18.98 CD)	American IV: The Man Comes Around	4	66	40	—	2	<b>CORY MORROW</b>	WRITE DN 6000/SMITH MUSIC GROUP (17.98 CD/DVD) [M]	Full Exposure	40	
30	32	27	45	<b>CRAIG MORGAN</b>	BROKEN BOW 77567 (13.98 CD) [M]	I Love It	16	67	75	66	91	<b>GEORGE STRAIT</b> ▲	MCA NASHVILLE 170228/UMGN (11.98/18.98)	The Road Less Traveled	1	
31	31	30	81	<b>ELVIS PRESLEY</b> ▲ <sup>3</sup>	RCA 68079/RLG (12.98/18.98)	Elv1s: 30 #1 Hits	1	68	74	73	77	<b>GEORGE STRAIT</b> ▲	MCA NASHVILLE 170228/UMGN (11.98/18.98)	22 All-Time Greatest Hits	64	
32	33	28	18	<b>ALAN JACKSON</b> ▲	ARISTA NASHVILLE 67039/RLG (12.98/18.98)	Drive	1	69	69	57	45	<b>CHARLEY PRIDE</b>	TEEVEE 0708/IMG (7.98/12.98)	Totally Country	2	
33	24	—	2	<b>CHRIS CAGLE</b>	CAPITOL 40516 (11.98/18.98)	Chris Cagle	1	70	69	57	45	<b>LINDA RONSTADT</b>	ELEKTRA 76109/RHINO (17.98 CD)	The Very Best Of Linda Ronstadt	19	
34	34	26	42	<b>CHRIS LEDOUX</b>	CAPITOL 81580 (10.98/18.98)	Horsepower	24	71	64	59	14	<b>RHONDA VINCENT</b>	ROUNDER 610497 (18.98 CD) [M]	One Step Ahead	30	
35	21	—	2	<b>FAITH HILL</b> ▲ <sup>2</sup>	WARNER BROS. 48001/WRN (12.98/18.98)	Cry	1	72	72	69	44	<b>LEANN RIMES</b> ●	CURB 78747 (12.98/18.98)	Twisted Angel	3	
36	35	29	25	<b>BRIAN MCCOMAS</b>	LYRIC STREET 165025/HOLLYWOOD (11.98/18.98) [M]	Brian McComas	21	73	67	70	18	<b>RICKY SKAGGS &amp; KENTUCKY THUNDER</b>	SKAGGS FAMILY/LYRIC STREET 901004/HOLLYWOOD (18.98 CD) [M]	Live At The Charleston Music Hall	32	
37	36	34	16	<b>GEORGE STRAIT</b> ●	MCA NASHVILLE 170319/UMGN (12.98/18.98)	For The Last Time: Live From The Astrodome	2	74	73	63	7	<b>BILLY RAY CYRUS</b>	SMCMC 4114/MADACY (19.98 CD)	Time Flies	56	
38	37	32	50	<b>TOBY KEITH</b>	MERCURY 170351/UMGN (12.98 CD)	The Best Of Toby Keith: 20th Century Masters The Millennium Collection	5	75	68	65	39	<b>WILLIE NELSON &amp; FRIENDS</b>	LOST HIGHWAY 170340/UMGN (18.98 CD)	Stars & Guitars	18	
				<b>DIAMOND RIO</b> ●	ARISTA NASHVILLE 67046/RLG (11.98/17.98)	Completely	3									

● 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 2 million units (Diamond) Numerals 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. 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.

AUGUST 16  
2003

# Billboard® TOP COUNTRY CATALOG ALBUMS™

Sales data compiled by Nielsen SoundScan				Sales data compiled by Nielsen SoundScan									
THIS WEEK	LAST WEEK	TOTAL CHART WKS	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	TOTAL CHART WKS	THIS WEEK	LAST WEEK	TOTAL CHART WKS	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	TOTAL CHART WKS
1	1	149	<b>KENNY CHESNEY</b> ▲ <sup>3</sup>	BNA 67976/RLG (12.98/18.98)	Greatest Hits	149	13	16	244	<b>TOBY KEITH</b> ▲ <sup>2</sup>	MERCURY 558962/UMGN (11.98/17.98)	Greatest Hits Volume One	244
2	2	141	<b>TIM MCGRAW</b> ▲ <sup>3</sup>	CURB 77978 (12.98/18.98)	Greatest Hits	141	14	13	470	<b>HANK WILLIAMS JR.</b> ▲ <sup>4</sup>	CURB 77638 (5.98/9.98)	Greatest Hits, Vol. 1	470
3	5	300	<b>SHANIA TWAIN</b> ◆ <sup>19</sup>	MERCURY 536003/UMGN (12.98/18.98)	Come On Over	300	14	14	259	<b>JOHN DENVER</b>	MADACY 4750 (5.98/9.98)	The Best Of John Denver	259
4	3	139	<b>SOUNDTRACK</b> ▲ <sup>7</sup>	LOST HIGHWAY/MERCURY 170069/UMGN (12.98/18.98)	O Brother, Where Art Thou?	139	16	18	205	<b>GARTH BROOKS</b> ▲ <sup>15</sup>	CAPITOL 97424 (11.98/26.98)	Double Live	205
5	4	165	<b>RASCAL FLATTS</b> ▲	LYRIC STREET 165011/HOLLYWOOD (11.98/18.98) [M]	Rascal Flatts	165	17	15	156	<b>SOUNDTRACK</b> ▲ <sup>3</sup>	CURB 78703 (11.98/17.98)	Coyote Ugly	156
6	6	288	<b>DIXIE CHICKS</b> ◆ <sup>12</sup>	MONUMENT 68195/SONY MUSIC (10.98 EQ/17.98) [M]	Wide Open Spaces	288	18	17	366	<b>WILLIE NELSON</b> ▲	LEGACY/COLUMBIA 84184/SONY MUSIC (5.98 EQ/9.98)	Super Hits	366
7	11	406	<b>ALAN JACKSON</b> ▲ <sup>5</sup>	ARISTA NASHVILLE 18801/RLG (12.98/18.98)	The Greatest Hits Collection	406	19	19	2	<b>JOHN DENVER</b>	EMI-CAPITOL SPECIAL MARKETS 19953 (7.98 CD)	Ten Best Series: The Best Of John Denver	2
8	7	307	<b>BROOKS &amp; DUNN</b> ▲ <sup>3</sup>	ARISTA NASHVILLE 18852/RLG (12.98/18.98)	The Greatest Hits Collection	307	20	20	118	<b>TIM MCGRAW</b> ▲ <sup>2</sup>	CURB 78711 (12.98/18.98)	Set This Circus Down	118
9	10	792	<b>PATSY CLINE</b> ▲ <sup>9</sup>	MCA NASHVILLE 320012/UMGN (6.98/11.98)	12 Greatest Hits	792	21	24	124	<b>HANK WILLIAMS</b> ●	MERCURY 536029/UMGN (11.98/17.98)	20 Of Hank Williams Greatest Hits	124
10	8	226	<b>JOHNNY CASH</b> ▲	LEGACY/COLUMBIA 89739/SONY MUSIC (7.98 EQ/11.98)	16 Biggest Hits	226	22	—	147	<b>THE JUDDS</b> ●	CURB 77965 (7.98/11.98)	Number One Hits	147
11	9	205	<b>DIXIE CHICKS</b> ◆ <sup>10</sup>	MONUMENT 69678/SONY MUSIC (12.98 EQ/18.98)	Fly	205	23	25	132	<b>GEORGE JONES</b> ●	LEGACY/EPIC 89319/SONY MUSIC (7.98 EQ/11.98)	16 Biggest Hits	132
12	12	256	<b>WILLIE NELSON</b> ▲	LEGACY/COLUMBIA 83222/SONY MUSIC (7.98 EQ/11.98)	16 Biggest Hits	256	24	21	114	<b>BRAD PAISLEY</b> ▲	ARISTA NASHVILLE 67006/RLG (11.98/18.98)	Part II	114
							25	22	256	<b>TIM MCGRAW</b> ▲ <sup>4</sup>	CURB 77886 (7.98/11.98)	Everywhere	256

● 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 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 2 million units (Diamond) Numerals 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. 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 Heatseeker title. © 2003, VNU Business Media, Inc., and Nielsen SoundScan, Inc. All rights reserved.



## ALBUMS

Edited by Michael Paoletta

### POP

#### ★ LAURA TURNER

**Soul Deep**  
PRODUCERS: Kurt Howell, David Lyndon Huff  
Curb 78767

RELEASE DATE: Aug. 5

Divadom has come upon hard times in America. But Curb is pulling out all stops for its silky new sophisticated lady, Laura Turner. "Soul Deep" showcases all the drama of Sarah Brightman's thundering soprano, along with the more subtle shades of Enya—though such black-and-white comparisons sell short the singer's vast emotional range and crisp purity. The wondrously crafted collection toe-dances through all colors of the musical rainbow, while collaborator Kurt Howell brings an elegant unity to the set, fusing Celtic lilt, tribal rhythms and gentle beats to ensure modern relevance. The premiere calling card is the title track (also the first single), which blossoms like a morning rose drinking in sunlight. Other highlights are the delicate "Devoted" and chugging sing-along "You're Where I Belong." A spectacular debut boasting uncommon ambition and grace.—*CT*

#### THE DEREK TRUCKS BAND

**Soul Serenade**  
PRODUCERS: John Snyder, Derek Trucks  
Columbia 89013

RELEASE DATE: Aug. 5

Derek Trucks recorded this album with his band in two sessions (one in 1999, the other in 2000). It is a more laid-back project than "Joyful Noise," the band's 2002 debut for Columbia. There is only one vocal track here: the beautiful, bluesy "Drown in My Own Tears" featuring Gregg Allman. The other tunes are instrumentals, and all evince Trucks' continuing gravitation toward jazz in particular and eclecticism in general. Kofi Burbridge's contribution on flute is key on "Afro Blue," a cover choice that says a lot about where this band is headed musically. Trucks' guitar work here, slide or otherwise, is adventuresome and powerful. He may be associated with the Allman Brothers Band, but when Trucks works with his group, Pat Metheny may be a more relevant reference.—*PVV*

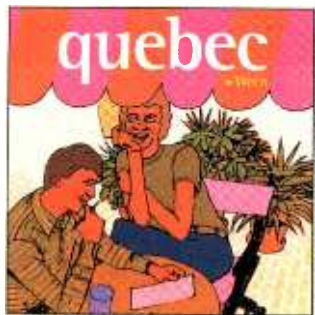
#### FRANK STALLONE

**In Love in Vain**  
PRODUCERS: Frank Stallone, Fred Mollin  
Simba 718827-7305

RELEASE DATE: July 29

While pop aficionados will best remember Frank Stallone for his 1983 top 10 aerobic workout hit "Far From Over," the singer is determined to update the chart books with "In Love in Vain," a lush collection of orchestrated standards. Certainly, the idea is nothing new, and these fresh takes on songs from Cole Porter, Johnny Mercer, Rodgers &

## ESSENTIALS



#### WEEN

**Quebec**  
PRODUCER: Andrew Weiss  
Sanctuary 84591

RELEASE DATE: Aug. 5

Although it blasts off with the speed-rock assault "It's Gonna Be a Long Night," Ween's eighth studio album is heavier on contemplative (and at times tender) moments than the band's previous sets. "I Don't Want It" and "Chocolate Town" are refreshingly straightforward and quite pretty, while "Among His Tribe" and "The Argus" echo the stately, Pink Floyd-ish moments of 1997's nautical-themed "The Mollusk." Still, there's plenty of traditional Ween weirdness: the goof-ball voices and rinky-dink sound effects of "Happy Colored Marbles" and "So Many People in the Neighborhood," the country-tinged kiss-off "Hey There Fancy Pants" and the maddening "The Fucked Jam." At nearly an hour, "Quebec" can be a bit much to digest; it could have been trimmed by a couple of songs. Luckily, there's a wide range of Ween's multiple musical personas on display here, making it a worthy addition for devotees and recent converts.—*JC*

Hart and others are not overtly unique. But Stallone—who recorded the album in two days with the Sammy Nestico Orchestra in Toronto—has a suave, certain timbre and a personable 1940s-brand swagger that no doubt translates into something larger than life in a live setting. In any case, fans of the genre will find "In Love" a fine accompaniment to an evening of martinis, moonlight and whatever else.—*CT*

#### PARTY OF ONE

**Caught the Blast**  
PRODUCER: Eric Fifteen  
Fat Cat FATCD27P

RELEASE DATE: July 22

This band is based in Minnesota but makes its musical debut through a British label most recognized for experimental electronic sounds. Party of One, which is actually a party of three (bass, guitars, drums), takes the lo-fi aesthetic to the hilt. The band recorded "Caught the Blast" on an 8-track without letting the emotion rise above monotone levels. This has the effect of emphasizing the dark and not-so-subtle humor of songs like "Baghdad Boogie" and "Belgrade Sends Its

#### BT

**Emotional Technology**  
PRODUCER: BT  
Netwerk America 30344

RELEASE DATE: Aug. 5

Building on the success of his "Movement in Still Life" album and high-profile gig as producer of 'N Sync's "Pop" single, BT (aka Brian Transeau) smartly continues to expand the notion of what a dance/electronic artist can create. On this, his fourth proper artist/studio recording, BT gives equal time to thick beats, spacey trance, classical arrangements and sincere melodic



pop. While BT's vocals are spotlighted throughout, he does share the microphone with 'N Sync's JC Chazez on the hypnotic lead track "Simply Being Loved (Somnambulist)," and it is truly one of the album's high points. Chazez is one of many well-cast guests on the disc, which also includes actress Rose McGowan and Scott McCloud (sharing vocals on the funky, guitar-heavy "Superfabulous") and Guru on "Knowledge of Self."—*KC*

Regards." The exception is when bassist Terrika Kleinknecht sings on a few selections, the best being the shrieking, pouty and utterly charming "Baby Doll." Don't be surprised if the buzz on this band builds in Europe first.—*TP*

### DANCE/ELECTRONIC

#### ► JUNIOR SENIOR

**D-D-Don't Don't Stop the Beat**  
PRODUCERS: Thomas Troelsen, Junior  
Crunchy Frog/Atlantic 83663

RELEASE DATE: Aug. 5

Junior Senior's "D-D-Don't Don't Stop the Beat" may very well be the party album of the year. The Danish duo—Jesper Mortensen (Junior) and Jeppe Laursen (Senior)—throws down such infectious beats that you cannot help but shake what your mama gave ya. The album's "every-one-have-a-good-time" vibe harks back to Sly & the Family Stone's heyday, while the music is a wacky merging of surf rock, Go-Go's and old-school R&B. Lead single "Move Your Feet" is an irresistible sing-along pop anthem; it is only one of many well-crafted, zippy tunes on



#### THE NEPTUNES

**The Neptunes Present . . . Clones**  
PRODUCERS: the Neptunes  
Star Trak/Arista 82876-51295

RELEASE DATE: Aug. 5

Last year, the Neptunes' alter ego, N\*E\*R\*D, released the festive full-length "In Search Of . . ." Now, the duo of Chad Hugo and Pharrell Williams—who have produced hits for such superstars as Britney Spears and Justin Timberlake—delivers a follow-up, of sorts. And it is smackdown genius. In the Neptunes' musically diverse sonic landscape, less is more: naked electro beats, raw basslines, the odd guitar lick. In such an against-the-grain environment, the featured artists are given ample space to breathe and strut their stuff. Already, the collection has spawned hits with the salacious "Light Your Ass on Fire" and the soulful "Frontin'" spotlighting, respectively, Busta Rhymes and Jay-Z. Elsewhere, Nelly ("If"), Snoop Dogg ("It Blows My Mind") and Kelis ("Popular Thug"), among others, spend time behind the mic. Ol' Dirty Bastard, now recording as Dirt McGirt, delivers deft word play on the scorching "Pop Sh\*t."—*MP*

the set, which sports not a clunker in the bunch. In doubt? Check out the duo's unofficial anthem "Go Junior, Go Senior," the B-52's-inspired "Shake Your Coconuts," the alt-rock-scorched "Boy Meets Girl" and the punky "C'Mon." Just try sitting this one out.—*KC*

### R&B/HIP-HOP

#### ★ MARLON SAUNDERS

**Enter My Mind**  
PRODUCERS: Warren Rosenstein, Carl Carter, Shawn Lucas  
Black Honey BH031732

RELEASE DATE: Aug. 5

Singer/songwriter Marlon Saunders has already earned musical notoriety: penning Miller Lite jingles, doing background vocals for Sting and Barry White, singing in Jazzhole and Bobby McFerrin's Voicestra. Those experiences provide the foundation for this noteworthy debut. Fusing old-school R&B, funk and gospel within a contemporary framework, Saunders' talk-singing tenor takes listeners on a pleasing musical journey. One minute you're in church stompin' to the pumpin' "Keep Doin' What Ya Do." The

next you're floating in a mellow groove ("For You") or bopping to a funky '70s history lesson ("Afro Blue My Mind"). Not every track is a winner. But unlike most newcomers of late, Saunders commands a strong lead out of the starting gate.—*GM*

#### ZION

**Zion**  
PRODUCERS: various  
Zion/Native/PA.L. ZVP-0205

RELEASE DATE: July 15

Among Miami's latest musical exports is newcomer Zion. She's currently perched on the Hot R&B/Hip-Hop Singles Sales chart with the uptempo "Blowin' Me Up (Callin' Me)." Like the album's 11 other tracks, the song fits the smooth R&B/pop mold, lightly accented with rap/hip-hop and Latin flavors. But the rhythms are too manufactured, giving off an overall homogenous sound outside of "Blowin'." And there's no compelling evidence of the singer's four-octave range touted in the press material. You keep wishing she would simply belt out a number. We hope her promising voice is given the chance to soar next time, paired with stronger songs and more live instrumentation.—*GM*

### BLUES

#### ANSON FUNDERBURGH & THE ROCKETS

**Which Way Is Texas?**  
PRODUCER: Anson Funderburgh  
Bullseye Blues 77667-9619

RELEASE DATE: July 29

Plano, Texas, native Anson Funderburgh celebrates the 25th anniversary of his band with the release of "Which Way Is Texas?" Funderburgh was a hot guitarist in 1978 when he started the band. Thousands of gigs and a dozen albums later, the economy and the feel of his playing are marvelous. His solo during "Jungle" is a particularly sweet example of the man's virtuosity. Sam Myers has been handling vocal and harmonica chores for the Rockets since 1984, and he is in top form here. His performance on the Sonny Boy Williamson tune "Tryin' to Get Back on My Feet" is a special moment. Funderburgh tracked his first-ever vocals for this project—"One Woman I Need" and "Toss and Turn"—and displays a fine voice, offering a very cool contrast to the darker colors of Myers' vocals. With this disc, Funderburgh adds another superior album to his enviable discography.—*PVV*

### CHRISTIAN

#### ► TODD AGNEW

**Grace Like Rain**  
PRODUCER: Jason Latshaw  
Ardent 766887251927

RELEASE DATE: July 22

With "Grace Like Rain," Todd Agnew emerges on the contemporary Christian scene as a true force. A Texas native who now resides in Memphis, Agnew successfully blends pop, rock, blues and gospel on this impressive debut. An intelligent, insightful songwriter, Agnew possesses a commanding voice teeming with both passion and vulner-  
(Continued on next page)

**CONTRIBUTORS:** Keith Caulfield, Jonathan Cohen, John Diliberto, Deborah Evans Price, Rashaun Hall, Gail Mitchell, Wes Orshoski, Tamara Palmer, Michael Paoletta, Mark Sullivan, Chuck Taylor, Bram Teitelman, Philip van Vleck.  
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)

ability. He reveals the latter on the plaintive "Shepherd," a poignant ballad about man's need for God. "Reached Down" is an edgy, exuberant ode to God's saving grace. "Lay It Down" is an infectious bluesy rocker that erupts into a gospel free-for-all. Other prime cuts include "Still Here Waiting," "Wait for Your Rain" and the album's high point, the beautiful power ballad "The Fragile Breath." For those who like their worship music with an abundance of guts and glory, welcome to Agnew's world.—**DEP**

## NEW AGE

### ▶ MIKE OLDFIELD

**Tubular Bells 2003**

PRODUCER: Mike Oldfield

Rhino 60204

RELEASE DATE: Aug. 5

With tape manipulation and an insane amount of overdubbing, Mike Oldfield's one-man-band approach to the original "Tubular Bells" taxed the limits of recording technology in 1972. Now working digitally, Oldfield has fixed the warbly intonation, asynchronous moments and unwanted distortion. He hasn't updated his work so much as created the full realization of ideas that were too technologically complex for the times. Musically, "Tubular Bells"—which was heard in the film "The Exorcist"—is as riveting as ever, by turns lyrical and angry, exalted and daffy. Oldfield's guitar orchestras and keyboard crescendos still ring out like a new world dawning. John Cleese replaces the stentorian instrumental roll call of the late Vivian Stanshall with his own quizzical upper-crust reading. "Tubular Bells" influenced a generation of musicians, film composers and jingle writers. With "Tubular Bells 2003," an epic work has been reborn.—**JD**

## VITAL REISSUES

### DIANA ROSS

**Diana—Deluxe Edition**

REISSUE PRODUCERS: Harry Weinger,

Andrew Skurow

ORIGINAL PRODUCERS: various

Chronicles/Motown/UME B0000791

RELEASE DATE: July 29

The now-classic, disco-fied, chart-topping "diana" arrived in the spring of 1980; it spawned two smash singles: "Upside Down" and "I'm Coming Out." What many may not realize is this: The released album was in fact a "remix" of the groove-fortified album that producers Bernard Edwards and Nile Rodgers (of Chic) delivered to Motown. Apparently, Ross was not too thrilled with their version. So, enter longtime house engineer Russ Terrana, who remixed the entire album for mass consumption. Now, with this two-disc Deluxe Edition, fans can compare and contrast the two versions, as they both appear on disc one. Disc two, subtitled "Diana: Dance," is home to 13 dancefloor nuggets, encompassing 12-inch re-edits ("No One Gets the Prize"/"The Boss"), the rare (the 10-minute Disconet version of "Love Hangover") and the previously unreleased ("Fire Don't Burn"). By the way, Ms. Ross made the right decision with "diana."—**MP**

### DONNA SUMMER

**Bad Girls—Deluxe Edition**

REISSUE PRODUCER: Bill Levenson

ORIGINAL PRODUCERS: various

Chronicles/Mercury/UME B00000683

RELEASE DATE: July 29

Many forget that Donna Summer's 1979 "Bad Girls" album earned five Grammy Award nominations, including album of the year. It is fitting then that the diva's epic set, primarily produced by Giorgio Moroder and Pete Bellotte, receives Universal's Deluxe Edition treatment. The two-CD reissue includes the remastered double-album on disc one, with the second CD housing extended 12-inch mixes. Hardcore fans may gripe that most of the remixes were previously issued on the artist's 1987 album "The Dance Collection." Those fans will be thrilled, however, by the inclusion of the demo version of the "Bad Girls" single, as well as 12-inch versions of such non-"Bad Girls" tracks as "No More Tears (Enough Is Enough)" and "I Feel Love."—**KC**

### ORIGINAL LONDON CAST RECORDING

**Sail Away**

PRODUCER: Bill Meade

Fynsworth Alley 302 062 179

RELEASE DATE: July 15

Broadway likes its leading ladies to sound—how should we put it?—unique. None today matches Elaine Stritch, the gravely voiced grand dame who retook Manhattan in last year's one-woman show "At Liberty." Stritch was just hitting her stride in 1962 when she headed to London to star in Noel Coward's "Sail Away." With a sly smile, she takes tourists to task in two hilarious numbers, "Useless Useful Phrases" and "Why Do the Wrong People Travel?" The funny lady even pulls off a ballad, a touching love song called "Something Very Strange." Coward fans will be charmed by "Bronxville Darby and Joan," available here for the first time on CD.—**MS**

## DVD

### BJÖRK

**Inside Björk**

Wellhart/One Little Indian OL1517

RELEASE DATE: July 1

This summer sees Björk releasing a slew of DVDs, including "Royal Opera House" and "Vessel," which spotlight live performance footage from the artist's tours for "Vespertine" and "Debut," respectively. "Inside Björk" is a compelling one-hour profile that details the artist's journey, from Reykjavik, Iceland, to London and finally New York—from punk to dance and electronic. Björk discusses her recordings and admits to being "just a bit of a drama queen sometimes." Along for the colorful ride are Missy Elliott, Radiohead's Thom Yorke, Elton John and Sean Penn, among others, who share their thoughts on all things Björk. Racked by Navarre.—**MP**

## Billboard.com

Also reviewed online this week:

- Year of the Rabbit, "Year of the Rabbit" (Elektra)
- Head of Femur, "Ringodom or Proctor" (Greyday Productions)
- Ten Benson, "Benson Burner" (Jetset)

# SINGLES

Edited by Chuck Taylor

## POP

### ★ MANDY MOORE Have a Little Faith in Me (4:04)

PRODUCER: John Fields

WRITER: J. Hiatt

PUBLISHER: not listed

Epic (CD promo)

It's hard to believe that Mandy Moore has appeared on The Billboard Hot 100 only twice (with 1999's No. 41 "Candy" and 2000's No. 24 "I Wanna Be With You"), given the high profile she has built through a number of multimedia opportunities. More than any of the late-'90s teen queens, Moore has become an MTV fixture and a bona fide film star, managing all with credibility, immense charm and grace. Her new album, "Coverage," due Oct. 21, is a collection of remakes, a curious direction for a young singer—but first single "Have a Little Faith in Me" puts to rest any doubt that Moore can infuse her own personality into a well-trodden title. The midtempo acoustic pop number is a fine showcase for her precocious skills; it would demonstrate excellent judgment for top 40 to jump aboard the Mandy bandwagon (however late) and help this fanciful young woman further up the ladder of success.—**CT**

## COUNTRY

### ▶ TRACY BYRD Drinkin' Bone (2:08)

PRODUCERS: Billy Joe Walker Jr., Tracy Byrd

WRITERS: C. Beathard, K.K. Phillips

PUBLISHERS: Sony/ATV/Acuff-Rose Music Publishing, BMI

RCA 82876-55032 (CD promo)

It has been 10 years since this talented Texan hit No. 1 with "Holdin' Heaven." Many country artists have come and gone since, but Byrd continues to be a presence at country radio. His previous single, "The Truth About Men," propelled Byrd's album of the same name to a top five debut on the *Billboard* Top Country Albums chart. Here he delivers another lively country ditty that should readily connect with country audiences, who always seem to appreciate a clever tune about drinking (or in this case, not drinking). The song clocks in at slightly more than two minutes, making it short, fun and an easy sing-along. T-Byrd packs a lot of good-natured personality in his delivery, making this sound like another winner.—**DEP**

### ▶ JIMMY WAYNE I Love You This Much (4:05)

PRODUCERS: Chris Lindsey, James Stroud

WRITERS: J. Wayne, C. DuBois, D. Sampson

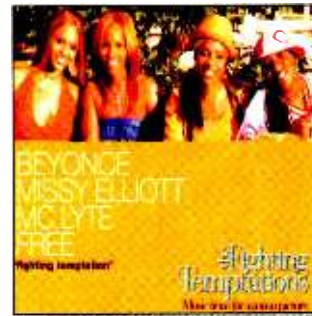
PUBLISHERS: Nashville DreamWorks/Paper Angels/Sunchaser/EMI April/Sea

Gayle, ASCAP

DreamWorks 14161 (CD promo)

This talented newcomer writes from a deep emotional well that should fuel a long and successful career. Jimmy Wayne endured a difficult childhood, but instead of retreating into a bitter shell, he opted to use his experiences to craft a collection of remarkably powerful songs. The hit "Stay Gone" peaked at No. 3, making it the year's highest-charting debut single by a new artist. This second single further showcases Wayne's superb talents as a vocalist/songwriter. He immediately draws the listener in with the opening

# ESSENTIALS



### BEYONCÉ, MISSY ELLIOTT, MC LYTE & FREE Fighting Temptations (no time listed)

PRODUCER: Missy Elliott

WRITERS: various

PUBLISHERS: various

Music World/Columbia/Sony Music

Soundtrax 55886 (CD promo)

With her "Crazy in Love" dominating The Billboard Hot 100, Beyoncé wastes no time in striking again while the iron is hot. However, rather than offering a second single from her solo debut, "Dangerously in Love," the multimedia starlet serves up a song from the soundtrack to her latest film project, "The Fighting Temptations." The track, which also features Missy Elliott, MC Lyte and Free (of BET's "106 & Park" fame), is an infectious midtempo party vibe where each MC shares her tale of fighting temptation, as Beyoncé lays a sweetly soothing hook that unites the trio. Employing a sample of Uncle Louie's "I Like Funky Music," the Elliott-produced track has an old-school hip-hop vibe that keeps in line with many of her recent hits, such as "Work It." The all-star foursome should make this one an easy sell at mainstream R&B. Don't fight the feeling.—**RH**



### KORN Did My Time (4:07)

PRODUCERS: Jonathan Davis, Korn

WRITER: Korn

PUBLISHERS: various

Epic Records ESK 55863 (CD promo)

Fans attacked Korn's last album, 2002's "Untouchables," for being too slickly produced, and it wound up being the band's lowest-selling album to date. Korn seems to have taken those opinions into consideration when writing its sixth album, due this fall. "Did My Time" is featured in the movie "Lara Croft Tomb Raider: The Cradle of Life"—but it doesn't appear on the soundtrack. The song opens with a raw guitar riff before switching to the heavy, bass-driven sound that has spawned many an imitator since Korn's debut nine years ago. While the band's signature tone hasn't changed that much over the years, this song's chorus reveals a more musical and melodic side of the group. Currently opening for Ozzy Osbourne on this summer's *Ozzfest*, Korn has done its time, and fans have responded in kind, harvesting this early taste of the new album with its blast onto The Billboard Hot 100 at No. 56.—**BT**

lines: "He can't remember the times that he thought/Does my daddy love me? Probably not." From there he sings of a little boy's abandonment that turns into adult anger and resentment. Penned by Wayne, Chris DuBois and Don Sampson, the song's conclusion packs an emotional wallop as the boy realizes he hasn't really been unloved or alone all his life. This gifted artist has the potential to be the format's next superstar, and this great single should propel him further down that path.—**DEP**

## ROCK

### BEN HARPER Diamonds on the Inside (3:45)

PRODUCER: Ben Harper

WRITER: B. Harper

PUBLISHERS: EMI Virgin/Innocent

Criminal, ASCAP

Virgin 7087 6 17730 (CD promo)

For his devoted fans, Ben Harper's latest, "Diamonds on the Inside," is a thrill that recalls his greatest set, 1995's "Fight for Your Mind," and finds the rootsy singer/songwriter skipping from folk to funk to rock. The strummy title track is one of the disc's highlights. It's a lovely relationship tale punctuated by silky guitar changes, laced with subtle steel guitar touches and made absolutely heart-tugging with a warm, soulful solo and such lines as "What you say and do now to me follows you close behind." It's one more gem from an always-inspiring artist

whose legacy grows more remarkable with time.—**WO**

## NEW & NOTEWORTHY

### ★ MARIA I Give, You Take (3:57)

PRODUCERS: Soulshock, Karlin

WRITERS: Soulshock, Karlin, M.H. Jensen

PUBLISHERS: Full of Soul/Soulvang/EMI

Blackwood, BMI; Play on Time/MHJ

Music, ASCAP

DreamWorks 14121 (CD promo)

It's mighty exhilarating to hear a new R&B artist whose debut comprises fine singing, a memorable melody and crafty production—with no lofty guest stars or rap awkwardly jammed into the midsection. Could labels at last realize that a return to fundamentals might be the best way to fuel mass consumer interest? New DreamWorks signing Maria shimmers with gutsy, determined soulfulness, softened by her youth and vulnerable lyrics dealing with growing up in a world where it takes life's lessons to develop understanding. "I Give, You Take" is a plea to end a fading relationship, embraced by a driving piano track, courtesy of producer/writers Soulshock and Karlin. The former signed the Denmark-bred Maria to a development deal at 15; 10 years later, he and his partner seem to know how to best profile the singer's style and demeanor. "I Give, You Take" is an exciting launch for a promising new talent, with the potential to freshen the pop and R&B airwaves like summer lemonade.—**CT**



## EXECUTIVE TURNTABLE

PEOPLE ON THE MOVE



WHEELER

**RECORD LABELS:** Jimmy Wheeler is named VP of mainstream sales and marketing for Provident Music Group in Nashville. He

was senior director of national Christian sales.

**Lori Cline** is promoted to director of national promotions for Word Label Group in Nashville. She was manager of national promotions.

**Rob Evanoff** is promoted to director of new media for Welk Music Group in Los Angeles. He was manager of new media.

**RETAIL:** Calvin Lui is promoted to VP of sales and marketing for Ticketmaster in Los Angeles. He was head of Ticketmaster's TeamExchange.



LUI

**NEW MEDIA:** Kenneth Parks is named VP of legal and business

affairs for EMI Digital Distribution and Development Group in New York. He was general counsel for GetMusic.



PARKS

**ARTIST SERVICES:** Kerry McGovern is promoted to tour publicist for the Mitch Schneider Organization in Los Angeles. She was an assistant.



THOMLEY

**VENUES:** De Vos Place promotes Sandy Thomley to director of event services

and Ken Dahlman to director of facilities in Grand Rapids, Mich. They were, respectively, stage manager for De Vos Performance Hall and facilities maintenance manager.



DAHLMAN



## SARSTOCK!

More than 450,000 fans turned out July 30 in Toronto for the Molson Canadian Rocks for Toronto benefit at Downsview Park, aimed at boosting the city's sagging economy in the wake of the SARS outbreak (see story, page 20). "I think it's the biggest crowd we've ever played to, so it is a fantastic buzz," **Rolling Stones** frontman **Mick Jagger** said before his band's headlining set. The Stones, including guitarist **Keith Richards** (above), offered a 90-minute set heavy on such crowd pleasers as "Brown Sugar," "Start Me Up" and "Ruby Tuesday." The group tapped into the collaborative spirit of the event, although **Justin Timberlake** was pelted with plastic water bottles when he joined the Stones for "Miss You." **AC/DC** guitarists **Malcolm** and **Angus Young** (above left) guested on a cover of **B.B. King's** "Rock Me Baby." **AC/DC's** set sported such classics as "Hell's Bells," "Thunderstruck" and "Back in Black." Angus Young's trademark striptease during "The Jack" found him wearing a pair of boxer shorts emblazoned with the Canadian flag. Earlier, Canadian legends **the Guess Who** and **Rush** showered the crowd with their biggest hits. Rush even threw in an instrumental version of the early Stones track "Paint It Black." The 11-plus-hour show also featured sets from Timberlake, **the Flaming Lips**, **Sass Jordan**, **Kathleen Edwards** and **Blue Rodeo**, among others. Earlier in the week, the Stones and concert promoter **Michael Cohl** were presented with keys to the city by Toronto mayor **Mel Lastman** (left). At the presentation, from left, are Jagger, Cohl, band members **Ronnie Wood** and **Charlie Watts**, Lastman and Richards. (Photos: Kevin Mazur/WireImage.com, Young and Rolling Stones group shot; George Pimentel/WireImage.com, Richards and crowd shot)



## Dave's Solo Speech

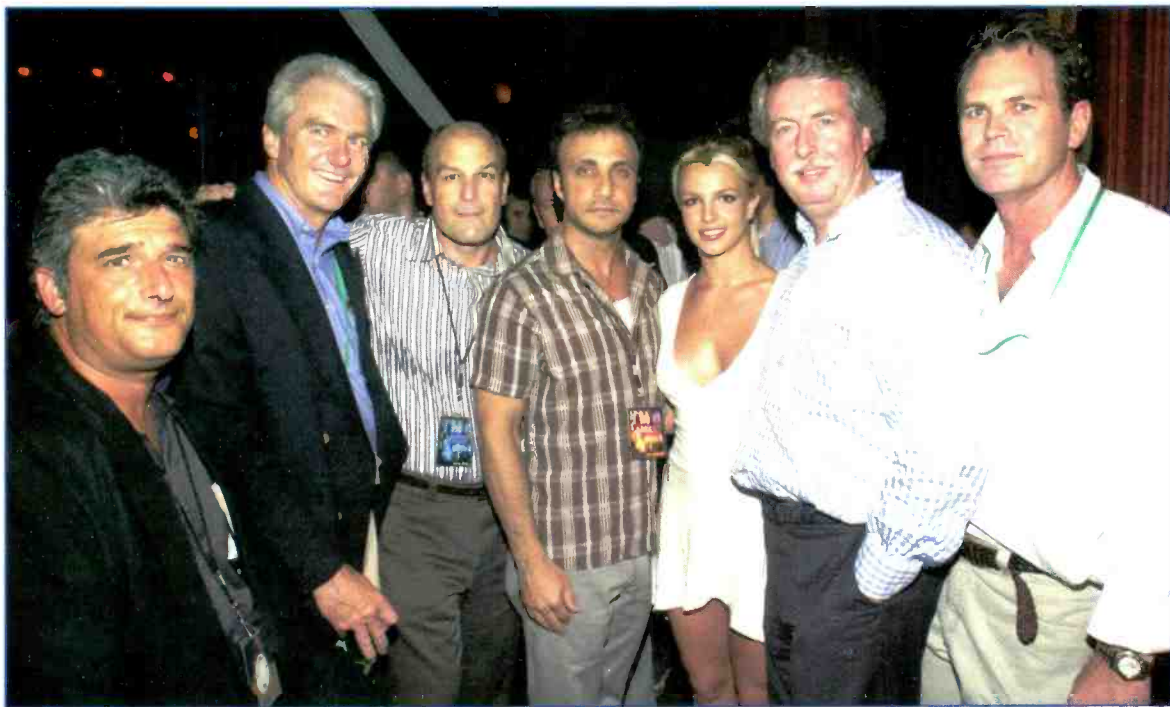
**Depeche Mode** frontman **Dave Gahan**, left, visited the Music Choice studios in New York to talk about his newly issued Reprise solo bow, "Paper Monsters." He is pictured with Music Choice interviewer **Gary "Seuss" Susalis**.

## Hello Operators!

While at NextStage at Grand Prairie on its recent tour, **the White Stripes** took a few seconds to snap a photo with the Grand Prairie, Texas-based venue's **Danny Eaton** and **Derek Rauchenberger**. Pictured, from left, are the band's **Meg White**, AEG Live Southwest VP Eaton, venue GM Rauchenberger and the band's **Jack White**. (Photo: Barry Bond)

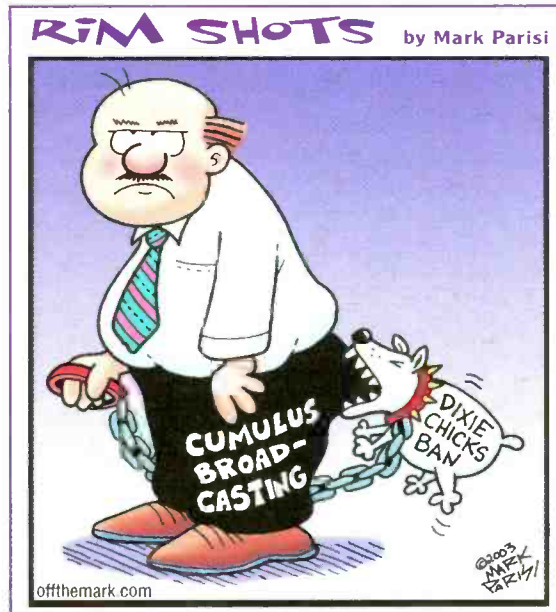






## BMG-STOCK!

BMG's label presentations were held July 29-31 in New York, where the company's U.S. labels presented their fourth-quarter release schedules. They included separate events for Arista, the RCA Music Group, Jive and RLG-Nashville. Captured at the Jive event (above) is Zomba GM/senior VP of sales and marketing **Tom Carrabba**; BMG COO **Michael Smellie**; Jive president **Barry Weiss**; Jive president of ReignDeer Entertainment, who is **Britney Spears'** manager; Spears; BMG chairman **Rolf Schmidt-Holtz**; and BMG executive VP/chief marketing officer **Tim Prescott**. The Arista presentation (top right) also drew industry heavyweights. Attendees of the label's July 29 worldwide marketing conference, dubbed Arista Reloaded, included, from left, **Kelis**, **Usher**, **Sarah McLachlan**, label chief **Antonio "L.A." Reid** and **Natasha**. The event included performances by **Bone Crusher** (immediate right), **McLachlan** (bottom) and newcomer **Rachel Yamagata**. (Photos: Larry Busacca/WireImage.com)



Bruce Dickinson, at right, airborne with Iron Maiden drummer Nicko McBrain.

## Dickinson: Iron In The Sky

One of the greatest things about being a rock star is never having to work another day in your life, right?

So why, you might ask, would a rocker as financially secure as Iron Maiden's Bruce Dickinson—the singer of a band that is still selling out Madison Square Garden some 20 years down the line—want to go out and work a J-O-B?

Well, because it's a job that parallels his love for singing and performing.

When he's not on the road or in the studio with Maiden, Dickinson spends a good chunk of his year piloting 150-seat Boeing 737s for Astraerus Airlines in London.

A first officer for Astraerus and a pilot for some 11 years, Dickinson logged between 600 and 700 hours in the air for the company last year, regularly jetting back and forth from London to such locales as Egypt, Iceland and the former Soviet Union.

During Maiden's recent tours, he's even flown himself and several band members from gig to gig in a Cessna 421 Golden Eagle, a seven-seat propeller plane.

Dickinson, whose first commercial job was with British World (an independent airline that folded after Sept. 11, 2001), equates discovering his love for flying to finding another woman. When he's flying, his wife often remarks, "Oh, he's off sleeping with the tin bitch again," he relays with a laugh.

He adds that he's constantly humbled by flying.

"When you're up at 41,000 feet at night, flying in the middle of Europe and you look down and you can see all these lights, and then you look up and you see more stars than you've ever seen before in your life, it's just amazing," he says.

"You see the weather, you see thunder storms from hundreds of miles away. I get to see the best light show in the world."

Becoming a commercial airline pilot was the fulfillment of a childhood dream for the metal icon.

As a child, Dickinson was often taken to air shows by a relative who had served as an electrician on World War II bombers, and his uncle served in England's Royal Air Force. "I toyed with the idea of joining the air cadets at school," he says. "But I thought, 'Ah, they'd never let me fly,' because I was terrible at math and physics. 'Too stupid; they wouldn't be interested.'"

His interest picked up in the mid-'80s, after Iron Maiden drummer Nicko McBrain got his pilot's license.

While Dickinson tagged along on a few of McBrain's flights, it wasn't until 1992, when he was on vacation with his family, that he spotted a sign at a Florida airport advertising flying lessons for \$35, that things changed.

He was sold as soon as the bird took flight. Dickinson then set out collecting the proper licenses for U.S. and European flights.

"In '93, when I left Iron Maiden for six years and embarked on a solo career, it did strike me that if the solo career didn't work out, I was going to be jobless," he says. "So I decided that I would go and do the airline pilot exams in Europe."

Although the band is going strong—its new album, "Dance of Death" (Columbia), arrives Sept. 9—the singer foresees a time when he'll be flying exclusively.

"When it gets to when Iron Maiden stops—which it will do eventually—I'm gonna have to do something until I'm 65," he muses.

WES ORSHOSKI



## Ian Is Muse For Sci-Fi Collection

BY JIM BESSMAN

Fans of Janis Ian have always appreciated the storytelling aspect of her songs.

Now 30 fans of the renowned singer/songwriter—who are also top science fiction writers—have teamed for “Stars,” a collection of original sci-fi stories based on Ian’s songs and published by Daw Books.

“Of the 30 writers, 29 already owned my work,” Ian says. She wrote the “Second Person Unmasked” entry, which derives from her song “His Hands,” from her 1993 comeback album “Breaking Silence.” “It’s a nice testament to how far your work can reach.”

Ian’s love of science fiction reaches back to her childhood.

“I’ve been reading it since I could read,” she says. Her father, who was a music teacher, also read a lot of science fiction, and both parents were voracious readers.

Ian saw all of fiction “as one con-

tinuum: ‘Winnie-the-Pooh’—about a talking bear—was as much science fiction to me as [the Isaac Asimov sci-fi classic] ‘I, Robot.’”

Ian cites such albums as “Breaking Silence” and “God & the FBI” (2000) as proof of how science fiction has influenced her songwriting.

“You can draw direct lines,” she says, crediting Orson Scott Card’s “Tales of Alvin Maker” with supplying the fire imagery in “This House,” from “Breaking Silence.”

Card’s “Stars” story “Inventing Lovers on the Phone” returned the favor by cribbing its title from a line in Ian’s classic “At Seventeen.”

Ian says that “Tattoo,” from “Breaking Silence,” was heavily influenced by Jane Yolen’s “The Devil’s Arithmetic,” about a girl who is cast back in time to the Holocaust. Yolen’s “Ride Me Like a Wave” in “Stars” takes its entire title from another Ian song.

“The best science fiction speaks from the heart, which is what I try to do in my songwriting,” Ian contin-

ues, adding: “I’ve always thanked authors who’ve influenced my songs and sent them a copy of the CD with a note.”

One author who responded delightedly was Mike Resnick, who eventually co-edited “Stars” with Ian and contributed “Society’s Goy,” one of two stories based on Ian’s landmark ‘60s hit “Society’s Child”—the other being Susan R. Matthews’ “Society’s Stepchild.”

“I was on tour in Ireland and visited with Anne McCaffrey—the huge sci-fi writer,” Ian recalls. “She said I had to go to the annual sci-fi fan convention Worldcon, so I went and Mike showed me around and said, ‘Let’s do an anthology of stories based on your lyrics.’ I thought no one could possibly be interested, but he had five writers lined up already and in 24 hours made a deal with Daw—the oldest sci-fi-only publisher in the country.”

Ian returned home to Nashville and started enlisting other favorite authors. “I sent them songs I owned and controlled, and four or five had already pulled out their albums [of mine] and started on their own.”

Sci-fi fans will marvel at the “amazing list” of participants—and their creativity within the context of Ian’s songs.

She notes that Nancy Kress’ “Ejes” is based on her classic “Jessie”—but



it turns Jessie into a brain virus. Taking great pleasure, she further notes that David Gerrold—who penned the beloved “Star Trek” episode “The Trouble With Tribbles” and patterned “Riding Janis” in “Stars” after Ian’s and Bill Lloyd’s “If We Had Wings”—named a comet after her in the story.

“It was a real labor of love for me,” Ian says of the anthology. “Obviously, most of my audience aren’t science fiction buffs: It’s like being a Delta

blues buff in that it’s a niche market. But science fiction is really the jazz of prose—and the cutting-edge of prose. It’s one of the few forms still dealing with issues like war and racism.

“People think of green-tentacled Martians grabbing girls. But look at Madeleine L’Engle, one of the writers who influenced me the most when I began writing songs, whose ‘A Wrinkle in Time’—one of the best-loved children’s books ever—taught me more about the light and the darkness than any religious teaching could.

“Or ‘Alice in Wonderland,’ or even Santa Claus—a guy who manages to disintegrate his molecular structure to fit down a chimney,” Ian says. “So much of what we read and take for granted is science fiction.”

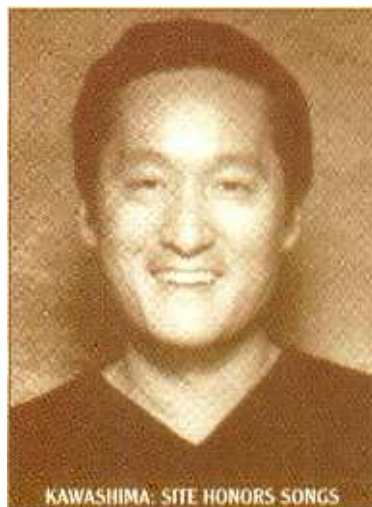
An added benefit of “Stars” is that Ian solicits unpublished manuscripts from her fellow sci-fi writers before heading out on the road, “so I never have to worry anymore about running out of reading material.”

Meanwhile, the Bug-administered Rude Girl Publishing (BMI) songwriter has just completed a forthcoming live double-CD set, “Working Without a Net,” for Oh Boy Records. She’s particularly thrilled to report that her next studio album, also for Oh Boy, will feature a duet with Dolly Parton, “My Tennessee Hills.”

## Contest Aims To Find Best Songs For ‘Universe’

SongwriterUniverse, the Web site launched in January 2001 by veteran music publisher and music journalist **Dale Kawashima**, has just launched its first “best song of the month” contest.

According to Kawashima, the site will honor and publicize the



top five songs submitted to the site each month. The winner will then be interviewed in the site’s magazine section, which will also include an MP3 of the winning song with links to the writer’s site and e-mail address.

The remaining finalists will

also have MP3s, Web sites and e-mail links posted.

“We will be encouraging publishers, A&R execs and music supervisors to read about the winner and to check out the top five songs each month,” Kawashima says.

According to Kawashima, his steadily growing Web site/online magazine, which fronts the motto “Empower the Songwriter,” now attracts about 55,000 page views per month. “If you type the word ‘songwriter’ into the Google or Yahoo search engines, you’ll see SongwriterUniverse listed on the first page,” he says.

SongwriterUniverse is a free Web site. Its magazine section features interviews with hit writers and publishers, along with music education articles. It also provides extensive music resources and a message board section. Song evaluations and individual consultations are offered, and a music store sells industry resource books in connecting visitors to A&R and publishing executives, film/TV music supervisors and music attorneys. The site’s advisory board consists of songwriters **Billy Steinberg**, **Brenda Russell**, **Allan Rich**, **Jeff Silbar** and **Jud Friedman**.

The Los Angeles-based Kawashima served the past two years as a creative executive at Sony/ATV Publishing, having previously repped song catalogs from the likes of **Bruce Springsteen**, **Michael Jackson**, **Bob Dylan**, **Prince** and **Burt Bacharach**. Also a music journalist for publications including the Los Angeles Times, Cash Box and Melody Maker, Kawashima has just bowed an independent publishing/consulting firm and is representing writers and catalogs for placements in recordings, films, TV shows and commercials.

**CHERRY PICKING PEAS:** Cherry Lane Music Publishing has inked R&B/hip-hop group **the Black Eyed Peas** to a worldwide co-publishing deal. The signing, which covers the Peas’ new A&M album “Elephunk,” reflects Cherry Lane’s strategy of broadening its clientele.

“This year, we’ve been aggressively diversifying our client ros-

ter,” Cherry Lane president **Aida Gurwicz** says. “Signing the Black Eyed Peas fits perfectly into our business model, and we’re looking forward to exploiting the many opportunities for the band’s increased exposure that this record promises.”

The Peas’ current pop hit single “Where Is the Love” features **Justin Timberlake**. It has helped

Words & Music™

By Jim Bessman  
jbessman@billboard.com



land the group an opening slot on this summer’s Justified and Stripped tour, headlined by Timberlake and **Christina Aguilera**. Additionally, the act starred on the debut broadcast of the WB’s “Pepsi Smash.”

**EASTWOOD’S FETE:** The Henry Mancini Institute’s Aug. 16 Mancini Musicale at UCLA’s Royce Hall honors **Clint Eastwood**. Previous honoree **Quincy**

**Jones** will present Eastwood with the fourth annual Hank Award in recognition of distinguished service to American Music.

“We chose to honor Clint Eastwood this year for his distinguished contributions to the world of music through his work,” said **Ginny Mancini**, composer/conductor/arranger **Henry Mancini’s** widow and the institute’s president of the board. “He has an impressive history of incorporating jazz into his films, and he has touched the life of each of our participants and guests in a very special way.”

As part of the gala, bassist **Christian McBride**, tenor saxophonist **James Carter**, saxophonist and flutist **James Moody**, tenor saxophonist **Pete Christlieb**, drummer **Vinnie Colaiuta** and pianist **Roger Kellaway** will join in a musical tribute to Eastwood composed and arranged by Eastwood’s longtime musical collaborator, **Lennie Niehaus**.

The event is a fundraiser for the institute, which provides college students and young professional musicians between the ages of 18 and 30 with the training and experience necessary to pursue a career in music.



Bobby Rush hits the blue notes with the debut of his Deep Rush Records imprint



# Retail

Marc Leder reveals Musicland's new shape under Sun Capital



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



Scenes from one of Nintendo of America's Game Boy Advance titles.

## Games Become Serious Business

Music, Video Retailers Allot More Space To Software

BY STEVE TRAIMAN

As computer games, music and movies target a similar audience—and partnerships among those entertainment sectors grow—retailers are responding.

In this age of “entertainment convergence,” more traditional music and video retailers are dedicating space in their stores for game sales and rentals, analysts say.

Software, hardware and accessory retail sales made a record \$11.3 billion last year; nearly \$6.9 billion was from software alone. The market for console video, portable and computer games is now expected to see modest growth, based on sales data for the first five months.

“The focus is definitely on software for the holiday quarter; that represents perhaps

(Continued on page 40)



## Rhino, Golden Blend Their Businesses

BY CHRIS MORRIS

LOS ANGELES—What do you get when you combine Rhino Records, one of L.A.'s most respected indie record stores, and Golden Apple Comics, perhaps the city's best-known comic book outlet?

You get, in the words of Golden Apple proprietor Bill Leibowitz, “everything your mom told you you didn't need under one roof.”

In early June, Golden Apple—which operates a flagship 4,000-square-foot store on Melrose Avenue in L.A. and a 1,100-square foot shop in Northridge in the San Fernando Valley—occupied a 1,000-square-foot space in Rhino's Westwood location.

The music retailer moved to its current 6,000-square-foot space in late 2001, after 29 years at a smaller location up the street (*Billboard*, Feb. 16, 2002).

The store-within-a-store brings Golden Apple's expertise in the marketing of comics, toys, tchotchkes and pop-culture reading matter to Rhino, long a local specialist in the sale of offbeat music.

The marriage of the two stores is a natural in more ways than one.

Leibowitz and Rhino's Richard Foos, who owns the store with partner Steve Ferber, have known each other for 30 years. During the mid-'80s, Leibowitz worked for the Rhino retail outlet and its indie record label (since purchased by Warner Music). Leibowitz left to concentrate on building Golden Apple, which he says he had operated “as a hobby” since 1979.

Today, the two retailers express mutual admiration for their achievements in the marketplace.

Leibowitz says that in the early days of his store, “Quite frankly, I stole a lot of the ideas for promotion and marketing from what they were doing [at Rhino]—their customer appreciation days, how they timed their sales, the attitude of the store. I sort of modeled myself [after them].”

Foos says of Leibowitz, “He's the greatest promoter I've ever seen, and he's always doing the coolest promotions and making gold out of lead. My entrepreneurial spirit gets engaged by his creativity.”

Since its inception, Foos had envisioned Rhino's new Westwood operation not as simply a record store but as a full-service pop-culture destination.

But, he admits, “We were probably experts at

(Continued on page 41)

## U.K. Retailer's Sales Rise 75%

BY OLAF FURNISS

EDINBURGH, Scotland—U.K. retailer Fopp experienced a sales growth of 75% for the six months ended May 31, boosted by its expansion to 14 outlets.

The privately owned music, books and DVD chain had half-year sales of £13.7 million (\$22 million) and also saw operating profits rise by 125% to £1 million (\$1.6 million).

Edinburgh-based managing director Peter Ellen predicts that turnover for the year ending Nov. 30 will reach £28 million (\$45 million) and adds that the growth is not merely a result of the company's expansion.

“Our range has been particularly hot this year,” he says. “Although our overall market share [of U.K. music retail] lies around 2.5%, we account for up to 15% of sales on some specialist releases”—



ELLEN: 'OUR RANGE HAS BEEN HOT'

such as African music, Latin and reggae.

Ellen estimates that music sales account for some 65% of revenue, with the rest coming from books and DVDs. (Fopp has been quick to give DVDs prominent in-store display.)

“Over the next year, I expect we will see a rise of 100% [in DVD sales] on the previous 12 months,” Ellen says.

Fopp enjoys a staunch loyalty from its customers. For several years, the retailer has strongly promoted its no-quirky CD-refund policy, and it

was the first to reduce mid-price releases to £5 (\$8).

But Ellen is keen to point out that the chain does not position itself as a discount retailer. “Our format is based on appealing to people ‘grazing’ for product and is geared toward increasing consumption,” he says.

Fopp is expected to continue its expansion through 2004.





# Sam Phillips Leaves A Legacy To Be Emulated

**Sam Phillips**, who died in Memphis July 30 (*Billboard*, Aug. 9), may have been the ultimate indie record man.

As a talent scout/producer/label operator at Sun Records, he unearthed such talents as **Elvis Presley, Johnny Cash, Jerry Lee Lewis, Roy Orbison, Charlie Rich** and **Howlin' Wolf**, to name only the best-known of his many discoveries in rock'n'roll, blues, R&B and country.

Phillips' uncanny ability to find talent was mated to a sensitive engineer's ear, a propensity for sonic experimentation and a keen sense of regional promotion.

Anyone who has read the story of how Presley's early records were made understands that Phillips didn't merely release Elvis' records—he gave shape to Elvis' sound.

Thanks to Phillips' efforts during the '50s, distinctly "Southern" music became national styles.

Eulogists view Phillips' passing

as the end of a long-gone era. But any contemporary label that cultivates and releases music with taste, care and an ear cocked to the future is embracing Phillips' legacy.

We send our condolences to the Phillips family of Memphis and especially to the members of the Select-O-Hits staff—nephews **Skip**

viously been handled by BMG.

The first releases under the deal are "Wildwood Flower," an album by the late **June Carter Cash** (Sept. 9), and **Chris Knight's** "The Jealous Kind" (Sept. 23). Dualtone's roster includes **David Ball, Jim Lauderdale, Radney Foster** and **Jeff Black**.

The Dualtone arrangement marks the second instance in recent weeks in which a previously major-distributed label has moved to RED. Immortal Records, formerly with Virgin and EMI Music Distribution, just sealed a deal with the distributor (The Indies, *Billboard*, Aug. 2).

**FOR SALE:** The partners of Malaco Records have put Muscle Shoals Sound, the historic Sheffield, Ala., recording facility that spawned innumerable soul hits, up for sale, at an asking price of \$650,000.

The studio—which moved to its current location in 1978, after operating originally at 3614 Jackson Highway in Sheffield—was purchased by Malaco's **Stewart Madison, Wolf Stephenson** and **Tommy Couch Sr.** in 1985.

"The studio business all around

the world has slowed down," Couch says, noting that the sale is not tied to any financial problems at the label.

Malaco also operates a studio in Jackson, Miss., where the label is headquartered, and has not been utilizing Muscle Shoals as frequently as it had in the past. The Alabama facility's famed house band is also not at full strength: While guitarist **Jimmy Johnson** and bassist **David Hood** still play sessions there, keyboardist **Barry Beckett** now lives in Nashville, and drummer **Roger Hawkins** is in ill health.

Malaco announced the sale with a listing on eBay and an ad in the international Wall Street Journal; Couch says, "We've had a lot of interest."

**QUICK HITS:** Bluesman **Bobby Rush** has started up a new Jackson, Miss.-based label, Deep Rush Records. The imprint is being distributed by Emergent Music Marketing through RED. It kicks off Sept. 23 with the release of "Live at Ground Zero," a DVD/CD package recorded at actor **Morgan Freeman's** Clarksdale, Miss., juke joint. Rush will be featured in director **Dick Pearce's** film about Memphis in **Martin Scorsese's** forthcoming



PBS series, "The Blues" (*Billboard*, July 12) . . . Producer **Dennis Herring** has also inaugurated his own label, Sweettea Records. The imprint—which is named after Herring's Oxford, Miss., studio, where 1993 Billboard Century Award honoree **Buddy Guy** recorded his two most recent Silvertone albums—will go through Ryko Distribution via Terminus/MRI. The debut release, due Aug. 12, is "Fancy Blue," an album by eccentric Nashville singer/songwriter **Tywanna Joe Baskette**.

## The Indies™

By Chris Morris  
cmorris@billboard.com



(given name **Sam**) and **Johnny** and grand-niece **Tiffany Phillips Couch**—who carry on the family work at the Bluff City distributor.

**RED SNAGS DUALTONE:** Dualtone Music Group has signed an exclusive North American distribution agreement with RED Distribution. The Nashville-based label had pre-

## Games Are Serious Business

Continued from page 39

40% of annual sales," says Richard Ow, senior analyst for the NPD Group, which tracks retail sales for console and hand-held videogame software, hardware and accessories, and PC games.

Through May, industry sales reached \$3.35 billion, about 1% ahead of the comparable 2002 figure.

But total software units topped 75 million, a solid 8% gain, and sales value exceeded \$2.15 billion, a 3% gain.

Sales of videogames rose nearly 16% in units and 10% in value, offsetting PC game declines.

"We are seeing more reports from nontraditional game retailers," Ow notes. "While the 10 largest chains still represent about 80% of total sales, much of the expansion will come from these new channels."

"Games are now an essential product for any mass-market entertainment retailer," says Doug Lowenstein, president of the newly renamed Entertainment Software

Assn., whose members represent about 90% of industry sales.

"It significantly expands the number of storefronts offering games for sale or rental, bringing them to a wider audience," he adds.

A prime example is the second-quarter report from the nation's No. 2 video retailer, Hollywood Entertainment, which saw same-store sales rise 11% through June 30 over the same period last year.

The primary reason was a 4% increase in merchandise sales and rental revenue from its new GameCrazy departments. These are currently found in 483 of its 1,846 total outlets, with the rollout continuing through the end of the year.

Gearing up for the holiday retail battle are the big three console vendors: Sony Computer Entertainment America (SCEA) with PlayStation 2 (PS2) and PlayStation One, Microsoft with Xbox and MS PC games and Nintendo of America with GameCube and the dominant portable, Game Boy Advance.

"Music and movie retail channels will be key outlets to target as the videogame industry continues to expand in terms of demographics and broaden its approach with products like our new Music Mixer," Xbox marketing VP Mitch Koch says.

He says Xbox recognizes that

nontraditional retail outlets are vital in reaching a broader consumer base. "We continue to evaluate these opportunities," Koch says.

Xbox is a sponsor of the 30-date Lollapalooza tour that kicked off July 5 in Noblesville, Ind.

The event provides concertgoers 140 Xbox consoles to play under a tent.

"With CD and DVD play capa-



bility, [research shows that the Xbox is] becoming as much of a jukebox and movie player for our gamers," Xbox group product manager David Hufford says.

He notes that many nontraditional music and video retailers have been selling special Xbox

bundles and that the company is looking at more chain-specific promos for the holiday quarter.

Sony's retail focus now and through the holiday season "is on software and expanding the capabilities of PlayStation 2," SCEA executive VP Andrew House says.

SCEA also is sponsoring some of the most popular music festivals of the year, including Ozzfest 2003, the Vans Warped tour and



the Sprite Liquid Mix tour. Its ongoing marketing efforts to reach consumers at events include the 40-foot long PlayStation Patrol, which has 17 PS2 interactive kiosks, and the accompanying PlayStation Patrol Scout Hummer.

Nintendo is also concentrating

on consumer activity and more retail programs leading up to the holidays.

"The bottom line is a lot of fresh activities [where fans can] touch and play our products and our vital third-party partner games," marketing and corporate affairs VP Perrin Kaplan says.

She points to the Nintendo Fusion tour, headlined by Wind-up's Evanescence, one of the hottest new bands on the *Billboard* charts, as a prime example of the company's new grassroots-oriented marketing approach.

The 25-city tour opened Aug. 4 in Los Angeles and ends in the Pacific Northwest in late September, a perfect lead into the holiday season.

"The Fusion tour is great for us," she adds. "We're hip to the music scene and looking where licensed music makes sense for us in some of our upcoming new games."

Acclaim marketing and communications VP Evan Stein says the growing convergence of videogames, music, TV and film entertainment "makes it critical for our industry to broaden its distribution channels to provide consumers with one-stop [entertainment] shopping."

"Consumers will find our top fall release titles at more popular retail stores where they shop for their entertainment-related holiday gift," he adds.



# Sun Capital Revamps Musicland Chain

The new Musicland Group is starting to take shape under the ownership of Sun Capital Partners. **Mike Madden**, a former president at Trans World Entertainment, has been hired in a senior capacity at Musicland, according to **Marc Leder**, managing director of the Boca Raton, Fla.-based financial firm.

Madden has been working with Musicland as a consultant. He will be part of the management team, which is still being constructed. Leder also confirms that **Connie Fuhrman** is president of the Musicland holding company. Sources say a Musicland CEO will be named; Leder would not comment.

Sun Capital is creating separate management teams and corporations for each of its three retail concepts: Suncoast, Media Play and Sam Goody. At the end of Best Buy's ownership of Musicland, one team ran all three chains. In the new structure, the separate management teams will draw on some core centralized services supplied by the holding company.

**Debra Brummer**, who retains the title of Musicland VP of e-commerce, now runs Suncoast as GM. **Bruce Martin** remains Musicland VP of marketing and now oversees Media Play as GM. **Rob Willey** is running

Sam Goody as VP/GM; he was Musicland VP of inventory allocation. Those duties have been assumed by **Peter Busch**, who is VP/general merchandise manager, also overseeing purchasing.

Leder believes the new structure provides a better focus for running the business, which should make up for whatever economies of scale are lost by eliminating a single centralized team. I would point out that the new structure also gives Sun Capital the option of selling the chains individually, should it so choose.

Leder does not dispute that Sun Capital wants to flip Musicland and make plenty of money. But he sees it as a three- to five-year strategy, which begins with turning the chain around.

The first step is to close 300 stores. Leases on 125 of the stores will expire at the new year. Funds will be set aside to buy out the leases on the remaining stores. While Musicland had a \$400 million-plus loss last year, its operating loss was only \$23 million. The stores targeted for closure had a "four-wall loss of \$27 million, which means we would have a mod-

est profit immediately," Leder says. "And we have targeted millions in cost-cutting that is not taking away from promotion of the stores."

Negotiations for a \$200 million

**Retail Track**  
By Ed Christman  
echristman@billboard.com



revolving credit facility from Congress Financial and the Fleet Retail Group continue. "We overpay on credit a little, but if we hit a bump in the road, rather than squeezing us, they will remember that we are a good-paying account," Leder says. The same holds true for vendors: "We can play hardball with the best of them when we need. But our philosophy is that we prefer if our vendors make money on our account."

**WELCOME BACK: Joe Bianco and Anil Narang**, the architects of Alliance

Entertainment Corp., have resurfaced. They have acquired Musicrama, the Long Island City, N.Y.-based independent distributor.

Terms of the deal were not disclosed, but sources say it was funded mostly with equity raised from financial sponsors. The purchase was made by Bianco and Narang's new holding company, New York-based Redux Records. Retail Track estimates that Musicrama has annual sales of \$25 million-\$30 million.

The principals of Musicrama, brothers **Charles** and **Mark Jarzabek**, will stay with the company. Charles will step down as president to become VP and will continue to source product for Musicrama. Mark assumes the title of president/COO. Narang will be CEO, while Bianco serves as Redux Records chairman.

"With Redux, Musicrama Inc. now has the access to vast resources that will enable us to grow at a much more rapid pace, as well as attract premium proprietary content through distribution deals and possible acquisitions," Mark Jarzabek says.

Bianco founded Alliance in 1990 when he bought Bassin Distributors and built it through a series of acquisitions orchestrated with the help of

Narang. In August 1996, he merged Alliance with **Al Teller's** Red Ant Records. A year later, the company filed for Chapter 11, which resulted in Bianco and Narang's exit from the music industry.

**UNDER THE EYE:** The Handleman Co. says it is filing its 10-K annual report late because of a Securities and Exchange Commission investigation involving an unidentified subsidiary of the Troy, Mich.-based rackjobber. Handleman said in a statement that the company is cooperating; executives were not available to comment.

The investigation has prompted an internal review of two separate \$1 million transactions with non-music vendors during the company's 2001 fiscal year.

"The president of the subsidiary at the time of these transactions was dismissed by the company and is believed to be under investigation by federal authorities," the statement said.

In another development, Handleman says it is restating its sales and some related costs for its most recent fiscal year because of a timing change in recognizing revenue from product shipments.

## Rhino, Golden

Continued from page 39

eclectic records, but we were novices at the pop-culture part. It was such a natural fit, to have the best pop-culture store in the city come in and complete that part of it."

Leibowitz says, "I guess Richard must have woken up at three in the morning and said, 'Wait a minute, I know a guy who's an expert at this, and here are some other things he can hopefully bring to the table.'"

According to Foos, the two friends had discussed bringing their stores together for at least 10 years. For a time in the early '90s, Golden Apple racked comics at Rhino's short-lived Santa Monica store. At one point, Leibowitz says, Golden Apple had sought to lease a storefront adjacent to Rhino's new Westwood location, but nothing could be secured.

Golden Apple's residency in Rhino marks a return to L.A.'s West Side for Leibowitz: For eight years during the '90s, he ran a small store on Pico Boulevard.

"I've always wanted to have something on the West Side," Leibowitz says. "The West Side has a good demographic, because of [the University of California Los Angeles], because of the affluent nature of the

people and because of the fact that a lot of the people, even if they're past the demographic or they're families with kids, are sort of hip. They know what's going on, they listen to good music, they're open to new ideas and they're very media-savvy. So it's really fertile ground."

Much of Golden Apple's merchandise is located in a discreet subleased area in the back of Rhino, staffed by full-time employees. Leibowitz and his wife also work there regularly, and another employee racks new comic titles for all three Golden Apple locations.

Leibowitz notes that complementary Rhino and Golden Apple product—for instance, "Simpsons" DVDs, audio titles and comics—is also cross-merchandised together in "boutique" areas around the store.

Leibowitz says the mating of the two

product lines appears to be working.

"The most encouraging statistic that we have is, of our sales in there, about 75% is linked to one of their sales," Leibowitz says. "In other words, we don't know if it's one of our customers buying some of their stuff or vice versa, but it doesn't really matter, because that's what we're looking for."

The stores have been collaborating on promotions, which have included an appearance by pop-culture writer Hal Liffson and an in-store panel provided by Animation magazine.

Foos expresses satisfaction with the arrangement so far: "It fit from a vision standpoint. [of] being this great pop-culture superstore. Golden Apple fit that way, and also in [terms of] bringing in more people, having great promotions, having more excitement. It seems like it's a marriage made in heaven."



FOOS (LEFT) AND LEIBOWITZ: MARRIAGE MADE IN HEAVEN

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AUGUST 16 2003 Billboard TOP KID VIDEO™				
THIS WEEK	LAST WEEK	WEEKS ON CHART	Sales data compiled by Nielsen VideoScan	
			TITLE LABEL/DISTRIBUTING LABEL & NUMBER	YEAR OF RELEASE PRICE
1	1	7	NUMBER 1 7 Weeks At Number 1	
1	1	7	JUNGLE BOOK 2 WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 22732	2003 24.98
2	2	5	THOMAS THE TANK ENGINE & FRIENDS: JAMES AND THE RED BALLOON ANCHOR BAY ENTERTAINMENT 01315	2003 12.98
3	2	5	AIR BUD SPIKES BACK BUENA VISTA HOME ENTERTAINMENT 29858	2003 19.98
4	4	8	CITY OF LOST TOYS PARAMOUNT HOME ENTERTAINMENT 875413	2003 12.98
5	6	7	CARE BEARS TO THE RESCUE UNITED AMERICAN VIDEO 60149	2003 9.98
6	3	2	FAIRLY ODD PARENTS - ABRA CATASTROPHE! THE MOVIE PARAMOUNT HOME ENTERTAINMENT 79283	2003 19.98
7	5	10	ATLANTIS: MILO'S RETURN WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 25999	2003 19.98
8	8	36	SPONGEBOB SQUAREPANTS: SEA STORIES NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 875623	2002 12.98
9	9	34	BABY MOZART WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 61799	2000 14.98
10	7	8	BLUE'S CLUES - SHAPES AND COLORS! PARAMOUNT HOME ENTERTAINMENT 875473	2003 9.98
11	11	7	ELMO'S WORLD: THE GREAT OUTDOOS SONY WONDER/SONY MUSIC ENTERTAINMENT 55326	2003 9.98
12	14	20	MEET STRAWBERRY SHORTCAKE DIC ENTERTAINMENT/FOXVIDEO 2006934	2003 12.98
13	12	25	SPONGEBOB SQUAREPANTS: BIKINI BOTTOM BASH NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 875443	2003 12.98
14	17	20	SPRING FOR STRAWBERRY SHORTCAKE DIC ENTERTAINMENT/FOXVIDEO 2007030	2003 12.98
15	18	19	BABY EINSTEIN: BABY NEPTUNE-DISCOVERING WATER WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 30172	2003 14.98
16	15	19	CHARLOTTE'S WEB 2: WILBUR'S GREAT ADVENTURE PARAMOUNT HOME ENTERTAINMENT 871843	2002 14.98
17	16	12	SCOOBY-DOO MEETS THE HARLEM GLOBETROTTERS WARNER FAMILY ENTERTAINMENT/WARNER HOME VIDEO 2150	2003 14.98
18	10	8	ROLIE POLIE OLLIE: THE BABY BOT CHASE WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 30063	2003 19.98
19	13	12	THE WIGGLES: WIGGLES BAY HIT ENTERTAINMENT 2502	2003 14.98
20	25	13	DEEP SEA SILLIES NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 875543	2003 12.98
21	19	8	POWER RANGERS NINJA STORM VOL. 1: PRELUDE TO A STORM WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 28906	2003 14.98
22	20	18	SPONGEBOB SQUAREPANTS: THE SPONGE WHO COULD FLY NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 875603	2003 12.98
23	21	70	DORA THE EXPLORER: WISH ON A STAR NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 874673	2001 12.98
24	22	22	DORA THE EXPLORER: DORA'S MAP ADVENTURES NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 879143	2003 12.98
25	11	20	SCOOBY-DOO MEETS BATMAN WARNER FAMILY ENTERTAINMENT/WARNER HOME VIDEO 1976	2002 14.98

AUGUST 16 2003 Billboard RECREATIONAL SPORTS DVD™				
THIS WEEK	LAST WEEK	WEEKS ON CHART	Sales data compiled by Nielsen VideoScan	
			TITLE PROGRAM SUPPLIER & NUMBER	PRICE
1	1	3	NUMBER 1 3 Weeks At Number 1	
1	3	3	WWE: FROM THE VAULT - SHAWN MICHAELS SONY MUSIC ENTERTAINMENT 58260	24.98
2	4	2	WWE - JUDGEMENT DAY 2003 SONY MUSIC ENTERTAINMENT 58234	19.98
3	2	2	BORN TO ROLL VENTURA DISTRIBUTION 14817	14.98
4	1	1	2002-2003 NBA CHAMPIONS SAN ANTONIO SPURS WARNER HOME VIDEO 27960	24.98
5	6	7	OKY4 VENTURA DISTRIBUTION 14197	19.98
6	7	8	WWE: WRESTLEMANIA XIX (2003) SONY MUSIC ENTERTAINMENT 14197	24.98
7	5	5	MISCHIEF: DESTROY VAG 95307	19.98
8	8	8	WWE: BACKLASH 2003 SONY MUSIC ENTERTAINMENT 59386	19.98
9	10	9	NFL FANTASY PREVIEW 2003-2004 WARNER HOME VIDEO 37339	29.98
10	10	9	WWE: REY MYSTERIO SONY MUSIC ENTERTAINMENT 59254	19.98
11	11	11	STREETBALL: THE AND1 MIX TAPE TOUR VENTURA DISTRIBUTION 11467	24.98
12	20	20	ON THE SCENE 2: FULLY LOADED REDLINE ENTERTAINMENT 78052	14.98
13	9	9	2003 STANLEY CUP CHAMPIONS WARNER HOME VIDEO 37962	24.98
14	12	12	MISCHIEF 3000 - EPISODE II VENTURA DISTRIBUTION 01307	19.98
15	14	14	AND1 MIXTAPE VOLUME 5 VENTURA DISTRIBUTION 12507	19.98
16	16	16	FIGHTING MAD VENTURA DISTRIBUTION 92107	19.98
17	13	13	ENTERTAINERS BASKETBALL CLASSIC AT RUCKER PARK: THE SECOND SEASON VENTURA DISTRIBUTION 11416	19.98
18	17	17	AND1 MIXTAPE TOUR 2002 VENTURA DISTRIBUTION 01286	14.98
19	19	19	360 TIMELAPSE REDLINE ENTERTAINMENT 78049	14.98
20	15	15	KING OF THE CAGE - 4 EVENT SET BRENTWOOD HOME VIDEO 44597	9.98

AUGUST 16 2003 Billboard HEALTH & FITNESS™				
THIS WEEK	LAST WEEK	WEEKS ON CHART	Sales data compiled by Nielsen VideoScan	
			TITLE PROGRAM SUPPLIER & NUMBER	PRICE
1	1	90	NUMBER 1 12 Weeks At Number 1	
1	1	90	PILATES FOR DUMMIES ANCHOR BAY ENTERTAINMENT 10948	9.98
2	2	2	CRUNCH: PICK YOUR SPOT PILATES ANCHOR BAY ENTERTAINMENT 12273	9.98
3	4	3	LESLIE SANSONE: SUPER FAT BURNING GOODTIMES HOME VIDEO 530210	9.98
4	6	4	LESLIE SANSONE: HIGH CALORIE BURN GOODTIMES HOME VIDEO 430210	9.98
5	3	12	THE METHOD PILATES: TARGET SPECIFICS CURRENT WELLNESS 840	12.98
6	5	5	METHOD: ALL IN ONE CURRENT WELLNESS 906	12.98
7	7	7	PILATES: BEGINNING MAT WORKOUT GAIAM VIDEO 1231	14.98
8	8	8	LESLIE SANSONE: WALK THE WALK GOODTIMES HOME VIDEO 1790	24.98
9	10	10	TARGET TONING WORKOUT-ABS OF STEEL WARNER HOME VIDEO 51368	9.98
10	9	9	DENISE AUSTIN: MAT WORKOUT BASED ON THE WORK OF J.H. PILATES ARTISAN HOME ENTERTAINMENT 10152	14.98
11	11	11	LESLIE SANSONE: GET UP & GET STARTED GOODTIMES HOME VIDEO 330210	9.98
12	13	13	FIRM PARTS: SCULPTED BUNS, HIPS & THIGHS GOODTIMES HOME VIDEO 20156	9.98
13	16	16	THE METHOD PILATES: PRECISION TONING CURRENT WELLNESS 572	12.98
14	15	15	DARRIN'S DANCE GROOVES VENTURA DISTRIBUTION 10499	14.98
15	14	14	PILATES YOGA TWO-PACK ARTISAN HOME ENTERTAINMENT 61294	19.98
16	12	12	BILLY BLANKS: THE BEST OF TAE-BO-ULTIMATE ABS VENTURA DISTRIBUTION 2001	12.98
17	17	17	THE CRUNCH: TAE BOXING WORKOUTS ANCHOR BAY ENTERTAINMENT 10813	14.98
18	19	19	LESLIE SANSONE: WALK THE WALK-FIRM WALK GOODTIMES HOME VIDEO 1791	9.98
19	20	20	FIRM: BODY SCULPTING SYSTEM GOODTIMES HOME VIDEO 2210	9.98
20	18	18	PAULA ABOLU'S GET UP AND DANCE! ARTISAN HOME ENTERTAINMENT 60214	9.98

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

## DVD Boom Continues

BY BRETT SPORICH

American consumers spent nearly \$3 billion renting DVDs and \$8.7 billion purchasing DVDs last year, according to the Video Software Dealers Assn.'s 2002 annual report released Aug. 4.

The home video industry's chief trade organization also reported that during 2002 the number of households across the U.S. that had DVD players grew by 58%, from an estimated 25 million homes to 39 million.

The report comes on the heels of a separate DVD study showing that consumers bought more than 10 million players in the first half of 2003, a 44% increase compared with the same period last year, according to figures compiled by the DVD Entertainment Group, now known as the Digital Entertainment Group (DEG).

More than 66 million DVD players have been sold in the U.S. since the format launched in April 1997, bringing the number of DVD households to nearly 50 million (adjusting for households with more than one player).

Consumer intent to purchase DVD players is still stronger than all other electronic products, according to a recent report from the Consumer Electronics Assn. Nearly one-third (32%) of all non-owner households expect to purchase some type of DVD player in the next year, a slightly higher percentage than those who expressed their intention to buy a DVD player last year (about 28%).

"As we continue to embrace the success of the DVD format, consumer enthusiasm for DVD hardware and software also continues to be one of the primary drivers for the overall success of home theater," says Gary Bauhard, Pioneer Electronics director of marketing and VP of the DEG. "DVD, as the center of the home theater experience, has directly contributed to the growth of other consumer electronics categories as well, such as high-def monitors."

DVD was still a driving force for Hollywood's major studios during the first half of the year, with more than 427 million units shipped to retailers. The total number of units shipped in North America has reached nearly 1.8 billion since 1997.

According to figures compiled by Ernst & Young on behalf of the DEG, gross consumer spending on DVD and VHS rental and sell-through revenue represented more than \$10 billion during the first half.

AUGUST 16 2003 Billboard TOP MUSIC VIDEOS™				
THIS WEEK	LAST WEEK	WEEKS ON CHART	Sales data compiled by Nielsen SoundScan	
			TITLE LABEL / DISTRIBUTING LABEL & NUMBER	Principal Performers TAPE/DVD PRICE
1	1	10	NUMBER 1 10 Weeks At Number 1	
1	1	10	LED ZEPPELIN ▲ 10 ATLANTIC VIDEO 970198	Led Zeppelin 29.98 DVD
2	2	3	HOLE IN THE WORLD ERC/3RD STREET 3322	Eagles 7.98 DVD
3	3	10	WAR AT THE WARFIELD UNIVERSAL STUDIOS HOME VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 63630	Slayer 19.98 DVD
4	3	10	THE NEW BREED INTERSCOPE VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 000108	50 Cent 19.98 CD/DVD
5	NEW	10	LEGEND - THE BEST OF BOB MARLEY AND THE WAILERS UNIVERSAL STUDIOS HOME VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 7003	Bob Marley And The Wailers 19.98/19.98
6	4	10	MAYBE MEMORIES REPRISE MUSIC VIDEO/WARNER REPRISE VIDEO 48503	The Used 19.98 CD/DVD
7	NEW	10	SHOW ME HOW TO LIVE SONY MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 56759	Audioslave 9.98 DVD
8	8	3	GREATEST HITS EMI LATIN VIDEO 90338	Selena 21.98 CD/DVD
9	5	10	VISIONS OF THE BEAST SONY MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 55751	Iron Maiden 17.98/19.98
10	7	3	ALISON KRAUSS AND UNION STATION - LIVE ROUNDER 10515	Alison Krauss + Union Station 24.98 DVD
11	10	8	CRAZY IN LOVE SONY MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 79949	Beyonce Featuring Jay-Z 7.98 DVD
12	15	8	MTV UNPLUGGED V2.0 ▲ VAGRANT 378	Dashboard Confessional 18.98 CD/DVD
13	9	8	DESTINY'S CHILD - WORLD TOUR SONY MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 54246	Destiny's Child 14.98 DVD
14	14	11	EVERYONE'S A STAR RAZOR & TIE/BMG VIDEO 89065	Kidz Bop Kids 12.98/16.98
15	11	11	MEMORIAS DISA/EMI LATIN VIDEO 728995	Grupo Bryndis 17.98 CD/DVD
16	12	8	LIVE IN NEW ORLEANS ▲ 2 BLUE NOTE/EMI HOME VIDEO 90427	Norah Jones 14.98 DVD
17	NEW	10	THE BEST OF LYNDA RANDLE SPRING HOUSE VIDEO/CHORDANT DIST. GROUP 44481	Lynda Randle 19.98 VHS
18	13	8	HELL FREEZES OVER ▲ 8 GEFEN HOME VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 38548	Eagles 24.98/24.98
19	16	8	JOSH GROBAN IN CONCERT ● 143/REPRISE MUSIC VIDEO/WARNER MUSIC VIDEO 48413	Josh Groban 27.98 CD/DVD
20	18	14	QUEEN: LIVE AT WEMBLEY '86 HOLLYWOOD MUSIC VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 162400	Queen 19.98/19.98
21	6	10	FULL EXPOSURE WRITE ON/SMITH MUSIC GROUP VIDEOS 6000	Cory Morrow 17.98 CD/DVD
22	28	8	LOVERS LIVE ▲ EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 54204	Sade 14.98/19.98
23	19	10	WHEN THE LIGHTS GO DOWN WARNER MUSIC VIDEO 38579	Faith Hill 16.98 DVD
24	21	10	LET'S GET LOUD ● EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 54137	Jennifer Lopez 14.98/19.98
25	NEW	10	THE SHOW MUST GO OFF! 4-ALKALINE TRIO: HALLOWEEN AT THE METRO KUNG FU FILMS 7809	Alkaline Trio 16.98 DVD
26	22	10	THE WALL-LIVE IN BERLIN ▲ USA HOME ENTERTAINMENT 0826493	Roger Waters 9.98/13.98
27	20	10	THE BEATLES ANTHOLOGY ▲ 13 CAPITOL VIDEO 90190	The Beatles 149.98/69.98
28	23	8	I'M GLAD/ALL I HAVE EPIC HOME VIDEO/SONY MUSIC ENTERTAINMENT 79927	Jennifer Lopez 7.98 DVD
29	17	10	LOW RDSWELL/RCA/BMG VIDEO 53912	Foo Fighters 7.98 DVD
30	31	10	HISTORY ON FILM: VOLUME II EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 50138	Michael Jackson 14.98/19.98
31	NEW	10	LIVE IN CONCERT HBO HOME VIDEO/WARNER MUSIC VISION/WARNER HOME VIDEO 91683	Cher 19.98/24.98
32	32	10	LIVE FROM AUSTIN, TEXAS ▲ 2 EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 50130	Stevie Ray Vaughan And Double Trouble 14.98/19.98
33	26	10	THE DANCE ▲ REPRISE MUSIC VIDEO/WARNER MUSIC VIDEO 38486	Fleetwood Mac 19.98/24.98
34	30	10	LIVE AT FOLSOM FIELD, BOULDER, COLORADO ▲ RCA VIDEO PROD. INC./BMG VIDEO 65042	Dave Matthews Band 19.98/24.98
35	24	10	TRILOGY EAGLE VISION 30036	The Cure 24.98 DVD
36	25	10	EVIL OR DIVINE EAGLE VISION 30035	Dio 19.98 DVD
37	NEW	10	ANY GIVEN THURSDAY ▲ COLUMBIA MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 55315	John Mayer 14.98/19.98
38	38	10	GREATEST HITS DLI VIDEO/NAVARRA VIDEO DISTRIBUTION 514	Bjork 16.98 DVD
39	NEW	10	EVERY BREATH YOU TAKE A&M VIDEO 3640	The Police 19.98/19.98
40	33	10	FOR THE LAST TIME: LIVE FROM THE ASTRODOME ● MCA NASHVILLE VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 17091	George Strait 19.98 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 video singles; ▲ RIAA platinum cert. for sales of 100,000 units for SF or LF videos; ○ RIAA gold cert. for 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.



# AUGUST 16 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		<b>FINAL DESTINATION 2</b> WARNER HOME VIDEO 06278	T.C. Carson	R	27.98
2	1	2	<b>SHANGHAI KNIGHTS</b> BUENA VISTA HOME ENTERTAINMENT 29968	Jackie Chan Owen Wilson	PG-13	29.98
3	4	4	<b>GANGS OF NEW YORK</b> BUENA VISTA HOME ENTERTAINMENT 24017	Leonardo DiCaprio Daniel Day-Lewis	R	29.98
4	3	3	<b>PHONE BOOTH</b> 20TH CENTURY FOX 08408	Collin Farrell Kiefer Sutherland	R	27.98
5	2	2	<b>GODS AND GENERALS</b> WARNER HOME VIDEO 23413	Jeff Daniels Robert Duvall	PG-13	27.98
6	RE-ENTRY		<b>FINAL DESTINATION</b> NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO 5061	Devon Sawa Ali Larter	R	24.98
7	6	3	<b>BASIC</b> COLUMBIA TRISTAR HOME ENTERTAINMENT 09745	John Travolta Samuel L. Jackson	R	27.98
8	NEW		<b>THE LIFE OF DAVID GALE (WIDESCREEN)</b> UNIVERSAL STUDIOS HOME VIDEO 21986	Kevin Spacey Kate Winslet	R	26.98
9	7	4	<b>HOW TO LOSE A GUY IN 10 DAYS</b> PARAMOUNT HOME ENTERTAINMENT 36963	Kate Hudson Matthew McConaughey	PG-13	29.98
10	11	7	<b>OLD SCHOOL: UNRATED AND OUT OF CONTROL (WIDESCREEN)</b> DREAMWORKS HOME ENTERTAINMENT/UNIVERSAL MUSIC & VIDEO DIST 90626	Luke Wilson Will Ferrell	NR	26.98
11	9	4	<b>HOW TO LOSE A GUY IN 10 DAYS (WIDESCREEN)</b> PARAMOUNT HOME ENTERTAINMENT 36964	Kate Hudson Matthew McConaughey	PG-13	29.98
12	5	2	<b>FRIENDS - THE COMPLETE FOURTH SEASON</b> WARNER HOME VIDEO 24248	Jennifer Aniston Matthew Perry	NR	39.98
13	12	7	<b>OLD SCHOOL: UNRATED AND OUT OF CONTROL (PAN &amp; SCAN)</b> DREAMWORKS HOME ENTERTAINMENT/UNIVERSAL MUSIC & VIDEO DIST 90625	Luke Wilson Will Ferrell	NR	26.98
14	15	7	<b>TEARS OF THE SUN</b> COLUMBIA TRISTAR HOME ENTERTAINMENT 9751	Bruce Willis Monica Bellucci	R	27.98
15	NEW		<b>THE LIFE OF DAVID GALE (PAN &amp; SCAN)</b> UNIVERSAL STUDIOS HOME VIDEO 22492	Kevin Spacey Kate Winslet	R	26.98
16	14	6	<b>JUST MARRIED</b> FOXVIDEO 07226	Ashton Kutcher Brittany Murphy	PG-13	27.98
17	13	5	<b>BAD BOYS (SPECIAL EDITION)</b> COLUMBIA TRISTAR HOME ENTERTAINMENT 10712	Will Smith Martin Lawrence	R	19.98
18	19	8	<b>THE TERMINATOR</b> MGM HOME ENTERTAINMENT 1001182	Arnold Schwarzenegger Linda Hamilton	R	26.98
19	20	3	<b>LEGALLY BLONDE</b> MGM HOME ENTERTAINMENT 1002626	Reese Witherspoon	PG-13	26.98
20	16	7	<b>JUNGLE BOOK 2</b> WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 22741	Animated	G	29.98
21	RE-ENTRY		<b>LARA CROFT: TOMB RAIDER</b> PARAMOUNT HOME ENTERTAINMENT 236754	Angelina Jolie	PG-13	29.99
22	21	8	<b>DIE ANOTHER DAY (WIDESCREEN)</b> MGM HOME ENTERTAINMENT 86884	Pierce Brosnan Halle Berry	PG-13	29.98
23	18	5	<b>KANGAROO JACK (WIDESCREEN)</b> WARNER HOME VIDEO 24541	Jerry O'Connell Christopher Walken	PG	27.98
24	17	5	<b>KANGAROO JACK (PAN &amp; SCAN)</b> WARNER HOME VIDEO 24542	Jerry O'Connell Christopher Walken	PG	27.98
25	23	9	<b>THE RECRUIT</b> BUENA VISTA HOME ENTERTAINMENT 29124	Al Pacino Colin Farrell	PG-13	29.98
26	22	8	<b>T2 (TERMINATOR 2) THE EXTREME DVD EDITION</b> ARTISAN HOME ENTERTAINMENT 14038	Arnold Schwarzenegger Linda Hamilton	R	29.98
27	26	14	<b>FAMILY GUY VOLUME ONE</b> FOXVIDEO 2006951	Animated	NR	49.98
28	NEW		<b>SPUN</b> COLUMBIA TRISTAR HOME ENTERTAINMENT 01166	John Leguizamo Brittany Murphy	NR	24.98
29	33	18	<b>THE BOONDOCK SAINTS</b> FOXVIDEO 2002807	Willem DaFoe	R	14.98
30	10	2	<b>M*A*S*H* TV SEASON 4</b> 20TH CENTURY FOX 07879	Alan Alda	NR	39.98
31	RE-ENTRY		<b>RONIN</b> MGM HOME ENTERTAINMENT/WARNER HOME VIDEO 67439	Robert De Niro	R	24.98
32	NEW		<b>BIG LEBOWSKI</b> UNIVERSAL STUDIOS HOME VIDEO 22666	Jeff Bridges John Goodman	R	14.98
33	NEW		<b>KINGPIN</b> LIONS GATE HOME ENTERTAINMENT 08145	Sheryl Lee	NR	29.98
34	30	8	<b>DIE ANOTHER DAY (SPECIAL EDITION)</b> MGM HOME ENTERTAINMENT 1004785	Pierce Brosnan Halle Berry	PG-13	29.98
35	RE-ENTRY		<b>Y TU MAMA TAMBIEN</b> MGM HOME ENTERTAINMENT 1003846	Maribel Verdu Gael Garcia Bernal	NR	26.98
36	29	16	<b>HARRY POTTER AND THE CHAMBER OF SECRETS (WIDESCREEN)</b> WARNER HOME VIDEO 23592	Daniel Radcliffe Emma Watson	PG	29.98
37	25	17	<b>THE WEDDING PLANNER</b> COLUMBIA TRISTAR HOME ENTERTAINMENT 6157	Jennifer Lopez Matthew McConaughey	PG-13	24.98
38	NEW		<b>INDEPENDENCE DAY (SPECIAL DIGI-PACK)</b> 20TH CENTURY FOX 30584	Will Smith Jeff Goldblum	PG-13	21.98
39	NEW		<b>FELICITY: SEASON 2</b> BUENA VISTA HOME ENTERTAINMENT 30800	Keri Russell Scott Foley	NR	59.98
40	RE-ENTRY		<b>X-MEN 1.5</b> FOXVIDEO 2006293	Patrick Stewart Ian McKellen	PG-13	26.98

# AUGUST 16 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	2	2	<b>SHANGHAI KNIGHTS</b> BUENA VISTA HOME ENTERTAINMENT 29969	Jackie Chan Owen Wilson	2003	PG-13	24.98
2	1	4	<b>HOW TO LOSE A GUY IN 10 DAYS</b> PARAMOUNT HOME ENTERTAINMENT 36963	Kate Hudson Matthew McConaughey	2003	PG-13	19.98
3	3	5	<b>KANGAROO JACK</b> WARNER HOME VIDEO 23892	Jerry O'Connell Christopher Walken	2003	PG	22.98
4	4	7	<b>JUNGLE BOOK 2</b> WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 22732	Animated	2003	G	24.98
5	NEW		<b>FINAL DESTINATION 2</b> WARNER HOME VIDEO 06276	T.C. Carson	2002	R	22.98
6	NEW		<b>THOMAS THE TANK ENGINE &amp; FRIENDS: JAMES AND THE RED BALLOON</b> ANCHOR BAY ENTERTAINMENT 01315	Animated	2003	NR	12.98
7	5	2	<b>GODS AND GENERALS</b> WARNER HOME VIDEO 23296	Jeff Daniels Robert Duvall	2003	PG-13	22.98
8	6	4	<b>GANGS OF NEW YORK</b> BUENA VISTA HOME ENTERTAINMENT 26163	Leonardo DiCaprio Daniel Day-Lewis	2002	R	24.98
9	9	5	<b>AIR BUD SPIKES BACK</b> BUENA VISTA HOME ENTERTAINMENT 29858	Katija Pevec Jake D. Smith	2003	G	19.98
10	11	16	<b>HARRY POTTER AND THE CHAMBER OF SECRETS</b> WARNER HOME VIDEO 23591	Daniel Radcliffe Emma Watson	2002	PG	24.98
11	15	8	<b>CITY OF LOST TOYS</b> PARAMOUNT HOME ENTERTAINMENT 875413	Dora The Explorer	2003	NR	12.98
12	19	5	<b>CARE BEARS TO THE RESCUE</b> UNITED AMERICAN VIDEO 80149	Animated	2003	G	9.98
13	14	2	<b>FAIRLY ODD PARENTS - ABRA CATASTROPHE! THE MOVIE</b> PARAMOUNT HOME ENTERTAINMENT 79293	Animated	2003	NR	19.98
14	13	6	<b>INCREDIBLE HULK</b> BUENA VISTA HOME ENTERTAINMENT 29044	Animated	2003	NR	14.98
15	7	2	<b>DRAGON BALL GT - BABY PREPARATION (UN-CUT)</b> FUNIMATION 04913	Animated	2003	NR	14.98
16	16	10	<b>ATLANTIS: MILO'S RETURN</b> WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 25999	Animated	2003	NR	19.98
17	20	22	<b>SPY KIDS 2: THE ISLAND OF LOST DREAMS</b> DIMENSION HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 23965	Antonio Banderas Alan Cumming	2002	PG	22.98
18	8	2	<b>DRAGON BALL GT - BABY RAMIFICATIONS</b> FUNIMATION 04903	Animated	2003	NR	19.98
19	17	13	<b>TREASURE PLANET</b> WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 28154	Animated	2002	PG	24.98
20	18	3	<b>NOW AND THEN</b> NEW LINE HOME ENTERTAINMENT/TURNER HOME ENTERTAINMENT 04386	Christina Ricci Demi Moore	1995	PG-13	9.98
21	23	34	<b>LILLO &amp; STITCH</b> WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 23888	Animated	2002	PG	24.98
22	RE-ENTRY		<b>PILATES FOR DUMMIES</b> ANCHOR BAY ENTERTAINMENT 10948	Various Artists	2001	NR	9.98
23	21	3	<b>TEENAGE MUTANT NINJA TURTLES - THE MOVIE</b> NEW LINE HOME ENTERTAINMENT/NEW LINE HOME VIDEO 41213	Judith Hoag Elias Koteas	1989	PG	14.98
24	RE-ENTRY		<b>SPONGEBOB SQUAREPANTS: SEA STORIES</b> NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 875623	Spongebob Squarepants	2002	NR	12.98
25	NEW		<b>YU-GI-OH! - BEST OF FRIENDS, BEST OF DUELISTS</b> FUNIMATION 05553	Animated	2003	NR	19.98

● 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. ◆ IRMA 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. IRMA 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.

# AUGUST 16 2003 Billboard TOP DVD RENTALS

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE LABEL/DISTRIBUTING LABEL & NUMBER	Principal Performers	RATING
1	NEW		<b>FINAL DESTINATION 2</b> WARNER HOME VIDEO 06278	T.C. Carson	R
2	2	2	<b>SHANGHAI KNIGHTS</b> BUENA VISTA HOME ENTERTAINMENT 29968	Jackie Chan Owen Wilson	PG-13
3	1	3	<b>PHONE BOOTH</b> 20TH CENTURY FOX 200804	Collin Farrell Kiefer Sutherland	R
4	NEW		<b>THE LIFE OF DAVID GALE</b> UNIVERSAL STUDIOS HOME VIDEO 21986	Kevin Spacey Kate Winslet	R
5	3	3	<b>BASIC</b> COLUMBIA TRISTAR HOME ENTERTAINMENT 09745	John Travolta Samuel L. Jackson	R
6	4	4	<b>HOW TO LOSE A GUY IN 10 DAYS</b> PARAMOUNT HOME ENTERTAINMENT 36964	Kate Hudson Matthew McConaughey	PG-13
7	5	5	<b>GANGS OF NEW YORK</b> BUENA VISTA HOME ENTERTAINMENT 24017	Leonardo DiCaprio Daniel Day-Lewis	R
8	6	6	<b>JUST MARRIED</b> FOXVIDEO 2007226	Ashton Kutcher Brittany Murphy	PG-13
9	8	7	<b>OLD SCHOOL</b> DREAMWORKS HOME ENTERTAINMENT 90626	Luke Wilson Will Ferrell	R
10	7	2	<b>GODS AND GENERALS</b> WARNER HOME VIDEO 23413	Jeff Daniels Robert Duvall	PG-13

# AUGUST 16 2003 Billboard TOP VHS RENTALS

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE LABEL/DISTRIBUTING LABEL & NUMBER	Principal Performers	RATING
1	NEW		<b>FINAL DESTINATION 2</b> WARNER HOME VIDEO 06276	T.C. Carson	R
2	1	3	<b>PHONE BOOTH</b> 20TH CENTURY FOX 200804	Collin Farrell Kiefer Sutherland	R
3	2	4	<b>HOW TO LOSE A GUY IN 10 DAYS</b> PARAMOUNT HOME ENTERTAINMENT 36963	Kate Hudson Matthew McConaughey	PG-13
4	3	2	<b>SHANGHAI KNIGHTS</b> BUENA VISTA HOME ENTERTAINMENT 29969	Jackie Chan Owen Wilson	PG-13
5	NEW		<b>THE LIFE OF DAVID GALE</b> UNIVERSAL STUDIOS HOME VIDEO	Kevin Spacey Kate Winslet	R
6	4	3	<b>BASIC</b> COLUMBIA TRISTAR HOME ENTERTAINMENT	John Travolta Samuel L. Jackson	R
7	5	4	<b>GANGS OF NEW YORK</b> BUENA VISTA HOME ENTERTAINMENT 26167	Leonardo DiCaprio Daniel Day-Lewis	R
8	6	6	<b>JUST MARRIED</b> FOXVIDEO 2007899	Ashton Kutcher Brittany Murphy	PG-13
9	7	5	<b>KANGAROO JACK</b> WARNER HOME VIDEO 23892	Jerry O'Connell Christopher Walken	PG
10	9	7	<b>OLD SCHOOL</b> DREAMWORKS HOME ENTERTAINMENT	Luke Wilson Will Ferrell	R

◆ IRMA 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. ◆ IRMA 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. All rights reserved.



# Nashville's Blue Desert Embraces DAW

BY CHRISTOPHER WALSH

Well-established as the standard format for personal and home-based recording studios, the digital audio workstation is also cropping up as the primary tool in professional, commercial studios, often replacing both console and recorder.

Similar to Firehouse Studios in Pasadena, Calif., which opened in 2002 as a Pro Tools HD/ProControl-based studio (Studio Monitor, *Billboard*, Nov. 23, 2002), Blue Desert Studios in Nashville is succeeding with neither a traditional large-format console nor a storage format based on analog or digital tape or stand-alone hard-disk recorder.

Opened one year ago in the United Artists tower on Nashville's Music Row, Blue Desert Studios is owned by Ric Web, who previously owned Appaloosa Sound.

"We felt like the business was

changing, that the world was moving toward this type of place," Web says. "We just felt like this was the way the world was going, and we



wanted to be on top of it. This is a top-quality sound for a lot less price than the bigger studios."

In addition to a dramatic reduction of the sometimes-crippling overhead associated with multiple large-format consoles and ancillary equipment, DAW-based commercial studios and their private counterparts, operating with similar or identical gear, can easily interface with one another.

With most modern professional projects tracking to hard disk, audio professionals are stressing the importance of a quality front end more than ever before. At Blue Desert, 36 channels of high-quality microphone preamplifiers, as well as outboard compressors and equalizers, are on the equipment list.

"We've got a lot of [Ame] 9098s," Web says. "You can buy them with EQ or just dual mic preamplifiers; I have a mixture of both; also D.W. Fearn and eight Millennia Media [preamplifiers]." Additional outboard gear from Daking, Focusrite,

Universal Audio, Summit Audio and API is also featured.

The tracking space is compartmentalized in five isolation booths, an arrangement that Web asserts is working well. "They are all arranged so that all the players can see each other," he explains. "There's not a big tracking space; it just happened to work out well for us. We've got a really well-designed drum room, which sounds incredible, and a custom-made set of drums. We've also got a grand-piano room."

Despite the proliferation of Pro Tools as the primary format, Web is considering the addition of RADAR hard disk multitrack recorders, marketed by Otari and iZ Technology and popular in the Nashville recording industry.

"Appaloosa Sound had 48 tracks of RADAR and an Otari [console]," Web says. "RADARs are great. I know Pro Tools is the way to go—it has

really worked for us, and everybody's using it—but I do want to get some RADARs in here. I still have the Otari MTR-93 [24-track analog tape recorder] that I've been using for years too."

Acknowledging current trends, however, Blue Desert is equipped with a ProControl interface with three Fader Pack expansion units. Web states that Blue Desert will soon upgrade its Pro Tools 5.1 systems to Pro Tools HD.

Blue Desert offers mastering with veteran engineer Milan Bogdan, who also serves as a consultant to the studio. In addition to the forthcoming upgrade to Pro Tools HD, Web says that Blue Desert will soon launch a publishing concern, as well as Blue Desert Records.

Clients include Phil Keaggy, Rosie Flores, Linda Davis and Seven Nations, Web says. "Business has been really good."

# Sigma Founder Leaves Philly Sound Behind

Sigma Sound Studios, established in 1968 in Philadelphia, has been sold by its founder, **Joe Tarsia**. The legendary studio is known for recording the Philadelphia Sound exemplified by songwriter/producers **Kenneth Gamble** and **Leon Huff** and acts

including **the O'Jays**, **Harold Melvin & the Blue Notes** and **the Delfonics**. Tarsia says the studio will continue under new owner **Mario Sartoro**, who is a newcomer to the music business.

A multi-room facility featuring a Solid State Logic 9000 J Series con-

sole-equipped tracking room and Pro Tools studio, Sigma Sound Studios also operated several rooms in New York in the '70s and '80s.

"It's not that I'm looking to retire, but I'm no longer interested in running a studio," says Tarsia, a found-

ing member and the first president of the Society of Professional Audio Recording Services.

"Philadelphia has always been an R&B/soul town, and that music has changed dramatically from what I grew up on. I respect the new music, but I don't understand it like I did 'If You Don't Know Me by Now' and 'You'll Never Find Another Love Like Mine.'"

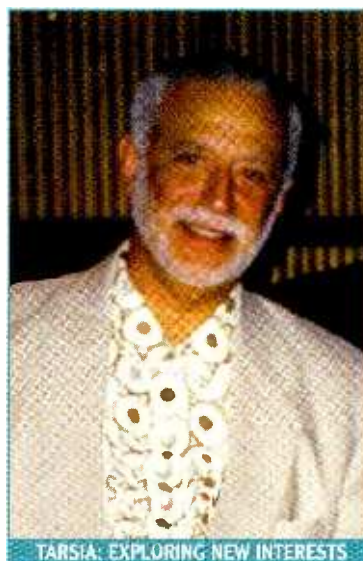
Tarsia also acknowledges the dramatic changes in recording technology and the music business as factors in his deci-

sion, particularly the proliferation of digital audio workstation-based home and personal studios. "My belief is that more people are making music today than ever before—

AUGUST 16 2003 Billboard PRODUCTION CREDITS					
BILLBOARD'S NO. 1 SINGLES (AUGUST 9, 2003)					
CATEGORY	HOT 100	R&B	COUNTRY	MODERN ROCK	DANCE SALES
TITLE/Artist/Producer/Label	CRAZY IN LOVE Beyoncé Featuring Jay-Z/ R. Harrison, B. Knowles (Columbia)	CRAZY IN LOVE Beyoncé Featuring Jay-Z/ R. Harrison, B. Knowles (Columbia)	IT'S FIVE O'CLOCK SOMEWHERE Alan Jackson & Jimmy Buffett/ K Stegall (Arista Nashville)	FAINT Linkin Park D. Gilmore, Linkin Park (Warner Bros.)	HOLLYWOOD Madonna/ Madonna, Mirwais (Maverick/Warner Bros.)
RECORDING STUDIO(S) (Location) Engineer(s)	SONY HIT FACTORY (New York) Jim Caruana, Pat Thrall	SONY HIT FACTORY (New York) Jim Caruana, Pat Thrall	TRACKING ROOM SOUND STATION (Nashville, TN) SHRIMPBOAT SOUND (Key West, FL.) John Keltan	NRG (North Hollywood, CA) Don Gilmore, John Ewing, Jr.	SONY, SARM (London) Mark "Spike" Stent
CONSOLE(S)/ DAW(S)	Neve 88 R, SSL 9000 J	Neve 88 R, SSL 9000 J	SSL 9000 J, SSL 4056 G, Neve 8068	Vintage Neve 8068	SSL 9000 K
RECORDER(S)	Pro Tools	Pro Tools	Studer 800, Otari MX80, Pro Tools	Pro Tools HD	Pro Tools
RECORDING MEDIUM	Pro Tools	Pro Tools	BASF 900, Pro Tools	Pro Tools HD	Pro Tools
MIX DOWN STUDIO(S) (Location) Engineer(s)	HIT FACTORY (New York) Tony Maserati	HIT FACTORY (New York) Tony Maserati	SOUND STATION (Nashville, TN) John Keltan	SOUNDTRACK (New York) Andy Wallace	THE MIX SUITE @ OLYMPIC (London) Mark "Spike" Stent
CONSOLE(S)/ DAW(S)	SSL 9000 K	SSL 9000 K	SSL 4056 G	SSL G Series	SSL G Series
RECORDER(S)	Studer A827	Studer A827	Ampex ATR 100	Studer A820	Ampex ATR 100
MIX DOWN MEDIUM	EMTEC 900	EMTEC 900	BASF 900	EMTEC SM900	Quantegy GP9
MASTERING (Location) Engineer	STERLING SOUND (New York) Tom Coyne	STERLING SOUND (New York) Tom Coyne	MASTERMIX (Nashville, TN) Hank Williams	BERNIE GRUNDMAN (Los Angeles) Brian "Big Bass" Gardner	METROPOLIS (London) Tim Young
CD/CASSETTE MANUFACTURER	SONY	SONY	BMG	WEA	WEA

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**Studio Monitor™**  
By Christopher Walsh  
cwalsh@billboard.com



it's just that the landscape changes and the rules change," he observes. "But I don't think people's thirst for music will ever go away. It's just that we get it differently, we pay for it differently and different people are making it."

Reflecting those changes, Tarsia is preparing to launch answerplanet.net, a resource for audio recording and music production information.

"After 35 years owning a studio and working for a record company before that," Tarsia says, "I have a storehouse of knowledge. I work closely in helping finance a company called MIDI Warehouse, an Internet retail store for MIDI software and related technologies in audio recording. In helping them, we spend a lot of time on the phone answering people's questions about recording. I think there's a possibility that is a service that can be sold."





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

## Armani Fashions Chill-Out Set

*Sony Will Distribute Compilation In 30 Territories*

BY MARK WORDEN

MILAN—Since fashion has been one of Italy's most successful exports in recent years, Sony executives are hoping that the music industry can learn a thing or two from Giorgio Armani, who has entrusted the company with the distribution of his "Emporio Armani Caffè 2" compilation.

The eclectic 15-track chill-out set—which, the stylist tells *Billboard*, "breaks the traditional boundaries of music categories and regions, infiltrating classical with ethnic and Latin"—was released June 27 in Italy.

The set is already

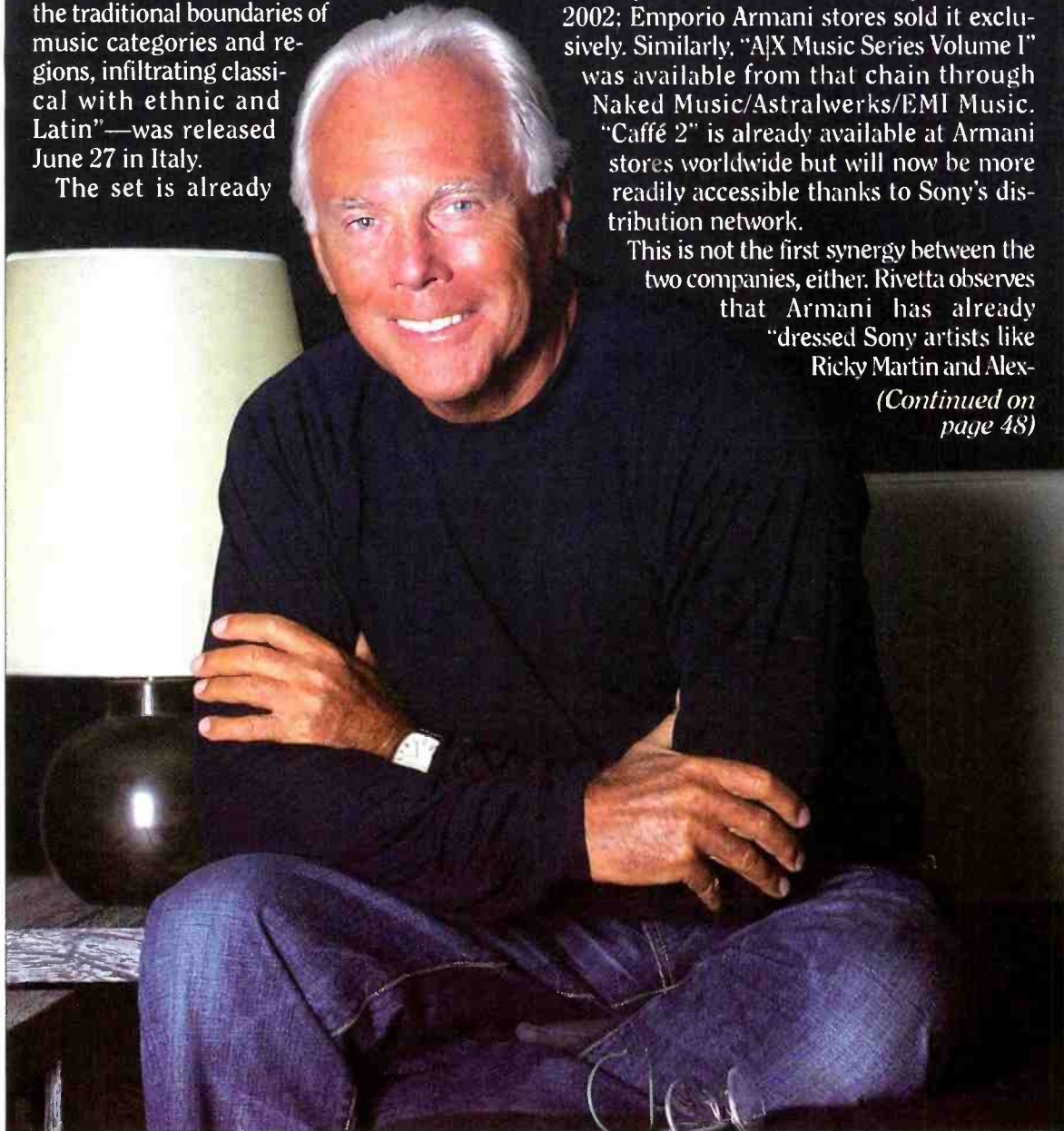
available in Germany, Greece and Switzerland. In September it will be launched in the U.S., Latin America, Asia, Australia, the Middle East, France, Spain and the U.K.

Sony will distribute the album in more than 30 territories. Sony Music Italy's international promotion manager, Simona Rivetta, describes it as "a global priority for the company. We predict gold everywhere, and we expect platinum in Italy, the U.S. and Germany."

"Emporio Armani Caffè 1" was produced in 2002; Emporio Armani stores sold it exclusively. Similarly, "AIX Music Series Volume 1" was available from that chain through Naked Music/Astralwerks/EMI Music. "Caffè 2" is already available at Armani stores worldwide but will now be more readily accessible thanks to Sony's distribution network.

This is not the first synergy between the two companies, either. Rivetta observes that Armani has already "dressed Sony artists like Ricky Martin and Alex-

*(Continued on page 48)*



## New Regional Division For Sony

BY EMMANUEL LEGRAND

LONDON—Sony Music International has regrouped its affiliates in Poland, the Czech Republic, Slovakia and Hungary into a new sub-regional division called Sony Music Central Europe.

The reorganization comes three months after Sony Music restructured its European operations, resulting in the departure of Sony Music Europe president CEO Paul Burger. The restructuring saw most heads of Sony's European companies reporting directly to New York-based Sony Music International president Rick Dobbis.

Dobbis describes the new region as "a manageable physical territory with common distribution and manufacturing issues."

Russia has not been included in the new region because, according to Dobbis, "it has problems of its own that require specific attention."

Zbynek Knobloch, managing director of Sony Music's Czech and Slovak businesses, will be the managing director of the new division, based in Prague. He reports to London-based senior VP of Sony Music Europe Jacques Campet.

"We have in Zbynek a very strong executive in Prague," Dobbis says, "and

*(Continued on page 48)*



DOBBIS: PUTTING FAITH IN LOCAL TALENT

## SGAE Wins Tourist Industry Backing

BY HOWELL LLEWELLYN

MADRID—A 10-year debate regarding whether hotels should pay copyright royalties to Spanish authors and publishers society SGAE appears to have ended in agreement.

TV use in guests' rooms will not be subject to payment, but a flat rate will be paid for background music, or "public communication in public zones," such as reception areas, elevators, piano bars and TV salons.

The agreement was reached in late July between SGAE and two hotel groups that represent 95% of the sector, the Hotel Group of Spanish Tourist Zones and the Spanish Hotel Federation.

SGAE director general Enrique Loras says, "In effect, the Spanish tourist industry has signed an accord recognizing [its] obligation [to pay] authors' rights for public communication in public places."

This is no small matter: Spain has one of the world's largest tourist industries. It hosts more than 50 million visitors per year and contains thousands of miles of beaches, as well as historic

inland cities, all packed with hotels.

SGAE has outstanding differences with the small Spanish Federation of Hotel Management (FEHR), which consists mainly of bars and restaurants. It refuses to accept the concept of public communication.

But the FEHR concedes that some 60,000 bars and restaurants in Spain do pay the small SGAE copyright tariff.

The new accord follows two months of negotiation that began after the Supreme Court ruled in May that hotel rooms "are private domiciles in terms of intellectual property."

But two earlier Supreme Court rulings were in SGAE's favor.

Loras says the third ruling was "an establishment of doctrine by the Supreme Court, which deprived us of an important tariff. But with the new agreement, we have reached a reasonable understanding with the hotels."

SGAE had said that the May ruling would cost it 9 million euros (\$10.1 million) per year, as the monthly quota for each TV is 12.77 euros (\$14.30), or 0.42 euros per day (\$0.47).

But Loras says the new agreement will make up for some of the loss.





JAPAN		UNITED KINGDOM		GERMANY		FRANCE	
THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK
(IDEMPA PUBLICATIONS INC.) 08/04/03		(OFFICIAL UK CHARTS CO.) 08/04/03		(MEDIA CONTROL) 08/06/03		(SNEP/POP/TITE-LIVE) 08/05/03	
<b>SINGLES</b>		<b>SINGLES</b>		<b>SINGLES</b>		<b>SINGLES</b>	
1	1	1	NEW	1	3	1	1
NAMIDA NO UMI DE DAKARETAI SOUTHERN ALL STARS VICTOR		BREATHE BLU CANTRELL & SEAN PAUL ARISTA		IN THE SHADOWS THE RASMUS PLAYGROUND		CHIHUAHUA DJ BOBB VOGUE	
2	NEW	2	NEW	2	1	2	3
SYABONDAMA MORNING MUSUME ZETIMA		NEVER LEAVE YOU (UH OOH!) LUMIDEE MCA		AICHA DUTTY ROCK VP/ATLANTIC		LAISSE PARLER LES GENS JOCELYNE LABYLLE & JACOB DESVARIEUX UP MUSIC	
3	4	3	NEW	3	NEW	3	2
& AYUMI HAMASAKI AVEX TRAX		SOMETHING BEAUTIFUL ROBBIE WILLIAMS CHRYSALIS		BURGER DANCE DJ OTZI UNIVERSAL		JE VOULAIS TE DIRE QUE JE T'ATTENDS JONATAN CERRADA RCA	
4	NEW	4	1	4	2	4	4
H.A.N.A.B.I KIMI GA ITA NATSU ZONE SONY		NEVER GONNA LEAVE YOUR SIDE DANIEL BEDINGFIELD POLYDOR		ICH KENNE NICHTS/I'VE NEVER SEEN RZA FEATURING XAVIER NAIDOO VIRGIN		LIVE IS LIFE HERMES HOUSE BAND & DJ OTZI ULM	
5	NEW	5	2	5	5	5	5
STYLE EXILE RHYTHM ZONE		CRAZY IN LOVE BEYONCE FEATURING JAY-Z COLUMBIA		STUCK STACIE ORRICO VIRGIN		BRING ME TO LIFE EVANESCENCE FEATURING PAUL MCCOY WIND-UP/EPIC	
6	3	6	4	6	4	6	7
GIN NO RYU NO SENI NOTTE MIYUKI NAKAJIMA YAMAHA MUSIC COMMUNICATIONS		SATISFACTION BENNY BENASSI PRESENTS THE BIZ DATA/MOS		GET BUSY SEAN PAUL VP/ATLANTIC		DJ DIAM'S HOSTILE/VIRGIN	
7	NEW	7	NEW	7	7	7	8
BOKU WA KOKO NIIRU SOPHIA TOY'S FACTORY		ALL IN MY HEAD KOSHEEN ARISTA		CRAZY IN LOVE BEYONCE FEATURING JAY-Z COLUMBIA		SATISFACTION BENNY BENASSI PRESENTS THE BIZ ULM	
8	NEW	8	NEW	8	NEW	8	6
FUNDAMENTAL LOVE EVERY LITTLE THING AVEX TRAX		SPANISH CRAIG DAVID WILDSTAR		EVERY SINGLE STAR STAR SEARCH—THE VOICES UNIVERSAL		SUR UN AIR LATINO LORIE EPIC	
9	NEW	9	5	9	6	9	11
FUNKY DAYS LEAD PONY CANYON		BRING ME TO LIFE EVANESCENCE FEATURING PAUL MCCOY WIND-UP/EPIC		I DON'T THINK SO GRACIA HANSA		FAN PASCAL OBISPO EPIC	
10	2	10	8	10	11	10	9
YASEI NO ENERGY B2 VERMILLION RECORDS		FLY ON THE WINGS OF LOVE XTM & DJ CHUCKY FEATURING ANNIA SERIOUS		STUCK ON YOU MARK OH SONY		WE WILL ROCK YOU KCPK ULM	
<b>HOT MOVER SINGLES</b>		<b>HOT MOVER SINGLES</b>		<b>HOT MOVER SINGLES</b>		<b>HOT MOVER SINGLES</b>	
12	NEW	13	NEW	12	16	15	46
OVER SHINE RINA AIUCHI GIZA STUDIO		IN LOVE LISA MAFIA INDEPENDIENTE		BOUNCE SARAH CONNOR SONY		PAPI CHIULO... TE TRAIGO EL MMMM LORNA SCORPIO	
13	18	19	NEW	14	28	18	21
SHANGHAI HONEY ORANGE RANGE SONY		JUNEAU FUNERAL FOR A FRIEND INFECTIOUS		THE MAGIC KEY ONE-T & COOL-T POLYDOR		DIS-MOI QUE L'AMOUR MARC LAVOINE MERCURY	
16	26	22	NEW	16	NEW	19	NEW
SEKAI NI HITOTSUDAKE NO HANA SMAP VICTOR		RHYTHM BANDITS JUNIOR SENIOR MERCURY		ZUHAUSE (AZZURO) DIE GERD SHOW WARNER BROS.		DAY O (PUB COCA VANILLE) HARRY BELAFONTE VOGUE	
18	NEW	29	NEW	18	34	27	35
ROLLIN' ON DOUBLE FOR LIFE		CHOOZA LOOZA MARIA WILLSON TELSTAR		AB IN DEN SUDEN BUDDY VS. OJ THE WAVE SUPERSTAR		LE BLEU DANS L'OCEAN VICTOR BARANGE & CARINE DAVIS UNE MUSIQUE	
19	NEW	34	NEW	21	26	30	34
MITORIYANAI MUKAIKAZE UNLIMITED		YOU WERE THE LAST HIGH DANDY WARHOLS PARLOPHONE		J'EN AI MARRE! ALIZEE POLYDOR		CHANSON DES JUMELLES FREDERICA SOREL & MELANIE COHL AZ RECORDS	
<b>ALBUMS</b>		<b>ALBUMS</b>		<b>ALBUMS</b>		<b>ALBUMS</b>	
1	NEW	1	NEW	1	1	1	1
YUZU YUZU SMILE SENHA & CO		THE CORAL MAGIC AND MEDICINE DELTASDNIC		BEYONCÉ DANGEROUSLY IN LOVE COLUMBIA		NORAH JONES COME AWAY WITH ME BLUE NOTE	
2	1	2	1	2	2	2	3
DRAGON ASH HARVEST VICTOR		BEYONCÉ DANGEROUSLY IN LOVE COLUMBIA		SHANIA TWAIN UP! MERCURY		KYO LE CHEMIN JIVE	
3	7	3	2	3	12	3	2
JYOSHI JUUNI GAKUBOU BEAUTIFUL ENERGY PLATIA ENTERTAINMENT		DANIEL BEDINGFIELD GOTTA GET THRU THIS POLYDOR		RASMUS DEAD LETTERS PLAYGROUND		EVANESCENCE FALLEN WIND-UP/EPIC	
4	2	4	5	4	3	4	4
RIP SLYME TIME TO GO WARNER MUSIC JAPAN		STEREOPHONICS YOU GOTTA GO THERE TO COME BACK V2		NENA 20 JAHRE—NENA FEAT. NENA WARNER STRATEGIC MARKETING		FLORENT PAGNY AILLEURS L'AMOUR MERCURY	
5	NEW	5	3	5	5	5	6
MAAYA SAKAMOTO SINGLE COLLECTION & NIKOPACHI VICTOR		DELTA GOODREM INNOCENT EYES EPIC		WIR SIND HELDEN DIE REKLAMATION VIRGIN		JEAN-JACQUES GOLDMAN UN TOUR ENSEMBLE COLUMBIA	
6	9	6	6	6	4	6	7
BEGIN BEGIN NO ICHIGO ICHIE TEICHIKU		KINGS OF LEON YOUTH AND YOUNG MANHOOD RCA		ROBBIE WILLIAMS ESCAPOLOGY CHRYSALIS		BENNY BENASSI & THE BIZ HYPNOTICA ULM TV MARKETING	
7	8	7	19	7	6	7	5
EVANESCENCE FALLEN WIND-UP/EPIC		SEAN PAUL DUTTY ROCK ATLANTIC		EROS RAMAZZOTTI 9 ARIOLA		MADONNA AMERICAN LIFE MAVERICK/WARNER BROS.	
8	NEW	8	8	8	7	8	20
O.P. KING O.P. KING KU'00N		THE DARKNESS PERMISSION TO LAND MUST OESTROY		METALLICA ST. ANGER VERTIGO		CALOGERO CALOGERO MERCURY	
9	3	9	7	9	8	9	10
MAI KURAKI IF I BELIEVE GIZA STUDIO		GEORGE BENSON THE VERY BEST OF—THE GREATEST HITS WARNER BROS.		EVANESCENCE FALLEN WIND-UP/EPIC		EROS RAMAZZOTTI 9 ARIOLA	
10	NEW	10	NEW	10	11	10	8
RINA AIUCHI RINA AIUCHI REMIXES COOL CITY VOL. 5 GIZA STUDIO		YES THE ULTIMATE YES WARNER BROS.		SEAN PAUL DUTTY ROCK EASTWEST		CARLA BRUNI QUELQU'UN M'A DIT NAIVE	
<b>CANADA</b>		<b>SPAIN</b>		<b>AUSTRALIA</b>		<b>ITALY</b>	
THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK
(SOUNDCAN) 08/16/03		(AFVE) 08/06/03		(ARIA) 08/04/03		(FIMI) 08/04/03	
<b>SINGLES</b>		<b>SINGLES</b>		<b>SINGLES</b>		<b>SINGLES</b>	
1	1	1	1	1	1	1	2
BRIDGE OVER TROUBLED WATER/THIS IS THE NIGHT CLAY AIKEN RCA/BMG		UNO MAS UNO SON SIETE FRAN PEREA GLOBOMEDIA		IGNITION R KELLY JIVE		GET BUSY SEAN PAUL VP/ATLANTIC	
2	2	2	2	2	NEW	2	1
FLYING WITHOUT WINGS/SUPERSTAR RUBEN STUDDARD J/BMG		MOTIVOS DE UN SENTIMIENTO JODJUAN SABINA ARIOLA		WHERE IS THE LOVE? BLACK EYED PEAS FEATURING JUSTIN TIMBERLAKE A&M		BRING ME TO LIFE EVANESCENCE FEATURING PAUL MCCOY WIND-UP/EPIC	
3	3	3	3	3	2	3	6
CRAZY IN LOVE BEYONCE FEATURING JAY-Z COLUMBIA/SONY MUSIC		HOLLYWOOD MADONNA MAVERICK/WARNER BROS.		CRAZY IN LOVE BEYONCE FEATURING JAY-Z COLUMBIA		LA CANZONE DEL CAPITANO DJ FRANCESCO DO IT YOURSELF	
4	4	4	5	4	3	4	3
BRING ME TO LIFE EVANESCENCE FEATURING PAUL MCCOY EPIC/SONY MUSIC		LOS PLANETAS LA BUENA VIDA SINNAMON		BRING ME TO LIFE EVANESCENCE FEATURING PAUL MCCOY WIND-UP/EPIC		GOCCE DI MEMORIA GIORGIA DISCHI DI CIOCCOLATA	
5	6	5	NEW	5	4	5	7
21 QUESTIONS 50 CENT FEATURING NATE DOGG SHADY/AFTERMATH/INTERSCOPE/UNIVERSAL		EL ARTISTA MADRIDISTA LOS PLANETAS RCA		I KNOW WHAT YOU WANT BUSTA RHYMES FEATURING MARIAH CAREY ARISTA		CRAZY IN LOVE BEYONCE FEATURING JAY-Z COLUMBIA	
6	8	6	12	6	7	6	9
PICTURE KID ROCK FEATURING SHERYL CROW UNIVERSAL SOUTH/UNIVERSAL		ST. ANGER METALLICA VERTIGO		THE REIGN JA RULE RAL		UN'EMOZIONE PER SEMPRE EROS RAMAZZOTTI ARIOLA	
7	5	7	11	7	5	7	11
HOLLYWOOD MADONNA MAVERICK/WARNER		MAS QUE NADA TANGA GIRLS MUXIC		21 QUESTIONS 50 CENT FEATURING NATE DOGG INTERSCOPE		FAKE SIMPLY RED NUN	
8	7	8	8	8	11	8	5
FIGHTER CHRISTINA AGUILERA RCA/BMG		LA NINA MALA RODRIGUEZ UNIVERSAL		ANGEL AMANDA PEREZ EMI		SPIRITO LIBERO GIORGIA DISCHI DI CIOCCOLATA	
9	9	9	4	9	9	9	16
IF YOU'RE NOT THE ONE DANIEL BEDINGFIELD POLYDOR/ISLAND/UNIVERSAL		OJU!!! REMIXES LAS NINAS VIRGIN		GET BUSY SEAN PAUL VP/ATLANTIC		E POI... NON TI HO VISTA PUI FIORELLO UNIVERSO	
10	10	10	6	10	6	10	10
ROCK WIT U (AWWWW BABY) ASHANTI MURDER INC./DEF JAM/UNIVERSAL		TOUR DE FRANCE '03 KRAFTWERK CAPITOL		INNOCENT EYES DELTA GOODREM EPIC		I KNOW WHAT YOU WANT BUSTA RHYMES FEATURING MARIAH CAREY BMG RICORDI	
<b>HOT MOVER SINGLES</b>		<b>HOT MOVER SINGLES</b>		<b>HOT MOVER SINGLES</b>		<b>HOT MOVER SINGLES</b>	
16	19	15	NEW	15	20	15	18
UNTITLED #1 SIGUR ROS PIAS/PHAT CAT/MCA/UNIVERSAL		CON UN OJO EN LA ESPALDA PAYO MALO AVOID		WHY NOT HELLARY DUFF FESTIVAL		PRIMA DI ANDARE VIA NEFFA MERCURY	
18	24	16	NEW	18	21	17	30
ST. ANGER METALLICA ELEKTRA/WARNER		HEAVEN'S GATE SARATOGA AVISPA		WHEN I GET YOU ALONE THICKE INTERSCOPE		PRIMA DI PARTIRE PER UN LUNGO VIAGGIO IRENE GRANDI CGD	
19	23	20	NEW	23	29	19	31
RIGHT THURR CHINGY DISTURBING THE PEACE/CAPITOL/EMI		AMERICAN LIFE MADONNA MAVERICK/WARNER BROS.		BREATHE BLU CANTRELL & SEAN PAUL ARISTA		RISE & FALL CRAIG DAVID & STING TELSTAR	
22	RE			33	45	20	34
UNPREDICTABLE KESHIA CHANTE VIK/BMG				GIRLS AND BOYS GOOD CHARLOTTE EPIC		JALEO RICKY MARTIN COLUMBIA	
24	28			34	NEW	22	46
LOSE YOURSELF EMINEM SHADY/INTERSCOPE/UNIVERSAL				JALEO RICKY MARTIN COLUMBIA		SOMETHING BEAUTIFUL ROBBIE WILLIAMS CAPITOL	
<b>ALBUMS</b>		<b>ALBUMS</b>		<b>ALBUMS</b>		<b>ALBUMS</b>	
1	1	1	1	1	2	1	1
SOUNDTRACK BAD BOYS II BAD BOY/UNIVERSAL		VARIOUS ARTISTS CARIBE 2003 VALE MUSIC		DELTA GOODREM INNOCENT EYES EPIC		EROS RAMAZZOTTI 9 ARIOLA	
2	3	2	3	2	1	2	4
EVANESCENCE FALLEN WIND-UP/EPIC/SONY MUSIC		NINO BRAVO TODO NINO UNIVERSAL		POWDERFINGER VULTURE STREET UNIVERSAL		RINO GAETANO SOTTO I CIELI DI RINO RCA	
3	2	3	2	3	4	3	3
SEAN PAUL DUTTY ROCK VP/ATLANTIC/WARNER		LA OREJA DE VAN GOGH LO QUE CONTE MIENTRAS... EPIC		COLDPLAY A RUSH OF BLOOD TO THE HEAD PARLOPHONE		NOMADI NOMADI 40 CGO	
4	5	4	9	4	3	4	5
BEYONCÉ DANGEROUSLY IN LOVE COLUMBIA/SONY MUSIC		BEBO & CIGALA LAGRIMAS NEGRAS ARIOLA		EVANESCENCE FALLEN WIND-UP/EPIC		EVANESCENCE FALLEN SONY	
5	8	5	4	5	5	5	2
NORAH JONES COME AWAY WITH ME BLUE NOTE/EMI		VARIOUS ARTISTS DISCO ESTRELLA 2003 VALE MUSIC		NORAH JONES COME AWAY WITH ME BLUE NOTE		MARISA MONTE TRIBALISTAS WITH CARLINHOS BRDWN & ARNALDO CAPITOL	
6	9	6	5	6	6	6	6
50 CENT GET RICH OR DIE TRYIN' SHADY/AFTERMATH/INTERSCOPE/UNIVERSAL		ANDY & LUCAS ANDY & LUCAS ARIOLA		MATCHBOX TWENTY MORE THAN YOU THINK YOU ARE ATLANTIC		SIMPLY RED HOME NUN	
7	6	7	10	7	17	7	7
METALLICA ST. ANGER ELEKTRA/WARNER		DAVID CIVERA LA CHIQUI BIG BAND VALE MUSIC		HAYLEY WESTENRA PURE UNIVERSAL		CLAUDIO BAGLIONI SONO IO—LUOMI DELLA STORIA ACCANTO COLUMBIA	
8	RE	8	13	8	NEW	8	8
SHANIA TWAIN UP! MERCURY/UMGN		AMARAL ESTRELLA DEL MAR VIRGIN		AMITY DRY THE LIGHTHOUSE UNIVERSAL		SEAN PAUL DUTTY ROCK VP/ATLANTIC	
9	RE	9	11	9	8	9	14
LINKIN PARK METEDRA WARNER		EVANESCENCE FALLEN WIND-UP/EPIC		BEYONCÉ DANGEROUSLY IN LOVE COLUMBIA		IRENE GRANDI PRIMA DI PARTIRE CGD	
10	7	10	7	10	9	10	9
VARIOUS ARTISTS DON JUAN GUY CLOUTIER/SELECT		EL CANTO DEL LOCO ESTADOS DE ANIMO ARIOLA		JANE'S ADDICTION STRAYS CAPITOL		GIORGIA GREATEST HITS (LE COSE NON VANNO MAI...) DISCHI DI CIOCCOLATA	



# Irish Band BellX1 Breaks Chart Barrier

With the Frames and the Thrills already topping the Irish album charts this summer, **BellX1** have become the latest homegrown band to cause a stir. BellX1's second set, "Music in Mouth" (Island) has

"Silacz." By the end of July, it had become a fixture on the album chart. Rozynek, 32, penned all 11 tracks and played guitar. "I'm proud of the albums with Atmosphere, but this album is really me," he says. "I was always more in favor of radio-friendly music while the band favored a progressive rock sound."

ROMEK ROGOWIECKI



BELLX1: NEW NAME, NEW LEADER

**HEADING UP:** After enjoying a five-week stay at No. 1 on the Austrian charts and going double-platinum with 60,000 singles sold, "Ab in Den Süden" by **Buddy Vs. DJ the Wave** (WEA Austria) is now

making waves in Germany. Released by Warner Special Marketing, the catchy tune, strongly influenced by dub-reggae and ska and featuring a rap in German, has rapidly become an airplay hit and entered the official sales chart at No. 34. The band is

entered the charts at No. 15. Having initially tried its luck as **Juniper**, the band changed its name to BellX1 (after the plane that broke the sound barrier) following the departure of singer **Damien Rice**. (He has become a bona fide solo star in Ireland.) The band is now led by **Paul Noonan**, who also supplies drums for last year's Mercury Prize nominee **Gemma Hayes**. "Music in Mouth" was recorded in Dublin; Kilkenny, Ireland; Surrey, England; and London. "The record is full of love songs," Noonan says, "but we've tried to put an angle or a quirk into them."

NICK KELLY

**TOP TANGO:** Paris-based electro-tango trio **Gotan Project** has spent two years touring to promote its debut album, "La Revancha del Tango," which has sold more than 400,000 units worldwide, according to its label. Released in Europe on its YaBasta label and subsequently on Barclay-Universal, "La Revancha" is finally available in the U.S. via the Beggars Group. The group supported the release with a July date at New York's Central Park Summerstage. Gotan founder **Philippe Cohen-Solal** says, "There has always been a big tango scene in Paris, but our international success started when DJ **Gilles Peterson** played our debut single, 'El Capitalismo Foraneo,' on his BBC show, 'Worldwide.' It spread from there." **MILLANÉ KANG**

**RADIO FRIENDLY:** The debut solo album "Ksiega Urodzaju" by former **Atmosphere** vocalist **Marcin Rozynek** is the Polish sleeper hit of the summer. After a slow start, the album, released on Sony Poland, gained momentum when radio embraced the second single,



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currently touring Austria and Germany. The 23-year-old singer/rapper **Buddy** (aka **Sebastian Erl**) originally produced the song with **Boris Koehler** (aka **Garry B**) in Berlin. But it was only after popular Austrian DJ the Wave linked with Buddy that the recording really took off with the help of Austrian radio. An album release is slated for the fall. **Manfred Wodara**, deputy managing director at Warner Music Austria, says, "This is only the beginning. Warner is also planning an English/Italian version to be sung by **John Noville** and **Al Bano Carisi** to target other European markets." **ELLIE WEINERT**

**SHOCK ROCK:** Japanese garage rock band **Electric Eel Shock** is fast becoming a worldwide phenomenon. Its debut album six years ago included a track called "Rock & Roll Can Rescue the World," which name-checked everyone from **Jimi Hendrix** and **John Lennon** to **Van Halen** and **Nirvana**. Rarely seen at home, the group is touring in support of its latest album, "Go America!," all over the world, with stops in the U.S., the U.K., Denmark, Holland, Germany and Ireland. Visits to Hong Kong, South Africa and Australia are being planned. **STEVE ADAMS**

## 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) 08/06/03
<b>SINGLES</b>		
1	1	<b>CRAZY IN LOVE</b> BEYONCÉ FEATURING JAY-Z COLUMBIA
2	2	<b>BRING ME TO LIFE</b> EVANESCENCE FEATURING PAUL MCCOY WIND-UP/EPIC
3	4	<b>CHIHUAHUA</b> DJ BOBO HANSA/RCA/DJ BOBO/VDGUE
4	3	<b>GET BUSY</b> SEAN PAUL VP/ATLANTIC
5	NEW	<b>BREATHE</b> BLU CANTRELL & SEAN PAUL ARISTA
6	5	<b>SATISFACTION</b> BENNY BENASSI PRESENTS THE BIZ ULM
7	11	<b>IN THE SHADOWS</b> THE RASMUS PLAYGROUND
8	86	<b>SOMETHING BEAUTIFUL</b> ROBBIE WILLIAMS CHRYSALIS
9	8	<b>JE VOULAIS TE DIRE QUE JE T'ATTENDS</b> JONATAN CERRADA RCA
10	7	<b>AICHA</b> OUTLANDISH ARIOLA
<b>HOT MOVER SINGLES</b>		
11	NEW	<b>NEVER LEAVE YOU (UH OOOH!)</b> LUMIDEE MCA
13	NEW	<b>BURGER DANCE</b> DJ OTZI UNIVERSAL
20	32	<b>THE MAGIC KEY</b> ONE-T & COOL-T POLYDOR
23	NEW	<b>ALL IN MY HEAD</b> KOSHEEN ARISTA
24	27	<b>21 QUESTIONS</b> 50 CENT FEATURING NATE DOGG INTERSCOPE
<b>ALBUMS</b>		
1	1	<b>BEYONCÉ</b> DANGEROUSLY IN LOVE COLUMBIA
2	2	<b>EVANESCENCE</b> FALLEN WIND-UP/EPIC
3	3	<b>EROS RAMAZZOTTI</b> 9 ARIOLA
4	6	<b>ROBBIE WILLIAMS</b> ESCAPOLOGY CHRYSALIS
5	5	<b>NORAH JONES</b> COME AWAY WITH ME BLUE NOTE
6	7	<b>SEAN PAUL</b> DUTTY ROCK VP/ATLANTIC
7	4	<b>METALLICA</b> ST. ANGER VERTIGO
8	NEW	<b>THE CORAL</b> MAGIC AND MEDICINE DELTASONIC
9	8	<b>SHANIA TWAIN</b> UP! MERCURY
10	9	<b>SIMPLY RED</b> HOME SIMPLYRED.COM

THE NETHERLANDS		
THIS WEEK	LAST WEEK	(MEGA CHARTS BV) 08/04/03
<b>SINGLES</b>		
1	3	<b>THIS LOVE IS REAL</b> JIM BMG
2	1	<b>SUMMER JAM 2003</b> UNDERDOG PROJECT VS. SUNCLUB DIGIDANCE
3	2	<b>CRAZY IN LOVE</b> BEYONCÉ FEATURING JAY-Z COLUMBIA
4	7	<b>STUCK</b> STACIE ORRICO VIRGIN
5	6	<b>OYLA LELE</b> K3 BMG
<b>ALBUMS</b>		
1	1	<b>ROBBIE WILLIAMS</b> ESCAPOLOGY CHRYSALIS
2	2	<b>ANDRE HAZES</b> 25 JAAR - HET ALLERBESTE VAN EMI
3	3	<b>KANE</b> WHAT IF RCA
4	4	<b>BEYONCÉ</b> DANGEROUSLY IN LOVE COLUMBIA
5	10	<b>SIMPLY RED</b> HOME V2

SWEDEN		
THIS WEEK	LAST WEEK	(GLF) 08/01/03
<b>SINGLES</b>		
1	1	<b>HAR KOMMER ALLA KANSLORNA</b> PER GESSLE CAPITOL
2	2	<b>BRING ME TO LIFE</b> EVANESCENCE FEATURING PAUL MCCOY WIND-UP/EPIC
3	3	<b>EVERYWAY THAT I CAN</b> SERTAB ERENER COLUMBIA
4	4	<b>GET BUSY</b> SEAN PAUL VP/ATLANTIC
5	6	<b>NAR VI TVA BLIR EN</b> MIO S&G
<b>ALBUMS</b>		
1	1	<b>PER GESSLE</b> MAZARIN CAPITOL
2	2	<b>CAROLA</b> GULD PLATINA & PASSION - DET BASTA SONET
3	3	<b>VARIOUS ARTISTS</b> ORIENTAL SUMMER HITS WARNER BROS.
4	6	<b>EVANESCENCE</b> FALLEN WIND-UP/EPIC
5	5	<b>ROBYN</b> DON'T STOP THE MUSIC RICCOCHET

DENMARK		
THIS WEEK	LAST WEEK	(IFPI/NIELSEN MARKETING RESEARCH) 08/05/03
<b>SINGLES</b>		
1	1	<b>HVER DAG</b> UFO YEPHA PLAYGROUND
2	2	<b>BRING ME TO LIFE</b> EVANESCENCE FEATURING PAUL MCCOY WIND-UP/EPIC
3	3	<b>IF YOU'RE NOT THE ONE</b> DANIEL BEDINGFIELD POLYDOR
4	6	<b>STUCK</b> STACIE ORRICO VIRGIN
5	5	<b>GET BUSY</b> SEAN PAUL VP/ATLANTIC
<b>ALBUMS</b>		
1	1	<b>ROBBIE WILLIAMS</b> ESCAPOLOGY CHRYSALIS
2	2	<b>EVANESCENCE</b> FALLEN WIND-UP/EPIC
3	8	<b>SHU-BI-DUA</b> 200 CMC
4	3	<b>CORNELIS VREESWIJK</b> BEDSTE SANGE WARNER BROS.
5	4	<b>JULIE</b> HOME CAPITOL

NORWAY		
THIS WEEK	LAST WEEK	(VERDENS GANG NORWAY) 08/04/03
<b>SINGLES</b>		
1	NEW	<b>CHASING RAINBOWS</b> GAUTE RCA
2	1	<b>SHE'S SO HIGH</b> KURT NILSEN BMG
3	2	<b>GET BUSY</b> SEAN PAUL VP/ATLANTIC
4	3	<b>BRING ME TO LIFE</b> EVANESCENCE FEATURING PAUL MCCOY WIND-UP/EPIC
5	10	<b>HARDLY HURTS AT ALL</b> MARIA ARREDDONO UNIVERSAL
<b>ALBUMS</b>		
1	3	<b>SAYBIA</b> THE SECOND YOU SLEEP EMI
2	2	<b>POSTGIROBYGGET</b> BEST AV ALT NORWAVE
3	1	<b>LIZA NILSSON</b> SAMLADE SANGER 1992-2003 DIESEL
4	4	<b>SEAN PAUL</b> DUTTY ROCK VP/ATLANTIC
5	9	<b>CAROLA</b> GULD PLATINA & PASSION - DET BASTA SONET

NEW ZEALAND		
THIS WEEK	LAST WEEK	(RECORD PUBLICATIONS LTD) 08/04/03
<b>SINGLES</b>		
1	1	<b>IGNITION</b> R KELLY ZOMBA
2	19	<b>WHERE IS THE LOVE?</b> BLACK EYED PEAS FEATURING JUSTIN TIMBERLAKE POLYDOR
3	2	<b>CRAZY IN LOVE</b> BEYONCÉ FEATURING JAY-Z COLUMBIA
4	3	<b>BRING ME TO LIFE</b> EVANESCENCE FEATURING PAUL MCCOY WIND-UP/EPIC
5	NEW	<b>STAND UP</b> SCRIBE DIRTY
<b>ALBUMS</b>		
1	NEW	<b>HAYLEY WESTENRA</b> PURE UNIVERSAL
2	1	<b>BIC RUNGA</b> BEAUTIFUL COLLUSION COLUMBIA
3	4	<b>COLDPLAY</b> A RUSH OF BLOOD TO THE HEAD PARLOPHONE
4	NEW	<b>MAREKO</b> WHITE SUNDAY DAWNRAID
5	2	<b>ELEMENO P</b> LOVE AND DISRESPECT UNIVERSAL

PORTUGAL		
THIS WEEK	LAST WEEK	(PORTUGAL/AFP) 08/05/03
<b>SINGLES</b>		
1	2	<b>LOSE YOURSELF</b> EMINEM INTERSCOPE
2	6	<b>UM POUCO MAIS DE AZUL</b> MODERADOS DE PARANHOS EMI
3	1	<b>SING FOR THE MOMENT</b> EMINEM INTERSCOPE
4	4	<b>HOLLYWOOD</b> MADONNA MAVERICK/WARNER BROS.
5	23	<b>BUTTERFLY CAUGHT</b> MASSIVE ATTACK VIRGIN
<b>ALBUMS</b>		
1	1	<b>TRIBALISTAS</b> TRIBALISTAS VIRGIN
2	2	<b>EVANESCENCE</b> FALLEN WIND-UP/EPIC
3	6	<b>JULIO IGLESIAS</b> LOVE SONGS COLUMBIA
4	3	<b>CABECAS NO AR</b> CABECAS NO AR CAPITOL
5	4	<b>FILIFE GONCALVES</b> NA COR DE CADA COISA ARIOLA

ARGENTINA		
THIS WEEK	LAST WEEK	(CAPIF) 07/22/03
<b>ALBUMS</b>		
1	1	<b>BANDANA</b> VIVIR INTENTANDO BMG
2	2	<b>ALEX UBAGO</b> QUE PIDES TU? WARNER BROS.
3	NEW	<b>PINON FIJO</b> LOS CHICOS TAMBIEN CENTRALIZA/BMG
4	5	<b>MANÁ</b> REVOLUCION DE AMOR WEA LATINA
5	10	<b>RICARDO ARJONA</b> SANTO PECADO COLUMBIA
6	NEW	<b>NORAH JONES</b> COME AWAY WITH ME BLUE NOTE
7	NEW	<b>MADONNA</b> AMERICAN LIFE MAVERICK/WARNER BROS.
8	14	<b>ERREWAY</b> TEMPO SONY
9	6	<b>PINON FIJO</b> POR LOS CHICOS... VIVO CENTRALIZA/BMG
10	NEW	<b>VARIOUS ARTISTS</b> ESCALERA A LA FAMA BMG/EMI/SONY MUSIC

## 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
<b>BEYONCÉ</b> Dangerously in Love (S)	3		2	1		4		9		4
<b>EVANESCENCE</b> Fallen (S)	4	7		9	3	2	9	4	4	
<b>NORAH JONES</b> Come Away With Me (E)	10				1	5		5		6
<b>SEAN PAUL</b> Dutty Rock (W)			7	10		3			8	
<b>EROS RAMAZZOTTI</b> 9 (B)				7	9				1	7



# Capitol France Gets New Head

## 'New Generation' Will Help Entry Into Digital Era

BY EMMANUEL LEGRAND

PARIS—EMI Recorded Music France president Eric Tong Cuong is putting his faith in the "digital generation" to steer the music business.

Tong Cuong promoted 33-year-old Benjamin Chulvanij to president of the company's Capitol Records division July 29, following the unexpected departure of previous incumbent Alain Artaud.

Chulvanij had been assistant managing director of Capitol France since 2002.

His appointment is viewed by Tong Cuong—who himself joined EMI in February from the advertising industry—as the sign of "a new generation taking control of the business, the generation that has been immersed in the digital world from the start."

Chulvanij started in the business 10 years ago as a manager of hip-hop acts and was later spotted by then-president of Virgin France Emmanuel de Buretel, who is now president of EMI Recorded Music Continental Europe.

At Virgin, Chulvanij founded hip-hop label Hostile and became GM of another Virgin sub-label, Delabel. At Capitol Records, he will oversee Capitol, Parlophone, Delabel and Hostile.



TONG CUONG: INDUSTRY NEEDS NEW BLOOD

"What's happening with Benjamin is more or less what happened to Emmanuel or myself 10 years ago, when people above us trusted us and empowered us," Tong Cuong says.

"The music industry needs an influx of new blood, people who might not be fully mature in terms of business savvy but who want to write the future of this industry."

Tong Cuong adds that Chulvanij was promoted because of Artaud's departure. At Virgin, Artaud dealt with alternative repertoire coming mostly from indie labels first since the mid-'80s and then through the unit named Labels.

He is believed to have been grow-

ing frustrated by the requirements and the burden of work. Artaud was unavailable for comment.

"Alain has a great music culture and did fantastic things at Virgin," Tong Cuong says. "He felt it was time for him to move on and reassess what he wanted to do in this business."

"But Alain's decision to leave gave me the opportunity to review our business," he continues. "I wanted to make sure that we would have the proper organization with the right people."

EMI France, like all the other EMI affiliates, went through a drastic restructuring in 2002, putting all the labels under a single unit with joint back-office functions and a united sales force.

Virgin France will remain under the control of current president Laurent Chapeau, who was also appointed in 2002. "I have full confidence in Laurent and his team to rejuvenate our repertoire and find the artists that will create the buzz that Virgin is renowned for," Tong Cuong says.

He adds that EMI's model is to have one company and multiple labels that supply repertoire. "We are plural on the artistic side, but we are one when dealing with the outside world, and that makes us stronger."

## Armani Chills Out

Continued from page 45

ia," while Armani points out that the two companies "have been working closely since 2000, when they brought their Sony Gallery [which features electronic products and CDs] to my location in Milan's Via Manzoni. It's been a great relationship, because they have concepts and ideas that blend in easily with my fashion and lifestyle."

The new compilation, which was selected by Armani and his musical consultant, Matteo Ceccarini, remains unchanged for all territories.

Rivetta adds: "The same can be said of the packaging and the promotional strategy, which is based on cardboard displays and listening posts in retail stores. In terms of the media, we're concentrating on the press: There is no single and therefore no video or TV special."

She does, however, hope that the project will benefit from "events such as the award ceremony in Beverly Hills' Rodeo Drive Sept. 9, when Armani will receive his plaque on the 'Walk of Style,' and the Armani exhibition, which will be run at London's Royal Academy from Oct. 14 to Feb. 15."

In choosing the tracks, Armani says he has tried to create "a summery feeling of light and energy, mixing different cultures, as well as incorporating a strong Italian influence."

The stylist admires the relationship between fashion and music: "They are closer than ever before, so the synergy is a natural one," he says. "As with clothing and style, Italians have a warm, sophisticated relationship with music, as it is an integrated part of our society and culture."

And at a time when entrepreneurs in every line of business have more than their fair share of challenges to meet,

Armani feels that the fashion-music synergy is a must in all territories.

"Since the age of music videos, we have seen musical artists focusing on their personal style with almost as much intensity as with their music," he says. "With so much attention given to what celebrities in all fields are wearing, the connections between the music and fashion worlds has naturally become closer. Clothing allows the artists another avenue to express their creativity. In turn, music can influence a designer's mood and bring out the emotional, vital part of the creative process."

## New Division

Continued from page 45

when we started discussing last January the shape of our new European structure, it was obvious he was going to be part of it. We expect him to take a leadership role in the region."

The reorganization has led to the departure of Sony Music Poland's managing director, Margaret Maliszewska, and Laszlo Szuts, Sony Music Hungary's managing director. They will be replaced by GMs Piotr

Mackowiak in Poland and Jozsef Szarka in Hungary.

Dobbis says Sony Music will continue to look for local repertoire in Central Europe, especially in Poland. "Zhynek has done a good job with local repertoire so far," Dobbis says. "He understands the risks and rewards of investing in local talent. We believe in local repertoire, and we must be successful there."

The new regional unit also signals the rise of Campet within the Sony organization. In addition to controlling Central Europe, Sony Music managing directors in Portugal, Greece and Russia report to him. "He is an all-round executive with experience in finances and distribution and is well-suited for the job," Dobbis explains.

## NEWSLINE

THE INTERNATIONAL WEEK IN BRIEF

**The Australian Competition and Consumer Commission** has rejected a complaint against EMI Australia's copy-control technology. Russell Waters of Melbourne had argued that EMI was being "fraudulent" because it did not sufficiently warn that the technology could not be played on some audio players and his disc jammed on every track after nine seconds. The ACCC in Canberra found EMI's warnings were adequate and that "in any industry undergoing change such as massive technological advancement, some incompatibilities may arise."

CHRISTIE ELIEZER

**U.K. public broadcaster BBC Radio 1** is facing mounting pressure to adjust its music policy after recording the lowest listening figures in its 36-year history for the three-month period to June 22. Radio 1, which targets the 15- to 24-year-old demographic, has been criticized for playing too much U.S. R&B at the expense of local repertoire. The latest Radio Joint Audience Research ratings report the number of Radio 1 listeners fell 0.3% from the previous quarter to 9.87 million—the first time the station has registered less than 10 million. In the same period last year, it had 10.53 million listeners. Full-service broadcaster BBC Radio 2 remains the U.K.'s most popular station, with 13 million listeners.

ADAM HOWORTH



**Japanese record company Avex**

reports a consolidated net loss of 890 million yen (\$7.4 million) for the first fiscal quarter, which ended June 30. This compares with a loss of 2.1 billion yen (\$17.5 million) in the same period last year. Sales fell 4.5% to 12.8 billion yen (\$106.4 mil-

lion). Avex Inc., which includes the labels Avex Trax and Avex Tune, reports a net loss of 257 million yen (\$2.1 million) in the first quarter vs. a loss of 733 million yen (\$6.1 million) one year ago. Sales rose 3.9% to 6.3 billion yen (\$52.4 million).

STEVE McCLURE

**Kobalt Music has secured a deal** with Sanctuary Music Publishing to administer royalty payments for the world, excluding the U.K. and Ireland. Kobalt has developed a centralized collection infrastructure and a dedicated administration system based on modern technology allowing a high level of automation on a global basis. Explaining that the deal covers SMP and its administered catalogs, SMP president/CEO Deke Arlon comments: "This deal puts us in a position where we can compete for writers and catalogs on an equal footing with any other major publisher."

GORDON MASSON

**German music industry association BPW** has launched a melody-recognition service, Melodie Suche. The free service, at musicline.de/de/melodiesuche, requires users to hum or sing a tune into a microphone; it then searches a database of some 3,000 local and international songs, based on hits from the past 40 years, and produces up to 10 matching melodies. Findings show titles, artists and other data. The system was developed by the Fraunhofer Institute (FI) and is operated by PhonoNet GmbH, a BPW subsidiary that manages musicline.de, Germany's database of recorded music. FI's Frank Klefenz explains, "To find a song, the sound waves generated by humming a particular melody are resynthesized into a sequence of [musical] notes by the computer. The resulting pitch and beat information is effectively converted into a music manuscript."

WOLFGANG SPAHR

**Italian broadcasting and performing rights collecting society SCF** and terrestrial music-video channel Rete A have reached an agreement that covers payments until 2006. Details of the agreement were unavailable. SCF director general Saverio Lupica says, "We are most satisfied. Rete A's owner, Alberto Peruzzo, was very cooperative in helping us reach an agreement that was beneficial to both sides."

MARK WORDEN

**The eighth annual Music of Black Origin Awards** will take place Sept. 25 at London's Royal Albert Hall. Nominations in 18 categories will be unveiled Sept. 1. National TV broadcaster Channel 4 has struck a deal with MOBO production arm Boomcast for exclusive broadcast rights for the U.K. transmission of the awards ceremony. It will air Sept. 28 on "T4," Channel 4's branded block of youth and music programming. AOL will Webcast the show live. As part of the arrangement, Channel 4 has committed to promote the event through a MOBO Month on T4. Mastercard is title sponsor of the event for the fourth consecutive year.

LARS BRANDLE



# ARIA Survey On Downloading Gives Biz A Wake-Up Call

BY CHRISTIE ELIEZER

SYDNEY—Australia's first survey on downloading and CD burning has sent alarm bells ringing: The activities are worse than record industry executives thought.

The survey was commissioned by the Australian Record Industry Assn. and conducted by Melbourne-based Quantum Market Research from a random sample of 1,000 people.

It estimated that 3.6 million Australians illegally burned a CD in a six-month period, while 3.4 million illegally downloaded music files from file-sharing services.

The activity was higher in the under-25 age group. CD burning over six months was conducted by 40% of this group compared with 22% of the general population. File sharing in one month was 26%, compared with 11% overall.

Illegitimate channels account for 10.7% of all music acquired by the general Australian population. This rose to 31% for under 17s and 21% for 18-24s.

Among file sharers, the average

volume downloaded in the past month was 19.6 files (32.4 files in the 18-24 age group). Some 21% used a broadband connection, and more than 50% of file sharers admitted they later burned their music files to CD or transferred them to MP3 players.

More than 80% of people who received burned CDs say that they would "rarely" or "never" buy a copy of that CD.

More than 50% of file sharers tend not to buy music they have downloaded.

The survey claims a net decrease of 12% in CD purchasing, which ARIA identifies as being a direct result of file sharing. These are high figures; Australia's population is 20 million.

ARIA CEO Stephen Peach admits, "I am surprised, given the low penetration and high expense of broadband usage here, that consumers would opt for the lengthy dial-up services to download."

More alarming, a large amount of consumers—especially among the under-25s—were not aware that these activities were illegal.

While 57% agreed that burning CDs was stealing, only 35% under 25 thought so.

Peach says, "One question we asked was if they equated downloading without permission with stealing a CD from a store. One-third of the under-25s agreed. But once you took the CD out of the equation, 67% of that age group couldn't see it as theft."

One criticism leveled at the survey was its failure to acknowledge the positive effects of downloading.

"Studies in the U.S. show that many consumers download to sample before they buy," says Phil Tripp, managing director of Sydney-based online publisher Immedia.

The managing director of a music retail chain adds, "Downloading by [consumers] under 25 has sparked interest in finding and buying new music."

Record label executives disagree, saying that the survey's results explain the 16% decrease in unit sales of singles during the past 12 months and the lower-than-expected chart action of high-profile teen acts.



PEACH (LEFT) AND HANDLIN: EXAMINING THE NEGATIVE EFFECTS OF DOWNLOADING

Sony Music CEO Denis Handlin says the band Sunk Loto's Web site had 50,000 unique visits per month while it was promoting its album "Big Picture Lies."

"But there wasn't the retail sell-through that should have followed that level of interest," Handlin points out.

Peach says that there is no single solution and that it would take a combination of court action, expansion of copy-control technology, an education campaign aimed at under-25s and support for legitimate download sites to reverse the situation.

ARIA has been pursuing universities whose systems could be harboring illegal sites through the courts. In late August, three students in

Sydney will become the first people in the world to stand trial on criminal charges of Internet music piracy.

In the wake of the overseas success of Apple's iTunes store, such Australian companies as Destra Corp. and Apple Computers Australia have begun negotiating with local labels for permission to upload tracks (*Billboard*, Aug. 2).

More recently, Sydney-based independents Petrol Records and 301 Records launched online stores offering free and paid-for tracks. 301 charges \$1 Australian (\$0.65 cents) for a track and \$10.99 Australian (\$7.15) for an album.

EMI Australia and telecommunications giant Telstra also confirm plans to offer paid downloads by the end of the year.

# Weakerthans Produce Sturdy 'Reconstruction'

BY LARRY LeBLANC

TORONTO—One of the more unconventional mainstream breakouts this year may come from Canada's idiosyncratic pop-punkers the Weakerthans.

The band's imposing new album, "Reconstruction Site," will be released Aug. 26 in North America on Epitaph Records, in Europe on Burning Heart Records and in Australia on Shock Records.

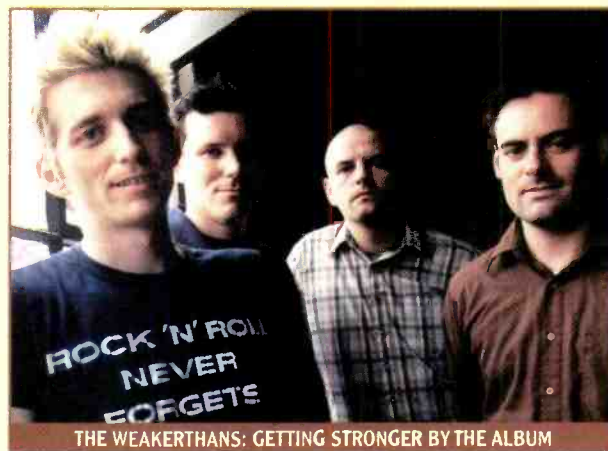
Following two independently issued albums, "Fallow" (1998) and "Left and Leaving" (2000), the Weakerthans signed with Los Angeles-based Epitaph for North America after being approached by label owner Brett Gurewitz, who saw the group perform there last year.

"We feel very lucky to be able to work with them," Epitaph GM Dave Hansen says. "People here were fans of their records."

The band's vocalist/guitarist/songwriter John K. Samson—who has just returned home to Winnipeg, Manitoba, after a four-show European tour in late July—says, "We signed with Epitaph before they had heard the album. We made the record ourselves. Epitaph only heard a couple of demos."

In the six years since the band formed, it has toured almost constantly throughout North America and has toured Europe six times. It begins another extensive North American tour Sept. 4.

"We are going to build our marketing around their touring," Hansen says. "The band is a critics' darling and sold 20,000 records [worldwide] on their last release. We're looking to expand their punk rock fan base more into an upper demo. We will be doing some lifestyle marketing at movie theaters, hotels and coffeehouses to get the music heard. We will also focus on different retail accounts than in the past."



Tonni Maruyama, managing director of Epitaph in Toronto, predicts that the new album will break the Weakerthans into a wider market, particularly in Canada.

"The band has been a best-kept secret [in the mainstream] in Canada outside of the prairies. They aren't going to be the best-kept secret anymore, because this record has a wide appeal."

The act's longtime booker, Rob Zifarelli of Paquin Entertainment Agency in Toronto, says, "This is a band that can play to 1,000 people in every market in Canada, but most people in the [Canadian] music industry don't know who they are."

Originally a bassist with Winnipeg speed-punk act Propagandhi for five years, Samson formed the Weakerthans with bassist John Sutton and drummer/keyboardist Jason Tait from G7 labelmate Red Fisher. Guitarist Stephen Carroll, who also plays pedal and lap steel guitar, joined after the debut.

Carroll now co-manages the band with Toronto-based manager Shauna de Cartier.

When the band started out, nobody in Canadian punk circles knew what to expect from Samson after his stint with Propagandhi, an outfit renowned for its hard-line political stance.

The musically stark "Fallow" was a clearing house of post-adolescent angst for Samson. But after hooking up with Toronto producer Ian Blurton for follow-up "Left and Leaving" and embedding acoustic and steel guitar and Rhodes piano into its lyric-driven music, the band broke new ground.

On "Reconstruction Site," again produced by Blurton, Samson has continued with his unorthodox writing approach. Each song is again structured in a narrative form, while the band is wonderfully cohesive.

"This record is quite inspired by short stories," Samson says. "Any other writing I do I cannibalize for our music."

Though the members of the Weakerthans are geographically split—Sutton and Tait reside in Toronto—the band's independent stance stems from its birth in Winnipeg. It is a product of the city's close-knit music community, in which acts are encouraged to operate on their own terms. In contrast with Toronto, where all of the major labels are, there is no industry pressure to conform.

"I've never met a major-label A&R guy here," Samson says. "Winnipeg has always had an isolated scene. It is really well-developed, and there's a lot of camaraderie. It can be too small—like any medium-size city scene—but the benefits outweigh the problems."

"I like it here," he continues. "It's the place I understand best. It's the place where I was born and grew up. I feel a certain duty to the place, but also my family is here, my partner is here and my dog is here."



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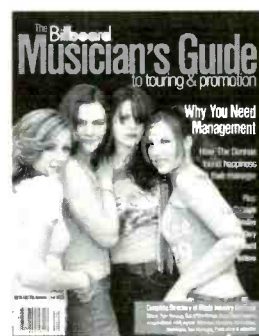
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**White Stripes' 'Army' Overcomes Active Rock**

BY BRAM TEITELMAN

When the neo-garage sound of bands like the Strokes, the Hives and the White Stripes broke through in 2002 (*Billboard*, Dec. 21, 2002), it was largely absent from active and mainstream rock radio, with many dismissing the sound as a fad. But after a year in which neo-garage was supposed to separate modern and active rock radio, the Stripes' "Seven Nation Army" goes 25-22 this week at active rock.

It helps that "Seven Nation Army" has a more straightforward rock feel than the band's previous singles. "I go more sonically on a song than anything else," KAZR (Lazer 103) Des Moines, Iowa, PD Sean Elliot says. "If there's a modern [rock] song that has been No. 1 for weeks on end, like the White Stripes, without a modern in the market, it makes sense to embrace a record like that. And sonically, it's not too much of a stretch than anything else we're playing."

Consultant Ken Anthony of Radio Think Tank agrees. "When the new track came out, I—along with certain active PDs and consultants—thought that because they're a modern band, maybe we shouldn't deal with them, even though the song sounds like it could be an early AC/DC track. But now, this record, band and song are so big that I don't think active rock can ignore them anymore."

Many stations say that the song's immediate reaction and familiarity with listeners helped them decide to continue playing it. "Seven Nation Army" won our [new music segment] 'Cage Match' pretty resoundingly several nights in a row," KUFO Portland, Ore., operations manager Dave Numme says. "And there's a general buzz on this record that has taken it beyond its format boundaries at modern rock. I don't think that listeners think in terms of 'active' or 'modern'; they just know whether they've heard the song before and if they like it."

On KAZR, "it was really the phones on that record," Elliot says. "The phones wouldn't stop ringing after people had heard it once or twice on the radio station. It was our No. 1 phone record, and we really weren't playing it. We figured that there was definitely something happening on this record."

**GRADUAL PUSH AT ACTIVE**

V2 senior VP of promotion Matt Pollack believed that "eventually, knowing this band's lineage and influence, 'Seven Nation Army' would work at rock."

Pollack says that more than 90% of the modern and active audience is shared. "There's very little delineation between the two. I knew it would just be a matter of time before that cross-

over audience share would be able to speak up. I'd get active rock guys saying their [core listeners] were familiar with the song and their passion scores were through the ceiling, and they weren't even playing it."

Yet V2 didn't come out of the gates attempting to get active airplay for the White Stripes. "It has really been more of a patience game in trying to create an undeniable and compelling story for the active guys," Pollack continues.

"We never wanted to be force-feeding them something. It has always been about 'tomorrow' with this band as opposed to 'this second.' We didn't really put the pedal down; we just made PDs aware of what was going on about the band."

When the time came to bring in active rock, Pollack told active PDs "to get in touch with their audience in the



THE WHITE STRIPES: NO FLASH IN PAN

form of research and tell us what they were saying. There was some reluctance at first, but some PDs realized that there was nothing to lose. With the modern saturation going the way it has gone, it's clearly coming back with their core."

Still, there was some trepidation about playing a band that many viewed as exclusively modern rock. WTFX (the Fox) Louisville, Ky., operations manager Michael Lee says, "It took me a while to warm up to it, but the more I listened to it, the more I thought that it wasn't a pop-punk song; it was just a good song."

Lee adds that he had never considered playing anything by the White Stripes before and says that anything else by them will be considered on a song-by-song basis.

Elliot says he "took a cautious approach on that record, even when the phones were blowing up for it."

Perhaps it initially made the most sense for active stations without modern competition to play the song first.

Elliot says that it "definitely helps out" that there isn't a modern station in Des Moines. "We'll look at the big modern records that are outside of what we normally do, because we have the luxury of no modern in the market. So we can take a chance on some

of the large records at that format that really seem to be proving themselves and start them out at nights. We're not playing the White Stripes in afternoon drive yet—[we are] just getting it going after 7 p.m. That's where a record like that really makes sense for us"—at least for now.

**LIKE 'A GIANT WART'?**

Yet "Seven Nation Army" is doing well even in markets where modern stations are pounding the record, perhaps because of the song's recognition.

"If the modern competitor has invested 800 spins in the song, there must be some sort of recognition," Pollack says. "Sure enough, nine times out of 10, it comes back hugely familiar and passionate."

"We have a competitor in Reno, KZRQ, that has been pounding the song, and we just added it at KDOT," Anthony says. "We looked at it like someone walking into a party with a giant wart on their face. No matter how hard you try, you can't ignore it."

"At the end of the day, only a small, select group of [listeners] are able to differentiate the fact that station A has been playing it for the last three months and now station B is playing it," Anthony continues. "For all intents and purposes, they may feel like they've heard it on both stations the whole time."

Even with modern WLRS in town, Lee doesn't think his audience had heard the song there. "Before we started playing it, we really never got any calls for it," he says. "When we did start playing it, we started getting some calls from people asking what it was. Then some conversations about it got started on the message board on our Web site, which led us to put up a poll to see what people thought about it. It came up 73% positive."

Pollack says that active airplay augmenting modern has helped the album's sales. "We had top 50 sales in Minneapolis for the longest time, and when [KXXR] 93X hit it and put it into power a few weeks later, the record shot from No. 48 to No. 4 in a week. I've never seen such a massive jump in my career. We were seeing reactions like that all over the place."

Pollack says even modern was hesitant at the beginning of the "Seven Nation Army" campaign. "We had at least 15 stations in the modern panel tell us that they would never play this band or song because they thought the band was just a flash in the pan. Now they're not only playing them but having huge success with them."

"The beauty of what we do is the fact that left-field records happen, and when they do, they happen huge," Pollack continues. "Then they create trends and clones afterward."



## AUGUST 16 2003 Billboard VIDEO MONITOR

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  
AUGUST 3, 2003

BET	CMT	MUSIC TELEVISION	1 Music First
1 LIL JON & THE EAST SIDE BOYZ, GET LOW	1 ALAN JACKSON & JIMMY, IT'S FIVE O'CLOCK SOMEWHERE	1 50 CENT, P.I.M.P.	1 BEYONCE, CRAZY IN LOVE
2 PHARRELL, FRONTIN	2 RASCAL FLATTS, I MELT	2 NELLY, P. DIDDY & MURPHY LEE, SHAKE YA TAILFEATHER	2 MATCHBOX TWENTY, UNWELL
3 LUMIDE, NEVER LEAVE YOU (UH OOH, UH OOH)	3 TIM MCGRAW, REAL GOOD MAN/THE RIDE	3 BLACK EYED PEAS, WHERE IS THE LOVE	3 JEWEL, INTUITION
4 BEYONCE, CRAZY IN LOVE	4 KEITH URBAN, WHO WOULDN'T WANNA BE ME	4 BEYONCE, CRAZY IN LOVE	4 EVANESCENCE, BRING ME TO LIFE
5 BKZ, WHAT A GIRL WANTS	5 KENNY CHESNEY, NO SHOES, NO SHIRT, NO PROBLEMS	5 GOOD CHARLOTTE, GIRLS & BOYS	5 KELLY CLARKSON, MISS INDEPENDENT
6 LIL BOW WOW, LET'S GET DOWN	6 SHANIA TWAIN, FOREVER AND FOR ALWAYS	6 LUMIDE, NEVER LEAVE YOU (UH OOH, UH OOH)	6 LIZ PHAIR, WHY CAN'T I
7 MARY J. BLIGE, LOVE AT 1ST SIGHT	7 BRAD PAISLEY, CELEBRITY	7 MYA, MY LOVE IS LIKE... WO	7 TRAIN, CALLING ALL ANGELS
8 NELLY, P. DIDDY & MURPHY LEE, SHAKE YA TAILFEATHER	8 EAGLES, HOLD IN THE WORLD	8 LINKIN PARK, FAINT	8 FOUNTAINS OF WAYNE, STACY'S MOM
9 SEAN PAUL, LIKE GLUE	9 BROOKS & DUNN, RED DIRT ROAD	9 MICHELLE BRANCH, ARE YOU HAPPY NOW?	9 BLACK EYED PEAS, WHERE IS THE LOVE
10 YOUNG GUNZ, CAN'T STOP WON'T STOP	10 PAT GREEN, WAVE ON WAVE	10 SEAN PAUL, LIKE GLUE	10 MICHELLE BRANCH, ARE YOU HAPPY NOW?
11 CHINGY, RIGHT THURR	11 BRIAN MCCOMAS, 99% SURE	11 CHINGY, RIGHT THURR	11 MARY J. BLIGE, LOVE AT 1ST SIGHT
12 LONN, HOW YOU WANT THAT	12 TOBY KEITH, BEER FOR MY HORSES	12 JUSTIN TIMBERLAKE, SENDRITA	12 JENNIFER LOPEZ, BABY I LOVE U
13 BONE CRUSHER, NEVER SCARED	13 DERIC RUTTAN, WHEN YOU COME AROUND	13 DREAM, CRAZY	13 JASON MRAZ, THE REMEDY (I WON'T WORRY)
14 ASHANTI, ROCK WIT U	14 FAITH HILL, YOU'RE STILL HERE	14 PHARRELL, FRONTIN	14 UNCLE KRACKER, DRIFT AWAY
15 JAVIER, CRAZY	15 PATTY LOVELESS, LOVIN' ALL NIGHT	15 CHRISTINA AGUILERA, CAN'T HOLD US DOWN	15 LISA MARIE PRESLEY, SINKING IN
16 DAVID BANNER, LIKE A PIMP	16 TRACE ADKINS, THEN THEY DO	16 FOUNTAINS OF WAYNE, STACY'S MOM	16 ASHANTI, ROCK WIT U
17 JAY-Z, LA, LA, LA (EXCUSE ME AGAIN)	17 JOHN MELLENCAMP, TEARDROPS WILL FALL	17 GINUVINE, IN THOSE JEANS	17 COLDPLAY, THE SCIENTIST
18 GINUVINE, IN THOSE JEANS	18 DOLLY PARTON, I'M GONE	18 JUNIOR SENIOR, MOVE YOUR FEET	18 MAROON 5, HARDER TO BREATHE
19 TYRESE, SIGNS OF LOVE MAKIN'	19 JIMMY WAYNE, STAY GONE	19 COLDPLAY, THE SCIENTIST	19 THORN, I CAN'T REMEMBER
20 NAPPY ROOTS, ROUN' THE GLOBE	20 DIERKS BENTLEY, WHAT WAS I THINKIN'	20 BRAND NEW, THE DUET THINGS THAT NO ONE EVER KNOWS	20 LIVE, HEAVEN
21 RUBEN STUDDARD, FLYING WITHOUT WINGS	21 LONESTAR, MY FRONT PORCH LOOKING IN	21 LIL JON & THE EAST SIDE BOYZ, GET LOW	21 WHITE STRIPES, SEVEN NATION ARMY
22 MONICA, SO DONE	22 MARTINA MCBRIDE, CONCRETE ANGEL	22 FABOLOUS, INTO YOU	22 SUGAR RAY, MR. BARTENDER (IT'S SO EASY)
23 YOUNG BLOODZ, DAMN	23 RICK TRAVINO, IN MY DREAMS	23 SEAN PAUL, GET BUSY	23 THALIA, I WANT YOU
24 FABOLOUS, INTO YOU	24 DWIGHT YOAKAM, THE BACK OF YOUR HAND	24 HILARY DUFF, SO YESTERDAY	24 MACY GRAY, SHE AIN'T RIGHT FOR YOU
25 SMILEZ & SOUTSTAR, NOW THAT YOU'RE GONE	25 KENNY CHESNEY, BIG STAR	25 MARY J. BLIGE, LOVE AT 1ST SIGHT	25 DAMIAN RICE, VOLCANO
26 LUDACRIS, ACT A FOOL	26 BUDDY JEWELL, HELP POUR OUT THE RAIN (LACEY'S SONG)	26 KORN, DID MY TIME	26 MARIAH CAREY, BRINGIN' ON THE HEARTBEAT
27 NICK CANNON, FEELIN' FREAKY	27 JOE NICHOLS, SHE ONLY SMOKES WHEN SHE DRINKS	27 LIL BOW WOW, LET'S GET DOWN	26 MADONNA, HOLLYWOOD
28 LATICIA, I DON'T WANNA HURT YOU	28 BILLY CURBINGTON, WALK A LITTLE STRAIGHTER	28 BEYONCE, MISSY ELLIOT, FIGHTING TEMPTATION	28 3 DOORS DOWN, WHEN I'M GONE
29 BRIAN MCKNIGHT, ALL NIGHT LONG	29 FAITH HILL, WHEN THE LIGHTS GO DOWN	29 STACIE ORRICO, (THERE'S GOTTA BE) MORE TO LIFE	29 SHERYL CROW, SOAK UP THE SUN
30 T.I., 24/7	30 GEORGE STRAIT, SHE'LL LEAVE YOU WITH A SMILE	30 MADONNA, HOLLYWOOD	30 AUDIOSLAVE, LIKE A STONE
31 MYA, MY LOVE IS LIKE... WO	31 VINCE GILL, SOMEBODY	31 JENNIFER LOPEZ, BABY I LOVE U	31 AUDIO SLAY, CLOCKS
32 JS, ICE CREAM	32 DIXIE CHICKS, LONG TIME GONE	32 NAS, ONE MIC	32 SANTANA, THE GAME OF LOVE
33 THREE 6 MAFIA, RIDDIN' SPINNERS	33 TIM MCGRAW, SHE'S MY KIND OF RAIN	33 TALIB KWELL, GET BY	32 PINK, GET THE PARTY STARTED
34 BIG GIPP, STEPPIN' OUT	34 KEITH URBAN, SOMEBODY LIKE YOU	34 COLD, STUPIO GIRL	33 JOHN MAYER, NO SUCH THING
35 112, NA, NA, NA, NA	35 RASCAL FLATTS, THESE DAYS	35 LUDACRIS, ACT A FOOL	33 NORAH JONES, DON'T KNOW WHY
36 JOE BUDDEN, PUMP IT UP	36 ALISON KRAUSS, THE LUCKY ONE	36 JESSICA SIMPSON, SWEETEST SIN	34 JOHN MAYER, YOUR BODY IS A WONDERLAND
37 SCARFACE, RECOGNIZE	37 MARTY STUART, IF THERE AIN'T TERE OUGHTA BE	37 NICK LACHEY, SHUT UP	34 SANTANA, WHY DON'T YOU & I
38 ISLEY BROTHERS, BUSTED	38 JOE NICHOLS, BROKENHEARTSVILLE	38 KELLY CLARKSON, MISS INDEPENDENT	
39 MURPHY LEE, WAY DA HOOK GON BE	39 BLAKE SHELTON, HEAVY LIFTIN'	39 JANE'S ADDICTION, JUST BECAUSE	

NEW ONS	NEW ONS	NEW ONS	NEW ONS
1 YOUNG BLOODZ, DAMN	1 MARTY STUART, IF THERE AIN'T TERE OUGHTA BE	1 JUSTIN TIMBERLAKE, SENDRITA	1 JENNIFER LOPEZ, BABY I LOVE U
2 LATICIA, I DON'T WANNA HURT YOU	2 WILLIE NELSON, WURLITZER PRIZE	2 HILARY DUFF, SO YESTERDAY	2 MACY GRAY, SHE AIN'T RIGHT FOR YOU
3 BRIAN MCKNIGHT, ALL NIGHT LONG			2 DAMIAN RICE, VOLCANO
4 BIG GIPP, STEPPIN' OUT			
5 112, NA, NA, NA, NA			

fuse	G-A-C GREAT AMERICAN COUNTRY	MUSIC TELEVISION 2	MUSIC TELEVISION CANADA
1 THREE DAYS GRACE, (I HATE) EVERYTHING ABOUT YOU	1 BROOKS & DUNN, RED DIRT ROAD	1 CHINGY, RIGHT THURR	1 ATARIS, THE BOYS OF SUMMER
2 ATARIS, THE BOYS OF SUMMER	2 TIM MCGRAW, REAL GOOD MAN/THE RIDE	2 GUSTAV AMSTERDAM	2 EVANESCENCE, GOING UNDER
3 BRAND NEW, THE DUET THINGS THAT NO ONE EVER KNOWS	3 DIERKS BENTLEY, WHAT WAS I THINKIN'	3 JANE'S ADDICTION, JUST BECAUSE	3 SEAN PAUL, LIKE GLUE
4 LINKIN PARK, FAINT	4 BRAD PAISLEY, CELEBRITY	4 A.F.I., THE LEAVING SONG PT. II	4 SAM ROBERTS, WHERE HAVE ALL THE GOOD PEOPLE GONE
5 50 CENT, P.I.M.P.	5 ALAN JACKSON & JIMMY BUFFET, IT'S FIVE O'CLOCK SOMEWHERE	5 COLDPLAY, THE SCIENTIST	5 BEYONCE, CRAZY IN LOVE
6 SMILE EMPTY SOUL, BOTTOM OF A BOTTLE	6 KENNY CHESNEY, NO SHOES, NO SHIRT, NO PROBLEMS	6 50 CENT, P.I.M.P.	6 BLACK EYED PEAS, WHERE IS THE LOVE
7 GOOD CHARLOTTE, GIRLS & BOYS	7 TOBY KEITH, BEER FOR MY HORSES	7 LINKIN PARK, FAINT	7 FINGER ELEVEN, GOOD TIMES
8 DEFTONES, MINERVA	8 KEITH URBAN, WHO WOULDN'T WANNA BE ME	8 NELLY, P. DIDDY & MURPHY LEE, SHAKE YA TAILFEATHER	8 THREE DAYS GRACE, (I HATE) EVERYTHING ABOUT YOU
9 A.F.I., THE LEAVING SONG PT. II	9 JESSICA ANDREWS, GOOD TIME	9 GOOD CHARLOTTE, GIRLS & BOYS	9 NELLY, P. DIDDY & MURPHY LEE, SHAKE YA TAILFEATHER
10 CHEVELLE, SEND THE PAIN BELOW	10 JOE NICHOLS, SHE ONLY SMOKES WHEN SHE DRINKS	10 LINKIN PARK, FAINT	10 SHANTI, ROCK WIT U
11 EVANESCENCE, GOING UNDER	11 FAITH HILL, YOU'RE STILL HERE	11 KENNA, FREETIME	11 IN ESSENCE, FRIEND OF MINE
12 FOUNTAINS OF WAYNE, STACY'S MOM	12 BRIAN MCCOMAS, 99% SURE	12 FABOLOUS, INTO YOU	12 MICHELLE BRANCH, ARE YOU HAPPY NOW?
13 WHITE STRIPES, SEVEN NATION ARMY	13 BUDDY JEWELL, HELP POUR OUT THE RAIN (LACEY'S SONG)	13 JUSTIN TIMBERLAKE, SENDRITA	13 JUSTIN TIMBERLAKE, SENDRITA
14 311, CREATURES (FOR A WHILE)	14 BILLY RAY CYRUS, BACK TO MEMPHIS	14 STAINED, SO FAR AWAY	14 LUMIDE, NEVER LEAVE YOU (UH OOH, UH OOH)
15 ALKALINE TROJ, WE'VE HAD ENOUGH	15 PATTY LOVELESS, LOVIN' ALL NIGHT	15 MARY J. BLIGE, LOVE AT 1ST SIGHT	15 BIG BLACK LINCOLN, PIMPIN' LIFE
16 RADIOHEAD, THERE THERE	16 PAT GREEN, WAVE ON WAVE	16 BRAND NEW, THE DUET THINGS THAT NO ONE EVER KNOWS	16 THEORY OF A DEADMAN, POINT TO PROVE
17 HOT HOT HEAT, BANDAGES	16 EMERSON DRIVE, ONLY GOD (COULD STOP ME LOVING YOU)	16 SMILE EMPTY SOUL, BOTTOM OF A BOTTLE	16 CHINGY, RIGHT THURR
18 STAINED, SO FAR AWAY	17 DWIGHT YOAKAM, THE BACK OF YOUR HAND	17 JUNIOR SENIOR, MOVE YOUR FEET	17 METALLICA, ST ANGER
19 VENETTA RED, SHATTERDAY	18 TRACE ADKINS, THEN THEY DO	18 PHARRELL, FRONTIN	17 SKYE SWEETNAM, BILLY'S
20 JANE'S ADDICTION, JUST BECAUSE	18 LONESTAR, MY FRONT PORCH LOOKING IN	18 LIL JON & THE EAST SIDE BOYZ, GET LOW	18 JUSTIN TIMBERLAKE, ROCK YOUR BODY
21 THRICE, ALL THAT'S LEFT	19 BILLY CURBINGTON, WALK A LITTLE STRAIGHTER	19 NELLY, P. DIDDY & MURPHY LEE, SHAKE YA TAILFEATHER	19 CHRISTINA AGUILERA, FIGHTER
22 QUEENS OF THE STONE AGE, GO WITH THE FLOW	19 MONTGOMERY GENTRY, SPEED	19 LINKIN PARK, FAINT	19 JANE'S ADDICTION, JUST BECAUSE
23 EVE 6, THINK TWICE	20 TRACY BYRD, THE TRUTH ABOUT MEN	20 PHARRELL, FRONTIN	20 AUDIOSLAVE, SHOW ME HOW TO LIVE
24 DIE TRYING, OXYGEN'S GONE	20 LEANN RIMES, WE CAN	20 LIL JON & THE EAST SIDE BOYZ, GET LOW	20 FORTY FORT ECHO, SAVE ME
25 SIMPLE PLAN, ADDICTED	21 OERIC RUTTAN, WHEN YOU COME AROUND	21 NICK LACHEY, SHUT UP	21 PINK, FEEL GOOD TIME
26 KORN, DID MY TIME	21 ODLLY PARTON, I'M GONE	21 GINUVINE, IN THOSE JEANS	21 CHRISTINA AGUILERA, CAN'T HOLD US DOWN
27 AUDIO SLAY, SHOW ME HOW TO LIVE	22 JIMMY WAYNE, STAY GONE	22 THRICE, ALL THAT'S LEFT	21 EVANESCENCE, BRING ME TO LIFE
28 STARTING LINE, THE BEST OF ME	22 PHIL VASSAR, ATHENS GREASE	22 VENETTA RED, SHATTERDAY	
29 ALL-AMERICAN REJECTS, THE LAST SONG	22 GEORGE STRAIT, SHE'LL LEAVE YOU WITH A SMILE		
30 COLD, STUPIO GIRL			

NEW ONS	NEW ONS	NEW ONS	NEW ONS
1 50 CENT, P.I.M.P.	1 KEITH URBAN, WHO WOULDN'T WANNA BE ME	1 AUDIOSLAVE, SHOW ME HOW TO LIVE	1 JANE'S ADDICTION, JUST BECAUSE
2 EVE 6, THINK TWICE		2 TURIN BRAKES, PAIN KILLER	2 DONNAS, TOO BAD ABOUT YOUR GIRL
3 JUSTIN TIMBERLAKE, SENDRITA		3 NAPPY ROOTS, ROUN' THE GLOBE	
4 FABOLOUS, INTO YOU			
5 DANDY WARHOLS, WE USED TO BE FRIENDS			
6 SPITALFIELD, I LOVED THE WAY SHE SAID 'T			
7 CLOSURE, LOOK OUT BELOW			

## THE CLIP LIST

h	JBTV	MUSIC TELEVISION EUROPE	Donna Music Video Television
1 JUANES, FOTOGRAFIA	1 DIFFUSER, GET IT ON	1 BEYONCE, CRAZY IN LOVE	1 MATCHBOX TWENTY, UNWELL
2 RICKY MARTIN, TAL VEZ	2 ME FIRST AND THE GIMME GIMMES, I BELIEVE I CAN FLY	2 MADONNA, HOLLYWOOD	2 MARTINA MCBRIDE, I LOVE YOU
3 DAVID BISBAL, LLORARE LAS PENAS	3 BLACK REBEL MOTORCYCLE CLUB, STOP	3 EVANESCENCE, BRING ME TO LIFE	3 CHRISTINA AGUILERA, CAN'T HOLD US DOWN
4 LA DREA DE VAN GOGH, PUEDES CONTAR CONMIGO	4 THE EARLY NOVEMBER, I WANT TO HEAR YOU SAY	4 JUSTIN TIMBERLAKE, ROCK YOUR BODY	4 PANJABI MC, JOGI
5 SORAYA, CAS	5 JET, ARE YOU GOING TO BE MY GIRL	5 LUMIDE, NEVER LEAVE YOU (UH OOH, UH OOH)	5 NELLY, P. DIDDY & MURPHY LEE, SHAKE YA TAILFEATHER
6 ERDS RAMAZZOTTI, EMOCION PARA SIEMPRE	6 THE DANDY WARHOLS, WE USED TO BE FRIENDS	6 MELANIE C, YEH YEH YEH	6 ADEMA, UNSTABLE
7 ALEXANDRE PIRES, AMAME	7 FOUNTAINS OF WAYNE, STACY'S MOM	7 MARY J. BLIGE, LOVE AT 1ST SIGHT	7 MADONNA, HOLLYWOOD
8 SIN BANDERA, SIEMRA	8 311, CREATURES (FOR A WHILE)	8 PINK, FEEL GOOD TIME	8 BRIAN MCKNIGHT, ALL NIGHT LONG
9 THALIA, I WANT YOU	9 BOWLING FOR SOUP, PUNK ROCK 101	9 BLU CANTELL, BREATHE	9 ZANE, TONITE, TONIGHT
10 DAVID BISBAL, OJALE	10 SUPERJACKERS, THE ONLY RECORDS I AM TELLING THIS YEAR!	9 LEVE MARLIN, YOU WEREN'T THERE	9 WAYNE WONDER, NO LETTING GO
11 RICARDO MONTANER, QUE CANAS	11 BLUR, OUT OF TIME	10 ROBBIE WILLIAMS, SOMETHING BEAUTIFUL	10 METALLICA, ST ANGER
12 ALEX UBAGO, SIN MIEDO A NADA	12 JANE'S ADDICTION, JUST BECAUSE	10 COLDPLAY, GO PUT A SMILE UPON YOUR FACE	10 SMASH MOUTH, YOU ARE MY NUMBER ONE
13 LA LEY, AMATE Y SALVATE	12 CLOSURE, LOOK OUT BELOW	11 LINKIN PARK, FAINT	11 SANTANA, WHY DON'T YOU & I
14 RICARDO ARJONA, EL PROBLEMA	13 THRICE, ALL THAT'S LEFT	11 SEAN PAUL, GET BUSY	11 RIVER CITY REBELS, LIFE'S A DRAG
15 VOZ VEIS, AUNQUE SEA POCO	13 TRANSPORT LEAGUE, DISCONNECT	12 METALLICA, ST ANGER	12 SWITCHEFOOT, MEANT TO LIVE
16 ENRIQUE IGLESIAS, PARA QUE LA VIDA	14 BRAND NEW, THE DUET THINGS THAT NO ONE EVER KNOWS	12 RED HOT CHILI PEPPERS, MAE	12 MAE, SUMMERTIME
17 THALIA, QUE LE IMPORTA?	14 LIZ PHAIR, WHY CAN'T I	13 50 CENT, 21 QUESTIONS	13 KENNA, FREETIME
18 RICARDO ARJONA, DAVE	14 AFI, THE LEAVING SONG PT. II	13 AVRIL LAVIGNE, LOSING GRIP	13 TERRI CLARK, THREE MISSISSIPPI
19 JACI VELASQUEZ, NO HACE FALTA UN HOMBRE		14 BLACK EYED PEAS, WHERE IS THE LOVE?	14 RHONDA VINCENT, YOU CAN'T TAKE IT WITH YOU
20 BACILOUS, CARALUNA		14 BUSTA RHYMES & MARIAH CAREY, I KNOW WHAT YOU WANT	14 BEYONCE, CRAZY IN LOVE
21 ANDRES CEPEDA, MIENTRAS MAS PASABA EL TIEMPO			

# Sirius Sets PD 'Triumvirate'

Sirius Satellite Radio has put together its upper echelon programming team several weeks after nine programmers were let go (Billboard Bulletin, July 25).

Steve Blatter and Jeremy Coleman have signed on, heading up the music and talk lines of programming, respectively. They, along with recently named VP Joel Salkowitz, report to executive VP of programming Jay Clark.

The "triumvirate," as Clark calls them, will oversee individual programmers for each Sirius channel.

Salkowitz had been in charge of music but will now shift to operations. Clark says Salkowitz will effectively oversee all the channels, paying particular attention to special projects.

Sirius plans to do more "out-side programming," like the live coverage of the Bonnaroo show and frequent live broadcasts from New York's Bottom Line venue. "The more of that we do, the more coordination it takes. Joel knows all the systems," Clark



CLARK: 'QUEST FOR THE BEST'

tells *Billboard*. Blatter is a programming veteran of modern rock and country formats and was most recently doing consulting with the Wall Street Journal and others.

Coleman headed programming at such talk outlets as WJFK Washington, D.C., and WNEW New York, working with high-profile talk talent.

Clark still has front-line programming openings after the release of nine programmers. "We're on a quest to hire the best programmers in the country to replace the people who are no

longer with us. Once we get that set, we're really set to go."

The new hires will report to Blatter.

**MARCONI NOMINEES:** AC WBEB (B101) Philadelphia, album rock WRIF Detroit and N/Ts KSL Salt Lake City. WABC New York and

**Tuned In: Radio**  
By Marc Schiffman  
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WLW Cincinnati are this year's legendary station of the year nominees for the National Assn. of Broadcasters' Marconi Awards. Winners will be announced at NAB's October radio show. Other nominees include:

**Major-market station:** WBEB, country KPLX (the Wolf) Dallas and AC WLTW New York.

**Large-market station:** classic rock KQRS Minneapolis, adult top 40 KSTP-FM Minneapolis, country KYGO Denver and jazz KIFM San Diego.

**Medium-market station:** country KUZZ Bakersfield, Calif., and WIVK Knoxville, Tenn.; AC WTCB Columbia, S.C.

**AC station:** KOIT San Francisco; KSTP-FM; WMGX Portland, Maine; WJYJ Brainerd, Minn.; and KSHA Redding, Calif.

**Country station:** KPLX; KUZZ; WIVK; KMTK Bend, Ore.; and WFRY Watertown, N.Y.

**R&B station:** WCKX Columbus, Ohio; WQMG Greensboro, N.C.; WQOK Raleigh, N.C.; WVAA Chicago; and WZAK Cleveland.

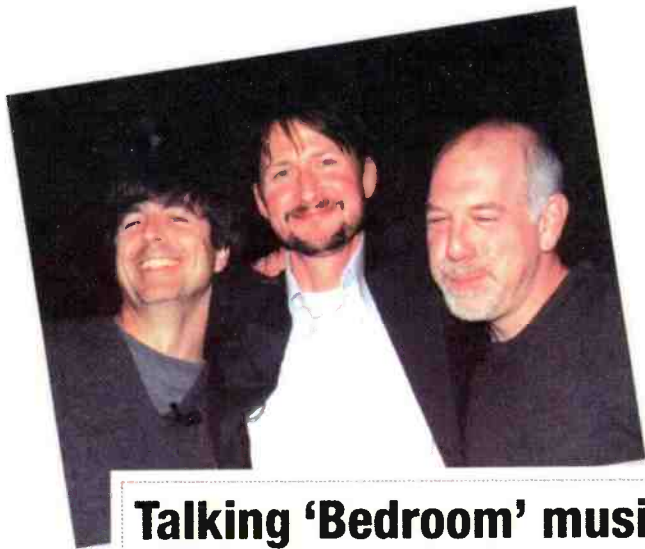
**Rock station:** KQRS; WBAB Long Island, N.Y.; WFBQ Indianapolis; WFVY Jacksonville, Fla.; and KRRX Redding, Calif.

**Top 40 station:** WBLI Long Island, N.Y.; WSTW Wilmington, Del.; WSTR Atlanta; WMOM Northern Michigan; and Hawaiian-formatted KCCN Honolulu.

Music-radio air talent nominated for major-market personality of the year includes WGCI-FM Chicago's Crazy Howard McGee and jazz sister WNUA's Ramsey Lewis (major market); WHTA Atlanta's Ryan Cameron (large); and WIVK's Ted Ousley, WLNK Charlotte, N.C.'s Matt & Ramona and WSNY Columbus, Ohio's Dino & Stacy (medium).



# It was the most important Film, TV and music event of 2002 . . .



## Talking 'Bedroom' music

By Carla Hay

Making the music for last year's award-winning movie "In the Bedroom" epitomized the credo "less is more" because only 25 minutes of music was used in the two-hour picture.

"In the Bedroom" composer Thomas Newman, screenwriter-director Todd Field and music editor Bill Bernstein talked about the challenges and rewards of the sparse use of music in the discussion at the Reporter/ Billboard Music Conference. The discussion by THR's editor-in-chief features Paula Patton and featured clips from the filmmakers' discussion. Newman was

Field joked, "I called Bo up and said, 'I know you haven't seen this movie yet, but if you love your daughter and want to see your kids again, you'll call Thomas.' And he did."

Newman said he had not read the script when he first saw the movie, adding, "Sometimes it isn't good idea for a composer to read the script before you see the movie, because you



## Burnett is talk of THR/Billboard chat



Burnett

Staff report

Multiple Grammy winner T Bone Burnett will be the featured artist at the inaugural The Hollywood Reporter/Billboard Film & TV Music Conference, scheduled for Oct. 10-12 at the Renaissance Hollywood Hotel.

The recording artist/songwriter/producer will discuss the creative and commercial aspects of developing music for film in a question-and-answer session. See BURNETT on page 27.



## 'Frida's' melody of love

Music confab hears director, composer

By Carla Hay

Director Julie Taymor and composer Elliot Goldenthal gave an inside look at the film's "Frida" at the first Reporter/Billboard Music Conference Thursday.

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"Frida" helmer Julie Taymor praises composer Elliot Goldenthal.



## The Anatomy of 'Drumline'

Staff report

Fox Music president Robert Kraft turned the confab into a percussive palaver as he previewed scenes from Fox's "Drumline," a comedy about university football-stadium marching bands. Kraft led a deconstruction of the film's musical elements for an audience of composers, music superstars and industryites. The "of a Film" panel was moderated by Fox Music.

replay how the initial layer of drum-and-bugle sound became augmented by dialogue, score, crowd noises and earth-shattering sonic elements that nearly shook the room.

Panelists debated whether there will be enough demand for an album full of somewhat untested

The Hollywood Reporter and Billboard join forces for a 2-day conference that examines the role of music in film & television.

This event is a dynamic networking opportunity for film and TV creatives to exchange ideas with creators and suppliers of music.

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## Billboard Bulletin

DAILY NEWS FOR THE INTERNATIONAL MUSIC INDUSTRY

### Listen Links With Electronics Firms

Listen.com will offer a free one-month Rhapsody subscription to consumers of select computer-to-stereo transmission products. The offer, to be announced today, will come with certain products from electronics companies Jensen/Recoton Corp., Stereolink, Terk Technologies, and U.S. Robotics. Products covered by the deal transmit audio signals from consumers' desktop speakers to their stereo receivers, either wirelessly or via a connecting cable.

Consumers who purchase the products from the online stores of Jensen/Recoton, Stereolink, and U.S. Robotics will qualify for the free Rhapsody offer. Terk consumers must purchase through retail partners the Good Guys or Circuit City. Listen.com feature the products on its site. *Brian Garrity, N.Y.*

### Labels, Artists At Stalemate In Talks On '7-Year Statute'

Monday's meeting between both sides of the issue on California's "seven-year statute" was a "waste of time," according to a source who was present at the Sacramento gathering (Bulletin, April 23). The three-hour meeting was called by California Sens. John Burton, D-San Francisco, and judiciary chair Martha Escutia, D-Montebello, to discuss a possible compromise on the issue. In addition to RIAA president/CEO Hilary Rosen and the body's negotiator, David Altman, the proceedings so far, including the highest level of label executives to the meeting brought out the Recording Music Association vice chairman David Munns and Universal Music Group president/COO Zach Horowitz. Among those representing the artists' side were Jay Cooper, co-counsel for the Recording Artists Coalition, and managers Irving Azoff and Jim Guerinet. Key to the discussions are artist damages lawsuits, in which artists who exit a record company after seven years can be sued for undelivered albums. "The labels aren't yielding on the damages part," says the source. "There was no resolution—nothing—Cooper tells Bulletin, "I was disappointed in the meeting because, and that's it. Everybody stated their case. As far as another meeting, I don't know." The RIAA declined to comment. Escutia is expected to decide today if the judiciary committee will go forward with another hearing on the issue that had been scheduled for Friday in L.A.

Sen. Kevin Murray, D-Culver City, who introduced the bill, admits to Bulletin, "I was disappointed in the meeting because we believed we were close to reaching a compromise. I always believed we were close to reaching a compromise."

*Melinda Newman*

### U.S. Sh...

Kevin G... named... created... executive... and sales... Strategic... (WSM), effort... Monday, G... relocate from... to Los Angeles... report to Scott... Pascucci, president... WSM, the catalog... division of Warner Music Group.

*Melinda Newman*

### Tonos Names Co...

Tonos Entertainment... the online musician... network founded by... Carole Bayer Sager, David Foster, and Kenneth "D..."

ST DEVELOPMENTS

Trans W...

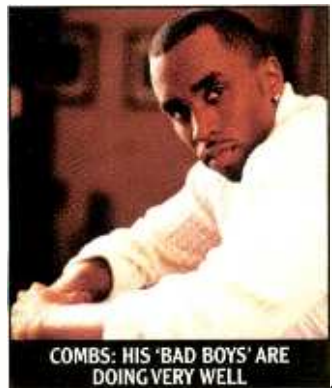




SALES / AIRPLAY / TRENDS / ANALYSIS

## Bad Boys Prop Droopy Chart

The top slot on The Billboard 200 looks relatively healthy, as the P. Diddy-designed "Bad Boys II" soundtrack notches its third week at No. 1. But the rest of the chart looks kind of droopy. That pattern should seem familiar by now, because that has been the picture during most weeks of 2003.



COMBS: HIS 'BAD BOYS' ARE DOING VERY WELL

Granted, the chart-leading soundtrack weighs in at a modest 155,000 copies—a sum that was exceeded by each of the top six albums during the same week last year, when Bruce Springsteen entered at No. 1 with 525,000 units. But, given the fast evaporation that big hip-hop albums often see, the 21% decline by "Bad Boys II" in its third week actually represents strong continuity for this genre.

So, with Nielsen SoundScan estimating album sales down 8.6% from the same time last year (see Market Watch, right), the closest the music industry can claim to a win right now is that it is losing by a smaller score than it did in 2002.

In the 31st week last year, album sales were down 10% compared with the same point of 2001. That hole got deeper

## Over the Counter

By Geoff Mayfield  
gmayfield@billboard.com



during the final five months, closing 2002 at about 681 million, down 10.7% from 2001. Last year also marked the first time since 1997—when the year-end sum was 635.5 million copies—that album volume was below 700 million.

If the year-end tally in 2003 shows less than a 10% deficit from 2002, we will likely fall below that 1997 sum but could still exceed the 616.6 million album volume sold in 1996.

**CELLULOID SONICS:** Believe it or not, P. Diddy's "Bad Boys II" is the first soundtrack since "Titanic" to head The Billboard 200 for three consecutive weeks.

The new "Bad Boys" album is the sixth soundtrack to reach No. 1 since "Titanic" stitched together its 16-week reign in 1998. Of those, last year's Eminem vehicle, "8 Mile," logged the most weeks at No. 1—four—but they were not consecutive. No soundtrack reached the top of The Billboard 200 in 1999, 2000 or 2001.

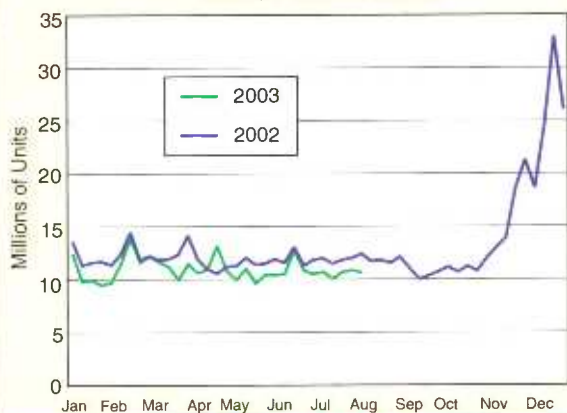
Another soundtrack, also from a sequel film, wins the big chart's Greatest Gainer, as "American Wedding" vaults 67-44 with a 44% gain over the prior week. This is the seventh time in 2003 that a soundtrack has posted the chart's largest unit increase, with "8 Mile" owning two of those frames.

**LATIN TREATS, CHART FEATS:** The music of Brazil helps classical cellist Yo-Yo Ma earn the largest Nielsen SoundScan  
(Continued on page 58)

## Market Watch

A Weekly National Music Sales Report

### WEEKLY ALBUM SALES



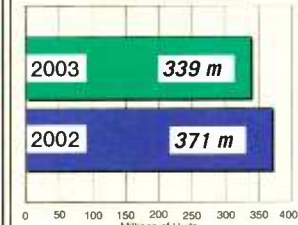
### ALBUM SALES

This Week	10,626,000	This Week 2002	12,401,000
Last Week	10,839,000	Change	↘ 14.3%
Change	↘ 2.0%		

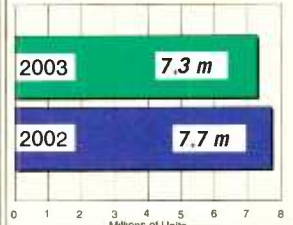
### SINGLES SALES

This Week	282,000	This Week 2002	209,000
Last Week	285,000	Change	↘ 34.9%
Change	↘ 1.1%		

### YEAR-TO-DATE ALBUM SALES



### YEAR-TO-DATE SINGLES SALES



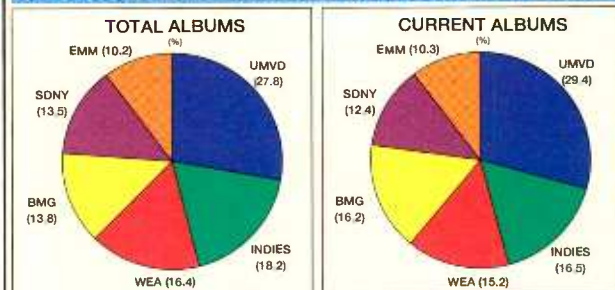
### YEAR-TO-DATE OVERALL UNIT SALES

	2002	2003	Change
Total	378,426,000	345,999,000	↘ 8.6%
Albums	370,712,000	338,711,000	↘ 8.6%
Singles	7,714,000	7,288,000	↘ 5.5%

### YEAR-TO-DATE SALES BY ALBUM FORMAT

	2002	2003	Change
CD	350,818,000	326,774,000	↘ 6.9%
Cassette	18,998,000	10,887,000	↘ 42.7%
Other	896,000	1,050,000	↗ 17.2%

### DISTRIBUTORS' MARKET SHARE 8/30/03-8/3/03



	UMVD	INDIES	WEA	BMG	SONY	EMM
Total Albums	27.8%	18.2%	16.4%	13.8%	13.5%	10.2%
Current Albums	29.4%	16.5%	15.2%	16.2%	12.4%	10.3%
Total Singles	18.3%	17.4%	7.3%	33.9%	15.1%	8.0%

For week ending 8/3/03. Rounded figures. Compiled from a national sample of retail store and rack sales reports collected, compiled and provided by Nielsen SoundScan.

## Celia Sets Cruz To Top

The career of Afro-Cuban singer Celia Cruz began in the 1940s, but the popular Latin star never appeared on The Billboard 200 in her lifetime. Cruz, who died July 16, made her posthumous debut on the album chart three weeks ago with "Hits Mix" (Sony Discos), which rises 142-106 this issue. Two other Cruz albums enter the survey in the upper half: "Regalo del Alma" (Sony Discos) is new at No. 40, and "Exitos Eternos" (Universal Latino) opens at No. 95.

While her chart span on The Billboard 200 only covers three weeks, Cruz was a frequent visitor to the Top Tropical Albums tally. Since December 1985, 18 of her albums have appeared on this chart. Of those, 11 made the top 10. She has a cumulative total of 335 weeks on the Tropical list.

Cruz continues to have an impact on the Tropical chart after her passing. This issue, she has the top five titles, plus three other albums in the top 20.

**'DANCE' PARTNER:** Richard Marx has his first top 40 hit as a songwriter on The Billboard Hot 100 in more than 2½ years. "Dance With My Father" (J), which Marx wrote with Luther Vandross, moves 46-40. Marx was last in the top 40 as the sole composer of "This I Promise You," an 'N Sync song that peaked at No. 5 the week of Dec. 2, 2000. Before that, Marx was in the top 40 in summer 1994, when his own "The Way She Loves Me" peaked at No. 40.

Vandross was last in the top 40 as an artist in August 2001,

## Chart Beat

By Fred Bronson  
fbronson@billboard.com



when "Take You Out" peaked at No. 26. Before that, Vandross' most recent top 40 hit was his No. 2 duet with Mariah Carey on "Endless Love" in October 1994.

"Dance With My Father" is the 12th Vandross song to reach the top 40 out of 25 chart entries. He first appeared on this chart the week of Oct. 10, 1981, with "Never Too Much," which peaked at No. 33.

**DRIFTERS:** Uncle Kracker & Dobie Gray continue to lead the Adult Contemporary chart, as "Drift Away" (Lava) rules for an 11th week. In the history of this chart, only 23 songs have remained in pole position for 11 weeks or more. Kracker and Gray won't need many more weeks on top to work their way up this list: Only 10 songs have been No. 1 for 13 weeks or more, and only six have reigned for 15 weeks or more.

**MERCY, MERCY:** MercyMe has two CDs in the top five of the Top Christian Albums chart. "Almost There" (INO/Word-Curb) holds 2-2, while "Spoken For" rockets 12-3. The group is the third act this year to occupy two slots in the top five of this chart. Michael W. Smith's "Worship" and "Worship Again" were both in the top five in three different weeks in January and February. Also in February, Bill & Gloria Gaither & Their Homecoming Friends were in the top five with "Heaven" and "Going Home."



# Billboard® THE BILLBOARD® 200®

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST			Title	PEAK POSITION	THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST			Title	PEAK POSITION
				IMPRINT & NUMBER/DISTRIBUTING LABEL									IMPRINT & NUMBER/DISTRIBUTING LABEL				
				<b>NUMBER 1</b>			3 Weeks At Number 1						<b>PACESETTER</b>				
1	1	1	3	<b>SOUNDTRACK</b>			<b>Bad Boys II</b>	1	49	51	51	37	<b>MATCHBOX TWENTY</b> ▲			<b>More Than You Think You Are</b>	6
				BAD BOY 000716*/UMRG (11.98/18.98)									MELISMA/ATLANTIC 83612/AG (12.98/18.98)				
2	2	—	2	<b>VARIOUS ARTISTS</b>			<b>Now 13</b>	2	50	52	48	26	<b>THE ALL-AMERICAN REJECTS</b> ●			<b>The All-American Rejects</b>	25
				UNIVERSAL/EMI/ZOMBA/SONY 000556/UME (18.98 CD)									DOGHOUSE/DREAMWORKS 450407/INTERSCOPE (18.98 CD) [M]				
3	5	3	6	<b>BEYONCE</b> ▲			<b>Dangerously In Love</b>	1	51	69	71	84	<b>JOHN MAYER</b> ▲ <sup>3</sup>			<b>Room For Squares</b>	8
				COLUMBIA 86368/SONY MUSIC (12.98 EQ/18.98)									AWARE/COLUMBIA 85293*/SONY MUSIC (12.98 EQ/18.98) [M]				
4	10	6	22	<b>EVANESCENCE</b> ▲ <sup>2</sup>			<b>Fallen</b>	3	52	54	53	17	<b>GINUWINE</b> ●			<b>The Senior</b>	6
				WIND-UP 13063 (18.98 CD)									EPC 86360*/SONY MUSIC (12.98 EQ/18.98)				
5	6	2	3	<b>CHINGY</b>			<b>Jackpot</b>	2	53	41	33	8	<b>RADIOHEAD</b> ●			<b>Hail To The Thief</b>	3
				DISTURBING THA PEACE 82976*/CAPITOL (11.98/18.98)									CAPITOL 84543* (18.98 CD)				
6	NEW	1	1	<b>LSG</b>			<b>LSG2</b>	6	54	50	45	13	<b>JACK JOHNSON</b> ●			<b>On And On</b>	3
				ELEKTRA 62851/EEG (18.98 CD)									JACK JOHNSON/UNIVERSAL 075012*/UMRG (18.98 CD)				
7	12	7	26	<b>50 CENT</b> ▲ <sup>5</sup>			<b>Get Rich Or Die Tryin'</b>	1	55	43	26	10	<b>SOUNDTRACK</b>			<b>2 Fast 2 Furious</b>	5
				SHADY/AFTERMATH 493544*/INTERSCOPE (12.98/18.98)									DISTURBING THA PEACE/DEF JAM SOUTH 000426*/DJMG (12.98/18.98)				
8	9	5	5	<b>ASHANTI</b>			<b>Chapter II</b>	1	56	16	—	2	<b>THRICE</b>			<b>The Artist In The Ambulance</b>	16
				MURDER INC./DEF JAM 000143*/DJMG (12.98/18.98)									ISLAND 000295/DJMG (12.98 CD)				
9	3	—	2	<b>MYA</b>			<b>Moodring</b>	3	57	49	10	3	<b>PAT GREEN</b>			<b>Wave On Wave</b>	10
				A&M 000734/INTERSCOPE (18.98 CD)									REPUBLIC 000562/UNIVERSAL SOUTH (10.98/17.98)				
10	13	9	75	<b>NORAH JONES</b> ▲ <sup>7</sup>			<b>Come Away With Me</b>	1	58	63	63	28	<b>TRAPT</b> ●			<b>Trapt</b>	42
				BLUE NOTE 32088 (17.98 CD) [M]									WARNER BROS 48296 (18.98 CD) [M]				
11	4	—	2	<b>JANE'S ADDICTION</b>			<b>Strays</b>	4	59	71	81	71	<b>MERCYME</b> ▲			<b>Almost There</b>	59
				CAPITOL 90186 (18.98 CD)									IND 86133/CORB (18.98 CD) [M]				
12	15	12	19	<b>LINKIN PARK</b> ▲ <sup>2</sup>			<b>Meteora</b>	1	60	53	35	4	<b>TRACE ADKINS</b>			<b>Greatest Hits Collection, Volume I</b>	9
				WARNER BROS. 48186* (19.98 CD)									CAPITOL (NASHVILLE) 81512 (10.98/18.98)				
13	14	8	8	<b>LUTHER VANDROSS</b> ▲			<b>Dance With My Father</b>	1	61	79	75	38	<b>3 DOORS DOWN</b> ▲			<b>Away From The Sun</b>	8
				J 51885/RMG (12.98/18.98)									REPUBLIC/UNIVERSAL 064396/UMRG (12.98/18.98)				
14	19	14	18	<b>CHER</b> ▲			<b>The Very Best Of Cher</b>	4	62	47	28	19	<b>CELINE DION</b> ▲ <sup>2</sup>			<b>One Heart</b>	2
				GEPHEN/MCA/WARNER BROS. 73852/WARNER STRATEGIC MARKETING (18.98 CD)									EPC 87185/SONY MUSIC (12.98 EQ/18.98)				
15	8	—	2	<b>BRAD PAISLEY</b>			<b>Mud On The Tires</b>	8	63	60	54	22	<b>LIL' KIM</b> ●			<b>La Bella Mafia</b>	5
				ARISTA NASHVILLE 50605/RLG (12.98/18.98)									QUEEN BEE/ATLANTIC 83572*/AG (12.98/18.98)				
16	17	11	6	<b>MICHELLE BRANCH</b>			<b>Hotel Paper</b>	2	64	66	62	63	<b>EMINEM</b> ▲ <sup>8</sup>			<b>The Eminem Show</b>	1
				MAVERICK 48426/WARNER BROS. (18.98 CD)									WEB/AFTERMATH 493290*/INTERSCOPE (12.98/18.98)				
17	11	4	3	<b>BROOKS &amp; DUNN</b>			<b>Red Dirt Road</b>	4	65	61	50	6	<b>LUMIDEE</b>			<b>Almost Famous</b>	22
				ARISTA NASHVILLE 67070/RLG (12.98/18.98)									UNIVERSAL 000681/UMRG (18.98 CD)				
18	22	20	49	<b>COLDPLAY</b> ▲ <sup>2</sup>			<b>A Rush Of Blood To The Head</b>	5	66	78	80	36	<b>TIM MCGRAW</b> ▲ <sup>2</sup>			<b>Tim McGraw And The Dancehall Doctors</b>	2
				CAPITOL 40504* (12.98/18.98)									CURB 78746 (12.98/18.98)				
19	23	16	38	<b>SEAN PAUL</b> ▲			<b>Dutty Rock</b>	9	67	73	85	40	<b>RASCAL FLATTS</b> ▲			<b>Melt</b>	5
				VP/ATLANTIC 83620*/AG (12.98/18.98)									LYRIC STREET 165031/HOLLYWOOD (12.98/18.98)				
20	21	22	54	<b>TOBY KEITH</b> ▲ <sup>3</sup>			<b>Unleashed</b>	1	68	77	70	20	<b>JASON MRAZ</b>			<b>Waiting For My Rocket To Come</b>	64
				DREAMWORKS (NASHVILLE) 450254/INTERSCOPE (11.98/18.98)									ELEKTRA 62829/EEG (12.98 CD) [M]				
21	26	19	15	<b>SOUNDTRACK</b> ▲			<b>The Lizzie McGuire Movie</b>	6	69	65	65	22	<b>THE ATARIS</b>			<b>So Long, Astoria</b>	24
				WALT DISNEY 860080 (18.98 CD)									COLUMBIA 86184*/SONY MUSIC (18.98 EQ CD)				
22	24	15	16	<b>KELLY CLARKSON</b> ▲			<b>Thankful</b>	1	70	74	64	61	<b>AVRIL LAVIGNE</b> ▲ <sup>5</sup>			<b>Let Go</b>	2
				RCA 68159/RMG (18.98 CD)									ARISTA 14740 (17.98 CD)				
23	28	21	11	<b>STAINED</b> ▲			<b>14 Shades Of Grey</b>	1	71	88	68	13	<b>THE ISLEY BROTHERS FEATURING RONALD ISLEY</b> ●			<b>Body Kiss</b>	1
				FLIP/ELEKTRA 62882/EEG (18.98 CD)									DREAMWORKS 450409/INTERSCOPE (12.98/18.98)				
24	37	34	40	<b>LIL JON &amp; THE EAST SIDE BOYZ</b> ●			<b>Kings Of Crunk</b>	15	72	27	—	2	<b>EVE 6</b>			<b>It's All In Your Head</b>	27
				BME 2370*/TVT (13.98/17.98)									RCA 52346/RMG (14.98 CD)				
25	20	13	9	<b>METALLICA</b> ▲ <sup>2</sup>			<b>St. Anger</b>	1	73	82	69	35	<b>SIMPLE PLAN</b> ●			<b>No Pads, No Helmets...Just Balls</b>	36
				ELEKTRA 62853*/EEG (18.98 CD)									LAVA 83534/AG (17.98/12.98) [M]				
26	31	41	40	<b>CHRISTINA AGUILERA</b> ▲ <sup>2</sup>			<b>Stripped</b>	2	74	62	47	8	<b>GEORGE STRAIT</b>			<b>Honkytonkville</b>	5
				RCA 68037*/RMG (12.98/18.98)									MCA NASHVILLE 000114/UMGN (12.98/18.98)				
27	29	29	44	<b>GOOD CHARLOTTE</b> ▲ <sup>2</sup>			<b>The Young And The Hopeless</b>	7	75	85	78	17	<b>GODSMACK</b> ▲			<b>Faceless</b>	1
				DAYLIGHT/EPIC 86486/SONY MUSIC (18.98 EQ CD)									REPUBLIC/UNIVERSAL 067854/UMRG (12.98/18.98)				
28	32	31	37	<b>AUDIOSLAVE</b> ▲			<b>Audioslave</b>	7	76	87	73	29	<b>UNCLE KRACKER</b> ●			<b>No Stranger To Shame</b>	43
				INTERSCOPE/EPIC 86968*/SONY MUSIC (18.98 EQ CD)									LAVA 83542*/AG (12.98/18.98)				
29	7	—	2	<b>311</b>			<b>Evolver</b>	7	77	75	58	1	<b>DAVID BANNER</b>			<b>Mississippi: The Album</b>	9
				VOLCANO 53714/ZOMBA (18.98 CD)									SRC/UNIVERSAL 000312*/UMRG (12.98/18.98)				
30	30	32	6	<b>BLACK EYED PEAS</b>			<b>Elephunk</b>	30	78	83	66	19	<b>KID ROCK</b> ▲ <sup>4</sup>			<b>Cocky</b>	3
				A&M 000699/INTERSCOPE (18.98 CD)									LAVA 83482*/AG (12.98/18.98)				
31	25	24	9	<b>LONESTAR</b>			<b>From There To Here: Greatest Hits</b>	7	79	NEW	1	1	<b>YO-YO MA</b>			<b>Obrigado Brazil</b>	79
				BNA 67076/RLG (12.98/18.98)									SONY CLASSICAL 89935/SONY MUSIC (18.98 EQ CD)				
32	35	46	37	<b>SHANIA TWAIN</b>			<b>Up!</b>	1	80	18	—	2	<b>KISS</b>			<b>Symphony: Alive IV</b>	18
				MERCURY 170314/UMGN (19.98 CD)									KISS 84624*/SANCTUARY (25.98 CD)				
33	NEW	1	1	<b>JS</b>			<b>Ice Cream</b>	33	81	113	97	8	<b>SARAH BRIGHTMAN</b>			<b>Harem</b>	29
				DREAMWORKS 450332/INTERSCOPE (9.98 CD)									NEMO STUDIO 37180/ANGEL (18.98 CD)				
34	36	27	8	<b>THE BEACH BOYS</b>			<b>The Very Best Of The Beach Boys: Sounds Of Summer</b>	16	82	70	55	8	<b>JOE BUDDEN</b>			<b>Joe Budden</b>	8
				CAPITOL 82710 (18.98 CD)									DEF JAM 000505*/DJMG (10.98/18.98)				
35	34	25	8	<b>ANNIE LENNOX</b> ●			<b>Bare</b>	4	83	59	37	6	<b>SOUNDTRACK</b> ●			<b>Charlie's Angels: Full Throttle</b>	12
				J 52350/RMG (18.98 CD)									COLUMBIA 90132/SONY MUSIC (18.98 EQ CD)				
36	33	18	7	<b>MONICA</b> ●			<b>After The Storm</b>	1	84	84	—	2	<b>SOUNDTRACK</b> ●			<b>Pirates Of The Caribbean: The Curse Of The Black Pearl</b>	84
				J 20031*/RMG (12.98/18.98)									WIND-UP 13079 (18.98 CD)				
37	46	52	67	<b>KENNY CHESNEY</b> ▲ <sup>3</sup>			<b>No Shoes, No Shirt, No Problems</b>	1	85	81	61	4	<b>THALIA</b>			<b>Thalia</b>	11
				BNA 67036/RLG (12.98/18.98)									EMI LATIN 81023*/VIRGIN (18.98 CD)				
38	38	39	18	<b>THE WHITE STRIPES</b> ●			<b>Elephant</b>	6	86	76	56	5	<b>BUDDY JEWELL</b>			<b>Buddy Jewell</b>	13
				THIRD MAN 27148*/V2 (18.98 CD)									COLUMBIA (NASHVILLE) 90131/SONY MUSIC (12.98 EQ/18.98)				
39	42	42	9	<b>TRAIN</b> ●			<b>My Private Nation</b>	6	87	72	49	19	<b>VARIOUS ARTISTS</b> ▲			<b>Now 12</b>	3
				COLUMBIA 86593/SONY MUSIC (18.98 EQ CD)									EMI/UNIVERSAL/SONY/ZOMBA 82344/CAPITOL (12.98/18.98)				
40	NEW	1	1	<b>CELIA CRUZ</b>			<b>Regalo Del Alma</b>	40	88	90	82	21	<b>AFI</b> ●			<b>Sing The Sorrow</b>	5
				SONY DISCOS 70620 (15.98 EQ CD)									NITRO/DREAMWORKS 450380*/INTERSCOPE (9.98 CD)				
41	44	38	24	<b>R. KELLY</b> ▲ <sup>2</sup>			<b>Chocolate Factory</b>	1	89	102	109	12	<b>MAROON 5</b>			<b>Songs About Jane</b>	92
				JIVE 41812/ZOMBA (18.98 CD)									OCTONE/J 50001/RMG (11.98 CD) [M]				
42	39	23	6	<b>THREE 6 MAFIA</b>			<b>Da Unbreakables</b>	4	90	101	94	22	<b>KIDZ BOP KIDS</b> ●			<b>Kidz Bop 3</b>	17
				HYPNOTIZE MINDS/COLUMBIA 89030*/SONY MUSIC (11.98 EQ/18.98)									RAZOR & TIE 89060 (11.98/17.98)				
43	40	30	16	<b>JIMMY BUFFETT</b> ▲			<b>Meet Me In Margaritaville: Jimmy Buffett The Ultimate Collection</b>	9	91	91	77	12	<b>COLD</b>			<b>Year Of The Spider</b>	3
				MAILBOAT/MCA 067781/UME (25.98 CD)									FLIP/GEFFEN				



THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	PEAK POSITION	THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	PEAK POSITION
98	111	96	<b>NELLY</b> ▲ <sup>6</sup> FO REEL/UNIVERSAL 017747/UMRG (12.98/18.98)	Nellyville	1	149	158	176	<b>HOT HOT HEAT</b> SUB POP 70599*/(12.98 CD) [M]	Make Up The Breakdown	149
99	92	72	<b>THE PETER MALICK GROUP FEATURING NORAH JONES</b> KOCH 8678 (11.98 CD)	New York City	54	150	141	89	<b>BLU CANTRELL</b> REDZONE 51132/ARISTA (11.98 CD)	Bittersweet	37
100	98	88	<b>FLEETWOOD MAC</b> ● REPRISE 48394/WARNER BROS. (11.98 CD)	Say You Will	3	151	153	131	<b>JOSH GROBAN</b> ▲ <sup>3</sup> 143/REPRISE 48154/WARNER BROS. (11.98 CD) [M]	Josh Groban	8
101	122	112	<b>KEITH URBAN</b> ● CAPITOL (NASHVILLE) 32836 (10.99/18.98)	Golden Road	11	152	130	107	<b>MARILYN MANSON</b> NOTHING 000370/INTERSCOPE (11.98 CD)	The Golden Age Of Grotesque	1
102	95	79	<b>BONE CRUSHER</b> BREAK 'EM OFF/SD SD DEF 50995*/ARISTA (11.98 CD)	AttenCHUN!	11	153	155	127	<b>TYRESE</b> ● J 20041/RMG (12.98/18.98)	I Wanna Go There	16
103	103	86	<b>VARIOUS ARTISTS</b> SIDE ONE DUMMY 71237 (8.98 CD)	Vans Warped Tour 2003 Compilation	21	154	123	108	<b>THE MARS VOLTA</b> GOLDSTANDARD/LABS/STRUMMER 000593/UMRG (9.98 CD)	De-Loused In The Comatorium	39
104	96	83	<b>LIZ PHAIR</b> CAPITOL 83928 (11.98 CD)	Liz Phair	27	155	115	76	<b>GANG STARR</b> VIRGIN 80247* (12.98/18.98)	The Ownerz	18
105	RE-ENTRY	20	<b>MERCYME</b> INO 86218/CURB (17.98 CD)	Spoken For	41	156	99	—	<b>YELLOWCARD</b> CAPITOL 39644 (12.98 CD)	Ocean Avenue	99
106	142	163	<b>CELIA CRUZ</b> SONY DISCOS 87607 (14.98 EQ CD)	Hits Mix	106	157	154	146	<b>DISTURBED</b> ▲ REPRISE 48320/WARNER BROS. (11.98 CD)	Believe	1
107	64	44	<b>MACY GRAY</b> EPIC 86535/SONY MUSIC (11.98 EQ CD)	The Trouble With Being Myself	44	158	156	147	<b>ELTON JOHN</b> ▲ <sup>2</sup> ROCKET/UTV 063478/UME (24.98 CD)	Greatest Hits 1970-2002	12
108	104	100	<b>SOUNDTRACK</b> ▲ EPIC 87018/SONY MUSIC (11.98 EQ CD)	Chicago	2	159	163	151	<b>THIRD DAY</b> ESSENTIAL 10706/ZOMBA (11.98 CD)	Offerings II: All I Have To Give	18
109	126	128	<b>STACIE ORRICO</b> FOREFRONT 32589/VIRGIN (12.98/18.98) [M]	Stacie Orrico	59	160	150	121	<b>DARRYL WORLEY</b> ● DREAMWORKS (NASHVILLE) 300640/INTERSCOPE (12.98/18.98)	Have You Forgotten?	4
110	110	87	<b>DANIEL BEDINGFIELD</b> ISLAND 065113*/IDJMG (17.98 CD)	Gotta Get Thru This	41	161	176	198	<b>FOUNTAINS OF WAYNE</b> S-CURVE 90875/VIRGIN (11.98 CD) [M]	Welcome Interstate Managers	150
111	112	98	<b>CHEVELLE</b> ▲ EPIC 86157/SONY MUSIC (9.98 EQ CD)	Wonder What's Next	14	162	167	143	<b>JENNIFER LOPEZ</b> ▲ <sup>2</sup> EPIC 86231/SONY MUSIC (11.98 EQ CD)	This Is Me...Then	2
112	106	103	<b>JAMES TAYLOR</b> WARNER BROS. 73837/WARNER STRATEGIC MARKETING (11.98 CD)	The Best Of James Taylor	11	163	152	106	<b>JAHEIM</b> ● DIVINE MILL 46214/WARNER BROS. (11.98 CD)	Still Ghetto	8
113	117	102	<b>DIXIE CHICKS</b> ▲ <sup>6</sup> MONUMENT/CDLUMBA 86840*/SONY MUSIC (12.98 EQ/18.98)	Home	1	164	175	161	<b>B2K</b> ▲ T.U.G./EPIC 86995*/SONY MUSIC (12.98 EQ/18.98)	Pandemonium!	10
114	97	—	<b>BRONCO: EL GIGANTE DE AMERICA</b> FONOVISA 350827/UG (11.98 CD)	Siempre Arriba	97	165	174	142	<b>DWIGHT YOAKAM</b> AUDIUM 8176/KOCH (11.98 CD)	Population: Me	75
115	138	154	<b>BRAND NEW</b> TRIPLE CROWN 82896/RAZOR & TIE (12.98 CD)	Deja Entendu	63	166	56	—	<b>QUEENSRYCHE</b> SANCTUARY 84578 (11.98 CD)	Tribe	56
116	109	91	<b>STEELY DAN</b> REPRISE 48435/WARNER BROS. (11.98 CD)	Everything Must Go	9	167	94	—	<b>SOUNDTRACK</b> COLUMBIA 90536/SONY MUSIC (11.98 EQ CD)	Masked And Anonymous	94
117	55	—	<b>SUPERJOINT RITUAL</b> SANCTUARY 70022 (11.98 CD)	A Lethal Dose Of American Hatred	55	168	RE-ENTRY	4	<b>BERING STRAIT</b> UNIVERSAL SOUTH 170218 (11.98 CD)	Bering Strait	98
118	129	126	<b>VARIOUS ARTISTS</b> ● EMI CMG/WORD/PROVIDENT 80198/ZOMBA (11.98/22.98)	WOW Worship (Yellow)	44	169	148	111	<b>SOUNDTRACK</b> ● WARNER SUNSET/MAVERICK 48411/WARNER BROS. (11.98 CD)	The Matrix Reloaded: The Album	5
119	120	105	<b>MARTINA MCBRIDE</b> ▲ <sup>2</sup> RCA (NASHVILLE) 67012/RMG (12.98/18.98)	Greatest Hits	5	170	144	137	<b>MICHAEL MCDONALD</b> MOTOWN 000651/UMRG (11.98 CD)	Motown	78
120	136	115	<b>SMILE EMPTY SOUL</b> THROBACK/LAVA 83639/AG (12.98 CD) [M]	Smile Empty Soul	115	171	166	138	<b>MEST</b> MAVERICK 48456/WARNER BROS. (11.98 CD)	Mest	64
121	140	130	<b>JOE NICHOLS</b> ● UNIVERSAL SOUTH 170285 (11.98/17.98) [M]	Man With A Memory	72	172	181	157	<b>LESS THAN JAKE</b> SIRE 48459/WARNER BROS. (11.98 CD)	Anthem	45
122	116	92	<b>WILLIE NELSON &amp; FRIENDS</b> LOST HIGHWAY 000453/UMGN (11.98 CD)	Live And Kickin'	42	173	179	164	<b>SWITCHFOOT</b> COLUMBIA 71083/RED INK (11.98 CD)	The Beautiful Letdown	85
123	100	119	<b>JO DEE MESSINA</b> CURB 78790 (11.98 CD)	Greatest Hits	14	174	165	124	<b>50 CENT</b> SHADY/AFTERMATH 000108/INTERSCOPE (11.98 DVO/CD)	The New Breed	2
124	135	132	<b>SANTANA</b> ▲ <sup>2</sup> ARISTA 14737 (12.98/18.98)	Shaman	1	175	168	144	<b>SOUNDTRACK</b> ▲ <sup>4</sup> SHADY 493508*/INTERSCOPE (12.98/19.98)	8 Mile	1
125	161	—	<b>SOUNDTRACK</b> WALT DISNEY 860057 (12.98 CD)	Disney's Kim Possible	125	176	89	—	<b>VIOLENT J</b> PSYCHOPATHIC 4016 (11.98 CD)	Wizard Of The Hood (EP)	89
126	108	74	<b>VARIOUS ARTISTS</b> VPI/ATLANTIC 83854*/AG (11.98 CD)	Reggae Gold 2003	43	177	185	172	<b>MUDVAYNE</b> ● EPIC 86487/SONY MUSIC (11.98 EQ CD)	The End Of All Things To Come	17
127	93	40	<b>KEITH MURRAY</b> DEF JAM 000316*/IDJMG (11.98/18.98)	He's Keith Murray	40	178	178	141	<b>HEATHER HEADLEY</b> ● RCA 89376/RMG (12.98/18.98)	This Is Who I Am	38
128	114	99	<b>LOS TIGRES DEL NORTE</b> FONOVISA 350871/UG (14.98 CD)	Herencia Musical: 20 Corridos Inolvidables	67	179	170	156	<b>QUEENS OF THE STONE AGE</b> ● INTERSCOPE 493425 (11.98 CD)	Songs For The Deaf	17
129	107	155	<b>ALISON KRAUSS + UNION STATION</b> ▲ ROUNDER 610515 (11.98 CD)	Live	36	180	RE-ENTRY	16	<b>NEWSBOYS</b> SPARROW 41763 (11.98 CD)	Adoration: The Worship Album	33
130	160	165	<b>JOHN MAYER</b> ● AWARE/COLUMBIA 87199/SONY MUSIC (11.98 EQ CD)	Any Given Thursday	17	181	187	158	<b>SOUNDTRACK</b> ▲ BUENA VISTA 86079/WALT DISNEY (12.98 CD)	Lizzie McGuire	31
131	NEW	1	<b>SOUNDTRACK</b> HOLLYWOOD 162404 (11.98 CD)	Freaky Friday	131	182	193	145	<b>FLOETRY</b> ● DREAMWORKS 450313/INTERSCOPE (11.98 CD)	Floetic	19
132	124	104	<b>GUSTER</b> PALM/REPRISE 48306/WARNER BROS. (11.98 CD)	Keep It Together	35	183	147	170	<b>THE ROOTS</b> ● MCA 112996* (11.98 CD)	Phrenology	28
133	NEW	1	<b>MISFITS</b> MISFITS 10643/RKODISC (11.98 CD) [M]	Project 1950	133	184	177	—	<b>SOUNDTRACK</b> HOLLYWOOD 162417 (11.98 CD)	Lara Croft: Tomb Raider: The Cradle Of Life	177
134	139	129	<b>LIVE</b> RADIOACTIVE 000374/MCA (11.98 CD)	Birds Of Prey	28	185	190	—	<b>EARL SCRUGGS/DOC WATSON/RICKY SKAGGS</b> ROUNDER 610526 (11.98 CD)	The Three Pickers	185
135	134	114	<b>KENNY G</b> BMG HERITAGE 50997/ARISTA (12.98/18.98)	Ultimate Kenny G	42	186	173	123	<b>LISA MARIE PRESLEY</b> ● CAPITOL 96668 (11.98/18.98)	To Whom It May Concern	5
136	118	93	<b>WEIRD AL YANKOVIC</b> WAY MOBY/VOLCANO 31294/ZOMBA (11.98 CD)	Poodle Hat	17	187	NEW	1	<b>SARAI</b> SWEAT/EPIC 85859/SONY MUSIC (12.98 EQ CD) [M]	The Original	187
137	133	118	<b>FOO FIGHTERS</b> ● RD SWELL/RCA 68008*/RMG (11.98 CD)	One By One	3	188	RE-ENTRY	31	<b>COUNTING CROWS</b> ● GEFFEN 493256/INTERSCOPE (11.98 CD)	Hard Candy	5
138	132	116	<b>RED HOT CHILI PEPPERS</b> ▲ WARNER BROS. 48140* (11.98 CD)	By The Way	2	189	182	153	<b>RANDY TRAVIS</b> WORD CURB 86236/WARNER BROS. (11.98/18.98)	Rise And Shine	73
139	146	134	<b>ROONEY</b> GEFFEN 000242/INTERSCOPE (9.98 CD) [M]	Rooney	133	190	192	166	<b>THE USED</b> ● REPRISE 48287/WARNER BROS. (11.98 CD) [M]	The Used	63
140	131	110	<b>FRANKIE J</b> COLUMBIA 90073/SONY MUSIC (12.98 EQ CD)	What's A Man To Do?	53	191	189	162	<b>LYNYRD SKYNYRD</b> SANCTUARY 84610 (11.98 CD)	Vicious Cycle	30
141	137	122	<b>ROD STEWART</b> ▲ J 20039/RMG (12.98/18.98)	It Had To Be You ... The Great American Songbook	4	192	197	183	<b>ALKALINE TRIO</b> VAGRANT 381* (12.98 CD)	Good Mourning	20
142	121	90	<b>DEFTONES</b> ● MAVERICK 48350*/WARNER BROS. (11.98 CD)	Deftones	2	193	157	113	<b>VARIOUS ARTISTS</b> WARNER MUSIC GROUP/BMG STRATEGIC MARKETING 52552/AAL (11.98 CD)	Totally R&B	66
143	125	95	<b>TRACY BYRD</b> RCA (NASHVILLE) 67073/RMG (11.98/18.98)	The Truth About Men	33	194	200	179	<b>PINK</b> ▲ <sup>4</sup> ARISTA 14718 (12.98/18.98)	M!ssundaztood	6
144	145	120	<b>SOUNDTRACK</b> VIRGIN 81522 (11.98 CD)	How To Lose A Guy In 10 Days	96	195	183	139	<b>VENETTA RED</b> EPIC 86415/SONY MUSIC (11.98 EQ CD) [M]	Between The Never And The Now	101
145	159	135	<b>T.A.T.U.</b> ● INTERSCOPE 064107 (11.98 CD) [M]	200 KM/H In The Wrong Lane	13	196	184	160	<b>LUCINDA WILLIAMS</b> LOST HIGHWAY 170355 (11.98 CD)	World Without Tears	18
146	164	140	<b>MONTGOMERY GENTRY</b> ● COLUMBIA (NASHVILLE) 86520/SONY MUSIC (11.98 EQ/17.98)	My Town	26	197	RE-ENTRY	11	<b>VARIOUS ARTISTS</b> WALT DISNEY 860787 (12.98 CD)	Radio Disney Jams: Vol. 5	122
147	151	125	<b>JIMMY WAYNE</b> DREAMWORKS (NASHVILLE) 450355/INTERSCOPE (11.98 CD)	Jimmy Wayne	64	198	195	167	<b>SNOOP DOGG</b> ▲ DOGGYSTYLE/PRIORITY 39157*/CAPITOL (12.98/18.98)	Paid Tha Cost To Be Da Bo\$\$	12
148	119	101	<b>SOUNDTRACK</b> ● RCA 51110/UMG (11.98 CD)	American Idol Season 2: All-Time Classic American Love Songs	2	199	RE-ENTRY	43	<b>THE ROLLING STONES</b> ▲ <sup>4</sup> ABKCO 13378/VIRGIN (12.98 CD)	Forty Licks	2
						200	RE-ENTRY	41	<b>FLEETWOOD MAC</b> ▲ REPRISE 73775/WARNER BROS. (24.98 CD)	The Very Best Of Fleetwood Mac	12

● 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). 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). △△ Certification of 400,000 units (Multi-Platino). \* Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows albums removed from Heatseekers this week. [M] indicates past or present Heatseeker title. © 2003, VNU Business Media, Inc., and Nielsen SoundScan, Inc. All rights reserved.



THIS WEEK		LAST WEEK		WEEKS ON CHART		Sales data and internet sales reports compiled by Nielsen SoundScan		BILLBOARD 200 RANK	
						ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL		Title	
1	10					<b>NUMBER 1</b> 1 Week At Number 1		85	
						SOUNDTRACK WALT DISNEY 860089		Pirates Of The Caribbean: The Curse Of The Black Pearl	
2	4					NORAH JONES ▲ <sup>7</sup> BLUE NOTE 32088 [M]		Come Away With Me 10	
3	18					VARIOUS ARTISTS ● EMI SPECIAL MARKETS 63201/TIME LIFE		Worship Together: I Could Sing Of Your Love Forever 47	
4	12					VARIOUS ARTISTS WALT DISNEY 860767		Radio Disney Jams: Vol. 5 197	
5	15					EVANESCENCE ▲ <sup>2</sup> WIND-UP 13063		Fallen 4	
6	21					COLDPLAY ▲ <sup>2</sup> CAPITOL 40504*		A Rush Of Blood To The Head 18	
7	13					ANNIE LENNOX ● J 52350/RMG		Bare 35	
8	7					JANE'S ADDICTION CAPITOL 90186		Strays 11	
9	22					RADIOHEAD ● CAPITOL 84543*		Hail To The Thief 53	
10	19					CHER ▲ GEPFEN/MCA/WARNER BROS 73852/WARNER STRATEGIC MARKETING		The Very Best Of Cher 14	
11						BERING STRAIT UNIVERSAL SOUTH 170218		Bering Strait 168	
12	17					BEYONCE ▲ COLUMBIA 86386/SONY MUSIC		Dangerously In Love 3	
13						EARL SCRUGGS/DOC WATSON/RICKY SKAGGS ROUNDER 610526		The Three Pickers 185	
14						50 CENT ▲ <sup>5</sup> SHADY/AFTERMATH 493544*/INTERSCOPE		Get Rich Or Die Tryin' 7	
15						THE WHITE STRIPES ● THIRD MAN 27148*/V2		Elephant 38	
16						CANIBUS BABYGRANDE 5*		Rip The Jacker -	
17						FOUNTAINS OF WAYNE S-CURVE 90875/VIRGIN [M]		Welcome Interstate Managers 161	
18						JOHN MAYER ▲ <sup>3</sup> AWARE/COLUMBIA 85293*/SONY MUSIC [M]		Room For Squares 51	
19	11					KISS KISS 84624*/SANCTUARY		Symphony: Alive IV 80	
20						MANNHEIM STEAMROLLER/C.W. MCCALL AMERICAN GRAMAPHONE 1776		American Spirit -	
21						MICHELLE BRANCH MAVERICK 48426/WARNER BROS		Hotel Paper 16	
22						STEELY DAN REPRISE 48435/WARNER BROS		Everything Must Go 116	
23						LUTHER VANDROSS ▲ J 51885/RMG		Dance With My Father 13	
24						JACK JOHNSON ● JACK JOHNSON/UNIVERSAL 075012*/UMRG		On And On 54	
25						SOUNDTRACK BAD BOY 000716*/UMRG		Bad Boys II 1	

THIS WEEK		LAST WEEK		WEEKS ON CHART		Sales data compiled by Nielsen SoundScan		IMPRINT & NUMBER/DISTRIBUTING LABEL	
						TITLE			
1	1					<b>NUMBER 1</b> 3 Weeks At Number 1		BAD BOY 000716*/UMRG	
2	2					THE LIZZIE MCGUIRE MOVIE ▲		WALT DISNEY 860080	
3	5					AMERICAN WEDDING		UNIVERSAL 000744/UMRG	
4	3					2 FAST 2 FURIOUS		DISTURBING THA PEACE/DEF JAM SOUTH 000426*/IDJMG	
5	4					CHARLIE'S ANGELS: FULL THROTTLE ●		COLUMBIA 90132/SONY MUSIC	
6	21					DAREDEVIL: THE ALBUM ●		WIND-UP 13079	
7	6					PIRATES OF THE CARIBBEAN: THE CURSE OF THE BLACK PEARL		WALT DISNEY 860089	
8	8					CHICAGO ▲		EPIC 86318/SONY MUSIC	
9	12					DISNEY'S KIM POSSIBLE		WALT DISNEY 860097	
10						FREAKY FRIDAY		HOLLYWOOD 162404	
11	10					HOW TO LOSE A GUY IN 10 DAYS		VIRGIN 81522	
12	9					AMERICAN IDOL SEASON 2: ALL-TIME CLASSIC AMERICAN LOVE SONGS ●		RCA 51169/RMG	
13	7					MASKED AND ANONYMOUS		COLUMBIA 90536/SONY MUSIC	
14	11					THE MATRIX RELOADED: THE ALBUM ●		WARNER SUNSET/MAVERICK 48411/WARNER BROS	
15	13					8 MILE ▲ <sup>4</sup>		SHADY 493508*/INTERSCOPE	
16	15					LIZZIE MCGUIRE ▲		BUENA VISTA 860791/WALT DISNEY	
17	14					LARA CROFT, TOMB RAIDER: THE CRADLE OF LIFE		HOLLYWOOD 162417	
18	16					O BROTHER, WHERE ART THOU? ▲ <sup>7</sup>		LOST HIGHWAY/MERCURY 170069/DJMG	
19	19					A WALK TO REMEMBER ●		EPIC 86311/SONY MUSIC	
20	18					HOLES		WALT DISNEY 860092	
21	22					MOULIN ROUGE ▲ <sup>2</sup>		INTERSCOPE 493035	
22	20					SHREK ▲		DREAMWORKS 450305/INTERSCOPE	
23	23					DISNEY'S LILO & STITCH ▲		WALT DISNEY 860734	
24	17					HOW TO DEAL		CAPITOL 83672	
25						SEABISCUIT		DECCA 000772/UNIVERSAL CLASSICS GROUP	

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). ▲<sup>2</sup> 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.

## THE BILLBOARD 200 A-Z (LISTED BY ARTISTS)

3 Doors Down 61	Blu Cantrell 150	Godsmack 75	Avril Lavigne 70	Metallica 25	Santana 124	The Matrix Reloaded: The Album 169	Luther Vandross 13
50 Cent 7, 174	Cher 14	Good Charlotte 27	Led Zeppelin 97	Misfits 133	Sarai 187	Pirates Of The Caribbean: The Curse Of The Black Pearl 85	VARIOUS ARTISTS
311 29	Kenny Chesney 37	Macy Gray 107	Annie Lennox 35	Monica 36	Earl Scruggs/Doc Watson/Ricky Skaggs 185	Now 12 88	Now 13 2
Trace Adkins 60	Chevelle 111	Pat Green 57	Less Than Jake 172	Montgomery Gentry 146	Sean Paul 19	Radio Disney Jams: Vol. 5 197	Reggae Gold 2003 126
AFI 89	Kelly Clarkson 22	Josh Groban 151	Lil' Kim 63	Jason Mraz 68	Simple Plan 73	Totally Hip Hop 96	Totally R&B 193
Christina Aguilera 26	Cold 94	Guster 132	Lil' Kim 63	Mudwayne 177	Smile Empty Soul 120	Vans Warped Tour 2003 Compilation 103	Worship Together: I Could Sing Of Your Love Forever 47
Alkaline Trio 192	Coldplay 18	Heather Headley 178	Linkin Park 12	Keith Murray 127	Snoop Dogg 198	WOW Worship (Yellow) 118	Vendetta Red 195
The All-American Rejects 50	Counting Crows 188	Hot Hot Heat 149	Live 134	Mya 9	2 Fast 2 Furious 55	Jimmy Wayne 147	Yellowcard 156
Ashanti 8	Celia Cruz 40, 95, 106	The Isley Brothers Featuring Ronald Isley 71	Lonestar 31	Nelly 98	8 Mile 175	The White Stripes 38	Dwight Yoakam 165
The Ataris 69	Da Brat 91	Jahel 163	Lonestar 31	Willie Nelson & Friends 122	American Idol Season 2: All-Time Classic American Love Songs 148	Lucinda Williams 196	
Audiostave 28	Deftones 142	Jane's Addiction 11	LSG 6	Newsboys 180	American Wedding 44	Darryl Worley 160	
B2K 164	Celine Dion 62	Jewel 48	Lumidee 65	Joe Nichols 121	Bad Boys II 1		
David Banner 77	Disturbed 157	Buddy Jewell 87	Lynyrd Skynyrd 191	Stacie Orrico 109	Chicago 108		
The Beach Boys 34	Dixie Chicks 113	Eltton John 158	Yo-Yo Ma 79	Brad Paisley 15	Daredevil: The Album 84		
Daniel Bedingfield 110	Eminem 64	Jack Johnson 54	The Peter Mallick Group Featuring Marilyn Manson 152	Liz Phair 104	Disney's Kim Possible 125		
Bering Strait 168	Evanescence 4	Norah Jones 10	Maroon 5 92	Pink 194	Freaky Friday 131		
Beyonce 3	Eve 6 72	JS 33	The Mars Volta 154	Lisa Marie Presley 186	How To Lose A Guy In 10 Days 144		
Black Eyed Peas 30	Fabulous 45	Toby Keith 20	matchbox twenty 49	Queensryche 166	Charlie's Angels: Full Throttle 83		
Bone Crusher 102	Fleetwood Mac 100, 200	R. Kelly 41	John Mayer 51, 130	Radiohead 53	Chicago 108		
Michelle Branch 16	Floetry 182	Kem 90	Marina McBride 119	Rascal Flatts 67	Daredevil: The Album 84		
Brand New 115	Foo Fighters 137	Kid Rock 78	Michael McDonald 170	Red Hot Chili Peppers 138	Disney's Kim Possible 125		
Sarah Brightman 81	Foundations Of Wayne 161	Kidz Bop Kids 93	Tim McGraw 66	The Rolling Stones 199	How To Lose A Guy In 10 Days 144		
Bronco: El Gigante De America 114	Frankie J 140	Kiss 80	MercyMe 59, 105	Rooney 139	Lara Croft, Tomb Raider: The Cradle Of Life 184		
Brooks & Dunn 17	Kenny G 135	Alison Krauss + Union Station 129	Jo Dee Messina 123	The Roots 183	Lizzie McGuire 181		
Joe Budden 82	Gang Starr 155		Mest 171		The Lizzie McGuire Movie 21		
Jimmy Buffett 43					Masked And Anonymous 167		
Tracy Byrd 143							

## Bad Boys

Continued from page 55

of his career, while the recent passing of Cuban giant **Celia Cruz** continues to ripple our sales charts.



Ma's "Obrigado Brazil" enters The Billboard 200 at No. 79, the highest rank on that chart for

any album on which he has been billed. Of the four earlier albums he has placed on that list, "Hush," the 1992 title that he recorded with vocalist **Bobby McFerrin**, reached the highest, climbing to No. 92. That one sold 10,000 units in its biggest week, his prior SoundScan high.

Ma has had six on Top Classical Albums, but this is his first No. 1 on Top Classical Crossover. Borders Books & Music, Tower Records and—surprise—Costco were key chains in its first-week sales.

Cruz, meanwhile, looms large for a third straight week. Four weeks ago, Cruz had yet to place a single album on The Billboard 200 during her illustrious career. This week, she has three on that list.

Leading the charge is the posthumous "Regalo del Alma." After an early debut from street-date breaks, it jumps 51-1 on Top Latin Albums in its first full week

of sales while entering the big chart at No. 40 (24,000 copies).

A Universal hits package, "Exitos Eternal," also creases The Billboard 200 at No. 95, selling more than four times what it did in the prior week, while "Hits Mix" bounds 142-106 on a 31% gain.

Her titles occupy five of the top 12 spots on Top Latin Albums—including four of the top five—and seven of the top 10 on Tropical Albums, including the top five.

**HAVE MERCY:** With two songs romping at Christian and even adult pop formats, **MercyMe** rides herd over Top Christian Albums and The Billboard 200, locking up two of the former list's top three rungs.

The older of its two albums, "Almost There" (71-59 on The Billboard 200, up 20.5%), has benefited from the multi-format play of "I Can Only Imagine,"

which has been No. 16 for three weeks on billboard.com's Adult Contemporary chart.

"Imagine" was recently No. 1 on billboard.com's two Christian radio charts, but both of those lists are now ruled by "Word of God Speak," a song from its newer set, "Spoken For."

That album re-enters the big chart at No. 105 while picking up the Greatest Gainer ribbon on Top Christian albums (12-3), more than doubling its prior-week sales. Note that we have streamlined the name of the latter album list, dropping the word "Contemporary."

Distributing label Curb says retail signage and a targeted e-mail campaign sped momentum.

**HOT SHOT:** LSG, the super-group of **Gerald Levert**, **Keith Sweat** and **Johnny Gill**, is the big chart's Hot Shot Debut at No. 6

with 66,000 sales, less than half the first-week sales of its first outing in 1997. It entered The Billboard 200 at No. 4 and Top R&B/Hip-Hop Albums at No. 2.

## Breaking & Entering

Meet **Billy Talent** Aug. 13 on billboard.com. The band, which has toured this summer with **Buzzcocks** and **Sum 41** and on the Lollapalooza circuit, is forging its first chart appearance on the Modern Rock list. Its first Atlantic album is due Sept. 16.

Learn about more developing artists that are celebrating their first chart runs each week in billboard.com's Breaking & Entering column, updated every Tuesday.



**Billboard** **TOP POP CATALOG**™

August 16, 2003

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	2 WKS AGO	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	2	72	<b>BOB MARLEY AND THE WAILERS</b> ◆ <sup>10</sup>	TUFF GONG/ISLAND 548904/DJMG (12.98/18.98)	Legend
2	3	4	69	<b>BARRY WHITE</b> ▲	MERCURY 522459/DJMG (11.98/18.98)	All Time Greatest Hits
3	2	1	438	<b>METALLICA</b> ◆ <sup>13</sup>	ELEKTRA 61113/VEG (11.98/17.98)	Metallica
4	4	7	114	<b>COLDPLAY</b> ▲	NETTWERK 30162/CAPITOL (11.98/17.98) [M]	Parachutes
5	5	10	149	<b>KENNY CHESNEY</b> ▲ <sup>3</sup>	BNA 67976/RIG (12.98/18.98)	Greatest Hits
6	6	8	145	<b>LINKIN PARK</b> ▲ <sup>8</sup>	WARNER BROS. 47755 (12.98/18.98)	[Hybrid Theory]
7	16	18	142	<b>THE BEATLES</b> ▲ <sup>8</sup>	APPLE 29325/CAPITOL (12.98/18.98)	1
8	8	3	141	<b>TIM MCGRAW</b> ▲ <sup>3</sup>	CORB 77918 (12.98/18.98)	Greatest Hits
9	7	5	132	<b>EMINEM</b> ▲ <sup>8</sup>	WEB/AFTRMATH 49629/INTERSCOPE (12.98/18.98)	The Marshall Mathers LP
10	11	14	456	<b>BOB SEGER &amp; THE SILVER BULLET BAND</b> ▲ <sup>6</sup>	CAPITOL 90334 (10.98/15.98)	Greatest Hits
11	10	24	317	<b>ABBA</b> ▲ <sup>5</sup>	POLYDOR/UNIVERSAL 517007/UMRG (12.98/18.98)	Gold -- Greatest Hits
12	9	9	78	<b>JACK JOHNSON</b> ▲	ENJOY/UNIVERSAL 860994/UMRG (18.98 CD) [M]	Brushfire Fairytales
13	RE-ENTRY	123	123	<b>NELLY</b> ▲ <sup>8</sup>	FD REEL/UNIVERSAL 157473/UMRG (12.98/18.98)	Country Grammar
14	13	12	147	<b>DISTURBED</b> ▲ <sup>3</sup>	GIANT 24738/WARNER BROS. (11.98/17.98) [M]	The Sickness
15	14	27	90	<b>BEE GEES</b> ▲	POLYDOR/UNIVERSAL 559220/UMRG (12.98/18.98)	One Night Only
16	19	28	337	<b>DEF LEPPARD</b> ▲ <sup>3</sup>	MERCURY 528718/DJMG (11.98/18.98)	Vault -- Greatest Hits 1980-1995
17	23	23	299	<b>SHANIA TWAIN</b> ◆ <sup>15</sup>	MERCURY 536003/UMGN (12.98/18.98)	Come On Over
18	15	13	171	<b>CELINE DION</b> ▲ <sup>6</sup>	550 MUSIC/EPIC 63760/SONY MUSIC (12.98/18.98)	All The Way...A Decade Of Song
19	18	17	136	<b>SOUNDTRACK</b> ▲ <sup>7</sup>	LOST HIGHWAY/MERCURY 170569/DJMG (12.98/18.98)	O Brother, Where Art Thou?
20	29	—	74	<b>STYX</b> ▲	A&M/UNIVERSAL 540387/UMRG (10.98/17.98)	Greatest Hits
21	17	15	99	<b>GOOD CHARLOTTE</b> ●	DAYLIGHT/EPIC 85845/SONY MUSIC (13.98 EQ CD) [M]	Good Charlotte
22	12	20	53	<b>ORIGINAL BROADWAY CAST RECORDING</b> ●	DECCA BROADWAY 543115 (18.98 CD)	Mamma Mia!
23	20	16	301	<b>METALLICA</b> ▲ <sup>5</sup>	ELEKTRA 60439/VEG (11.98/18.98)	Master Of Puppets
24	26	37	471	<b>BEASTIE BOYS</b> ▲ <sup>9</sup>	DEF JAM 52735/DJMG (6.98/11.98)	Licensed To Ill
25	24	33	114	<b>BRUCE SPRINGSTEEN</b> ▲ <sup>4</sup>	COLUMBIA 67060/SONY MUSIC (10.98 EQ/17.98)	Greatest Hits
26	42	34	454	<b>AC/DC</b> ▲ <sup>19</sup>	LEGACY/EPIC 80207/SONY MUSIC (18.98 EQ CD)	Back In Black
27	RE-ENTRY	24	24	<b>FRANK SINATRA</b> ●	Classic Sinatra: His Great Performances 1953-1960 CAPITOL 23502 (11.98/17.98)	Classic Sinatra: His Great Performances 1953-1960
28	32	—	303	<b>EAGLES</b> ▲ <sup>7</sup>	GEFFEN 424725/INTERSCOPE (12.98/18.98)	Hell Freezes Over
29	22	26	124	<b>RASCAL FLATTS</b> ▲	LYRIC STREET 165011/HOLLYWOOD (11.98/18.98) [M]	Rascal Flatts
30	40	45	445	<b>TOM PETTY AND THE HEARTBREAKERS</b> ▲ <sup>9</sup>	MCA 110813 (12.98/18.98)	Greatest Hits
31	25	19	171	<b>EMINEM</b> ▲ <sup>4</sup>	WEB/AFTRMATH 49629/INTERSCOPE (12.98/18.98)	The Slim Shady LP
32	28	46	155	<b>BON JOVI</b> ▲ <sup>4</sup>	MERCURY 526013/DJMG (10.98/17.98)	Cross Road
33	27	—	67	<b>CAT STEVENS</b> ▲ <sup>4</sup>	A&M/UNIVERSAL 546889/UMRG (6.98/11.98)	Cat Stevens Greatest Hits
34	30	22	599	<b>METALLICA</b> ▲ <sup>8</sup>	ELEKTRA 60812/VEG (11.98/18.98)	...And Justice For All
35	38	36	311	<b>SUBLIME</b> ▲ <sup>5</sup>	GASOLINE ALLEY 111413/MCA (12.98/18.98)	Sublime
36	31	11	198	<b>PHIL COLLINS</b> ▲ <sup>2</sup>	FACE VALUE/ATLANTIC 83139/AG (10.98/17.98)	...Hits
37	35	25	288	<b>DIXIE CHICKS</b> ◆ <sup>12</sup>	MONUMENT 68195/SONY MUSIC (10.98 EQ/17.98) [M]	Wide Open Spaces
38	34	21	400	<b>MADONNA</b> ◆ <sup>10</sup>	SIRE 26440/WARNER BROS. (13.98/18.98)	The Immaculate Collection
39	21	6	56	<b>BARRY WHITE</b> ▲	CASABLANCA/MERCURY 822782/DJMG (6.98/11.98)	Barry White's Greatest Hits Volume 1
40	33	31	498	<b>QUEEN</b> ▲ <sup>7</sup>	HOLLYWOOD 161265 (11.98/17.98)	Greatest Hits
41	41	38	76	<b>LYNYRD SKYNYRD</b> ▲	The Best Of Lynyrd Skynyrd: 20th Century Masters The Millennium Collection MCA 11194 (6.98/11.98)	The Best Of Lynyrd Skynyrd: 20th Century Masters The Millennium Collection
42	39	29	459	<b>METALLICA</b> ▲ <sup>5</sup>	MEGAFORCE/ELEKTRA 60396/VEG (11.98/18.98)	Ride The Lightning
43	36	35	346	<b>JOURNEY</b> ◆ <sup>10</sup>	COLUMBIA 44493/SONY MUSIC (11.98 EQ/17.98)	Journey's Greatest Hits
44	37	32	347	<b>EAGLES</b> ◆ <sup>28</sup>	ASYLUM/ELEKTRA 105/VEG (11.98/17.98)	Their Greatest Hits 1971-1975
45	RE-ENTRY	439	439	<b>CREEDENCE CLEARWATER REVIVAL</b> ▲ <sup>4</sup>	FANTASY 2 (12.98/17.98)	Chronicle The 20 Greatest Hits
46	45	43	528	<b>GUNS N' ROSES</b> ◆ <sup>15</sup>	GEFFEN 424148/INTERSCOPE (12.98/18.98)	Appetite For Destruction
47	43	—	659	<b>JAMES TAYLOR</b> ◆ <sup>11</sup>	WARNER BROS. 3113 (7.98/11.98)	Greatest Hits
48	47	—	91	<b>SOUNDTRACK</b> ▲ <sup>2</sup>	INTERSCOPE 493035 (12.98/18.98)	Moulin Rouge
49	44	40	89	<b>SOUNDTRACK</b> ▲	DREAMWORKS 450035/INTERSCOPE (12.98/18.98)	Shrek
50	49	48	231	<b>KID ROCK</b> ◆ <sup>11</sup>	TOP DOG/LAVA 83119/AG (12.98/18.98) [M]	Devil Without A Cause

**Billboard** **TOP HEATSEEKERS**™

August 16, 2003

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	2 WKS AGO	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	2	2	10	<b>SMILE EMPTY SOUL</b>	THROBACK/LAVA 83639/AG (12.98 CD)	Smile Empty Soul
2	NEW	1	1	<b>MISFITS</b>	MISFITS 10643/RKDDISC (17.98 CD)	Project 1950
3	3	3	11	<b>ROONEY</b>	GEFFEN 000242/INTERSCOPE (9.98 CD)	Rooney
4	5	9	16	<b>HOT HOT HEAT</b>	SUB POP 70599 (12.98 CD)	Make Up The Breakdown
5	7	13	8	<b>FOUNTAINS OF WAYNE</b>	S CURVE 90875/VIRGIN (18.98 CD)	Welcome Interstate Managers
6	NEW	1	1	<b>SARAI</b>	SWEAT/EPIC 85859/SONY MUSIC (12.98 EQ CD)	The Original
7	9	4	6	<b>VENETTA RED</b>	EPIC 86415/SONY MUSIC (19.98 EQ CD)	Between The Never And The Now
8	10	6	21	<b>CRAIG MORGAN</b>	BROKEN BOW 77567 (13.98 CD)	I Love It
9	12	25	42	<b>SMOKIE NORFUL</b>	EMI GOSPEL 20374 (9.98/16.98)	I Need You Now
10	16	8	7	<b>BERNIE WILLIAMS</b>	GRP 000725/VG (18.98 CD)	The Journey Within
11	15	16	16	<b>THE STARTING LINE</b>	DRIVE-THRU 080063/MCA (12.98 CD)	Say It Like You Mean It
12	11	12	8	<b>JOSH KELLEY</b>	HOLLYWOOD 162377 (9.98 CD)	For The Ride Home
13	22	10	13	<b>VICKIE WINANS</b>	VERITY 43214/ZOMBA (11.39/18.98)	Bringing It All Together
14	13	11	11	<b>REVIS</b>	EPIC 86514/SONY MUSIC (9.98 EQ CD)	Places For Breathing
15	14	20	9	<b>DAMIEN RICE</b>	VECTOR 48507 (18.98 CD)	O
16	21	19	19	<b>KINDRED THE FAMILY SOUL</b>	HIDDEN BREAD/EPIC 86491/SONY MUSIC (13.98 EQ CD)	Surrender To Love
17	19	18	29	<b>BOWLING FOR SOUP</b>	SILVERTONE/JIVE 41819/ZOMBA (12.98 CD)	Drunk Enough To Dance
18	18	14	5	<b>ME FIRST AND THE GIMME GIMMES</b>	FAT WRECK CHORDS 650 (14.98 CD)	Take A Break
19	4	—	2	<b>BRIAN MCCOMAS</b>	LYRIC STREET 165025/HOLLYWOOD (11.98/18.98)	Brian McComas
20	20	—	2	<b>THREE DAYS GRACE</b>	JIVE 53479/ZOMBA (12.98 CD)	Three Days Grace
21	24	24	63	<b>JUANES</b> ●	SURCO 017532/UNIVERSAL LATINO (16.98 CD)	Un Dia Normal
22	38	30	6	<b>AKWID</b>	UNIVISION 310155/UG (14.98 CD)	Proyecto Akwid
23	23	15	8	<b>DIE TRYING</b>	ISLAND 00099/DJMG (9.98 CD)	Die Trying
24	8	—	2	<b>GAVIN DEGRAW</b>	J 20058/RMG (11.98 CD)	Chariot
25	33	7	3	<b>SHINEDOWN</b>	ATLANTIC 83566/AG (12.98 CD)	Leave A Whisper
26	RE-ENTRY	3	3	<b>JEREMY CAMP</b>	BEC 40456 (16.98 CD)	Stay
27	NEW	1	1	<b>NEVERMORE</b>	CENTURY MEDIA 8110 (16.98 CD)	Enemies Of Reality
28	31	31	7	<b>THE POSTAL SERVICE</b>	SUB POP 595 (14.98 CD)	Give Up
29	25	23	7	<b>LOS CADETES DE LINARES</b>	UNIVISION 310127/UG (14.98 CD)	30 Inolvidables
30	27	22	5	<b>THE HAPPY BOYS</b>	ROBBINS 75038 (18.98 CD)	Trance Party (Volume Three)
31	41	50	47	<b>INTERPOL</b>	MATADOR 545 (9.98 CD)	Turn On The Bright Lights
32	35	34	36	<b>TAKING BACK SUNDAY</b>	VICTORY 176 (12.98 CD)	Tell All Your Friends
33	46	32	6	<b>BRIAN CULBERTSON</b>	WARNER BROS. 48300 (18.98 CD)	Come On Up
34	RE-ENTRY	13	13	<b>BYRON CAGE</b>	GOSPO CENTRIC 70047/ZOMBA (18.98 CD)	Byron Cage
35	50	38	12	<b>LIZZ WRIGHT</b>	VERVE 589933/VG (12.98 CD)	Salt
36	RE-ENTRY	5	5	<b>PANCHO BARRAZA</b>	MUSART 2713/BALBOA (6.98 CD)	Las Romanticas De Pancho Barraza
37	26	—	9	<b>SONIC FLOOD</b>	INO 82498/CORB (18.98 CD)	Cry Holy
38	39	21	8	<b>DON OMAR</b>	VI 45087 (15.98 CD)	The Last Don
39	42	39	54	<b>12 STONES</b>	WIND-UP 13069 (17.98 CD)	12 Stones
40	40	27	6	<b>DELERIUM</b>	NETTWERK 30306 (11.98 CD)	Chimera
41	36	26	6	<b>LOS ANGELES AZULES/LOS ANGELES DE CHARLY</b>	DISA 727044 (14.98 CD)	Encuentro De Angeles Vol. 1
42	43	40	21	<b>PETER CINCOTTI</b>	CONCORD 2159 (18.98 CD)	Peter Cincotti
43	45	36	8	<b>ROSCOE</b>	PRIORITY 26291/CAPITOL (10.98/18.98)	Young Roscoe Philaphornia
44	44	45	11	<b>DWELE</b>	VIRGIN 80915 (9.98 CD)	Subject
45	28	17	10	<b>LILLIX</b>	MAVERICK 48323/WARNER BROS. (12.98 CD)	Falling Uphill
46	47	35	9	<b>GILLIAN WELCH</b>	ACONY 0305 (18.98 CD)	Soul Journey
47	RE-ENTRY	5	5	<b>GEORGE LOPEZ</b>	DGLIO 89133 (16.98 CD)	Team Leader
48	RE-ENTRY	4	4	<b>MARVIN SAPP</b>	VERITY 43227/ZOMBA (11.98/18.98)	Diary Of A Psalmist
49	49	29	7	<b>BANDA EL RECODO</b>	FONOVISA 350813/UG (14.98 CD)	Nuestra Historia
50	RE-ENTRY	5	5	<b>TOBYMAC</b>	FOREFRONT 83182 (9.98 CD)	Re:Mix Momentum

**Billboard** **TOP INDEPENDENT ALBUMS**™

August 16, 2003

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	2 WKS AGO	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	1	11	<b>LIL JON &amp; THE EAST SIDE BOYZ</b> ●	BME 2370/TVT (11.98/17.98)	Kings Of Crunk
2	4	2	4	<b>THE PETER MALICK GROUP FEATURING NORAH JONES</b>	KOCH 8678 (13.98 CD)	New York City
3	5	3	9	<b>VARIOUS ARTISTS</b>	SIDE ONE DUMMY 71237 (9.98 CD)	Vans Warped Tour 2003 Compilation
4	2	—	2	<b>SUPERJOINT RITUAL</b>	SANCTUARY 70022 (18.98 CD)	A Lethal Dose Of American Hatred
5	NEW	1	1	<b>MISFITS</b>	MISFITS 10643/RKDDISC (17.98 CD) [M]	Project 1950
6	7	6	25	<b>HOT HOT HEAT</b>	SUB POP 70599 (12.98 CD) [M]	Make Up The Breakdown
7	9	4	4	<b>DWIGHT YOAKAM</b>	AUDIUM 8176/KOCH (18.98 CD)	Population: Me
8	3	—	2	<b>VIOLENT J</b>	PSYCHOPATHIC 4016 (14.98 CD)	Wizard Of The Hood (EP)
9	12	7	7	<b>ALKALINE TRIO</b>	VAGRANT 381 (12.98 CD)	Good Mourning
10	10	5	21	<b>CRAIG MORGAN</b>	BROKEN BOW 77567 (13.98 CD) [M]	I Love It
11	15	9	9	<b>DROPKICK MURPHYS</b>	HELLCAT 90467/EPITAPH (18.98 CD)	Blackout
12	16	11	5	<b>ME FIRST AND THE GIMME GIMMES</b>	FAT WRECK CHORDS 650 (14.98 CD) [M]	Take A Break
13	20	13	15	<b>BLACK LABEL SOCIETY</b>	SPITFIRE 15091 (18.98 CD)	The Blessed Hellride
14	17	8	7	<b>LOUIE DEVITO</b>	DEE VEE 0006/MUSICRAMA (17.98 CD)	Louie DeVito's Dance Factory Level 2
15	11	—	2	<b>CANIBUS</b>	BABYGRANDE 5 (17.98 CD)	Rip The Jacker
16	6	—	2	<b>CHEAP TRICK</b>	CHEAP TRICK UNLIMITED 36337/BIG3 (18.98 CD)	Special One
17	21	10	11	<b>VARIOUS ARTISTS</b>	EPITAPH 86673 (7.98 CD)	Punk -O- Rama 8
18	19	14	7	<b>STEVE WINWOOD</b>	WINGCRAFT 0001 (17.98 CD)	About Time
19	NEW	1	1	<b>NEVERMORE</b>	CENTURY MEDIA 8110 (16.98 CD) [M]	Enemies Of Reality
20	32	26	31	<b>NICKEL CREEK</b>	SUGAR HILL 3941 (18.98 CD)	This Side
21	24	22	24	<b>THE POSTAL SERVICE</b>	SUB POP 595 (14.98 CD) [M]	Give Up
22	13	—	2	<b>C-BO</b>	WEST COAST MAFIA 2010 (18.98 CD)	The Mobfather
23	30	30	30	<b>INTERPOL</b>	MATADOR 545 (9.98 CD) [M]	Turn On The Bright Lights
24	28	23	45	<b>TAKING BACK SUNDAY</b>	VICTORY 176 (12.98 CD) [M]	Tell All Your Friends
25	18	—	2	<b>THE WHO</b>	STEAMHAMMER 74882/NAVARRE (23.98 CD)	Live At Royal Albert Hall
26	35	34	21	<b>PANCHO BARRAZA</b>	MUSART 2713/BALBOA (6.98 CD)	Las Romanticas De Pancho Barraza
27	RE-ENTRY	2	2	<b>ESTEBAN &amp; EUGENE FODOR</b>	DAYSTAR 8847 (24.98 CD)	Back 2 Back
28	RE-ENTRY	2	2			



AUGUST 16 2003		Billboard™ TOP BLUES ALBUMS™	
THIS WEEK	LAST WEEK	Sales data compiled by Nielsen SoundScan	
		ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL
1	1	JOHN MELLENCAMP	COLUMBIA 90133/SONY MUSIC
2	2	VARIOUS ARTISTS	NARM 50009
3	3	INDIGENOUS	INDIGENOUS/SILVERTONE 53480/ZOMBA [H]
4	9	VARIOUS ARTISTS	THE RIGHT STUFF 90082/CAPITOL
5	4	B.B. KING	MCA 000577
6	5	JOHNNIE TAYLOR	MALACO 7515
7	7	THE ROBERT CRAY BAND	SANCTUARY 84613
8	10	STEVIE RAY VAUGHAN AND DOUBLE TROUBLE	LEGACY/EPIC 86423/SONY MUSIC
9	6	BUDDY GUY	SILVERTONE 41643/ZOMBA [M]
10	11	SUSAN TEDESCHI	TONE-DEAD 75116/ARTEMIS [M]
11	14	JIM BELUSHI, DAN AYKROYD	HAVE LOVE 80200 [M]
12	8	TAJ MAHAL & HULA BLUES BAND	TONE-DEAD 51173
13	12	ETTA JAMES	PRIVACY MUSIC 11648/AAL
14	15	MARCIA BALL	ALLIGATOR 4891 [M]
15	13	DELBERT MCCLINTON	NEW WEST 8042

AUGUST 16 2003		Billboard™ TOP REGGAE ALBUMS™	
THIS WEEK	LAST WEEK	Sales data compiled by Nielsen SoundScan	
		ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL
1	1	SEAN PAUL ▲	VP/ATLANTIC 83620/AG
2	2	VARIOUS ARTISTS	VP/ATLANTIC 83634/AG
3	3	WAYNE WONDER	VP/ATLANTIC 83628/AG
4	4	ZIGGY MARLEY	PRIVATE MUSIC/IRCA VICTOR 11636/AAL
5	6	VARIOUS ARTISTS	RAZOR & TIE 83962
6	5	BOB MARLEY AND THE WAILERS	TUFF GONG/ISLAND 000516/DJMG
7	8	SHAGGY ●	BIG YARD 113070/MCA
8	9	BUJU BANTON	VP/ATLANTIC 83634/AG [M]
9	7	VARIOUS ARTISTS	UTV 000061/UME
10	10	BOB MARLEY AND THE WAILERS	TUFF GONG/ISLAND 586714/DJMG
11	11	EASY STAR ALL-STARS	EASY STAR 1012
12	15	SIZZLA	VP 1649
13	12	VARIOUS ARTISTS	TROJAN 80408/SANCTUARY
14	13	BEENIE MAN	SHOCKING VIBES/VP 13134/VIRGIN
15	14	VARIOUS ARTISTS	VP 1679

AUGUST 16 2003		Billboard™ TOP WORLD ALBUMS™	
THIS WEEK	LAST WEEK	Sales data compiled by Nielsen SoundScan	
		ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL
1	1	SOUNDTRACK	DG 474150/UNIVERSAL CLASSICS GROUP
2	2	PANJABI MC	SEQUENCE 8015
3	5	SOUNDTRACK	MILAN 36010
4	3	ISRAEL KAMAKAWIWO'OLE	BIG BOY 5967/THE MOUNTAIN APPLE COMPANY
5	NEW	CIRQUE DU SOLEIL	CIRQUE DU SOLEIL 93928
6	4	IBRAHIM FERRER	WORLD CIRCUIT/NONESUCH 79650/AG [M]
7	6	VARIOUS ARTISTS	PUTUMAYO 213
8	7	RY COODER MANUEL GALBAN	PERRD VERDE/NONESUCH 79691/AG
9	NEW	OLIVER MTUKUDZI	PUTUMAYO 214
10	11	MARIZA	TIMES SQUARE 9033/SILVA AMERICA
11	9	LISA GERRARD	4AD 72304/BEGGARS GROUP
12	8	AFROCELTS	REAL WORLD 81508/VIRGIN
13	10	DJ CHEB I SABBAH	SIX DEGREES 1092
14	12	DANIEL O'DONNELL	DPTV MEDIA 0004
15	13	DAVID VISAN	GEORGE V 71034

AUGUST 16 2003		Billboard™ TOP CHRISTIAN ALBUMS™	
THIS WEEK	LAST WEEK	Sales data compiled by Nielsen SoundScan	
		ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL
1	1	VARIOUS ARTISTS ●	EMI SPECIAL MARKETS/TIME LIFE 2010/CHORDANT
2	2	MERCYME ▲	INO 86133/WORD-CURB [M]
3	12	MERCYME	INO 86218/WORD-CURB
4	3	STACIE ORRICO	FOREFRONT/VIRGIN 2589/CHORDANT [M]
5	4	VARIOUS ARTISTS ●	EMI CMG/WORD 80198/PROVIDENT
6	6	THIRD DAY	ESSENTIAL 10705/PROVIDENT
7	8	SWITCHFOOT	SPARROW 1976/CHORDANT
8	11	NEWSBOYS	SPARROW 1763/CHORDANT
9	9	RANDY TRAVIS	WORD-CURB/WARNER BROS. 85236/WORD-CURB
10	7	DONNIE MCCLURKIN	VERITY 43199/PROVIDENT
11	10	RELIENT K	GOTEE 2890/CHORDANT
12	13	VARIOUS ARTISTS ●	INTEGRITY 82336/WORD-CURB
13	14	AVALON	SPARROW 2949/CHORDANT
14	5	VARIOUS ARTISTS	EMI SPECIAL MARKETS/TIME LIFE 2011/CHORDANT
15	19	VARIOUS ARTISTS ▲	EMI CMG/PROVIDENT/WORD/SPARROW 9778/CHORDANT
16	16	MICHAEL W. SMITH ▲	REUNION 10025/PROVIDENT
17	23	JEREMY CAMP	BEC 0456/CHORDANT [H]
18	17	MICHAEL W. SMITH ●	REUNION 10074/PROVIDENT
19	18	THIRD DAY ●	ESSENTIAL 10668/PROVIDENT
20	NEW	BYRON CAGE	GOSPO CENTRIC 70047/PROVIDENT [M]
21	15	SONICFLOOD	INO 82499/WORD-CURB [M]
22	21	12 STONES	WIND-UP 13089/PROVIDENT [M]
23	22	STEVEN CURTIS CHAPMAN	SPARROW 1762/CHORDANT
24	25	KIRK FRANKLIN ▲	GOSPO CENTRIC 70037/PROVIDENT
25	26	MARVIN SAPP	VERITY 43227/PROVIDENT [M]
26	24	VARIOUS ARTISTS	HOSANNA/HILLSONG AUSTRALIA/INTEGRITY 82676/WORD-CURB
27	27	TOBYMAC	FOREFRONT 3182/CHORDANT [M]
28	20	POINT OF GRACE	WORD-CURB/WARNER BROS. 86251/WORD-CURB
29	29	P.O.D. ▲	ATLANTIC 83490/WORD-CURB
30	28	BY THE TREE	FERVENT 30037/PROVIDENT [M]
31	35	HEZEKIAH WALKER & THE LOVE FELLOWSHIP CRUSADE CHOIR	VERITY 43176/PROVIDENT [M]
32	NEW	REBECCA ST. JAMES	FOREFRONT 2835/CHORDANT
33	34	PILLAR	Flicker 6172/CHORDANT [M]
34	NEW	DETRICK HADDON	TYSCOT/VERITY 43195/PROVIDENT [M]
35	31	JACI VELASQUEZ	WORD-CURB/WARNER BROS. 86233/WORD-CURB
36	38	RELIENT K	GOTEE 2842/CHORDANT [M]
37	33	NICHOLE NORDEMAN	SPARROW 1934/CHORDANT [M]
38	32	FFH	ESSENTIAL 10705/PROVIDENT
39	NEW	LYNDA RANDLE	SPRING HOUSE 2457/CHORDANT
40	NEW	GEORGE JONES	BANAIT/BNA 67063/CHORDANT

AUGUST 16 2003		Billboard™ TOP GOSPEL ALBUMS™	
THIS WEEK	LAST WEEK	Sales data compiled by Nielsen SoundScan	
		ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL
1	2	DONNIE MCCLURKIN	VERITY 43199/ZOMBA
2	3	SMOKIE NORFUL	EMI GOSPEL 20374 [M]
3	5	VICKIE WINANS	VERITY 43214/ZOMBA [M]
4	4	VARIOUS ARTISTS ●	EMI CHRISTIAN/WORD/VERITY 43213/ZOMBA
5	16	BYRON CAGE	GOSPO CENTRIC 70047/ZOMBA [M]
6	6	KIRK FRANKLIN ▲	GOSPO CENTRIC 70037/ZOMBA
7	7	MARVIN SAPP	VERITY 43227/ZOMBA [M]
8	10	HEZEKIAH WALKER & THE LOVE FELLOWSHIP CRUSADE CHOIR	VERITY 43176/ZOMBA [M]
9	8	LEE WILLIAMS AND THE SPIRITUAL QC'S	MCG 7029/MALACO [M]
10	9	VARIOUS ARTISTS	DMJ/UTV 067763/UME
11	11	DETRICK HADDON	TYSCOT/VERITY 43195/ZOMBA [M]
12	20	HARVEY WATKINS, JR.	VERITY 43224/ZOMBA
13	14	MARY MARY	COLUMBIA 85690/SONY MUSIC
14	18	DOTTIE PEOPLES	ATLANTA INT'L 10279
15	12	DONALD LAWRENCE & THE TRI-CITY SINGERS	CRYSTAL ROSE 20360/EMI GOSPEL [M]
16	19	JAMES BIGNON & THE DELIVERANCE MASS CHOIR	ZHANA 103
17	22	FRED HAMMOND	VERITY 43197/ZOMBA
18	NEW	PERCY BADY	GOSPO CENTRIC 70054/ZOMBA
19	15	EVELYN TURRENTINE-AGEE	ATLANTA INT'L 10281
20	23	YOLANDA ADAMS ●	ELEKTRA 62690/EEG
21	30	DEBRA KILLINGS	VERITY 53481/ZOMBA
22	27	JOE PACE & THE COLORADO MASS CHOIR	INTEGRITY GOSPEL/EPIC 90116/SONY MUSIC
23	21	BRODERICK E. RICE	BORN AGAIN 54493/LIGHTYEAR
24	29	VARIOUS ARTISTS	INTEGRITY GOSPEL 18859/TIME LIFE
25	13	BISHOP T.D. JAKES AND THE POTTER'S HOUSE MASS CHOIR	OEXTERITY SOUNDS 20378/EMI GOSPEL
26	28	JUANITA BYNUM	SHEKINAH INTERNATIONAL 1662 [M]
27	24	POOH AND THE YOUNG INSPIRATIONS	OPHIR 10121/PGE
28	26	YOLANDA ADAMS	VERITY 43222/ZOMBA
29	36	JOHN P. KEE & NEW LIFE	VERITY 43200/ZOMBA [M]
30	25	RENEE SPEARMAN AND PREZ FEATURING PROSPERITY	BLACKSPHERE 1002
31	17	RIZEN	CHEZ MUSIQUE/LIGHT 5517/COMPENDIA
32	37	LIL IROCC WILLIAMS	FOREFRONT/EMI GOSPEL 81553 [M]
33	31	GEORGIA MASS CHOIR	SAVDY 7129/MALACO [M]
34	34	ALVIN SLAUGHTER	INTEGRITY GOSPEL/EPIC 86758/SONY MUSIC
35	40	AARON NEVILLE	TELL IT 20381/EMI GOSPEL
36	NEW	THE SHEPHERDS	AMEN 1504
37	1	BISHOP PAUL S. MORTON & THE FGBCF MASS CHOIR	TEHILLAH/LIGHT 5497/COMPENDIA [M]
38	NEW	TRIN-I-TEE 5:7	B-RITE/GOSPO CENTRIC 70038/ZOMBA
39	38	DARWIN HOBBS	EMI GOSPEL 20359 [M]
40	NEW	KIRK WHALUM	SQUINT-CURB/WORD 86233/WARNER BROS.

● 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 (Dro). △ Certification of 200,000 units (Platino). △? Certification of 400,000 units (Multi-Platino). \*Asterisk indicates LP is available. Greatest Gainer shows chart's largest unit increase. Heatseeker Impact shows albums removed from Heatseekers this week. [M] Indicates past or present Heatseeker title. © 2003, VNU Business Media, Inc., and Nielsen SoundScan, Inc. All rights reserved.



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 QUESTIONS** (High On Life, ASCAP/Break North, SOCAN/Me-benish, ASCAP/Universal, ASCAP/50 Cent, ASCAP), WBM, H100 38; RBH 34  
**24'S** (Ya Majesty's Music, ASCAP/Toompstone, BMI) H100 90; RBH 41  
**99.9% SURE (I'VE NEVER BEEN HERE BEFORE)** (WB, ASCAP/Songs Of R. Joseph, ASCAP/French Hip, ASCAP/Annotation, ASCAP), WBM, CS 10; H100 59

## -A-

**ACA ENTRE NOS** (LGA, BMI) LT 24  
**ACT A FOOL** (Ludacris, ASCAP/EMI April, ASCAP/Copyright Control), HL, H100 100; RBH 52  
**ACTOS DE UN TONTO** (Seg Son, BMI) LT 4  
**ADDICTED** (Warner Chappell, SOCAN/Wet Wheelie, SOCAN/High Maintenance, SOCAN/Stinky Music, SOCAN/Drop Out, SOCAN/Slutty, SOCAN/Lanni Tunes, SOCAN), WBM, H100 51  
**ALMOST HOME** (Triple Shoes, BMI/Magic Mustang, BMI/Sufferin' Succotash, ASCAP) H100 89  
**AMAME** (EMI April, ASCAP) LT 30  
**AMAZING** (Not Listed) H100 91  
**AND THE CROWD GOES WILD** (Gottahaveable, BMI/Songs Of Windswept Pacific, BMI/BMG Songs, ASCAP/Mrs. Lumpkins Poodle, ASCAP), WBM, CS 37  
**ANTES** (Copyright Control) LT 19  
**ARE YOU HAPPY NOW?** (I'm With The Band, ASCAP/WB, ASCAP/Dillon Jackson, ASCAP), HL/WBM, H100 16  
**ASI TE QUIERO** (Edimusa, ASCAP) LT 46

## -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 Musik, ASCAP/Music World, ASCAP/Carter Boys, ASCAP/TVT, ASCAP), HL, H100 57; RBH 24  
**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 18  
**BEAUTIFUL** (My Own Chit, BMI/The Waters Of Nazareth, BMI/EMI Blackwood, BMI/Chase Chad, ASCAP/EMI April, ASCAP), HL, RBH 50  
**BEER FOR MY HORSES** (Tokeco Tunes, BMI/Sony/ATV Tree, BMI/Big Yellow Dog, BMI), HL, CS 7; H100 36  
**BEWARE OF THE BOYS (MUNDIAN TO BACH KE)** (Songs Of Universal, BMI/EMI Blackwood, BMI), HL/WBM, RBH 97  
**THE BOYS OF SUMMER** (Wild Gator, ASCAP/Warner-Tamerlane, BMI/Woody Creek, BMI), WBM, H100 44  
**BREATHE** (God's Cryin', ASCAP/Sony/ATV Tunes, ASCAP/Ghetto Fabulous, ASCAP/VOCO, BMI/City House, BMI/Hard Workin' Black Folks, ASCAP/WB, ASCAP/Melvin Bradford, ASCAP/Famous, ASCAP/Hennessy For Everyone, ASCAP/Eight Mile Style, BMI/Editions Breton, SACEM), HL/WBM, H100 78  
**BRING ME TO LIFE** (Zombies Ate My Publishing, BMI/Forthefallen, BMI/Dwight Frye, BMI), WBM, H100 17  
**BUSTED** (Zomba Songs, BMI/R.Kelly, BMI), WBM, RBH 61

## -C-

**CALLING ALL ANGELS** (EMI April, ASCAP/Blue Lamp, ASCAP), HL, H100 27  
**CANDI BAR** (Illiote, ASCAP/Zomba, ASCAP/DJ Khalil, BMI/S.O.L., BMI/Yippity Yippity, ASCAP), WBM, RBH 94  
**CAN'T HOLD US DOWN** (Xtina, BMI/Careers-BMG, BMI/Scott Storch, ASCAP/TVT, ASCAP/Loghythm, BMI), HL, H100 39  
**CAN'T LET YOU GO** (Desert Storm, BMI/F.O.B., ASCAP/N.Q.C., ASCAP/Mo Loving, ASCAP/EMI April, ASCAP) RBH 35  
**CAN'T STOP, WON'T STOP** (Copyright Control/Six Figga, BMI) H100 62; RBH 22  
**CAN YOU HEAR ME WHEN I TALK TO YOU?** (Harmen, ASCAP/Love Pig, ASCAP) CS 36  
**CASI** (Yami, BMI) LT 15  
**CELEBRITY** (EMI April, ASCAP/Sea Gayle, ASCAP), HL, CS 3; H100 31  
**CHICKS DIG IT** (Mark Hybner, ASCAP/Cagle Blue, ASCAP/Casey Donovan, BMI), WBM, CS 27  
**CLOSER** (Life Is What We Music, ASCAP/Crystal House Music, ASCAP/Tigers Milk, ASCAP) RBH 83  
**CLUBBIN'** (R.Kelly, BMI/Zomba Songs, BMI/Jo Budden, ASCAP/On Top, ASCAP/Universal, ASCAP), WBM, RBH 55  
**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/Noontime Tunes, BMI), WBM, H100 45; RBH 12  
**COMIN' FROM WHERE I'M FROM** (Tappy Whyte's, BMI/Songs Of Universal, BMI/Bat Future, BMI) RBH 89  
**COP THAT SH#** (Virginia Beach, ASCAP/Mag/oo, ASCAP/Mass Confusion, ASCAP/Black Fountain, ASCAP/EMI April, ASCAP/WB, ASCAP/Kingston 8, ASCAP), HL/WBM, RBH 49  
**COWBOYS LIKE US** (Almo, ASCAP/Sony/ATV Songs, BMI/Love Monkey, BMI), HL, CS 43  
**CRAZY** (Songs Of Universal, BMI/Bayjun Beat, BMI/Javier Cake, ASCAP) H100 96; RBH 42  
**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 1; RBH 2

## -D-

**DAMN!** (Drugstore, ASCAP/Lil Jon 0017 Music, BMI/White Rhino, BMI/Lil Buddy Dewberry, BMI) H100 73; RBH 25  
**DANCE WITH MY FATHER** (Uncle Ronnie's, ASCAP/EMI April, ASCAP/Chi-Bo, ASCAP), HL/WBM, H100 40; RBH 40  
**DANGER** (Rexamillons, ASCAP/Divine Pimp, ASCAP/Tribes Of Kedar, ASCAP/BMI Songs, ASCAP) RBH 63  
**DAYS LIKE THIS** (Castle Street, ASCAP/Cal IV, ASCAP) CS 26  
**DEJENNE SI ESTOY LORANDO** (Irimas Vitale, BMI) LT 38  
**EL DESEO DE TI** (Rubet, ASCAP/Universal Musica, ASCAP) LT 28  
**DID MY TIME** (Fieldsynutz, BMI/Stratosphericyness, BMI/Musik Munk, BMI/Evliria, BMI/Gintoe, BMI/Zomba Songs, BMI), WBM, H100 56  
**DIDN'T YOU KNOW** (Damrich, BMI/EMI Blackwood, BMI), HL, RBH 84  
**DIPSET (SANTANA'S TOWN)** (Copyright Control/Killa Cam, BMI/Tiarras Daddy's, ASCAP) RBH 73  
**DON'T WANNA TRY** (Soulsick Muzik, BMI/Logitone, BMI/Jumping Bean, BMI) H100 42; RBH 92

**DREAM EYES** (Aniyah's, ASCAP/Horrible, ASCAP/Lil Van, ASCAP/Sounds-of-seventytwo, ASCAP) RBH 98  
**DRIFT AWAY** (Almo, ASCAP), HL, H100 14  
**DRINKIN' BONE** (Sony/ATV Acuff Rose, BMI/Zomba, ASCAP/Sufferin' Succotash, ASCAP), HL, CS 47

## -E-

**EN LOS PURITOS HUESOS** (Edimonsa, ASCAP/Siempre, ASCAP) LT 48  
**ESO DUELE** (Ser-Ca, BMI) LT 36  
**ESTOY A PUNTO** (Ser-Ca, BMI) LT 17  
**EVERY FRIDAY AFTERNOON** (Murray, BMI/Melanie Howard, ASCAP) CS 54  
**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 34

## -F-

**FAINT** (Zomba Songs, BMI/Chesterchaz, ASCAP/Big Bad Mr. Hahn, BMI/NonDisclosure Agreement, BMI/Rob Bourdon, BMI/Kenji Kobayashi, BMI/Pancakey Cakes, BMI), WBM, H100 60  
**FAITHFUL TO YOU** (Zomba, ASCAP/Nikeya, 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 70  
**FAR AWAY** (Family Soul, ASCAP/Babies Formula, BMI) RBH 54  
**FEELIN' FREAKY** (Nickelodeon, ASCAP/N-Car-N, ASCAP/Famous, ASCAP/Zomba, BMI/Music Hill, BMI) CS 40  
**BI/EMI April, ASCAP/ENOT, ASCAP/F. Jones, ASCAP/Empire, ASCAP/Troy Moet, ASCAP/MO' Lyric's, ASCAP), HL/WBM, H100 93; RBH 46**  
**A FEW QUESTIONS** (Noble Vision, ASCAP/Green Dog, BMI) CS 13; H100 68  
**FIGHTER** (Xtina, BMI/Scott Storch, ASCAP/TVT, ASCAP/BMG-Careers, BMI), HL, H100 72  
**FIND A WAY** (Modat, ASCAP/916, BMI) RBH 64  
**FIRE (YES, YES Y'ALL)** (Jo Budden, ASCAP/On Top, ASCAP/Universal, ASCAP/F.O.B., ASCAP/N.Q.C., ASCAP/Starbus, BMI/Ensign, BMI/Sugar Hill, BMI/Tenety Nine Black, BMI/Future Sights And Sounds, BMI/Deco, BMI), HL, RBH 57  
**FLIPSIDE** (Eftartoe, ASCAP/F.O.B., ASCAP/Copyright Control) RBH 60  
**FLYING WITHOUT WINGS** (Rokstone, PRS/Songs Of Windswept Pacific, BMI/Irving, BMI), HL/WBM, H100 71  
**FOREVER** (R.Kelly, BMI/Zomba Songs, BMI), WBM, RBH 76  
**FOREVER AND FOR ALWAYS** (Universal-Songs Of PolyGram International, BMI/Loon Echo, BMI/Out Of Pocket, ASCAP/Zomba, ASCAP), WBM, CS 5; H100 22  
**FOTOGRAFIA** (Peermusic III, BMI/Camaleon, BMI) LT 1  
**FRONTIN'** (The Waters Of Nazareth, BMI/EMI Blackwood, BMI/EMI April, ASCAP/Carter Boys, ASCAP), HL, H100 13; RBH 1

## -G-

**GET BUSY** (EMI April, ASCAP/Tafari, ASCAP), HL, H100 20; RBH 27  
**GET LOW** (TVT, ASCAP/Swole, ASCAP/Da Crippler, BMI/ColliPark, BMI/DWC, BMI) H100 11; RBH 5  
**GHETTO MUSICK** (Gnat Booty, ASCAP/Chrysalis, ASCAP/Warner-Tamerlane, BMI), WBM, RBH 100  
**GIRLS AND BOYS** (EMI April, ASCAP/211, ASCAP), HL, H100 55  
**GOOD TIME** (Jessica Andrews, ASCAP/Irving, BMI/Miss Ivy, BMI/Almo, ASCAP/Anwa, ASCAP), HL, CS 51

## -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/Suge, ASCAP), WBM, RBH 96  
**HALF A HEART TATTOO** (Sony/ATV Acuff Rose, BMI), HL, CS 48  
**HEADSTRONG** (WBM, SESAC/Traptism, SESAC), WBM, H100 61  
**HELL YEAH** (Gottahaveable, BMI/Songs Of Windswept Pacific, BMI/BMG Songs, ASCAP/Mrs. Lumpkins Poodle, ASCAP), WBM, CS 33  
**HELP POUR OUT THE RAIN (LACEY'S SONG)** (My Little Jewel, BMI) CS 12; H100 52  
**HOLE IN THE WORLD** (Cass County, ASCAP/Wild Gator, ASCAP/Red Cloud, ASCAP), WBM, H100 77  
**HONESTY (WRITE ME A LIST)** (Sony/ATV Acuff Rose, BMI/New Works, BMI), HL, CS 30  
**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 80  
**HOY EMPIEZA MI TRISTEZA** (Edimusa, ASCAP) LT 20

## -I-

**I CAN ONLY IMAGINE** (Simpleville, ASCAP/Fun Attic, ASCAP) CS 65  
**I CAN'T BE YOUR FRIEND** (Warner-Tamerlane, BMI/Writers Extreme, BMI/EMI April, ASCAP/Waltz Time, ASCAP), HL/WBM, CS 28  
**I CAN'T TAKE YOU ANYWHERE** (Sony/ATV Tree, BMI/Big Yellow Dog, BMI/Tokeco Tunes, BMI), HL, CS 41  
**ICE CREAM** (R.Kelly, BMI/Zomba Songs, BMI), WBM, RBH 59  
**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 Mamba, ASCAP/Universal, ASCAP/50 Cent, ASCAP), WBM, RBH 37  
**IF THERE AIN'T THERE OUGHTA' BE** (Mosaic Music, BMI/Almo, ASCAP/What If Factor, ASCAP/Extremely Big Tractor, ASCAP), HL, CS 42  
**IF YOU'RE NOT THE ONE** (Sony/ATV Tunes, ASCAP), HL, H100 54  
**IGNITION** (Zomba Songs, BMI/R.Kelly, BMI), WBM, H100 50  
**I KNOW WHAT YOU WANT** (Starbus, BMI/Dutty Nigga, ASCAP/Killa 4, ASCAP/Rah Digga, ASCAP/Cyphercliff, ASCAP/EMI April, ASCAP), HL, H100 48; RBH 47  
**I'LL NEVER LEAVE** (Zomba Songs, BMI/R.Kelly, BMI), WBM, RBH 36  
**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, RBH 79  
**I MELT** (Sony/ATV Cross Keys, ASCAP/Onaly, ASCAP/Major Bob, ASCAP/Warner-Tamerlane, BMI), HL/WBM, CS 21

**I'M GLAD** (Nuyoric, 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  
**IN MY DREAMS** (Mundo, BMI/EMI Blackwood, BMI/Rumbalo, BMI/Toto Tunes, ASCAP/Winning Circle, ASCAP/Bluewater, ASCAP), HL, CS 49  
**IN THOSE JEANS** (Music Of Windswept, ASCAP/Hand In My Pocket, ASCAP/Harvey "The Rock" Hester, ASCAP), WBM, H100 10; 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/Cherry River, BMI), CLM/HL, H100 9; RBH 8  
**INTUITION** (Wiggly Tooth, ASCAP/EMI April, ASCAP/Apollinaire, BMI/EMI Blackwood, BMI), HL, H100 25  
**IT'S FIVE O'CLOCK SOMEWHERE** (EMI April, ASCAP/Sea Gayle, ASCAP/Warner-Tamerlane, BMI/R. Joseph, BMI), HL/WBM, CS 1; H100 21  
**I'VE NEVER BEEN ANYWHERE** (Sony/ATV Acuff Rose, BMI/Warner-Tamerlane, BMI/Makeshift, BMI), HL/WBM, CS 58  
**I WANNA DO IT ALL** (EMI Blackwood, BMI/Ty Land, BMI/1808 Music, BMI/BP), BMI/Mike Curb, BMI), HL, CS 60

**I WANT YOU** (Cori Tiffani, BMI/Mindsetter's Music, BMI/Emily Bruno's, BMI/JadaChris, BMI/Sony/ATV Songs, BMI/Jelly's Jams, ASCAP/Joseph Cartagena, ASCAP/Almo, ASCAP), HL, H100 26; RBH 82  
**I WISH** (Still Working For The Man, BMI/Tommy Lee James, BMI/ICG, BMI/Careers-BMG, BMI/Music Hill, BMI) CS 40  
**I WISH I WASN'T** (EMI April, ASCAP/Flyte Tyme, ASCAP/Minneapolis Guys, ASCAP/Ji Branda, ASCAP), HL, H100 70; RBH 20

## -J-

**JALEO** (Sony/ATV Discos, ASCAP/Nueva Ventura, ASCAP/Warner-Tamerlane, BMI) LT 13  
**JUST BECAUSE** (I'll Hit You Back, BMI/Embryonic, BMI/Swizzle Stick, BMI/Ezerman, BMI/ZaneyChaney, ASCAP) H100 79

## -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 38  
**LA PILA DE AGUA** (Copyright Control) LT 45  
**THE LATE GREAT GOLDEN STATE** (Faded Love, BMI) CS 52  
**LET ME KNOW** (Q Baby, ASCAP/ConstructorCrawf, ASCAP) RBH 74  
**LET'S GET DOWN** (Shad Moss, BMI/Warner-Tamerlane, BMI/Bubba Gee, BMI/Noontime Tunes, BMI/R.O.C., BMI/JNB, BMI/Ya Majesty's Music, ASCAP), WBM, H100 30; RBH 15  
**LIGHTS OUT** (Hoobangin Music, ASCAP/DreamWorks Songs, ASCAP/EMI Blackwood, BMI/Crypton Music, BMI/Universal, ASCAP/Gangsta Boogie, ASCAP/Knoc-Turn'Al, ASCAP/Baby Ree Toonz, BMI), HL, RBH 88  
**LIGHT YOUR A\*\* ON FIRE** (Starbus, BMI/Ensign, BMI/The Waters Of Nazareth, BMI/EMI Blackwood, BMI/Chase Chad, ASCAP/EMI April, ASCAP), HL, H100 66; RBH 23  
**LIKE A PIMP** (Crump Tight, ASCAP/Lucky, BMI/WB, ASCAP) H100 64; RBH 21  
**LIKE GLUE** (Dutty Rock, ASCAP/EMI April, ASCAP/Tony Kelly, BMI/Universal-Songs Of PolyGram, BMI/VP, BMI), HL/WBM, H100 15; RBH 9  
**LLORARE LAS PENAS** (Nati, BMI/Ventura, ASCAP) LT 12  
**LONG LONESOME, ON'RY AND MEAN** (Rich Way, BMI/Irving, BMI), HL, CS 56  
**LONG BLACK TRAIN** (Sony/ATV Cross Keys, ASCAP/Drivers Ed, ASCAP), HL, CS 38  
**LO QUE YO TUVE CONTIGO** (Universal Musica, ASCAP/Rubet, ASCAP/2000 Amor, ASCAP/Sony/ATV Discos, ASCAP) LT 40  
**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 34; RBH 14  
**LOVE CALLS** (Kem, BMI) RBH 39  
**LOVE YOU OUT LOUD** (Sony/ATV Cross Keys, ASCAP/Onaly, ASCAP), HL, H100 87  
**LOVIN' ALL NIGHT** (Sony/ATV Cross Keys, ASCAP), HL, CS 24

## -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 7; RBH 17  
**MALDITA IGNORANCIA** (F.I.P.P., BMI) LT 44  
**MARIA CHUCHENA (MARIA SUSANA)** (Peer Intl., BMI) LT 49  
**MARIPOSA TRACIONERA** (Tulum, ASCAP/EMI April, ASCAP) LT 10  
**ME FALTA VALOR** (Bello Musical, BMI) LT 26  
**ME PONES SEXY** (Cori Tiffani, BMI/Mindsetter's Music, BMI/Emily Bruno's, BMI/JadaChris, BMI/Sony/ATV Songs, BMI/Jelly's Jams, ASCAP/Joseph Cartagena, ASCAP/Thaly Songs, BMI/Peermusic III, BMI/Almo, ASCAP) LT 32  
**MIGHTY D-BLOCK (2 GUNZ UP)** (SheekLouchin, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/DJ Green Lantern, BMI) HL RBH 68  
**MINUTOS** (Sony/ATV Discos, ASCAP/Arjona Musical, ASCAP) LT 14  
**MISS INDEPENDENT** (Rhettski, ASCAP/Xtina, BMI/Careers-BMG, BMI/Copyright Control/LegRhythm, BMI), HL, H100 18  
**MISS P.** (Shaniah Cymone, ASCAP/EMI April, ASCAP/Kandacy, ASCAP/Air Control, ASCAP/Soulajamba Songs, BMI), HL, RBH 87  
**MUY A TU MANERA** (Ser-Ca, BMI) LT 35  
**MY FRONT PORCH LOOKING IN** (Sony/ATV Tree, BMI/Sixteen Stars, BMI/HoriPro, BMI/Cosmic Muel, ASCAP/Don Pfirmer, ASCAP), HL, CS 6; H100 37  
**MY LOVE IS LIKE... WO** (Mass Confusion, ASCAP/WB, ASCAP/C Sun, ASCAP/Wet Ink Red, ASCAP/Black Soul Connection, BMI/Wet Ink Blue, BMI), WBM, H100 24; RBH 19  
**MY NAME** (Eight Mile Style, BMI/Hennessey For Everyone, BMI/Alexandra, BMI/Nate Dogg, BMI) RBH 66

## -N-

**NAGGIN** (ColliPark, BMI/Da Crippler, BMI/EWC, BMI) RBH 62  
**NA NA NA NA** (Da Twelve, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/Wild Apache, ASCAP), HL, H100 86; RBH 33  
**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 91  
**NEVER LEAVE YOU - UH OOH, UH OOOH!** (1433, ASCAP/Tafari, ASCAP/Greensleeves, PRS) H100 3; RBH 10  
**NEVER SCARED** (Bonecrusher, ASCAP) H100 84; RBH 31  
**NO ES LO MISMO** (Gazul, ASCAP/WB, ASCAP) LT 50  
**NO PODRAS** (Kike Santander, BMI) LT 29  
**NO SHOES, NO SHIRT, NO PROBLEMS** (Sony/ATV Acuff Rose, BMI), HL, CS 2; H100 28

## -O-

**OFFICIALLY MISSING YOU** (Aurelius, ASCAP/Famous, ASCAP), HL, H100 83; RBH 32  
**ONLY GOD (COULD STOP ME LOVING YOU)** (Zomba, ASCAP), WBM, CS 25  
**THE ONLY THING MISSIN'** (Kharatroy, ASCAP/October 12th, ASCAP/Hitco South, ASCAP/Music Of Windswept, ASCAP/Divinebushbaby, SESAC/Evamaemusic, ASCAP), HL, RBH 56  
**OOH WEE** (Inouye, BMI/Nate Dogg, BMI/Rich Kid, BMI) RBH 85

## -P-

**PARTY & BULLSH\*T** 2003 (Rah Digga, ASCAP/F.O.B., ASCAP/N.Q.C., ASCAP/Curtis A Jones, ASCAP) RBH 67  
**PEQUEÑA Y FRAGIL** (SADAIC Latin, BMI) LT 37  
**P.I.M.P.** (High On Life, ASCAP/EMI April, ASCAP/Derby Works, ASCAP/Universal, ASCAP), HL/WBM, H100 4; RBH 3  
**PLAYBOYS OF THE SOUTHWESTERN WORLD** (Murray, BMI/VanWarmer, ASCAP), WBM, CS 31  
**PON DE RIVER, PON DE BANK** (Greensleeves, PRS/Copyright Control) RBH 48  
**PRAY FOR THE FISH** (Green Dog, BMI/Springer Ink, BMI) CS 53  
**PUEDES CONTAR CONMIGO** (Sony/ATV Discos, ASCAP) LT 6  
**PUMP IT UP** (Copyright Control/F.O.B., ASCAP/N.Q.C., ASCAP/Ensign, BMI/Zomba, SESAC), HL/WBM, H100 99  
**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, RBH 26

## -Q-

**QUEDATE CALLADA** (Edimonsa, ASCAP) LT 31  
**QUE GANAS** (Hecho A Mano, ASCAP/EMI April, ASCAP/Clear Mind, ASCAP/Famous, ASCAP/Clear Heart, BMI/Ensign, BMI) LT 16  
**QUITEMONOS LA ROPA** (World Deep, BMI/Sony/ATV Latin, BMI/Blueplatinum, ASCAP/Sony/ATV Discos, ASCAP) LT 7

## -R-

**RAIN ON ME** (Pookietoots, ASCAP/Baeza, ASCAP/Universal, ASCAP/Famous, ASCAP/Soldierz Touch, ASCAP/Ensign, BMI/DJ Ivy, BMI/Screen Gems-EMI, BMI/EMI April, ASCAP), HL/WBM, RBH 45  
**EL RANCHO GRANDE** (Peer Intl., BMI) LT 43  
**READ YOUR MIND** (Tuff Huff, BMI/Grindtime, BMI/Pay Town, BMI) RBH 65  
**REAL GOOD MAN** (Universal, ASCAP/Memphisto, ASCAP/Zomba Songs, BMI/Teren It Up, BMI), WBM, CS 9; H100 41  
**RED DIRT ROAD** (Sony/ATV Tree, BMI/Bufalo Prairie, BMI/Showbilly, BMI), HL, CS 4; H100 29  
**THE REMEDY (I WON'T WORRY)** (Goo Eyed, ASCAP/BSM, ASCAP/Warner-Tamerlane, BMI/Hollyodge, BMI/Scott Spock Songs, BMI/BMG-Careers, BMI/Graham Edwards Songs, ASCAP/BMG Songs, ASCAP/Rainbow Fish, BMI), HL/WBM, H100 33  
**REST OF OUR LIVES** (Oz Got Songs, ASCAP/Dragon Gate, ASCAP) RBH 75  
**RIDIN' SPINNERS** (Tefnoise, BMI/Bridgeport, BMI/Rubber Band, BMI/Universal-Songs Of PolyGram International, BMI/Universal, ASCAP/MC Ren Muzik, ASCAP/Lucky, BMI) RBH 72  
**RIE Y LORA** (Sir George, ASCAP/WB, ASCAP) LT 21  
**RIGHT THURR** (Trak Starz, ASCAP) H100 2; RBH 6  
**ROCK WIT U (AWWWW BABY)** (Pookietoots, ASCAP/Baeza, ASCAP/Universal, ASCAP/Soldierz Touch, ASCAP/DJ Ivy, BMI), WBM, H100 5; RBH 16  
**ROCK YOUR BODY** (Tenman Tunes, ASCAP/Zomba, ASCAP/EMI April, ASCAP/Chase Chad, ASCAP/EMI Blackwood, BMI/The Waters Of Nazareth, BMI), HL/WBM, H100 49  
**ROUND THE GLOBE** (Nappy Roots, BMI/Mike City, BMI/Warner-Tamerlane, BMI), HL, RBH 71  
**RUN, RUN, RUN** (Songs Of Scream, ASCAP/There's One Music, ASCAP/MCS, ASCAP/Deston, ASCAP/Boat Money, ASCAP/Sony/ATV Cross Keys, ASCAP/Humidity, ASCAP), HL, CS 57

## -S-

**SAY YES** (Marshmellow, BMI/Perfect, BMI/SPZ, BMI/Abouk, BMI/Songs Of Universal, BMI/Dirty Dee, ASCAP/Jatcat, ASCAP/Universal, ASCAP), WBM, RBH 43  
**SE ME OLVIDO TU NOMBRE** (F.I.P.P., BMI) LT 8  
**SEND THE PAIN BELOW** (W.B., BMI) LT 8  
**SENORITA** (Tenman Tunes, ASCAP/Zomba, ASCAP/EMI April, ASCAP/Chase Chad, ASCAP/EMI Blackwood, BMI/The Waters Of Nazareth, BMI), HL/WBM, H100 43  
**SERAN SUS OJOS** (Fonomusic, SESAC) LT 41  
**SEVEN NATION ARMY** (Peppermint Stripe, BMI), CLM, H100 82  
**SHAKE THAT MONKEY** (Zomba Songs, BMI/T. Shaw, BMI/Lil Jon 0017 Music, BMI), WBM, RBH 86  
**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 12; RBH 13  
**SHE ONLY SMOKES WHEN SHE DRINKS** (EMI April, ASCAP/Sony/ATV Tree, BMI/Mosaic Music, BMI/EMI Blackwood, BMI/Ty Land, BMI), HL, CS 19; H100 81  
**SHOW ME HOW TO LIVE** (Disappearing One, ASCAP/Melee Sawy Music, BMI/Me 3, BMI/LBV Songs, BMI) H100 80  
**SIGNS OF LOVE MAKIN'** (Zovektion, ASCAP/BMG Songs, ASCAP/First Avenue, ASCAP/Demis Hot Songs, ASCAP/Edmonds, BMI/EMI April, ASCAP/E Two, ASCAP), HL, H100 63; RBH 18  
**EL SINVERGUENZA** (Flamingo, BMI) LT 34  
**SI TE DIJERON (NMR, ASCAP)** LT 23  
**SMOOTH SAILIN'** (Scodie Mac, BMI/World Life, ASCAP/Black Smoove, ASCAP/EMI April, ASCAP), HL, RBH 81  
**SNAKE** (Zomba Songs, BMI/R.Kelly, BMI), WBM, H100 97  
**SO FAR AWAY** (Greenfund, ASCAP/I.m.nobody, ASCAP/My Blue Car, ASCAP/pimp/uf, ASCAP), WBM, H100 65  
**SO GONE** (Mass Confusion, ASCAP/WB, ASCAP/Cunningham, ASCAP/Rashi N' Leory, ASCAP/Portrait-Solar, ASCAP/Sony/ATV Tunes, ASCAP), HL/WBM, H100 19; RBH 7

**SO YESTERDAY** (BMG-Careers, BMI/Lauren Christy, BMI/Scott Spock Songs, BMI/Snashu, BMI/Graham Edwards Songs, ASCAP) H100 53  
**STAND UP** (Ludacris, ASCAP/EMI April, ASCAP/Ye World Music, ASCAP), HL, RBH 77  
**STAY GONE** (DreamWorks Songs, ASCAP/Cherry Lane, ASCAP), CLM/WBM, CS 17; H100 69  
**STEP IN THE NAME OF LOVE** (Zomba Songs, BMI/R.Kelly, BMI), WBM, RBH 28  
**STILL BALLIN'** (Universal, ASCAP/Black Hispanic, ASCAP/Anthrappil, BMI/BMG Songs, ASCAP/Pimentel, BMI/Trick N' Rick, BMI/First N' Gold, BMI/Warner-Tamerlane, BMI), HL/WBM, H100 92  
**STREETS OF HEAVEN** (Magic Mustang, BMI/Write Em Cowgirl, BMI/Annie And Clyde, ASCAP/Anthology, ASCAP) CS 29  
**STUPID GIRL** (WB, ASCAP/Into Everything Music, ASCAP/E.O. Smith, BMI), WBM, H100 95  
**SUETALO** (Eliz, ASCAP) LT 9  
**SUMMERTIME** (EMI April, ASCAP/Justin Combs, ASCAP/Phoenix Ave, ASCAP/EMI Blackwood, BMI/Janice Combs, BMI/Marsky, BMI/Beyonce, ASCAP), HL, RBH 51  
**SUPERSTAR** (Embassy, BMI/Young Carney, ASCAP) RBH 29  
**SUPERVISOR DE TUS SUEÑOS** (Hecho A Mano, ASCAP) LT 42  
**SWING, SWING** (Smells Like Phys Ed, ASCAP) H100 85

## -T-

**TAL VEZ** (Muziekuitgeverij Artemis BV, BMI), WBM, LT 5  
**TELL ME SOMETHING BAD ABOUT TULSA** (Sony/ATV Tree, BMI), HL, CS 35  
**TE METISTE EN MI CAMA** (Edimonsa, ASCAP) LT 47  
**TENNESSEE RIVER RUN** (EMI April, ASCAP/Pittsburg Landing, ASCAP/Chord Boy, BMI/Bradley, BMI), WBM, CS 32  
**TE REGALO MI TRISTEZA** (ADG, SESAC) LT 18  
**TE VAS AMOR** (Universal Musica, ASCAP/Gemini's Musical, SACM) LT 25  
**THEM THEY DO** (Warner-Tamerlane, BMI/Makeshift, BMI), WBM, CS 11; H100 58  
**THIS IS THE NIGHT** (Aldo Nova, SOCAN/Deston, ASCAP/Brrr..., ASCAP/WB, ASCAP), HL/WBM, H100 46  
**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 14; H100 67  
**THOIA THOING** (Zomba Songs, BMI/R.Kelly, BMI), WBM, H100 23; RBH 11  
**THREE WOODEN CROSSES** (Sweet Radical, BMI/Sony/ATV Cross Keys, ASCAP/Mike Curf, BMI), HL, H100 88  
**TONITE, I'M YOURS** (Top Of The World Enterprises, ASCAP/My Atomz Muzik, ASCAP/5 Stoooges, ASCAP/WB, ASCAP/Flowers And Cream, ASCAP/Lil' Nettie, ASCAP), WBM, RBH 93  
**TOUGH LITTLE BOYS** (EMI April, ASCAP/Sea Gayle, ASCAP/Coburn, BMI), HL/WBM, CS 20  
**TU AMOR O TU DESPRECIO** (Crisma, SESAC) LT 2

## -U-

**ULTIMATE LOVE** (EMI April, ASCAP/VassarSongs, ASCAP/Writers Extreme, BMI/Jammin' Jules, BMI), HL, CS 44  
**UNA EMOCION PARA SIEMPRE** (Universal-Musica Unica, BMI/EMI Blackwood, BMI) LT 27  
**UN SIGLO SIN TI**

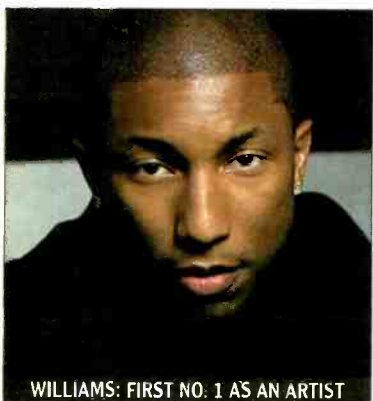


## Neptunes' Williams 'Fronts' No. 1 R&B/Hip-Hop Track

Pharrell Williams earns his first No. 1 as an artist on Hot R&B/Hip-Hop Singles & Tracks with "Frontin'," featuring Jay-Z. The single moves 6-1, propelled in large part by gains in radio airplay but ultimately taking the lead as a result of sales points accumulated by a 12-inch vinyl release.

Williams has co-written and also produced five prior No. 1s on the chart as one-half of the production team the Neptunes.

On the Hot R&B/Hip-Hop Airplay chart, "Frontin'" trails Ginuwine's "In Those Jeans" for the top spot by less than 500,000 listener impressions. Although "Jeans" rules the airplay chart, it is pushed back to



WILLIAMS: FIRST NO. 1 AS AN ARTIST

No. 4 on the Singles & Tracks list, a positional disparity not often seen between those charts.

With the top four songs on the airplay chart separated by a record low 675,000 audience impressions, the absence of a retail single for "Jeans" is enough of a disadvantage to place Ginuwine behind the commercially available tracks with which he competes. 50 Cent is No. 2 on Hot R&B/Hip-Hop Singles & Tracks, and Beyoncé is No. 3.

**YESTERDAY'S NEWS:** Teen sensation Hilary Duff has her first Billboard Hot 100 chart hit, as "So Yesterday" is the Hot Shot Debut at No. 53.

On the Hot 100 Singles Sales chart, "Yesterday" debuts at No. 2 with 22,000 units scanned, falling less than 200 units behind leader "This Is the Night/Bridge Over Troubled Water" by Clay Aiken, which tops the chart for an eighth consecutive week.

Last issue, Aiken avoided a dethroning by Korn's "Did My Time" by less than 600 units.

Duff, the star of the Disney Channel's "Lizzie McGuire," has had many radio hits, but most were relegated to airplay on Radio Disney stations. With "Yesterday" she is receiving her first mainstream top 40 radio exposure and garners 7 million listener impressions.

Elsewhere on the Hot 100, a log-

jam between bulleted titles at No. 9 and No. 12 results in some odd chart movements.

Each of those titles posts significant gains, but only "Into You" by Fabolous rises in rank (11-9). That song's growth pushes tracks by Ginuwine and Lil Jon & the East Side Boyz down one spot each, to Nos. 10 and 11, respectively, despite Lil Jon winning Greatest Gainer/Sales.

Even the Greatest Gainer/Airplay winner at No. 12, "Shake Ya Tailfeather" by Nelly, P. Diddy & Murphy Lee, is unable to move up despite a 13% gain in points.

**TAKING 'FOREVER':** Shania Twain is two steps closer to becoming the first solo female to rule Hot Country Singles & Tracks in almost 17 months, as "Forever and for Always" rises 7-5.

It is the first female solo track to reach this chart's top five since Martina McBride's "Concrete Angel" hit No. 5 in the April 26 issue. McBride's "Blessed" was the

last No. 1 by a woman, in the issue dated April 6, 2002.

Twain's shot at the top with her lovely ballad could be hampered by tempo and timing. Alan Jackson & Jimmy Buffett's "It's Five O'Clock Somewhere" nabs a second week at No. 1 after only nine weeks on the chart, which suggests the likelihood

of an extended period of dominance, and tempo-hungry programmers have an increased appetite for speedier fare during the warm months.

**HIGH STRUNG:** "Love of Strings" by Moby debuts at No. 1 on Hot Digital Tracks with 1,900 paid downloads, a new high in the chart's six-week existence. Currently exclusive to iTunes, "Strings" will become available on the upcoming "Moby B sides + DVD," which hits retail Oct. 21.

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AUGUST 16 2003				Billboard® MAINSTREAM TOP 40™	
THIS WEEK	LAST WEEK	WKS. ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	
1	2	11	NUMBER 1	Crazy In Love	1 Wks At No. 1
				BEYONCÉ FEATURING JAY-Z (COLUMBIA)	
2	1	11	Where Is The Love?	BLACK EYED PEAS (A&M/INTERSCOPE)	
3	3	15	Miss Independent	KELLY CLARKSON (RCA/AR&G) ☆	
4	5	11	Are You Happy Now?	MICHELLE BRANCH (MAVERICK/WARNER BROS.) ☆	
5	6	11	Rock Wit U (Awww Baby)	ASHANTI (MURDER INC./DEF. JAM/IDJMG)	
6	4	24	Unwell	MATCHBOX TWENTY (ATLANTIC)	
7	8	9	Magic Stick	LIL KIM FEATURING 50 CENT (QUEEN BEE/ATLANTIC)	
8	7	19	Bring Me To Life	EVANESCENCE FEATURING PAUL MCCOY (WIND-UP) ☆	
9	13	7	Shake Ya Tailfeather	NELLY, P. DIDDY & MURPHY LEE (BAD BOY/UMRG)	
10	10	9	I Want You	THALIA FEATURING FAT JID (EMI LATIN/VIRGIN)	
11	11	12	Drift Away	UNCLE KRACKER FEATURING DOBIE GRAY (LAVA) ☆	
12	17	4	Can't Hold Us Down	CHRISTINA AGUILERA FEATURING LIL KIM (RCA/AR&G) ☆	
13	9	16	Intuition	JEWEL (ATLANTIC)	
14	14	6	Girls And Boys	GOOD CHARLOTTE (DAYLIGHT/EPIC) ☆	
15	15	4	Senorita	JUSTIN TIMBERLAKE (JIVE) ☆	
16	20	5	Right Thurr	CHINGY (DISTURBING THE PEACE/CAPITOL)	
17	12	13	Addicted	SIMPLE PLAN (LAVA) ☆	
18	24	6	Never Leave You - Uh Ooh, Uh Ooh!	LUMIDEE (UNIVERSAL/UMRG)	
19	21	14	The Remedy (I Won't Worry)	JASON MRAZ (ELEKTRA/EEG)	
20	19	18	Get Busy	SEAN PAUL (VP/ATLANTIC)	

AUGUST 16 2003				Billboard® RHYTHMIC TOP 40™	
THIS WEEK	LAST WEEK	WKS. ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	
1	2	13	NUMBER 1	Right Thurr	3 Wks At No. 1
				CHINGY (DISTURBING THE PEACE/CAPITOL)	
2	1	11	Crazy In Love	BEYONCÉ FEATURING JAY-Z (COLUMBIA)	
3	5	8	P.I.M.P.	50 CENT (SHADY/AFTERMATH/INTERSCOPE)	
4	4	15	Into You	FABOLOUS FEAT. TAMIA OR ASHANTI (DESERT STORM/ELEKTRA/EEG)	
5	3	14	Rock Wit U (Awww Baby)	ASHANTI (MURDER INC./DEF. JAM/IDJMG)	
6	7	10	Never Leave You - Uh Ooh, Uh Ooh!	LUMIDEE (UNIVERSAL/UMRG)	
7	6	15	Magic Stick	LIL KIM FEATURING 50 CENT (QUEEN BEE/ATLANTIC)	
8	8	9	Shake Ya Tailfeather	NELLY, P. DIDDY & MURPHY LEE (BAD BOY/UMRG)	
9	10	7	In Those Jeans	GINUWINE (EPIC)	
10	12	8	Get Low	LIL JON & THE EAST SIDE BOYZ (BME/TVT)	
11	13	9	My Love Is Like... Wo	MYA (A&M/INTERSCOPE) ☆	
12	9	12	Where Is The Love?	BLACK EYED PEAS (A&M/INTERSCOPE)	
13	15	7	Frontin'	PHARRELL FEATURING JAY-Z (STAR TRAK/ARISTA)	
14	14	7	Love At 1st Sight	MARY J. BLIGE FEATURING METHOD MAN (GEFFEN)	
15	11	11	Like Glue	SEAN PAUL (VP/ATLANTIC)	
16	17	4	Thoa Thong	R. KELLY (JIVE)	
17	19	5	Let's Get Down	BOW WOW FEATURING BABY (COLUMBIA) ☆	
18	20	1	Suga Suga	BEYONCÉ FEATURING FRANKIE J (UNIVERSAL/UMRG)	
19	18	1	Get Busy	SEAN PAUL (VP/ATLANTIC)	
20	16	20	21 Questions	50 CENT FEAT. NAÏE DOGG (SHADY/AFTERMATH/INTERSCOPE)	

### HitPredictor™ Monitor

AUGUST 8, 2003 DATA PROVIDED BY promosquad™

FORMAT	NEW RELEASES WITH TOP 10 CALLOUT POTENTIAL	RECENTLY TESTED SONGS WITH TOP 10 CALLOUT POTENTIAL
MAINSTREAM TOP 40	NO NEW SONGS SHOWED TOP 10 CALLOUT POTENTIAL THIS WEEK	<ol style="list-style-type: none"> <li>1 THE ATARIS The Boys Of Summer COLUMBIA 77.2</li> <li>2 TRAPT Headstrong WARNER BROS 75.4</li> <li>3 STACIE ORRICO (There's Gotta Be) More To Life VIRGIN 74.4</li> <li>4 LIZ PHAIR Why Can't I CAPITOL 74.2</li> <li>5 BEU SISTERS I Was Only (Seventeen) S-CURVE/EMC 70.4</li> </ol>
RHYTHMIC TOP 40	<ol style="list-style-type: none"> <li>1 BEYONCÉ KNOWLES Baby Boy COLUMBIA 85.0</li> </ol>	<ol style="list-style-type: none"> <li>1 JUSTIN TIMBERLAKE Senorita JIVE 97.0</li> <li>2 TIMBALAND &amp; MAGOO Cop That Sh#! UMRG 84.0</li> <li>3 JAHEIM Put That Woman First WARNER BROS 83.0</li> </ol>
ADULT TOP 40	<ol style="list-style-type: none"> <li>1 SHANIA TWAIN Forever And For Always IDJMG 76.2</li> </ol>	<ol style="list-style-type: none"> <li>1 SALIVA Rest In Pieces IDJMG 78.8</li> <li>2 BEU SISTERS I Was Only (Seventeen) S-CURVE/EMC 72.6</li> <li>3 STAIN'D So Far Away ELEKTRA 70.9</li> <li>4 THE ATARIS Boys Of Summer COLUMBIA 70.7</li> <li>5 3 DOORS DOWN Here Without You UNIVERSAL 70.3</li> </ol>
MODERN ROCK	<ol style="list-style-type: none"> <li>1 A PERFECT CIRCLE Weak And Powerless VIRGIN 72.0</li> </ol>	<ol style="list-style-type: none"> <li>1 THREE DAYS GRACE (I Hate) Everything About You JIVE 83.5</li> <li>2 ME FIRST AND... I Believe I Can Fly FAT WRECK CHORDS 75.5</li> <li>3 TRAPT Still Frame WARNER BROS 73.8</li> <li>4 DASHBOARD CONFESSIONAL Hands Down VAGRANT/INTERSCOPE 70.1</li> </ol>

Songs are blind tested online by Promosquad using multiple listens and a nationwide sample of carefully profiled music consumers. Songs are rated on a 1-5 scale; final results are based on weighted positives. Songs with a score of 65 or more are judged to have top 10 callout potential, although that benchmark number can fluctuate based on the strength of available music. New Releases are songs that have been recently serviced to or impacted at their respective formats; Recently Tested Songs are the five songs tested during the past month with the highest score. Mainstream Top 40 respondents are divided into two age groups: 13-29 and 13-24. For a complete list of current songs with Top 10 Callout Potential, see HitPredictor.com. © 2003. HitPredictor and Promosquad are trademarks of Think Fast L.L.C.

Compiled from a national sample of data supplied by Nielsen Broadcast Data Systems. 122 mainstream top 40, 53 rhythmic top 40, 88 adult top 40 and 89 modern rock are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. Songs with an increase in detections over the previous week are bulleted regardless of chart movement. A song which has been on the chart for more than 20 weeks will generally not receive a bullet, even if it registers an increase in detections. Songs below the top 15 on Adult Top 40 are removed from the chart after 26 weeks. ☆ indicates title earned HitPredictor status in research data provided by Promosquad. © 2003, VNU Business Media, Inc. All rights reserved.



# Discounters Press Labels

Continued from page 1

count store chains now control about 55% of music sales and have finally gained enough marketing muscle to start driving the business model.

Best Buy reportedly insisted that the majors sign non-disclosure agreements regarding the talks. As a result, no label executive would comment publicly. But several agreed to comment off the record.

One senior distribution executive who asked not to be identified summed up the situation this way: If the majors do not make the concessions, the implication is that Best Buy "will reduce from 20,000 titles to 5,000."

"We are already there [at that level] with Wal-Mart and Kmart, and Target is carrying even less. Meanwhile, Wal-Mart is throwing out how well DVD and videogames are doing and threatening to reduce its music [selection] further," the executive says.

"The big threat from the big boys to us is, 'You are going to lose serious space if you don't turn this into something better.'"

But if the discounters are successful in the negotiations, the major labels could see their profit margins erode even further when they are already struggling with declining sales.

That is one of the primary reasons why the labels are anxious to get digital distribution off the ground.

"Until we can get to a place to sell more product directly to the consumers, this is the way it will be," says a financial executive at a major label.

## KEEPING PRICES LOW

The current discussions—initiated by mass-merchandising giant Best Buy—are focusing on cooperative advertising terms, catalog discounts and rebates on new titles, according to sources.

While discount executives decline to discuss the substance of the nego-

tiations, they claim that they are under equal pressure from consumers—who have more entertainment choices than ever—to keep album prices at less than \$10.

Best Buy senior VP of entertainment Gary Arnold notes that when he managed the Best Buy home entertainment software department from 1996 to 1999, music did the largest amount of business, followed by movies and videogames.

When he reassumed that role in January, "music was the smallest," he observes.

But a distribution executive says the discounters' margins are being squeezed because of their own decision to use hit music as a loss leader.

"What they chose to sell music at is their business, but they can't look to the majors to offset their margin loss. There is just no more margin to squeeze. We can't continue to fund their price wars."

A series of Best Buy proposals first arose in the weeks leading up to the National Assn. of Recording Merchandisers convention in March.

Retailers used the occasion to circulate a list of ideas to the labels that included asking the majors to consider a 10% promotional accrual for all copies of new releases sold.

That would eliminate costly and time-consuming negotiations for cooperative advertising funds as well as the advertisement verification process, according to discounters.

For catalog, Best Buy proposed a 25% discount and longer payment terms (see story, below). Also, the chain asked the majors to develop a system to dispose of overstock at the store level that would eliminate the need to physically return product and reconcile billing.

According to a senior corporate executive with one of the majors, Wal-Mart also is asking the majors to test selling catalog priced at less than \$10. The merchant is defining catalog as any title that is available for nine months or longer. It also wants the top 75 songs at radio to be commercially available as singles.

Wal-Mart did not comment specifically on its proposals, but a company spokeswoman says, "Wal-Mart has offered [pricing] rollbacks with older music, and we have found it popular to offer selections under \$10. Based on the

successes we have had, we believe it's the right thing to do for our customers."

Arnold says the Best Buy proposals are part of an "open dialogue" designed to get the majors thinking about the way they do business.

Most agree that with digital delivery, a new business model will continue to evolve. In the meantime, "the status quo [with physical goods will not] get us to tomorrow," Arnold says.

"We think that there can be a rich discussion that can lead to changes to make

One label sales executive says that the discounters "are like pushers, and the sales results from their pricing is like dope. They want us to be more dependent on them."

## SHRINKING MARKETPLACE

The squeeze for bigger buy-in discounts and more advertising dollars seems to coincide with the discounted push to get hit albums down to \$9.99 from \$11.99, the price that was in place until last September, label



the business more successful," he adds.

In April, the chain revamped its advertising programs, introducing a 10-tier slate of promotions that boosted the cost for labels to get records onto store shelves.

Like Best Buy, Target and Wal-Mart programs get more expensive as they grow. Those merchants are also asking for bigger buy-in discounts and more cooperative advertising funds on hit product and developing-artist titles.

The proposed discounts and advertising accruals are deeper than those the majors currently offer and would reverse the majors' renewed attempts to reduce cooperative advertising outlays.

In general, the majors fear that making such concessions could help those discounters become even larger and wield even more clout in future negotiations.

Already, the majors are dependent on the discounters' ability to move significant volume on hit records.

In fact, some label executives say the industry is addicted to the first-week Nielsen SoundScan sales numbers, which generally are driven by discount sales.

executives say.

Consequently, label and distribution executives complain that the discounters are trying to get profit margin from their suppliers instead of from the consumer.

"The discounters are treating our product as a traffic builder, which forces us to manage the business like it's a three-dimensional chess game," a senior distribution executive says.

"They are over 50% of our business, and then tomorrow they could say, 'We don't need music anymore to build traffic, because some other product is driving traffic.' On top of that, they beat the crap out of the rest of the market, so why should we feed the monster?"

Music specialty merchants would argue that the labels have been doing that all along.

For instance, discounters get far more than their fair share of exclusive product offerings, the specialty stores claim.

That, coupled with the generous flow of advertising dollars to discounters, has helped hasten the downsizing of music specialty stores, record store

executives complain.

In the past two years, more than 1,000 music specialty chain and independent stores have closed, according to *Billboard* estimates.

Some music company executives wonder what might happen if suddenly one day the discounters pulled the rug out from under them.

"Soon we will have a marketplace where the people left in business will only be carrying 10% of the SKUs," a distribution executive says.

Already, it appears that they are heading in that direction, according to one corporate executive at a major label.

"If you look at the circulars, you can see music is being de-emphasized at both the mass merchants and the consumer electronics chains," he says.

But Best Buy executives see things differently. The chain, arguably the best marketing organization in the industry, says its aggressive advertising campaigns generate sales far beyond those that are rung up in its stores.

"For us, it's about doing things that excite consumers. We are probably one of the major and most consistent advertisers to consumers. Every week our circular shows up at 55 million homes," Arnold says.

The Best Buy circular is recognized as the most powerful sales driver in the music industry.

Even so, merchants will be looking at the labels for profit, not the consumer, a label executive complains. "Because the mass merchants are getting to be a bigger piece, now it's like a free lunch to them," the executive says.

"They are pushing margin pressure back at the supplier," one senior distribution executive agrees.

One head of sales at a major label estimates that it cost the discounters a combined \$1 million to use an album from a superstar artist on his label as a loss leader. "Why should I bail them out?" the sales head asks.

In the end, however, record labels may not have a choice.

"It's interesting to see how much the tables have turned," says another major-label executive who has worked both sides of the street. "It's so plain to see who is running the show. It used to be this side that dictated terms. Now it's the retailers. It's really amazing."

# Majors React By Testing New Terms On Catalog

When it comes to catalog titles, discounters are not alone in seeking significant pricing concessions. In fact, all segments of music retail are making this request.

In general, merchants argue that catalog sales are hurt by the industry's upside-down business model, which sees hot hit albums loss-leadered at \$9.99 and slower-moving catalog titles selling at a much higher price.

From the discounters' point of view, catalog no longer makes sense unless the majors agree to share the investment in the inventory.

During the past two years, in-store pricing on front-line catalog has dropped by about \$3 to approximately \$13.99-\$15.99. With label promotions, catalog can be sold to consumers for less than \$10.

But even with industry-wide efforts from labels and distributors to reduce catalog pricing, the category suffered a 12.8% decline in sales in the first six months of this year compared with the 8.3% decline in overall album sales for the same period in

2002, according to Nielsen SoundScan.

Some merchants say the decline in catalog is because of pricing and CD burning. Others trace the decline to the increased market share for discount stores, which—with the exception of Best Buy—do not stock the breadth of titles found in music specialty stores.

Following proposals from Best Buy and other merchants, three of the five major distributors have revamped their approach to catalog in recent months.

Universal Music & Video Distribution is the latest operation to offer new terms. In July, it rolled out its Triple Crown promotion. It features a menu of three programs, with discounts of 20% to 30% dependent upon how many programs an account signs up for. If an account signs for all three, merchants get an additional 3% discount on some catalog lines not included in the promotion. The programs all end Dec. 27 but have different opening windows and require a minimum of four weeks of price-and-positioning.

In June, Sony Music Distribution launched an aggressive catalog program that provides for buy-in discounts and rebates ranging from \$1-\$3 per sale of featured titles on the back end.

The program requires merchants to hold a minimum of three month-long Sony catalog sales through April 2004, with one during the holiday selling season. The Sony deal provides a 15% discount on featured titles, another 2% discount if accounts commit to five sales promotions, and a one-time 10% discount on all titles in the featured catalog lines.

In April, WEA introduced a catalog program for about 300 titles, which provides a 34% discount on \$18.98 list titles, 30% on titles carrying a \$17.98 list and 25% for \$13.98 and \$11.98 titles, all with an extra 30 days' dating, if accounts run two discount promotions from April through October.

While the programs address some of the problems with catalog, merchants say they wish the programs were for each major's entire catalog instead of only featured titles.

ED CHRISTMAN



# Concert Recordings

Continued from page 5

Since then, DiscLive has pacted with management firm 10th Street Entertainment, whose acts—including Hanson, Mötley Crüe, Yes and Meat Loaf—will likely use the company's services for future tours. Also, Billy Idol will sell DiscLive CDs at 10 of his theater shows in September.

A number of less-publicized companies also report doing brisk business. These companies—including TheMusic.com and Kufala Recordings—typically take orders at the shows, then mail the finished discs.

In the case of DiscLive and Instant Live, the CDs are available immediately after the show ends.

Each business method has its advantages. The ability to deliver the CDs at the shows provides instant gratification for fans. Mail-order fulfillment allows time for the disc to be remastered, resulting in a higher-quality product.

The concert CD industry was pioneered by Pearl Jam, which has offered fans CDs from dozens of its shows since 2000. Sony distributes them.

Similarly, Phish, the String Cheese Incident and the Dead sell concert CDs to their legions of loyal fans.

For the most part, these acts were motivated to sell live sets as an alternative to the bootlegs that proliferate after their shows. In recent years, the Internet has exacerbated the bootleg problem.

For Instant Live, DiscLive and their competitors, the challenge is to turn this demand into a legitimate business.

But first, they must win the trust of artists and label executives, some of whom fear that concert CDs will cannibalize sales of traditional releases. (Instant Live also plans to sell its CDs at retail locations; DiscLive does not.)

The artists are also apprehensive about the quality of the recordings, because there is no opportunity to clean up the discs that Instant Live and DiscLive offer.

Dave Kaplan, booking agent at the Agency, says of his act the White Stripes, "They are a band that would be uncomfortable with their stuff getting out there without them being able to listen to it first. That's one of the big problems I see in putting it out so fast."

"There's going to have to be a whole industry shift for this to be adopted,"

Phish manager John Paluska says. "But with anything, there will be early adopters, and gradually more and more people will jump in."

"It's really an accommodation to the fans by offering them the performances they attended," says Jordan Berliant, GM for 10th Street. "Even if the performances aren't perfect, it's a gesture of thanks."

Berliant acknowledges that live albums could cannibalize studio sets, but he nevertheless thinks other acts should consider the appeal of concert CDs.

"For real artists who can perform live and who tour, live recordings can only help their career by expanding their audience base," Berliant says.

Before the Allman Brothers, Instant Live's biggest artist was Kay Hanley, formerly with Letters to Cleo. The company is also manufacturing concert discs for Pink Floyd cover band the Machine.

## BUILDING MOMENTUM

CCE's Simon acknowledges that acceptance has been slow. But he hopes that the Allman Brothers shows will help build momentum.

Simon says Instant Live is finalizing a deal to sign up Tower Records-owned Bayside as a distribution partner. The firm's discs would be sold at various



Tower stores as well as at the concert sites, which would considerably widen the potential customer base.

DiscLive's Isaacson says of the fledgling industry's prospects, "It will be mom-and-pop if we continue to stick with small venues. But think of the millions who go to concerts every year. Assume 10% to 20% are hardcore fans—if just 10% of those millions spend \$20 for a CD, that becomes a multi-million dollar business."

Post-concert CDs are typically two- or three-disc sets that sell for about \$20 each.

For the initial Allman Brothers shows, only 500 CD bundles were produced to ensure delivery within 15 minutes after the concerts ended. Instant Live's eventual manufacturing goal is

1,500 units per show.

Sound engineers for Instant Live and DiscLive record through a mixing board and burn final discs at 24- to 34-times real time, producing hundreds of discs in time for fans to buy them as they leave the venues.

The overhead for such operations is substantial. According to sources, it would cost \$300,000-\$500,000 to record and replicate a typical tour.

In addition to these expenses, merchandising fees generally have to be paid to the venues. Typically, the sites have asked for 10% of revenue from CDs sold at concerts; in contrast, they usually take 25% of T-shirt revenue.

"This may be a model that has to change," says John Page, senior VP of venue management firm Comcast-Spectacor. He thinks the CD cut for venues may have to increase to account for growth of live disc purchasing. "If this keeps [patrons] coming and keeps people happy, we're all for it."

The deal terms between artists and the CD companies are still evolving. In some cases, certain expenses are partly absorbed by the artists. Revenue splits also vary.

Signed artists typically must hand over some of their slice to labels, depending on contractual arrangements.

At press time, Instant Live's test with



KUFALA RECORDINGS PARTNERS, FROM LEFT, KHALID AL-FAISAL, DAVID KURTZ AND BRADY LAHR

dising revenue is welcome. Gaiman says Jefferson Starship earns between \$15,000 and \$75,000 in artist fees per gig, so selling the CDs "is the difference between just getting by."

Gaiman says that if the band could sell 500 CDs at a typical show, "we would make just as much from DiscLive as from concert tickets."

What's more, the money doesn't go to bootleggers.

Pearl Jam started its own live-CD operation specifically to stem bootlegging activity.

Kelly Curtis, the act's manager, recalls seeing fan-recorded CDs being

Instant Live is attempting] as being significant," Furano says. "T-shirts and other apparel are the ultimate 'I was there' statement."

Marty Diamond, president of booking agency Little Big Man, feels "trepidation" over the companies' desire to milk more money out of the fans.

"If kids want to tape the show, that's their prerogative to do so. But my clients [which include Avril Lavigne and Coldplay] would not look at that as a profit center," he explains.

Beyond the high-profile efforts, there is significant activity at smaller-scale companies.

In fact, TheMusic.com has snared more A-level acts than Instant Live and DiscLive combined. Last year, it recorded and shipped show CDs for the entire Who tour. This summer it is servicing tours by Peter Gabriel and Duran Duran. The service sends out discs three to four weeks after each concert.

Kufala Recordings, which ships CDs between one to three weeks after each show, is negotiating to handle concerts for the Warner Bros. jazz roster, which includes Pat Metheny and Joshua Redman.

Other mail-order companies include 2-year-old Rockslide.com and 4-month-old HearItAgain.net.

Michael Hobson, CEO of TheMusic.com, believes that mail order is superior and will ultimately triumph because of the "noticeable inferiority" of discs manufactured using high-speed burners at shows.

After a year in this business, Hobson says he'll ring up \$1 million-\$1.5 million in 2003 revenue, partially fueled by his expectation of selling 15,000-20,000 Duran Duran units.

Still, Instant Live looms as a fierce competitor. By operating in CCE's own venues, it avoids the venue fees and other expenses that merchandise companies typically must pay.

"Clear Channel is giving us a much more favorable deal than doing it ourselves [or working with rival companies]," Holman says.

Simon says the concert giant will not press acts booked into its venues to use Instant Live over other choices.

"Instant Live is an option; it's not a condition," says Simon, noting that Phish and the Dead use their own CD recording operations while on CCE grounds for their summer tours.

"If you don't want to do it, I'm not going to ram it down anyone's throat. [But] if you're not in control of the venue," he adds, "it's extremely costly to do. We have the infrastructure in place. [We] offer the best option."



PHISH: MAINTAIN THEIR OWN CONCERT CD OPERATION

the Allman Brothers was to continue Aug. 9 at the Verizon Wireless Amphitheatre in Charlotte, N.C., and Aug. 10 at the Alltel Pavilion in Raleigh, N.C.

"Whether this turns out to be a footnote, a page, a chapter or a book—this is history," Simon says. "This has never been tried before."

Allman Brothers manager Bert Holman is pleased with the test so far, despite some problems that plagued a practice run. The recording equipment captured the band prepping instruments between songs, so there were many blank spots on the disks. Clicking noises also had to be eliminated.

"It took time to figure that all out, but it was minor tech stuff," Holman says. "But we were very satisfied with how the audio turned out. I don't know if this will ever bring [the band] big-time profits. But it will be a nice little ancillary."

For some, the glitches are part of the attraction. Michael Gaiman, manager for Jefferson Starship, likens it to going to the circus "and seeing a high-wire act without a net—there's a thrill in that."

Hanson guitarist Isaac Hanson says he does not mind any live hiccups that may wind up on the DiscLive CDs that are expected to be sold during the band's fall tour.

Studio albums or remastered concert CDs "are unnatural perfection," he says. "This will be rock'n'roll."

Of course, the additional merchan-



# IAAM Confab Draws Live-Show Pros

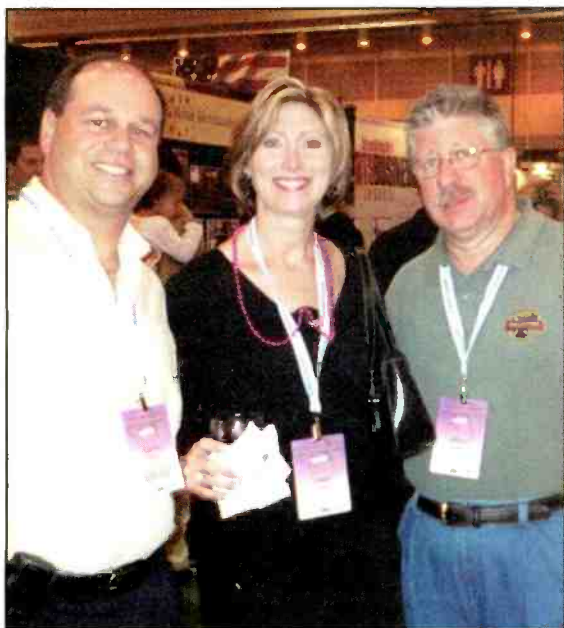
Some 2,700 venue and live entertainment professionals attended the 78th annual Convention and Trade Show of the International Assn. of Assembly Managers July 25-29 in New Orleans. The gathering was attended by representatives from arenas, theaters and performing arts centers, along with promoters, producers, booking agencies and industry suppliers.



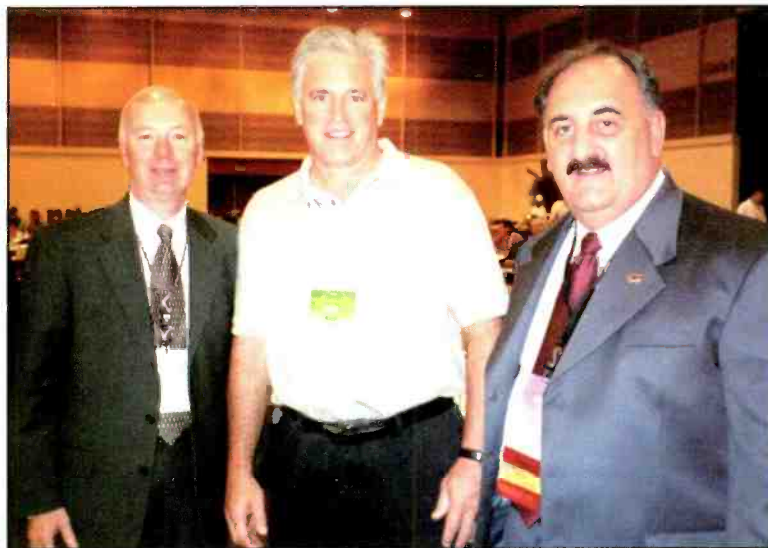
At a Ticketmaster-hosted reception, from left, are *Billboard* editor-in-chief Keith Girard, *Billboard* touring reporter Susanne Ault and Ticketmaster chairman/CEO Terry Barnes.



Gathering at the Ticketmaster reception, from left, are Glenn Mon, senior VP of stadiums and arenas for SMG; Ticketmaster's Terry Barnes and New York VP Marla Hoicowitz; Bob Williams, president of Philips Arena in Atlanta; and Ned Collett, GM of the Office Depot Center in Sunrise, Fla.



Checking out the IAAM trade show floor, from left, are Steve Kirsner, director of booking for the HP Pavilion in San Jose, Calif.; Leslee Stewart, GM of the Paramount Theatre in Oakland, Calif.; and Jeffrey Bowen, VP of booking for Conesco Fieldhouse in Indianapolis.



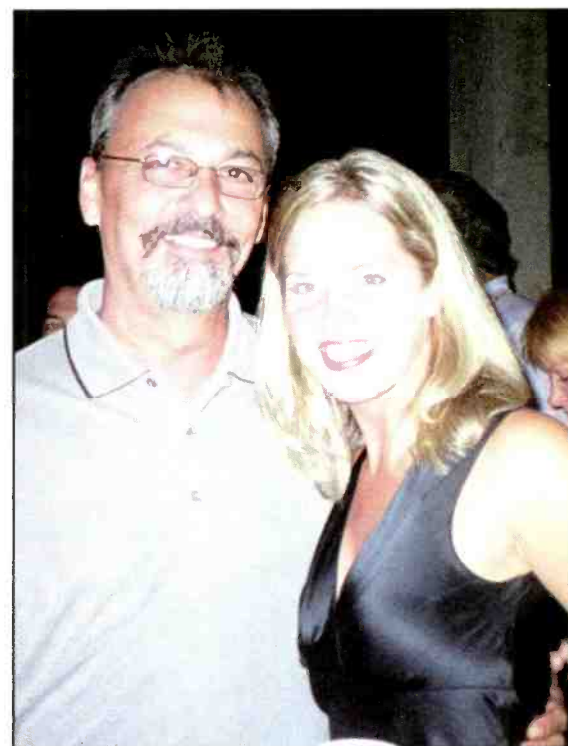
*Billboard* editor-in-chief Keith Girard is flanked by IAAM executive director Dexter King, left, and outgoing president Joe Floreano, director of the Rochester (N.Y.) Riverside Convention Center.



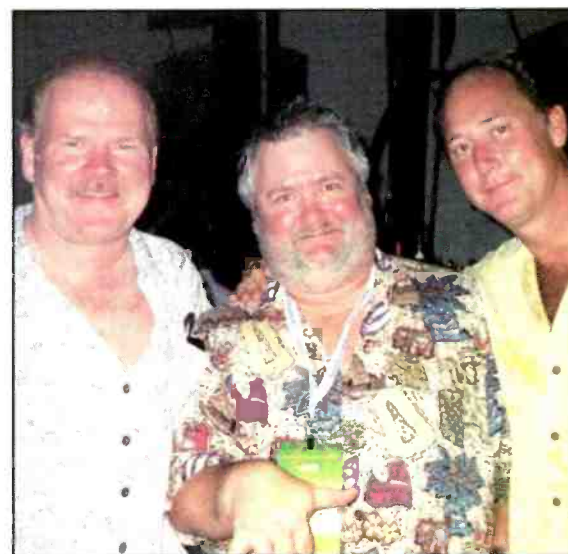
Cynthia Mellow, account manager for *Billboard*, is flanked by Tom Paquette, GM of the Carolina Center in Columbia, S.C.; and Brian Ohl, GM of the Labatt Center in London, Ontario.



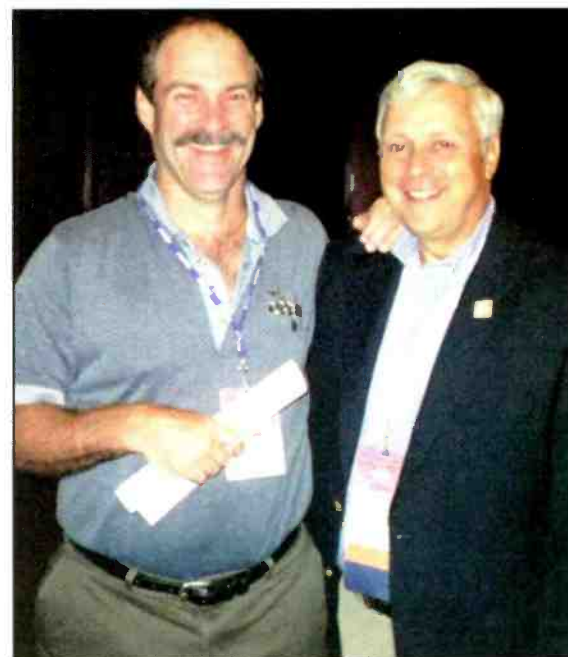
Talking security, from left, are Reid Katzung, director of operations at the Target Center in Minneapolis; *Billboard* account manager Lee Ann Photoglo; and Richard Bezemer and Damon Zumwalt of international concert security firm Contemporary Services.



Pictured at the Clear Channel party at New Orleans venue Twi Ro Pa, from left, are Bob Boggess, VP of booking for Clear Channel Entertainment's Motor Sports division, and Carrington Beck, director of booking for CCE Motor Sports.



Enjoying the CCE party, from left, are Steve Lawler, production guru for CCE; *Billboard* senior touring writer Ray Waddell; and Bob Roux, CCE president of music/Southwest division.



Gators and Volunteers were the topic for Tim Reese, manager of Thompson-Boling Center at the University of Tennessee, Knoxville, left, and Lionel Dubay, director of the O'Connell Center at the University of Florida, Gainesville.



# Kids' Books

Continued from page 5

"The real inspiration for Madonna doing these children's books comes from her being a mother herself," Callaway tells *Billboard*.

Madonna's previous foray into literature was the controversial "Sex," published in 1992. Her new turn as an author of children's books is another testament to her ability to continually reinvent herself.

Callaway says the books were Madonna's idea. She will author them herself without ghost writers. He adds

that Madonna will donate her publishing proceeds to charity.

Callaway declined to reveal how much the privately owned company paid Madonna for the five-book deal. The 48-page book will carry a suggested U.S. retail price of \$19.95—on par with many children's books of the same length.

"Madonna's book will do just as well, if not better, than most other children's books written by celebrity authors," says Diamond Braswell, a supervisor at Borders Books & Music's Sixth Avenue location in New York. "There are a lot of people who know about this book, so I expect that it will do very well in sales."

Most books-and-music retailers are expected to place "The English Roses" and other titles written by music

celebrities in their book departments, not in their music sections.

A multilayered international marketing blitz is planned for "The English Roses."

Gap Kids will dedicate about 500 of its retail-store windows to the book and will give limited-edition tote bags to customers who buy the title along with \$75 worth of Gap merchandise. (Madonna has a Gap endorsement deal.)

Beginning in mid-August, amazon.com will have a home-page link to a page where the title may be purchased. The link will include an audio message from Madonna.

In addition, Madonna will attend launch parties Sept. 14 in London and Sept. 15 in Paris. She is scheduled to do a reading of the book Sept. 16 on an as-yet-unannounced U.S. TV broadcast.

Rimes will also enjoy a significant promotion campaign for "Jag," which she co-wrote with her husband, Dean Sheremet.

## DRIVING 'JAG' SALES

Media exposure for Rimes includes CBS programs "The Early Show" and "48 Hours," VH1 and ABC Radio and In Style, Good Housekeeping and Parents magazines. On Aug. 25, Rimes will appear on NBC's "Today" and sign books at Barnes & Noble's Fifth Avenue location in New York.

"Jag" is about a young female jaguar dealing with issues of friendship and insecurity.

"The story has a lot to do with my

experiences growing up," Rimes tells *Billboard*. "I was picked on by other kids at school, and I think a lot of kids are dealing with those life experiences right now. The message of the book is be yourself, conquer your fears and stand up for yourself in a good way."

Rimes has inked a deal with Dutton, a division of Penguin Young Readers Group, to write a sequel to "Jag." The sequel, which has the working title, "Jag's New Friend," is scheduled for publication in 2004. Rimes says that she and her husband have developed about five story ideas for other books.

"I'm writing children's books because I wanted to connect with my fan base of small children, and I think this is a cool way to do it other than my music," Rimes adds.

Kenny Rogers was one of the first prominent music artists to author children's books. His books include "Kenny Rogers Presents the Greatest," "The Toy Shoppe" and "Christmas in Canaan." He is also writing "Brothers," about an adopted 4-year-old boy on a mission to give a gift to Santa Claus.

Rogers was inspired to write children's books by putting on annual Christmas shows. "Writing these books is not something I do for the money," he explains. "I'm a story teller, even in my music."

He adds that writing children's books comes with a set of responsibilities different from recording music.

"These books have to be stories with a moral or ethical lesson behind them.

You need to be careful not to destroy a child's belief system."

## ARTISTS GET 'HIP'

Scholastic launched the Hip Kid Hop children's book series last September. The series consists of books written by hip-hop artists, including LL Cool J ("And the Winner Is..."), Doug E. Fresh ("Think Again"), Shaggy ("Hope") and Kevi (Don't Talk to Strangers"). Next year will bring new books from Eve and Common.

The Hip Kid Hop releases include a CD with a spoken-word version of the book and an accompanying instrumental.

Hip Kid Hop creator Karyn Rachtman says, "These books have a positive message and have gotten phenomenal reviews. Unfortunately, the books aren't selling as well as we expected, because some retailers aren't ready to buy books from rap artists. We're in discussions to have a major label get these books in record stores, where people know these artists better."

Rachtman is also developing a similar book series authored by rock artists.

A children's book deal worth multimillions, like Madonna's, is still the exception, according to insiders.

Rachtman says that for books like the Hip Kid Hop series, the artists "get more than the average first-time children's book authors, but they're not doing these books to get rich. They're doing [them] because it's rewarding to them personally."

# Bay Area

Continued from page 6

But Smith emphasizes that key CCE/BGP staffers—including marketing head Melanie Davis, VP of booking Rick Mueller and production head Ron Bergman—remain with the company.

"All of us [at CCE/BGP] did a great job promoting in this market, and with the exception of Gregg and Sherry, everybody is still in place," Smith says. "Everybody who did the heavy lifting—talent buyers, marketing people, production people—is still here. We also have a lot of great places to play, and we're very confident that these are assets that will help us continue to be successful."

Smith cites CCE/BGP exclusives at such Bay Area venues as the Fillmore, the Warfield Theater, Shoreline Amphitheatre, the Chronicle Pavilion and the Greek Theatre as a big plus for the company's ongoing profile in the market.

For his part, Perloff says his new venture could include anything from buying talent for private shows and casinos to promoting at the club to stadium level. And while the emphasis is obviously on the Bay Area, Perloff says, "We will take a close look at a lot of different areas, including

real estate and national touring."

Industry pioneer and company founder Bill Graham died in a helicopter crash in 1991. Perloff and 14 other BGP employees bought the company from Graham's estate in 1995 for \$5 million.

In 1997, SFX purchased BGP for \$65 million as part of a \$2 billion wave of promoter consolidation. Clear Channel acquired SFX in 2000 for \$4 billion.

Perloff admits that resigning from CCE/BGP was a very difficult decision. "Even though I worked for the equivalent of four different companies—including Bill, [our] buying the business, SFX and then Clear Channel—I've really been in the same job for 27 years."

The BGP name still has a huge amount of brand equity in the Bay Area, but Perloff maintains that "the name is just that: a name. Certainly the company that Bill Graham founded has very little reference to what exists today. You can call it anything you want to."

Perloff says he will grow Another Planet by getting back to the basics of concert promotion.

"We do that by really listening to what the artist has to say and trying to figure out what the artists' needs are. At the same time, we need to look at the consumer and audience and be able to say we are producing shows to the best of our ability, making every night a memorable night out."

# Dixie Chicks

Continued from page 5

"In retrospect it was a great idea, one that really did work," Renshaw understates. "We were really lucky we were able to create a schedule for them—not only with the on-sale but with how much media exposure they had leading up to the on-sale."

Light agrees. "There was a huge amount of setup going into the one-day on-sale... This was one of the most unique opportunities you'll

ever see, and the [band] worked harder than anyone to set this up. Having that much momentum created a perfect opportunity to try something like this."

Even the ticket sale was subject to criticism. Some in the country music business voiced disapproval. They feared that the simultaneous sale date would funnel sales from other country artist shows that were already available (*Billboard*, March 15).

Still, in terms of looking out for their own act, the Chicks' decision-makers dodged what might have been a major bullet by putting tickets up early, even if they had no idea that a

media firestorm was coming.

The Dixie Chicks finish the North American leg Aug. 13 in Calgary, Alberta. They begin a 10-day European run Sept. 6 in Stockholm, then will wrap up six Australian dates Oct. 5 in Sydney.

"And that's it," Renshaw says. "We may do a couple of benefits between now and the end of the year, but that will be the end of Top of the World."

This is the Chicks' second tour as a headliner. On their Fly tour in 2000, they averaged \$524,211 per show and 12,687 in attendance, according to *Billboard* Boxscore. The tour grossed \$46.1 million.

# R&B/Hip-Hop Awards

Continued from page 1

recognized as the top R&B/hip-hop album and top rap album. The rapper also earned kudos as top R&B/hip-hop albums artist. Kelly won top R&B/hip-hop singles and tracks and top R&B/hip-hop singles sales for "Ignition" and R&B/hip-hop songwriter of the year.

The Neptunes took home the R&B/hip-hop producer of the year award. It was the second such honor the team received for the week, having won a similar accolade at the Aug. 5 BMI 2003 Urban Awards (see related story, page 22).

The late Aaliyah was named top

R&B/hip-hop artist, female. Clipse nabbed the trophy for top R&B/hip-hop artist-duo or group, and Erykah Badu featuring Common won the top singles airplay award for "Love of My Life (An Ode to Hip-Hop)."

Badu told *Billboard*, "When I create, I don't think about accolades like this. I was offered an opportunity to record this song for the 'Brown Sugar' soundtrack. Starting off with a great song like Common's 'I Used to Love H.E.R.,' all you can do is attempt to improve on it. It wasn't just me. This was a collaborative effort."

Nelly Featuring Kelly Rowland took hot rap track of the year for "Dilemma."

Island Def Jam Music Group received the R&B/hip-hop major label of the year accolade, and Koch won for R&B/hip-hop independent label.

Betty Wright and Grandmaster Flash were this year's Founders Awards honorees in R&B and hip-hop, respective-

ly. These special awards acknowledge achievements by pioneering artists. Last year's inaugural recipients were the Isley Brothers and Afrika Bambaataa.

AURN syndicated morning personality Doug Parr and actor Idris Elba, from HBO's "The Wire," hosted the awards. Nappy Roots, Anthony Hamilton, Mystic, Little Brother, Kanye West, Goapele and Jacki O were among the performers.

The conference and awards show were presented in association with sponsor AURN, with the support of the Miami Beach Visitor & Convention Authority.

The *Billboard* R&B/Hip-Hop Awards are based on sales data from Nielsen SoundScan and airplay information from Nielsen Broadcast Data Systems.

Winners reflect the performance of recordings on the *Billboard* R&B/hip-hop and rap charts for the 12 months ending with the issue dated May 24.

## AURN Putting Radio Talent On TV Show

MIAMI—American Urban Radio Networks has announced a new urban radio/TV programming alliance: "Live in Hollywood." Launching the week of Sept. 22, the weekly first-run syndicated show brings AURN's on-air talent to the TV screen in a "classic-variety-show-goes-Hollywood" program.

The hour-long show will be hosted by Kiki Shepard with celebrity co-hosts. Various programming segments include such AURN talent as "Hollywood Live" and "The Red Carpet" host Tanya Hart, "USA Music Magazine" host John Monds and

"Super Jam Survey" host Skip Cheatham. "Live in Hollywood" will also feature Anji Corley, host of AURN's newest show, "Hip Hop Wire," which also bows the same week as "Live in Hollywood."

AURN's syndication partner in the new show is Western International Syndication, which will produce and distribute the show. TV vet Don Weiner is executive producer and director. "With AURN's 25 million radio audience and TV's 85 million viewers, this is truly a historic, ground-breaking alliance," AURN president Jay Williams says. **GAIL MITCHELL**



## EVENTS CALENDAR

### AUGUST

Aug. 14, **Video Industry AIDS Action Committee (VIAAC)'s An Evening of Wine and Wisdom**, benefiting the UCLA AIDS Institute, UCLA Hammer Museum, Los Angeles. 213-833-6694.

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](http://immedia.com.au).

Aug. 16, **2003 Mancini Musicale Honoring Clint Eastwood**, presented by the Henry Mancini Institute, Royce Hall, University of California, Los Angeles. 310-314-5407.

Aug. 20-21, **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. 13, **DIY Convention: Do It Yourself in Film, Music & Books**, Belcourt Theatre, Nashville. 323-665-8080.

Sept. 13, **25th Annual Georgia Music Hall of Fame Awards**, Thomas B. Murphy Ballroom, Georgia World Congress Center, Atlanta. 770-934-0906.

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. 21, **Healing the Divide Benefit Concert**, Avery Fisher Hall, Lincoln Center, New York. 212-582-5400.

Sept. 22-24, **2003 Billboard Dance Music Summit**, Union Square Ballroom,

New York. 646-654-4660.

Sept. 25, **2003 Chicago Heroes Awards**, presented by the Chicago chapter of NARAS, venue to be determined. 312-786-1121.

Sept. 29-Oct. 5, **Annual World of Bluegrass Trade Show and Fan Fest**, presented by the International Bluegrass Music Assn., Galt House Hotel, Louisville, Ky. 615-256-3222.

### OCTOBER

Oct. 3-5, **Second Annual Mid-Atlantic Music Conference**, Sheraton Four Points Hotel, Charlotte, N.C. 888-755-0036.

Oct. 5-8, **2003 International Entertainment Buyers Assn. Conference**, Hilton Suites, Nashville. 615-463-0161.

Oct. 10-13, **115th Audio Engineering Society Convention**, Jacob K. Javits Convention Center, New York. 212-661-8528.

Oct. 12, **2003 World Music Awards**, Monte Carlo Sporting Club, Monte Carlo, Monaco. 377-93-25-43-69.

Oct. 21, **Songs for the Cause**, presented by the N.J. Songwriters in the Round, benefiting the Susan G. Komen Breast Cancer Foundation, the Stanhope House, Stanhope, N.J. 908-852-4749.

Oct. 21, **U.K. Music Industry Trusts' Award**, Grosvenor House Hotel, London. 44-207-803-1300.

Oct. 23, **Bogart Tour for a Cure 2003 Children's Choice Awards**, presented by the Bogart Pediatric Cancer Research Program, Kodak Theatre, Los Angeles. 310-358-4970.

Oct. 23, **2003 MTV Video Music Awards Latin America**, Jackie Gleason Theater, Miami. 305-535-3700.

Oct. 27-28, **What Teens Want Conference**, presented by Adweek, Brandweek, Mediaweek, *Billboard* and The Hollywood Reporter, Fairmont Miramar Hotel, Santa Monica, Calif. 888-536-8536.

### NOVEMBER

Nov. 6, **SESAC Country Music Awards**, SESAC Headquarters, Nashville (by invitation only).

Nov. 19-20, **Second Annual Hollywood Reporter/Billboard Film & TV Music Conference**, Renaissance Hollywood Hotel, Los Angeles. 646-654-4660.

### DECEMBER

Dec. 10, **Billboard Music Awards**, MGM Grand Hotel, Las Vegas. 646-654-4600.

Dec. 11, **2003 New York Heroes Awards**, presented by the New York chapter of NARAS, Roosevelt Hotel, New York. 212-245-5440.

Submit items for *Lifelines and Events Calendar to Margo Whitmire* at [Billboard, 5055 Wilshire Blvd., Los Angeles, Calif. 90036](mailto:Billboard, 5055 Wilshire Blvd., Los Angeles, Calif. 90036) or at [mwhitmire@billboard.com](mailto:mwhitmire@billboard.com).

## LIFE LINES

### BIRTHS

Twin girls, Emily Elizabeth and Sarah Rae, to **Kristina and Paul Farberman**, July 15 in Santa Monica, Calif. Father is a manager with Feeling Productions.

Girl, Morgan Christa Reese, to **Pam Edwards and Dennis Reese**, July 18 in New York. Father is senior VP of promotion for Elektra Entertainment Group.

### DEATHS

**Gregory Mark Guidry**, 53, of undetermined causes, July 28 in Nashville. As a songwriter, Guidry had his tunes cut by Johnny Lee, Sawyer Brown, Boys Band, Anna Marie, the Shooters and Keith Thomas. Signing his first publishing deal in 1977 with CBS Songs, Guidry held contracts with Tree International, Motown/Jobete Music and EMI Music throughout his career. Guidry began performing when he

was a child; he and his siblings were part of the gospel quartet the Guidry Family and worked alongside acts like the Oak Ridge Boys and the Goodman Family. He later worked as a background singer for the Allman Brothers before signing a solo pop recording contract with Badland/Columbia, releasing 1982's "Over the Line." Guidry is survived by five siblings, two children and a grandson.

**Henry Redd Stewart**, 80, of natural causes, Aug. 3 in Louisville, Ky. The singer/songwriter co-wrote such country songs as "Tennessee Waltz," "Slow Poke," "Bonaparte's Retreat" and "You Belong to Me." His 1944 tune "Soldier's Last Letter," recorded by Ernest Tubb, was No. 1 on the *Billboard* country chart for four weeks. As a musician, Stewart played at the Grand Ole Opry for many years as a member of Pee Wee King's band, the Golden West Cowboys. Stewart penned a lifetime exclusive songwriting contract with Acuff-Rose Music Publishing and was inducted into the Nashville Songwriters Hall of Fame.

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# homefront

Billboard Information Group events & happenings

## Gamble Brothers Band A Sure Bet At IMWS Competition



The Gamble Brothers Band emerged victorious during the Southeast regional finals of the Independent Music World Series (IMWS) recently at the 3rd and Lindsley club in Nashville. A national unsigned artist competition, the IMWS is presented by CD manufacturer Disc Makers in association with *Billboard's* Musician's Guide to Touring & Promotion and other sponsors.

The Gamble Brothers Band, a Memphis-based act mixing modern southern soul and funk, was among six finalists chosen by a *Billboard* judging panel to take part in the Southeast showcase and competition. More than 1,200 unsigned bands and individual artists submitted entries for the Southeast competition. The other finalists were Chef Chris & His Nairobi Trio (based in Sarasota, Fla.), Dean Fields (Nashville), Jag Star (Knoxville, Tenn.), the Smartest Monkeys (Nashville) and Wisedumb (Atlanta).

The grand-prize winner was selected best out of the six at the competition by a second panel of judges comprising music business and media professionals from the Southeast area. As the grand-prize winner, the Gamble Brothers Band took home over \$35,000 in prizes, including a complete Disc Makers CD manufacturing package, tons of music gear, memberships and more.

The July 31 showcase was the final installment of the 2002-2003 showcase series of the IMWS competition. The first installment of a new IMWS showcase series will take place Oct. 30 at the Lion's Den in New York City for the Northeast region. Submission deadline is Aug. 28. For more information, call 888-800-5796 or visit [discmakers.com/music/imws](http://discmakers.com/music/imws).

## BOOK OF THE WEEK THIS BUSINESS OF MUSIC



"This Business of Music: The Definitive Guide to the Music Industry," which has always been essential reading for music business professionals, has been updated with a wealth of information relating to digital music and changes in copyright law.

Written by legal experts M. William Krasilovsky and Sidney Shemel and with contributions by John M. Gross, "This Business of Music" is the complete reference to the legal, economic and financial aspects of the music industry. The new 9th edition features timely coverage of the legal implications of MP3, international cooperation in anti-bootlegging initiatives, the death and imminent rebirth of Napster, the Supreme Court's review of the Copyright Term Extension Act, union treatment of digital music and much more. Also included is an updated directory of Web sites for music business information and research.

"This Business of Music: The Definitive Guide to the Music Industry" (ISBN: 0-8230-7728-4, \$29.95) is available wherever books are sold. For more information, visit [www.watsonguptill.com](http://www.watsonguptill.com).

### UPCOMING EVENTS

**BILLBOARD DANCE MUSIC SUMMIT**  
September 22-24 • Union Square Ballroom • New York City

**BILLBOARD/HOLLYWOOD REPORTER FILM & TV MUSIC CONFERENCE**  
November 19-20 • Renaissance Hollywood Hotel • Los Angeles

**BILLBOARD MUSIC AWARDS**  
December 10 • MGM Grand Hotel • Las Vegas  
for info: 646.654.4600 • [billboardawards@vnuinc.com](mailto:billboardawards@vnuinc.com)

For more information: [Michele Jacangelo 646.654.4660](mailto:Michele.Jacangelo@billboard.com) • [bbevents@billboard.com](mailto:bbevents@billboard.com)



# 'I Was So Excited That I Would Just Be At Home Listening To My Record'

BY BRIAN CARROLL

Gunplay and drug dealing are common topics in rap songs, but not every rapper has personal experience living the thug life. 50 Cent, born Curtis Jackson July 6, 1976, in South Jamaica, Queens, N.Y., was raised by his grandparents after his mother was murdered at age 23. As is well-known by his fans, he was dealing drugs by the time he was 12, and seven years later he was running a local drug cartel.

Signed to Columbia Records, 50 Cent was about to make a video for his first single when he was shot nine times May 24, 2000. To this day, the rapper—whose name comes from an infamous Brooklyn, N.Y., gangster—carries a bullet fragment in his tongue and a hole in his jaw that gives him a distinctive slur.

After the shooting, he was dropped by Columbia and continued recording on his own, releasing mix-tape albums through the independent G-Unit label. "Guess Who's Back? (Full Clip)" collected his biggest mix-tape hits, including the controversial "How to Rob." Released in May 2002, that indie release has sold 316,000 units, according to Nielsen SoundScan.

The underground success of these mix-tape albums led to Eminem and Dr. Dre signing 50 Cent to Interscope-distributed Shady/Aftermath.

"Get Rich or Die Tryin'," 50 Cent's major-label debut, sold 872,000 copies in its first week, the best opening for any album this year. Sales have now reached 5.6 million, making it the top seller of 2003, according to Nielsen SoundScan. Two songs from "Get Rich" have topped The Billboard Hot 100: "In Da Club," which spent nine weeks at No. 1, and "21 Questions," which led the list for four weeks.

50 Cent's latest Billboard Hot 100 entry, "P.I.M.P.," stands at No. 4 this issue.

**Q:** How did you become a rapper?

**A:** A friend of mine was having a conversation with Jam Master Jay, and I was able to kind of work my way into that conversation. He said he wanted to develop a new artist and I told him, "I rap, you know." And from there, he gave me a shot to do it, but Jay, he helped me develop my whole song structure, because I didn't know how to count bars or anything.

I had recorded over an album's worth of material while I was under Jam Master Jay. His touring schedule with Run-D.M.C. had become so hectic that he wasn't able to focus on me at the time, so I moved on. I was blessed with the opportunity to work with the Trackmasters and Cory Rooney at Columbia, and then three days before I was supposed to shoot a video for "Thug Love" with Destiny's Child, I got shot. Columbia Records [was] afraid to work with me after I got shot.

**Q:** You then signed to Shady/Aftermath. What's it like working with Dr. Dre?

**A:** He's great. Dre's a perfectionist. He'll make you do something over and over and over and over, and he's right. I had trust issues at first. If I fail, it has to be because I made a mistake. It's not until you get in a crew like when I joined Eminem and Dr. Dre that I could become comfortable enough with people to take their advice.

**Q:** How did you choose "In Da Club" as the first single?

**A:** We had so many good records at the time that it was kind of hard to pick. At the time, they were selling "If I Can't Do It, It Can't Be Done." But then I said, "Dre, which one do you like, man?" He said, "I like 'In Da Club.'" And Eminem was saying, "Well, we like this one and Part Two on that one," and I said, "Well, Dre said 'In Da Club.'" I know how to generate the interest of the hood. I know how to get the streets going. I get on the mix tape and I generate interest through giving up a quality perform-



## The Last Word

A Q&A With 50 Cent

### 50 Cent Album Releases

Title	Release date	Sales
"Guess Who's Back" (Full Clip)	May 7, 2002	316,000
"Get Rich or Die Tryin'" (Shady/Aftermath/Interscope)	Feb. 4, 2003	5.6 million
"The New Breed" (Shady/Aftermath/Interscope)	April 15, 2003	564,000

ance over and over in the street. Dre and Em both have been able to sell records worldwide, so that humbles me and allows me to take consideration of what they're saying.

**Q:** When did you realize that "In Da Club" would be so huge?

**A:** At that time, [the clubs] had so many street records on me that they would have a 50 Cent segment. For maybe 40 minutes in the club, it would just be me, but before they got into that, they would play "In Da Club" about five or six times in a row and it would keep the club going. When they were playing it that much, I was so excited about the record that I would just be at home listening to my record by myself.

**Q:** Do you follow the charts?

**A:** Oh man, I follow them all the time, that and SoundScan.

**Q:** How did you feel when you found out your album was No. 1?

**A:** Actually, when the album came out, the first week was the most incredible feeling I have ever felt in my life. The first two days, it sold out. There were no more records. We couldn't even get the record in the store. The first week it sold 827,000 and then the second week, it did 823,000. It was more than I could imagine.

**Q:** Your next hit was "21 Questions." Some people might be surprised at the presence of a slow song on the album.

**A:** They're probably more surprised that I like women. For some strange reason, they feel like . . . well, I know why. Because the guys who do lyrics in the past, who have similar lyrical content to 50 Cent, were so hard that they weren't able to say things that would make people feel like they were actually interested in women. They would make records that say, "My ho's a trick," like Snoop Dogg. I love Snoop's music, but that's the kind of material that if you've got the kind of lyrical content I have, they expect from 50 Cent. I'm not currently in a relationship, so those are the 21 questions I would be interested in asking.

**Q:** You also have a big hit with your duet with Lil' Kim, "Magic Stick," which is on her album.

**A:** I recorded "Magic Stick" for my album. I sent it to Trina, and they kept it for so long that when they sent it back, when it wasn't done exactly the way I felt like the record should be put together, I wasn't interested in having Trina on the record anymore. So I sent it to see if Lil' Kim could pull it off. Kim got the record. She held on to it for so long that it missed the deadline for my album . . . I heard Lil' Kim's version finally. I was excited. It came out great, so I let them use it.

**Q:** How did your current hit, "P.I.M.P.," come about?

**A:** That came about as a mix-tape record. Me and Snoop did a mix tape in the street, because I felt like what the company has developed for marketing, the system that they've developed, it's effective but the presence of the artist should be a little more in the street. The reason that [people are] downloading music is because they're so afraid of purchasing CDs that only have one or two good songs on them . . . My album was downloaded 300,000 times before it went on sale, and it still sold 872,000 the first week, so I believe those people who downloaded my album went to buy it after they realized it was worth buying. Word-of-mouth promotion is the best . . . Like I put out six albums' worth of material waiting to put out this album. And while I was doing that, it kind of made the consumers feel comfortable with purchasing my album.

**Q:** How are you enjoying touring?

**A:** At first, my love was just to be in the studio and make the music and enjoy it when I hear it played back, but now the biggest thing for me is to see the response of the people. When you go out and see the energy in the crowd—man, like when I'm with Em, we do, like, 70,000 people at a time, so it's incredible. The people in the back just look like dots. I've been in situations like in Tokyo where people sang my song word for word and then when the music stopped, they couldn't speak to me. I've seen the music break the language barrier.

**Q:** Do you ever get bored of hearing your songs on the radio?

**A:** No, man. You know what my favorite song is right now? "P.I.M.P.!"

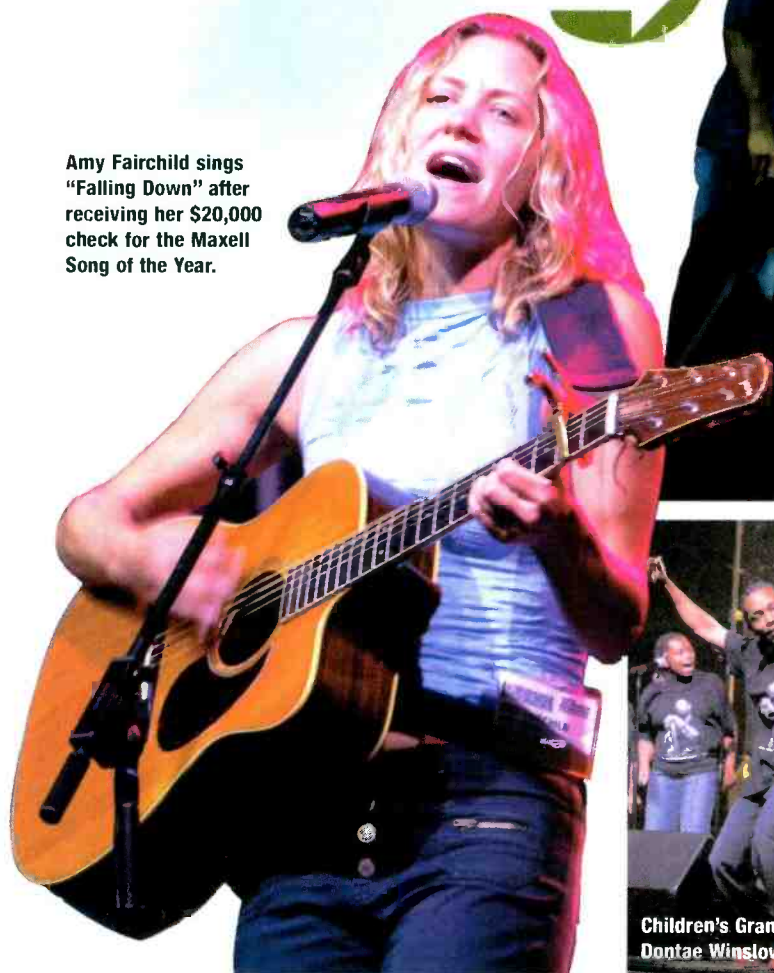




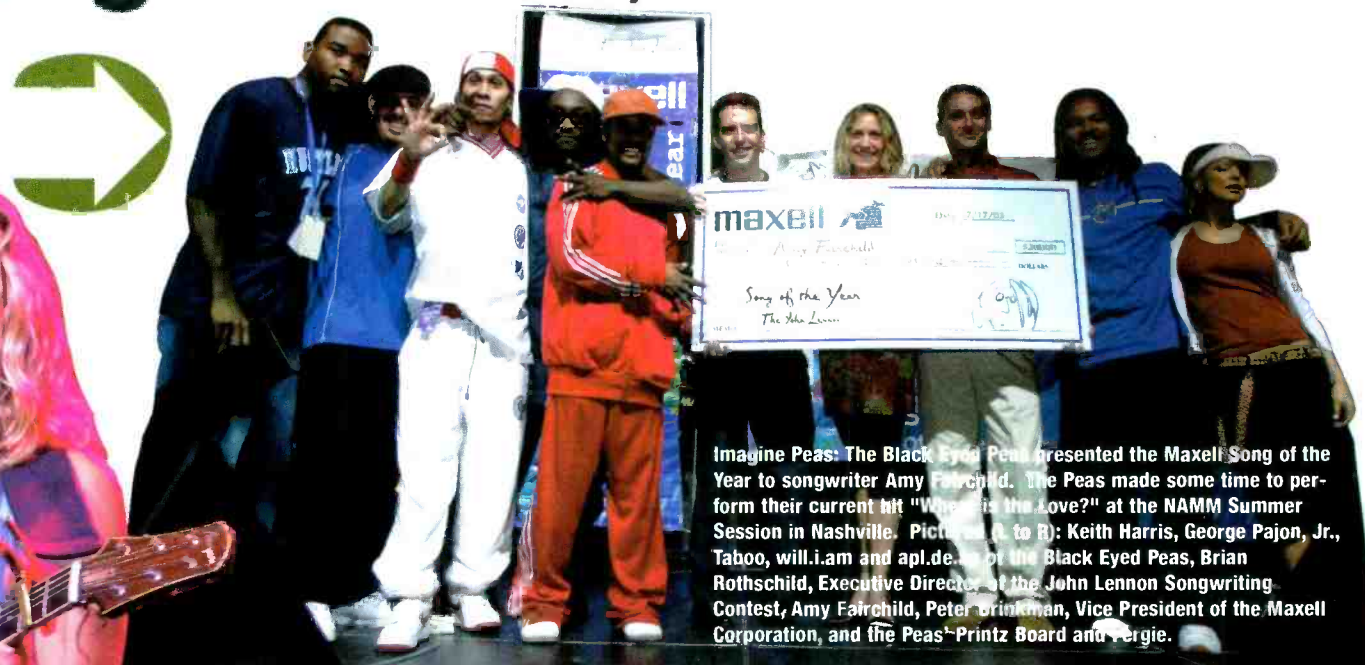
# The John Lennon

## SONGWRITING CONTEST

# Black eyed Peas Celebrate the \$20,000 maxell Song of the Year



Amy Fairchild sings "Falling Down" after receiving her \$20,000 check for the Maxell Song of the Year.



Imagine Peas: The Black Eyed Peas presented the Maxell Song of the Year to songwriter Amy Fairchild. The Peas made some time to perform their current hit "Where is the Love?" at the NAMM Summer Session in Nashville. Picture (A to B): Keith Harris, George Pajon, Jr., Taboo, will.i.am and apl.de.ap of the Black Eyed Peas, Brian Rothschild, Executive Director of the John Lennon Songwriting Contest, Amy Fairchild, Peter Brinkman, Vice President of the Maxell Corporation, and the Peas' Printz Board and Pergie.



Children's Grand Prize winner Dontae Winslow



R&B Grand Prize winner Melissa Bathory



Jazz Grand Prize winner Jesse Garmatario



Rock Grand Prize winner Elizabeth Elkins

Sponsored by: **YAMAHA** **maxell** **Musician's Friend** **DISC MAKERS**



### ENTER the 2003 contest fill out this application and...just imagine

NAME \_\_\_\_\_

ADDRESS \_\_\_\_\_

APT. \_\_\_\_\_

CITY \_\_\_\_\_ STATE \_\_\_\_\_ ZIP \_\_\_\_\_

PHONE ( ) \_\_\_\_\_ AGE \_\_\_\_\_

EMAIL \_\_\_\_\_

SONG TITLE \_\_\_\_\_

CHECK ONE:  LYRICS INCLUDED  INSTRUMENTAL COMPOSITION

CIRCLE ONE (IF PAYING BY CREDIT CARD): VISA  MASTERCARD

CARD # \_\_\_\_\_

EXP. \_\_\_\_\_ SIGNATURE \_\_\_\_\_

Mail your entry to: **John Lennon Songwriting Contest**  
620 Frelinghuysen Avenue Suite #103  
Newark, NJ 07114

#### Each entry must consist of:

- Completed and signed entry form (or photocopy). All signatures must be original.
- CD(s) or audio cassette(s) containing one song only, five (5) minutes or less in length.
- Lyric sheet typed or printed legibly (please include English translation if applicable). Sheets not required for instrumental compositions.
- Check or money order for \$30.00 per song (U.S. currency only) payable to John Lennon Songwriting Contest. If paying by credit card, \$30.00 per song will be charged to your account.

Entries must be postmarked no later than September 28, 2003.

Please read all rules carefully, and then sign your name in the space provided. If entrant is under 18 years old, the signature of a parent or guardian is required.

1. Each song submitted must be contestant's original work. Songs may not exceed five (5) minutes in length. No song previously recorded and released through major national distribution in any country will be eligible. Entries may have multiple co-writers, but please designate one name only on the application. Contestant may submit as many songs in as many categories as he/she wishes, but each entry requires a separate CD/cassette, entry form, lyric sheet, and entrance fee. One check or money order for multiple entries/categories is permitted. (Entrance fee is non-refundable. JLSC is not responsible for late, lost, damaged, misdirected, postage due, stolen, or misappropriated entries.)

- Twelve (12) Grand Prize Winners will receive \$2,000 in cash, \$5,000 in Yamaha project studio equipment, a \$5,000 advance from EMI Music Publishing, and 1,000 CDs worth \$1,990 from Discmakers. One (1) Grand Prize Winner will receive \$20,000 for the "Song of the Year" courtesy of Maxell. Thirty-six (36) Finalists will receive \$1,000. Seventy-two (72) Runners-up will receive \$100 from MusiciansFriend.com.
- Contest is open to amateur and professional songwriters. Employees of JLSC, their families, subsidiaries, and affiliates are not eligible.
- Winners will be chosen by a select panel of judges comprised of noted songwriters, producers and music industry professionals. Songs will be judged based upon melody, composition and lyrics (when applicable). The quality of performance and production will not be considered. Prizes will be awarded jointly to all authors of any song; division of prizes is responsibility of winners. Void where prohibited. All federal, state, and local laws and regulations apply.
- One (1) winner's band will be selected by WARPED TOUR '04 organizers to tour and perform for one week on WARPED TOUR '04. Performance will be considered for WARPED TOUR '04 prize.
- Winners will be notified by mail and must sign and return an affidavit of eligibility/recording rights/publicity release within 14 days of notification date. The affidavit will state that winner's song is original work and he/she holds all rights to song. Failure to sign and return such affidavit within 14 days or provision of false/inaccurate information therein will result in immediate disqualification and an alternate winner will be selected. Affidavits of winners under 18 years of age at time of award must be countersigned by parent or legal guardian. Affidavits subject to verification by JLSC and its agents. Entry constitutes permission to use winners names, likenesses, and voices for future advertising and publicity purposes without additional compensation.
- CD's, cassettes and lyrics will not be returned. Winners will be announced on January 15, 2004 on the contest's website [www.jlsc.com](http://www.jlsc.com).

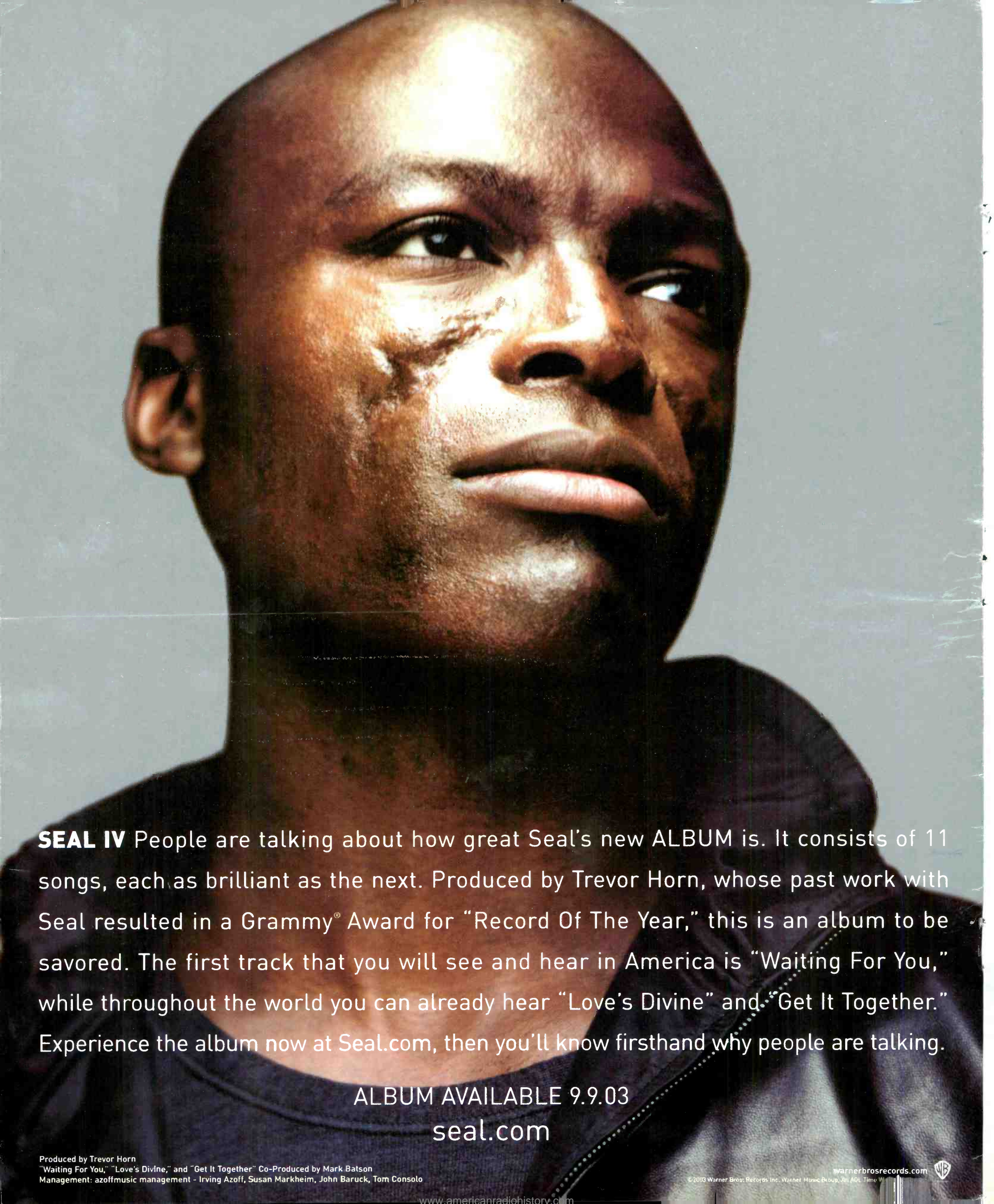
I have read and understand the rules of the John Lennon Songwriting Contest and I accept the terms and conditions of participation. (If entrant is under 18 years old, the signature of a parent or guardian is required.)

SIGNATURE \_\_\_\_\_

DATE \_\_\_\_\_

[www.jlsc.com](http://www.jlsc.com)





**SEAL IV** People are talking about how great Seal's new ALBUM is. It consists of 11 songs, each as brilliant as the next. Produced by Trevor Horn, whose past work with Seal resulted in a Grammy® Award for "Record Of The Year," this is an album to be savored. The first track that you will see and hear in America is "Waiting For You," while throughout the world you can already hear "Love's Divine" and "Get It Together." Experience the album now at Seal.com, then you'll know firsthand why people are talking.

ALBUM AVAILABLE 9.9.03  
seal.com

Produced by Trevor Horn  
"Waiting For You," "Love's Divine," and "Get It Together" Co-Produced by Mark Batson  
Management: azoffmusic management - Irving Azoff, Susan Markheim, John Baruck, Tom Consolo

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