

Billboard

THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO, AND HOME ENTERTAINMENT • www.billboard.com • JUNE 14, 2003

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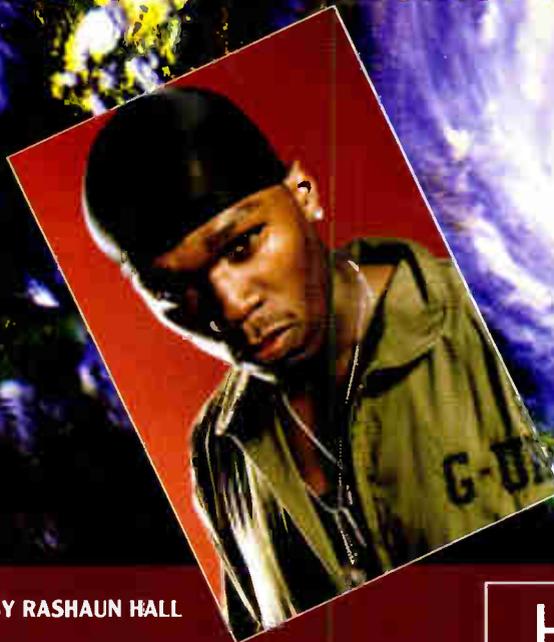


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Film companies are hoping for a long, hot summer with the DVD release of such mega-hits as *Die Another Day*.

The Perfect Storm

Beefs, Bullets, Artistry, Savvy Marketing Combine To Create A Rap Sensation



BY RASHAUN HALL

NEW YORK—It all began when Curtis Jackson of Jamaica, Queens, set out to be one of New York's best underground MCs.

Where it will end is anyone's guess. But for now, Jackson—better-known as 50 Cent—is the undisputed heavyweight champ of hip-hop, dominating The Billboard 200 chart for 17 weeks with his Shady/Aftermath/Interscope major-label debut, *Get Rich or Die Tryin'*.

Like any artist who makes it big, he has a solid first act. But when it comes to turning a breakout into a career, it's the second act that really counts.

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Hip-Hop, R&B Finalists Named

BY GAIL MITCHELL

50 Cent dominates the field of finalists for *Billboard's* annual R&B/Hip-Hop Awards. He has been named in 10 categories, including top R&B/hip-hop album, top R&B/hip-hop single, and top R&B/hip-hop artist.

The Aug. 8 awards ceremony at Miami's Jackie Gleason Theater will close the fourth annual *Billboard/American*

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Media-Rule Thrill Ride Still Rolling

Senate May Stop FCC Plan

A *Billboard* staff report

The fight over a historic vote by federal regulators to ease media ownership rules is far from over.

Senate Commerce Committee Chairman John McCain (R-Ariz.) is scheduling a June 19 committee vote on a bill that would revoke the Federal Communications Commission's (FCC) expanded national TV ownership rules.

The agency approved the rules by a 3-2 vote June 2, but radio rules largely remain the same as they were after the 1996 Telecommunications Act deregulated

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Zep Gives Retail Whole Lotta \$\$

BY JILL KIPNIS

LOS ANGELES—Led Zeppelin's incendiary performances shook the world of rock-'n'-roll in the 1970s. Now retailers are hoping the band can do for DVDs what it did for the 12-string guitar.

The band's *Led Zeppelin DVD* (Atlantic) had a record-breaking first sales week, and the title's success may be the exception that proves the rule about the

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Song Name ▲	Time	Artist	Album	Genre	Price
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Just a Girl	3:29	No Doubt	Tragic Kingdom	Alternative	\$0.99 BUY SONG
 Tiny Dancer	6:17	Elton John	The Greatest Hits 1970-2002	Rock	\$0.99 BUY SONG

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RAMIYAH

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QUOTE OF THE WEEK

"I cannot tell you how many [artists are] looking for an attorney to help them get out of a deadbeat deal they should never have signed."

LYNN MORROW
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Annie Lennox **Bare**

“Lennox Triumphs!”

The New York Daily News

“Will next year's Grammys® be the Annie Lennox show? Based on the intoxicating new music Lennox will be tough to deny.”

Hollywood Reporter

“Annie Lennox is one of the most commanding figures in pop and she is showing that she is just entering her prime. Bare is an emotional ride to shake your nerves and rattle your brain.”

Los Angeles Times

“Bare returns Annie Lennox to her truest calling: as a maker of plush and furious songs.”

New York Times

“Bare is a reminder of how Lennox's music always takes chances. Lennox' vocals sound as rich and robust as ever.”

Atlanta Journal & Constitution

“Annie Lennox is a national sensation!”

Washington Post

“Annie Lennox has reinvented herself again. Her beautiful, powerful roar is undiminished.”

The New York Post

“Lennox leaves her imitators in the dust.”

Variety

“Lennox is a diva in the purest sense of the word, gifted with a vocal talent that transcends fashion and musical fortune. For Lennox, the past is alive and undeniable, but so is she, and she's moving on with the survival instincts of a born diva.”

The San Francisco Chronicle

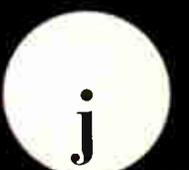


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CROSSOVER, EMERGING TRENDS

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BILLBOARD OFFICES

New York: 770 Broadway, New York, NY 10003, 646-654-4400, Edit fax: 646-654-4681, Advertising fax: 646-654-4799

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London: Endeavour House, 189 Shaftesbury Avenue, London WC2H 8TJ, +44 (0) 20 7 420-6003, Fax: +44 (0) 20 7 420-6014

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NARAS Makes Grammy Changes

Best Rap Song Category Is Added To The List Of Awards

BY CHRIS MORRIS

LOS ANGELES—The National Academy of Recording Arts & Sciences (NARAS) has made changes in voting categories for next year's 46th annual Grammy Awards, including the establishment of a best rap song Grammy.

The best rap song award—the sixth in the rap field, which was established in 1988—mirrors the long-running awards for country and R&B songs.

"The rap arena continues to be strong and growing," NARAS president Neil Portnow says. "There are more releases, more artists, more airplay and sales, and more importantly, there's more creativity in that area."

In addition, awards in the world music field have been doubled: Trophies will now go to best traditional world music album and best contemporary world music album.

NARAS senior VP of awards Diane Theriot says, "This has continued to be an extremely strong, healthy category, and over



PORTNOW

the years it has grown. The world committee felt there were sufficient entries" for two awards.

The best comedy recording category, formerly housed in the spoken-word field, will now have its own field, open to both spoken and musical comedy works.

Finally, the production field has been split into classical and non-classical fields.

Portnow says the moves are "the result of official proposals that come from members of the organization."

Those suggestions are voted on by the 25-member awards committee; NARAS' 36 trustees then make final decisions about the establishment of new categories or changes in existing ones.

NARAS also announced the election of new national officers: Daniel Carlin, VP of film/music at Zomba Group, as chairman; jazz vocalist Kurt Elling as vice chairman; and Wayne Halper, GM and head of label operations at Dream-Works Records Nashville, as secretary/treasurer.

TAG Opening Nashville Office

BY RAY WADDELL

NASHVILLE—In a development that has local and global talent-booking implications, the Agency Group (TAG) will open a new office here. Veteran agent Paul Lohr will head the new office.

TAG chairman Neil Warnock told *Billboard* in an exclusive interview that his company's new Nashville office will open June 9. "We're expecting to open here and have a tremendous response from the [local] industry as they review our roster and the way we work."

TAG employs more than 50 agents worldwide and books some 500 acts, from club to stadium level. It had been seeking a Nashville presence for some time (*Billboard*, March 15). The move into Nashville is the latest in an aggressive posture from TAG that has seen the New York/London-based agency previously set up outposts in Toronto, Los Angeles, Europe, and the Pacific Rim.

That international presence is precisely what company officials feel will make TAG compete in Nashville. Warnock says, "We have absolutely proved that our international offices can take American acts like Creed, Nickelback, Sum 41, or Slipknot, along with jazz artists like George Benson and George Clinton, and tour them on a worldwide basis."

Global presence is a cornerstone of the TAG philosophy, Warnock says. "The whole reason the Agency Group has worked is because of our access to international offices, through London and Europe, and knowledge of touring throughout the world, including Japan,



(FROM LEFT) WARNOCK LOHR AND MARTIN

the Pacific Rim, South America, and, of course, Canada."

"What we see here is really what we've seen in New York and L.A.," Warnock continues. "We know Nashville is a tremendous music source, not just for country but a lot of other genres."

Lohr adds that his new employer's "global impact and clout is absolutely compelling. Nashville has not had that."

Both the Nashville presence and the man named to run it will turn heads in a town known for a somewhat closed agency society and one fiercely competitive for acts.

Nashville boasts offices for national agencies like the William Morris Agency (Alabama, Brooks & Dunn), Creative Artists Agency (Dixie Chicks, Tim McGraw), and Monterey Peninsula Artists (Toby

(Continued on page 69)

EMI Files Napster Copyright Suit

BY BRIAN GARRITY

NEW YORK—EMI Group has become the second major label to sue Bertelsmann, the parent company of BMG Entertainment, for supporting the now-defunct Napster peer-to-peer service.

In a June 4 copyright infringement lawsuit filed in U.S. District Court for the Southern District of New York, EMI alleges Bertelsmann "materially contributed to the massive infringement" of EMI's works by funding Napster to keep its file-sharing system operating and participating in the management and decision-making of Napster.

EMI seeks \$150,000 in damages per copyright.

The move follows similar suits against Bertelsmann by Universal Music Group (*Billboard Bulletin*, May 13) and a group of music publishers (*Billboard Bulletin*, Feb. 21).

Bertelsmann loaned Napster \$50 million in October 2000 and an estimated \$100 million overall; the network shut down under court order in July 2001.

Labels and publishers claim the loan was nothing more than a "scheme" to shield Bertelsmann from liability for the massive infringements.

Bertelsmann did not return calls seeking comment by press time.

Verizon Loses Stay In RIAA Lawsuit

BY ERIK GRUENWEDEL

A U.S. Court of Appeals in Washington, D.C., on June 4 denied a stay requested by Verizon in the lawsuit the Recording Industry Assn. of America (RIAA) has brought against it.

The trade group had sued to obtain the names and addresses of two Verizon subscribers that it alleges to be copyright infringers. According to the RIAA, Verizon must turn over the information June 5. The company is expected to comply. A trial on the merits of the case will take place in September.

Verizon had argued that revealing the names would create a chilling effect on its users' private communications. It was appealing a judge's earlier decision in favor of the RIAA (*Billboard Bulletin*, Jan. 22). A Verizon representative could not be reached for comment.

In a statement, the RIAA said the decision "confirms our long-held position that music pirates must be held accountable for their actions and not be allowed to hide behind the company that provides their Internet service."

Pepsi Show Brings Music Back To Prime Time

BY CARLA HAY

NEW YORK—It is the type of TV show that U.S. broadcast networks would not touch for years: the prime-time music series for hit artists. With *Pepsi Smash* (which debuts July 16), the WB network and Pepsi aim to prove that resurrecting the format can turn into a "win-win" success for the network and the music business.

The show is in the tradition of such '60s prime-time, music-focused programs as *Shindig!* and *Hullabaloo*.

"The music industry needs a boost," says *Pepsi Smash* executive producer Joel Gallen of Tenth Planet Productions. "There aren't a lot of broadcast-TV outlets for artists, and most of those shows have music only as a small segment. But this show is all about music. It'll be a great outlet for artists, hopefully for years to come."

Pepsi is the main sponsor of the show, which will feature mainstream

pop, rock, R&B, and hip-hop acts (*Billboard*, June 7).

"Music has always been very important at the WB, and Pepsi came to us about doing a music show. Together, the WB and Pepsi represent two of the strongest youth brands anywhere," WB senior VP of alternative programming Keith Cox says.

"This is the kind of show our young, music-buying audience expects from us," he adds. "We decided to start the show in the summer, because summer is the biggest touring season for artists."

The WB claims to reach about 97 million U.S. households, making it the fifth-largest U.S. broadcast TV network. It targets 18- to 34-year-olds.

The WB initially ordered six episodes of the series. During its summer run, the one-hour *Pepsi Smash* will air at 9 p.m. ET/PT Wednesdays. The WB is considering a second time slot to air repeats of the show.

At press time, the acts confirmed to be on the show include AFI, Ashanti, Michelle Branch, Evanescence, Fabolous, Foo Fighters, Beyoncé Knowles, Lil' Mo, and Mya.

Each episode will be taped at the Ren-Mar Studios in Los Angeles one week before it airs. The studio will hold an audience of 500.

According to Gallen, *Pepsi Smash* will feature four acts per episode, with the acts each performing two songs live.

Gallen adds, "Three of the acts will be hit artists with instant name recognition, and the fourth artist will be an act just about to break to a mass audience."

In addition, the show will feature a music countdown and artist interviews.

Pepsi Smash will also encourage viewers to interact through the Internet. There will be contests held in association with artists' fan clubs and radio stations to send fans to tapings of the show.

The series will feature a regular host (to be announced), who will anchor the show along with rotating guest hosts.

If *Pepsi Smash* becomes a long-running staple on the WB, it would significantly alter how the music business prioritizes where artists are showcased on TV.

A prime-time music series on a broadcast network could easily draw a larger audience than its music-series rivals, which tend to be non-prime-time or cable-TV shows.

Pepsi Smash's time slot was previously occupied by fantasy drama *Angel*, which Nielsen Media Research says averaged a 2.4 rating, or 3.7 million U.S. viewers, for the 2002-2003 TV season.

The balance of power in booking top artists could shift in *Pepsi Smash's* favor if the show is a hit.

"We want the music business to welcome us with open arms," Gallen says. "We want to make history with this show."



GALLEN

In The News

- In an attempt to broaden the offerings at its iTunes Music Store, Apple is mounting a presentation for independent record labels June 5 at its headquarters in Cupertino, Calif. Several hundred companies have reportedly been invited to the gathering. All five major labels have licensed content to iTunes.

- The Academy of Country Music's (ACM) board of directors is expected to offer the executive director position to Bob Romeo, current executive VP of TBA Entertainment's fairs and festivals division. Romeo, a long-time ACM board member, would replace Fran Boyd, who resigned from the position late last year.

- A petition signed by more than 1,200 acts was delivered June 3 to European decision-makers, urging them to cut the value-added tax (VAT) on recorded music. Industry observers expect the commission to ignore the petition and recommend no changes to the VAT directive.

- Tower Records said in a filing with the Securities & Exchange Commission that it will not make a \$5.2 million interest payment on \$110 million in debentures due May 2005. The non-payment triggers a default, and Tower says it is seeking to restructure the debt. The move also triggers a default in Tower's credit facility and term-loan agreements. Tower has secured an interim agreement from its senior lenders not to exercise their default rights and continues to receive funding from them.

RIAA Finds New Legal Tactic Against Morpheus

BY BRIAN GARRITY

NEW YORK—The recording industry is attempting to use a legal strategy that once brought mp3.com to its knees to stop the Morpheus peer-to-peer service.

The Recording Industry Assn. of America (RIAA) is suing Morpheus parent Streamcast Networks for copyright infringement over a failed radio service.

The suit—filed May 28 in a federal court in Nashville—alleges that Streamcast amassed a content library of thousands of albums, created a digital database, and streamed the music over the Internet without the approval of the major labels.

The move comes in the wake of a recent federal court ruling in Los Angeles that said Streamcast is not responsible for copyright infringement by users trading digital files across its network.

Morpheus, unlike Napster, is not a

centralized network.

But the industry is hoping to catch Streamcast on the radio offering, which was centralized.

The recording industry sued mp3.com on similar grounds and collected more than \$100 million in damages.

Streamcast says it tried to develop an online radio service in the late '90s, but it scrapped the effort when it failed to secure licenses from the majors.

In a statement, the RIAA—which is seeking \$150,000 in damages per track—called the move "another step in our ongoing litigation against Streamcast."

Jupiter Research analyst Lee Black says the suit is a move by the industry to keep legal and financial pressure on the cash-strapped peer-to-peer networks.

"One of the strategies is to keep the lawsuits going on these guys, because it costs a lot of money and it does create a financial drain," he says. "That's what happened to Napster."

RIAA Skips CARP Webcast Deal Is 'Last Piece Of Puzzle'

BY ERIK GRUENWEDEL

After striking an agreement with one last group of Webcasters, the recording industry now has deals in place with all key new-media broadcasters.

The Recording Industry Assn. of America (RIAA) reached a royalty-rate agreement with noncommercial and educational Webcasters, thereby avoiding a Copyright Arbitration Royalty Panel that had been scheduled for June 30.

The RIAA calls the move "the last piece of the puzzle," saying it has now negotiated deals covering every type of Internet, cable, and satellite radio service.

Noncommercial Webcasters must pay an annual fee of \$500 in addition to a per-performance rate of \$0.0002 if usage exceeds 146,000 hours or 200 simultaneous listeners per month, according to RIAA senior VP of business and legal affairs Steven Marks.

Educational institutions with fewer than 10,000 students must pay an annual fee of \$250, in addition to the per-performance rate.

The agreement also determines royalty fees owed by the noncommercial and educational services retroactively from 1998 to 2002. The deal calls for educational services to pay a flat rate of \$200 per year; non-commercial services must pay \$200-\$400, depending on usage.

Market Watch

A Weekly National Music Sales Report

YEAR-TO-DATE OVERALL UNIT SALES

	2002	2003	
Total	269,324,000	245,457,000	(↘ 8.9%)
Albums	263,352,000	241,556,000	(↘ 8.3%)
Singles	5,972,000	3,901,000	(↘ 34.7%)

YEAR-TO-DATE SALES BY ALBUM FORMAT

	2002	2003	
CD	248,465,000	232,794,000	(↘ 6.3%)
Cassette	14,246,000	7,999,000	(↘ 43.9%)
Other	641,000	763,000	(↗ 19.0%)

OVERALL UNIT SALES

This Week	10,581,000	This Week 2002	12,098,000
Last Week	10,628,000	Change	↘ 12.5%
Change	↘ 0.4%		

ALBUM SALES

This Week	10,392,000	This Week 2002	11,918,000
Last Week	10,431,000	Change	↘ 12.8%
Change	↘ 0.4%		

SINGLES SALES

This Week	189,000	This Week 2002	180,000
Last Week	197,000	Change	↘ 5.0%
Change	↘ 4.1%		

DISTRIBUTORS' MARKET SHARE 4/28/03-6/01/03

	UMVD	WEA	INDIES	BMG	SONY	EMM
Total Albums	27.8%	18.7%	17.9%	13.5%	12.5%	9.6%
Current Albums	29.5%	19.0%	15.8%	16.0%	10.8%	9.0%
Total Singles	29.1%	12.0%	22.8%	24.4%	7.4%	4.5%

YEAR-TO-DATE SALES BY ALBUM CATEGORY

	2002	2003	
Current	160,383,000	151,838,000	(↘ 5.3%)
Catalog	102,969,000	89,528,000	(↘ 13.1%)
Deep Catalog	71,145,000	63,222,000	(↘ 11.1%)

In calculating current sales, Nielsen SoundScan counts only album sales that have occurred within the first 18 months of a title's release (12 months for classical and jazz albums), except for titles that stay in the top half of The Billboard 200, in which case sales continue to count as current until a title falls below No. 100. Catalog counts sales generated by titles out for more than 18 months, excluding the exceptions noted above. Deep catalog is a subset of catalog, which reflects titles that have been out for more than 36 months.

ROUNDED FIGURES

FOR WEEK ENDING 6/1/03

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



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AOL May Now Add Windows Media Player

BY BRIAN GARRITY

NEW YORK—A new alliance between AOL Time Warner and Microsoft could spell bad news for Real Networks in the PC-based streaming media business.

AOL and Microsoft have entered into a long-term, non-exclusive licensing agreement that allows the Internet service giant to use Microsoft's Windows Media 9 and digital-rights management technologies.

While AOL also has an alliance with Microsoft rival Real Networks—which has up to now been AOL's primary partner for streaming media technology and services—industry watchers question the long-term future of that relationship.

Raymond James and Associates analyst Phil Leigh says that the deal opens the door for AOL to gravitate toward Microsoft solutions for digital media delivery over time.

Leigh says it also positions Windows Media to become the de facto standard for streaming media on the PC.

Microsoft has been slugging it out with Real for dominance in the streaming business for years. AOL historically has been one of the key PC battlefronts in which Real has managed to keep Microsoft at bay.

But any fallout from the pact remains to be seen.

AOL continues to do business with Real, and Windows Media applications are not expected to play a significant role in the next version of AOL's software now in development.

In the mean time, AOL and Microsoft say they will work together to broaden consumer access to digital media services, including online music services offering single downloads and/or monthly subscriptions, Internet movie services, and Web-based video offerings.

As part of that effort, Microsoft and AOL say they will push for greater interoperability standards for digital distribution, drive greater consumer awareness about respecting copyright online, and align on public policies and legal actions that will advance their common interests.

The alliance comes in conjunction with the resolution of an antitrust lawsuit AOL filed against Microsoft in January last year on behalf of its Netscape subsidiary. As part of the settlement, Microsoft will pay \$750 million to AOL Time Warner.

Provident Music Group Restructures Labels

BY DEBORAH EVANS PRICE

NASHVILLE—The wave of label restructuring has crashed on the shores of Christian music.

Provident Music Group (PMG), formerly a division of Zomba and now part of BMG's RCA Label Group in Nashville, has restructured. The Christian music company has formed an umbrella for its labels, Provident Label Group (PLG). The new unit will comprise Brentwood, Essential, Reunion, Verity, and Benson. (Benson has been dormant since 2000 but may be reactivated.)

Marketing and A&R efforts will be consolidated under the new group; promotion and sales will be handled within the individual labels. The exception is gospel label Verity, which remains wholly owned by Zomba. PLG will distribute Verity to Christian retail. Zomba will continue to handle Verity A&R, marketing, and promotion functions.

PMG president/CEO Terry Hemmings has named Essential presi-

dent Robert Beeson senior VP of A&R for PLG. Reunion Records senior VP/GM Dean Diehl has been named senior VP of marketing. Both report to Hemmings.

The goal in creating PLG was to "make sure we had every available resource working the records and products and that we didn't have any overlap between labels and internal competition," Hemmings says. "We kept the label imprints—Essential, Reunion, Benson, and Brentwood. Those imprints will have ground-level functions and employees that provide those functions, but the overall management strategy and implementation will take place as a group for all the labels combined. The A&R [department] will handle all the A&R for all the artists on the combined rosters."

In the wake of the reorganization, a handful of staffers lost jobs. They include Essential VP/GM Brian Mitchell, who had spent 15 years with the company, and Reunion VP of A&R David Bach.



HEMMINGS

Producer Most Dies

BY GORDON MASSON

LONDON—After a career spanning three decades, Mickie Most claimed he had more No. 1 worldwide hits than any other producer, with sales topping more than 500 million singles and albums.

Most died May 30 in London from rare cancer condition mesothelioma, which is asbestos-related. He was 64. Reports that the condition was a result of his extensive work in recording studios are unsubstantiated.

"Mickie was born with the rare gift of being able to pick a hit song, to nurture and choose a new talent, and then to marry the two, thereby creating hundreds of international hits," says friend Deke Arlon, worldwide president/CEO of Sanctuary Music Publishing.

Born Michael Peter Hayes in Aldershot, England, Most started his career in the mid-'50s at London's Two I's coffee bar, a popular venue for emerging rock acts.

Most, accompanied by Alex Murray, performed as the Most Brothers and scored his first U.K. success with a cover of Marvin Rainwater's

"It Takes a Whole Lotta Lovin' to Keep My Baby Happy."

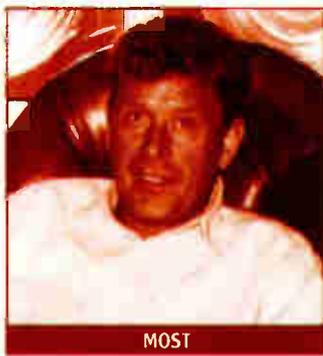
He changed his name to Mickie Most, and in 1958 he followed future wife Christina to her homeland, South Africa. There he became South Africa's first and most famous rock star. Most scored a stream of hits with his band the Playboys with covers of such contemporary American songs as "Rave On" and "Johnny B. Goode."

Returning to the U.K. in 1963, Most turned his hand to independent record production. Success at home with such acts as the Animals led him to explore the U.S. market, and he became one of the pioneers leading the British Invasion of the U.S.

Most's highest-profile U.S. success came with Herman's Hermits. The act enjoyed 11 top 10 hits on The Billboard Hot 100 between February 1965 and April 1967.

"Mickie's musical success in the U.S. stemmed from his monthly trips to New York and L.A. carrying a briefcase full of his latest tapes," Arlon recalls. "He knocked on the doors of the top record executives and wouldn't leave until they'd heard

(Continued on page 84)



MOST

Domain Case Has Little Effect On Biz

BY BILL HOLLAND

WASHINGTON, D.C.—A June 2 ruling by the U.S. Supreme Court regarding how works in the public domain are attributed should have minimal effect on record companies. But it could impede recording artists and songwriters seeking proper credit.

The case involved a film company's video that used scenes from a TV war documentary series based on Dwight Eisenhower's *Crusade in Europe*, which is in the public domain. The court ruled the film company did not violate copyright or the unfair trade law called the Lanham Act.

The Recording Industry Assn. of America (RIAA) had been aware of the case since the beginning and had not filed an amicus (friend of the court) brief, finding nothing in the case that seriously affected its

member companies. A spokesman would not elaborate.

Veteran observers say that in the past, U.S. record companies have not sued for correct attribution and credit under the Lanham Act when budget labels have rereleased public-domain material.

A leading copyright attorney connected with the case who spoke on condition of anonymity also says that he sees "no reason why record companies and music publishers would have an active stake in work which has fallen into the public domain."

Copyright professor Peter Jaszi says the ruling might make it more difficult for recording artists, songwriters, or their estates to use the Lanham Act to seek redress for being miscredited or uncredited, because the decision by the court makes clear the unfair trade law covers only "tangible goods."

Executive Turntable



HIRSHLAND



ROGERS



GALE

PUBLISHING: David Hirshland is promoted to executive VP of Bug Music in Los Angeles. He was VP of business and legal affairs.

SESAC promotes Pat Rogers to senior VP of corporate relations and artist development in Los Angeles and Trevor Gale to VP of writer/publisher relations in New York. They were, respectively, senior VP of writer/publisher relations and associate VP of writer/publisher relations.

MUSIC VIDEO: Judy McGrath and Herb Scannell are promoted to co-presidents of MTV Networks in New York. McGrath was president of MTV Music Group. Scannell is president of Nickelodeon, Nick at Nite, Spike TV, and TV Land and will continue to carry those responsibilities.

RECORD COMPANIES: Michelle N. Jubelirer is named counsel for Sony Music Entertainment in New York. She was an associate with Simpson Thacher & Bartlett.

Welk Music Group promotes Dan Sell, previously VP of sales and marketing, to senior VP of sales and marketing in Los Angeles; Stephanie Hopson, previously sales and marketing coordinator for Vanguard Records, to advertising and marketing manager for Vanguard in Los Angeles; Fred Jasper, previously sales and marketing coordinator for Sugar Hill Records, to special projects and media director for Sugar Hill in Los Angeles; Lynn Lancaster, previously international sales and marketing/production specialist for Sugar Hill, to director of label operations for Sugar Hill in Durham, N.C.; and Tasha Thomas, previously production coordinator for Sugar Hill, to art director for Sugar Hill in Durham.

Welk Music Group also names Lauren Gaffney publicity coordinator for Vanguard Records in Los Angeles. She was administrative assistant for EMI Music Publishing.

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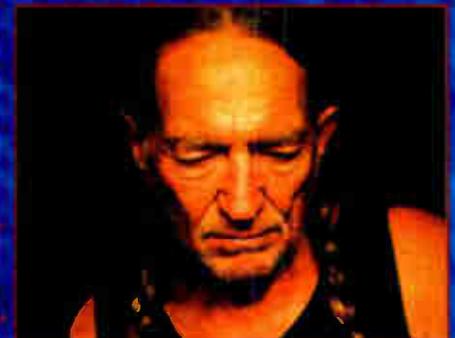
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World Radio History

ARTISTS & MUSIC



by Melinda Newman

The Beat™

ATLANTIC CROSSING: Goo Goo Dolls' Johnny Rzeznik is making his production debut with the first album from Dallas singer/songwriter Ryan Cabrera. "Ryan and I were writing songs for the record, and then I was asked if I would co-produce it [with him]. What am I going to say? 'No?'" Rzeznik says.

Although he had never thought about producing, he's enjoying the process tremendously. "It's really exciting, because I have to be a grown-up. You have to worry about the budget, picking the right musicians, and it's fun."

Rzeznik has a tight deadline: "I have to have the entire album mixed and mastered by July 5," he says. "Then we'll go back on the road with Bon Jovi, and then we'll start working on the next record for us."

Cabrera's album will be on a new Atlantic imprint that is still being formed, according to sources. Cabrera, who is managed by Joe Simpson, has inked a publishing deal with EMI Music Publishing.

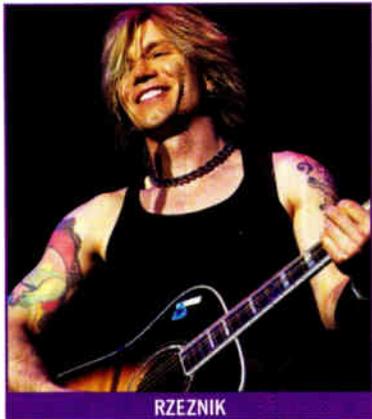
LIFE AFTER WARTIME: Following settlements in Incubus' lawsuit against Sony Music Entertainment (SME) and SME's countersuit (*Billboard*, April 26), the Immortal/Epic Records band is working on the follow-up to its double-platinum 2001 album, *Morning View*.

"We love Sony; they're our friends now," Incubus guitarist Mike Einziger jokes. "I'm pretty happy that I get to play music and not have to worry about all kinds of really evil, horrible things like [the lawsuit]." Einziger says the band has written 15 songs for the project and aims to return to the studio after its summer dates on Lollapalooza.

The new record, which is being produced by Brendan O'Brien, will "probably be very shocking to some people," Einziger predicts. "I guess you could compare it to some of our older records that we've made. The spirit and exploratory

nature of those records is sort of indicative of what our new material is going to sound like."

ALL YOU NEED IS LOVE: Courtney Love is in final negotiations to sign a worldwide deal with Virgin Records. Love, who has been collaborating on a new project with songwriter/producer Linda Perry, had previously been on Interscope/Geffen/A&M. She and the label had countersued each other for breach of contract, which resulted in her being released from the label. Love is managed by Dave Lory of Worldwide Entertainment Group.



RZEZNIK

SIGNINGS: New York band Stelastarr* has signed with RCA Records. The label's VP of A&R, Brian Malouf, brought in the act, which is managed by Jonathan Kaplan. The group's label debut, produced by Tim O'Heir, will arrive in late summer/early fall... Island Records has signed singer/songwriter Marc Broussard. Broussard will enter the studio at the end of the year. Fellow Universal Music Group label Lost Highway is expected to also be involved in Broussard's development. He is represented by Brick Wall Management. Attorney Reid Hunter negotiated the deal.

STUFF: Citing slow ticket sales, the All Tomorrow's Parties (ATP) festival has been postponed from June 20-22 to Sept. 26-28. Organizers of the Los Angeles event, curated by *The Simpsons*' creator, Matt Groening, are trying to book a stronger lineup for the fall festival. ATP had already signed 30 acts, including Patti Smith, Nick Cave, the Breeders, and Yo La Tengo for the June festival, which was to take place in three Los Angeles venues... With the June 17 Bama Rags/RCA release *True Reflections*, Dave Matthews Band violinist Boyd Tinsley becomes the first member of the act to issue a solo set. Matthews is working on a solo album that will arrive in the fall.

Deftones Stir Up Suspense

Act Generates Anticipation By Guarding Set

BY MARGO WHITMIRE

After gradually building its fan base for several years, the garage-skater-band-turned-Grammy-Award-decorated Deftones have returned to the upper regions of The Billboard 200 with their self-titled fourth album.

To build anticipation for the music, the band's members say they decided to carefully shield the album from outside ears until its May 20 debut.

"We tried to build an anticipation that you can't get these days," drummer Abe Cunningham explains.

With three albums and more than 10 years as a band behind them, their Maverick/Warner Bros. project came easily to the group's members.

"It's definitely not forced when it comes to creativity," says turntablist Frank Delgado, who spins on the heady, beat-laden jam "Lucky You."

"But it gets hard because we know what we don't want to do—but we don't know what we're going to do."

MOVING STEADILY UPHILL

After nine months of studio time with producer Terry Date, the Deftones find their music to be as "exciting as it ever was," Cunningham says. "Our path has been steadily uphill. Ten years later, it's better than ever."

The band's signature backdrop of Stephen Carpenter's frenzied guitar and Cunningham's powerful drums blends melodically with lead singer Chino Moreno's voice.

He excels on such songs as "Anniversary of an Uninteresting Event" and first single, "Minerva."

It is a move that seems to be working for radio, because "Minerva" is now No. 10 on the *Billboard* Modern Rock Tracks chart.

"They've written an album that is representative of what their core fans would want," Warner Bros. marketing executive Robbie Snow says. "But it allows them to grow their audience as well."

RAISING THEIR PROFILE

Aggressively marketed internationally to retail with price and positioning and in-store visibility, the new album is featured in TV spots on MTV, MTV2, and Fox Sports.

Before embarking on the hotly touted Summer Sanitarium tour with Metallica, Linkin Park, Limp Bizkit, and Mudvayne, the Deftones are currently playing small clubs across the U.S.

"The club dates allow them to maintain credibility with their core audience, as their hardcore fans can still see them in an intimate environment," Snow says.

Starting out as a bunch of high-school

kids playing in their hometown of Sacramento, Calif., the Deftones consider themselves "first and foremost a live band," even recording their first CD, 1995's *Adrenaline*, almost completely live.

The fourth time around, the group is able to better appreciate the process.

"Just making the music is our favorite part of what we do," bassist Chi Cheng says. "Whether it's live or in the studio, we're just excited to make music together."

Delgado adds, "Being able to have an outlet to be creative and then being able to travel around the world to do it is the best."



DEFTONES

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Web Leak Fails To Derail Capitol's Radiohead Setup

BY JONATHAN COHEN

These days, it is rare for an album not to leak onto the Internet before it hits stores. But when MP3 files purporting to be songs from Radiohead's upcoming Capitol album, *Hail to the Thief*, surfaced online more than two months prior to the set's June 10 street date, both band and label knew some-

thing was terribly amiss.

It was quickly determined that the files were copies of stolen unfinished versions of songs dating back to the first day of mixing.

The leak forced the label to revise an already unconventional marketing campaign for one of the world's foremost rock bands.

"It was annoying, but not that

surprising," guitarist Jonny Greenwood admits of the leak. "It's annoying because what leaked wasn't finished. If it would have happened after [the release date], it may have been interesting to some people to hear what we changed. But the fact that these versions came out first is unfortunate."

Capitol VP of global marketing Rob Gordon says the idea of moving up the CD's release date was briefly pondered. "We ultimately thought we should stick with our plan," he says.

Changing the release date of the CD might have interfered with an elaborate teaser campaign, Capitol VP of new media Ted Mico adds.

"We could probably have still rolled it out, but it's stupid to offer clips of an album that most people already have. We had to make sure we were giving fans something they didn't already have—visual elements, a special multimedia player with song and video clips."

Capitol president/CEO Andy Slater says, "I think it was important to not let the leak distract us from the real mission, which was to market and promote this record in a dignified way and not fall prey to the spin that comes with an inferior version of the record being available."

Throughout major markets and college campuses, the label posted fliers that did not mention Radiohead's name but featured lyrics from the song "We Suck Young Blood" and an 800 number that teased callers with song samples.

The band's online fan community picked up on the stunt immediately, overloading the system with so many calls that it crashed on three occasions. Similar ads were also placed in *Spin* and *Rolling Stone*.

Beginning in early May, a different song from the album was used as incidental music for three successive weeks on the hit CBS show *C.S.I.* At the same time, first single "There There" began picking up steam at radio; the cut is No. 15 this week on *Billboard's* Modern Rock Tracks chart.

The campaign stepped up May 20, when the Bolex Brothers-directed clip for "There There" was debuted on the Jumbotron in New York's Times Square and played every hour on the hour, on MTV2.

On May 30, Capitol launched the Web site radiohead.tv, featuring exclusive video footage akin to the home-spun Webcasts the group has often hosted on radiohead.com.

"Radiohead had always been about the collision of online and offline in the most interesting possible way," Mico notes.

AN 'OLD-FASHIONED APPROACH'

Indeed, such unusual promotions are the order of the day for Radiohead, whose increasingly experimental music belies a mainstream popularity that has allowed its past two

albums—2000's *Kid A* and 2001's *Amnesiac*—to debut at Nos. 1 and 2, respectively, on The Billboard 200. The sets have sold a combined 1.76 million copies in the U.S., according to Nielsen SoundScan.

And while the Nigel Godrich-produced *Hail to the Thief* is a more immediate, guitar-powered album than its predecessors, it remains a challenging listen, full of odd sounds, keyboards operated by antiquated computer programming languages, and frontman Thom Yorke's always idiosyncratic singing style.

multi-tiered online game" should go live in August.

On June 17, MTV2 will broadcast an edited version of Radiohead's June 5 concert at New York's Beacon Theatre, which will serve as a warm-up of sorts for the group's headlining appearance that weekend at the inaugural Field Day Festival in Riverhead, N.Y.

In July, an earlier show taped at London's Shepherds Bush Empire will be aired on DirecTV in North America.

Although Radiohead sold out 14 of 16 shows on its 2001 North American



The record gets off to an electrifying start with "2+2=5," from which the title phrase is drawn, and the claustrophobic, piano-driven "Sit Down. Stand Up."

Other highlights include the loose-limbed acoustic strumming of "Go to Sleep," the impassioned closer "A Wolf at the Door," and "Scatterbrain," one of the most beautiful, straightforward songs the band has released in years.

Nearly all of the tracks were debuted in live performances during 2002, allowing the band to nail down finished arrangements so precise that the album was largely recorded in just two weeks' worth of sessions.

"We've got quite an old-fashioned approach," Greenwood muses. "It's a bit like the '50s idea where you get the producer in and he would decide what arrangements would be done for that song, and the song would exist on paper. We enjoy that sort of music-making."

ON TV AND ON TOUR

Capitol has a second wave of promotions on tap to keep *Hail to the Thief* in the public eye. The now-spartan radiohead.com is being re-engineered and will relaunch on street date.

Fans will also be able to create their own music-video treatments (called "blips") and share them with one another via an in-development FTP site. Mico adds that a "very elaborate,

tour, according to Billboard Boxscore, Gordon says an extensive tour of the region remains unlikely.

Instead, the group will tour Europe during June and July, with a three-week North American outing set to begin Aug. 13. Another three-week North American swing begins in late September, and booking agent Carole Kinzel says the band may return for more dates in 2004.

"The majority of the tour this year will be in amphitheaters," Kinzel says of the North American run. Full details are not expected until mid-June.

Sometime in August, radiohead.tv will make the jump to the real-life small screen.

Four 30-minute episodes are in the pipeline, and without revealing specifics, Mico assures, "As always, the creative element will be in the hands of the band."

Both band members and label executives admit *Hail to the Thief* will be a high-profile test case for whether pre-release piracy will significantly affect retail sales.

"If I was a kid and it happened to my favorite band, I would be too keen to hear the songs and I would download it, too," Greenwood says. "But then at the same time, I'd definitely want the real record as well."

"It wasn't planned, but the leak did allow us to be in the press continually for the last 10 weeks," Mico says. "Radiohead fans feel a tremendous loyalty to the band. We're confident people will buy this record."

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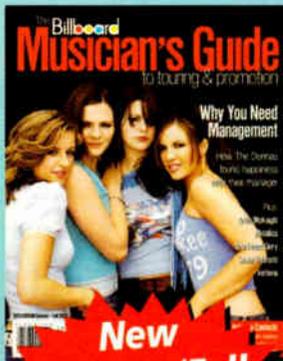


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BDMG2003

Fountains Of Wayne Celebrates Biz World

BY CHRIS MORRIS

While listening to the new Fountains of Wayne album *Welcome Interstate Managers*, which arrives June 10 on S-Curve/Virgin, one might think that songwriters Chris Collingwood and Adam Schlesinger had some experience writing fiction. Not so.

"My few attempts at actual fiction were so horrendous that I would never want anyone in the world to see them," multi-instrumentalist Schlesinger says.

Guitarist/vocalist Collingwood has not penned any fiction since high school.

"I don't have the patience to do that, either," he says. "A pop song is over before you get bored with it."

But the tartly funny, literate, highly detailed pop-rock songs on the band's third album (its first for S-Curve after a pair for Atlantic) has the punch of the best fiction.

The members of Fountains of Wayne crafted their latest album—the quartet's first in four years—without a record deal.

"We parted ways with Atlantic, as they say, and we had some preliminary meetings and conversations with other labels," Collingwood explains.

"We got a lot of positive, enthusias-

tic inquiries from a lot of people, but everybody wanted to hear some new material, and at that point we didn't have any new material. So basically we just decided the best thing for us to do was make another record on our own, when we felt like we had the songs to do it."

THANKS, VH1

Some of the funding for the recording came from the band's work on VH1's as-yet-unaired animated series *Hey Joel*.

"We were asked to be in it as animated characters and actually write original music for the series," Schlesinger says. "We produced a whole season's worth of shows for them—including two songs per episode. Then we did the whole score. We did 13 episodes and a pilot."

The group's studio connections helped get the work done inexpensively.

"[Schlesinger is] part-owner of a studio called Stratosphere in New York, and our co-producer and engineer [Mike Denneen] has a stu-

dio in Boston, Q Division," Collingwood says. "Between the two of them, since we weren't really paying for it, we could kind of afford to run up some debt, realizing

[There is] also Steve Greenberg, the president of S-Curve, whom I've known for a long time from his days at Mercury. It was an easy fit for us."

'TEMP OF THE MONTH'

The songs on *Welcome Interstate Managers* are droll character studies. As the album's title suggests, several tracks involve the world of business and work.

"Chris was actually named 'temp of the month' three times by his temp agency," Schlesinger says. "He's proud of it."

Collingwood adds, "There's probably just something about the rhythm of everyday business life that's fascinating to both of us. We both have big collections of photographs of salesmen from the '30s and '20s—things you can get at flea markets [or] sales conventions. The album art is based on that."

The album's leadoff track, "Stacy's Mom," is a comic, Cars-like number detailing a teenager's fantasies about a

classmate's mother. It was released to modern rock radio in mid-May.

"We're getting tremendous response across the modern-rock board, but our focus is not only on modern rock this time," S-Curve executive VP/GM Marty Maidenberg says. "It is across the board and across formats that the band has never been taken to, and that includes hot AC and eventually top 40 and even some triple-A."

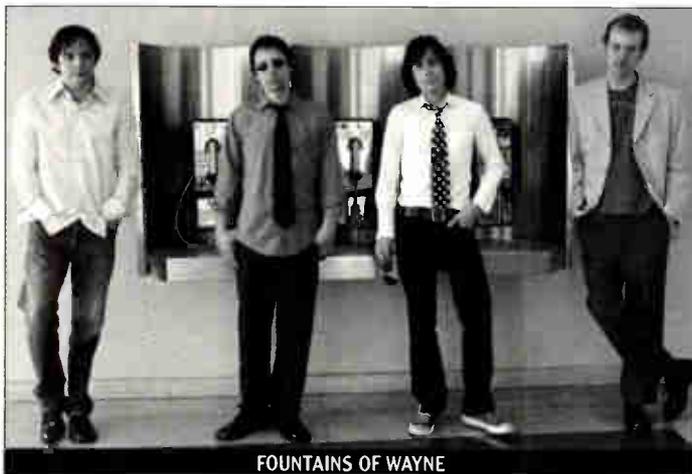
A video for the track, directed by Chris Applebaum, was shot in Los Angeles.

Formal touring for the album will be preceded by four in-store appearances the week of release, at Tower Records in Chicago and L.A., Vintage Vinyl in Fords, N.J., and Newbury Comics in Cambridge, Mass.

The group, which includes guitarist Jody Porter and drummer Brian Young, begins formal roadwork with a one-off July 3 appearance opening for Wilco at Summerfest in Milwaukee.

"Their headlining tour with Ben Lee opening opens July 5 in Nashville," Maidenberg says. "That runs through July 28."

The band is scheduled to appear June 22 on NPR's *Morning Edition* and June 24 on *The Late Show With David Letterman*.



eventually that it would come out somewhere."

Long personal relationships resulted in the album's release by S-Curve, according to Schlesinger.

"We had some old friends that ended up being there—specifically Steve Yegelwel, who was our former A&R guy at Atlantic and a close friend, who's now our A&R guy at S-Curve.

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Films Herald Fahl Solo Set

BY JIM BESSMAN

The fact that Mary Fahl's songs are influenced by movies has proved to be a boon for Odyssey/Sony Classical, which released her debut solo album, *The Other Side of Time*, May 6.

The disc has already been heralded by "Going Home," which Fahl wrote for the *Gods & Generals* soundtrack, and "The Dawning of the Day," her revision of a traditional Irish tune that appeared on the soundtrack to *The Guys*.

Both recordings were remixed for Fahl's varied album, which also features the Donizetti aria "Una Furtiva Lagrima" and "Ben Aindi Habibi," a song deriving from the erotic poetry of Moorish women of 11th and 12th century Spain.

But the BMI writer, who first gained notice as vocalist in the acclaimed but short-lived '90s adult-pop group October Project, had a hand in writing 12 of the songs on *The Other Side of Time*.

She singles out collaborators Bob Riley of late-'80s alt-rockers Grace Pool and Ramsey McLean, who has written for Harry Connick Jr. and

whose "very New Orleans jazz influence" afforded her a "second songwriting education," she says.

But Fahl believes that her cinematic songwriting proclivities ultimately



FAHL

helped her snag her Sony Classical deal.

"They didn't have the Odyssey label when I was signed," she says. "I think they thought, 'We love you, but you're not classical. And we're not really a pop label. But we get things in movies.' And then a light went off in my head, because my songs are influenced by movies. I saw a Hitchcock retrospective and

wrote [album track] 'Dream of You' after wondering what the theme of *Vertigo* might have been."

With the two soundtrack songs under Fahl's belt, Sony Classical president Peter Gelb looks to exploit the label's film, TV, and concert contacts to expose Fahl's music beyond her substantial October Project base.

"When the next film or TV program presents itself, she's a likely candidate," he says.

Gelb salutes Fahl for delivering "Going Home" within 48 hours of the assignment, then states the label's intent to place the song with various TV advertising outlets.

"Synch licensing is the key these days," Gelb says. "If you find the right TV opportunity, you can hit a home run in terms of exposure and recognition for an artist."

Actually, Fahl has been cutting commercials since October Project. Noting her austere deep and dark vocal coloration, she says she's done "quasi-Arabic-sounding wordless soundscapes" for the likes of Rolex and Sears, though she jokingly hopes to get better-paying detergent spots.



by Steven Graybow

Jazz Notes™

JAZZ THAT ROCKS: There's a reason why fusion continues to sell. From classic sets by **Weather Report**, **Mahavishnu Orchestra**, and **Miles Davis** (whose jazz/rock classic *Jack Johnson* is expanded to a five-disc package this fall on Legacy/Columbia), the cross-pollination of cerebral jazz improvisation and visceral rock'n'roll attack has been an enticing brew for generations of fans searching for a challenging listening experience.

Gongzilla's *East Village Sessions* (Lolo, June 2) encompasses both the jazz-meets-rock sounds of '70s fusion

when it comes to actually getting the music to people, you can't do that online," he says. "You need to work with people who know how to find your audience and how to get the music into stores they frequent."

SILVER BUNNY: This year, the Playboy Jazz Festival celebrates its 25th anniversary, with performances at Los Angeles' Hollywood Bowl June 14 and 15. Founded in 1953, *Playboy* began covering jazz early on under the direction of founder and editor in chief **Hugh Hefner**. It presented its first jazz festival in 1959 in its original headquarters of Chicago. In 1979, after relocating to California, *Playboy* held its first jazz festival at the Hollywood Bowl, marking the first such event at the venue.

"What I didn't know at the time is that no one had ever put together a successful jazz event at the Bowl before, because no one thought jazz was popular enough to fill it," Hefner recalls. "George Wein gave us invaluable assistance, and we've done it every year since. Today, it has expanded beyond the Hollywood Bowl, to include free events designed to reach every member of the community."

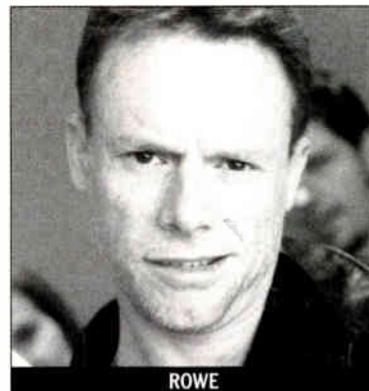
What is it about jazz that makes it a perfect companion for *Playboy*? According to Hefner, it is jazz's inherent sense of romanticism and ability to bring people together. "At a time in America when there was still segregation, jazz was a true American art form that could bring people together," Hefner says. "Jazz is inherently multiracial and multi-ethnic, and it can cut across any kind of border."

Hefner's favorite musician is New Orleans jazz cornet player **Bix Beiderbecke** (1903-1931), whose music he plays regularly at home.

INTRODUCING: Jazz at Lincoln Center has named **Walter Thinnies VP** of Frederick P. Rose Hall, the first performing arts facility designed specifically for jazz. Opening in fall 2004, the hall, located in New York's Columbus Circle, will include two theaters, a jazz club, a recording studio, and an education center.

"It is going to be a facility like no other," Thinnies says, "and that will bring unique challenges as we strive to intertwine all of the different elements. It is like bringing together an ensemble and making sure the players all work well together."

Thinnies was formerly managing director of the New York State Theatre at Lincoln Center. He began his career as an actor/singer and still enjoys practicing his craft.



ROWE

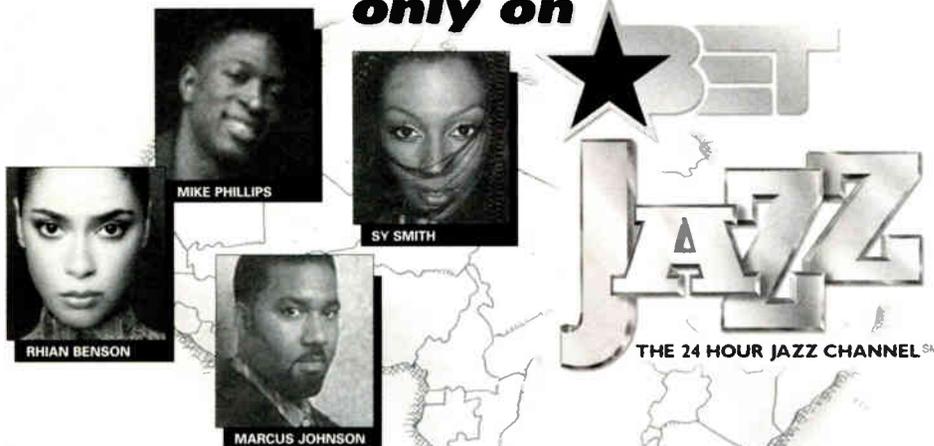
and the do-it-yourself mentality of the current jam-band scene. The group's fusion roots run deep: Bassist **Hansford Rowe**, guitarist **Bon Lozaga**, and vibraphonist/marimba player **Benoit Moerlen** played alongside guitarist **Allan Holdsworth** in jazz/rock ensemble **Gong**. Its roster is completed by drummer **Gary Husband**, percussionist **Phil Kester**, and guest guitarist **David Fiuczynski**.

Like many of today's jam bands, **Gongzilla** releases its music independently. Lolo, a label formed a decade ago by Rowe and Lozaga, has been home to the group's previous three releases, in addition to other projects the two musicians have engaged in. Rather than aligning with a single distributor, Lolo works with a series of distributors and one-stops, including Big Daddy and North Country.

"Our audience is largely made up of two specific groups of people: males in their 40s and 50s who listened to fusion in its golden age, and young, college-age kids, who like to hear improvising and blowing using rock instruments," Rowe says. "The only way to market to them is to work with niche marketers who can specifically reach people interested in this music."

Rowe says that the Internet is not as helpful in reaching his audience as people might think. "The Internet allows for better communication, but

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by Deborah Evans Price

Higher Ground™

PERPETUAL IN MOTION: Veteran manager **Mike Smith** is launching a new company, Perpetual Entertainment Group, which will include Perpetual Records and Perpetual Comedy. Former NewSong frontman **Charles Billingsley** and comedian **Brad Stine** are the first signings to Perpetual Records and Perpetual Comedy, respectively. New Day Christian will be the new company's distributor.

"Ever since I've been a manager, I've had artists approach me about starting a record label. It never seemed like the appropriate thing or the right time to do it," Smith says. As head of Michael Smith and Associates, he has guided the careers of **Chonda Pierce**, **Salvador**, **Go Fish**, and **38th Parallel**, among others. "Now seems like the right time."

Smith feels indies provide the best home for artists such as Billingsley and Stine. Both artists are management clients and as he looked for label deals for those acts, Smith says it was hard to find the right label home because they operate "out of the box."

"We were compelled," Smith says of starting Perpetual. "As we looked at these two artists, it just made sense."

Virginia business people **Bob Duda** and **Mary Reynolds** are also principals in the company, according to Smith. The artists will also have an equity position.

Smith calls Billingsley "one of the major voices in our industry." The artist is also artist in residence and head of the praise and worship degree program at Liberty University.

His new album, *Secret Conversation*, will be released July 1. Stine has appeared on HBO, Comedy Central, Showtime, and the Comedy Channel. Stine will release his new video, *Put a Helmet On!*, Aug. 5.



SMITH

In addition to his Franklin, Tenn., staff, Smith has hired **Bob Elder**, head of E3 Strategic Solutions, to provide marketing. **Wendell Gafford's** company, Creative Promotions, will work the Billingsley project at radio.

Smith says additional signings will be forthcoming. "We hope the experience we have will allow us to be successful in running this record label," he adds. "We know there are a lot of great artists who are going unsigned that would never have a chance if someone like our label didn't step forward and agree to partner with them."

ASCAP HONORS: **MercyMe's Bart Millard**, who penned the hit "I Can Only Imagine," was named songwriter of the year at the 25th Annual ASCAP Christian Music Awards, held June 2 at the Factory in Franklin, Tenn.

ASCAP senior VP **Connie Bradley** and ASCAP assistant VP **Dan Keen** presented awards to the ASCAP writers and publishers of the most-performed Christian songs of 2002. **Third Day's** "Show Me Your Glory" was named song of the year. The Christian

publisher of the year honors went to **Brentwood Benson's** New Spring Publishing for "Cover Me," "I Don't Want to Go," "It's Alright," "Psalm 112," "Show Me Your Glory," "Surrender," and "You Are the Way."

Amy Grant was presented a special award commemorating her 25th anniversary as a songwriter/artist and for 25 years of ASCAP membership. **Wise Child's Luke Bulla** and **Casey Driessen** performed a musical tribute. During the event there were also performances by Sparrow newcomer **Jaydn Maria**, **Word's Across the Sky**, and Curb Records trio **Selah**.



by Lisa Collins

In The Spirit™

ALL THE RIGHT MOVES: **Matthew Knowles'** Houston-based Music World Entertainment label made its official bow on the gospel music scene with **Destiny's Child** member **Michelle Williams'** 2002 release, *Heart to Yours*. But a truer test of its strength in the marketplace just might be the self-titled debut CD from **Ramiyah**, a new, Detroit-based female urban gospel quartet.

Fashioned by **PAJAM**, one of gospel's top hit-producing units, Ramiyah is already enjoying a good deal of buzz from the June 10 release of its debut, which was serviced to gospel radio late last month.

Credit that buzz to the prime exposure that the girls—**Tracy Bryant**, **Sherise Staten**, **Stephanie Bonner**, and **Delaurian Burton**—have gleaned from key appearances on both the recent Stellar Music Awards and Trumpet Awards telecasts and *Showtime at the Apollo*.

On June 14, they'll open for **Beyoncé Knowles** as part of Ford Motor Company's 100th Anniversary Concert Series in Dearborn, Mich. More importantly, all the right connections landed Ramiyah a featured role in Paramount's upcoming film, *Fighting Temptations*, starring Knowles and **Cuba Gooding Jr.** (The act is also featured on the soundtrack.)

From the uptempo, hip-hop-laced basslines of lead single "Turn It Out" to the symphonic backdrop of "Waiting," Ramiyah (which, translated, means "Jehovah is exalted") has what it takes—range, solid gospel roots, sound lyrics,

and powerful vocals.

"Many people who hear us think that we're R&B until they hear the lyrics," vocalist Staten says. "Our music is filled with catchy beats and rhythms, but at the same time, we have no problem breaking out with a hymn or two."

In the final analysis, gospel audiences will have the last word. In the meantime, Matthew Knowles and Music World just might be padding their bets. Unofficial word is that Knowles is attempting to lure **Shirley Caesar** to Music World.



RAMIYAH

A LONG TIME COMING: The June 17 release of *It's in My Heart—Live in Raymond, MS* marks the solo debut of **Canton Spirituals'** lead vocalist **Harvey Watkins**. Album highlights include guest vocals from **Doug & Melvin Williams**, **Keith "Wonderboy" Johnson**, and **Paul Porter**.

The title track, featuring the Williamses, and lead single "Everything I Need" (with Johnson) are in heavy rotation at gospel radio. A companion video and DVD are set to be released July 1.

Watkins—who will be profiled this month on BET's Sunday-morning gospel show, *Lift Every Voice*—has a radio promotional tour in the works and is currently appearing in the gospel stage play *I Could Do Bad All by Myself*.

"This in no way is an indication that Harvey is leaving the Canton Spirituals," Verity GM/senior VP **Tara Griggs-Magee** reports. "He will definitely be recording with the group, and we look forward to their future recordings together."

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Last-Minute Buyers Are Vital For Touring Biz

More Promoters Spend The Bulk Of Their Ad Dollars Near Show Dates To Capture Purchases

BY SUSANNE AULT

LOS ANGELES—In today's unstable economy, people are hesitant to make big purchases—and that includes concert tickets.

To adapt to this climate, concert promoters are modifying their marketing strategies.

A number of promoters are shifting a good chunk of their shows' ad dollars closer to the concerts' dates to work with this "later-rather-than-sooner" buying trend.

Tony Hawk's Boom Boom Huck Jam tour debuted last year, and its second installment is coming this fall. Having learned from the 2002 experience, tour producer Jim Guerinot is earmarking 50% to 60% of the event's marketing budget for the last 10 days before the shows.

The extreme-sport/punk music hybrid performed well at the box office last year (*Billboard*, Dec. 28, 2002). But that was thanks to late buyers. Guerinot estimates that 40% of all tickets were bought within the last 10 days of the performances and that 16% were bought on the actual show day.

Guerinot is a partner in Slam Management, which produces Boom Boom Huck Jam. He recalls, "You used to be able to do 80% of your advertising sales in the first week [of ticket onsales] and just coast home. But as the economy softens, people are more judicious about what they do with their entertainment dollars. Do you got to a concert, rent a movie, or go to dinner?"

He says last-minute Boom Boom Huck Jam 2003 promotion will likely include pounding out TV advertising

in the days before the concert and hitting major skate parks and retailers with fresh posters.

Kevin Lyman, producer of the long-running Vans Warped tour, is accustomed to fans making more deliberate buying decisions. The public gets blitzed by 75% of the ad budget for Warped, typically a heavy walk-up event, just days prior to the event.

Warped 2003 begins its rollout in mid-June. Sponsor PlayStation 2 is hosting a promotion where people can win a job with the videogame company for a week during the tour. Warped cities kick off their respective contests—where fans qualify by contacting local radio stations—three weeks before their concerts.

"It's [concert-goers] holding onto their money," says Lyman, who believes that more of the live-music industry will have to adjust to today's careful spenders. "They need to know if they can pay rent [before] they can pay for a show."

Jim Steen, regional VP of marketing for Clear Channel Entertainment (CCE), points out that one nontraditional but effective method to spread the word close to show time is sponsoring local newscasts' traffic and weather reports. CCE launched such a campaign for a recent New York-area Tim McGraw date because no major country radio stations exist in the area.

Steen says that the Midwest, South, and West Coast seem to be following late buying patterns more than other U.S. regions. However, Boston-area CCE shows are offering \$10 ticket Tuesdays. Every Tuesday throughout the summer, a different artist playing a CCE Boston venue will offer a set number of \$10 lawn seats.

The economy-sensitive idea, Steen says, is "to get the person who may not be the hardcore fan, but one who is on the fence [about attending the show]."

Boston's bargain pricing is in conjunction with CCE's Smirnoff Summer of Live, where a batch of its concerts will have a limited number of \$10 tickets available on a market-by-market, act-by-act basis (*Billboard*, April 19).



GUERINOT

House of Blues (HOB) Concerts aims to curb the buying slowdown altogether by launching spending stimulants at the time of the onsale. Amphitheater lawn seats are being discounted—with incentives from \$10 off each ticket to two-for-one ticket specials—exclusively during the first five days of an onsale. While HOB has held ticket clearances in the past, HOB executive VP Alex Hodges says the company will be discounting prices on about 15% more concerts than usual this summer.

For the July 27 Journey/REO Speedwagon/Styx show at the Blossom Music Center at Cuyahoga Falls, Ohio, Hodges reports that they have sold

7,000 two-for-one tickets (individually priced at \$25), which is more than half the lawn's capacity.

"We wanted them to buy early, and it's really working. The way to incentivize [people] is with money," Hodges says. He admits that "obviously you are bringing down the gross, but the idea is to sell tickets. The band wants a full house, and we want a full house."

Global Spectrum-managed buildings in Philadelphia are relying on Internet marketing to fill seats. The company developed Cyber Club to help meet that goal. Launched in 2001, the site regularly notifies 107,000 registered people about events at its venues, which include First Union Center, the First Union Spectrum, and Liacouras Center.

Cyber Club can help beef up sales for C- and B-list shows that are not immediately on buyers' radars, says John Page, senior VP/GM at Comcast-Spectacor, which operates the Global Spectrum group. Moreover, sending e-mail costs considerably less than standard print advertising.

"We'll blast it out and prepare them for the onsales, and if it doesn't sell out, we'll blast it out on a continual basis," Page explains. "We're showing people that inventory is available."

Christina Aguilera has hooked into the Web—through the site stubhub.com—to hike ticket sales in the final days before her shows. The pop star gave stubhub.com a limited number of VIP packages (which each include two front-row tickets and two backstage passes) for shows she is co-headlining with Justin Timberlake, and the site will sell them as charity auctions. The auctions end a few days before each concert.

Proceeds from the auctions benefit the Women's Center and Shelter of Greater Pittsburgh. By late May, several of the bids for many of the June shows were in the \$350 range.

Stubhub.com has organized similar charity auctions for Britney Spears and Alanis Morissette.

"This keeps the buzz going so you can sell more concert tickets," says Eric Baker, stubhub.com co-founder and president. "You're doing good, while doing well."

Another way promoters are responding to the trend of cautious buying is delaying the start of ticket sales by weeks instead of the usual months before performances.

"The trend over the past five years is to put tickets on sale very far in advance, often six months in advance. But unless you're dealing with a superstar artist, you hear people say, 'I don't want to tie money up for months,'" Metropolitan Talent CEO John Scher says.

To adapt to penny pinching, Scher often rolls out soft onsales for his shows by way of e-mail notification. Scher typically targets people who have registered for concert subscription services at venues.

This method involves spending relatively small amounts of money at the beginning of the onsales, while the bulk of the promotional guns is hauled out in the last four weeks before shows.

"Traditional media has become so expensive. But if you can do a four-week campaign, you can be really concentrated and driven," Scher says. He is also employing this strategy for such summer touring acts as Red Hot Chili Peppers, Staind, and Def Leppard.

B.B. King's Namesake Festival Endures

BY RAY WADDELL

NASHVILLE—While most touring festival concepts have notoriously short life spans, the B.B. King Music Festival has survived 12 years, largely because of the credibility of its namesake and an eye for fresh talent.

Glen Rock, N.J.-based Front Row Productions' Paul and Irene Zukoski have produced the event since its inception. This year's King fest has been repositioned from its former blues-centric posture

to a more esoteric lineup that features guitar god Jeff Beck along with New Orleans jam-funksters Galactic and up-and-comers Mofro.

The tour begins July 25 on the West Coast and will be out until September. Venues are diverse, including festivals, fairgrounds, the-

aters, amphitheaters, and alternative locations. Similarly, promoters buying the package include Clear Channel Entertainment (CCE), Jam Productions, and House of Blues (HOB) Concerts.

"We're being very careful about where we're putting the show and not just throwing it into the sheds," Paul Zukoski says. "A lot of the independent [promoters] seem to take a little more care with the festival, where the amphitheaters are bombarded with so many shows it's hard to pick one."

In markets like Chicago, Memphis, and St. Louis, where blues have a year-round profile, producers have to be even more protective of the festival.

"This year in Chicago, we're playing the [4,249-capacity] Arie Crown Theater," Zukoski says. "Some of these markets have

blues all the time, so you have to put this in a special room where people will go see it. Part of my job is to pick the right venues for this show."

Don Sullivan will promote the Aug. 26 show in Chicago for Jam, and he is optimistic about its drawing power. "It's exciting to see Jeff Beck out there, and he has historically done very well in Chicago," Sullivan says.

"We're also doing the festival [Aug. 23] in Madison, Wis., as part of the Madison Blues Fest," Sullivan adds. "This is the sixth year for the Madison festival. We've had B.B.'s package three of those years, and we've done a minimum of 10,000 people each time."

Jason Miller, senior VP of HOB Concerts in Denver, bought the package for the

16,000-capacity Fiddler's Green Amphitheatre. "I think it's a great package this year," Miller says. "This is a very strong market for Galactic, and Jeff Beck is one of the world's greatest guitar players."

Beck and B.B. together "expand the musicality of the package," Miller says. "B.B. King and Jeff Beck [play] two different styles of music, but they're both pioneers and legends. We do this festival every year, and I'm proud to be a part of it."

Past acts who have played on the tour include Jimmie Vaughan, Buddy Guy, the Neville Brothers, Dr. John, George Thorogood, and the Fabulous Thunderbirds. The trek also provided early national showcase platforms for then-new blues acts Kenny Wayne Shepherd, Jonny Lang, and Susan Tedeschi.

Tickets range from \$10 to \$75 in some markets. The tour is booked by Jody Wenig and Paul LaMonica at Associate Booking Corp.



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ARTIST(S)	VENUE/ DATE	GROSS/ TICKET PRICE(S)	ATTENDANCE/ CAPACITY	PROMOTER
EAGLES	Phillips Arena, Atlanta May 19-20	\$2,613,323 \$177/\$87/\$47	22,789 34,468 two shows	Concerts West
EAGLES	Office Depot Center, Sunrise, Fla. May 16-17	\$2,542,667 \$175/\$85/\$45	25,337 27,594 two shows one sellout	Concerts West, Jack Utsick Presents
DIXIE CHICKS, JOAN OSBORNE	United Center, Chicago May 29-30	\$2,213,900 \$65/\$45/\$35	36,500 two sellouts	Jam Prods.
FLEETWOOD MAC	Worcester's Centrum Centre, Worcester, Mass. May 27-28	\$2,012,376 \$125/\$75/\$49.50	22,875 two sellouts	Concerts West
WANGO TANGO: KISS, NELLY, CHRISTINA AGUILERA, SANTANA, STING, MICHELLE BRANCH, CRAIG DAVID, TYRESE, SUGAR RAY, & OTHERS	Rose Bowl, Pasadena, Calif. May 17	\$1,772,148 \$151.19/\$31.19	42,550 60,000	Clear Channel Entertainment
FLEETWOOD MAC	First Union Center, Philadelphia May 19	\$1,563,275 \$125/\$75/\$47.50	16,795 sellout	Concerts West
FLEETWOOD MAC	Continental Airlines Arena, East Rutherford, N.J. May 25	\$1,522,070 \$135/\$85/\$47.50	14,822 sellout	Concerts West
FLEETWOOD MAC	Nassau Veterans Memorial Coliseum, Uniondale, N.Y. May 23	\$1,340,948 \$135/\$85/\$46.50	13,410 sellout	Concerts West
FLEETWOOD MAC	Atlantic City Boardwalk Hall, Atlantic City, N.J. May 17	\$1,297,652 \$150/\$85/\$49.50	12,748 sellout	Concerts West, Jack Utsick Presents
EAGLES	Gaylord Entertainment Center, Nashville, Tenn. May 25	\$1,258,960 \$177.50/\$87.50/\$47.50	12,664 17,010	Concerts West
EL ENCUENTRO DE DOS GRANDES II: MARCO ANTONIO SOLÍS, JUAN GABRIEL	Madison Square Garden, New York May 24	\$1,253,995 \$95/\$75/\$55	16,859 sellout	Ralph Mercado Presents
EAGLES	Richmond Coliseum, Richmond, Va. May 9	\$1,223,260 \$125/\$85/\$40	12,410 sellout	Concerts West
EAGLES	Carolina Center, Columbia, S.C. May 11	\$1,095,700 \$175/\$85/\$45	12,637 13,392	Concerts West
EAGLES	St. Pete Times Forum, Tampa, Fla. May 13	\$1,087,865 \$175/\$85/\$45	10,626 11,701	Concerts West, Jack Utsick Presents
DIXIE CHICKS, JOAN OSBORNE	Thompson-Boling Arena, Knoxville, Tenn. May 7	\$1,084,740 \$85/\$45/\$35	18,521 sellout	TBA Entertainment, Concerts West
EAGLES	TO Waterhouse Centre, Orlando, Fla. May 14	\$1,064,540 \$175/\$85/\$45	11,083 11,432	Concerts West, Jack Utsick Presents
DIXIE CHICKS, JOAN OSBORNE	Ford Center, Oklahoma City, Okla. May 20	\$1,001,425 \$65/\$35	16,992 sellout	Clear Channel Entertainment, The Messina Group
DIXIE CHICKS, JOAN OSBORNE	Freedom Hall Coliseum, Louisville, Ky. May 18	\$996,970 \$65/\$45/\$35	16,894 sellout	TBA Entertainment, Concerts West
EAGLES	U.S. Bank Arena, Cincinnati, Ohio May 26	\$982,454 \$153/\$83/\$43	9,758 17,948	Concerts West
EAGLES	Greensboro Coliseum, Greensboro, N.C. May 23	\$950,575 \$175/\$85/\$45	10,371 22,399	Concerts West
DIXIE CHICKS, JOAN OSBORNE	Conseco Fieldhouse, Indianapolis, Ind. May 9	\$927,085 \$65/\$45/\$35	15,878 sellout	TBA Entertainment, Concerts West
CHER, DOM IRRERA	Joe Louis Arena, Detroit May 17	\$921,890 \$79.50/\$59.50	14,532 sellout	Clear Channel Entertainment
DIXIE CHICKS, JOAN OSBORNE	Bi-Lo Center, Greenville, S.C. May 1	\$855,146 \$66/\$46/\$36	14,811 sellout	TBA Entertainment, Concerts West
FLEETWOOD MAC	Gund Arena, Cleveland May 13	\$835,972 \$125/\$75/\$47	9,752 11,252	Concerts West
DIXIE CHICKS, JOAN OSBORNE	Frank Erwin Center, Austin, Texas May 21	\$828,925 \$65/\$35	14,769 sellout	Clear Channel Entertainment, The Messina Group
FLEETWOOD MAC	HSBC Arena, Buffalo, N.Y. May 15	\$775,199 \$125/\$75/\$47	12,393 13,348	Concerts West
EAGLES	Charlotte Coliseum, Charlotte, N.C. May 22	\$763,025 \$177/\$87/\$45	7,577 23,981	Concerts West
FLEETWOOD MAC	Gaylord Entertainment Center, Nashville May 31	\$748,273 \$125/\$75/\$47	10,563 sellout	Concerts West
JOURNEY, STYX, REO SPEEDWAGON	Staples Center, Los Angeles May 20	\$735,157 \$65/\$55/\$45/\$28.25	11,710 14,411	Concerts West
TIM MCGRAW	Arrowhead Pond, Anaheim, Calif. May 17	\$703,625 \$75/\$39.50	11,336 sellout	Nederlander Organization
TIM MCGRAW	ARCO Arena, Sacramento, Calif. May 18	\$661,058 \$60.25/\$40.25	12,325 13,349	Clear Channel Entertainment
FLEETWOOD MAC	Pepsi Arena, Albany, N.Y. May 21	\$637,485 \$125/\$75/\$48.50	9,296 sellout	Concerts West
STEVE LAWRENCE & EYDIE GORME	Westbury Music Fair, Westbury, N.Y. May 14-18	\$614,716 \$55/\$50	13,710 five sellouts	Clear Channel Entertainment
JOURNEY, STYX, REO SPEEDWAGON	The Gorge, George, Wash. May 25	\$610,232 \$98.75/\$70/\$59.50/\$54.10	9,503 13,495	Concerts West
NOCHE DE GALA DOMINICANA: JOHNNY VENTURA, SERGIO VARGAS, ALEX BUENO, MILLY QUESADA, FERNANDO VILLALONA & OTHERS	Radio City Music Hall, New York May 24	\$590,500 \$204.50/\$154.50/\$104.50/ \$64.50	5,942 sellout	Vidal Cedeno Presents

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TOURING

Venue Views™



by Ray Waddell

SPECIAL AGENTS: Brothers Mark Reeder and Walt Reeder Jr. learned the booking business from their father, R&B agent Walt Reeder, while attending Temple University in Philadelphia.

Now the Reeders' Big Bloc Entertainment, founded in 1999, is making noise in Philly. It is booking such rap/hip-hop talent as Benzino, Beanie Siegel, Charli Baltimore, DJ Kool, DJ Jazzy Joyce, Fat Man Scoop, Tank, MC Lyte, and Freeway, along with comics Al Johnson and Teddy Carpenter.

Big Bloc also books gospel and R&B acts—or, as Walt Reeder Jr. says, "Anybody with a microphone." The brothers say business is good, and they want to position themselves as an alternative to mega booking agencies.



MARK REEDER (LEFT) AND WALT REEDER JR.

"We give a lot of personal attention, and our artists don't necessarily need a hit record on the charts to get work," Mark Reeder notes. "A lot of agencies are order-takers, where the promoter calls and asks if a specific artist is available. We do that too, but we call out to promoters and look for work."

Walt Jr. adds, "We go out and retrieve business instead of waiting for people to call us. We want managers to know that they do have a choice, and they don't always have to go with William Morris Agency or [International Creative Management]."

One of the issues facing the live hip-hop industry is that it is a tough market for insurance. "The rates are ridiculous for hip-hop concerts, but that's also true in the rock community," says Walt Jr., adding that the market has tightened even more since the fatal incident in February at a Chicago club where 21 people were trampled. "The insurance companies don't want to take the risk."

Another trend in the marketplace is the development of new, independent promoters. "Promoters are like babies: There's a new one born every day," Walt Jr. says. "We have to separate the good ones from the bad ones. Just because they have money doesn't mean they can promote. This can be a lucrative

business and everyone wants to take a stab at it, but you can lose your shirt."

According to the brothers, the hip-hop/R&B club scene is vibrant, with plenty of venues that can cater to artists asking for \$25,000 or less. Mark says the key is finding acts that can not only sell records that go platinum but also sell tickets.

"There are a lot of artists that can sell units, but when it's time to perform, they have nothing to give you," he says. "With these acts, you can get more out of the video."

That said, "the club market saves them," Walt Jr. observes. "The consumer has the opportunity to come to a party environment instead of a theater or concert venue. The economy is so messed up, it's easier to pay \$20-\$25 to party and see an artist than it is to spend \$40-\$50 to go to a concert venue and then the after-party, if that's what you're into."

Meanwhile, the brothers Reeder are bullish on the biz and their place in it. "There is an art to this," Mark says. "A lot of people try to be booking agents, but they never last."

Walt Jr. adds that there is a difference between a talent booker and an agent. "A booker is interested in a commission. An agent wants to put the artist in the right room at the right time, with the right promoter, to make the deal come to fruition."

G. WHIZ: Music biz veteran G. Scott Walden is the new marketing manager at the Ryman Auditorium in Nashville. Walden, nephew of well-known Southern music exec Phil Walden, once oversaw touring promotion for Capricorn Records, working with such bands as Widespread Panic and Lynyrd Skynyrd.

One of Walden's first projects at the Ryman will be to serve on an archive committee that will comb through audio and video of legendary Opry performances with the goal of bringing product to the marketplace. "I feel like a kid in a candy store," Walden says.

PLAZA PARTIES: The Grand Ole Opry has cranked up its free Opry Plaza Parties for the fourth consecutive year, with BR5-49 on June 6 and the Derailers to play on June 7. The concert series runs every Friday and Saturday night through Aug. 9, with the stage set up on the plaza outside the Opry House prior to Opry performances. Other acts scheduled to perform this summer include Billy Joe Shaver, Jim Lauderdale, Bruce Robison, Old Crow Medicine Show, Reckless Kelly, Trent Summar & the New Row Mob, Big Sandy & his Fly Rite Boys, Dale Watson, and Robbie Fulks.

Music is continuing to add its impact to the overall entertainment properties domination of global licensing activity, generating more than \$42.5 billion in worldwide retail sales last year from licensed properties.

At the 23rd annual Licensing International Expo, which will occupy much of New York's Javits Convention Center this week (10-12), music and video will be well represented.

"As recording artists and bands become more popular, the demand for their merchandise grows, and with it the demand and need for licensing increases," observes Charles Riotto, president of the International Licensing Industry Merchandisers' Assn. (LIMA), which owns and operates the show. "Music has become a culture, a lifestyle that people want to partake in—to live like a rock star—and more artists are realizing that licensing royalties can be a significant revenue stream." He notes that retail sales of music-generated licensed properties topped \$1.5 billion last year, generating an estimated \$117 million in licensing royalties.

Observing that today's artists are becoming more business-savvy, Riotto points to apparel lines from J. Lo, P. Diddy, Eve, Master P, Jay Z-Damon Dash, No Doubt's Gwen Stefani and Hilary Duff. "These stars see the value in licensing and want to have a presence in more areas of the fan's life," he says.

MUSIC, FUN AND GAMES

Entertainment/TV/movie properties generated \$2.48 billion in licensing revenue, representing 44% of all licensing, the largest category. "Properties from the movies and their DVD releases have made a huge impact in the software/video-game market," Riotto notes. "This segment accounts for 15%—or \$372.6 million—in licensing revenue within the entertainment category, second only to toys and games."

The crossover from music to games, including those based on movies/DVDs, continues to expand rapidly. Examples just this past year include a dozen artists from Def Jam as characters and track contributors to Electronic Arts' *Def Jam Vendetta*; Adema (Arista) for Midway's *Mortal Kombat*; No Doubt's Stefani (Interscope) in Ubi Soft's *Malice*. In an industry first, EA's *NBA Live 2003* soundtrack CD featuring Snoop Dogg (Snoopadelic/Priority) and Fabolous (Elektra), among others, was packaged with the *NBA Live 2003* game to earn a special RIAA Platinum award for 1 million units sold.

"With the recent surge of new personalities across a broad spectrum of pop, Latin music, rap, jazz, hip-hop and the crossover between categories, music- and entertainment licensing has



Brand Licensing & Merchandise

Licensed To Sell: Artists' Tracks, Likenesses & Alter-Egos

TV and movie tie-ins still produce the lion's share of licensing loot, but music is starting to roar. Last year, retail sales of music-generated licensed properties topped \$1.5 billion, generating an estimated \$117 million in royalties. **BY STEVE TRAIMAN**

cranked up the volume at retail," observes show manager Elizabeth Waiksnis.

Exhibitors representing recording industry personalities include Signatures Network, with a roster including Shakira, Usher, Britney Spears, the Osbournes, the Beatles, the Beach Boys, Kiss, Reba McEntyre and Tim McGraw; Elvis Presley Enterprises, coming off its biggest year that celebrated the 25th anniversary of his death; Blue Grape Merchandising, whose roster includes Moby, Zakk Wylde's Black Label Society, the All American Rejects, the Strokes and Nickelback; and first-timer Authentic Hendrix, representing the estate of Jimi Hendrix and

reflecting a renewed interest in his catalog.

Other music companies that will not be on the show floor, but represented at their New York offices, include Bravado Brands, featuring hot new tween pop star Hilary Duff (Disney TV's *Lizzie*

the former tour-merchandise operator now handling licensing for Warner Bros.' Linkin Park and Interscope's Jurassic Five, among others.

BRIDGE BUILDERS

Helping bridge relationships

Sources estimate that one song for a TV commercial can bring from \$45,000 to as much as several hundred thousand dollars to the artist, label and publishing company.

McGuire), with her first album on Buena Vista Records and new movie; MTV, with over 200 licensees focused heavily on its MTV brand; and Bandmerch,

between licensees and acts on smaller independent labels are such "middlemen" as Position Music, June Street Entertainment and Cornerstone Promotion

(Billboard, May 3). Industry sources estimate that one song for a TV commercial can bring in \$45,000 to as much as several hundred thousand dollars to the artist, label and publishing company from in licensing revenue. Video-game placements on average can fetch from \$2,000 per featured song (for up-and-coming acts) to \$25,000 (for name ones).

On the tour-merchandise side, Felix Sebacious, president of 13-year-old Blue Grape, notes that "Right now, any type of product to make the fan one with the artist is very hot." He points to Spitfire's Zakk Wylde's biker-color vest patches the company is now making in-house and offering on the act's Web site ("so fans can become members of the Black Label Society") and to Wylde's National Hot Rod Association-sponsored funny-car, a new die-cast model available this summer through Racing Champions.

Cinder Block, launched 14 years ago when Jeffrey Bischoff started printing artist T-shirts in his Berkeley, Calif., store on Telegraph Ave., now offers full-service licensing support to a roster that includes AFI (DreamWorks), Green Day (Warner Bros.) and Weezer (Interscope), among others. Collin Smith, responsible for artist relations and marketing, says, "We offer tour-merchandise support, including apparel we manufacture; distribution of licensed products to Hot Topic, other retailers and indie record stores; and the creation of online stores for all licensed merchandise, linked to each artist's Web site." One recent sublicense is for AFI, with Stevenson Entertainment creating "Art" and "Articia" collectible figures for the duo's alter-ego characters.

DreamWorks is the latest studio to recognize the importance of an on-floor presence at the Licensing Expo, and it will focus on *Shrek 2*, the June 2004 sequel to the Academy Award-winning blockbuster; *Sharkslayer*, starring Will Smith, for November 2004; *The Wallace & Gromit* movie, in pre-production for 2005; and *Over the Hedge* for 2005, based on the popular comic strip, with the voices of Jim Carrey and Garry Shandling.

Other studio consumer-products divisions represented, and their key movie/DVD-licensing properties, include Disney/Buena Vista, *Home on the Range*; Nickelodeon, *Series of Unfortunate Events* (*Lemony Snicket* book

series); New Line Cinema, *Return of the King* (final *Lord of the Rings* installment) and *Freddy (A Nightmare on Elm Street)* vs. *Jason (Friday*

Continued on page 24

“I Was There!”

The growing event-specific merchandise market sells 100%-cotton memories.

BY RAY WADDELL

Fashion and design issues notwithstanding, concertgoers buy millions of dollars worth of tour merchandise each year to make one major statement: “I was there.” And no segment of the ever-growing array of available tour merch helps fans make that statement better than event-specific merchandise. “Tour merchandise is a combination of fashion statement, status and souvenir,” observes Norman Perry, president of Anthill Trading Co., New York-based tour-merchandise agent for such acts as the Rolling Stones and AC/DC. “And when people want to look back fondly, event-specific merchandise zeroes their memory cells right to the moment to help them recreate that two- or three-hour concert experience. It gives fans a chance to say ‘I was at the Tokyo show’ as opposed to ‘I was at that tour.’”

The potential of event-specific merch is not lost on other merchandising companies, including the largest, Signatures Network. “The concept is fairly common,” says Dell Furano, CEO of San Francisco-based Signatures and a 30-year veteran of tour merchandise. “More and more, this business is driven by ‘I was there.’”

The concept, while not new, is far more prevalent with major acts and milestone dates. Case in



Shirts off Springsteen's back

point: Bruce Springsteen's upcoming record-setting 10-night stand at Giants Stadium in East Rutherford, N.J., to begin in July. Signatures, Springsteen's merch company, is more than ready to satisfy demand.

“For Bruce Springsteen's 10 sellouts at Giants Stadium, we're

coming up with individual event shirts, a different color for each night,” says Furano. “We're taking it to a new level. Each shirt will have Giants Stadium, the date and which show it was. People will not only be able to say they went to a show, but which show they went to, show one through show 10.”

Indeed, the more specific the better, whether it is the Boss at Giants Stadium, Tom Petty & The Heartbreakers at the Vic in Chicago or the Fillmore in San Francisco, or the Allman Brothers Band's annual spring stand at the Beacon in New York. “People really like event stuff, and you hope it expands sales enough to amortize the cost of production,” says John Paluska, manager of Phish, whose in-house Phish Dry Goods designs and oversees the entire Phish touring-merch operation.

“But it's not just about bottom line, it's about creating cool stuff for the legacy.”

Besides the standard concert T-shirt, event specific posters are a growing segment of the business. “The poster market is very strong right now, with lots of collectors,” says Paluska. “It's so popular, the second we open the venue doors, people fly in and head straight to the posters. We have to limit it to two per customer, people are so gung ho.”

DON'T EAT TOO MANY

Specificity leads to more value—but also increased production costs incurred with limited runs, as opposed to mass-produced generic tour merch. “Obviously, there is an added expense to creating event-specific merchandise, but that makes it more collectible or special,” says Furano, adding that such goods are priced accordingly. “If a basic tour T sells for

\$30, then the event-specific shirt might go for \$32.”

Even so, touring being the iffy business it is, merchandisers need to be judicious when producing event-specific merchandise. In other words, you can't carry a truckload of “Sold Out in Cleveland” shirts to Chicago. Luckily, that's not a common problem.

“More often than not, you run out of [event-specific] shirts rather than you don't sell 'em all,” says Furano.

Goodlettsville, Tenn.-based Richards & Southern, a family-owned tour-merchandise operation, has done event-specific T-shirts for several country artists, including George Strait for a San Antonio date and Alabama for the Las Vegas concert that kicked off the group's farewell tour. R & S also has an upcoming project with Kenny Chesney's *Back Where I Came From Party* at Knoxville's Neyland Stadium this summer. “You try to run a limited amount so nobody gets stuck with 'em,” says Scot Colonge, one of the firm's owners. “Last year with Kenny, we sold out before he ever went on stage, but it's always a bit of a gamble.”

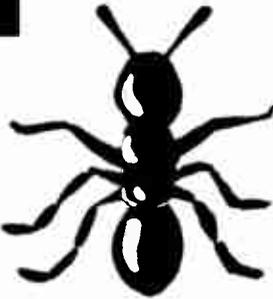
EVERYBODY NEEDS SOMETHING TO WEAR

History often dictates how many shirts to produce, especially with a veteran act like the Stones. “You

Continued on page 23

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"Kid-Cool, Parent-Friendly": Bravado Brands Duff

Bravado International Group has moved from a premier music-licensing company to a full-service licensing agency, with new division Bravado Brands handling everything from Hilary Duff's new brand "Stuff by Hilary Duff" and the Duchess of York's book series to Race Girl, a new girls' extreme-sports brand, and Return to Freedom, the American Wild Horse Sanctuary. "All products now are interactive," says senior VP Maggie Dumais. "Music has an element that is important, whether it's a HitClip, an MP3 player, a video-game or action figure. Licensing has gone from real fan-appreciation items to many expanded categories, and the fan base is getting broader from an age perspective."

Duff is the newest teen pop idol, with the star of Disney Channel's *Lizzie McGuire* in her first movie this spring, her first album on Buena Vista Records and a new promotional alliance with Hasbro for the soon-to-launch VideoNow personal video player and top-selling HitClips micro-music system. "Hilary is kid-cool, parent-friendly," Dumais says, "and parents feel no qualms about letting kids listen to her music and wear her fashions." Bravado has more than a dozen licensees already signed, with most products to launch next spring. Included are NTD Apparel for fashion apparel and sportswear, with a special media event as a Licensing Expo preview; Townley for cosmetics, Kidstreet for bags, backpacks and accessories, and Playmates for fashion dolls. —S.T.

I WAS THERE

Continued from page 22

work with a fairly historical set of assumptions," says Perry. "You know you might sell 3,000 in New York but maybe only 2,500 in Chicago. You have these bell-wether markets, and there are differences between major and minor markets, not limited to event-specific products. For example, in Boston or Cleveland, you might do 15% to 20% better than the overall tour average."

What about a milestone date that doesn't come off? Did Anthill print up tour merch for the China and Thailand Rolling Stones shows that were cancelled due to the SARS virus? "We did, indeed," admits Perry. "Now they're collectors' items, and we're waiting for final approval to get them exported out of the country."

And, as usual, Anthill and the Stones have a plan: this time to sell the shirts online. "At the end of the day, we want to give the maximum number of fans the maximum number of opportunities to buy," says Perry. "But we never try to take advantage of a situation. There's no satisfaction in a cancelled show, and the Rolling Stones have a history of playing shows they put on sale. Nobody would have expected this virus coming out of Asia, and I'm sure the band was very sorry they couldn't get to Hong Kong, China or Thailand."

So Anthill did not have to eat the Chinese shirts. "The only Chinese I like to eat is the Szechwan on the corner," says Perry.

For Phish, the in-house mail-order operation offers a nice safety net for overruns. "I was there" is the basic premise, and our hope is to sell every single item at the shows. But there are a lot of people who don't get to go to a show but would love to get a whack at what's left over," says Paluska. "We don't overproduce intentionally, but we know that if sales fall short of expectations, we have another outlet."

WHAT'S SPECIAL?

When a route is laid out, merchandisers have a good feel as to which shows might warrant an

Bandmerch Does Just What It Says

Now in its fourth year, Bandmerch is a spin-off division of a corporate merchandise firm and represents for domestic and international licensing of such bands as Warner Bros.' Linkin Park, Interscope's Jurassic 5 and Velvet Hammer/Atlantic's Taproot, as well as Earth, Wind & Fire. "We make the band the licensing party and take a commission," explains president Don Delson. "We don't make 'roster' royalty deals that apportion revenues, and we negotiate the best deal in keeping with each band's audience demographics and best interests." Apart from such popular tour merchandise as T-shirts, caps, posters and keychains, Delson sees growing interest in such licensing categories as videogames and body jewelry, citing a current European jewelry license with Alchemycarta for Linkin Park as doing very well. "We've taken on Jurassic 5 since their prior deal with Midway Games," he notes. The hip-hop group created an original title theme song for *NBA Ballers* and performed at last year's E3 conference. —S.T.



event-specific product. "You look for major markets, key or anchor dates, or any show that might generate a better awareness, like a live broadcast," says Perry. "This time out [with the Stones], we did an event shirt for the opening night of the tour in Boston and the Madison Square Garden show, which was broadcast live on HBO across the nation."

A holiday show, a la the Grateful Dead's legendary New Year's Eve gigs in San Francisco, are also worth a nod, as are milestone runs in a given venue. A visit to a certain country can be worth a special item, as well. "We had an Australian shirt that wasn't gig-specific but country-specific," says Perry. "It was printed in the national color of the Australian rugby team."

Adds Furano, "Usually, it has to be a special event, like a sellout in the band's home town—or, on a sold-out tour, you might do event shirts for each major city. It's a niche, but it's definitely a strong niche." ■

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weezer

MISFITS

SAVES THE DAY

GRANDDADDY

ZWAN

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Donnas**

face to face

THE VINES

Lagwagon



**Signatures
Signs Up Rock**

The trend is definitely toward edgier, more rock-oriented artists today, while much of recent licensing activity has been geared toward more teen-pop acts," says Ruth Ann Garfein, licensing manager for Signatures Network.

The music industry's largest licensor represents such acts as Shakira, Usher,

**SIGNATURES
NETWORK**

Britney Spears, Ozzy Osbourne and the Osbournes, the Beatles, the Beach Boys, Kiss, Reba McEntyre and Tim McGraw, among others. "We've looked at a lot of these acts and hope to sign more in the future," says Garfein.

Shakira (Sony Discos) is one of the company's newest market entries, with fashion dolls from Mattel her first license. Previewed at the February Toy Fair, the samples were well-received by retailers.

This licensing show's big push is on the Beach Boys, with Capitol releasing two new albums this year. *The Very Best of the Beach Boys* is just out, with 28 of their biggest U.S. hits, backed by a "Week in Monte Carlo" sweepstakes. *Pet Sounds*, a newly remastered 5.1-channel surround-sound DVD-Audio production, will be out before the holidays with much bonus material. New deals for die-cast vehicles and an apparel program are in the works.

—S.T.

LICENSED TO SELL

Continued from page 21

the 13th): Universal Studios, Dr. Seuss' *The Cat in the Hat*, *Thunderbirds* and *Van Helsing*; Viacom/Paramount, *Timeline* and *The Italian Job*; Warner Bros., *Looney Tunes: Back in Action*, *Harry Potter 2*, *Scooby Doo 2* and *Superman*; and Sony Pictures, *Charlie's Angels: Full Throttle* and *Spider-Man 2*, another joint licensing venture with Marvel Enterprises.

At Marvel's own booth, in addition to the *Spider-Man* sequel, the company has *X-Men 2* with Fox, *The Hulk* with Universal and several other comic-movie licenses in pre-production. One strong crossover example is Naki, a leading video-game-accessory vendor, with *X-Men 2* game controllers for PlayStation 2, Xbox and Game Cube, and a *Hulk* PS2 starter kit & controller. Also exhibiting is Screenlife LLC, which licensed about 200 clips from many studio DVDs for the original *Scene It?*. The DVD Movie Game and is currently securing more new clips for *The Sequel* and *Scene It Jr.* versions.

The continuing convergence of music, movies/DVDs and videogames offers growing licensing synergies for artists, their music publishers and labels, studios and their home-video divisions and virtually every console and computer-game publisher. ■

**OAKLAND, CALIFORNIA
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Studio Monitor™

by Christopher Walsh



REMEMBER: There are days when the theme of last year's 113th Audio Engineering Society Convention, "Science in the Service of Art" assumes far greater significance than a simple industry slogan.

On June 2, two experiences in New York—one downtown, the other uptown—reconfirmed both the power of music and the value of

Uptown, on the John Lennon Songwriting Contest (JLSC) educational tour bus (a complete recording studio on wheels), Lennon's widow, **Yoko Ono**, congratulated **Monika Pierzchlewicz** on winning the teen division of the contest for her song "Like You."

The bus is equipped with Yamaha 02R96 and AW4416 workstations and

an 01V digital mixer, as well as Shure microphones and additional equipment from manufacturers that include Aphex Systems and Neutrik. It well served Pierzchlewicz and Grammy Award-nominated, St. Louis-based team **the Trackboyz**, who produced a recording of "Like You."

"I think that the 'commerciality' of music is in the forefront and



Come Together. Pictured before the John Lennon Songwriting Contest educational tour bus are, from left, Joe Kent of the Trackboyz, contest winner Monika Pierzchlewicz, Yoko Ono, and the Trackboyz's Mark Williams.

the recording sciences that serve it.

At **Philip Glass'** Looking Glass Studios, producer **Tony Visconti** previewed a 5.1-channel remix he created of *Electric Warrior*, the **T. Rex** album he originally produced in London in 1971.

Quadraphonic sound failed in the 1970s mostly because of technical limitations. But today's playback equipment—chiefly DVD-based home theaters and Super Audio CD (SACD) players, along with the software itself—allows the proliferation of multichannel audio. Equally critical is the evolution of professional audio equipment, including the remarkable manipulation of sound enabled by digital audio workstations.

Electric Warrior as heard in surround sound testifies to the service offered by the recording sciences. A defining album from the "classic" era of rock, each track—and not just the best-known "Bang a Gong (Get It On)"—is a strong and memorable song presented in a spirited performance, a rarity among more recent releases.

Next week, Visconti will discuss his most-recent surround-sound revisit, which follows 5.1-channel remixes of **David Bowie's** *Heathen*, for SACD, and *Ziggy Stardust & the Spiders From Mars—The Motion Picture*, for DVD release.

in the minds of the record companies—which I don't blame, really," Ono says. "[But] that affects songwriters, too. It's really good that now this very young generation is starting to think about [music] from the point of view of good songs, with good lyrics. And I think this one is very good—the lyrics are very good. Also, the Trackboyz are great; they did a good job."

The man for whom the bus and contest are named, of course, the late John Lennon, continues to cast a long shadow over popular culture and especially the music business.

With **the Beatles**, he inspired both the tremendous growth of the music industry and the evolution of recording and sound reinforcement technology. Yet Lennon's songs are his greatest contribution—simple but profound expressions that contain universal appeal.

That spirit is manifested in JLSC's emphasis on the song—not image, not marketing, not technology.

"My parents and I certainly didn't speak the same music language," says Ono, who, at 70, recently reached No. 1 on the *Billboard* Hot Dance Music/Club Play chart. "But now, we're all speaking the same language, and I love that. That gives us power, the power of unity. And music is the most powerful media."

Microphone Defies Biz Trends

U.S. Firm Builds Reputation With \$10,000 Replica

BY CHRISTOPHER WALSH

For the better part of a decade, the trend in microphone manufacturing and marketing has been moving toward lower prices.

With the home studio revolution accelerated by ever-increasing use of low-cost/high-performance digital audio workstations (DAWs), demand for correspondingly inexpensive accessories is surging. One such example is the abundance of less costly microphones—primarily from China—which continue to flood the marketplace.

Meanwhile, most well-established manufacturers are producing less-expensive variations on their flagship products in an effort to reach budget-conscious home studio owners.

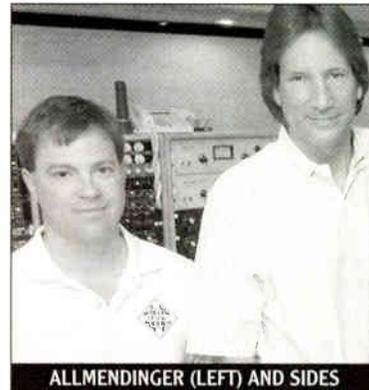
Given this environment, it might seem odd that a manufacturer would focus solely on the top end of the market. But Telefunken USA is doing just that: The Simsbury, Conn.-based company is building a reputation for its exact replica of the much-revered Ela M 251, which costs approximately \$10,000.

German company AEG-Telefunken—which pioneered the development and manufacturing of vacuum tubes, microphones, consoles, and tape recorders—shuttered in 1988.

The Ela M 251, produced by Tele-

funken's Elektroakustik division in conjunction with Austrian manufacturer AKG, remains a coveted microphone. Vintage models are highly prized by producers, engineers, and artists.

Telefunken USA acquired the design rights to the Ela M 251 in 2002 and has been marketing the



ALLMENDINGER (LEFT) AND SIDES

product since November, president Craig Allmendinger explains. "We build it exactly they way they did," Allmendinger says. "It's literally the exact same process."

It is tempting, Allmendinger says, to produce a microphone at a price competitive with the many models found in MI chains. "We don't see it on the shelves next to all the other brands that are doing that," he states.

"Right now, everything is going to be hand-made. We're sticking to that and will for some time."

Recently, Telefunken USA principals demonstrated the model at Los Angeles studios, among them Ocean Way Recording in Hollywood. A microphone comparison at Ocean Way is a meaningful barometer: Owner Allen Sides is a consummate collector of vintage equipment, and owns several vintage Ela M 251s.

"The 251 Telefunken is probably the single most sought-after, most popular tube mic that I know of, and also one of the rarest," Sides says. "They don't all sound exactly the same—some are better than others—but 'better' is sometimes a question of what works for a particular singer.

"I listened to that microphone," Sides adds, "compared it with five of mine, and I would say it fell right in the middle of those five. To actually have someone manufacture something that really is remarkably close to the original is a wonderful asset.

"Let's face it," Sides argues. "If you're a singer, isn't it worth having the best microphone in the world in your own possession? Even for somebody who's scrimping and saving, because if they've got a Pro Tools system, one good mic preamplifier and one good mic, that's a long way to getting where you need to be."

JUNE 14
2003

Billboard® PRODUCTION CREDITS

BILLBOARD'S NO. 1 SINGLES (JUNE 7, 2003)

CATEGORY	HOT 100	R&B	COUNTRY	RAP	MAINSTREAM ROCK
TITLE Artist/ Producer (Label)	21 QUESTIONS 50 Cent Featuring Nate Dogg/Dirty Swift (G-Unit/Aftermath/ Interscope)	21 QUESTIONS 50 Cent Featuring Nate Dogg/Dirty Swift (G-Unit/Aftermath/ Interscope)	I BELIEVE Diamond Rio/ M.D. Clute (Arista Nashville)	21 QUESTIONS 50 Cent Featuring Nate Dogg/Dirty Swift (G-Unit/Aftermath/ Interscope)	LIKE A STONE Audioslave/ R. Rubin (Interscope/Epic)
RECORDING STUDIO(S) (Location) Engineer(s)	ENCORE (Burbank, CA) Mauricio "Veto" Iragorri TEAMWORK (Long Island, NY) Sha Money XL	ENCORE (Burbank, CA) Mauricio "Veto" Iragorri TEAMWORK (Long Island, NY) Sha Money XL	SOUND KITCHEN (Nashville, TN) Michael D. Clute	ENCORE (Burbank, CA) Mauricio "Veto" Iragorri TEAMWORK (Long Island, NY) Sha Money XL	CELLO (Los Angeles, CA) David Schiffman
CONSOLE(S)/ DAW(S)	SSL 4000 G	SSL 4000 G	API Legacy	SSL 4000 G	Neve 8078
RECORDER(S)	Pro Tools	Pro Tools	Fairlight MSX	Pro Tools	ATR 124, Vintage API
RECORDING MEDIUM	Pro Tools	Pro Tools	Fairlight MSX	Pro Tools	EMTEC 900
MIX DOWN STUDIO(S) (Location) Engineer(s)	ENCORE (Burbank, CA) Dr. Dre	ENCORE (Burbank, CA) Dr. Dre	CLUTE'S PLACE (Nashville, TN) Michael D. Clute	ENCORE (Burbank, CA) Dr. Dre	CELLO (Los Angeles, CA) Rich Costey
CONSOLE(S)/DAW(S)	SSL 4000 G	SSL 4000 G	Nuendo	SSL 4000 G	SSL 9000 J
RECORDER(S)	Pro Tools	Pro Tools	Nuendo	Pro Tools	ATR 1/2", Pro Tools
MIX DOWN MEDIUM	Pro Tools	Pro Tools	Nuendo	Pro Tools	Quantegy GP9
MASTERING (Location) Engineer	BERNIE GRUNDMAN (Los Angeles) Brian "Big Bass" Gardner	BERNIE GRUNDMAN (Los Angeles) Brian "Big Bass" Gardner	MASTERFONICS (Nashville, CA) Benny Quinn	BERNIE GRUNDMAN (Los Angeles) Brian "Big Bass" Gardner	SONY (New York) Viado Moller
CD/CASSETTE MANUFACTURER	UMVD	UMVD	BMG	UMVD	SONY

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Rifkind's 'Banner' Year

Industry Veteran Riding High With New Label, Hot Talent

Street Records Corp. (SRC) is quickly making a name for itself, thanks to the chart-topping debut of flagship artist David Banner. Banner's *Mississippi: The Album* debuted at No. 1 on the Top R&B/Hip-Hop Albums chart (*Billboard*, June 7).

SRC is the label alter ego of Loud Records founder Steve Rifkind. The New York-based Universal Records imprint marks Rifkind's return to the industry after Loud folded into Columbia (*Billboard*, March 23, 2002).

The industry veteran cut his musical teeth on his family's Spring Records. Rifkind later marketed such hip-hop acts as Leaders of the New School, Brand Nubian, and Tone Loc.

Rifkind launched consulting firm the Steven Rifkind Co. in 1989. He recently sold 50% of the firm to Mosaic Media Holdings.

Rifkind established Loud Records in 1992. The label served as home to the Wu-Tang Clan, Big Pun, Mobb Deep, Xzibit, and Three 6 Mafia, among others.

Why is Universal Records the right home for SRC?

It was all about the day I met [Uni-

6 Questions



RIFKIND

versal Music Group chairman] Doug Morris in 1995. . . . Doug had just started [MCA Music-financed label] Rising Tide. It was about his personality and me having very strong relationships with [Universal Records president] Monte Lipman, [Universal Motown Records Group chairman] Mel Lewinter, [Universal Records executive VP of

A&R] Bruce Carbone, and [Universal Motown Records Group senior VP of sales] Pat Monaco. I truly felt I had real friends and a real partner [in Universal].

What is the biggest difference between the early days of Loud and those of SRC?

The name; that's it. I brought in my same two partners from Loud—my brother Jonathan and Rich Isaacson, my best friend since I was 8 years old.

They came in during the early stages of Loud when I realized I couldn't do everything myself. At that time, Loud was really a promotion company. The new Street Records Corporation is really a promotion company. And we're still very involved with corporate America. We also have a joint-venture deal with [media conglomerate] Mosaic Media.

Between imprint deals, how did you stay in touch musically?

If I didn't have the promotion company, I would have never found David Banner. When you compare the early days of Loud to the early days of SRC, my street team found Wu-Tang [Clan and] David Banner. I have a corny saying: "The streets don't lie." And it's true. One day at a meeting, someone told me David Banner had the biggest record in Atlanta. I asked, "Who's his manager?"

He didn't have a manager. But the person representing him was a good friend of mine. I told the rep to meet me in L.A. on a Wednesday. We had a deal two days later.

Why did you make David Banner SRC's flagship artist?

David wasn't the first artist signed. Granddaddy Souf was. But David's album was done and already out. There was also a huge demand for it, as you can tell by his first-week numbers.

Why are Southern MCs so hot now?

The South always supports its own. Even going back to the No Limit [Records] days. [Southern MCs] have that hunger, and they touch the kids. That's an important aspect in breaking a band or artist right now. You have to touch the people.

What is next for SRC?

There's Granddaddy Souf out of Orlando [Fla.]. He has a tremendous buzz down there. We also have a deal with Upfront Productions, which is headed by Devyne Stephens. He's the No. 1 artist-development person/choirographer in the country.

The first artist coming out of his camp is Akon. When we did a press junket for Banner and SRC in Mississippi, a journalist called Akon [a combination of] Marvin Gaye, Stevie Wonder, Bob Marley, and 2Pac. No one knew who Akon was until he performed. The press was all over him.

RASHAUN HALL

Rhythm, Rap, and The Blues™

by Gail Mitchell



HAYES HONORED: Shaft himself, Isaac Hayes, is the 2003 BMI Icon. He will be honored Aug. 5 during the BMI Urban Awards at the Fontainebleau Hilton's Club Tropigala in Miami. Last year's honoree was the hardest-working man in show business, James Brown.

The BMI Urban Awards precede the fourth annual Billboard/AURN R&B/Hip-Hop Conference & Awards. The three-day gathering (Aug. 6-8) convenes at Miami's Roney Palace. Among the key events: the Aug. 7 Living Legends Foundation dinner.

MORE TRIBUTES: ASCAP has selected songwriter/producer Timbaland as the 2003 songwriter of the year. The June 10 presentation will be held during the organization's Rhythm & Soul Music Awards ceremony at New York's Hammerstein Ballroom.

This will be the second time Timbaland (Missy Elliott, Justin Timberlake) has been honored in this way. He also won the award in 2001.

Receiving ASCAP's legendary broadcaster award is radio pioneer Hal Jackson. Jackson celebrated 60 years of broadcasting in 1999 and is still on-air at WBLS New York.

ARTISTS AGAINST AIDS: Concert touring may not be in TLC's future. But Tionne "T-Boz" Watkins and Rozonda "Chilli" Thomas are on the road to support a worthy cause: HIV/AIDS education.



WATKINS (LEFT) AND THOMAS

Fresh from what was touted as the act's final live performance—WHTZ (Z100) New York's Zootopia concert (June 1)—the pair is launching Dialogues: Education and Treatment for a Well Planned Future.

"We can't talk about it enough," Watkins says of the sobering statistics from the Centers for Disease Control and Prevention. Those figures state that 47% of new HIV cases are African-Americans and 30% of new cases overall are women.

"We've always been involved in promoting safe sex," Thomas adds. A decade ago, along with late member Lisa "Left Eye" Lopes, Watkins and Thomas sported condoms on their clothes to encourage women to protect themselves. The trio's 1995 hit "Waterfalls" also addresses the dangers of HIV.

The Dialogues program includes a variety of free tools available through hiv-dialogues.com. As paid spokespersons for the initiative, Watkins and Thomas have already done various TV network interviews and plan to do a public-service announcement next year. "We're working it wherever we are," Thomas says.

The pair is also working on its long-anticipated greatest-hits album. "It will be a lot of fun figuring out the songs, making sure we're putting on Lisa's favorites," Watkins says.

Jaheim, who is currently on tour with Patti LaBelle and Maze Featuring Frankie Beverly, is also promoting HIV awareness. The Warner Bros. artist is part of the outreach program Fighting HIV Through R&B.

The program targets minority youth, focusing on HIV/AIDS testing, education, prevention, and treatment. Participants receive free concert tickets.

The program sponsor is Agouron Pharmaceuticals. Tony Wafford, community outreach coordinator for HIV Prevention Trials Network Los Angeles, launched the promotion two years ago (*Billboard*, Dec. 8, 2001). Among the artists who have participated in the past are Maze, Usher, Luther Vandross, Nelly, and LaBelle.

SHOCK MARKETING: A four-part merger has resulted in Shock Therapy. The new Atlanta-based urban advertising and event marketing firm specializes in various forms of integrated marketing, including urban branding, night life, college, and interactive.

The merger brings together the urban/ethnic consumer-focused firms Shock Theory Interactive, nomenclum, Synergy Communications, and GrooveNation.net. Individually, the quartet has worked with Coca-Cola, Maxwell, Jill Scott, Virgin Records, and the NBA All-Star Jams, among others.

The Shock Therapy executive team is president Sonja Williams, VP/chief creative officer Stanley Yorker, VP/chief marketing officer Amy Wright, and executive director of production and event marketing Terry Burton.

JUNE 14 2003		Billboard™ HOT RAP TRACKS™		
THIS WEEK	LAST WEEK	TITLE	IMPRINT/PROMOTION LABEL	Artist
1	1	21 QUESTIONS	SHADY/AFTERMATH/INTERSCOPE	50 Cent Featuring Nate Dogg
2	4	MAGIC STICK	QUEEN BEE/ATLANTIC	Lil' Kim Featuring 50 Cent
3	2	CAN'T LET YOU GO	DESERT STORM/ELEKTRA/VEG	Fabulous Featuring Mike Shorey & Lil' Mo
4	3	I KNOW WHAT YOU WANT	JMONARC/RMG/DJMG	Busta Rhymes & Mariah Carey Featuring The Flipmode Squad
5	5	GET BUSY	VP/ATLANTIC	Sean Paul
6	8	NEVER SCARED	BREAK 'EM OFF/SO SO DEF/ARISTA	Bone Crusher Featuring Killer Mike & T.I.
7	9	NO LETTING GO	GREENSLEEVES/VP/ATLANTIC	Wayne Wonder
8	7	BEAUTIFUL	DOGGYSTYLE/PRIORITY/CAPITOL	Snoop Dogg Featuring Pharrell & Uncle Charlie Wilson
9	6	IN DA CLUB	SHADY/AFTERMATH/INTERSCOPE	50 Cent
10	10	PUMP IT UP	DEF JAM/DJMG	Joe Budden
11	17	RIGHT THURR	DISTURBING THE PEACE/PRIORITY/CAPITOL	Chingy
12	11	P.I.M.P.	SHADY/AFTERMATH/INTERSCOPE	50 Cent
13	15	GET LOW	BME/TVT	Lil' Jon & The East Side Boyz Featuring Ying Yang Twins
14	12	IN LOVE WIT CHU	SO SO DEF/ARISTA	Da Brat Featuring Cherish
15	19	ACT A FOOL	DISTURBING THE PEACE/DEF JAM SOUTH/DJMG	Ludacris
16	18	INTO YOU	DESERT STORM/ELEKTRA/VEG	Fabulous Featuring Tamia Dr Ashanti
17	13	I CAN	ILL WILL/COLUMBIA	Nas
18	20	LIKE A PIMP	SRC/UNIVERSAL/UMRG	David Banner Featuring Lil' Flip
19	14	THE JUMP OFF	QUEEN BEE/ATLANTIC	Lil' Kim Featuring Mr. Cheeks
20	NEW	LIKE GLUE	VP/ATLANTIC	Sean Paul
21	25	HOW YOU WANT THAT	BAD BOY/UMRG	Loon Featuring Kelis
22	21	STILL BALLIN	AMARI/DEATH ROW/INTERSCOPE	2Pac Featuring Trick Daddy
23	RE-ENTRY	IF I CAN'T	SHADY/AFTERMATH/INTERSCOPE	50 Cent
24	16	EXCUSE ME MISS	ROC-A-FELLA/DEF JAM/DJMG	Jay-Z
25	23	HAIL MARY	NOT LISTED	Eminem, 50 Cent & Busta Rhymes

Records with the greatest increase in audience impressions. The rap tracks audience is compiled from 99 R&B/Hip-Hop and 50 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. Video clip availability. © 2003, VNU Business Media, Inc. All rights reserved.



THIS MUSIC IS
JAZZ

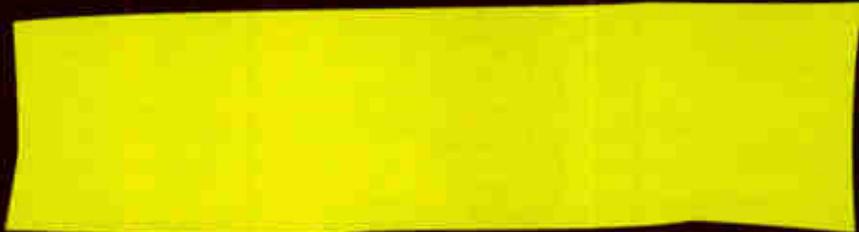
THIS MUSIC IS
HIPHOP

THIS MUSIC IS
SOUL

AND IT'S BIGGER THAN WE
— JILL SCOTT



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BLACK MUSIC MONTH



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World Radio History

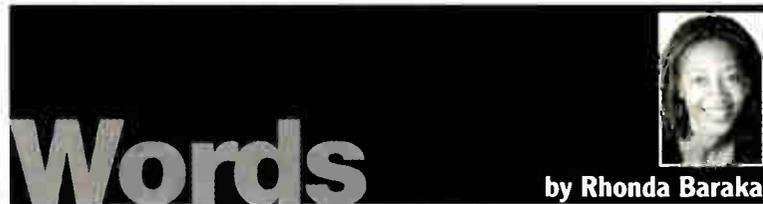
JUNE 14
2003

Billboard® HOT R&B/HIP-HOP AIRPLAY

THIS WEEK	LAST WEEK	TITLE ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	TITLE ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	TITLE ARTIST (IMPRINT/PROMOTION LABEL)
1	1	21 Questions 50 CENT (SHADY/AFTERMATH/INTERSCOPE)	26	27	I Love You ORU HILL (DEF SOUL/JMG)	51	62	La-La-La (Excuse Me Again) JAY-Z (BAD BOY/UMRG)
2	4	Magic Stick LIL' KIM FEAT. 50 CENT (QUEEN BEE/ATLANTIC)	27	18	In Da Club 50 CENT (SHADY/AFTERMATH/INTERSCOPE)	52	63	Can't Stop, Won't Stop YOUNG GUNZ (ROC-A-FELLA/DEF JAM/JMG)
3	2	Can't Let You Go FABOLOUS (DESERT STORM/ELEKTRA/VEEG)	28	29	Like A Pimp DAVID BANNER FEAT. LIL' FLIP (SRC/UNIVERSAL/UMRG)	53	64	Signs Of Love Makin' TYRESE (J/RMG)
4	5	So Gone MONICA (J/RMG)	29	23	Ignition R. KELLY (JIVE)	54	51	21 Answers LIL' MO FEAT. FREE (NOT LISTED)
5	3	I Know What You Want BUSTA RHYMES & MARIAH CAREY (J/UMONARC/RMG/JMG)	30	25	I Can NAS (ILL WILL/COLUMBIA)	55	56	Officially Missing You TAMIA (ELEKTRA/VEEG)
6	9	Crazy In Love BEYONCÉ FEAT. JAY-Z (MUSIC WORLD/COLUMBIA)	31	35	Act A Fool LUDACRIS (DISTURBING THE PEACE/DEF JAM SOUTH/JMG)	56	48	Girlfriend B2K (TUG/EPIC)
7	6	Put That Woman First JAHMEIM (DIVINE MILL/WARNER BROS.)	32	45	Like Glue SEAN PAUL (VP/ATLANTIC)	57	52	Far Away KINDRED THE FAMILY SOUL (HIDDEN BEACH/EPIC)
8	8	Say Yes FLOETRY (SOLJAZ/DREAMWORKS)	33	33	Frontin' PHARRELL FEAT. JAY-Z (STAR TRAK/ARISTA)	58	49	Get By TALIB KWELI (IRAWKUS/MCA)
9	7	Get Busy SEAN PAUL (VP/ATLANTIC)	34	38	Emotional Rollercoaster VIVIAN GREEN (COLUMBIA)	59	70	What Up Gangsta 50 CENT (SHADY/AFTERMATH/INTERSCOPE)
10	10	Snake R. KELLY FEAT. BIG TIGGER (JIVE)	35	36	Miss You AALIYAH (BLACKGROUND/UNIVERSAL/UMRG)	60	61	Hot Damn CLIPSE (STAR TRAK/ARISTA)
11	13	Rock Wit U (Awww Baby) ASHANTI (MURDER INC./DEF JAM/JMG)	36	31	The Jump Off LIL' KIM FEAT. MR. CHEEKS (QUEEN BEE/ATLANTIC)	61	53	Make Me A Song KILEY DEAN (BEAT CLUB/INTERSCOPE)
12	11	Never Scared BONE CRUSHER (BREAK EM OFF/50 CENT/DEF JAM/JMG)	37	28	Excuse Me Miss JAY-Z (ROC-A-FELLA/DEF JAM/JMG)	62	73	21 Questions (Again) DEBRECIA (MASS APPEAL)
13	12	4 Ever LIL' MO FEAT. FABOLOUS (THE GOLD MIND/ELEKTRA/VEEG)	38	30	Beware Of The Boys (Mundian To Bach Ke) PANJABI MC FEAT. JAY-Z (SEQUENCE)	63	66	Ridin' Spinners THREE 6 MAFIA (HYPNOTIZE MINDS/LOU/COLOMBIA)
14	16	How You Gonna Act Like That TYRESE (J/RMG)	39	37	I'll Never Leave R. KELLY (JIVE)	64	69	Ice Cream J.S. (DREAMWORKS)
15	15	What Would You Do? THE ISLEY BROTHERS (DREAMWORKS)	40	43	How You Want That LUDACRIS (SHADY/AFTERMATH/INTERSCOPE)	65	57	Step Daddy HITMAN SAMMY SAM (ROCKY ROAD/COLLIPARK/UMRG)
16	17	I Wish I Wasn't HEATHER HEADLEY (RCA/RMG)	41	44	If I Can't 50 CENT (SHADY/AFTERMATH/INTERSCOPE)	66	60	I Need A Man FOXY BROWN (ILL NA NA/DEF JAM/JMG)
17	14	Beautiful SNOOP DOGG (DOGGYSTYLE/PRIORITY/CAPITOL)	42	39	Still Ballin' 2PAC FEAT. TRICK DADDY (JAMARU/DEATH ROW/INTERSCOPE)	67	75	I Want You THALIA FEAT. FAT JDE (EMI LATIN/VIRGIN)
18	19	Pump It Up JOE BUDDEN (DEF JAM/JMG)	43	46	Hail Mary EMINEM, 50 CENT & BUSTA RHYMES (NOT LISTED)	68	74	He Proposed KELLY PRICE (DEF SOUL/JMG)
19	20	P.I.M.P. 50 CENT (SHADY/AFTERMATH/INTERSCOPE)	44	54	Dance With My Father LUTHER VANDROSS (J/RMG)	69	—	Fanatic VIVIAN GREEN (COLUMBIA)
20	22	Never Leave You - Uh Ooh, Uh Oooh! LUMIDEE (UNIVERSAL/UMRG)	45	50	Into You FABOLOUS (DESERT STORM/ELEKTRA/VEEG)	70	71	Patiently Waiting 50 CENT (SHADY/AFTERMATH/INTERSCOPE)
21	24	Get Low LIL' JON & THE EAST SIDE BOYZ (BME/TVT)	46	40	In Love Wit Chu DA BRAT FEAT. CHERISH (50 CENT/DEF JAM/JMG)	71	67	Lights Out WESTSIDE CONNECTION (HOD-BANGIN/BABY REE/BUNGALOW)
22	32	In Those Jeans GINUWINE (EPIC)	47	41	Flipside FREEMAY FEAT. PEEDEE CRACK (ROC-A-FELLA/DEF JAM/JMG)	72	55	Crush On You MR. CHEEKS FEAT. MARIO WINANS (UNIVERSAL/UMRG)
23	34	Right Thurr CHINGY (DISTURBING THE PEACE/PRIORITY/CAPITOL)	48	42	P***ycat MISY B (SDE/ANDRÉ ELIJOTT (THE GOLD MIND/ELEKTRA/VEEG)	73	—	You Already Know HAWK FEAT. BIG T (GHETTO DREAMS/GAME FACE)
24	21	No Letting Go WAYNE WONDER (GREENSLEEVES/VP/ATLANTIC)	49	47	Shoulda, Woulda, Coulda BRIAN MCKNIGHT (MOTOWN/UMRG)	74	—	Crazy JAVIER (CAPITOL)
25	26	Come Over AALIYAH (BLACKGROUND/UNIVERSAL/UMRG)	50	58	Love Calls KEM (KEMISTRY/MOTOWN/UMRG)	75	—	Get Down NAS (ILL WILL/COLUMBIA)

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R&B/HIP-HOP

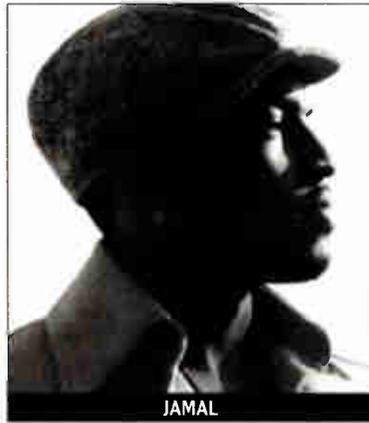


Words & Deeds

by Rhonda Baraka

HIDDEN TALENT: Hidden Beach heralds the talent of unsigned artists with the release of *Hidden Hits*. The collection of new music primarily focuses on lyrical hip-hop and soul.

Among the featured artists on *Hidden Hits* is Long Beach, Calif., rapper Jamal.



JAMAL

the Notorious B.I.G. And the list goes on.

Beef, a new documentary, takes an in-depth look at several high-profile battles, both onstage and off. The documentary will be released on DVD and video this fall by QD3 Entertainment and Image Entertainment.

Actor **Ving Rhames** (*Mission Impossible*, *Don King: Only in America*, and the upcoming *Envy* with **Ben Stiller**), entrepreneur **Russell Simmons**, hip-hop historian **Davey D**, and former pro football player/gang mediator **Jim Brown** are among those offering commentary.

Beef is the third in a 12-part series of hip-hop-related documentaries being released by Image and QD3.

BOW WOW'S BACK: The artist formerly known as Lil' Bow Wow is *Unleashed* on his third album. The Columbia set is due July 22.

The first single is the Jazze Pha-produced "Let's Get Down." Doing a guest stint on the tune is Cash Money/Universal's **Baby**. The video for the single is being shot in Atlanta by **Bryan Barber**.

In addition to Jazze Pha, *Unleashed* features production by the **Neptunes**, **L.T. Hutton**, and **Bink**. Labelmates **Amerie** and **Jagged Edge** also appear on the album, a follow-up to Bow Wow's multi-platinum *Beware of Dog* and *Doggy Bag*.

On other fronts, the young rapper has wrapped filming on *John-son Family Vacation* with **Cedric the Entertainer**, and he is also slated to star in his own WB network comedy series. And Bow Wow's new boys clothing line, **Shago**, arrives June 10 at Macy's and other retailers.

ROMEO RETURNS: Bow Wow isn't the only teen rapper making news. **Lil' Romeo** is currently in production for his Nickelodeon live-action comedy *Romeo!*

Co-created by **Tom Lynch**, **Fracaswell Hyman**; and Romeo's dad, **Master P**, the series will portray Romeo and P as members of a musical family trying to balance everyday life with making it big in the music business.

Romeo! shoots through this fall in Vancouver. It premieres Sept. 13 during Nickelodeon's Saturday SNICK block.

Rhonda Baraka may be reached at rbaraka@comcast.net.

JUNE 14
2003

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

THIS WEEK	LAST WEEK	TITLE ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	TITLE ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	TITLE ARTIST (IMPRINT/PROMOTION LABEL)
1	4	Don't Wanna Try FRANKIE J (COLUMBIA)	26	29	Rock Wit M.V.P. (We Be Like! The La La Song) STAGGA LEE (M.V.P./ARTISTDIRECT)	51	54	Like Glue SEAN PAUL (VP/ATLANTIC)
2	1	In Love Wit Chu DA BRAT FEAT. CHERISH (50 CENT/DEF JAM/JMG)	27	18	So Gone MONICA (J/RMG)	52	57	I Need You Now (Live) SMOKIE NDRFUL (EMI GOSPEL)
3	5	Miss You AALIYAH (BLACKGROUND/UNIVERSAL/UMRG)	28	—	Frontin' PHARRELL FEAT. JAY-Z (STAR TRAK/ARISTA)	53	56	Come Close (Closer) COMMON (MCA)
4	2	Beware Of The Boys (Mundian To Bach Ke) PANJABI MC FEAT. JAY-Z (SEQUENCE)	29	35	Like A Pimp DAVID BANNER FEAT. LIL' FLIP (SRC/UNIVERSAL/UMRG)	54	40	Get By TALIB KWELI (IRAWKUS/MCA)
5	7	Who Run This ROY JONES, JR. (BODY HEAD)	30	27	Flipside FREEMAY FEAT. PEEDEE CRACK (ROC-A-FELLA/DEF JAM/JMG)	55	52	I Don't Wanna Hurt You LATIF (MOTOWN/UMRG)
6	20	If You Let Me LUDACRIS (SHADY/AFTERMATH/INTERSCOPE)	31	33	I Know What You Want BUSTA RHYMES & MARIAH CAREY (J/UMONARC/RMG/JMG)	56	—	5 Star Hoopie J.ZONE (LOU/MAID/FAT BEATS)
7	11	Blowin' Me Up (Callin' Me) ZION IZION/NATIVE/PAL	32	—	Snake/I'll Never Leave R. KELLY (JIVE)	57	37	Crush On You MR. CHEEKS FEAT. MARIO WINANS (UNIVERSAL/UMRG)
8	34	Respect My Pimpin' GRACIE INTERNATIONAL (GRAFT)	33	26	The Jump Off LIL' KIM FEAT. MR. CHEEKS (QUEEN BEE/ATLANTIC)	58	48	Make Me A Song KILEY DEAN (BEAT CLUB/INTERSCOPE)
9	23	No Means No NEE-NEE GWYN (BASE HIT)	34	17	Rock Wit U (Awww Baby) ASHANTI (MURDER INC./DEF JAM/JMG)	59	59	Try It On My Own WHITNEY HOUSTON (ARISTA)
10	3	21 Questions 50 CENT (SHADY/AFTERMATH/INTERSCOPE)	35	46	Through The Rain MARIAH CAREY (MCA/ARISTA)	60	62	What We Do FREEMAY (ROC-A-FELLA/DEF JAM/JMG)
11	12	Never Scared BONE CRUSHER (BREAK EM OFF/50 CENT/DEF JAM/JMG)	36	47	Soldier's Heart R. KELLY (JIVE)	61	55	Hell Yeah GINUWINE FEAT. BABY (EPIC)
12	21	Angel AMANDA PEREZ (POWERHOUSE/VIRGIN)	37	39	Guess What (Guess Again) SYLEENA JOHNSON FEAT. R. KELLY (JIVE)	62	—	Virginity TG4 (TUG/J&M/INTERSCOPE)
13	14	Starting With Me BRANDY MOSS SCOTT (HEAVENLY TUNES)	38	50	Y'all Don't Know JOLLY GREEN (2DE POUND)	63	—	OH! UNION TURNPIKE (EPIC)
14	8	Act A Fool LUDACRIS (DISTURBING THE PEACE/DEF JAM SOUTH/JMG)	39	32	Beautiful SNOOP DOGG (DOGGYSTYLE/PRIORITY/CAPITOL)	64	61	This Is My Party FABOLOUS (DESERT STORM/ELEKTRA/VEEG)
15	15	63/64 ROEZ BOYZ (GREEN TEETH/BAYSIDE)	40	43	All Life Long MO THURZ (M/MO THURZ/RIVIERA)	65	72	Star 702 FEAT. CLIPSE (MOTOWN/UMRG)
16	13	Breathe SILU CANTRELL FEAT. SEAN PAUL (REZONÉ/ARISTA)	41	24	How You Want That LUDACRIS (SHADY/AFTERMATH/INTERSCOPE)	66	—	Gangsta Lovin' EVE FEAT. ALICIA KEYS (RUFF RYDERS/INTERSCOPE)
17	9	Candi Bar KEITH MURRAY (DEF JAM/JMG)	42	16	Stop/Excuse Me Miss Again JAY-Z (ROC-A-FELLA/DEF JAM/JMG)	67	38	Get Busy SEAN PAUL (VP/ATLANTIC)
18	28	Be About Yours JAY-EL (POWERSOURCE/DRPHEUS)	43	—	Please Set Me At Ease MADLIB (AUSTRALWORKS)	68	71	Choppa Style CLIPSE FEAT. MASTER P (TAKE 5O/NEW NO LIMIT/UMRG)
19	6	Pump It Up JOE BUDDEN (DEF JAM/JMG)	44	42	4 Ever LIL' MO FEAT. FABOLOUS (THE GOLD MIND/ELEKTRA/VEEG)	69	—	Smith Bros RAEKWON (ICE WATER/GOODVIBE/FAT BEATS)
20	22	Can't Let You Go/Damn FABOLOUS (MCA/ARISTA)	45	53	Nice Girl, Wrong Place GANG STARR FEAT. BIG B (VIRGIN)	70	—	Find A Way DWELE (VIRGIN)
21	10	Never Leave You - Uh Ooh, Uh Oooh! LUMIDEE (UNIVERSAL/UMRG)	46	49	Right Thurr CHINGY (DISTURBING THE PEACE/PRIORITY/CAPITOL)	71	—	Konexion FREDDIE FOGG (BBE/RAPSTER)
22	31	Emotional Rollercoaster VIVIAN GREEN (COLUMBIA)	47	36	Hot Damn CLIPSE (STAR TRAK/ARISTA)	72	—	Ma, I Don't Love Her CLIPSE FEAT. FAITH EVANS (STAR TRAK/ARISTA)
23	41	Throw Up RACKET CITY (447/LANDSPEED)	48	44	Step Daddy HITMAN SAMMY SAM (ROCKY ROAD/COLLIPARK/UMRG)	73	—	Hell Is A Flame BIG C (SOUTHPAW/E.S.)
24	25	Rich Man RUSSELL FEAT. R. KELLY (VP/ATLANTIC)	49	45	One For Peedi Crack PEEDEE CRACK (ROC-A-FELLA/DEF JAM/JMG)	74	66	Yeah Yeah U Know It KEITH MURRAY FEAT. DEF SOUL (DEF JAM/JMG)
25	19	In Da Club 50 CENT (SHADY/AFTERMATH/INTERSCOPE)	50	30	Dipset Anthem THE DIPLOMATS (ROC-A-FELLA/DEF JAM/JMG)	75	—	Hands Up TLC (ARISTA)

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.

WHERE'S THE BEEF? Through the years, rap music has been flavored by infamous feuds: **Busy Bee** and **Kool Moe Dee**, **50 Cent** and **Jay-Z**, **Jay-Z** and **Nas**, **Tupac** and

Beat Box™



by Michael Paoletta

CIRCLE THESE DATES: The 10th annual *Billboard* Dance Music Summit will take place Sept. 22-24 at the Union Square Ballroom, which is located at 27 Union Square West in downtown Manhattan.

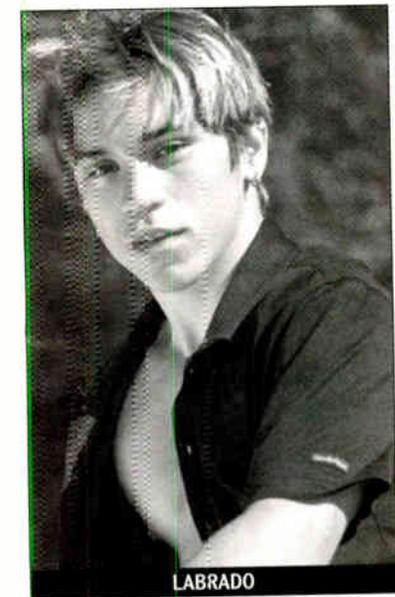
As in previous years, the summit will bring together the international dance/electronic community, encompassing labels; terrestrial, satellite, and digital radio; artists; DJs; remixers; producers; record pools; retailers; managers; booking agents; and the Internet.

Last year, summit attendees welcomed such panelists as Yoko Ono, Tiga, Beggars Group's Lesley Bleakley, Danny Tenaglia, Robbins Entertainment's Cory Robbins, Kenneth Gamble & Leon Huff, Grandmaster Flash, and Tommy Boy's Tom Silverman, among others.

For the 2003 edition, expect an equally stellar lineup. It is currently being organized by yours truly.

For more info, contact Michele Jacangelo at 646-654-4660.

ISLAND GUY: Hawaii's Darrell Labrado has done it again. In the June 7 issue, his new single, "I Want My Island Girl," debuted, respectively,



LABRADO

at Nos. 6 and 24 on the Hot Dance Music/Dance Singles Sales and Hot 100 Singles Sales charts.

Observers of these two charts will recall that Labrado's faithful cover of Stevie Wonder's "Master Blaster (Jammin')" entered both charts at the tail end of 2001.

This time around, though, the debuts were higher. "Island Girl" (Aloha Entertainment Group Records) beat "Master Blaster" by two spots on the Dance Singles

chart. On the Hot 100 Singles Sales chart, the new single debuted 47 points higher than its predecessor.

Not bad for a photogenic 17-year-old who is basically unknown outside his homeland.

"It's exciting just to chart in *Billboard*," Labrado says. "But this is only the beginning. I know I have a lot of work to do. I must work that much harder to make sure people on the mainland get to hear me and my music."

Equal parts R&B, pop, and dancehall, "Island Girl" should be investigated by those who have embraced such artists as Sean Paul and Wayne Wonder.

Similarly, club DJs in need of classic-sounding, late-night house grooves (à la Adonis, Robert Owens, and Electric 101) are advised to check out DJ Mykonos' remixes of the track. Undulating basslines like this don't come along every day.

"Island Girl" is the lead single from Labrado's forthcoming album, *Caught in the Dream*. For more info, contact 808-553-3736.

NEWSY NEIGHBORS: Barney Glover—formerly of British label Ministry of Sound—has a new job. He is the COO of lifestyle marketing agency SoulKool in New York.

SoulKool's client base includes the music, film, and gaming industries, as well as name brands.

Sony Pictures, Coca-Cola, VH1, Coors, Nintendo, Om Records, and Arista, among other companies, have already utilized SoulKool's services.

"We make sure our products are in the right hands in the right places," Glover says.

Recently, SoulKool created Econect, a Web-based fan base- and street-team-management system.

Econnect enables easy management of artist communities and street teams, Glover says.

The system can form the backbone of any registration page on any Web site or e-card.

And for those who may not want to subscribe to SoulKool's other services, Econect is available for license. *Teen People* magazine has already signed up.

In other SoulKool news, the company will launch its official Web site (soulkool.com) in about three weeks.

In the meantime, a beta version can be previewed at <http://web2.soulkool.com/epk2/epk.htm>.

More Dance Acts Take Organic Approach To Music

BY MICHAEL PAOLETTA

Percussion. Strings. Electric guitar. Horns.

A growing number of dance and electronic artists are returning to a recording process in which live instrumentation is the main attraction.

Weary of manufactured sounds, new acts like Stigmato Inc. and the Latin Project—as well as such established groups as Masters at Work and Incognito—understand the power of musicians playing traditional instruments.

Such efforts infuse a recording with an organic element that is often absent in programmed beats and rhythms. And in times of political and personal strife—the current order of the day—people often welcome music that is soulful and heartfelt.

"In times like these, music played live has more relevance," Utensil Recordings label director Mike Bosley says.

Incognito leader Jean-Paul "Bluey" Maunick concurs: "People are looking for music with more depth and space. Musicians can accomplish this more easily than a DJ with a turntable."

Recent releases by Rob Dougan (*Furious Angels*, Reprise/Warner Bros.), P'Taah (*Staring at the Sun*, Ubiquity), and Weekend Players (*Pursuit of Happiness*, Multiply/ffrr/Warner Strategic Marketing) confirm this.

In March, Rice/Dome released Incognito's new album, *Who Needs Love*, in the U.K. At press time, Maunick was in the process of confirming a U.S. label for the disc.

Who Needs Love is rich with live work, encompassing horns, strings, and percussion. The same is true of Stigmato Inc.'s *Reality Check* (due Aug. 12 from Utensil Recordings), the Latin Project's *Nueva Musica* (July 1, Electric Monkey), Hybrid's *Morning Sci-Fi* (July 28, Distinctive U.K.), and Ananda Project's *Morning Light* (Aug. 12, NiteGrooves/King Street Sounds).

CAPTURING THE SPIRIT

These acts find it important to capture the spirit and energy of their live performances in the studio.

"When you're performing in front of a roomful of people, you can't help but get caught up in the excitement of the live experience," Stigmato Inc. vocalist Danna Leese says. "How could you then not want to capture that same kind of energy in the studio?"

This was precisely the same attitude that prompted club DJs to start producing their own tracks and remixing other artists' songs. Both of those activities paved the way for beat-mixed DJ compilations.

Throughout the '90s, the DJ culture expanded by leaps and bounds. This was helped by the fact that anyone with two turntables could, in essence, become a DJ.



MAUNICK

"But now we have real musicians reasserting their claim," notes Shawn Schwartz, owner of record store/lounge Halcyon in Brooklyn, N.Y.

Unlike DJs-turned-producers, Latin Project founders Jez Colin and Matt Cooper are musicians and producers first.

Colin was a founding member of acid jazz group the Solsonics. Cooper has recorded under the Outside moniker; he is currently touring with Incognito.

"These guys are not producers who happened to get into music. They are musicians who got into producing," says Maurice Bernstein,

president/CEO of marketing firm/record label Giant Step in New York. "So it's only natural that their music will be more musical."

MERGING LIVE & ELECTRONIC

Cooper's philosophy has always been to merge dance music's electronic component with a live setting. "I liken it to beauty and the beast, the rough with the smooth, opposites attracting," Cooper says. "Natural, organic sounds and rugged electronic beats complement each other well."

To illustrate, he points to now-classic recordings by Soul II Soul, Massive Attack, Brand New Heavies, Nuyorican Soul, Incognito, and the Young Disciples.

"These acts have created timeless albums," he says.

In the process, they also never relied solely on production.

"Production is important, for sure, but so too are song structure and lyrics," Cooper says.

The Latin Project's *Nueva Musica* features contributions from guitarist Robbie Neville and singer Terence Trent D'Arby (under the guise of Sananda Maitreya), among others.

The album's lead single, "Lei La Lai," has been remixed by "Little" Louie Vega of Masters at Work.

Vega is an international DJ who regularly performs in top club around the world. Like other DJs, he is constantly opening peoples' ears to a wide variety of rhythms.

"Turntablism has certainly exposed people to music—particularly world music—they might never have heard," Electric Monkey VP GM Jesse Lombardi says. "An act like the Latin Project is just taking it one step further."



Keep In Touch. Singer Meli'sa Morgan is having success in underground dance clubs with "Don't Say Love." Produced by Soul Switch, the West End Records single has been championed by such international DJs as "Little" Louie Vega. Morgan scored several top five R&B singles in the '80s. She was also the featured vocalist on Shades of Love's club classic, "Keep in Touch (Body to Body)." Pictured at a reception for the release of "Don't Say Love" are, from left, West End president Kevin Hedge, Soul Switch's Cato Jones, Morgan, Soul Switch's Cameron Fitzpatrick, and West End owner Mel Cheren.

JUNE 14
2003

Billboard HOT DANCE MUSIC

Club Play

THIS WEEK	LAST WEEK	WKS. AGO	TITLE	IMPRINT & NUMBER/PROMOTION LABEL	Artist
			NUMBER 1		1 Week At Number 1
1	3	4	IF THAT'S LOVE (REMIXES)	ATLANTIC PROMO	Laura Pausini
2	4	8	LOVE THAT MAN (DANCE MIXES)	ARISTA 52396	Whitney Houston
3	1	3	ROCK YOUR BODY (REMIXES)	JIVE PRDMD	Justin Timberlake
4	5	5	IF YOU'RE NOT THE ONE (METRO, PASSENGERZ, MANTESE, S. LAWRENCE MIXES)	ISLAND 000243/10JMG	Daniel Bedingfield
5	10	16	NOT GONNA GET US (D. AUDE, R. MOREL, & L. TEE MIXES)	INTERSCOPE PROMO	t.A.T.u.
6	9	14	RELIGHT MY FIRE	SONY IMPORT	Martin Featuring Loleatta Holloway
7	8	13	STUCK IN A GROOVE	MTA 27781/N2	Puretone
8	2	1	AMERICAN LIFE (REMIXES)	MAVERICK 42614/WARNER BROS.	Madonna
9	12	19	GETAWAY	UNIVERSAL PROMO/UMRG	Becky Baeling
10	13	20	NEVER (PAST TENSE)	TOMMY BOY SILVER LABEL 2401/TOMMY BOY	The Roc Project Featuring Tina Arena
11	18	22	NOTHING BUT YOU	MUTE 9204	Paul Van Dyk Featuring Hemstock & Jennings
12	6	2	SEDUCE ME NOW	SONY DISCOS 08655/JELLYBEAN	India
13	16	18	ELEFANTS	STAR 69 12571	Friburn & Urik
14	24	33	PLAY YOUR PART (REMIXES)	J PROMO/RMG	Deborah Cox
15	22	29	EASY	JIVE ELECTRO 40056/JIVE	Groove Armada Featuring Sunshine Anderson
16	7	9	DUST.WAV	RADIKAL 99159	Perpetuous Dreamer
17	14	7	I AM READY	STAR 69 12521	Size Queen
18	17	10	LOVE IS A CRIME	DAYLIGHT PROMO/EPIC	Anastacia
19	11	11	HEAVENLY LIGHT	SLAAG 002	Dawn Tallman
20	25	30	I'M GLAD (P. OAKENFOLD & FORD MIXES)	EPIC PROMO	Jennifer Lopez
21	21	23	THE 15TH	CAPITOL PROMO	Fischerspooner
22	19	6	PEOPLE ARE PEOPLE	TOPAZ IMPORT	30 Dirty Junkies
			POWER PICK		
23	32	—	SO GONE (SCUMFROG MIXES)	J PROMO/RMG	Monica
24	26	31	YOU MEAN THE WORLD TO ME	CUTTING 458	Jung Featuring Hope
25	35	46	INTUITION (REMIXES)	ATLANTIC 88122	Jewel
26	36	—	ALRIGHT	TOMMY BOY SILVER LABEL 2405/TOMMY BOY	Murk (Dscar G. & Ralph Falcon)
27	31	37	REAL LOVE	EMERGE 30070/CENTAUR	Deborah Cooper
28	20	15	MONTANA	MCA PROMO	Venus Hum
29	33	40	SOMNAMBULIST	NETTWERK 33190	BT
30	15	12	I'LL BE THERE	MULTIPLY/FRRR PROMO/WARNER STRATEGIC MARKETING	Weekend Players
31	23	21	RAINY DAY	ROBBINS 72084	Renee Stacey
32	30	38	I TRY	STAR 69 PROMO	Made By Monkeys
33	27	24	WILLING & ABLE	DEE VEE PROMO/MUSICRAMA	Aubrey
34	38	—	I LOVE YOU (REMIXES)	DEF SOUL 000305/10JMG	Dru Hill
35	34	34	ALL AROUND THE WORLD (NORTY COTTO REMIX)	BMG HERITAGE PROMO	Lisa Stansfield
36	45	—	I DO (CHRIS THE GREEK & ORANGE FACTORY MIXES)	HEART 82002	Tina Ann
37	47	—	BANG ON	NERVOUS 20524	Purple Kitty Featuring Lanza Waters
			HOT SHOT DEBUT		
38	—	—	AFTER ALL	NETTWERK 33194	Delerium Featuring Jael
39	46	—	CLOCKS (REMIXES)	CAPITOL PROMO	Coldplay
40	—	—	MUSIC REVOLUTION	EFFIN 1001	The Scumfrog
41	29	25	GUIDE ME GOD	RASA/TOMMY BOY SILVER LABEL 2396/TOMMY BOY	Ghostland Featuring Sinead D' Connor & Natacha Atlas
42	—	—	FOR THE MUSIC	DDTDOTDOT 6819	Colourful Karma Featuring Terra Deva
43	—	—	DIRTY STICKY FLOORS (REMIXES)	MUTE 42620/REPRISE	Dave Gahan
44	28	17	WALKING ON THIN ICE (REMIXES)	MINDTRAIN/TWISTED/82669/THE RIGHT STUFF	Dno
45	—	—	MEMORIES	TOMMY BOY SILVER LABEL 2406/TOMMY BOY	Rockik
46	41	35	I'LL BE YOUR ANGEL	NU LIFE 98845/LOGIC	Kira
47	44	39	BIG ROOM DRAMA	JBO IMPORT	Pete Heller & Tedd Patterson Present The Look & Feel
48	37	27	SEXY NORTHERNER	SANCTUARY PROMO	Pet Shop Boys
49	39	28	SHAKE IT	TOMMY BOY SILVER LABEL 2394/TOMMY BOY	Marascia
50	40	36	BOTTLES & CANS (GUIDO OSORIO MIXES)	J PROMO/RMG	Angie Stone

Dance Singles Sales and Sales Breakouts data compiled by

Nielsen SoundScan

Dance Singles Sales

THIS WEEK	LAST WEEK	WKS. AGO	TITLE	IMPRINT & NUMBER/DISTRIBUTING LABEL	Artist
			NUMBER 1		9 Weeks At Number 1
1	1	1	IF YOU'RE NOT THE ONE (REMIXES)	ISLAND 000243/10JMG	Daniel Bedingfield
2	4	—	INTUITION (REMIXES)	ATLANTIC 88122/AG	Jewel
3	2	3	THROUGH THE RAIN (HEX HECTOR/MAC QUAYLE REMIX)	MONARCH/ISLAND 063793/10JMG	Mariah Carey
4	3	2	AMERICAN LIFE (REMIXES)	MAVERICK 42614/WARNER BROS.	Madonna
5	5	4	BEWARE OF THE BOYS (MUNDIAN TO BACH KE)	SEQUENCE 8011	Panjabi MC
6	6	—	I WANT MY ISLAND GIRL	ALPHA 1	Darrell Labrado
7	7	5	CRY ME A RIVER (DIRTY VEGAS, J. FIASCO, & B. HAMEL MIXES)	JIVE 40073	Justin Timberlake
8	9	7	NOTHING BUT YOU	MUTE 9204	Paul Van Dyk Featuring Hemstock & Jennings
9	8	6	WALKING ON THIN ICE (REMIXES)	MINDTRAIN/TWISTED/THE RIGHT STUFF 82669/CAPITOL	Dno
10	12	10	DIE ANOTHER DAY (REMIXES)	WARNER BROS. 42492	Madonna
11	11	8	EMOTIONAL ROLLERCOASTER (REMIXES)	COLUMBIA 79850/CRG	Vivian Green
12	—	—	DON'T MAKE ME COME TO VEGAS (TIMO MAAS REMIX)	EPIC 79888	Tori Amos
13	10	11	NEVER (PAST TENSE)	TOMMY BOY SILVER LABEL 2401/TOMMY BOY	The Roc Project Featuring Tina Arena
14	13	13	AGAIN	TVI/PYRAMID 91010/DRPHEUS	Fantasy
15	—	—	SAN FRANCISCO	JELLYBEAN 8654	Sir Ivan
16	14	9	MAKE ME SMILE (COME UP AND SEE ME)	MUTE 9208	Erasure
17	15	12	SEDUCE ME NOW	SONY DISCOS 08655/JELLYBEAN	India
18	17	14	ALONE	ROBBINS 72074	Lasgo
19	19	15	IN YOUR LIFE	LOGIC 98814	La Bouche
20	16	—	ALRIGHT	TOMMY BOY SILVER LABEL 2405/TOMMY BOY	Murk (Dscar G. & Ralph Falcon)
21	—	—	LOVE THAT MAN (DANCE MIXES)	ARISTA 52396	Whitney Houston
22	20	17	WHEN THE MONEY'S GONE (REMIXES)	WARNER BROS. 42496	Cher
23	23	—	ALIVE (THUNDERPUSS REMIX)	EPIC 79759	Jennifer Lopez
24	24	18	THRIVE (IS THAT JAMES DANCING? MIX)	SPARROW 77951	Newsboys
25	22	—	SOME LOVIN'	TOMMY BOY SILVER LABEL 2376/TOMMY BOY	Murk vs. Kristine W

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

JUNE 14
2003

Billboard TOP ELECTRONIC ALBUMS

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	WKS. AGO	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
			NUMBER 1		2 Weeks At Number 1
1	1	1	SOUNDTRACK	TOMMY BOY 1568	Queer As Folk: The Third Season
2	2	2	VARIOUS ARTISTS	MADACY 4981	30th Anniversary Collection: Ultimate Disco
3	3	3	TIESTO	NETTWERK 30314 [M]	Nyana
4	4	4	LOUIE DEVITO	DEE VEE 0004/MUSICRAMA	Dance Divas
5	5	5	DAVID WAXMAN	ULTRA 1165 [M]	Ultra.Trance:2
6	7	7	THALIA	EMI LATIN 81595 [M]	Thalia's Hits Remixed
7	8	8	THE POSTAL SERVICE	SUB POP 616 [M]	Give Up
8	14	—	THE RIDDLER	TOMMY BOY 1564	Dance Mix NYC — Vol. 3
9	6	6	JOHNNY VICIOUS	ULTRA 1155 [M]	Ultra.Dance 03
10	16	—	VARIOUS ARTISTS	BMG HERITAGE 51977/ARISTA	Ultimate Dance Divas
11	12	12	DJ IRENE	SURF 8891/WARLOCK	Fearless
12	11	11	MASSIVE ATTACK	VIRGIN 81235	100th Window
13	10	10	ELECTRIC SIX	XL 169/BEGGARS GROUP	Fire
14	13	13	THE STREETS	VICE 93181/ATLANTIC [M]	Original Pirate Material
15	9	9	GOLDFRAPP	MUTE 9206 [M]	Black Cherry
16	17	17	THE HAPPY BOYS	ROBBINS 75025	Techno Party (Volume 1)
17	18	18	CHRISTIAN DWIGGINS	MOONSHINE 80200	Trance Classics
18	15	15	BABY ANNE	MOONSHINE 80201	Mixed Live
19	22	22	LOUIE DEVITO	DEE VEE 0004/MUSICRAMA	N.Y.C. Underground Party 5
20	19	19	THIEVERY CORPORATION	EIGHTEENTH STREET LOUNGE 060 [M]	The Richest Man In Babylon
21	21	21	FISCHERSPOONER	CAPITOL 42838 [M]	#1
22	23	23	DAVID VISAN	GEORGE V 71034	Buddha-Bar V
23	25	25	VARIOUS ARTISTS	ROBBINS 75025	Best Of Trance Volume Three
24	24	24	GOTAN PROJECT	XL 164/BEGGARS GROUP	La Revancha Del Tango
25	—	—	DJ SAMMY	ROBBINS 75025	Heaven

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: [M] Certification for net shipment of 100,000 units (Oro), [M] Certification of 200,000 units (Platino), [M] Certification of 400,000 units (Multi-Platino). * Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. [M] indicates past or present Heatsseeker title. ©2003, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

JUNE 14
2003

Billboard HOT DANCE BREAKOUTS

Club Play	Dance Singles Sales
1 ADDICTED Mia MIADREAMWORLD	1 LIGAYA Gouryella RADIKAL
2 AUTOMATIC LOVER Jay-Jay Johanson E-MAGINE	2 IT'S YOU, IT'S ME Kaskade OM
3 SATISFACTION Benny B. SUBMENTAL/ZYX	3 ME & GIULIANI DOWN BY THE SCHOOLYARD !!! (Chk Chk Chk) TOUCH AND GO
4 TURN ME OUT (REMIX) Praxis Featuring Kathy Brown 2-XIST	4 YOU'VE LET LOVE SLIP AWAY Benji Candelario KING STREET
5 DON'T YOU GO AWAY Liquid People YELLOW IMPORT	5 SO I BEGIN Galleon RADIKAL

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.

Latin Notas™



by Leila Cobo

HEINEKEN LOVES LECHE: La Leche isn't just milk; it's also a tour featuring musicians from the Nortec movement.

And Nortec is not a misspelling of Norte but the fusion of northern Mexican music with electronica and DJ music that has been gaining momentum for the past couple of years.

But despite all the press that has followed Nortec, the movement is far from attaining mainstream status, either on the radio or in sales.

That has not bothered Heineken. Starting last month and continuing throughout the summer, the brand is sponsoring the Heineken Presenta la Leche tour. The tour will travel to 20 locations in five cities: Houston, Chicago, Miami, Los Angeles, and New York.

The tour is a partnership with London-based label Sonic 360, which created La Leche several years ago as a club night to showcase new acts and new music by underground producers from around the world.

But the Heineken sponsorship is new, and it is unusual because neither La Leche nor the performing acts (this month's include **DJ International Playboy Zen** and **Terrestre**) enjoy mainstream recognition.

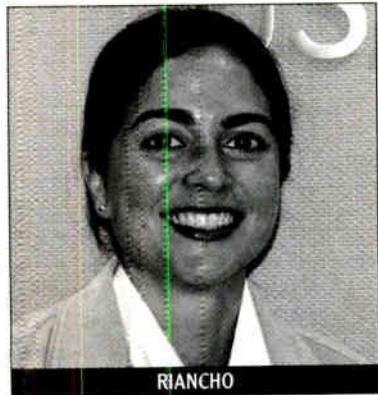
partners are the two top music properties. From there, everything is possible."

As part of its local initiatives, Heineken was recently also a sponsor of the June 4 Verano Alternativo showcase presented by performing rights organization BMI at Los Angeles' Knitting Factory. Featured bands were **Mundo Aparte**, **Go Betty Go**, **Los Abandoned**, and **Panda**.

FIRST CASA RESIDENT: Singer/songwriter/producer **Roberto Blades** is the first signing to Cherry Casa, the joint venture between Cherry Lane Music Publishing and Tu Casa Entertainment (the company founded by **Maribel Schumacher**, Warner Music Latin America's former VP of marketing). Blades, who has won several Grammy and Latin Grammy awards for his production and solo work, is the first songwriter to sign with Tu Casa, whose objective is to "showcase and develop" Latin talent. The deal, described as "long-term," does not include his catalog. Blades was previously with Foreign Imported Productions and Publishing.

IN BRIEF: Flute player/band leader/composer **Orlando Valle "Maraca"** is on a 30-plus date European tour supporting the release of his compilation *The Best of Maraca's Bailables*. Released in the U.S. by Ahí-Namá, the album also includes two previously unreleased tracks. Maraca will undertake a 17-stop tour of the U.S. beginning Aug. 1 in Houston... The Latin Academy of Recording Arts and Sciences (LARAS) will announce nominees for the fourth annual Latin Grammy Awards during a press conference July 22 in Miami. That evening, LARAS and the Florida chapter of the National Academy of Recording Arts and Sciences will honor the 2003 Florida Heroes Award winners, whose names will be announced in the coming weeks. Congrats to new Florida chapter board members **Soraya**, producer **Luis Fernando Ochoa**, BMI's **Diane Almodovar**, harpist **Roberto Perera**, and songwriter/producer **Tom McWilliams**.

ON THE CHARTS: **Ricky Martin's** *Almas del Silencio* holds steady at No. 1 on the *Billboard* Top Latin Albums chart. Although his sales dropped by more than half, Martin still sold in excess of 20,000 copies during his second week of release. **Marco Antonio Solís' Tu Amor o Tu Desprecio** also remains at No. 2, while **La Ley's Libertad** enters the chart this issue at No. 23. This position will likely rise as the group embarks on its U.S. tour.



RIANCHO

But that is part of the appeal, according to **Marimé Riancho**, Heineken chief brand marketing manager.

"What La Leche brought to the table was something new and unique. It's a new musical genre. It represents the brand. It's new, untapped, and it's dead-on with our target: Hispanic males, 21-24."

Heineken's interest in Nortec music dates back to 2002, when the company used a Nortec song as background music for a TV commercial. That experiment highlights an increasing willingness from sponsors to use newcomers.

"Part of our strategy is to partner with music, not specifically any artist," Riancho says, noting that Heineken is a main sponsor of both the *Billboard* Latin Music Conference and Awards and the Latin Grammy Awards. "Our

Kiruba Storms Ecuador

BY BETTY RECALDE

QUITO, Ecuador—In Ecuador, piracy has practically overtaken the record industry, and the phenomenon of local acts achieving significant sales is virtually unheard-of in recent memory.

But thanks to Ecuador's version of *Popstars*, a new all-girl group has taken the small Andean country by storm. Kiruba—consisting of five girls, ages 19-22—managed to sell 5,000 copies of its self-titled debut album in 24 hours.

The album, which was released in April, has been certified double-platinum for sales of more than 25,000 copies, according to the label, Discos MTM.

Popstars launched in Ecuador after the formula proved a success in Argentina—where it spawned multi-platinum girl act Bandana and multi-platinum boy group Mamburú—and Colombia, where it spawned girl group Escarcha. Ecuadorean executives also noted the success of reality show *Operación Triunfo* in Spain and other countries.

"We thought it was a great idea, because we were no longer just viewers but protagonists," says Alvaro Pazmiño, commercial VP of TV station Telemazonas, which produced the show in association with Colombian station Teleset. "Also, it was a great way to discover new talent."

Last December, Telemazonas hosted auditions in four cities, which drew more than 3,000 candidates

from all over Ecuador. The eventual winners were María José Blum, Diana Rueda, Mariela Nazareno, Cecilia Calle, and Gabriela Villalba. Kiruba is the name of a Shuar Indian chief who fought against the Spaniards during their conquest of the Americas.

The show aired Jan. 12-April 25. During its run, the group flew to Colombia to record its self-titled

do Como un Bob," and "Camina"—are also getting airplay.

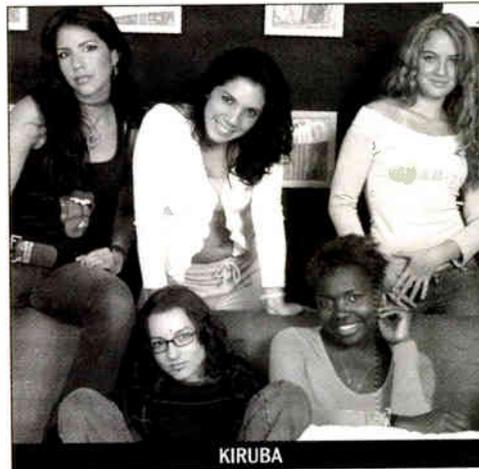
"The album broke all sales records from the day of its release—something we hadn't seen in a long time, even with foreign artists' releases, because piracy is so pervasive here," says Gonzalo Jiménez, managing director of Discos MTM. MTM licenses Warner product in Ecuador.

"We calculate that pirates have sold at least 100,000 copies of *Kiruba*," Jiménez adds. "But the group also did something very important here: They raised awareness about the piracy problem. This was done through a very targeted and strategic anti-piracy campaign featuring the girls themselves, where they asked their audience to buy the legal copy. This definitely helped and will continue to help legal sales in the country."

Kiruba was released and marketed in Colombia by FM Discos. A promotional tour is slated for July. Jiménez says production of a second album will begin in October.

The group, which launched its album by playing for more than 32,000 people in four concerts in Ecuador's biggest cities, has just kicked off a concert tour titled Tour Camina 2003. It is slated to perform a total of 16 concerts in 12 cities during the next seven weeks.

In the meantime, a series of TV specials detailing the group's tours and other activities will air on Telemazonas throughout August.



KIRUBA

debut in the studios of Colombian label FM Discos. It was produced by Eduardo de Narváez. The album includes the single "Quisiera," as well as a medley of Ecuadorean songs aimed directly at the local market.

With a formula of catchy songs and simple lyrics, the group's music was an instant success. "Quisiera" reached No. 1 on Ecuador's radio charts in April and is still occupying that slot. Three other tracks—"Dame," "Miran-

América Latina...

In Argentina: Universal Music artist Alejandro Lerner has begun recording a new studio album. It will be produced by Cachorro López (Diego Torres, Rosario, Ketama). The release is slated for July, shortly after Lerner completes 10 concerts as a special guest for Carlos Santana during Santana's U.S. tour. Lerner will perform "Hoy Es Adios," his duet with Santana on the album *Shaman*. The track is No. 26 on the *Billboard* Hot Latin Tracks chart. **MARCELO FERNANDEZ BITAR**

In Uruguay: Singer/songwriter Jaime Roos received the career achievement award May 16 during the first Uruguayan Rock Graffiti Awards in Montevideo. Other prizes went to Gustavo Santaolalla (best producer, for La Vela Puerca's *De Bichos y Flores*), Buitres (best band), No Te Va a Gustar (best album, for *Este Fuerte Viento Que Sopla*), La Vela Puerca (best artist), and Trotsky Vengaran (the fans' award, with voting via the Internet). The awards were organized by music journalists and rock connoisseurs and voted upon by members of the music industry and the press. **MARCELO FERNANDEZ BITAR**

In Colombia: Singer Julio Nava will release his second solo album June 17 on Sum Records. The label will release it simultaneously in Colombia, Mexico, Spain, Argentina, Venezuela, Chile, Uruguay, and Paraguay. The video for the first single, "No Se Me Acaba la Sed," went

into rotation June 3... Up-and-coming singer/songwriter Cabas is in Buenos Aires to record his second album. Cabas is laying tracks with Colombian bass player Chucho Merchan (who has worked with Eurythmics, Everything But the Girl, and Pete Townshend) at Pie Recording Studios, which has hosted such acts as Fito Paez, Diego Torres, Luis Miguel, and Alejandro Sanz. In other Cabas news, his song "Tu Boca" can be heard in the latest Vin Diesel film, *A Man Apart*... Universal Music has announced a strategic alliance with Video Rodven in Colombia and Ecuador. Video Rodven has a distribution deal for the catalog of Buena Vista Home Entertainment (Walt Disney Studios, Touchstone Home Video, Miramax, and Hollywood Pictures and Home Video) and Hit Entertainment. **GUSTAVO GOMEZ**

In Mexico: Although Pepe Aguilar is enjoying the success of his Univision debut, *Y Tenerte Otra Vez*, the artist is already planning an album honoring the careers of his parents, *ranchero* stars Flor Silvestre and Antonio Aguilar. Aguilar is currently selecting tracks for the album and plans to begin recording in September. At the same time, Aguilar is producing the track "Rayando el Sol" (not a cover of the Maná track of the same name), which is being recorded by Ely Guerra for the film *Sueño Gabacho*. Aguilar will also tour the U.S. beginning in August. **TERESA AGUILERA**

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	WKS. AGO	WEEKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION	THIS WEEK	LAST WEEK	WKS. AGO	WEEKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION
				NUMBER 1		2 Weeks At Number 1							
1	1	—	2	RICKY MARTIN SONY DISCOS 70439 (17.98 CD)	Almas Del Silencio	1	50	46	36	9	VARIOUS ARTISTS UNIVISION 310110/UG (16.98 CD)	Arcoiris Musical Mexicano Vol. 3	12
2	2	1	4	MARCO ANTONIO SOLIS FONOVISA 350840/UG (16.98 CD)	Tu Amor O Tu Desprecio	1	51	51	48	14	INTOCABLE EMI LATIN 80819 (21.98 CD/DVD)	La Historia	1
3	5	6	14	JUANES Δ^2 SURCO 017532/UNIVERSAL LATINO (16.98 CD) [M]	Un Dia Normal	2	52	53	—	7	VARIOUS ARTISTS UNIVISION 310126/UG (14.98 CD)	Parranda Tequilera: 25 Exitos	52
4	9	—	2	GRUPO BRYNDIS DISA 726995 (18.98 CD/DVD) [M]	Memorias	4	53	50	30	9	GERMAN LIZARRAGA DISA 727037 (14.98 CD)	Su Historia Musical: 32 Pegaditas	30
5	3	2	9	LOS TEMERARIOS/LOS BUKIS FONOVISA 350832/UG (14.98 CD)	20 Inolvidables	1	54	54	39	11	LOS TIGRES DEL NORTE FONOVISA 050666/UG (14.98 CD)	La Reina Del Sur	1
6	7	3	14	A.B. QUINTANILLA III PRESENTS KUMBIA KINGS EMI LATIN 40514 (16.98 CD)		4	55	64	—	7	PACESETTER		
7	4	—	7	HECTOR & TITO VI MUSIC 450583 (15.98 CD) [M]	La Historia Live	4	56	56	74	1	GRUPO BRYNDIS DISA 727040 (14.98 CD)	Memorias	55
8	8	4	10	CONJUNTO PRIMAVERA FONOVISA 350786/UG (14.98 CD) [M]	Nuestra Historia	4	56	56	74	1	WISIN Y YANDEL FRESH 60112 (13.98 CD)	Mi Vida...My Live	56
9	6	9	7	GRUPO MOJADO UNIVISION 310112/UG (14.98 CD) [M]	30 Inolvidables	6	57	36	—	2	DUELO UNIVISION 310116/UG (14.98 CD)	Desde Hoy	36
10	10	5	10	BRONCO FONOVISA 350787/UG (14.98 CD) [M]	30 Inolvidables	3	58	58	47	11	LIMITE UNIVERSAL LATINO 066373 (8.98/13.98) [M]	Soy Asi	8
11	16	16	11	MANA Δ^2 WARNER LATINA 48566 (10.98/18.98)	Revolucion De Amor	1	59	49	41	3	CUISILLOS DE ARTURO MACIAS MUSART 2709/BALBOA (6.98 CD)	Las Romanticas De Cuisillos	41
12	15	8	10	PEPE AGUILAR UNIVISION 310119/UG (16.98 CD) [M]	Y Tenerte Otra Vez	1	60	67	59	11	LOS PLAYER'S MUSART 2741/BALBOA (12.98 CD)	Ranchero De	60
13	11	—	2	LOS TUCANES DE TIJUANA UNIVERSAL LATINO 036202 (14.98 CD) [M]	Imperio	11	61	67	59	11	KUMBIA KINGS \circ EMI LATIN 42526 (7.98/11.98)	All Mixed Up: Los Remixes	3
14	13	10	14	INTOCABLE EMI LATIN 80819 (14.98 CD)	La Historia	3	62	72	67	11	EL COYOTE Y SU BANDA TIERRA SANTA EMI LATIN 84534 (13.98 CD)	Grandes Exitos Originales	62
15	12	14	10	PANCHO BARRAZA MUSART 2713/BALBOA (6.98 CD) [M]	Las Romanticas De Pancho Barraza	12	63	66	49	1	GILBERTO SANTA ROSA SONY DISCOS 70371 (15.98 EQ CD)	Solo Bolero	40
16	17	13	10	SHAKIRA Δ SONY DISCOS 87611 (15.98 EQ CD)	Grandes Exitos	1	64	66	49	1	BANDA EL LIMON FONOVISA 350831/UG (14.98 CD)	Nuestra Historia	36
17	20	17	14	THALIA EMI LATIN 81595 (14.98 CD) [M]	Thalia's Hits Remixed	7	65	60	51	16	LOS HURACANES DEL NORTE UNIVISION 310103/UG (15.98 CD) [M]	28 Huracanazos	10
18	18	12	11	IBRAHIM FERRER WORLD CIRCUIT/INDONESUCH 79650/AG (18.98 CD) [M]	Buenos Hermanos	6	66	61	52	13	SIN BANDERA Δ SONY DISCOS 84806 (18.98 EQ CD) [M]	Sin Bandera	12
19	21	7	4	JOSE FELICIANO UNIVERSAL LATINO 000083 (17.98 CD)	Senor Bolero 2	2	67	71	60	14	MOLOTOV SURCO 066661/UNIVERSAL LATINO (14.98 CD)	Dance & Dense Denso	19
20	14	11	4	INDUSTRIA DEL AMOR UNIVISION 310114/UG (14.98 CD) [M]	30 Inolvidables Vol. 2	11	68	63	63	17	VARIOUS ARTISTS J&N 87552/SONY DISCOS (13.98 EQ CD)	Bachatahits 2003	25
21	19	15	3	VARIOUS ARTISTS FONOVISA 350837/UG (13.98 CD)	30 De Sax En Sax Vol. 1	14	69	59	58	11	LOS REHENES FONOVISA 350671/UG (13.98 CD)	Otro Vino, Otra Copa	46
22	22	—	2	LOS ANGELES DE CHARLY FONOVISA 350872/UG (13.98 CD)	Recuerdos	22	70	69	57	14	VARIOUS ARTISTS DISA 727039 (13.98 CD)	Historia Musical Grupera	18
23	—	—	—	HOT SHOT DEBUT			71	—	—	—	LA ONDA EMI LATIN 83692 (13.98 CD)	Otra Onda	71
23	—	—	—	LA LEY WEA ROCK 60265/WARNER LATINA (17.98 CD)	Libertad	23	72	57	42	9	LIBERACION DISA 727038 (14.98 CD)	Las Canciones...Que Esperabas	19
24	28	21	14	RY CODDER MANUEL GALBAN PERRO VERDE/INDONESUCH 79691/AG (18.98 CD)	Mambo Sinuendo	1	73	68	68	15	CONTROL EMI LATIN 81596	Controlandote	32
25	—	—	—	VARIOUS ARTISTS PINA 270138/UNIVERSAL LATINO (14.98 CD)	Pina The Company	25	74	—	—	—	CONJUNTO PRIMAVERA FONOVISA 086237/UG (19.98/13.98) [M]	Perdoname Mi Amor	2
26	—	—	—	GREATEST GAINER			75	70	61	11	ALEJANDRO FERNANDEZ SONY DISCOS 70383 (18.98 EQ CD)	Nina Amada Mia	22
26	52	38	14	THALIA Δ EMI LATIN 39753 (10.98/17.98) [M]	Thalia	1							
27	29	22	13	SELENA \circ EMI LATIN 42096 (16.98 CD)	Ones	4							
28	32	—	6	JOAN SEBASTIAN MUSART 12887/BALBOA (8.98/13.98)	Coleccion De Oro	28							
29	27	23	19	VARIOUS ARTISTS UNIVISION 310099/UG (13.98 CD)	30 Gruperas De Coleccion	6							
30	37	34	10	SOUNDTRACK DG 474150/UNIVERSAL CLASSICS GROUP (13.98 CD)	Frida	4							
31	24	20	9	BANDA EL RECODO/BANDA MACHOS UNIVISION 310144/UG (14.98 CD)	Las Dos Grandes	20							
32	23	24	10	ALEXANDRE PIRES RCA 50632/BMG LATIN (13.98 CD) [M]	Estrella Guia	12							
33	39	35	13	CELIA CRUZ SONY DISCOS 87607 (14.98 EQ CD)	Hits Mix	31							
34	31	25	16	LOS REHENES DISA 727034 (14.98 CD) [M]	Historia Musical: 30 Pegaditas	10							
35	44	44	1	TIZIANO FERRO EMI LATIN 82884 (13.98 CD)	Rojo Relativo	35							
36	25	18	7	LOS RAZOS RCA 50631/BMG LATIN (13.98 CD) [M]	Hierbabuena	12							
37	33	32	12	VARIOUS ARTISTS FONOVISA 350791/UG (13.98 CD)	Los 30 Corridos Mas Prohibidos	27							
38	26	19	16	LOS BUKIS FONOVISA 050691/UG (14.98 CD) [M]	30 Inolvidables	1							
39	34	27	12	LOS RIELEROS DEL NORTE FONOVISA 350794/UG (14.98 CD) [M]	En Vivo	16							
40	38	45	4	JACI VELASQUEZ SONY DISCOS 87852 (16.98 EQ CD)	Milagro	24							
41	42	46	3	ENRIQUE IGLESIAS \bullet UNIVERSAL LATINO 064385 (11.98/18.98)	Quizas	1							
42	30	29	10	RIGO TOVAR FONOVISA 350788/UG (14.98 CD) [M]	30 Inolvidables	15							
43	40	33	10	NAPOLEON UNIVISION 310120/UG (14.98 CD)	30 Inolvidables	33							
44	47	31	13	RICARDO ARJONA Δ SONY DISCOS 84564 (17.98 EQ CD) [M]	Santo Pecado	3							
45	41	37	7	EL PODER DEL NORTE DISA 724071 (13.98 CD)	Querer Es...22 Poderosos Exitos	30							
46	35	26	17	INDIA \circ SONY DISCOS 87454 (16.98 EQ CD) [M]	Latin Songbird: Mi Alma Y Corazon	7							
47	45	40	10	ANTONIO AGUILAR MUSART 12708/BALBOA (5.98/12.98)	Con Tambora	40							
48	43	28	14	LOS ASKIS DISA 726999 (15.98 CD/DVD)	Ritmo Y Sabor	28							
49	55	43	17	CHAYANNE Δ SONY DISCOS 84667 (10.98 EQ/16.98) [M]	Grandes Exitos	1							

LATIN POP ALBUMS	TROPICAL/SALSA ALBUMS	REGIONAL MEXICAN ALBUMS
1 RICKY MARTIN ALMAS DEL SILENCIO (SONY DISCOS)	1 IBRAHIM FERRER BUENOS HERMANOS (WORLD CIRCUIT/INDONESUCH/AG)	1 MARCO ANTONIO SOLIS TU AMOR O TU DESPRECIO (FONOVISA/UG)
2 JUANES UN DIA NORMAL (SURCO/UNIVERSAL LATINO)	2 CELIA CRUZ HITS MIX (SONY DISCOS)	2 GRUPO BRYNDIS MEMORIAS (DISA)
3 A.B. QUINTANILLA III PRESENTS KUMBIA KINGS 4 (EMI LATIN)	3 INDIA LATIN SONGBIRD: MI ALMA Y CORAZON (SONY DISCOS)	3 LOS TEMERARIOS/LOS BUKIS 20 INOLVIDABLES (FONOVISA/UG)
4 HECTOR & TITO LA HISTORIA LIVE (VI MUSIC)	4 VARIOUS ARTISTS BACHATAHITS 2003 (J&N/SONY DISCOS)	4 CONJUNTO PRIMAVERA NUESTRA HISTORIA (FONOVISA/UG)
5 MANA REVOLUCION DE AMOR (WARNER LATINA)	5 ELVIS CRESPO GREATEST HITS (SONY DISCOS)	5 GRUPO MOJADO 30 INOLVIDABLES (UNIVISION/UG)
6 SHAKIRA GRANDES EXITOS (SONY DISCOS)	6 GILBERTO SANTA ROSA VICEVERSA (SONY DISCOS)	6 BRONCO 30 INOLVIDABLES (FONOVISA/UG)
7 THALIA THALIA'S HITS REMIXED (EMI LATIN)	7 MARC ANTHONY LIBRE (COLUMBIA/SONY DISCOS)	7 PEPE AGUILAR Y TENERTE OTRA VEZ (UNIVISION/UG)
8 JOSE FELICIANO SEÑOR BOLERO 2 (UNIVERSAL LATINO)	8 MONCHY & ALEXANDRA CONFESIONES (J&N/SONY DISCOS)	8 LOS TUCANES DE TIJUANA IMPERIO (UNIVERSAL LATINO)
9 LA LEY LIBERTAD (WEA ROCK/WARNER LATINA)	9 AVENTURA WE BROKE THE RULES (PREMIUM LATIN/J&N)	9 INTOCABLE LA HISTORIA (EMI LATIN)
10 RY CODDER MANUEL GALBAN MAMBO SINUENDO (PERRO VERDE/INDONESUCH/AG)	10 RAPHY LEAVITT Y LA SELECTA EN VIVO 30 ANIVERSARIO (VI MUSIC)	10 PANCHO BARRAZA LAS ROMANTICAS DE PANCHO BARRAZA (MUSART/BALBOA)
11 VARIOUS ARTISTS PINA THE COMPANY (PINA/UNIVERSAL LATINO)	11 VARIOUS ARTISTS SALSAHITS 2003 (J&N/SONY DISCOS)	11 INDUSTRIA DEL AMOR 30 INOLVIDABLES VOL. 2 (UNIVISION/UG)
12 THALIA THALIA (EMI LATIN)	12 CELIA CRUZ LA NEGRA TIENE TUMBAO (SONY DISCOS)	12 VARIOUS ARTISTS 30 DE SAX EN SAX VOL. 1 (FONOVISA/UG)
13 SELENA ONES (EMI LATIN)	13 VARIOUS ARTISTS DUD BACHATERO (EMI LATIN)	13 LOS ANGELES DE CHARLY RECUERDOS (FONOVISA/UG)
14 ALEXANDRE PIRES ESTRELLA GUIA (RCA/BMG LATIN)	14 VICTOR MANUELLE LE PREGUNTABA A LA LUNA (SONY DISCOS)	14 JOAN SEBASTIAN COLECCION DE ORO (MUSART/BALBOA)
15 TIZIANO FERRO ROJO RELATIVO (EMI LATIN)	15 VARIOUS ARTISTS LOS MEJORES DE LA BACHATA 2003 (MOCK & ROLL/SONY DISCOS)	15 VARIOUS ARTISTS 30 GRUPERAS DE COLECCION (UNIVISION/UG)
16 JACI VELASQUEZ MILAGRO (SONY DISCOS)	16 THE SPANISH HARLEM ORCHESTRA UN GRAN DIA EN EL BARRIO (ROPEADPE/AG)	16 SOUNDTRACK FRIDA (DG/UNIVERSAL CLASSICS GROUP)
17 ENRIQUE IGLESIAS QUIZAS (UNIVERSAL LATINO)	17 CARLOS VIVES DEJAME ENTRAR (EMI LATIN)	17 BANDA EL RECODO/BANDA MACHOS LAS DOS GRANDES (UNIVISION/UG)
18 RICARDO ARJONA SANTO PECADO (SONY DISCOS)	18 SIDESTEPPER SAM (IN BEATS WE TRUST) (PALM)	18 LOS REHENES HISTORIA MUSICAL: 30 PEGADITAS (DISA)
19 CHAYANNE GRANDES EXITOS (SONY DISCOS)	19 VARIOUS ARTISTS BACHATA EN LA CALLE OCHO 2003 (PROTEG/UNIVERSAL LATINO)	19 LOS RAZOS HIERBABUENA (RCA/BMG LATIN)
20 WISIN Y YANDEL MI VIDA...MY LIVE (FRESH)	20 VARIOUS ARTISTS MERENHITS 2003 (J&N/SONY DISCOS)	20 VARIOUS ARTISTS LOS 30 CORRIDOS MAS PROHIBIDOS (FONOVISA/UG)

● 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 multiples 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.

JUNE 14 2003 Billboard HOT LATIN TRACKS

THIS WEEK	LAST WEEK	2 WKS AGO	AIRPLAY	TITLE	Artist	PEAK POSITION
				PRODUCER (SONGWRITER)	IMPRINT/PROMOTION LABEL	
1	1	2	10	TAL VEZ T. TORRES (F. DE VITA)	Ricky Martin	1
NUMBER 1 9 Weeks At Number 1						
2	2	1	12	PARA QUE LA VIDA E. IGLESIAS, L. MENDEZ (E. IGLESIAS, C. GARCIA ALONSO, L. MENDEZ)	Enrique Iglesias	1
3	3	3	13	AMAME E. RUFFINENGO (C. NILSDN, D. MOSCATELLI)	Alexandre Pires	2
4	4	4	11	MARIPOSA TRACIONERA FHER A. GONZALEZ (FHER)	Mana	4
5	5	7	8	NO HACE FALTA UN HOMBRE M. GERRARD, A. JAEEN, J. VELASQUEZ, M. GERRARD, B. BENENATE, A. JAEEN, J. BARRIDOS	Jaci Velasquez	5
6	6	5	10	ME FALTA VALOR P. AGUILAR (T. BELLO)	Pepe Aguilar	5
7	11	11	8	TU AMOR O TU DESPRECIO M. A. SOLIS (M. A. SOLIS)	Marco Antonio Solis	7
8	8	8	14	ALUCINADO M. CANOVA, A. SALERNO, M. MAJONCHI (T. FERRO, J. BALLESTEROS)	Tiziano Ferro	4
9	7	6	20	UNA VEZ MAS J. GUILLEN (J. GABRIEL)	Conjunto Primavera	1
10	9	13	7	EL SINVERGUENZA M. QUINTERO LARA (M. QUINTERO LARA)	Los Tucanes De Tijuana	9
GREATEST GAINER						
11	25	48	3	UNA EMOCION PARA SIEMPRE E. RAMAZZOTTI, C. GUIDETTI, E. RAMAZZOTTI, A. COGLIATI, C. GUIDETTI, M. FABRIZIO, M. ORTIZ, MARTINI	Eros Ramazzotti	11
12	22	28	4	CASI SORAYA (SORAYA)	Soraya	12
13	16	27	4	FOTOGRAFIA G. SANTAOLALLA, JUANES (JUANES)	Juanes Featuring Nelly Furtado	13
14	23	25	8	ACA ENTRE NOS A. LIZARRAGA, J. LIZARRAGA (M. URIETA)	Banda El Recodo	14
15	12	9	14	CLAVAMA TU AMOR J. GAVIRIA (J. L. ARROYAVE, D. SANCHEZ)	Noelia	5
16	10	10	18	A QUIEN LE IMPORTA? ESTEFANO (G. BERLANGA, J. CANUT)	Thalia	9
17	14	16	10	SI TE DIJERON J. M. LUGO (V. MANUELLE)	Gilberto Santa Rosa	14
18	26	33	5	LO QUE YO TUVE CONTIGO R. PEREZ (R. LIVI, R. PEREZ)	Jose Feliciano	18
19	17	14	17	DAME R. ARJONA (R. ARJONA)	Ricardo Arjona	8
20	24	18	22	KILOMETROS A. BADEIRO (L. GARCIA, N. SCHAURIS)	Sin Bandera	16
21	21	23	13	QUEDATE CALLADA P. CABRERA (G. FLORES)	Jorge Luis Cabrera	18
22	19	17	13	MUY A TU MANERA R. MUÑOZ, R. MARTINEZ (R. MUÑOZ, J. E. CONTRERAS)	Intocable	8
23	18	20	11	POR AMOR E. ESTEFAN, JR. (J. A. MOLINA, R. SOLANO)	Jon Secada	18
24	15	12	17	ENTRE EL DELIRIO Y LA LOCURA K. SANTANDER, J. GAVIRIA (K. SANTANDER, D. SANTANDER)	Jennifer Pena	6
25	45	41	1	MARIA CHUCHENA (MARIA SUSENA) S. RAMIREZ (D. JIMENEZ BRENES)	Los Razos	25
26	28	34	1	HOY ES ADIOS K. DERENDORF, JEEVE (K. DERENDORF, JEEVE, A. LERNER)	Santana Featuring Alejandro Lerner	26
27	29	29	1	HERIDA MORTAL J. REYES (ESTEFANO, J. REYES)	Jerry Rivera	7
28	33	47	1	TRACION E. ESTEFAN, JR. (T. VAR, T. MARDINI, J. GAZMEY, INDIA (E. ESTEFAN, JR. N. TOVAR, T. MARDINI))	India	28
29	20	19	8	LOS DEMAS P. MASITTI, L. F. CHOJA, J. IGLESIAS JR. (E. TORRES, J. IGLESIAS JR.)	Julio	19
30	30	30	1	PEQUENA Y FRAGIL S. DEGOLLADO, J. G. DEGOLLADO, R. GONZALEZ (SABU)	Control	30
31	35	32	11	TE VAS AMOR EL COYOTE Y SU BANDA TIERRA SANTA (A. VEGA)	El Coyote Y Su Banda Tierra Santa	16
32	31	21	11	NO TENGO DINERO A. B. QUINTANILLA III, E. F. TORRES SERRANT (J. GABRIEL)	A. B. Quintanilla III & Kumbia Kings Feat. Juan Gabriel & El Gran Silencio	5
33	27	24	11	Y COMO QUIERES QUE TE QUIERA R. RODRIGUEZ (F. GOMEZ)	Fabian Gomez	7
34	41	45	4	NO PODRAS K. SANTANDER, B. OSSA (K. SANTANDER)	Olga Tanon	34
35	38	35	7	VETE YA V. ELIZALDE (R. E. MORAN)	Valentin Elizalde	34
36	32	26	11	ENTREGA TOTAL M. CHARRAS (A. PULIDO)	Pablo Montero	20
37	36	42	18	EL TONTO QUE NO TE OLVIDO J. M. LUGO (V. M. RUJZ)	Victor Manuelle	22
38	40	40	10	SERAN SUS OJOS A. LURIAS (T. VELA)	Adolfo Urias Y Su Lobo Norteño	33
39	44	44	1	QUE PENSA E. MARTINEZ (E. JIMENEZ)	Graciela Beltran	39
40	34	22	17	DIGALE K. SANTANDER, B. OSSA (G. SANTANDER, C. LEUZZI)	David Bisbal	15
41	43	50	1	COMO OLVIDARTE C. CABRAL, JUNIOR (J. E. CONTRERAS)	Costumbre	41
42	42	49	3	SOY ASI A. B. QUINTANILLA III, C. "CK" MARTINEZ, G. PADILLA (A. B. QUINTANILLA III, C. MARTINEZ, A. SALINAS)	Limite	42
43	37	37	6	BAILA CASANOVA M. AZEVEDO (C. LEDANI, D. ZERO, K. COLBERT, ESTEFANO)	Paulina Rubio	37
44	39	39	10	EN CUERPO Y ALMA R. PEREZ, BOTIJA (R. PEREZ, BOTIJA)	Millie	3
45	49	—	2	SE NOS PERDIO EL AMOR R. CARTAGENA, D. CARTAGENA (R. MONCLOVA)	El Gran Combo De Puerto Rico	45
HOT SHOT DEBUT						
46	—	—	1	ASI TE QUIERO J. SEBASTIAN (J. SEBASTIAN)	Joan Sebastian	46
47	—	—	1	EN QUE FALLE? LOS TIGRES DEL NORTE (E. NEGRETTE RINCON)	Los Tigres Del Norte	47
48	47	—	2	NO TE LA VAS A ACABAR J. M. ELIZONDO, M. A. ZAPATA (M. A. PEREZ)	Pesado	47
49	—	—	1	QUE GANAS K. SANTANDER (R. MONTANER, D. BETANCOURT, J. E. OCHOA)	Ricardo Montaner	49
50	—	—	1	CHAPARRITA DE MI VIDA M. MORALES (J. RIVERA)	Los Rieleros Del Norte	36

Compiled from a national sample of airplay supplied by Nielsen Broadcast Data Systems' Radio Track service. A panel of 97 stations (38 Latin Pop, 13 Tropical/Salsa, 54 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. Videoclip availability. ©2003, VNU Business Media, Inc. All rights reserved.

LATIN POP AIRPLAY

THIS WEEK	LAST WEEK	TITLE	ARTIST	THIS WEEK	LAST WEEK	TITLE	ARTIST
		IMPRINT/PROMOTION LABEL				IMPRINT/PROMOTION LABEL	
1	1	TAL VEZ SONY DISCOS	RICKY MARTIN	22	22	POR AMOR CRESCENT MOON	JON SECADA
2	2	PARA QUE LA VIDA UNIVERSAL LATINO	ENRIQUE IGLESIAS	20	20	ENTRE EL DELIRIO Y LA LOCURA UNIVISION	JENNIFER PENA
3	4	MARIPOSA TRACIONERA SONY DISCOS	MANA	21	21	DIGALE VALE UNIVERSAL LATINO	DAVID BISBAL
4	3	AMAME RCA/BMG LATIN	ALEXANDRE PIRES	23	23	ENTREGA TOTAL RCA/BMG LATIN	PABLO MONTERO
5	5	NO HACE FALTA UN HOMBRE SONY DISCOS	JACI VELASQUEZ	25	27	NO PODRAS WARNER LATINA	OLGA TANON
6	6	ALUCINADO EMI LATIN	TIZIANO FERRO	26	25	BAILA CASANOVA UNIVERSAL LATINO	PAULINA RUBIO
7	8	ME FALTA VALOR UNIVISION	PEPE AGUILAR	27	26	EN CUERPO Y ALMA ARIOLA/BMG LATIN	MILLIE
8	9	FOTOGRAFIA SURCO UNIVERSAL LATINO	JUANES FEATURING NELLY FURTADO	31	31	QUE GANAS WARNER LATINA	RICARDO MONTANER
9	12	TU AMOR O TU DESPRECIO FONOVISA	MARCO ANTONIO SOLIS	29	29	SEDUCEME SONY DISCOS	INDIA
10	15	CASI EMI LATIN	SORAYA	32	32	TRACION SONY DISCOS	INDIA
11	19	UNA EMOCION PARA SIEMPRE RCA/BMG LATIN	EROS RAMAZZOTTI	30	30	LAMENTO CRESCENT MOON	GIAN MARCO
12	7	A QUIEN LE IMPORTA? EMI LATIN	THALIA	35	35	BARRIO VIEJO MUSART/BALBOA	JOAN SEBASTIAN
13	16	LO QUE YO TUVE CONTIGO UNIVERSAL LATINO	JOSE FELICIANO	36	36	HERIDA MORTAL ARIOLA/BMG LATIN	JERRY RIVERA
14	10	DAME SONY DISCOS	RICARDO ARJONA	—	—	SE ME OLVIDO TU NOMBRE CRESCENT MOON	SHALIM
15	14	KILOMETROS SONY DISCOS	SIN BANDERA	28	28	AMERICAN LIFE MUSART/BALBOA	MAIDONNA
16	11	CLAVAMA TU AMOR FONOVISA	NOELIA	—	—	LLORARE LAS PENAS VALE UNIVERSAL LATINO	DAVID BISBAL
17	17	QUE ME DEUES TU SONY DISCOS	SHAKIRA	39	39	AMARGO ADIOS UNIVERSAL LATINO	INSPECTOR
18	18	HOY ES ADIOS ARISTA/BMG LATIN	SANTANA FEATURING ALEJANDRO LERNER	38	—	EN EL 2000 SONY DISCOS	NATALIA LAFOURCADE
19	13	LOS DEMAS WARNER LATINA	JULIO	37	37	GET BUSY VP/ATLANTIC	SEAN PAUL
20	24	SI TE DIJERON SONY DISCOS	GILBERTO SANTA ROSA	—	—	VES SONY DISCOS	SIN BANDERA

TROPICAL/SALSA AIRPLAY

THIS WEEK	LAST WEEK	TITLE	ARTIST	THIS WEEK	LAST WEEK	TITLE	ARTIST
		IMPRINT/PROMOTION LABEL				IMPRINT/PROMOTION LABEL	
1	2	EL TONTO QUE NO TE OLVIDO SONY DISCOS	VICTOR MANUELLE	21	19	AY AMOR VI MUSIC	HECTOR & TITO FEATURING VICTOR MANUELLE
2	5	SE NOS PERDIO EL AMOR COMBO	EL GRAN COMBO DE PUERTO RICO	22	23	CLAVAMA TU AMOR FONOVISA	NOELIA
3	6	HERIDA MORTAL ARIOLA/BMG LATIN	JERRY RIVERA	20	20	AMAME RCA/BMG LATIN	ALEXANDRE PIRES
4	4	TRACION SONY DISCOS	INDIA	24	24	ALUCINADO EMI LATIN	TIZIANO FERRO
5	3	SI TE DIJERON SONY DISCOS	GILBERTO SANTA ROSA	17	17	POLDOS OPUSTOS J&B	MONCHY & ALEXANDRA
6	7	SEDUCEME SONY DISCOS	INDIA	25	25	X-FLORION PRESTIGIO	DOMINIC
7	10	QUE LEVANTE LA MANO KAREN/UNIVERSAL LATINO	JOSEPH FONSECA	28	28	HOY ES ADIOS ARISTA/BMG LATIN	SANTANA FEATURING ALEJANDRO LERNER
8	9	TAN BUENA UNIVISION	SON DE CALI	—	—	NO PODRAS WARNER LATINA	OLGA TANON
9	8	POR AMOR CRESCENT MOON	JON SECADA	—	—	APIADATE DE MI SONY DISCOS	VICTOR MANUELLE
10	15	NO TENGO SUERTE EN EL AMOR J&N	YOSKAR SARANTE	26	26	A QUIEN LE IMPORTA? EMI LATIN	THALIA
11	27	PERDONAME EMI LATIN	LIMI-T 21	34	34	DALE DON DALE LUAR	DON OMAR
12	11	AMAME O DEJAME UNIVERSAL LATINO	KEVIN CEBALLO	40	40	CUIDALA M.P.	TITO ROJAS
13	18	BARCO A LA DERIVA SONY DISCOS	MARC ANTHONY	—	—	LET ME KNOW HUP	NEUEVA ERA
14	12	PARA QUE LA VIDA UNIVERSAL LATINO	ENRIQUE IGLESIAS	29	29	QUE BOMBON M.P.	ANTHONY CRUZ
15	1	TAL VEZ SONY DISCOS	RICKY MARTIN	—	—	LA CURA RCC	PENA SUAZO Y SU BANDA GORDA
16	14	ASI ES LA VIDA WARNER LATINA	OLGA TANON	35	35	NO TENGO DINERO A.B. QUINTANILLA III & KUMBIA KINGS FEAT. JUAN GABRIEL & E. F. TORRES SERRANT	EL GRAN SILENCIO
17	22	LA ULTIMA VEZ J&N	MAGIC JUAN FEATURING EDDY HERRERA	37	37	NO HACE FALTA UN HOMBRE SONY DISCOS	JACI VELASQUEZ
18	31	UNA EMOCION PARA SIEMPRE RCA/BMG LATIN	EROS RAMAZZOTTI	38	38	ES POR TI SURCO UNIVERSAL LATINO	JUANES
19	13	EL IDIOTA J&N	EDDY HERRERA	32	32	BONITO Y SABROSO 2003 ARIOLA/BMG LATIN	BENY MORE
20	16	HASTA QUE TE ENAMORES WEACARIBE/WARNER LATINA	FRANKIE NEGRON	40	—	DAME SONY DISCOS	RICARDO ARJONA

REGIONAL MEXICAN AIRPLAY

THIS WEEK	LAST WEEK	TITLE	ARTIST	THIS WEEK	LAST WEEK	TITLE	ARTIST
		IMPRINT/PROMOTION LABEL				IMPRINT/PROMOTION LABEL	
1	1	UNA VEZ MAS FONOVISA	CONJUNTO PRIMAVERA	34	34	ASI TE QUIERO MUSART/BALBOA	JOAN SEBASTIAN
2	2	EL SINVERGUENZA UNIVERSAL LATINO	LOS TUCANES DE TIJUANA	26	26	EN QUE FALLE? FONOVISA	LOS TIGRES DEL NORTE
3	6	ACA ENTRE NOS FONOVISA	BANDA EL RECODO	20	20	NO TE LA VAS A ACABAR WEAMEX/WARNER LATINA	PESADO
4	5	QUEDATE CALLADA DISA	JORGE LUIS CABRERA	24	24	CHAPARRITA DE MI VIDA FONOVISA	LOS RIELEROS DEL NORTE
5	4	MUY A TU MANERA EMI LATIN	INTOCABLE	25	27	NI POR MIL PUNADOS DE ORO RCA/BMG LATIN	JULIO PRECIADO Y SU BANDA PERLA DEL PACIFICO
6	3	DE UNO Y DE TODOS LOS MODOS DISA	PALOMO	26	—	QUE MALA LA SIERRA DISA	BANDA TIERRA BLANCA
7	7	SUENA EMI LATIN	INTOCABLE	27	29	QUE PENSA UNIVISION	GRACIELA BELTRAN
8	21	MARIA CHUCHENA (MARIA SUSENA) RCA/BMG LATIN	LOS RAZOS	28	35	HOY EMPIEZA MI TRISTEZA DISA	GRUPO MONTE DE DURANGO
9	9	PEQUENA Y FRAGIL EMI LATIN	CONTROL	29	24	TOCAME FONOVISA	LOS PALOMINOS
10	10	TE VAS AMOR EMI LATIN	EL COYOTE Y SU BANDA TIERRA SANTA	27	27	EL FRUOLITO SONY DISCOS	EL HALCON DE LA SIERRA
11	8	Y COMO QUIERES QUE TE QUIERA SONY DISCOS	FABIAN GOMEZ	23	23	NI QUE TUVIERAS TANTA SUERTE EMI LATIN	LOS INVASORES DE NUEVO LEON
12	12	VETE YA UNIVERSAL LATINO	VALENTIN ELIZALDE	38	38	QUIZAS SI QUIZAS NO DISA	GRUPO BRYNDIS
13	13	CORAZON CHIQUITO PLATINO/FONOVISA	ADOLFO URIAS Y SU LOBO NORTEÑO	40	40	DESDE HOY UNIVISION	DUETO
14	14	SERAN SUS OJOS PLATINO/FONOVISA	ADOLFO URIAS Y SU LOBO NORTEÑO	3	28	MICAELA CINTAS ACUARIO/SONY DISCOS	DUETO VDCS DEL RANCHO
15	18	COMO OLVIDARTE WEAMEX/WARNER LATINA	COSTUMBRE	36	36	NO HAY MANERA UNIVISION	AKWID
16	11	NO TENGO DINERO A.B. QUINTANILLA III & KUMBIA KINGS FEAT. JUAN GABRIEL & E. F. TORRES SERRANT	EL GRAN SILENCIO	33	33	ASI, ASI EMI LATIN	LA ONDA
17	16	SOY ASI UNIVERSAL LATINO	LIMITE	30	30	ENTRE EL DELIRIO Y LA LOCURA UNIVISION	JENNIFER PENA
18	15	ME FALTA VALOR UNIVISION	PEPE AGUILAR	25	25	MI SOLDADO FONOVISA	LOS TIGRES DEL NORTE
19	19	AY! PAPAQUITO (UY! DADDY) UNIVERSAL LATINO	LIMITE	—	—	HABLAME CLARO MUSART/BALBOA	PANCHO BARRAZA
20	17	TU AMOR O TU DESPRECIO FONOVISA	MARCO ANTONIO SOLIS	31	31	QUE HUBIERA SIDO UNIVISION	DUETO

Nashville Attorney Morrow Discusses The Art Of The Deal

NASHVILLE—Few components in an artist's career are more important than the recording contract they sign. A good one can be a tremendous asset, and a bad deal can be an albatross around an artist's neck for years.

Prominent Nashville attorney Lynn Morrow, a partner at law firm Stokes Bartholomew Evans & Petree, shares with *Billboard* some insights into the art of the deal. Morrow represents many top country and contemporary Christian artists, producers, and songwriters, as well as the Nashville Symphony.

What changes have you seen in how the music industry does business in the past few years?

I've seen an interesting trend in country record deals for new artists. The record company is far less likely to commit to the recording of a full-length album than in years past. The label will agree to put up the funds to record up to four masters, with an option to move ahead with a full record after a certain period of time. This allows the record company to release a single and take the "watch-and-see" approach before it [spends] big dollars in finishing a full-length album and breaking a new artist.

What is the most common mistake new artists make in negotiating a deal?

Often, a record company will give a contract proposal or deal memo to an artist outlining the major terms of the agreement. The worst mistake an artist could make would be to sign the deal memo without consulting counsel, because that deal memo is the heart of the agreement. This rookie mistake will tie the hands of any attorney that artist may hire to negotiate the long-form agreement.

Perhaps the most common mistake a new artist makes is moving forward with a contract thinking that a bad deal is better than no deal at all. I cannot tell you how many phone calls I receive each year from artists who are looking for an attorney to help them get out of a "deadbeat" deal they should never have signed.

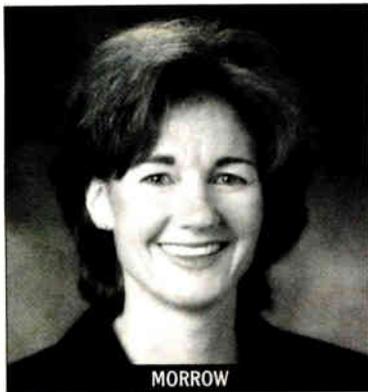
A little caution and good counsel on the front could be the difference between a long, fruitful career and a short, stifled career.

What two major deal points should an artist look for in a recording contract?

There are a number of major deal points in a record deal that an artist should pay attention to,

including length of the term, marketing restrictions, recording budgets, advances, and creative-control issues. The two issues that I believe an artist should scrutinize with an eagle eye, however, are the calculations of artist royalties and the reductions in mechanical royalties.

The mechanical royalty—also known as the controlled composition clause—in deals is especially important if the artist is also a songwriter. These are two provisions that can potentially put money in the artist's pocket or keep it in the label's bank account.



What are the top two issues that are generally points of contention between artists and labels?

It depends upon the "pet" issues of a particular label and artist. New artists may not be as concerned with the large advances and the royalty rates as they are with maintaining creative control of the recording projects. More seasoned artists care a lot about large advances and royalty rates, because they have tasted the bad, bad world of unrecouped accounts and recognize that the money they see on the front end of a record deal may be the only artist royalties they see for the life of that deal.

Are artists becoming more business-savvy?

Yes, I believe they are. They are more tuned in to the rapid changes in technology and more frequently ask about the royalty rate they are receiving on downloads, etc., than in years past. Also, there are more and more good books available to assist artists in understanding their contracts, and more artists appear to be reading them.

How many pages is the average Nashville recording contract? How does it differ from the rest of the industry?

Too long! The average country record deal is typically between 50 and 70 pages. The average con-

temporary Christian deal comes in shorter, at between 20 and 40 pages. This is the main reason I wear contacts.

There doesn't appear to be any significant difference in the length of the deals inside or outside of Nashville. With that said, I recently received a record deal from RCA Label Group here in Nashville, and the first draft was 30 pages. That is the shortest non-[contemporary Christian music] deal I've seen in recent days.

There are rumblings from various record companies that they recognize the problem and are taking steps to shorten the deals. I hope it's in my lifetime.

What are the differences in recording contracts for country artists and Christian artists?

Christian deals often require delivery of fewer albums, significantly smaller artist advances and recording budgets, the sale of product to artists to resell primarily at their live performances, and a "morality" clause whereby if an artist is involved in a situation that offends the community or reflects unfavorably on the reputation of the record company, the record company has the option to terminate the deal.

Artists' scandalous behavior may sell records in the mainstream, but it's often the kiss of death in an artist's career in the Christian community, where character counts.

The biggest difference, however, is that all but a handful of Christian record companies require the artist to assign the artist's publishing to that Christian record company's publishing affiliate.

What do you think is the best way to educate consumers on the value of intellectual property?

That is a question that many great minds are trying to answer at this very moment. I know the [Recording Industry Assn. of America] cares a lot about this issue and is spending huge amounts of money filing lawsuits and sending notices to individuals who are using Grokster, Morphus, Kazaa, and other [peer-to-peer] systems.

I believe it starts in the home, with parents overseeing their children's file-sharing [and] CD-burning activities under their own roof. It's not an easy fix, but if everyone would try and affect their circle of influence, pretty soon these numerous small efforts could result in a significant educational impact.

DEBORAH EVANS PRICE

Nashville Scene

by Phyllis Stark



BARN DANCE: Marty Stuart and Merle Haggard are pairing up to headline the Electric Barnyard Tour, as first tipped here March 15. It kicks off July 6 in Sierra Vista, Ariz.

The artists describe the two-month tour of small towns as a rolling country music festival that is part tent show, part honky-tonk. Also on the bill are BR549; Connie Smith; Rhonda Vincent & the Rage; the Old Crow Medicine Show; Stuart's band, His Fabulous Superlatives; and Haggard's band, the Strangers.

The gigs will also feature other entertainment, including bungee jumping and bull riding. Tickets are \$25 in advance and \$30 at the door.



The Waffle House restaurant chain is sponsoring the Jam Productions outing, along with media sponsors CMT and WSM-AM Nashville. Waffle House will feature Stuart's new single, "If There Ain't There Oughta Be," in jukeboxes in its 1,400 restaurants.

Sony Music Nashville will release Stuart's latest album, simply titled *Country Music*, July 1.

ON THE ROW: Rob Senn joins Nashville-based Gibson Guitar company as COO. He previously was senior VP of Anschutz Entertainment Group and CEO of that company's creative services division. His previous experience includes a stint as executive VP/GM of the National Academy of Recording Arts and Sciences, where he worked for 12 years.

Carrie Higdon joins Sony Music Nashville as A&R associate director. She previously was A&R manager at MCA Nashville and Mercury Records.

Veteran country programmer Lee Logan has been named PD of country WSM-FM Nashville. That position had been vacant since Kevin O'Neal departed several months ago. Logan was most recently operations manager of the Saga Communications cluster in Clarksville, Tenn., including country WVVR.

SIGNINGS: Nashville-based band Blue Merle has signed a recording contract with Island Def Jam and has tapped producer Steve Lillywhite to helm its major-label debut, due in the fall.

Lyric Street Records has signed 12-year-old singer Ashley Gearing to a recording contract. Her single, "Can You Hear Me When I Talk to You," received substantial airplay based on word-of-mouth endorsements from country-radio programmers months before she landed a deal. DreamWorks Records promotion executive Jimmy Harmen wrote the song.

Bluewater Music Services has signed Charlie Steff to a songwriting deal. Steff's songs have been cut by Lee Ann Womack, George Jones, Garth Brooks, the Marshall Tucker Band, and the Del McCoury Band.

Asleep at the Wheel frontman Ray Benson has signed with ASCAP.

NEW & NOTEWORTHY: Alan Jackson and Jimmy Buffett have teamed up to record the single "It's Five O'Clock Somewhere"; it shipped to country radio June 2. They recorded it last month at Shrimp Boat Studios in Key West, Fla. The cut will be one of two new songs included on Jackson's greatest-hits package, due from Arista Nashville in late August or early September.

Lost Highway will release an album of newly recorded duets by country legends Willie Nelson and Ray Price June 24. The album is titled *Run That by Me One More Time*.

Rounder Records will release Alison Krauss + Union Station's *Live* July 15 on DVD. Recorded in April 2002 at the Louisville [Ky.] Palace, the audio was released as a two-CD set last fall. The DVD, which is also a two-disc set, includes the 23-song concert, plus interviews, photos, home videos, and on-the-road footage.

HONORS: The Anti-Defamation League (ADL) will present the Johnny Cash Americanism Award to MCA Nashville chairman emeritus Bruce Hinton June 19 in Nashville. The ADL describes the award, established in 1989, as "a symbolic expression of esteem and gratitude" to honorees whose "deeds give voice to the enduring ideals and truths of democracy."

Dwight Yoakam was honored June 5 with a star on the Hollywood Walk of Fame.

FOR THE RECORD: David Malloy was inadvertently left off a list of producers who contributed to Jeff Bates' *Rainbow Man* album in a story in the May 31 issue.

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Billboard TOP COUNTRY ALBUMS

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	Sales data compiled by Nielsen SoundScan		Title	PEAK POSITION	THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	Sales data compiled by Nielsen SoundScan		Title	PEAK POSITION
				ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL							ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL		
				NUMBER 1		7 Weeks At Number 1		38	37	38		PACESETTER			
1	2	1	45	TOBY KEITH ^{▲2}		Unleashed	1	39	41	39	30	NICKEL CREEK		This Side	2
2	1	—	2	JO DEE MESSINA		Greatest Hits	1	40	38	31	5	MARK WILLS		Greatest Hits	16
				GREATEST GAINER				41	39	36	27	CLEDUS T. JUDD		A Six Pack Of Judd (EP)	19
3	4	3	28	SHANIA TWAIN		Up!	1					GARY ALLAN		Alright Guy	4
4	3	2	7	DARRYL WORLEY		Have You Forgotten?	1	55	53	30	10	WILLIE NELSON & FRIENDS		Stars & Guitars	18
5	5	4	40	DIXIE CHICKS ^{▲6}		Home	1	43	42	42	10	SOUNDTRACK		Blue Collar Comedy Tour: The Movie	29
6	6	6	39	KENNY CHESNEY ^{▲2}		No Shoes, No Shirt, No Problems	1	44	49	50	14	ALISON KRAUSS + UNION STATION		New Favorite	3
7	7	11	87	MARTINA MCBRIDE ^{▲2}		Greatest Hits	1	45	46	40	10	ROSANNE CASH		Rules Of Travel	16
8	8	10	31	RASCAL FLATTS [▲]		Melt	1	46	48	49	31	VARIOUS ARTISTS		Totally Country Vol. 2	5
9	9	5	27	TIM MCGRAW ^{▲2}		Tim McGraw And The Dancehall Doctors	2	47	43	37	3	VARIOUS ARTISTS		It'll Come To You... The Songs Of John Hiatt	37
10	11	9	34	KEITH URBAN		Golden Road	3	48	44	43	10	RICKY SKAGGS & KENTUCKY THUNDER		Live At The Charleston Music Hall	32
11	10	7	30	JOHNNY CASH		American IV: The Man Comes Around	4	49	52	47	11	DEANA CARTER		I'm Just A Girl	6
12	12	14	41	DIAMOND RIO		Completely	3	50	51	51	17	GEORGE STRAIT [▲]		The Road Less Traveled	1
13	13	8	32	RANDY TRAVIS		Rise And Shine	8	51	54	54	33	LEANN RIMES		Twisted Angel	3
14	15	17	16	GEORGE STRAIT		For The Last Time: Live From The Astrodome	2	52	45	34	10	SOUNDTRACK		Nashville Star: The Finalists	25
15	19	12	9	CHRIS CAGLE		Chris Cagle	1	53	53	52	54	EMERSON DRIVE		Emerson Drive	13
16	16	15	45	JOE NICHOLS		Man With A Memory	9	54	50	41	3	RHONDA VINCENT		One Step Ahead	30
17	18	13	7	JESSICA ANDREWS		Now	4	55	66	55	32	ANNE MURRAY		Country Croonin'	13
18	17	21	32	ALAN JACKSON ^{▲4}		Drive	1	56	70	69	34	LINDA RONSTADT		The Very Best Of Linda Ronstadt	19
19	21	22	40	MONTGOMERY GENTRY		My Town	3	57	65	56	40	PHIL VASSAR		American Child	4
20	22	18	12	CRAIG MORGAN		I Love It	18	58	62	63	49	VARIOUS ARTISTS		Totally Country	2
21	20	16	36	ELVIS PRESLEY ^{▲3}		Elvis: 30 #1 Hits	1	59	58	—	33	KELLIE COFFEY		When You Lie Next To Me	5
22	25	19	33	FAITH HILL ^{▲2}		Cry	1	60	60	72	30	TRICK PONY		On A Mission	13
23	23	20	7	TOBY KEITH		The Best Of Toby Keith: 20th Century Masters The Millennium Collection	5	61	61	58	4	VARIOUS ARTISTS		Country Gospel	56
24	24	23	30	ALISON KRAUSS + UNION STATION		Live	9	62	71	62	74	GARTH BROOKS ^{▲3}		Scarecrow	1
25	14	—	2	JEFF BATES		Rainbow Man	14	63	59	48	3	MARCEL		You, Me And The Windshield	48
26	27	26	9	WILLIE NELSON		The Essential Willie Nelson	24	64	68	61	9	BILLY RAY CYRUS		The Best Of Billy Ray Cyrus: 20th Century Masters The Millennium Collection	59
27	30	33	42	GEORGE STRAIT		The Best Of George Strait: 20th Century Masters The Millennium Collection	8	65	63	60	76	BLAKE SHELTON		Blake Shelton	3
28	28	24	9	GEORGE JONES		The Gospel Collection: George Jones Sings The Greatest Stories Ever Told	19	66	56	—	2	THE OAK RIDGE BOYS		Colors	56
29	29	45	101	LONESTAR [▲]		I'm Already There	1	67	69	73	9	VARIOUS ARTISTS		O Mickey, Where Art Thou?: The Voices Of Bluegrass Sing The Best Of Disney	51
30	31	27	19	ALABAMA		In The Mood: The Love Songs	4	68	73	66	34	JOHNNY CASH		The Essential Johnny Cash	29
31	33	29	34	TRACE ADKINS		Chrome	4	69	57	—	2	TIM WILSON		Super Bad Sounds Of The '70s	57
32	26	35	7	BILLY GILMAN		Music Through Heartongs: Songs Based On The Poems Of Mattie J.T. Stepanek	15	70	67	65	8	VARIOUS ARTISTS		Best Of Country	63
33	40	44	92	TOBY KEITH [▲]		Pull My Chain	1	71	RE-ENTRY	RE-ENTRY	15	WILLIE NELSON		Crazy: The Demo Sessions	32
34	32	32	21	TERRI CLARK		Pain To Kill	5	72	RE-ENTRY	RE-ENTRY	13	VARIOUS ARTISTS		Pure Country Classics: The #1 Hits	37
35	34	30	18	RODNEY CARRINGTON		Nut Sack	14	73	75	75	16	BERING STRAIT		Bering Strait	17
36	36	28	17	BLAKE SHELTON		The Dreamer	2	74	72	57	4	CHARLIE ROBISON		Live	51
37	35	25	14	VINCE GILL		Next Big Thing	4	75	RE-ENTRY	RE-ENTRY	79	REBA MCENTIRE		Greatest Hits Volume III - I'm A Survivor	1

● Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numeral following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiples shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro). △ Certification for net shipment of 200,000 units (Platino). △△ Certification for net shipment 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.

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Billboard TOP COUNTRY CATALOG ALBUMS

THIS WEEK	LAST WEEK	Sales data compiled by Nielsen SoundScan		Title	TOTAL CHART WKS	THIS WEEK	LAST WEEK	Sales data compiled by Nielsen SoundScan		Title	TOTAL CHART WKS
		ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL					ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL		
		NUMBER 1		4 Weeks At Number 1		13	19	TOBY KEITH ^{▲2}		Greatest Hits Volume One	235
1	2	KENNY CHESNEY ^{▲3}		Greatest Hits	140	14	12	TIM MCGRAW ^{▲2}		Set This Circus Down	110
2	1	RASCAL FLATTS [▲]		Rascal Flatts	156	15	17	FAITH HILL ^{▲8}		Breathe	186
3	3	TIM MCGRAW ^{▲3}		Greatest Hits	132	16	11	PATSY CLINE ^{▲9}		12 Greatest Hits	783
4	6	SHANIA TWAIN ^{◆19}		Come On Over	291	17	14	HANK WILLIAMS		20 Of Hank Williams Greatest Hits	115
5	4	DIXIE CHICKS ^{▲12}		Wide Open Spaces	279	18	16	JOHN DENVER		The Best Of John Denver	250
6	5	SOUNDTRACK ^{▲7}		O Brother, Where Art Thou?	130	19	18	SOUNDTRACK ^{▲3}		Coyote Ugly	148
7	8	JOHNNY CASH [▲]		16 Biggest Hits	217	20	—	BRAD PAISLEY [▲]		Part II	105
8	7	DIXIE CHICKS ^{◆10}		Fly	196	21	22	BROOKS & DUNN [▲]		Steers & Stripes	106
9	9	WILLIE NELSON		16 Biggest Hits	247	22	20	THE JUDDS		Number One Hits	145
10	10	BROOKS & DUNN ^{▲3}		The Greatest Hits Collection	298	23	24	LEE GREENWOOD [▲]		American Patriot	45
11	13	ALAN JACKSON ^{▲5}		The Greatest Hits Collection	397	24	25	WILLIE NELSON [▲]		Super Hits	361
12	15	HANK WILLIAMS JR. ^{▲4}		Greatest Hits, Vol. 1	461	25	21	TIM MCGRAW [▲]		Everywhere	252

● 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 resissues of older albums. Total Chart Weeks column reflects combined weeks title has appeared on Top Country Albums and Top Country Catalog. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numeral following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiples shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro). △ Certification for net shipment of 200,000 units (Platino). △△ Certification for net shipment 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.

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Billboard® HOT COUNTRY SINGLES & TRACKS

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	Airplay monitored by Nielsen Broadcast Data Systems			TITLE PRODUCER (SONGWRITER)	Artist IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION	THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	Airplay monitored by Nielsen Broadcast Data Systems			TITLE PRODUCER (SONGWRITER)	Artist IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
				MON	TUE	WED								THU	FRI	SAT			
				1 Week At Number 1			NUMBER 1		1	31	34	7		SHE ONLY SMOKES WHEN SHE DRINKS B. ROWAN (C. HARRINGTON, T. MARTIN, T. NICHOLS)			Joe Nichols UNIVERSAL SOUTH 000157	31	
1	3	5	22				BEER FOR MY HORSES J. STROUD, T. KEITH (T. KEITH, S. EMERICK)	Toby Keith Duet With Willie Nelson DREAMWORKS 450785	1	29	31	18		WHEN YOU THINK OF ME C. LINDSEY, M. WILLS (T. VERGES, B. JAMES)			Mark Wills MERCURY 172267	29	
2	6	8	14				MY FRONT PORCH LOOKING IN D. HUFF (R. MCDONALD, F. MYERS, D. PRIMMER)	Lonestar BNA ALBUM CUT	2	33	35	12		SOMEDAY V. GILL (V. GILL, R. MARX)			Vince Gill MCA NASHVILLE 000123	33	
3	4	6	21				LOVE YOU OUT LOUD M. BRIGHT, M. WILLIAMS, RASCAL FLATTS (B. JAMES, L. WILSON)	Rascal Flatts LYRIC STREET ALBUM CUT	3	34	36	13		THREE MISSISSIPPI B. GALLIMORE (H. LINDSEY, T. VERGES, ANGEL)			Terri Clark MERCURY 172262	34	
4	1	1	30				I BELIEVE M. D. CLUTE (S. EWING, D. KEES)	Diamond Rio ARISTA NASHVILLE ALBUM CUT	1	36	38	8		HEAVY LIFTIN' B. BRADDOCK (R. RUTHERFORD, B. H. ROBERT, G. TEREH)			Blake Shelton WARNER BROS. ALBUM CUT/WRN	35	
5	2	2	23				THREE WOODEN CROSSES K. LEHNING (D. JOHNSON, K. WILLIAMS)	Randy Travis WORD-CURB/WARNER BROS. CHRISTIAN ALBUM CUT/WRN	1	37	42	6		YOU'RE STILL HERE B. GALLIMORE, F. HILL (A. MAYO, M. BERG)			Faith Hill WARNER BROS. ALBUM CUT/WRN	36	
6	5	4	31				WHAT A BEAUTIFUL DAY R. WRIGHT (C. CAGLE, M. POWELL)	Chris Cagle CAPITOL ALBUM CUT	4	38	41	11		ONLY GOD (COULD STOP ME LOVING YOU) J. KING, J. STROUD, R. MARX (R. J. LANGE)			Emerson Drive DREAMWORKS 450788	37	
7	9	11	19				STAY GONE C. LINDSEY, J. STROUD (J. WAYNE, B. KIRSCH)	Jimmy Wayne DREAMWORKS 000345	7	40	51	4		I'M JUST A GIRL D. CARTER, D. HUFF (D. CARTER, B. MANN)			Deana Carter ARISTA NASHVILLE ALBUM CUT	38	
8	7	3	27				RAINING ON SUNDAY D. HUFF, K. URBAN (D. BROWN, R. FOSTER)	Keith Urban CAPITOL ALBUM CUT	3	39	47	7		WALK A LITTLE STRAIGHTER C. CHAMBERLAIN (B. CURRINGTON, C. CHAMBERLAIN, C. BEATHARD)			Billy Currington MERCURY 000587	39	
9	12	12	32				ALMOST HOME C. MORGAN, P. DONNELL (C. MORGAN, K. K. PHILLIPS)	Craig Morgan BROKEN BOW ALBUM CUT	9	42	44	9		LOVE CHANGES EVERYTHING C. FARREN (A. LINES, C. FARREN)			Aaron Lines RCA ALBUM CUT	40	
10	11	13	25				SPEED B. CHANCEY (J. STEELE, C. WALLIN)	Montgomery Gentry COLUMBIA 73864	10	41	45	6		I CAN'T BE YOUR FRIEND J. BALDING, C. DINAPOLI, T. RUSHLOW (R. CLAWSON, B. CRISLER)			Rushlow LYRIC STREET ALBUM CUT	41	
11	14	15	9				RED DIRT ROAD K. BROOKS, R. DUNN, M. WRIGHT (K. BROOKS, R. DUNN)	Brooks & Dunn ARISTA NASHVILLE ALBUM CUT	11	43	50	9		THIS FAR GONE J. HANSON, G. DROMAN (M. NESLER, T. MARTIN)			Jennifer Hanson CAPITOL ALBUM CUT	42	
12	8	7	15				HAVE YOU FORGOTTEN? F. ROGERS, J. STROUD (D. WADLEY, W. VARRLE)	Darryl Worley DREAMWORKS 000053	1	46	53	3		DAYS LIKE THIS C. LINDSEY (R. PROCTOR, D. BLACKMAN)			Rachel Proctor BNA ALBUM CUT	43	
13	13	14	24				THE LOVE SONG K. BEARD, S. HENDRICKS (J. BATES, K. BEARD, C. BEATHARD)	Jeff Bates RCA ALBUM CUT	13	48	54	9		IT DOESN'T MEAN I DON'T LOVE YOU B. ROWAN (B. PINSON, T. WILLIAMS, J. SPILLMAN)			McHayes UNIVERSAL SOUTH 000329	44	
14	20	23	10				FOREVER AND FOR ALWAYS R. J. LANGE (S. TWAIN, R. J. LANGE)	Shania Twain MERCURY ALBUM CUT	14	49	57	3		WAVE ON WAVE D. MORRIS, T. BROWN (P. GREEN, D. NEUHAUSER, J. POLLARD)			Pat Green REPUBLIC ALBUM CUT/UNIVERSAL SOUTH	45	
15	19	21	17				CELEBRITY F. ROGERS (B. PAISLEY)	Brad Paisley ARISTA NASHVILLE ALBUM CUT	15	50	58	4		EVERY LITTLE THING K. STEGALL (J. O'NEAL, R. DEAN, S. TILLIS)			Jamie D'Neal MERCURY 000584	46	
16	17	17	14				THE TRUTH ABOUT MEN B. J. WALKER, JR. (T. JOHNSON, R. LEE, P. OVERSTREET)	Tracy Byrd RCA ALBUM CUT	16	47	46	18		SUDDENLY D. CHILD, P. AMATO, G. PAGANI (D. CHILD, A. CARLSSON)			LeAnn Rimes ASYLUM-CURB ALBUM & SOUNDTRACK CUT	43	
17	16	19	10				TELL ME SOMETHING BAD ABOUT TULSA T. BROWN, G. STRAIT (R. LANE)	George Strait MCA NASHVILLE 000586	16	45	33	15		WHY AIN'T I RUNNING A. REYNOLDS (K. BLAZY, T. ARATA, G. BROOKS)			Garth Brooks CAPITOL ALBUM CUT	24	
18	10	9	22				SHE'S MY KIND OF RAIN B. GALLIMORE, T. MCGRAW, D. SMITH (T. L. JAMES, R. LERNER)	Tim McGraw CURB ALBUM CUT	2	54	59	3		I'M MISSING YOU K. ROGERS, J. GUESS, J. CHEMAY (B. KIRSCH, S. WARINER)			Kenny Rogers DREAMCATCHER ALBUM CUT	49	
19	15	10	22				BIG STAR N. WILSON, B. CANNON, K. CHESNEY (S. SMITH)	Kenny Chesney BNA ALBUM CUT	2	57	60	3		LONG BLACK TRAIN M. WRIGHT, F. ROGERS (J. TURNER)			Josh Turner MCA NASHVILLE ALBUM CUT	50	
20	21	24	15	▶ AIRPOWER ◀			99.9% SURE (I'VE NEVER BEEN HERE BEFORE) L. REYNOLDS (B. AUSTIN, G. BARNHILL)	Brian McComas LYRIC STREET ALBUM CUT	20	59	—	2		GODSPEED (SWEET DREAMS) DIXIE CHICKS (L. MAINES, R. FOSTER)			Dixie Chicks MONUMENT ALBUM CUT/EMN	51	
21	22	25	14				THEN THEY DO S. HENDRICKS, T. BRUCE (J. COLLINS, S. RUSS)	Trace Adkins CAPITOL ALBUM CUT	21	53	—	2		FOUR-WHEEL DRIVE S. HENDRICKS, J. M. MONTGOMERY (K. HARRIS)			John Michael Montgomery WARNER BROS. ALBUM CUT/WRN	52	
22	23	27	6				WHAT THE WORLD NEEDS D. HUFF, WYNNONNA (H. LAMAR, B. JAMES)	Wynonna ASYLUM-CURB ALBUM CUT	22	HOT SHOT DEBUT									
23	24	26	14				BACKSEAT OF A GREYHOUND BUS S. EVANS, P. WORLEY (C. LINDSEY, H. LINDSEY, A. MAYO, T. VERGES)	Sara Evans RCA ALBUM CUT	23					53	—	1		LOVIN' ALL NIGHT E. GORDY, JR. (R. CROWELL)	
24	28	40	4				NO SHOES, NO SHIRT, NO PROBLEMS N. WILSON, B. CANNON, K. CHESNEY (C. BEATHARD)	Kenny Chesney BNA ALBUM CUT	24	54	—	1		STREETS OF HEAVEN D. HUFF, J. BALDING (S. AUSTIN, P. DUNCAN, A. KASHAI)			Sherrie Austin BROKEN BOW ALBUM CUT	54	
25	25	29	4				A FEW QUESTIONS J. RITCHEY, C. WALKER (P. MCDONALD, R. SCOTT, A. WHEELER)	Clay Walker RCA ALBUM CUT	25	55	52	55	9	ONE OF THOSE DAYS B. CANNON, B. CHANCEY (C. WISEMAN, T. JAMES)			Brad Martin EPIC ALBUM CUT/EMN	50	
26	26	28	11				ONE LAST TIME B. CRAIN, C. SCHLEICHER, P. WORLEY (P. J. MATTHEWS, K. K. PHILLIPS)	Dusty Drake WARNER BROS. 16651/WRN	26	56	—	1		WHEN YOU COME AROUND S. BOGARD (D. RUTTAN, S. BOGARD)			Deric Ruttan LYRIC STREET ALBUM CUT	56	
27	30	32	4				WHAT WAS I THINKIN' B. BEAVERS (D. RUTTAN, B. BEAVERS, D. BENTLEY)	Dierks Bentley CAPITOL 77963	27	57	—	1		I CAN ONLY IMAGINE D. JOHNSON, M. LLOYD, M. CURB (B. MILLARD)			Jeff Carson ASYLUM-CURB ALBUM CUT	57	
28	32	37	4				HELP POUR OUT THE RAIN (LACEY'S SONG) C. BLACK (B. JEWELL)	Buddy Jewell COLUMBIA PROMO	28	58	—	2		IN YOUR LOVE K. LAMB (M. GREEN, K. LAMB, A. LITTLE)			Rhett Akins AUDIUM ALBUM CUT	57	
29	35	48	5				REAL GOOD MAN B. GALLIMORE, T. MCGRAW, D. SMITH (R. RUTHERFORD, G. TEREH)	Tim McGraw CURB ALBUM CUT	29	59	60	15		THE LUCKY ONE A. KRAUSS + UNION STATION (R. LCASTLEMAN)			Alison Krauss + Union Station ROUNDER ALBUM CUT	46	
30	27	30	18				LOVE'S GOT AN ATTITUDE (IT IS WHAT IT IS) L. MILLER (A. DALLEY, T. MILLER, B. BAKER)	Amy Dalley CURB ALBUM CUT	27	60	58	2		WHO WOULDN'T WANNA BE ME K. URBAN (M. POWELL, K. URBAN)			Keith Urban CAPITOL ALBUM CUT	58	

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.

JUNE 14 2003 Billboard® TOP BLUEGRASS ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	Sales data compiled by Nielsen SoundScan		Title
1	1	30	30 Weeks At Number 1		Live
1	1	30	▶ AIRPOWER ◀		ALISON KRAUSS + UNION STATION ● ROUNDER 610515
2	2	14			NICKEL CREEK SUGAR HILL 3941
3	4	14			ALISON KRAUSS + UNION STATION ● ROUNDER 610495
4	3	19			RICKY SKAGGS & KENTUCKY THUNDER SKAGGS FAMILY LYRIC STREET 901004/HOLLYWOOD [M] Live At The Charleston Music Hall
5	5	13			RHONDA VINCENT ROUNDER 610497 [M] One Step Ahead
6	6	13			VARIOUS ARTISTS WALT DISNEY 860083 0 Mickey, Where Art Thou?: The Voices Of Bluegrass Sing The Best Of Disney
7	7	13			VARIOUS ARTISTS MADACY CHRISTIAN 3241/MADACY Best Of Bluegrass Gospel
8	8	13			THE NITTY GRITTY DIRT BAND CAPITOL 40177 Will The Circle Be Unbroken, Volume III
9	10	13			VARIOUS ARTISTS UNIVERSAL SPECIAL PRODUCTS 18701/TIME LIFE Time-Life's Treasury Of Bluegrass
10	9	13			VARIOUS ARTISTS CMH 8705 Pickin' On Toby Keith: Red, White And Bluegrass
11	9	13			MIKE MARSHALL & CHRIS THILE SUGAR HILL 3967 Into The Cauldron
12	11	13			PATTY LOVELESS EPIC 85651/SONY Mountain Soul
13	12	13			DOLLY PARTON BLUE EYE 3946/SUGAR HILL Halos & Horns
14	13	13			VARIOUS ARTISTS KING 318 Legends Of The Fiddle: 20 Bluegrass Classics
15	14	13			SOUNDTRACK ● LOST HIGHWAY 170221/UMGN Down From The Mountain

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.

JUNE 14 2003 Billboard® TOP COUNTRY SINGLES SALES

THIS WEEK	LAST WEEK	WEEKS ON CHART	Sales data compiled by Nielsen SoundScan		Title	Artist
1	1	30	29 Weeks At Number 1			
1	1	30	▶ AIRPOWER ◀		PICTURE ● UNIVERSAL SOUTH 172274	Kid Rock Featuring Allison Moorer
2	2	13			STAY GONE DREAMWORKS 000345/INTERSCOPE	Jimmy Wayne
3	3	13			LANDSLIDE MONUMENT/COLUMBIA 73857/CRG	Dixie Chicks
4	5	13			WHAT WAS I THINKIN' CAPITOL 77963	Dierks Bentley
5	4	13			SPEED COLUMBIA 73864/SONY	Montgomery Gentry
6	6	13			GOD BLESS THE USA CURB 73128	Lee Greenwood
7	10	13			IT DOESN'T MEAN I DON'T LOVE YOU UNIVERSAL SOUTH 000329	McHayes
8	9	13			LOVE WON'T LET ME EPIC 79865/SONY	Tammy Cochran
9	7	13			BEAUTIFUL GOODBYE CAPITOL 77816	Jennifer Hanson
10	8	13			CAN'T FIGHT THE MOONLIGHT ● CURB 73116	LeAnn Rimes

ALBUMS

Edited by Michael Paoletta

POP

► **"WEIRD AL" YANKOVIC**

Poodle Hat
PRODUCER: Al Yankovic
Way-Cool/Volcano 32194
RELEASE DATE: May 20

After nearly four years between albums, "Weird Al" Yankovic returns to once again deconstruct some of the pop hits of the day. *Poodle Hat* crackles with amusing parodies of tunes by Eminem, Nelly, Avril Lavigne, Backstreet Boys, and Billy Joel. One cut is a polka medley that includes songs by Papa Roach, System of a Down, the Vines, the White Stripes, the Strokes, Disturbed, Rage Against the Machine, Limp Bizkit, Staind, and Kid Rock. Also spotlighted are a half-dozen new original tunes, including homages to Bob Dylan and Frank Zappa. At a time when most comics are straining at the boundaries of good taste, Yankovic's easy-going humor might seem arcane at first. But a close listen to "Ebay" or "Couch Potato" shows that he's out to do more than merely be an entertainer. He's a sharp observer of the world—and that's what makes Yankovic such an enduring, compelling figure.—**LF**

★ **EELS**

Shootenanny!
PRODUCER: E
DreamWorks B0000039
RELEASE DATE: June 3

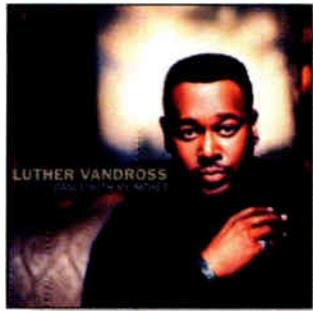
A love song for all that is offbeat, *Shootenanny!* wonderfully captures the quirks of life without getting too bogged down by the depressing stuff. Where dark melodies and freak-show lyrics cut into the appeal of Eels' last album, *Souljacker*, *Shootenanny!* spotlights bitingly humorous songwriting and spirited, twinkly instrumentation. Highlights include "Dirty Girl." Here, frontman Mark Oliver "E" Everett declares, "I like a girl with a dirty mouth/Someone I can believe," over infectious, campfire-like grooves. A delicate ode to the disenfranchised, "Love the Loveless," and the surprisingly uplifting "Rock Hard Times" are also noteworthy. Even when Everett steps into morose territory, as he does on "Restraining Order Blues," it's done with a sly wink. Don't be surprised if the quirky *Shootenanny!* encourages listeners to gladly throw in the towel at striving for normalcy.—**SA**

★ **ROBINELLA & THE CCSTRINGBAND**

Robinella & the CCstringband
PRODUCER: Russ Titelman
Columbia 87102

RELEASE DATE: May 20
 Ready for something special? Look no further than Robinella & the CCstringband's self-titled, major-label debut. It's a country swing-bluegrass-jazz-fusion taste treat that demands your attention. From the hooky opener, "Man Over," through Billy Hughes' infectious country swinger "Tennessee Saturday Night," the sweet-sad ballad "Dress Me Up, Dress Me

S P O T L I G H T S



LUTHER VANDROSS

Dance With My Father
PRODUCERS: various
J Records 82876-51885
RELEASE DATE: June 10

Listening to Luther Vandross' latest album takes on added urgency and poignancy, given his current medical condition. That notwithstanding, *Dance With My Father* is signature Luther: hot-buttered vocals dripping over lush ballads, with occasional midtempo spikes. Leading the way are the moving title track, the sparse "Buy Me a Rose," and the gospel-tinged "Right in the Middle." The artist's penchant for selecting choice old-school cuts remains unerring. His vocal parlay with a soulfully sophisticated Beyoncé Knowles on the Roberta Flack/Donny Hathaway classic "The Closer I Get to You" is heavenly. Longtime fans may deem the crooner's pairing with such hip-hop icons as Foxy Brown and label-mate Busta Rhymes jarring and unnecessary. But whether singing straight with no chaser or sharing the spotlight, Vandross proves, again, that he's a gifted vocalist who transcends time.—**GM**

Down," and the achingly beautiful traditional gospel of "Hold to God's Unchanging Hand," this one is right off the top shelf. Robinella Contreras' versatile soprano is completely engaging, and brother-in-law Billy Contreras' fiddle work is a life form unto itself. One of 2003's true quality albums, this disc runs the gamut of styles and emotions without a wisp of contrivance. All-natural—absolutely no artificial colors or flavors.—**AZ**

★ **SIEDAH GARRETT**

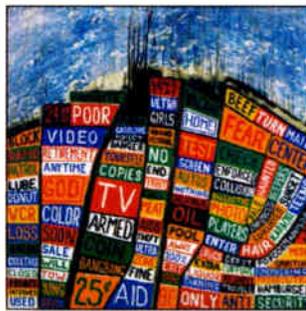
Siedah!
PRODUCER: John "Scottie" Wooler
Omtown/Higher Octave 14793
RELEASE DATE: June 3

The gutters of rock'n'roll are littered with valiant if often dodgy recordings by African-American women striving to follow the guitar-paved path of Tina Turner. Garrett, a venerable songwriter and respected R&B singer, could be the artist who finally goes the distance. This lean, riff-laden collection benefits from the input of famed tunesmith Glen Ballard (Alanis Morissette, Shelby Lynn), who balances Garrett's soul with glistening pop hooks. The singer has the vocal edge and natural authority necessary to make such anthemic jams as "What I Know" and "Get the Hell Outta

★ **RADIOHEAD**

Hail to the Thief
PRODUCER: Nigel Godrich
Capitol 84543

RELEASE DATE: June 10
 Forget advance word that Radiohead (see story, page 14) has returned to its rock roots for its sixth studio album. *Hail to the Thief* finds the band mostly mining the experimental territory of its previous two albums, *Kid A* and *Amnesiac*. Indeed, "Backdrifts" has the same backwards keyboards that permeated *Amnesiac*'s "Like Spinning Plates," and "Where I End and



You Begin" references the "dinosaurs roaming the earth," from *Kid A*'s "Optimistic." Fortunately, though, it's not just a rehash of those two albums. Throughout *Hail*, the band merges its now-signature esoteric sound with a more conventional rock bent. Witness such tracks as "Myxomatosis" and lead single "There There." But don't expect to be rewarded immediately, as *Hail*'s riches unfold with multiple spins.—**BT**

Here" cook. Sadly, *Siedah!* suffers from a few unfortunate missteps—most notably a limp rendition of the Rolling Stones' "It's Only Rock 'N' Roll (But I Like It)" and an unplugged rendition of Michael Jackson's "Man in the Mirror" (which Garrett co-wrote for the pop star). Ultimately, they're minor distractions from an otherwise respectable recording that deserves investigation.—**LF**

★ **THE THORNS**

The Thorns
PRODUCER: Brendan O'Brien
Aware/Columbia 86958
RELEASE DATE: May 20

There are a lot worse things an act could be accused of than sounding like Crosby, Stills & Nash. And that's exactly who comes to mind when you press "play" and start digging the Thorns: a semi-supergroup trio comprised of singer/songwriters Matthew Sweet, Shawn Mullins, and Pete Droge. Though there are other things going on here (most notably "Thorns," which recalls Prince's "Cream"), three-part harmonies, coupled with a largely acoustic and a very hooky folk-rock sound, are the norm. The best cuts of this well-crafted, 13-track set are the wafer-light "I Can't Remember," the bouncy "Think It



★ **JEWEL**

0304
PRODUCERS: Lester A. Mendez, Jewel Kilcher
Atlantic 83638
RELEASE DATE: June 3

What happens when an artist watches her album sales dwindle with each successive release? If you are Jewel, you hook up with über-pop producer Lester A. Mendez (Shakira, among others) and replace your Birkenstocks with Manolo Blahniks. Yes, *0304* marks a huge change in direction—musically and sartorially—for the artist. And it appears to be paying off. Buoyant lead single "Intuition" is proving to be the radio hit that so eluded Jewel's 2001 set, *This Way*. In fact, *0304* is home to several safe, radio-ready songs, particularly "2 Become 1" (which the singer co-penned with Guy Chambers), "Stand," and "Doin' Fine." Unfortunately, except for the hypnotic "Haunted" and jangly "Sweet Temptation," nothing here is as career-defining as previous hits "You Were Meant for Me" and "Foolish Games." But that may not matter for those just arriving at Jewel's table.—**MP**

Over," and the exceedingly pretty ballad "No Blue Sky." Comparisons can be unfair to an artist, but the fact remains: As good as this record is, it's a case of same game, different league.—**AZ**

R&B/HIP-HOP

► **ROSCOE**

Young Roscoe Philaphornia
PRODUCERS: various
Priority 28291
RELEASE DATE: June 10

Having a famous sibling can sometimes doom an up-and-coming artist. Not so for Roscoe. His debut album, *Young Roscoe Philaphornia*, will surely make his older brother, Kurupt, proud. The Philadelphia-born, Los Angeles-residing artist's music ably reflects his roots in both cities. On lead single "Head to Toe," which features Sleepy Brown, Roscoe's hardcore flow is very East Coast MC, while the rhythm track swaggers with a West Coast vibe. Roscoe smoothes things out on the Earth, Wind & Fire-referencing "Smooth Sailin'." For a more traditional West Coast party atmosphere, give the Caspa-produced "Get Ready" a spin. Here, Roscoe truly flexes his lyrical muscles. Other highlights include the

DJ Quick-produced "Get Flipped" and "It's That Time Again."—**RH**

DANCE/ELECTRONIC

► **ROB DOUGAN**

Furious Angels
PRODUCER: Rob Dougan
Reprise 48430
RELEASE DATE: June 3

With all things *Matrix Reloaded*-related attracting attention, it seems only natural that the man behind some of the film's music releases his own album. *Furious Angels*—written, arranged, produced, and performed by Rob Dougan—is best classified as an alternative dance record. With Dougan's gravelly voice accompanying most of the music (orchestral swells, progressive house beats, and hip-hop flourishes), *Furious Angels* is like a classical score to a film that doesn't exist. The album is epic, haunting, and rather gorgeous. A bonus disc features instrumental versions of songs, as well as two music videos (the title track and "Clubbed to Death"). This album should find a natural place on store shelves near the two *Matrix* soundtracks and in the dance/electronic section.—**KC**

★ **THE SOFT PINK TRUTH**

Do You Party?
PRODUCER: the Soft Pink Truth
Soundlike SLO7CD
RELEASE DATE: May 27

The Soft Pink Truth is the brainchild of Drew Daniel, who is one-half of production outfit Matmos. His genre-touring debut, *Do You Party?*, features stories of sex, drugs, and break-dancing set against a pulsating backdrop of deconstructed '80s-hued funk, electro, and hip-hop. Influenced by many (Prince, Giorgio Moroder, and Kraftwerk, among others), Daniel constructs a visceral nocturnal utopia where androgynous nightcrawlers, art-school intellectuals, and testosterone-driven "b-boys" mingle with drag queens, fetishists, and voyeurs. Think *Liquid Sky*-meets-*Wild Style*. Highlights include "PromoFunk," the Prince-penned Vanity 6 cover "Make Up" (featuring Blevin Blectum, formerly of Blectum From Blectdom), "Coat Check," and the funky "Big Booty Bitches." Despite its musical schizophrenia, *Do You Party?* is surprisingly cohesive.—**CR**

COUNTRY

► **DUSTY DRAKE**

Dusty Drake
PRODUCERS: Billy Crain, Clarke Shleicher, Paul Worley
Warner Bros. 48051
RELEASE DATE: June 3

Those impressive young country guns just keep a-comin'. Dusty Drake busts out of the box with keen songwriter's instincts and a stone country vocal that recalls John Anderson. "Too Wet to Plow" is country with an edge. "Not Bad for a Good Ole Boy" is a feel-good midtempo ode to relative success, and "Smaller Pieces" is a neo-classic. Sure to attract some attention is "One Last Time," a powerhouse weeper with a

(Continued on page 40)

CONTRIBUTORS: Susanne Ault, Keith Caulfield, Leila Cobo, Deborah Evans Price, Larry Flick, Rashaun Hall, Nick Kelly, Gail Mitchell, Chris Morris, Michael Paoletta, Craig Roseberry, Bram Teitelman, Phillip Van Vleck, Ray Waddell, Adrian Zupp. SPOTLIGHT: 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 review copies to Michael Paoletta (*Billboard*, 770 Broadway, 6th floor, New York, N.Y. 10003) or to the writers in the appropriate bureau.

(Continued from page 39)

heartrending twist. Then, Drake thankfully rolls into an uptempo ("Going on Eighteen"). Elsewhere, "The Hard Way" is swamp-honk that works like voodoo, and "The Wish" is solid country gold. Make no mistake: These are boom times for country music, and acts like Dusty Drake should keep it going for a while.—**RW**

STACEY EARLE & MARK STUART
Never Gonna Let You Go
PRODUCERS: Michael Webb, Stacey Earle, Mark Stuart
Gearle/Evolver 2011
RELEASE DATE: June 3
The folk/country husband-and-wife team of Stacey Earle (kid sister of Steve) & Mark Stuart calls up immediate comparisons to another married duo, Victoria Williams & Mark Olson of the Original Harmony Ridge Creekdippers. Earle has one of those fragile voices that can cut your heart when mated with the right tune; though Stuart contributes some lead work here, he is at his best when offering harmony support. There's great sweetness in "Me and the Man in the Moon" and "Our World," and darker material like "Lay Down," "Cry Night After Night" and "Downtown" matches those tracks in effect. A full-length bonus disc contains 10 demo versions. Earle has developed a small but devoted following, and her familial connections should add luster to this project at **Americana** outlets.—**CM**

LATIN

► **EROS RAMAZZOTTI**
9
PRODUCERS: Eros Ramazzotti, Claudio Guidetti
BMG U.S. Latin 82876-52254
RELEASE DATE: June 3
The first requisite to enjoying Italian singer Eros Ramazzotti is liking his voice. His is a nasal tenor that can be interpreted as sexy or annoying, but it is always unmistakable. Since the former adjective describes it for this listener, 9 is off to a good start, further bolstered by Ramazzotti's beautifully crafted songs (mostly written with Adelio Cogliati and co-producer Claudio Guidetti). 9 is a mix of Italian pop with Beatles-esque influences that alternate between feel-good, plaintive, and soaring. Thankfully, nothing here falls into overwrought drama. Although touches of programming can be heard, 9's overall sound is acoustic and lush—guitars blending with Hammond organ and strings. The result? Edgier than traditional Latin pop.—**LC**

► **LA LEY**
Libertad
PRODUCERS: Humberto Gatica, KC Porter
Warner Music Latina 60265
RELEASE DATE: May 27
Chilean rock band La Ley's long-awaited studio set, which follows the success of its *MTV Unplugged* album, showcases a harder-edged band, one that highlights urgent messages with crunching guitars. Although the songs here remain highly melodic, they are leaps beyond the pop/rock umbrella that has long defined La Ley's mellower approach to rock. This is true even of slower tracks like "Y Los Demás" (punctuated by gorgeous vocal harmonies) and "Mi Ley," the most memorable track here—and a good showpiece for singer Beto

Cueva's wide-ranging voice. Cuevas uses *Libertad* to discuss such topics as liberty and justice, but the balance between preachy and persuasive is often lost, notably in the single "Amate y Salvate" and the rambling "Esa Es la Verdad."—**LC**

WORLD

★ **KARSH KALE**
Liberation
PRODUCER: Karsh Kale
Six Degrees 657036 1090
RELEASE DATE: June 3
Indian percussionist/tabla master Karsh Kale is a key member of Bill Laswell's Tabla Beat Science. And he has collaborated with a wide range of musicians, including Herbie Hancock, System of a Down, and Sting. *Liberation*, however, is Kale's project—his first since *Realize* (2001)—and he proves yet again to be a visionary composer/arranger. Working with vocalists Vishal Vaid and Falguni Shah on the title track, Kale overlays a densely textured arrangement with ethereal vocals, then underpins the tune with an intense breakbeat. He ventures deeper into electronica on "Dirty Fellow" and approaches a traditional raga on "Milan." The driving "GK" makes it a likely dance club favorite. "Cinematic Reprise" and "Epic" conclude this extraordinary record with an unanticipated romantic lyricism worthy of a Bollywood hit. Racked in the U.S. by Ryko.—**PVV**

BLUES

★ **CANNED HEAT**
Friends in the Can
PRODUCERS: Fito de la Parra, Skip Taylor
Fuel 2000 302 061 306
RELEASE DATE: June 3
Longtime blues fans know this band from the days of Bob "the Bear" Hite and Alan "Blind Owl" Wilson. The only remaining member from those days is drummer Fito de la Parra. The new lineup—Dallas Hodge, Stanley Behrens, Greg Kage, John Paulus, and Fito—is very credible, as is *Friends in the Can*. The jazzy blues "That Fat Cat," the hard-hitting "Bad Trouble" (with Roy Rogers on slide guitar), and the equally rockin' "Home to You" (with guitarist Walter Trout) attest to Canned Heat's blues solidarity. Check out the dramatic cover of "Never Get out of These Blues Alive," featuring John Lee Hooker and Taj Mahal, and "Little Wheel," with Hooker, Henry Vestine, and Larry Taylor. *Friends in the Can* is Canned Heat deep in the blues, past and present.—**PVV**

CHRISTIAN

NICHOLE NORDEMAN
Live at the Door
PRODUCER: Brad O'Donnell
Sparrow SPD82850
RELEASE DATE: May 20
Recorded in March at the Door in Dallas, this album captures the intimate, confessional quality of Nichole Nordeman, who took home seven trophies at this year's Dove Awards. The set succeeds beautifully on some levels and falls short of expectations in other ways. The breezy, jazzy "Is It Any Wonder" is a standout track, as are "My Offering" and "Holy." However, live albums usually give the listener a sense of the personality behind the songs—

and this set does not. There are no intros and absolutely no between-song stage banter. This results in a too-sanitized "live" recording. While each Nordeman-penned song is a winner, a tepid cover of Cyndi Lauper's "Time After Time" lacks the urgency and sense of wonder of the original. *Live at the Door* is a good-enough album—just not a good live album.—**DEP**

VITAL REISSUES

DOLLY PARTON
Ultimate Dolly Parton
PRODUCERS: various
BMG Heritage 57088
RELEASE DATE: June 3
Dolly Parton scaled to superstar heights aided by beauty, dynamic personality, and sheer force of will. But what initially got her off the ground was a remarkable God-given talent, cultivated in the foothills of the Smokey Mountains of Tennessee. This career retrospective hits many high notes, including early-'70s chart hits like the spunky "Joshua" and desperate "Jolene," both penned by Parton. She also wrote the soaring anthem "I Will Always Love You"—a hit for artists ranging from Vince Gill to Whitney Houston—that still fares best in the author's spare treatment. Parton's voice is a thing of wonder, hovering and darting through "Love Is Like a Butterfly" and making poppier fare like "Here You Come Again" and "9 to 5" more palatable. "To Know Him Is to Love Him," with Linda Ronstadt and Emmylou Harris, is goosebump material. Generous at 20 cuts, it would still have been nice to see some representation from Parton's more recent Sugar Hill material, which finds this incredible artist in career form.—**RW**

COCTEAU TWINS
Treasure
PRODUCERS: Cocteau Twins
4AD/Beggars Group GAD412 CD
RELEASE DATE: June 3
The Cocteau Twins' ground-breaking catalog is revisited with a long-overdue, remastered reissue series. Released in 1984, third album *Treasure* marked a sonic turning point. It was the fullest realization of the Twins' unique dynamic, which had only been hinted at on raw debut album *Garlands* and sophomore disc *Head Over Heels*. *Treasure* also marked the debut of the act's classic lineup—vocalist Elizabeth Fraser, guitarist Robin Guthrie, and new bassist Simon Raymonde. With songs named after figures from ancient Greek mythology, *Treasure* was home to spiraling, echoing guitars, ferocious drum programs, incessant bass, and Fraser's otherworldly vocals. Unfortunately, the original recording's piercing treble, rumbling bass, and brutal energy are muted by this disc's remastering. Still, a vision this unique is hard to muzzle, and *Treasure* remains one of the band's most accessible records.—**CR**

Billboard.com

Also reviewed online this week:

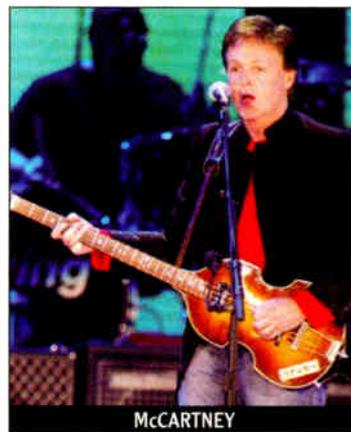
- Various artists, *Branches and Routes* (FatCat)
- Yonder Mountain String Band, *Old Hands* (Frog Pad)
- Jacqui Naylor, *Shelter* (Ruby Records)

I N C O N C E R T

PAUL MCCARTNEY, May 27
RDS Arena, Dublin
The last time Paul McCartney played Dublin, it was 1963 and Beatlemania was in full swing. Legend has it that after the gig, John, Paul, George, and Ringo had to be transported out of the now-defunct Adelphi cinema in the back of a newspaper van. This time around, a posh, dark-screened coach was on hand to take the 60-year-old singer and his band of slick session musicians back to base.

The heady excitement of those halcyon days is long gone, replaced by a coolly efficient professionalism that ultimately can only take one on the most bittersweet nostalgia trip. But the world is running out of Beatles, and so when one pays your town a courtesy call, you are duty-bound to keep the appointment.

Beneath overcast suburban skies, 30,000 souls filled the open-air RDS



Arena and waited for the man of the moment to appear. But first came the surreal spectacle of people in exotic, aristocratic costumes gliding around the stage to chilled-out ambient music, followed by an eye-popping oriental circus featuring double-jointed women tying themselves in knots. Meanwhile, otherworldly costumed figures skipped through the crowd, carrying giant, multi-colored balloons, lending a "Sgt. Pepper's"-like hallucinatory aspect to the proceedings.

With the crowd's senses well-stirred, it was time for the main attraction. He arrived sporting jeans, a bright red top, black jacket, and his trademark Hofner bass. "Hello Goodbye" kicked off what was a flawlessly executed trip throughout the Beatles' blue-chip songbook as well as the more palatable moments of McCartney's uneven solo career.

Switching between bass, acoustic and Les Paul electric guitars, and a psychedelic piano, McCartney's versatility was there for all to see. His energy levels throughout the course of 160 minutes never waned. Fondly remembered anecdotes about the Fab Four served as fascinating preludes to some of the classics, which also had the effect of shrinking one's perception of the venue from big field to intimate fireplace.

"All My Loving" was an early highlight, during which the crowd watched archive footage of a hysterical and hormonal early-'60s audience themselves watching the Beatles. This was an odd, slightly post-modern experience—not least because the perky, fresh-faced hearthrob in the black-and-white video seemed to have little connection to the

mature man standing before us. Alas, the glory of each Beatles classic only served to underline the relative mediocrity of some of McCartney's solo material, such as "Lonely Road," which was augmented with a trite video of, naturally, a lonely road. McCartney's tribute to his current wife, Heather, "Your Loving Flame," was a sincere but overly sentimental piano ballad. Slipping into solo acoustic mode, he played a crowd-pleasing set that included "Blackbird," "You Never Give Me Your Money," and a wonderful rendition of "Fool on the Hill."

As a tribute to the departed Beatles, McCartney performed "Here Today," a direct and emotionally raw *cri de coeur* that addressed his troubled relationship with John Lennon, before producing a ukulele in honor of George Harrison.

McCartney then mixed old with new again, as "Calico Skies" was followed by "Two of Us" and an accordion-led "Michelle." Such Wings hits as "Band on the Run" and "Live and Let Die" retained their 1970s prog-rock associations, the latter coming complete with fireworks and explosions onstage. But most memorable of all was a superb version of "She's Leaving Home," which featured perfect harmonies from the band.

Everybody let their hair down for "Birthday," which rocked like a beast before such timeless hits as "Let It Be" and "Hey Jude" showed what a knack McCartney had for writing poignant, tender ballads that magically morph into anthemic stadium-sized singalongs.—**NK**

THE CRAMPS, May 19
The Roxy, Boston
"Let's kick the shit outta this place right now!" howled Lux Interior, manic B-movie-monster frontman for legendary New York psychobilly-punk band the Cramps. That was pretty much the tone for the band's May 19 show in Boston, as the most fabulously mondo bizzaro crowd this side of the *Munster* clan filled Beantown's swank Roxy club—right in the heart of the upscale theater district—in what was tantamount to an apocalyptic culture clash.

The Cramps spoofed, rocked, and thundered for an hour-and-a-half, right up to the witching hour. Interior, dressed in a red snakeskin body stocking, matching boots, black gloves, dark eye makeup, and scowl, was utterly transfixing as the band ripped through songs old, new, and borrowed, including a bunch from the recently released killer comeback album *Fiends of Dope Island* (Vengeance).

The sound was appropriately grubby, and the banter predictably loopy and irreverent. "She smacks me around a lot," Interior said at one point, referring to guitarist and former dominatrix Poison Ivy, adding, "I ain't sayin' I don't deserve it."

Musical highlights included the ripping opener "Dames, Booze, Chains, and Boots," the deliciously deranged "Fissure of Rolando," the hillbilly serenade "You've Got Good Taste" (this may be the first band to perfect the triple-entendre), and a hurricane version of the old standard "Surfin' Bird" to close out the show.—**AZ**

SINGLES

Edited by Chuck Taylor

POP

► **BLACK EYED PEAS FEATURING JUSTIN TIMBERLAKE** *Where Is the Love* (4:33)

PRODUCERS: Will.i.am, Apl.de.ap, Ron Fair
WRITERS: Will.i.am, J. Timberlake, J. Gomez, A. Pineda, P. Board, M. Fratantueno, G. Pajon, J. Curtis

PUBLISHERS: various
A&M Records (CD promo)

While the formula of mediocre song + name-brand rapper = hit is still thriving like a mad dog, the latest band aid seems to be the unstoppable Justin Timberlake. Hip-hop outfit the Black Eyed Peas was savvy enough to invite the pop superstar to sing the chorus to "Where Is the Love," the first single from the remarkably diversified *Elephunk*, out June 24. The four Peas lead the single with a rap about society's ills, followed by Timberlake's generously layered hook, imploring the world at large to "practice what you preach/Would you turn the other cheek." "Where Is the Love" delivers a strong and positive message that stands apart from pop culture's glorification of all things gangsta and ghetto. It's a decent jam, too. This track will catapult the group to new-found heights. These Peas are cooking; expect pop and R&B saturation.—**CT**

ROCK

► **MUDVAYNE** *World So Cold* (4:09)

PRODUCERS: David Bottrill, Mudvayne
WRITERS: M. McDonough, G. Tribbett, R. Martinec, C. Gray
PUBLISHERS: various
Epic 59720 (CD promo)

With a fervent growl that would send a pack of Rottweilers into desperate retreat, Mudvayne frontman Chüd certainly soaks "World So Cold" with a torrent of whiplashing sweat. The follow-up to smash "Not Falling"—which remains entrenched on the Active Rock chart after 35 weeks—is already gaining steam at radio, with its perfectly packaged raunch crunch, courtesy of compatriots GÜÜg on guitar, R-üD on bass, and Spüg on drums. Lyrically, "Cold" is wholly unintelligible, and at high volumes, it's liable to send anyone over 30 running for the hills—just as it's intended to.—**CT**

COUNTRY

► **DWIGHT YOAKAM**

The Back of Your Hand (3:08)

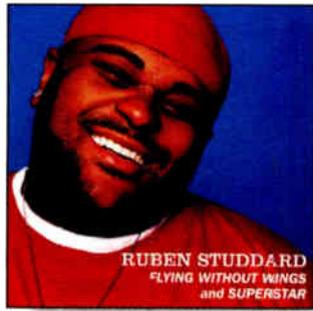
PRODUCER: Pete Anderson

WRITER: G.L. Henry

PUBLISHER: Hanks Cat Music, ASCAP
Electrodisc/Audium 8176A (CD promo)

Instead of previewing Dwight Yoakam's forthcoming *Population Me* with an uptempo honky-tonker, the enduring singer opts to open with this poignant ballad. Penned by Greg Lee Henry, it's a well-written treatise on the complexity of relationships. Yoakam's performances can sometimes ring with a little too much self-assured bravado, but here, he's eloquent, understated, and tinged with vulnerability. It's one of his best performances in years. The clip is already racking up airplay on country video outlets, and the single looks sure to follow suit at country radio.—**DEP**

SPOTLIGHTS



RUBEN STUDDARD *Flying Without Wings/Superstar* (3:45/4:13)

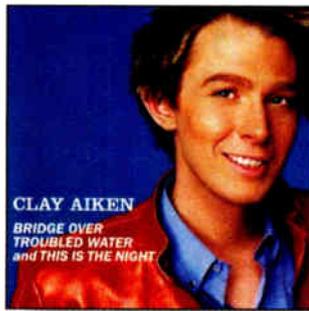
PRODUCERS: Underdogs/Face, James McMillan

WRITERS: S. Mac, W. Hector/B. Bramlett, L. Russell

PUBLISHERS: various

J Records 82876-51786 (CD promo)

Even though Fox's second season of *American Idol* came to its fervent peak last month, nationwide mania endures for winner Ruben Studdard and runner-up Clay Aiken. As expected, Studdard's launch single is a cover of Westlife's "Flying Without Wings," which was featured prominently in the show's final weeks. Studdard does the triumph-against-the-odds ballad justice, opening with silky subtlety, then pole-vaulting into vocal fireworks with his resplendent Luther Vandross-inspired tenor. Vocally, his take on "Superstar" (also on the *American Idol Season 2* disc) is the more passionate performance, as he milks the lyric about craving to fist-clenching satisfaction. So the heat is on: Can Studdard match the soaring success of season-one winner Kelly Clarkson? And how will he fare against Aiken's simultaneous release of "Bridge Over Troubled Water"? Stay tuned.—**CT**



CLAY AIKEN *Bridge Over Troubled Water/This Is the Night* (4:01/3:32)

PRODUCERS: Nigel Wright/Steve Mac

WRITERS: P.Simon/A. Nova, G. Burr, C. Braid

PUBLISHERS: various

RCA 82876 51785 (CD promo)

Dueling idols! Both *AI* winner Ruben Studdard and by-a-hair runner-up Clay Aiken are armed with potent debut singles. So which has the mettle to triumph at radio and at the cash register? Aiken's well-received cover of "Bridge Over Troubled Water" makes its bid with a signature rafter-raising performance capable of stirring a tidal wave out of a puddle. A gospel choir alongside accents the hand-wringing theatricality of Aiken's voice—though the overtly cheesy instrumental arrangement sounds like it came straight from a suburban karaoke bar. "This Is the Night" is clearly the superior song (and originally intended as the focus track), with its message of great things ahead and a chorus that splashes technicolor charisma across the sky. Aiken truly excels with the classic power ballad genre—a contrast to Studdard's more subtle vocal stance. Dukes are up, dollars are out, and there are no ties at No. 1. Our bets are on Mr. Aiken.—**CT**

DANCE

★ **ULTRA NATÉ** *Brass in Pocket* (3:09)

PRODUCERS: Darius Kedros, Caspar Kedros, Al Mack

WRITERS: C. Hynde, J. Honeyman Scott

PUBLISHER: EMI-April, ASCAP

REMIXERS: Headrillaz, Double Deuce, Dylan Drazen, Charles Dockins

Blufire 002 (12-inch promo)

Ultra Naté has always set herself apart from the club pack by challenging listeners to embrace more than the factory-stamped sound of the day. With this crafty revision of the Pretenders' evergreen, she tempers her signature soulful belting with a bit of raspy, rock-chick sass. Naté performs with swaggering confidence over a retro-spiced electro-funk groove that would sound dandy on left-leaning dancefloors, as well as on adventurous rhythm-crossover radio airwaves. Always the savvy businesswoman, the singer/songwriter justifies her creative risks by assembling a battery of remixes that, like brass, are in the pocket of current turntable trends. The result is a well-rounded, satisfying package that will keep the diva's loyalists sated until she delivers her next full-length CD. This fine recording might even lure a few new fans to the fold.—**LF**

AC

★ **MICHELLE MARIE** *Garden Party* (3:13)

PRODUCER: Frank Carillo

WRITER: R. Nelson

PUBLISHER: not listed

Raison d'Etre (CD promo)

With enough promotional ardor, Michelle Marie could be fashioned as a millennium mesh of Lisa Loeb meets Jill Sobule. Her *Garden Party* album is filled with quirky self-penned songs, sometimes playful, sometimes strikingly moody. But Marie's first single, the title track, is a remake of Ricky Nelson's 1972 top 10 hit, which radiates with martini vigor and jangly effervescence. AC stations in various pockets of the country are being charmed by the novel, sunshine-flecked song; if Raison d'Etre can gather critical mass, Marie's "Garden Party" could be coming up roses. Visit michellemariemusic.com for more.—**CT**

FOR THE RECORD

The Eagles' "Hole in the World" was written by Glenn Frey and Don Henley. It is published by Red Cloud Music/Wisteria Music, BMI, and administered by Warner-Tamerlane, BMI.

DVD REVIEWS

DIE ANOTHER DAY

MGM 4346

RELEASE DATE: June 3

From the opening surfing and hovercraft sequences to the closing ice-lake car chase, the 20th James Bond film is chock-full of action. Its two-disc DVD is no exception. The behind-the-scenes "Inside Die Another Day" documentary is particularly riv-



eting. It delves into the making of all of the film's key scenes in great depth. Viewers will gain a new appreciation of the project's scenes that were set in Cuba but actually shot in Spain. The weather was supposed to be warm and sunny, perfect for Halle Berry's entrance into the picture. However, Mother Nature (wind and rain) nearly sideswiped the whole production. Viewers can also listen to two audio commentaries, one with stars Pierce Brosnan and Rosamund Pike and one with director Lee Tamahori and producer Michael G. Wilson. Madonna fans will surely salivate over the inclusion of the making of her "Die Another Day" video.—**JK**

THE ANIMATRIX

Warner 37316

RELEASE DATE: June 3

The world of *The Matrix* is full of mythology, religion, and history. Fans of the film series will understand more of its background by watching the nine anime short films presented here. Details about how the matrix was formed to how it affects "knowing" humans are just some of the



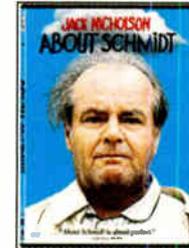
themes explored in the shorts. The disc's special features include "Scrolls to Screen: The History and Culture of Anime," which traces anime's roots back to Japanese woodblock and scroll art. The feature further discusses how anime became much more influential after World War II, when there was a pent-up demand for entertainment and a lack of movie theaters in Japan. A U.S. subculture of fans grew in the 1980s, when the bootlegging and exchanging of tapes became big business. The disc also includes background on each of the shorts' creators and discusses animation effects that are used in them. For example, in "Final Flight of the Osiris," a special focus on faces and skin makes the characters more realistic. A combination of computer-generated and hand-drawn animation was used to create part one of the "Second Renaissance" shorts, and an older type of drawing infused "Kid's Story" with a unique look.—**JK**

ABOUT SCHMIDT

New Line 6319

RELEASE DATE: June 3

Life can be monotonous and lack meaning until one major event triggers a spark of understanding. That's what Warren Schmidt, played by Jack Nicholson, experiences in this film. And it is an idea worth exploring with him again and again. The group of deleted scenes that are presented here also give viewers a great deal of insight into director Alexander Payne's commitment to Schmidt's journey. Each segment includes commentary from Payne



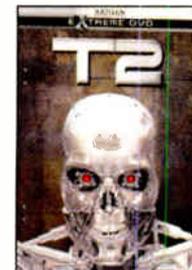
explaining why it was cut. For example, a great scene between Schmidt and daughter Jeannie (Hope Davis) was removed for timing reasons and because it was deemed unnecessary in explaining the rift in their relationship. Another scene, where Schmidt is interrupted by his wife while he is writing a letter, was cut because it distracted viewers from Schmidt's writing fury. The deleted material is worth watching just to give background to the final cut of the film. A series of five short films is included on the DVD; each center on the city of Omaha, Neb., and the Woodmen Tower in particular. These give even more context to Schmidt's experiences.—**JK**

TERMINATOR 2—JUDGMENT DAY: EXTREME EDITION

Artisan 14098

RELEASE DATE: June 3

With *Terminator 3* due in theaters July 2, it was inevitable that yet another DVD of *Terminator 2* would be released. So what makes this third DVD edition of the 1991 film special? To begin with, a new feature-length commentary with writer/director James Cameron and co-writer William Wisher. Also



included are 16 minutes of footage not shown in the theatrical release. Additionally, newly created for this "extreme" edition is an interactive mode where one can get detailed filming information and behind-the-scenes footage as the DVD is playing. PC users can access a lot of goodies on the second disc, including a graphics studio (allowing the user to superimpose their own face onto the T-1000) and a high-definition theatrical edition of the film available only in Windows Media 9 Series. All others wishing to view the theatrical version of the film need to find the "Easter egg."—**KC**

CONTRIBUTORS: Keith Caulfield, Deborah Evans Price, Larry Flick, Jill Kipnis, Chuck Taylor. SPOTLIGHT: Releases deemed by the review editors to deserve special attention on the basis of musical merit and/or *Billboard* chart potential. NEW & NOTEWORTHY: Exceptional releases by new or upcoming 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.

Send review copies to ChuckTaylor (Billboard, 770 Broadway, 6th floor, New York, N.Y. 10003) or to the writers in the appropriate bureaus.

NASCAR Revs Up Cherry Lane

Motor Music's Tunes Will Complement Sports' Brand

BY JIM BESSMAN

NEW YORK—Cherry Lane Music Publishing has added a new joint-venture company affiliated with the National Assn. for Stock Car Auto Racing (NASCAR) to its sports-related music publishing concerns.

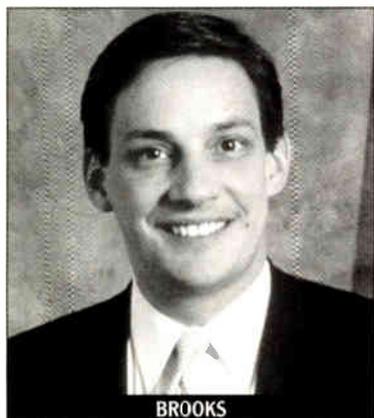
The new company is called Motor Music. It will create Cherry Lane-administered original music, along with audio recordings that complement the NASCAR brand.

"They've obviously done a great job over the years in branding the franchise every way but musically,"

says Cherry Lane president Aida Gurwicz. Her firm has previously linked with such sports entertainment entities as Professional Bull Riders Inc., World Wrestling Entertainment,



GURWICZ



BROOKS

and NFL Films.

"You think of NFL Films and how evocative that music is," Gurwicz continues. "Motor Music's mission is to similarly brand NASCAR with a library of music that creates another layer of enjoyment for fans and brings in new fans."

Gurwicz notes that the new NASCAR property presents a particular challenge in that NASCAR is "such an enormous franchise that reaches so many millions of eyeballs." But unlike other key Cherry Lane partnerships, this tie-in offers the pubbery "the ability to create a brand-new body of music that will help brand NASCAR."

As NASCAR VP of broadcasting Paul Brooks notes, NASCAR is already the second-most-popular sport on network TV, with "probably the most brand-loyal fans in sports." More than \$1.4 billion was spent on NASCAR-related merchandise last year. Brooks says, adding: "We have more Fortune 500 companies involved than any other sport."

But though it has employed music acts in pre-race concerts and is currently developing a feature film with Britney Spears, Brooks says that NASCAR has "built this incred-

ible lifestyle brand [without taking] full advantage of the power of music."

NASCAR has already begun integrating music into its TV broadcasts and is developing an IMAX movie using Motor Music, according to Brooks. He also looks to involve the new company in programming for the NASCAR-heavy Speed Channel cable network.

Other forthcoming Motor Music activities will include original themes for drivers, teams, and tracks. "Daytona Speedway could and should have music associated with it, and our drivers have a whole variety of tastes and interests in music," Brooks says.

As an example, Brooks cites the involvement of racing star Dale Earnhardt Jr. in music videos by 3 Doors Down, Matthew Good Band, and Sheryl Crow.

While Motor Music will exploit Cherry Lane writers, Gurwicz notes that it will reach out to outside writers "at every level and style who would love to write for Cherry Lane for NASCAR." She forecasts the use of Cherry Lane-administered music in everything from the sport's advertising campaigns to branded recordings, movies, and TV projects—as well as race events.

Motor Music compositions will also be available to NASCAR's legion of business associates, which include licensees, broadcast and video production partners, and sponsors.

Brooks says, "We're creating a [musical] NASCAR logo ID and a large library of music with a stronger connection to the sport that all our partners can pull from and that we can integrate in all our international TV broadcasts."

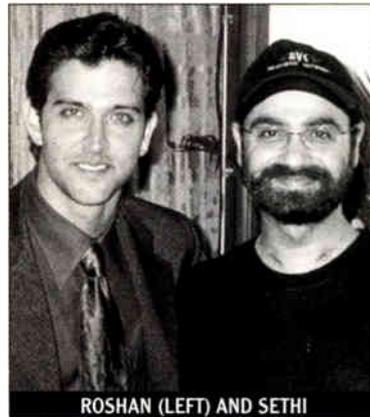
Words & Music

by Jim Bessman



HURRAY FOR BOLLYWOOD: Budding U.S. Bollywood pop music fans need not wait for the hit London musical collaboration *Bombay Dreams*—by Andrew Lloyd Webber and India's top Bollywood film composer, A.R. Rahman—to cross the Atlantic.

Turner Classic Movies (TCM) is showing 12 of Bollywood's finest films this month and offering a sweepstakes tie-in with the newly released Hip-O compilation *The Best of Bollywood*. The release overlaps with the TCM programming. It features such legendary songwriters as Rahman, R.D. Burman, Anand Bakshi, Anu Malik, Sameer, and Rajesh Roshan: over-dubbed "playback" singing greats including Lata Mangeshkar, Kavita Krishnamurthy, and Sonu Nigam; and classic songs like Sholay's "Mehbooba Mehbooba" and Chori Chori Chupke Chupke's "Chori Chori."



ROSHAN (LEFT) AND SETHI

The timing couldn't be better, since Indian-themed movies and their soundtracks are finally getting their mainstream due. Examples of this trend include current hit movie *Bend It Like Beckham*, which follows the domestic success of *Monsoon Wedding* and the 2001 Oscar-nominated Bollywood film *Lagaan*—not to mention the Bollywood-influenced *Moulin Rouge*.

"It's the most widely listened-to music in the world," says DJ Rekha, Manhattan's renowned dance club spinner of Bollywood and rhythmic *bhangra* music. Recent crossover successes featuring those musical styles include Panjabi MC's bhangra hit "Beware of the Boy (Mundian to Bach Ke)" featuring Jay-Z (*Billboard*, May 17) and Truth Hurts' "Addictive," which originated from a sample of Bollywood composer Bappi Lahiri's classic Mangeshkar song "Thoda Resham Lagta Hai."

"It [bhangra music] has the ability to convey a sense of drama, romance, and fun in one breath," Rekha adds.

The term Bollywood, of course, refers both to the movie-musical format that dominates India's Bombay

(Mumbai) film capital and to the eminently catchy songs that are as central as the plots.

"It's like old Hollywood musicals, where the songs are embedded into the film and move the story ahead, not like a soundtrack to a movie where they're just played in the background," says Raju Sethi, president of AVS Television Network in East Windsor, N.J.

AVS dispenses all things Bollywood on cable stations throughout the U.S. "You'd be surprised at how many requests I get from [non-South Asian] American people who describe the song or the movie clip and ask how to buy it," Sethi says, pointing to a 40% growth in that segment of his viewership.

Sethi cites songs from last year's Bollywood blockbuster *Devdas*, which is represented on *The Best of Bollywood* by the Pt. Birju Maharaj-penned "Kaahe Chhed," for "transcending" into the mainstream—regardless of the foreign language barrier.

"I don't understand Spanish, but I love Spanish music," Sethi analogizes.

LONG-DISTANCE DUO: The I Write the Songs 2002-2003 Country Songwriting Contest has named Gene Carrington (an 80-year-old rancher from Cisne, Ill.) and his 50-something songwriting partner, Louie Cate (a music teacher in Alexandria, Va.), the winners of the competition.

But forget age. The two haven't even met in person! They made initial contact 10 years ago when they both won honors in another songwriting contest—and mistakenly received each other's prizes. When they contacted each other to make the switch, they decided to try collaborating and have been at it ever since.

"Almost every week we receive e-mails from aspiring songwriters who wonder if they're too old to become a successful songwriter," says Mary Dawson, president of Dallas-based record label/music publishing company CQK Records & Music. Dawson co-hosts the company's Internet-accessible infotainment talk show *I Write the Songs*, which sponsors the contest. "Nothing could be further from the truth. In fact, the more life experiences a songwriter has, the more great raw material he/she has for songwriting."

Nor are the winning songwriters' relatively remote outposts obstacles. Dawson adds, "We believe that Louie and Gene represent a new era in songwriting in which the walls of location and age are being broken down and great songwriting is becoming the standard."

The winning Carrington-Cate submission was "Remember."



Women in Licensing. New York-based professional organization Women in Music (WIM) touched on the nuts and bolts of music publishing at the "New Avenues for Song Revenue" panel. It was recently presented at BMI's New York office. Pictured, from left, are Pleximusic president Tracy McKnight, Creative License VP Lisa Brigantino, Kayos Productions president Carol Kaye, WIM president Caroline Horn, Crushing Music partner Mary Wood, and Bug Music's creative manager for film, television, and advertising Karen Langjahr.



Music Publishing

SAMPLING'S BIG SCORE

In a decade, music publishers have gone from litigating to actively promoting the use of their copyrights—for a price.

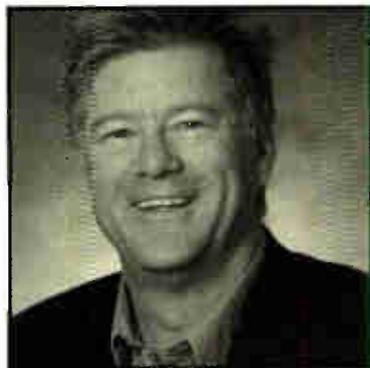
BY JIM BESSMAN

Over a decade after Gilbert O'Sullivan effectively put a hold on Biz Markie's career after suing him for unauthorized use of a sample from his pop hit "Alone Again (Naturally)" on Markie's 1991 album *I Need a Haircut*, sampling has been sanctioned to one degree or another—if not aggressively pursued—by profit-centered music publishers.

"Some samples still get by—no question," says Bug Music executive VP David Hirshland, citing a recent case in which the Gorillaz picked up a piece of a 1970s Southwind album on vinyl "and figured it couldn't possibly be tracked down"—not figuring that the writer, Fontaine Brown, was Bug-administered. "So there are obscure things that publishers still have to be aware of that sneak through the system."

But, for the most part, Hirshland adds, "It's a pretty clean business: Hip-hop and rap producers and labels accept what publishers do and that they have to clear samples—and have got it down to a pretty exact science."

EMI Music Publishing VP of copyright administration and sampling Dag Sandsmark agrees that unauthorized use of a sample is "not as much a problem as it used to be," though he also notes that some producers maintain the practice. "I've heard some say they don't want to clear unless they get caught, because



Bug's Hirshland

it's cheaper to fend off a lawsuit than clear upfront," says Sandsmark. "But I don't think that's true. A lawsuit costs everybody money, and statutory damages can be a heavy price to pay. And, once you start doing it, everybody's looking out for you."

The big issue regarding sampling, rather, is "placing musical value on the [sampled] sound," notes Sandsmark, and, of course, then deter-



Universal's Renzer

mining "what do they use of our song—and what does it represent in theirs?"

There appears to be no set formula for determining that value, as Sony/ATV Music Publishing president Richard Rowe notes. "It depends on who the artist is, and, first of all, what the song is," says Rowe. "But there are no fixed rates. We just want to make sure that the original copyright holder is taken



Sony/ATV's Rowe

care of financially and that his copyright earns the most money [possible], because, in most cases, a sample is used because it's a very integral part of the new song."

MICS AND FLUTES

BMG Music Publishing VP of legal and business affairs Peter Brodsky illustrates the extremes involved in uses of samples. "It goes from probably the most famous

instance—Puff Daddy's use of Sting's "Every Breath You Take" in "I'll Be Missing You," which is 100% copyrighted to Sting because of such a heavy usage—to whether the use of a short flute sample merits the transfer of a portion of the [new song's] copyright to the copyright owner of the flute sample," says Brodsky. He cites classical flutist James W. Newton, who sued the Beastie Boys in 2000 for their second sampling of his flute solo from his 1982 song "Choir" on the 1992 hit "Pass the Mic."

Warner/Chappell Music chairman/CEO Les Bider calls the authorization of samples "one of the more creative components of licensing" and says that "every permutation" comes into play, "depending on the strength of the underlying composition and its importance in the new work. If it's so significant we take the position that it's a cover record where we're owed 100%," says Bider, who notes that Warner/Chappell has an entire department dedicated to such negotiations.

Bug, which relies on clearing companies, generally agrees to a 50/50 split when its tracks are used as a new song's musical bed, says Hirshland. "We give them credit for writing the lyrics and take our share of the music, and that's how it usually balances out," he says, adding,

Continued on page 10

For the second consecutive year, one composer tops both the Hot 100 and R&B/Hip-Hop Singles & Tracks lists in this year's Music Publishing Spotlight, while first-time champions lead the Country and Latin recaps.

WHO'S HOT AT HALFTIME: Year-To-Date Songwriter Charts

BY SILVIO PIETROLUONGO

HERE AND THERE

As was the case in last year's Spotlight, a good portion of the top 10 scribes on the Hot 100 rankings also appear on the R&B/Hip-Hop lists. This year, six writers rank on each chart, up from five in 2002's Music Publishing Spotlight.

Returning to the top of both the Hot 100 and R&B/Hip-Hop lists is Robert Kelly or, as he is more widely known, R. Kelly. He also topped each ranking in 1999's Music Publishing Spotlight and becomes the first songwriter to simultaneously rank at No. 1 on the Hot 100 and R&B/Hip-Hop listings in more than one year.

This is Kelly's third time at No. 1 on the R&B/Hip-Hop rankings, as he also topped the 2001 Music Publishing Spotlight. Kelly places 15 titles on R&B/Hip-Hop Singles & Tracks and nine on the Hot 100 thus far in 2003, with his two biggest hits on each chart being "Bump, Bump, Bump" by B2K and his own "Ignition." "Bump" reached No. 1 on the Hot 100 in February while peaking at No. 2 on R&B/Hip-Hop, the same peak position attained by "Ignition" on both charts.

Last year's dual chart champion, Pharrell Williams, comes in at No. 2 on the R&B/Hip-Hop list and No. 5 on the Hot 100 in 2003's Music Publishing Spotlight. This is Williams' third consecutive top-two finish on the R&B/Hip-Hop rankings, as he was also the runner-up in 2001.

As was the case in 2002, Williams places more titles (11 on Hot 100, 19 on R&B/Hip-Hop) than any other writer thus far in the chart year. Four of the compositions that contribute to his point totals made the top 10 at R&B/Hip-Hop and the Hot 100, although "Luv U Better" by LL Cool J (No. 1 on R&B/Hip-Hop and No. 4 on Hot 100) and N.O.R.E.'s "Nothin'" (No. 2 on R&B/Hip-Hop) peaked prior to the start of the chart year yet lingered on the charts as 2003 began.

The other top 10s on both charts were Snoop Dogg's "Beautiful," on which Williams is a featured artist with Uncle Charlie Wilson, and "Excuse Me Miss" by Jay-Z, on which he adds non-credited vocals. "Beautiful" topped out at No. 3 on R&B/Hip-Hop and No. 6 on the Hot 100, while "Excuse" peaked at Nos. 1 and 8, respectively. Williams' other top 10 on the Hot 100 was Justin Timberlake's "Rock Your Body," which peaked at No. 5.

The above mentioned tracks were co-written with the respective artist and with Chad Hugo, Williams' favorite collaborator and partner in the production duo known as the Neptunes. Hugo

comes in a shade lower than Williams, at No. 4 on the R&B list and No. 8 on Hot 100, because Williams penned some tracks without Hugo's assistance.

The biggest-selling artist of 2003, 50 Cent, appears in our Music Publishing recap at No. 3 on R&B/Hip-Hop and No. 6 on Hot 100 under his given name, Curtis Jackson. The rapper broke weekly audience records on both charts in March with the No. 1 "In Da Club," reaching 170.2 and 88.6 million listener impressions on the Hot 100 and Hot R&B/Hip-Hop Singles & Tracks charts, respectively. He followed up with another No. 1 on the R&B chart, "21 Questions," which also made the top five of the Hot 100.

Andre Young (aka Dr. Dre), one of Jackson's co-writers on "Club"



50 Cent is "In Da Club."

(along with Michael Elizondo), is the No. 8 R&B/Hip-Hop writer and No. 10 Hot 100 scribe, having also penned songs for Eve and Xzibit during the chart year. While "Club" was Young's fifth No. 1 R&B hit and his fourth on the Hot 100, this is the first time he's made the top 10 in either our Music Publishing Spotlight or the Year In Music special issue.

The remaining songwriter who appears on both the R&B/Hip-Hop and Hot 100 recaps is Music Publishing Spotlight veteran Timothy Mosley (Timbaland). Mosley, who topped the 2000 R&B/Hip-Hop recap and ranked No. 2 last year, comes in at No. 5 for that format this time around and No. 4 on the Hot 100. The higher ranking for Mosley on the Hot 100, despite charting almost half as many songs as on R&B, is due to his collaboration with Justin Timberlake and Scott Storch on Timberlake's "Cry Me a River." That track peaked at No. 3 and spent nine weeks in the top 10 on the Hot 100. Mosley scored top-10 hits at both formats with the Missy "Misdeemeanor" Elliott tracks "Work It," which was at No. 1 on R&B/Hip-Hop at the

start of the chart year, and "Gossip Folks." Elliott comes in at No. 7 on the R&B/Hip-Hop ranking, collaborating with Mosley on four of her charting titles.

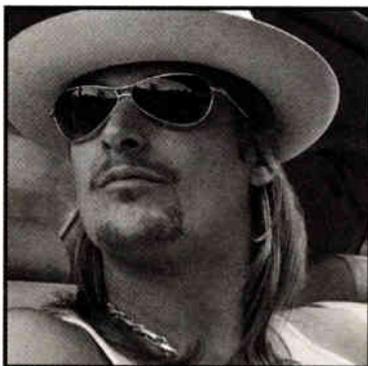
SOLO FOUR

The remaining four scribes on the Hot 100 ranking make it on the strength of one charted record. In all cases, they are the sole writers for each song, thus maximizing their point-earning potential. The highest ranked of the four is Linda Perry at No. 2, who penned "Beautiful" by Christina Aguilera. Perry ranked No. 9 in last year's Music Publishing Spotlight.

At No. 3 is Robert J. Ritchie, better known as Kid Rock, who earned his first Hot 100 top 10 with "Picture."

Stevie Nicks was back on the Hot 100 as a songwriter this year, thanks to the Dixie Chicks' remake of Fleetwood Mac's "Landslide." The success of the No. 7-peaking track results in a No. 7 Hot 100 ranking for Nicks in our Music Publishing Spotlight.

John Mayer capped a successful



"Picture" Kid Rock

year for himself by capturing the Grammy Award for Best Male Pop Vocal Performance for "Your Body Is a Wonderland" in February. That tune places him at No. 9 on our Hot 100 songwriters list.

RIDE TO THE RHYTHM

Of the remaining R&B/Hip-Hop writers, one has been making a strong move up the charts in recent months. Renowned reggae impresario Steven Marsden has ridden the diwali rhythm beat to three charting songs on Hot R&B/Hip-Hop Singles & Tracks, co-writing Sean Paul's No. 1 "Get Busy," as well as "No Letting Go" by Wayne Wonder, which peaked at No. 14, and Lumidee's climbing "Never Leave You."

Johnta Austin makes her first appearance in the Music Publishing Spotlight, ranking at No. 6 on the R&B/Hip-Hop list, thanks to

Aaliyah's "Miss You," Austin's first No. 1 on Hot R&B/Hip-Hop Singles & Tracks since she began charting in 1999. Teddy Bishop, her co-writer on "Miss," comes in at No. 9 on the R&B/Hip-Hop list.

MAN OF THE MOMENT

Jamie O'Hara takes the No. 1 crown on the Country recap on the strength of only one charting record. O'Hara, who previously appeared in the Music Publishing Spotlight at No. 4 in 1998, is the sole writer for Gary Allan's first No. 1, "Man to Man." While other songs this year stayed at No. 1 longer than the one week, none of those was written by only one composer. "Man" is O'Hara's second No. 1 country hit as a songwriter. As part



Stevie Nicks' song is a "Landslide."

of the recording duo the O'Kanes, he previously topped that chart with a song he co-wrote with partner Kieran Kane in 1987 titled "Can't Stop My Heart From Loving You."

Toby Keith matches his highest placement on the Music Publishing Spotlight ranking, coming in at No. 2, just as he did in 2001's mid-year recap. His largest hit thus far in the chart year was "Who's Your Daddy," which peaked at No. 1 for a week in the Dec. 21, 2002, issue. It was his eighth chart-topper as a writer and his 10th as an artist.

Chris Dubois makes his first appearance in the top 10 on either the Music Publishing Spotlight or Year In Music songwriter recap, coming in at No. 3. Dubois has placed three titles on the chart so far this year, with the biggest being "19 Somethin'," which he co-wrote with David Lee for Mark Wills.

"Somethin'" was the first charting title for Dubois that did not include Brad Paisley as either a songwriting partner or as the performer. "Somethin'" held at No. 1 for six weeks and has spent more weeks (19) in the top 10 than any other song thus far in 2003. Thanks to that track's success, Lee is able to rank No. 6 in our recap with his only charting title of the year.

Dubois takes the higher ranking because he co-wrote two other songs in 2003, including a collaboration with Paisley on his top-10 "I Wish You'd Stay."

It's been three years between charting titles for Stephony Smith, but she sure makes her appearances count. Smith comes in at No. 4 on our Country list, as she was the sole writer for Kenny Chesney's No. 2 smash, "Big Star." Smith last appeared on the chart with "Yes!," a tune she co-wrote for Chad Brock that spent three weeks at No. 1 in June of 2000.

While he did not appear in last year's Music Publishing Spotlight, Jeffery Steele did ride a strong second half of 2002 to rank at No. 5 in the Year In Music Spotlight. He carries that momentum into this chart



"Your Daddy": Toby Keith

year with an identical No. 5 ranking. Steele's "These Days" by Rascal Flatts bridged the 2002 and 2003 chart years at No. 1. His five charted tracks in our measurement period outpaces any other writer on our list.

Donny Kees scored the first No. 1 of his songwriting career with "Brokenheartsville," a tune he co-wrote with three partners for Joe Nichols, which hit the top of the Country chart for a week in March. It was his first charting title in three years, but Kees quickly followed that up with Diamond Rio's "I Believe," a song co-written with Skip Ewing, which also hit No. 1.

Lee Thomas Miller and Kelly Lovelace rank at Nos. 8 and 9, respectively, on the Country list. They collaborated on Terri Clark's No. 2 hit "I Just Wanna Be Mad." Miller takes the higher ranking due to two other songs that he charted with other writing partners. Two other collaborators, Michael White and Harley Allen, end up in a tie for the 10th spot on the country list. Their charting song was Blake Shelton's No. 1 "The Baby."

ONE FOR JUANES

Colombian pop/rocker Juanes tops the Hot Latin Tracks list in his initial appearance in the Music Publishing Spotlight. The singer-songwriter has placed three titles on the chart thus far in 2003, including the No. 4-peaking "Es Por Ti." Juanes' first charting song was "Nada" in the fall of 2001.

Ricardo Arjona is back in the Music Publishing Spotlight for the first time since 2000, winding up in

Continued on page 48

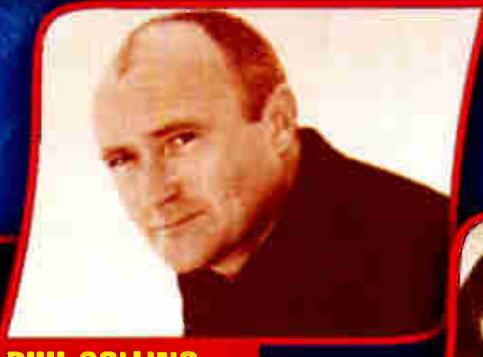
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Congratulates Our Honorees

SONGWRITERS' HALL OF FAME 2003



LITTLE RICHARD



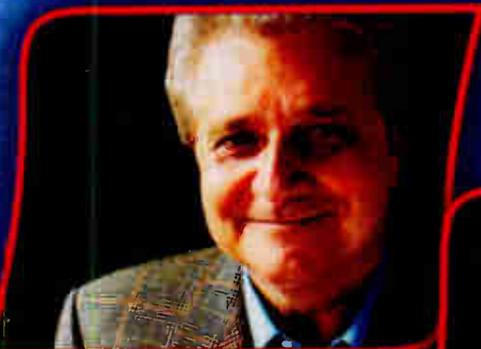
PHIL COLLINS (PRS)



VAN MORRISON



QUEEN (PRS)



MARTIN BANDIER

Katzen of the Arts Award



NICHOLAS FIRTH

Albe Olesen Publisher Award



CLIVE DAVIS

Hilbush Award



PATTI LABELLE

Sammy Cahn Lifetime Achievement Award

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...And the Unmatched Artistry of

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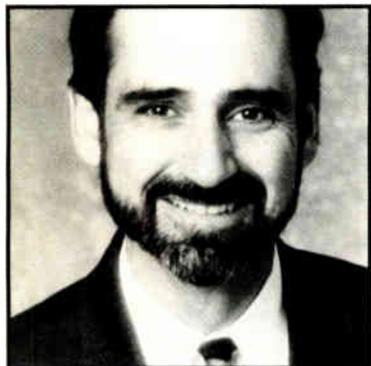
SAMPLING

Continued from page 43

"Most publishers won't take less than 20% ownership—no matter how minor the sample. But if [a sample] is used in an intro only, we'll occasionally go lower than that."

Worldwide president of Universal Music Publishing Group David Renzer says that each sample is evaluated individually at his company. "Frequently, we go back to the composer for consultation and approval and then give a quote," he says, noting, "Typically, it might involve an advance against mechanicals."

Acknowledging the "history" that has built up over the years in regard to negotiating samples, Bider reveals a philosophical change of heart. "Someone once said, 'Isn't this a boon to publishers?' and I said that, initially, the costs of administering and paying songwriters exceeded revenues," he says. "But now there are more industry standards, and people are more knowledgeable about what they have to pay."



Warner/Chappell's Bider

CHASING THE DEAL

Many publishers are promoting their assets to users of samples. "Originally, people didn't think there was a valid market to exploit our repertoire," continues Bider, noting Warner/Chappell's heavily sampled catalogs, which include the songs of James Brown, Curtis Mayfield, Sly Stone and Gamble & Huff. "But now we're going after it aggressively."

Bider's company sends out the original compositions—not samples. Universal has a two-disc UMPG *Sample Sampler* package that it sends out to prospective users, including hip-hop and R&B producers and music supervisors. Renzer says it includes "everything from Cameo and Bobby Bland to Louis Armstrong and Public Enemy" and notes that one of the discs—called *Great Breaks*—features snippets of rhythm loops and songs like Rufus' "Sweet Thing" and Grace Jones' "Pull Up to the Bumper."

"All the [user] information is on the sampler, and people can request a sample clearance form from our Web site, so we really try to make it easy for people," says Renzer.

But, Rowe notes, "Certain songs, one believes, are absolutely sacrosanct: When you have some really good songs, what you don't want to happen is to dilute them with lots of uses. On the other hand, we don't want to discourage people from

being as creative as possible."

MAINTAINING INTEGRITY

Famous Music senior creative director Tanya Brown, while noting that her company wants to generate more income from sampling, says, "What's really important is to respect the integrity of songs. We don't want sampling used in a way that degrades the work."

Like Universal, Fox Music Publishing sends out catalog samplers to potential samplers. "But it's very hard to aggressively target the rap community, because they work in their own laboratories," says the company's director of licensing, Ted Spellman. "Dr. Dre has thousands and thousands of records, and it's hard to say he'll listen to a sampler with 50 snippets of material."

But Spellman takes heart that users of samplers are becoming more open to Fox's holdings of music written for film and TV. "They've mined all the old R&B standards and funk stuff that we've been hearing since the '80s, and



BMG's Brodsky



EMI's Sandmark

now they're reaching out for new stuff that's never been considered before," says Spellman. "It all started when Jay-Z sampled 'It's the Hard-Knock Life' from Broadway's *Annie*. It opened the doors for motion-picture scores and TV themes and Broadway standards."

Spellman notes that Timo Maas sampled a bit of the score to *The Day the Earth Stood Still* into "Maas Attacks." Similarly, Brown observes that Famous writer Busta Rhymes has used part of sister company Paramount Pictures' classic score to *Psycho* in his song "Gimme Some More."

"Two of our most-sampled titles are old TV themes," concludes Renzer, noting *The Six Million Dollar Man* and *Knight Rider*, which has been sampled by Busta Rhymes, Timbaland and Panjabi MC. ■

A EUROPEAN PUBLISHING REVIEW

*Synchronization Soars
As Europe's Indies Boost
Their Writers*

BY NIGEL HUNTER

LONDON—Europe's independent music-publishing companies have plenty of success stories to herald this spring. Here is a roundup of noteworthy news items about writers signed to indie publishers from the U.K. and the Continent.

Singer-songwriter **Lucie Silvas**, who recently recorded her debut solo record for release by Serious in the U.S., is tipped for great things by Chrysalis Music MD **Alison Donald**. "She's established herself over the past year as a gifted songwriter and collaborator, particularly with **Ben Chapman**," says Donald. "She has a cut, 'Jumpin',' written with **Mike Pedan** taken from the second album by **Liberty X**, and her stuff has been covered by **Gareth Gates** and **S Club**, among others."

Among other Chrysalis writers, former **Skunk Anansie** frontwoman **Skin** saw the release of her *Fleshwounds* album earlier this month, while the second album by Reading rock-punk band **Cooper Temple Clause** is due from BMG in mid-July. And **David Gray**, one of the best-selling singer-songwriters on the Chrysalis roster, is back in the U.K. this month to appear at the Glastonbury Festival June 27–29 after tours in Europe, Australia and Japan.

British writer **Karen Poole**, who is co-published by Stockholm-based Murlyn Songs and Universal Music Publishing, is described by Murlyn MD **Pelle Lidell** as "the next **Cathy Dennis**." She's been co-writing in Stockholm and is working on material for the next **Kylie Minogue** album.

Murlyn's **Peer Astrom** "has gone from nothing to **Celine Dion** in one year, with cuts on two consecutive Dion albums," reports Lidell. Recent exclusive publishing pacts struck by Murlyn include deals with the Norwegian writing team **Kanaka** and Swedish guitarist-writer **Sebastian Nylund**, whose work has been covered by **Ricky Martin**.

Complete Music professional manager **Jonathan Kyte** reports synchronization action for **Pete Shelley** and the **Buzzcocks**. Their song "Ever Fallen in Love" was

used in a recent Heineken campaign and will be featured in the movie *Shrek 2* next year. "Small World" by **Roddy Frame** has been chosen as the theme for the new



Lucie Kaz

BBC 2 TV comedy series by **Craig Cash**, *Early Doors*, which began a 12-week run last month, and "Since You've Been Gone" by **Russ Ballard** has been picked for the new Rolo chocolate campaign. Meanwhile, Complete's new signing, the rock band **Kubrick**, makes its U.K. recording debut on Rocket Science Records this month with *Reverie*.

Minder Music represents the A. Schroeder international catalog, from which the **Barry White** song "It's Only Love (Doing Its Thing)" forms the basis of "21 Questions" by **50 Cent**, released in the U.K. this month. Minder MD **John Fogarty** also draws attention to U.K. DJ act **Layo & Bushwacka**, whose "It's Up to You (Shining Through)" is built around **Brownstone's** "Kiss and Tell," written by **Victor Merritt**, **Gerald Baillergeau**, **Nichole Gilbert** and **Erica Yancey** from the catalog of Minder's associate company, Published by Patrick. Meanwhile, Minder's oldest copyright, "The Laughing Policeman" by **Billie Grey**, originally published in the 1920s, has been used in commercials for a musical toy and the current campaign for Sony PlayStation 2. "That's the beauty of music publishing," comments Fogarty, "a song written in the 1920s promoting a 21st-century product."

Eddie Levy, MD of Chelsea Music Publishing, is networking on behalf of German writer **Maya Singh** in London for co-writing projects. Singh is signed to Rolf Budde Music in Germany, which Chelsea represents in the U.K. Levy is also representing **Art Garfunkel**

and jazzman **James Carter**, whose new album will be released by Sony this summer, as well as the **Alan Lomax** songs featured in the movie *O Brother, Where Art Thou?*. Chelsea is compiling with Sanctuary Records an album of hits from the 1950s and 1960s penned by **Paul Evans**.

Richard Holley, creative manager of peer-music U.K., rates **Kevin Hughes** as one of the company's "major writers." Hughes specializes in top-line melodies, and Lava/Atlantic priority artist **Cherie** recently cut two of his efforts, "Older" and "Fool," with lyrics by **Paul Moesli**.

Hughes also collaborated with Rick Astley for "Shakespeare's Way With Words," recorded by One True Voice, the British male group that won on the TV talent show *Popstars: The Rivals*. The group's CD was released earlier this month.

The **Silver Tongue** writing-production team was signed a year ago by peer-music and has written the theme for the CBBC series *Kerching*, as well as pacting **Sweet Talk** to their production company, with growing interest in the U.S. Also on the sync front, Vodafone has just begun a year-long campaign using peer's classic '70s track "Disco Inferno," while a new commercial for the British supermarket chain Sainsburys' features peer's Brazilian standard "Tico Tico" as recorded by the **Andrews Sisters**.

International Music Group MD **Ellis Rich** is enthusiastic about **Lucie Kaz**, a singer-songwriter just signed by IMG. Rich also reports involvement with several tracks on **Space Cowboy's** new album, to be released this summer on Southern Fried Records, Fat Boy Slim's label, thanks to IMG's relationships with dance-music publishers Beat That Music, whose writers include **Nick Dresti** and Da Vinci Music, which represents **Aaron McCormack**. IMG has signed a representation agreement with Guerrilla Music, the publishing arm of Priority Records in the U.S., and is now also administering the U.K. interests of Memory Lane Music; IMG is promoting that catalog with a new compilation sampler titled *Down Memory Lane*. ■

NELLY
LINKIN PARK
CHRISTINA AGUILERA
COLDPLAY
ROBBIE WILLIAMS
LIMP BIZKIT
JUSTIN TIMBERLAKE
ANNIE LENNOX
BRITNEY SPEARS
JC CHASEZ
R. KELLY
B2K, Nivea, Isley Brothers
CHAD HUGO
(THE NEPTUNES)
B2K, Nivea, Isley Brothers
STEPHEN LIPSON
Kelis, Britney Spears, Bow Bow, N.E.R.D., Dido, Jay-Z
THE MATRIX
Liz Phair, Jason Mraz, Nick Lachey, Ricky Martin
MAX MARTIN
*Celine Dion, Britney Spears, *NSync, Bon Jovi*
JÖRGEN ELOFSSON
U.K. Pop Idols, Kelly Clarkson, Westlife
RON FEEMSTER
50 Cent, Eminem, Jay-Z
HARVEY MASON JR.
Kelly Clarkson, Tyrese

WE ARE WHERE THE HITS ARE!



WHO'S HOT

Continued from page 44

the No. 2 spot. The Guatemalan singer-songwriter jumped to No. 1 on Hot Latin Tracks with "El Problema" the first week of the chart year and stayed there a total of eight weeks, the most of any track this year. He followed that up with "Dame," another top-10 hit.

Juan Gabriel makes our list for the fourth time in the past seven years, at No. 3, matching his highest ranking to date—also achieved in 1998 and 2001. Gabriel did, however, land at No. 1 in 2001's Year In Music songwriter listing. "Una Vez Mas" went to No. 1 in March, giving him his seventh chart-topper as an artist. He hit No. 5 remaking his own "No Tengo Dinero."

Estefano follows up his No. 1 songwriter ranking in 2002's Year In Music with a No. 4 finish in the Music Publishing Spotlight. Two of the four tracks that count toward his point total peaked in the latter half of 2002 ("Vuela Muy Alto" by Jerry Rivera at No. 3 and "No Me Ensenaste" by Thalia, which topped the chart in October). More recently, Rivera's "Herida Mortal" reached No. 7.

Luis Padilla takes the No. 5 slot on the Hot Latin Tracks list, based on the success of one song, Intoca-

ble's No. 2 hit, "Sueña." It was Padilla's biggest hit since 1995's No. 1 "Me Duele Estar Solo" by La Mafia and Itocable's biggest hit to date. Padilla is making his second consecutive appearance in the Music Publishing Spotlight, besting his No. 6 rank of a year ago.

At No. 6 is another writer making a repeat appearance in our Spotlight, Rudy Perez, who wound up at No. 8 a year ago. At No. 7 is Tereza Viniestra, who placed her first tune on Hot Latin Tracks this year, penning Palomo's No. 4 hit, "De Uno y de Todos Los Modos."

Maná frontman Fher is our No. 8 Latin composer, placing three titles on the chart thus far in 2003, including the top-10 "Mariposa Traicionera." It is his first top-10 finish in either the Music Publishing or Year In Music spotlights.

Mario Quintero Lara of the regional Mexican group Los Tucanes de Tijuana comes in at No. 9 as four of the act's tracks have charted this year, including "La Chica Sexy," which peaked at No. 10.

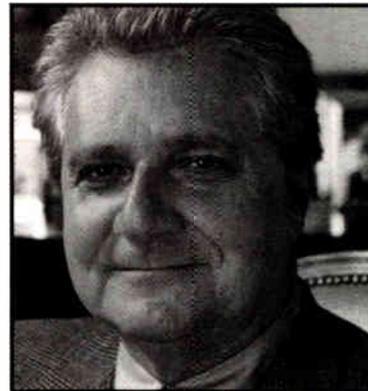
Veteran Marco Antonio Solís is back in the Spotlight at No. 10, his first appearance since 2000, which at the time capped a run of five consecutive years on our Music Publishing recaps. Solís was the sole writer for his recordings "Donde Estaria Mi Primavera" and "Tu Amor O Tu Desprecio." ■

SONGWRITERS HALL OF FAME AWARDS: *Honoring The Best In The Biz*

At its 34th annual induction and awards dinner at the Marriott Marquis Hotel in New York on June 12, the National Academy of Popular Music/Songwriters Hall of Fame will again fulfill its goal of acknowledging the enduring achievements of veteran songwriters.

But the organization's president, Linda Moran, specifies another, equally important aspect of the NAPM/SHOF mission. She calls it "the nurturing of young songwriting talent" and cites a recent physical manifestation that will be distributed at this year's festivities. "We've just completed our first successful outreach in this direction with the launch of The Best of the Songwriters Hall of Fame New Writers Showcase: Volume 1," says Moran of the compilation CD of 12 songs by aspiring singer-songwriters who have appeared at SHOF New Writers Showcases in New York during 2002. The disc was released last month and will be gifted to all guests at the induction dinner.

As for the "veteran songwriters who have played such a great role in people's lives," Moran adds that the dinner continues to provide them the intended sense of "being rewarded and honored."



EMI's Bandier

In this regard, NAPM/SHOF chairman/CEO Hal David not only notes that the Bravo cable network has renewed its delayed telecast of the event, but that attendance at the black-tie affair has increased so much over the last three years that the huge Marriott Marquis facility was required to stage it.

"It's great to see so many wonderful people who have made our business an international inspiration be honored year in and year out," says David, further distinguishing this year's awards dinner for its first-time presentation of the Hitmaker Award to a record company

president—Clive Davis. "It's always gone to an artist, but no one's more of a hitmaker than Clive."

David and Moran also single out EMI Music Publishing chairman/CEO Martin Bandier, who will accept the NAPM/SHOF Patron of the Arts Award. "Nobody's been more supportive and helpful to the Hall of Fame since I've been around," David says of Bandier, who is notoriously reluctant to receive industry honors.

"The truth is, I'm embarrassed by the attention, and I've always believed I'm just doing my job," Bandier explains. "But I really am a very, very strong supporter of the Songwriters Hall of Fame, and, when Hal asked me, I didn't even tell him to check with command headquarters—my wife!"

Bandier stresses that his acquiescence in receiving the Patron of the Arts Award stems from the heightened opportunity to bestow recognition on songwriters. "They're the essence of our business," he says, "and I'm appreciative that the success I've had, in great part, is due to songwriters and the product of their work. So this is payback: Artists come and go, but a song stays forever and ever. And how could I turn Hal David down?" —J.B.

Q

Why should you wait so long for your money?

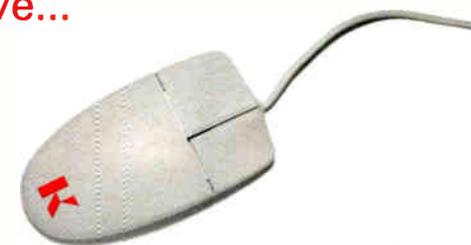
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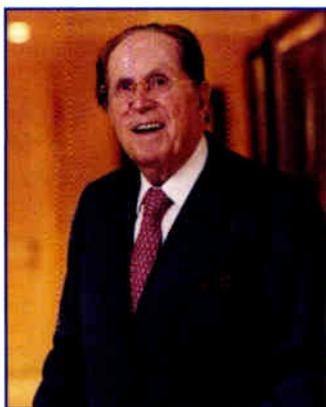
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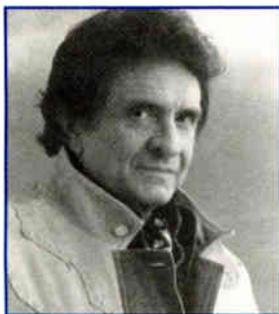
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Julian J. Aberbach
 Hall of Fame member, Music Industry USA
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Johnny Cash
 "I Walk The Line"



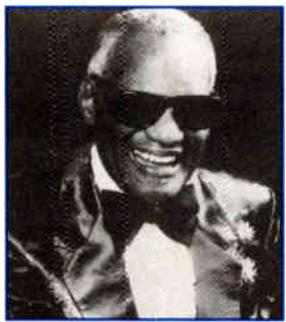
Hank Williams
 "Your Cheatin' Heart"



Eddie Arnold
 "Anytime"



Ben E. King
 "Stand By Me"



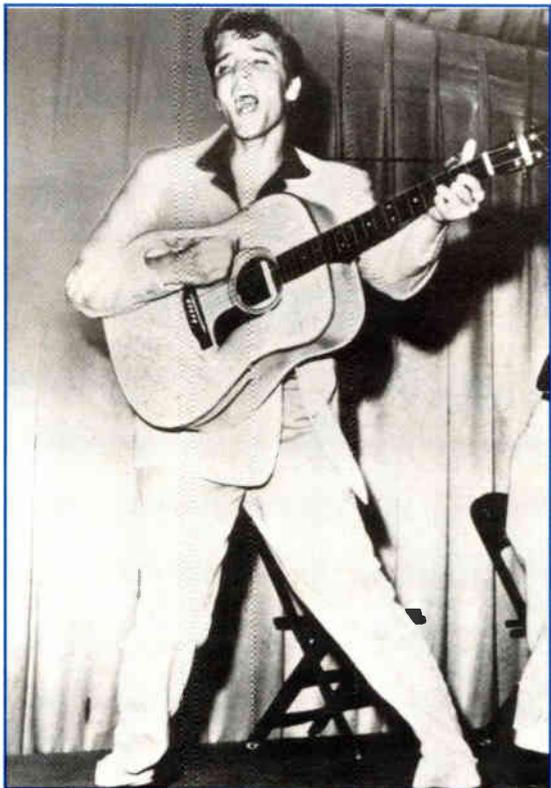
Ray Charles
 "What Did I Say"



Lieber & Stoller
 "Hound Dog"



Rollins & Nelson
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CHARTS

Continued from page 52

BMI/EMI Blackwood, BMI
What Happened to That Boy—Baby Featuring Clipse—Cash Money/Universal (B.Williams, C.Hugo, T.Thornton, G.Thornton)—Money Mack, BMI/EMI Blackwood, BMI/The Waters of Nazareth, BMI/EMI April, ASCAP/Chase Chad, ASCAP/Terradome, ASCAP/GeMarc, ASCAP
Ma, I Don't Love Her—Clipse Featuring Faith Evans—Star Trak (C.Hugo)—The Waters of Nazareth, BMI/EMI Blackwood, BMI/Chase Chad, ASCAP/EMI April, ASCAP/GeMarc, ASCAP/Terradome, ASCAP
From the Chuuuch to da Palace—Snoop Dogg—Doggystyle/Priority (C.Broadus, C.Hugo, R.Kelly)—My Own Chit, BMI/EMI Blackwood, BMI/The Waters of Nazareth, BMI/Chase Chad, ASCAP/EMI April, ASCAP/Zomba Songs, BMI/R.Kelly, BMI

The Billboard Hot 100 Publishers

Pos. PUBLISHER (No. of Charted Titles)

- 1 EMI APRIL, ASCAP (69)
- 2 EMI BLACKWOOD, BMI (36)
- 3 WB, ASCAP (38)
- 4 WARNER-TAMERLANE, BMI (26)
- 5 UNIVERSAL, ASCAP (30)
- 6 ZOMBA SONGS, BMI (11)
- 7 R.KELLY, BMI (9)
- 8 BMG SONGS, ASCAP (13)
- 9 SONGS OF UNIVERSAL, BMI (12)
- 10 SONY/ATV TREE, BMI (9)

The Billboard Hot 100 Publishing Corporations

Pos. PUBLISHING CORPORATION (No. of Charted Titles)

- 1 EMI MUSIC (110)
- 2 WARNER/CHAPPELL MUSIC (70)
- 3 UNIVERSAL MUSIC (66)
- 4 SONY/ATV MUSIC (35)
- 5 ZOMBA MUSIC (25)
- 6 BMG MUSIC (22)
- 7 FAMOUS MUSIC (16)
- 8 R.KELLY MUSIC (9)
- 9 WINDSWEEP HOLDINGS MUSIC (17)
- 10 EIGHT MILE STYLE MUSIC (5)

Hot Country Songwriters

Pos. SONGWRITER (No. of Charted Titles)
 Title—Artist—Label (co-writers)—Publisher

- 1 **Jamie O'Hara (1)**
Man to Man—Gary Allan—MCA Nashville—Sony/ATV Tree, BMI/Magic Knee, BMI
- 2 **Toby Keith (3)**
Who's Your Daddy?—Toby Keith—DreamWorks—Tokeco Tunes, BMI
Rock You Baby—Toby Keith—DreamWorks (S.Emerick)—Tokeco Tunes, BMI/Sony/ATV Tree, BMI/Big Yellow Dog, BMI
Beer For My Horses—Toby Keith Duet With Willie Nelson—DreamWorks (S.Emerick)—Tokeco Tunes, BMI/Sony/ATV Tree, BMI/Big Yellow Dog, BMI
- 3 **Chris DuBois (3)**
19 Somethin'—Mark Wills—Mercury (D.Lee)—EMI April, ASCAP/Sea Gayle, ASCAP/Careers-



Jamie O'Hara

BMG, BMI
I Wish You'd Stay—Brad Paisley—Arista Nashville (B.Paisley)—EMI April, ASCAP/Sea Gayle, ASCAP
What We're Gonna Do About It—Tommy Shane Steiner With Bridgette Wilson-Sampras—RCA (L.T.Miller)—Mosaic Music, BMI/EMI April, ASCAP/Sea Gayle, ASCAP
4 Stephony Smith (1)
Big Star—Kenny Chesney—BNA—EMI Blackwood, BMI/Singles Only, BMI
5 Jeffrey Steele (5)
These Days—Rascal Flatts—Lyric Street (D.Wells, S.Robson)—Gottahaveable, BMI/Songs of Windswept Pacific, BMI/Sony/ATV Tree, BMI/Songs of Terecel, BMI/Rondor, PRS/Irving, BMI
Chrome—Trace Adkins—Capitol (A.Smith)—Songs of Windswept Pacific, BMI/Yellow Desert, BMI/My Life's Work, BMI/Almo, ASCAP
Speed—Montgomery Gentry—Columbia (C.Wallin)—Gottahaveable, BMI/Songs of

Windswept Pacific, BMI/Songs of Bud Dog, ASCAP/Music of Windswept, ASCAP
When the Lights Go Down—Faith Hill—Warner Bros. (C.Wiseman, R.Rutherford)—Songs of Windswept Pacific, BMI/Gottahaveable, BMI/BMG Songs, ASCAP/Mrs. Lumpkins Poodle, ASCAP/Universal, ASCAP/Memphisto, ASCAP
My Town—Montgomery Gentry—Columbia (R.Nielsen)—Single Track, BMI/Gottahaveable, BMI/Songs of Windswept Pacific, BMI

- 7 ZOMBA MUSIC (10)
- 8 BMG MUSIC (10)
- 9 FAMOUS MUSIC (9)
- 10 TEN TEN MUSIC (2)

Hot R&B/Hip-Hop Songwriters

Pos. SONGWRITER (No. of Charted Titles)
 Title—Artist—Label (co-writers)—Publisher

- 1 **Robert Kelly (15)**
Ignition—R. Kelly—Jive—Zomba Songs, BMI/R.Kelly, BMI
Guess What—Syleena Johnson—Jive—Zomba Songs, BMI/R.Kelly, BMI
Bump, Bump, Bump—B2K & P. Diddy—T.U.G. (V.Smith)—Zomba Songs, BMI/R.Kelly, BMI/Bubo, ASCAP/That's What's Up, ASCAP
Laundromat—Nivea—Jive—Zomba Songs, BMI/R.Kelly, BMI
Girlfriend—B2K—T.U.G.—R.Kelly, BMI/Zomba Songs, BMI
What Would You Do?—The Isley Brothers Featuring Ronald Isley—DreamWorks—Zomba Songs, BMI/R.Kelly, BMI
Hell Yeah—Ginuwine Featuring Baby—Epic (Baby)—Zomba Songs, BMI/R.Kelly, BMI/Money Mack, BMI
Snake—R. Kelly Featuring Big Tigger—Jive—Zomba Songs, BMI/R.Kelly, BMI
I'll Never Leave—R. Kelly—Jive—Zomba Songs, BMI/R.Kelly, BMI
Step in the Name of Love—R. Kelly—Jive—Zomba Songs, BMI/R.Kelly, BMI
From the Chuuuch to da Palace—Snoop Dogg—Doggystyle/Priority (C.Broadus, P.Williams,

Hot Country Publishers

Pos. PUBLISHER (No. of Charted Titles)

- 1 SONY/ATV TREE, BMI (23)
- 2 EMI APRIL, ASCAP (18)
- 3 SONY/ATV ACUFF ROSE, BMI (8)
- 4 WB, ASCAP (14)
- 5 WARNER-TAMERLANE, BMI (15)
- 6 TOKECO TUNES, BMI (3)
- 7 SEA GAYLE, ASCAP (6)
- 8 EMI BLACKWOOD, BMI (8)
- 9 SONY/ATV CROSS KEYS, ASCAP (13)
- 10 CAREERS-BMG, BMI (6)

Hot Country Publishing Corporations

Pos. PUBLISHING CORPORATION (No. of Charted Titles)

- 1 SONY/ATV MUSIC (42)
- 2 EMI MUSIC (30)
- 3 UNIVERSAL MUSIC (38)
- 4 WARNER/CHAPPELL MUSIC (32)
- 5 WINDSWEEP HOLDINGS MUSIC (13)
- 6 TOKECO TUNES MUSIC (3)

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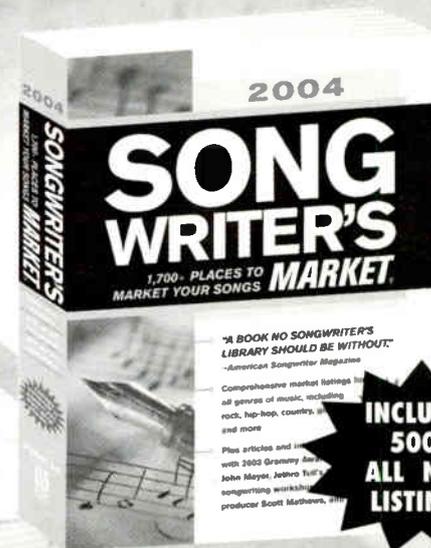
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C.Hugo)—My Own Chit, BMI/EMI Blackwood, BMI/The Waters of Nazareth, BMI/Chase Chad, ASCAP/EMI April, ASCAP/Zomba Songs, BMI/R.Kelly, BMI

Who's That—R. Kelly Featuring Fat Joe—Jive (J.Cartagena)—Zomba Songs, BMI/R.Kelly, BMI/Joseph Cartagena, ASCAP/Jelly's Jams, ASCAP

Guess What (Guess Again)—Syleena Johnson Featuring R. Kelly—Jive—Zomba Songs, BMI/R.Kelly, BMI

Soldier's Heart—R. Kelly—Jive—Zomba Songs, BMI/R.Kelly, BMI

Ice Cream—J.S.—DreamWorks—R.Kelly, BMI/Zomba Songs, BMI

2 Pharrell Williams (19)

Excuse Me Miss—Jay-Z—Roc-A-Fella/Def Jam (S.Carter, C.Hugo)—EMI April, ASCAP/Carter Boys, ASCAP/The Waters of Nazareth, BMI/EMI Blackwood, BMI/Chase Chad, ASCAP

Beautiful—Snoop Dogg Featuring Pharrell & Uncle Charlie Wilson—Doggystyle/Priority (C.Broadus, C.Hugo)—My Own Chit, BMI/The Waters of Nazareth, BMI/EMI Blackwood, BMI/Chase Chad, ASCAP/EMI April, ASCAP
Come Close to Me—Common Featuring Mary J. Blige—MCA (R.L.Lynn)—Songs of Universal, BMI/Senseless, BMI/The Waters of Nazareth, BMI/EMI Blackwood, BMI/EMI April, ASCAP
Luv U Better—LL Cool J—Def Jam (J.T.Smith, C.Hugo)—LL Cool J, ASCAP/Sony/ATV Tunes, ASCAP/Chase Chad, ASCAP/EMI April, ASCAP/The Waters of Nazareth, BMI/EMI Blackwood, BMI

Hit the Freeway—Toni Braxton Featuring Loon—Arista (C.Hawkins)—The Waters of Nazareth, BMI/EMI Blackwood, BMI

When the Last Time—Clipse—Star Trak (T.Thornton, G.Thornton, C.Hugo)—Terradome, ASCAP/GeMarc, ASCAP/The Waters of Nazareth, BMI/EMI Blackwood, BMI/Chase Chad, ASCAP/EMI April, ASCAP

What Happened to That Boy—Baby Featuring Cipse—Cash Money/Universal (B.Williams, C.Hugo, T.Thornton, G.Thornton)—Money Mack, BMI/EMI Blackwood, BMI/The Waters of Nazareth, BMI/EMI April, ASCAP/Chase Chad, ASCAP/Terradome, ASCAP/GeMarc, ASCAP
Ma, I Don't Love Her—Clipse Featuring Faith Evans—Star Trak (C.Hugo)—The Waters of Nazareth, BMI/EMI Blackwood, BMI/Chase Chad, ASCAP/EMI April, ASCAP/GeMarc, ASCAP/Terradome, ASCAP

I Still Love You—702—Motown (C.Hugo)—EMI Blackwood, BMI/The Waters of Nazareth, BMI/EMI April, ASCAP/Chase Chad, ASCAP

From the Chuuch to da Palace—Snoop Dogg—Doggystyle/Priority (C.Broadus, C.Hugo, R.Kelly)—My Own Chit, BMI/EMI Blackwood, BMI/The Waters of Nazareth, BMI/Chase Chad, ASCAP/EMI April, ASCAP/Zomba Songs, BMI/R.Kelly, BMI

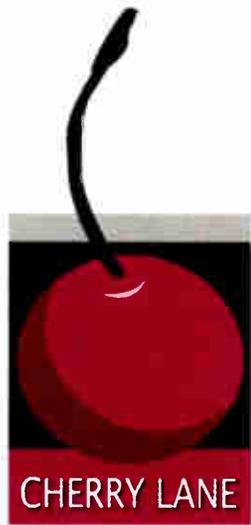
Rock Your Body—Justin Timberlake—Jive (J.Timberlake, C.Hugo)—Tennman Tunes, ASCAP/Zomba, ASCAP/EMI April, ASCAP/Chase Chad, ASCAP/EMI Blackwood, BMI/The Waters of Nazareth, BMI

Excuse Me Miss Again—Jay-Z—Roc-A-Fella/Def Jam (S.Carter, C.Hugo)—EMI April, ASCAP/Carter Boys, ASCAP/The Waters of Nazareth, BMI/EMI Blackwood, BMI/Chase Chad, ASCAP

Hot Damn—Clipse Featuring Ab-Liva & Rosco P. Coldchain—Star Trak (G.Thornton, T.Thornton, C.Hugo)—GeMarc, ASCAP/Terradome, ASCAP/The Waters of Nazareth, BMI/EMI Blackwood, BMI/Chase Chad, ASCAP/EMI April, ASCAP

Nothin'—N.O.R.E.—Def Jam (V.Santiago, C.Hugo)—Off Da Yelzabulb, BMI/The Waters of Nazareth, BMI/EMI Blackwood, BMI/Chase Chad, ASCAP/EMI April, ASCAP/Squish Moth,

Continued on page 56



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CHARTS

Continued from page 55

BMI/Warner-Tamerlane, BMI
Like I Love You—Justin Timberlake—Jive (J.Timberlake, C.Hugo)—Tennman Tunes, ASCAP/Zomba, ASCAP/EMI April, ASCAP/Chase Chad, ASCAP/The Waters of Nazareth, BMI/EMI Blackwood, BMI
Frontin'—Pharrell Featuring Jay-Z—Star Trak (S.Carter)—The Waters of Nazareth, BMI/EMI Blackwood, BMI/EMI April, ASCAP/Carter Boys, ASCAP
Come Close (Closer)—Common Featuring Erykah Badu, Pharrell & Q-Tip—MCA (J.Yancey, R.L.Lynn, E.Badu, J.Davis)—Universal-PolyGram International, ASCAP/Songs of Universal, BMI/Senseless, BMI/The Waters of Nazareth, BMI/EMI Blackwood, BMI/Divine Pimp, ASCAP/Tribes of Kedar, ASCAP/BMG Songs, ASCAP/E.P.H.C.Y., ASCAP/U Betta Like My Muzic, ASCAP/EMI April, ASCAP
Star—702 Featuring Clipse—Motown (G.Thornton, T.Thornton)—EMI Blackwood, BMI/The Waters of Nazareth, BMI/GeMarc, ASCAP/Terradome, ASCAP
Amazin'—LL Cool J Introducing Kandice Love—Def Jam (J.T.Smith, C.Hugo)—LL Cool J, ASCAP/Sony/ATV Tunes, ASCAP/The Waters of Nazareth, BMI/EMI Blackwood, BMI/Chase Chad, ASCAP/EMI April, ASCAP
3 Curtis Jackson (14)
In da Club—50 Cent—Shady/Aftermath (A.Young, M.Elizondo)—High on Life, ASCAP/Ain't Nuthin' Goin' On But Funking, ASCAP/WB, ASCAP/Blotter, ASCAP/Elvis Mambo, ASCAP/Universal, ASCAP/Music of Windswept, ASCAP

Wanksta—50 Cent—G-Unit/Shady (J.Freeman)—221, ASCAP/Hidden Scrolls, ASCAP/50 Cent, ASCAP/Universal, ASCAP/EMI April, ASCAP
Niggas—50 Cent Featuring The Notorious B.I.G.—G-Unit (C.Wallace)—EMI April, ASCAP/Justin Combs, ASCAP/Big Poppa, ASCAP/Elvis Mambo, ASCAP/Blotter, ASCAP/Universal, ASCAP
21 Questions—50 Cent Featuring Nate Dogg—Shady/Aftermath (K.Risto, J.Cameron, V.Cameron)—High on Life, ASCAP/Break North, SOCAN/Me-benish, ASCAP/Universal, ASCAP
P.I.M.P.—50 Cent—Shady/Aftermath (D.Porter)—High on Life, ASCAP/EMI April, ASCAP/Deity Works, ASCAP
Magic Stick—Lil' Kim Featuring 50 Cent—Queen Bee (K.Jones, C.Evans, M.Clervoix, R.Ravon, R.Hawkins)—Notorious K.I.M., BMI/Warner-Tamerlane, BMI/High on Life, ASCAP/C. Evans, ASCAP/221, ASCAP/Careers-BMG, BMI/Universal, ASCAP
If I Can't—50 Cent—Shady/Aftermath (A.Young, M.Elizondo)—High on Life, ASCAP/WB, ASCAP/Ain't Nuthin' Goin' On But Funking, ASCAP/Music of Windswept, ASCAP/Blotter, ASCAP/Elvis Mambo, ASCAP/Universal, ASCAP
Patiently Waiting—50 Cent Featuring Eminem—Shady/Aftermath (M.Mathers, L.Resto, M.Elizondo)—High on Life, ASCAP/Eight Mile Style, BMI/Music of Windswept, ASCAP/Blotter, ASCAP/Elvis Mambo, ASCAP
In da Club—Beyonce Knowles—Not Listed (A.Young, M.Elizondo)—High on Life, ASCAP/Ain't Nuthin' Goin' On But Funking, ASCAP/WB, ASCAP/Blotter, ASCAP/Elvis Mambo, ASCAP/Universal, ASCAP/Music of Windswept, ASCAP



R. Kelly

Hooked—Mary J. Blige Featuring P. Diddy—MCA (A.Young, M.Elizondo, M.J.Blige, S.Combs)—High on Life, ASCAP/Ain't Nuthin' Goin' On But Funking, ASCAP/WB, ASCAP/Blotter, ASCAP/Elvis Mambo, ASCAP/Universal, ASCAP/Music of Windswept, ASCAP/Mary J. Blige, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP
What Up Gangsta—50 Cent—Shady/Aftermath (R.Tewlow)—High on Life, ASCAP/Terminally III, BMI
21 Questions (Again)—Debreca—Mass Appeal (K.Risto, J.Cameron, V.Cameron, D.Smith, Marcus D.L.)—High on Life, ASCAP/Break North, SOCAN/Me-benish, ASCAP/Universal, ASCAP/J Rock, ASCAP/X Marc's Tha Spot, BMI
Hail Mary—Eminem, 50 Cent & Busta Rhymes—Not Listed (T.Shakur, M.Mathers, T.Smith)—Joshua's Dream, BMI/Songs of Universal, BMI/Eight Mile Style, BMI/High on

Life, ASCAP/Starbus, BMI/WB, ASCAP/Suge, ASCAP
21 Answers—Lil' Mo Featuring Free—Not Listed (K.Risto, J.Cameron, V.Cameron, C.Stone, A.Wright)—High on Life, ASCAP/Break North, SOCAN/Me-benish, ASCAP/Universal, ASCAP/Mo Loving, ASCAP/EMI April, ASCAP
4 Chad Hugo (14)
Excuse Me Miss—Jay-Z—Roc-A-Fella/Def Jam (S.Carter, P.Williams)—EMI April, ASCAP/Carter Boys, ASCAP/The Waters of Nazareth, BMI/EMI Blackwood, BMI/Chase Chad, ASCAP
Beautiful—Snoop Dogg Featuring Pharrell & Uncle Charlie Wilson—Doggystyle/Priority (C.Broadus, P.Williams)—My Own Chit, BMI/The Waters of Nazareth, BMI/EMI Blackwood, BMI/Chase Chad, ASCAP/EMI April, ASCAP
Luv U Better—LL Cool J—Def Jam (J.T.Smith, P.Williams)—LL Cool J, ASCAP/Sony/ATV Tunes, ASCAP/Chase Chad, ASCAP/EMI April, ASCAP/The Waters of Nazareth, BMI/EMI Blackwood, BMI
When the Last Time—Clipse—Star Trak (T.Thornton, G.Thornton, P.Williams)—Terradome, ASCAP/GeMarc, ASCAP/The Waters of Nazareth, BMI/EMI Blackwood, BMI/Chase Chad, ASCAP/EMI April, ASCAP
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Ma, I Don't Love Her—Clipse Featuring Faith Evans—Star Trak (P.Williams)—The Waters of

Nazareth, BMI/EMI Blackwood, BMI/Chase Chad, ASCAP/EMI April, ASCAP/GeMarc, ASCAP/Terradome, ASCAP
I Still Love You—702—Motown (P.Williams)—EMI Blackwood, BMI/The Waters of Nazareth, BMI/EMI April, ASCAP/Chase Chad, ASCAP
From the Chuuuch to da Palace—Snoop Dogg—Doggystyle/Priority (C.Broadus, P.Williams, R.Kelly)—My Own Chit, BMI/EMI Blackwood, BMI/The Waters of Nazareth, BMI/Chase Chad, ASCAP/EMI April, ASCAP/Zomba Songs, BMI/R. Kelly, BMI
Rock Your Body—Justin Timberlake—Jive (J.Timberlake, P.Williams)—Tennman Tunes, ASCAP/Zomba, ASCAP/EMI April, ASCAP/Chase Chad, ASCAP/EMI Blackwood, BMI/The Waters of Nazareth, BMI
Excuse Me Miss Again—Jay-Z—Roc-A-Fella/Def Jam (S.Carter, P.Williams)—EMI April, ASCAP/Carter Boys, ASCAP/The Waters of Nazareth, BMI/EMI Blackwood, BMI/Chase Chad, ASCAP
Hot Damn—Clipse Featuring Ab-Live & Rosco P. Coldchain—Star Trak (G.Thornton, T.Thornton, P.Williams)—GeMarc, ASCAP/Terradome, ASCAP/The Waters of Nazareth, BMI/EMI Blackwood, BMI/Chase Chad, ASCAP/EMI April, ASCAP
Nothin'—N.O.R.E.—Def Jam (V.Santiago, P.Williams)—Off Da Yelzabulb, BMI/The Waters of Nazareth, BMI/EMI Blackwood, BMI/Chase Chad, ASCAP/EMI April, ASCAP/Squish Moth, BMI/Warner-Tamerlane, BMI
Like I Love You—Justin Timberlake—Jive (J.Timberlake, P.Williams)—Tennman Tunes, ASCAP/Zomba, ASCAP/EMI April, ASCAP/Chase Chad, ASCAP/The Waters of Nazareth, BMI/EMI Blackwood, BMI

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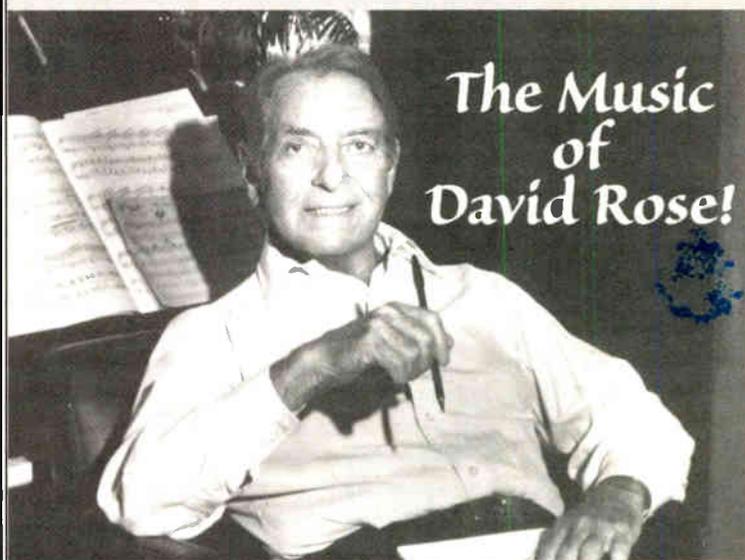


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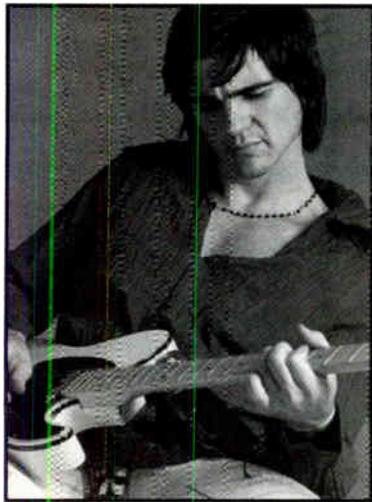
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Juanes

Amazin'—LL Cool J Introducing Kandice Love—Def Jam (J.T.Smith, P.Williams)—LL Cool J, ASCAP/Sony/ATV Tunes, ASCAP/The Waters of Nazareth, BMI/EMI Blackwood, BMI/Chase Chad, ASCAP/EMI April, ASCAP

5 Timothy Mosley (9)
Work It—M.ssy "Misdemeanor" Elliott—The Gold Mind/Elektra (M.Elliott)—Mass Confusion, ASCAP/Virginia Beach, ASCAP/WB, ASCAP

The Jump Off—Lil' Kim Featuring Mr. Cheeks—Queen Bee (K.Jones, T.Kelly, R.Rogers)—Notorious: K.I.M., BMI/Warner-Tamerlane, BMI/Virginia Beach, ASCAP/WB, ASCAP/LB Fam, ASCAP/EMI April, ASCAP/Universal, ASCAP/Mr. Cheeks, ASCAP/EMI Blackwood, BMI

Gossip Folks—Missy "Misdemeanor" Elliott Featuring Ludacris—The Gold Mind/Elektra (M.Elliott, C.Bridges, F.L.Smith, W.A.Bloom)—Mass Confusion ASCAP/WB, ASCAP/Virginia Beach, ASCAP/Ludacris, ASCAP/EMI April, ASCAP/Zella, BMI/Unidisc, BMI

Cry Me a River—Justin Timberlake—Jive (J.Timberlake, S.Storch)—Tennman Tunes, ASCAP/Zomba, ASCAP/WB, ASCAP/Virginia Beach, ASCAP/TVT, ASCAP/Scott Storch, ASCAP

I Care 4 U—Aaliyah—Blackground (M.Elliott, C.M.Hampton, H.Banks)—Virginia Beach, ASCAP/Mass Confusion, ASCAP/WB, ASCAP/Krving, BMI

Are We Cuttin'—Pastor Troy Featuring Ms. Jade—MADD Society/Universal (M.Troy, C.Young)—Pastor Troy, BMI/Virginia Beach, ASCAP/WB, ASCAP/WhoselseitongB, ASCAP

Ching, Ching—Ms. Jade Featuring Timbaland & Ne'ly Furtado—Beat Club (N.Furtado, G.Eaton, Brian West, C.Young, G.Mosley)—Nelstar, SOCAN/Mawga Dawg, SOCAN/Sony/ATV Canada, SOCAN/Worldwide West, SOCAN/Virginia Beach, ASCAP/WB, ASCAP/whodahellkelseitongB, ASCAP/757, ASCAP

Back In The Day—Missy "Misdemeanor" Elliott Featuring Jay-Z—The Go'd Mind/Elektra (M.Elliott, S.Carter)—Mass Confusion, ASCAP/WB, ASCAP/Virginia Beach, ASCAP/EMI April, ASCAP/Carter Boys, ASCAP

Make Me a Song—Kiley Dean—Beat Club (W.Millsap, C.Nelson, K.Dean, S.Garrett, R.Stewart, E.Seats)—Conjunction, ASCAP/EMI April, AECAP/Virginia Beach, ASCAP/WB, ASCAP/Klovely Hits, ASCAP/Black Fountain, ASCAP/Rep Tracks, ASCAP/Keybeats, ASCAP/E Beats, ASCAP/Herbilibicious, ASCAP

Hot R&B/Hip-Hop Publishers

Pos. PUBLISHER (No. of Charted Titles)

- 1 EMI APRIL, ASCAP (94)
- 2 ZOMBA SONGS, BMI (18)
- 3 R.KELLY, BMI (15)
- 4 UNIVERSAL, ASCAP (35)
- 5 WB, ASCAP (38)
- 6 EMI BLACKWOOD, BMI (41)
- 7 THE WATERS OF NAZARETH, BMI (19)
- 8 WARNER-TAMERLANE, BMI (27)
- 9 CHASE CHAD, ASCAP (14)
- 10 VIRGINIA BEACH, ASCAP (9)

Hot R&B/Hip-Hop Publishing Corporations

Pos. PUBLISHING CORPORATION (No. of Charted Titles)

- 1 EMI MUSIC (132)
- 2 UNIVERSAL MUSIC (63)
- 3 WARNER/CHAPPELL MUSIC (74)
- 4 ZOMBA MUSIC (39)
- 5 R.KELLY MUSIC (15)
- 6 BMG MUSIC (19)
- 7 WINDSWEPT HOLDINGS MUSIC (24)
- 8 FAMOUS MUSIC (21)
- 9 THE WATERS OF NAZARETH MUSIC (19)
- 10 CHRYSALIS MUSIC (7)

Hot Latin Songwriters

Pos. SONGWRITER (No. of Charted Titles)

Title—Artist—Label (co-writers)—Publisher

- 1 **Juanes (3)**
Es Por Ti—Juanes—Surco—Peermusic III, BMI/Camaleon, BMI
A Dios Le Pido—Juanes—Surco—Peermusic III, BMI/Camaleon, BMI
Mala Gente—Juanes—Surco—Peermusic III, BMI/Camaleon, BMI
- 2 **Ricardo Arjona (2)**
El Problema—Ricardo Arjona—Sony Discos—Sony/ATV Discos, ASCAP/Arjona Musical, ASCAP
Dame—Ricardo Arjona—Sony Discos—Sony/ATV Discos, ASCAP/Arjona Musical, ASCAP
- 3 **Juan Gabriel (2)**
Una Vez Mas—Conjunto Primavera—Fonovisa—BMG Songs, ASCAP
No Tengo Dinero—A.B. Quintanilla III & Kumbia Kings Featuring Juan Gabriel & El Gran Silencio—EMI Latin—Alma, ASCAP/BMG Songs, ASCAP
- 4 **Estefano (5)**
Marchate—Gisselle—Ariola—World Deep, BMI/Sony/ATV Latin, BMI
Herida Mortal—Jerry Rivera—Ariola (J.Reyes)—World Deep, BMI/Blueplatinum, ASCAP/Sony/ATV Latin, BMI/Sony/ATV Discos, ASCAP
No Me Ensenaste—Thalia—EMI Latin (J.Reyes)—World Deep, BMI/Sony/ATV Latin, BMI/Blueplatinum, ASCAP/Sony/ATV Discos, ASCAP
Vuela Muy Alto—Jerry Rivera—Ariola—World Deep, BMI/Sony/ATV Latin, BMI
Baila Casanova—Paulina Rubio—Universal Latino (C.Ledani, D.Zero, Jeeve, K.Colbert)—Ledani, ASCAP/Brill Building, ASCAP/Where's

My Cut, ASCAP/Pen, ASCAP/World Deep, BMI/Sony/ATV Latin, BMI

5 Luis Padilla (1)
Sueña—Intocable—EMI Latin—Ser-Ca, BMI

Hot Latin Publishers

Pos. PUBLISHER (No. of Charted Titles)

- 1 SONY/ATV DISCOS, ASCAP (9)
- 2 EMI APRIL, ASCAP (13)
- 3 SER-CA, BMI (3)
- 4 EMI BLACKWOOD, BMI (7)
- 5 PEERMUSIC III, BMI (6)
- 6 BMG SONGS, ASCAP (3)
- 7 SONY/ATV LATIN, BMI (7)
- 8 PEER INT'L., BMI (4)
- 9 CAMALEON, BMI (3)
- 10 VANDER, ASCAP (1)

Hot Latin Publishing Corporations

Pos. PUBLISHING CORPORATION (No. of Charted Titles)

- 1 SONY/ATV MUSIC (19)
- 2 EMI MUSIC (27)
- 3 PEERMUSIC (11)
- 4 UNIVERSAL MUSIC (13)
- 5 WARNER/CHAPPELL MUSIC (12)
- 6 BMG MUSIC (5)
- 7 FAMOUS MUSIC (6)
- 8 VANDER MUSIC (1)
- 9 TN EDICIONES MUSIC (2)
- 10 CAMALEON MUSIC (3)

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MERCHANTS & MARKETING

Expo Emphasizes Synergy

E3 Confab Highlights Marriage Of Music, Electronic Entertainment

BY STEVE TRAIMAN

LOS ANGELES—With original and licensed music from major-label artists playing a key role in the marketing of many new videogames, maximizing synergies between the music and gaming industries was a dominant theme at the recent Electronic Entertainment Expo (E3) here.

"More developing and established artists are being signed to compose original songs for our games, and we're licensing more tracks from multiple genres or titles," says Andrew House, executive VP at Sony Consumer Electronics America.

Label executives and artists were out in force at the confab, which drew an estimated 62,000 visitors May 13-16.

Musical talent appearing at the show included Jane's Addiction, Snoop Dogg, Cold, Vanessa Carlton, and veteran artist/producer Nile Rodgers.

The conference also held its inaugural seminar on music licensing.

A panel titled "Music Matters" featured Capitol senior marketing director Tripp Dubois, Interscope/Geffen new media head Courtney Holt, Electronic Arts (EA) world music and audio executive Steve Schnur, and THQ licensing VP Germaine Goia.

Also making a strong showing at the conference were music and video merchants. Buoyed by price cuts of the three leading game-systems manufacturers, the merchants hope to sell more gaming merchandise in the coming year.

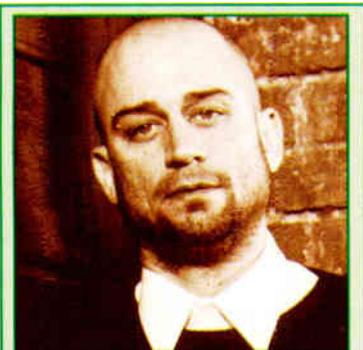
Makers of games and game systems are also looking to build loyalty among music fans by sponsoring summer concert tours.

"I'm a strong believer that music is becoming as integral to the game experience as soundtracks are to movies," says Rodgers, executive producer of S&S Interactive's *Outlaw Volleyball: Spike or Die* soundtrack for Microsoft's Xbox.

Among the acts featured with original or licensed tracks on *Outlaw Volleyball* is Hollywood Records group Diffuser, MCA's Off by One, and Lava's Hot Rod Circuit. Hollywood plans to promote Diffuser, the game, and the soundtrack through MTV.

Rodgers' belief in the importance of music in games is reflected in the licensing activity of a growing number of game makers.

Midway Games commissioned A&M singer/songwriter Carlton to record the theme for the upcoming title *Spy-Hunter 2*. Scooter Ward, lead singer of Flip/Geffen band Cold, wrote the original theme for another Midway title, *ESPionage* (Midway Games). Both



Chilling Music. Scooter Ward, lead singer of Flip/Geffen band Cold, wrote the theme song for Midway Games' new videogame *ESPionage*. An increasing number of music acts are writing original music for games.

is also creating new soundtrack opportunities.

Activision producer Chris Archer and Vybe Squad/Bungalo Records senior VP Bright Riley are teaming on the two-CD soundtrack for the title *True Crime: Streets of L.A.*, due this fall on PS2, Xbox, and GC.

Featured in the game are hip-hop acts West Coast Connection (whose members are Ice Cube, Mac 10, and WC), E40, KAM, Caviar, Eazy-E Jr., and Jay-O-Felony.

"We really wanted to capture the urban vibe of Los Angeles for the game," Archer says. He notes that the game soundtrack will feature a heavy slate of West Coast hip-hop.

Classical music names are also getting in on the act.

Game maker EA ran continuous demos of its *Medal of Honor: Rising Sun*, featuring a first-ever game soundtrack by the Hollywood Studio Symphony, which is noted for its many Academy Award-winning film scores. Meanwhile, Eidos previewed the promotional CD soundtrack by the London Symphony Orchestra for the game *Lara Croft Tomb Raider: Angel of Darkness* for PS2 and PC (*Billboard*, June 7).

In other music-related licensing

titles will be available for Xbox, Sony's PlayStation 2 (PS2), and Nintendo's Game Cube (GC) this fall.

Original music is proving particularly attractive, and game makers are giving plenty of leeway in writing songs, artists report.

"All we got was the story line and [a] brief demo, and the song just came to me," Ward says of writing the tune for *ESPionage*.

The greater use of music in games



Mixing Up the Game Play. Veteran artist/producer Nile Rodgers and Xbox manager Sandy Ting demonstrate Music Mixer, the new accessory for Microsoft's videogame system at the recent Electronic Entertainment Expo in Los Angeles. Rodgers says music is becoming "as integral to the game experience as soundtracks are to movies." (Photo: Steve Traiman)

news from the show, Conspiracy Entertainment is coming to market with a new Eminem videogame. *Eminem: The Music Video-Video Game* features the Shady/Aftermath/Interscope artist appearing in four music videos, plus interactive commentary on six puzzle games.

Also appearing at E3 on behalf of Midway were DJ Rocky Rock and rapper MC Supernatural with original tracks for the title *NBA Ballers*, which is also due this fall on all three gaming platforms.

In addition to licensing, Microsoft is attempting to leverage interest between the music and gaming communities by sponsoring tours on behalf of the system.

Xbox is also the presenting sponsor of this year's Lollapalooza. The 30-date festival runs July 9 through Aug. 30. Xbox officials say the positive experience they had last year while sponsoring rap/rock band Linkin Park's tour prompted the relationship with Lollapalooza.

"All this activity demonstrates that the music industry recognizes that games offer an extremely effective marketing outlet for new and old artists alike," observes Doug Lowenstein, president of the Interactive Digital Software Assn. The association owns and produces E3. Its members represent 90% of industry sales.

Music retailers are hoping that greater synergies between music and gaming will translate into more game-related sales at its stores.

In another effort to drive buying activity, game systems are getting lower price tags.

In a move that music retailers hope will increase their videogame business, the makers of the three leading gaming systems—Sony Electronics, Microsoft, and Nintendo—have dropped the prices of their consoles.

To clear the way for a souped-up version of PS2 that comes equipped for online gaming, market leader Sony has cut the price on current system models to \$179.95 from \$199.95.

In an effort to keep pace with Sony, Microsoft has matched the \$20 PS2 price cut by dropping the cost of its Xbox to \$179.95 as well.

Nintendo is not dropping the cost of its system, priced at \$149.95. However, it claims that a new, free value-added product (a Game Boy Player worth \$50) that is bundled with the system represents a 25% price cut.

Retailers Eye Game Products

LOS ANGELES—With many music and video merchants looking for videogame and gaming-systems sales to play a bigger part in their profitability equations amid a slumping CD business, the retail industry kept a close eye on new hardware developments showcased at the recent Electronic Entertainment Expo (E3) here.

The next evolution of gaming-console hardware is still one year off. Coming in the near term to music and video stores that carry games are new products that focus on portability and online play.

Among the upcoming products, Sony Electronics (SE) made the biggest news at the confab by announcing that a portable version of its PlayStation 2 (PS2) system will arrive in late 2004.

The system will compete head-on with Nintendo's Game Boy Advance portable system—the current market leader in the category.

Software for the new SE offering will be slightly larger than a Sony MiniDisc and will have a 1.8 gigabyte capacity, similar to PS2.

SE also introduced the PS2 EyeToy—a USB-connected camera that enables gamers to project themselves onscreen, record video messages, and play a variety of "mini-games."

Additionally, SE will offer an upgraded version of its PS2 system later this year. It will bundle a previously released \$39.95 network adapter for online play as a free value-add.

The company wants to ramp up its online gaming features for PS2 while it develops a formal successor to

the console.

SE also disclosed May 28 that it is developing a new convergence device, dubbed PSX, that plays PS2 games, CDs, and DVDs; records TV à la TiVo; and connects to the Internet.

SE plans to introduce the product in Japan later this year and hopes to release it in the U.S. in 2004.

As SE lays the groundwork for its next generation of product, Microsoft's upstart game system, Xbox, is trying to strengthen its place in the gaming market.

Xbox will have a line of blue and green controllers in stores later this year, along with three new additions to the accessories it sells for its online gaming feature, Xbox Live.

Accessories for Xbox Live include an online gaming "Starter Pak," which helps Xbox owners connect to the Internet; a \$49.95 subscription renewal card, which allows for game play against others on the Web; and a Headset/Microphone pack that enables online gamers to talk to each other.

As for Nintendo, the game maker introduced a new accessory to its portable Game Boy Player that allows users to connect the system to its console for the home, the Game Cube.

The adapter, valued at \$49.95, is also being bundled as a free accessory with Game Cube.

"Gamers can use either system as a controller to play any game on their TV," Nintendo spokesperson Beth Llewelyn explains. "We received excellent retailer response to the demonstrations."

STEVE TRAIMAN

Retail Track™



by Ed Christman

COUNTING PENNIES: Sony Music Distribution (SMD) is taking about a half-percentage point of margin away from the retailers and putting it in their own pockets, retailers charge.

In a letter dated May 22, SMD announced that starting with June 30 shipments, its early-payment discount of 2% would become 1.7%, payable on the 10th of the second month. Also, as of June 2, Sony's allowance for defective product will be reduced to .25% from .5%. Together, the changes add up to .55%.

According to the letter, the change in the discount reflects the "historic decline in interest rates," while the reduced allowance reflects a sharp reduction in defective product that is a result of improvements made to SMD's manufacturing technology.

SMD is the third major, behind Universal Music & Video Distribution (UMVD) and EMI Music Marketing, to lower its early-payment discount. At UMVD and EMI, customers can still get a 2% discount, but only if they pay within 30 days instead of the traditional 60. Otherwise, if customers want to pay within the 60-day time frame, EMI offers a 1.75% early-payment discount. UMVD offers 1.75% if payment is made through a wire transfer and 1.5% if it is by check.

Retailers contacted by Retail Track indicate they are unhappy with the changes. One asks, "If interest rates go up to 12%, will we get a bigger early-payment discount?" Another says that regardless of SMD's claims, it seems that defective rates are going up, as more customers are bringing back CDs, claiming there are problems with them. The merchant acknowledges that sometimes problems arise because customers are burning the CDs, but other times it is because the CD may play on a home player but not in a car or some other portable player.

Distribution executives would argue that those instances have nothing to do with defects and instead reflect a compatibility issue.

What SMD does not mention in the letter is that the company is one of the leaders in the product price reductions that have swept the industry during the past two years. Those price reductions may have resulted in a hit to SMD's profit margins. The company declined to comment.

SUM IT UP: Summit Entertainment, aka Summit Unlimited, filed for Chapter 11 protection May 16 in the Northern District Bankruptcy Court of Georgia. Calls to the company were not returned.

Summit is said to be a partnership with **Bill Castle**—who founded the

company—that is apparently split equally with the Music Network principals, **Sylvan Gross** of Super Marketing Network Distributing, and **Frank and Julie Lipsius** of Universal One-Stop.

Until recently, Summit had been serving half the Grand Rapids, Mich.-based Meijer grocery chain, with Handleman Corp. servicing the other. The 157-unit Meijer has switched its \$60 million-\$70 million business to Alliance Entertainment Corp. (AEC) as its sole music supplier. But in that arrangement, a source says that Summit—or at least some people from that company—possibly played a role on behalf of AEC in servicing Meijer. It is unclear how the Summit Chapter 11 filing will impact the AEC/Meijer deal.

LATEST CHAPTER: As part of its Chapter 11 reorganization, Wherehouse Entertainment is closing 30 more stores through sell-off liquidations that begin June 10. The move will leave the chain with about 145 stores.

Also, on May 30 Wherehouse eliminated about 45 positions. About half of them were in the warehouse, nearly half were in the corporate office, and a few were in the field, according to **Jerry Comstock**, chairman of the Torrance, Calif.-based chain.

With regard to the field positions, the chain eliminated its district manager (DM) staff and went from two regions to seven regions, which means that some DMs were promoted to regional managers while the others have been reassigned as store managers.

Wherehouse, which filed for Chapter 11 protection in January, hopes to submit a stand-alone plan of reorganization to the court by the end of June, although Comstock acknowledged that the court and its creditors could decide to put the chain on the block. He also pointed out that the company is circulating an initial version of its plan for feedback from creditors.

"At this point we have a stand-alone plan, which would allow us to come out and be a small but viable company," Comstock says. "But since we were the first in [Chapter 11] and will be the first one out, we would be a nice platform if an equity player were to come along [who] believed that there will be further [consolidation] but still be a specialty segment made up of non-mall-based music stores."



COMSTOCK

Sites + Sounds

MUSICMATCH COMES TO CANADA: MusicMatch is offering its MX subscription radio service as a premium option to Bell Canada's DSL customers.

The agreement includes MusicMatch's Artist on-Demand premium radio feature.

San Diego-based MusicMatch recently inked a licensing deal with Sony Music for Artist on-Demand (*Billboard Bulletin*, May 20); the service now has content from all five majors and such key indies as TVT and V2.

In other MusicMatch news, the company has launched Composer on-Demand, a classical music version of Artist on-Demand. Users can create custom radio channels based on the composers of their choice.

ERIK GRUENWEDEL and BRIAN GARRITY

ITUNES TIGHTENS UP: Apple Computers says it has initiated a security measure in the music-management software that serves as the gateway to its popular iTunes Music Store.

The updated iTunes 4.0.1 software will still enable users to share music files over a local network but disables the ability to share tracks over the Internet.

"Some people are taking advantage of [iTunes] to stream music over the Internet to people they do not even know," Apple said in a statement. "This was never the intent."

The security measure does not affect copy-protected files purchased from iTunes, which can be played only on iPods and authorized Mac computers or burned to a CD.

Apple says its iTunes Music Store has sold more than 3 million downloads since its launch in mid-April.

ERIK GRUENWEDEL and BRIAN GARRITY

THE VAULT OPENS: Roadrunner Records has made its entire catalog available for download from its Web site,

roadrunnerrecords.com.

The New York-based rock label has launched an online store, the Vault, offering downloads in the Windows Media format for 99 cents per track or \$9.99 for full albums. All downloads can be burned to discs. Liquid Audio provides back-end services.

The Vault has been in development since last year.

Roadrunner says the store will eventually contain every song ever recorded by the label's artists, including B-sides, remixes, live tracks, demos, and out-of-print titles. Offerings will be updated weekly. Special features include Treasure of the Month—in which an out-of-print title from the label's archives will be available, and extensive information regarding the album is posted online—and favorite selections from Roadrunner artists and employees.

Roadrunner's acts include **Nickelback**, **Slipknot**, **Sepultura**, **Fear Factory**, and **Coal Chamber**.

The label has also licensed its content for digital distribution through Pressplay. It does not have any deals with Apple's iTunes or MusicNet.

CAROLYN HORWITZ

DONE DEAL: CD copy-protection technology developer Macrovision has completed its acquisition of Israel-based TTR Technologies for \$5.05 million. The deal was announced last November. Santa Clara, Calif.-based Macrovision receives three issued and five pending U.S. patents for copy protection and other digital-rights-management (DRM) technologies. It also gets several international patent applications as part of the deal.

Macrovision claims that its copy-protection and DRM technologies have been used on 5 million CDs and DVDs worldwide.

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Navarre Up 30%

BY ED CHRISTMAN

Navarre Corp. reports that its net income is up 30% to \$442,000 for its fiscal fourth quarter, which ended March 31. Its sales rose 27% to \$83.6 million.

For the full year, Minneapolis-based Navarre had a record net income of \$4.3 million, or 20 cents per share, vs. \$2.7 million, or 12 cents per share, the year before. Sales were up 18% to a record \$359.4 million.



PAULSON

Navarre appears to be weathering the downturn in the music industry very well.

Its proprietary music distribution arm, Navarre Entertainment Media, reports that annual sales were up 22% to \$55.1 million.

Its non-proprietary software and videogame distribution business saw sales rise 16% to \$300.8 million.

Chairman/CEO Eric Paulson says he expects sales for the current fiscal year to increase 7%-10%—which he attributes to organic growth and acquisitions—and profits to rise 14%-25%. Navarre says it will also pursue acquisitions in independent music and distribution.

Executive Turntable



DOI

RETAIL: Yoshihiro "Yoshi" Doi is promoted to president of Yamaha Corp. of America in Buena Park, Calif. He was president of Yamaha Canada.

DISTRIBUTION: Susan Roberts is promoted to senior VP of new media for Universal Music & Video Distribution in Universal City, Calif. She was VP of new media.

HOMEVIDEO: Bob Fiorella is named senior VP of finance for 20th Century Fox Home Entertainment in Los Angeles. He was VP of Universal Studios Home Video.

DIRECT MARKETING: Terry Macko is named senior VP of business development for the Columbia House Co. in New York. He was VP of acquisition marketing for Verisign's Network Solutions.

Declarations Of Independents™

by Chris Morris

BOOK 'EM: Few would disagree that in the current dismal record-business environment, every alternative business opportunity needs to be explored.

That said, Declarations of Independents was thoroughly thunderstruck by the low music-industry turnout at Book Expo America (BEA) May 30-June 1 at the Los Angeles Convention Center.

BEA is the most enormous trade show we've ever attended. This year, more than 2,000 exhibitors and an estimated 25,000 attendees filled the center's immense halls. Reps from every major bookseller in the country—including such combo chains as Borders Books & Music and Barnes & Noble—walked the aisles. Buyers for mom-

Putumayo salesman in New York, "one of my best accounts was a hair salon."

Music Design, the Milwaukee-based specialized distributor owned by EMI, was on hand, addressing its new-age audience. Regional sales manager **Roxanne Gonzalez** notes that the firm—which distributes Real World, Narada, and a cross-section of independent labels—wants to sell to "any business where music can enhance the [primary] product. It's ambience [for the store]."

Denver-based **Etherean Music** was selling a prepackaged listening station, each of which holds 72 pieces of its world and new-age music titles.

"We've been pushing that real aggressively in the alternative book and gift markets," VP of sales **Tae Darnell** says. "To compensate for mainstream sales going flat, we have to go after other markets... The volume we can move, for a label our size, is incredible."

Darnell contends that "any bookstore can do something with a small music section"—a view echoed by **Carl Rosenbaum**, CEO of Buffalo Grove, Ill.-based Top Hits Entertainment.

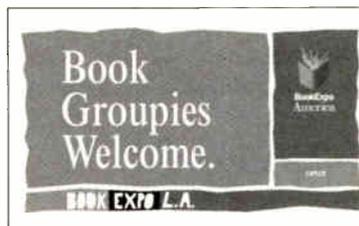
Rosenbaum—who many will recall headed the Flip Side retail chain in Chicago—packages music from the majors and indies for non-music accounts. He says, "My whole company is based on the nontraditional retailers, because that's where we think the business is going."

He expresses some impatience with the indies' reluctance to get involved in nontraditional ventures: "[The labels] don't get it, and they don't understand how to go after [the accounts]... These guys are asleep at the wheel."

It wasn't just the sharp little guys who were on hand. WEA had a large booth at BEA—manned by WEA's lifestyle sales staff, which not only handles the major distributor's product but also that of its indie distributor, Alternative Distribution Alliance.

Sales rep **John Drouillard** says, "The cross-section of [accounts at BEA] is the finest cross-section of potential customers I've ever seen... Considering the state of the business, I'm surprised more people aren't here."

We walked away from BEA with the firm belief that millions of dollars in business is out there for clever independents—as long as they're willing to beat some different bushes for it.



and-pop bookstores, gift shops, libraries, and new-age emporia were also present in force.

Some music pros may be familiar with BEA. Two years ago, Reed Exhibitions—which mounts the book show (and whose sister company, Reed Business Information, prints *Publishers Weekly*, the leading book trade magazine)—ran a concurrent music conference, the Retail Music Expo (RMX), at McCormick Place in Chicago. But RMX was under-attended, and it was widely viewed as a sidebar to the book event and a bust.

Even if RMX left a bad taste in some folks' mouths, it was alarming that more didn't set up shop at BEA. Certainly, the indie labels and distributors that did take out a space were shocked that more did not avail themselves of the opportunity.

"In any business, if you put all your eggs in one basket, you're bound to fail," says **Jason Rosenberg**, Southern California account manager for New York-based Putumayo World Music, who was manning the label's BEA booth. "You've got to recognize the changes in your business to stay on top."

Putumayo has long been selling to bookstores, museums, gift shops, and even more esoteric accounts. Rosenberg notes that unexpected sales can come from anywhere: He recalls that as a

Home Video Sizzles

Retailers And Studios Predict Hot Summer For VHS/DVD Titles

BY JILL KIPNIS

LOS ANGELES—A summer slate full of action-packed adventure, critically acclaimed drama, and laugh-out-loud comedy will draw droves of consumers to video stores despite a highly competitive theatrical release schedule, retailers and studios are predicting.

"We project that third-quarter sales will be well ahead of last year's third quarter," says Mike Saksa, VP of U.S. marketing for Warner Home Video (WHV). "We're going to be at 50 million DVD households at the end of the third quarter."

Stefan Pepe, group merchandising manager for Seattle-based amazon.com's DVD/video store, believes that the "phenomenal" DVD lineup this summer will indicate to consumers that "this is a great time of year for buying DVDs."

Summer has traditionally been the time for motion pictures to shine, and the fourth quarter is home video's prime territory, notes Peter Staddon, senior VP of marketing for Twentieth Century Fox Home Entertainment. But "home entertainment will be competing this summer. It's good to have a lot of top titles coming out that will do well, because it will continue to reinforce consumers' DVD-buying behavior," he says.

TOWERING ABOVE THE REST

The summer's biggest home video title is expected to be New Line Home Entertainment's *The Lord of the Rings: The Two Towers*, available Aug. 26 on VHS (\$22.99) and DVD (\$29.95). The two-disc set features more than two hours of extra content, including a short film directed by Sean Astin, who plays the character Sam in the film. The release will be backed by an extensive marketing campaign with such promotional partners as Verizon, Dr Pepper/7 Up, Duracell, Air New Zealand, and Electronic Arts Games.

"*Lord of the Rings* is probably one of the most anticipated DVDs," says Steve Mullen, spokesperson for the Richmond, Va.-based Circuit City chain.

A four-disc extended DVD edition of the film will be in stores Nov. 18.

Another highly anticipated title is the James Bond film *Die Another Day*, released June 3 from MGM Home Entertainment (two-disc DVD, \$29.98). The DVD, which contains a detailed documentary and several audio commentaries, will be backed by MGM's largest home en-

tertainment campaign in history, VP of marketing Alex Carlross says.

Retailers note that *Die Another Day* should help kick off the summer buying season, and they predict it will be a big sell for Father's Day (June 15). "James Bond is a big dad thing," Mullen says. "Father's Day tends to be a pretty big time for DVD sales."

The action thriller *Daredevil* (Fox) is expected July 29 for \$24.98 on VHS and \$29.98 for a two-disc DVD. The DVD features several documentaries, music videos, and a full-length screenplay. Fox is



A STILL FROM 'THE LORD OF THE RINGS: THE TWO TOWERS'

spending \$40 million on a marketing campaign that will include TV, print, and radio ads.

A number of Academy Award winners and nominees will also enter the market this summer. Best picture winner *Chicago*, which Buena Vista Home Entertainment releases Aug. 19, is highly anticipated at retail.

The DVD will sell for \$29.99 and includes such extras as a "making-of" documentary and deleted scenes. A musical number featuring best supporting actress winner Catherine Zeta-Jones and Oscar nominee Queen Latifah—which was not in the theatrical version of the film—is likely to intrigue many consumers, Buena Vista VP of brand marketing Lori MacPherson says. After the street date, a trailer will advertise the DVD in theaters.

"*Chicago* will be a big title," amazon.com's Pepe says. "There seems to be a theme of titles that are action or fantasy this summer. *Chicago* also takes you to another world."

A number of other Oscar-winning and -nominated films are also slated for summer releases, including *Frida* (June 10, Buena Vista), *The Hours* (June 24, Paramount Home Entertainment), *Gangs of New York* (July 1, Buena Vista), and *Bowling for Columbine* (Aug. 19, MGM).

The Hours (\$29.99 on DVD) is expected to perform particularly

well as a result of post-Oscar interest, says Dave Alder, senior VP of product and marketing for the Los Angeles-based Virgin Megastore chain. Nicole Kidman won a best actress Oscar for her role as author Virginia Woolf in the project.

COMEDIES AND CATALOG

Though retailers are mostly touting the summer's action and Oscar lineup, a group of lighter comedy fare should also draw consumers to stores.

Among the top comedic offerings are DreamWorks Home Entertainment's *Old School* (June 10), Paramount's *How to Lose a Guy in 10 Days* (July 1), and Buena Vista's *Bringing Down the House* (Aug. 5).

"Historically, action is always really big in the summer, because that's what's in the theaters. Comedies are [performing better than usual] as a whole because of the tone of the country right now," says Kelly Sooter, DreamWorks head of domestic marketing. Sooter notes that *Old School*'s promotional campaign will primarily focus on online/viral efforts.

Family- and teen-oriented movies may also fare well, because kids will look for entertainment while they are on summer vacation. WHV is offering *Kangaroo Jack* (June 24) and *What a Girl Wants* (Aug. 5), Buena Vista is planning an August release for *The Lizzie McGuire Movie*, and MGM has *Agent Cody Banks* (Aug. 5).

"Teens are buying less music and using their discretionary income to buy DVDs," WHV's Saksa says. "This is the time to release teen movies."

A wealth of TV boxed sets—a category of increasing demand among consumers—is also slated for summer. The titles include the first season of *ER* (WHV, Aug. 26), the fourth seasons of *Friends* (WHV, July 15) and *Buffy the Vampire Slayer* (Fox, June 10), and the third season of *The Simpsons* (Fox, July 29).

Another strong category for summer is catalog. Consumers will find a special edition of *Casablanca* (WHV, Aug. 5), new editions of *Terminator 2—Judgment Day* (Artisan Home Entertainment, June 3) and the *American Pie* franchise (Universal Studios Home Video, July 29), and much more.

"There are some great catalog titles this year," Virgin's Alder notes. "*Casablanca* will really give retail an opportunity to develop some special marketing approaches. Also, the very strong flow of TV titles should prove very successful."

Picture This™



by Jill Kipnis

DIRECT TO RETAIL: Columbia TriStar Home Entertainment (CTHE) will begin selling its product directly to retailers in September with the CTHE Retail Connect Program.

Ingram Entertainment and Video Products Distributors (VPD) will act as agents for CTHE, filling orders and processing credits and returns. CTHE will set the prices on all rental and sell-through titles, as well as retailer credit limits.

"Any time we've ever gone direct with any retailer, our business has increased," says Marshall Forster, CTHE executive VP for North America. "When you have the ability to work directly with a retailer, you also understand the consumer better."

CTHE tries to create more effective sales and marketing programs based on retail sales information. Retailers who are part of the program will also receive an access code to a CTHE Web site, which will include extensive product information.

Retailers must submit paperwork to Ingram or VPD by July 24 to participate. Retail Connect will launch Sept. 23 for catalog titles and Oct. 14 for new releases.

TECHNICOLOR TAKES OFF: The replication company Technicolor is expanding its operations and exploring new home video technologies.

The company has announced that it will spend \$100 million to increase its replication capacity by 30% this year. Its capacity is expected to reach 1.1 billion by the end of the year—a 500% increase over its 2001 capacity.

"It's a good time to expand because of growing consumer demands for DVD," says Paul Scott, Technicolor senior VP of worldwide packaged media group sales. "We will continue to see strong double-digit growth in the home entertainment category."

Additionally, Technicolor was just named the sole manufacturer of Flex-play's EZ-D discs. The line of 48-hour limited-play DVDs will launch in August with a series of titles from Buena Vista Home Entertainment (*Billboard*, June 7).

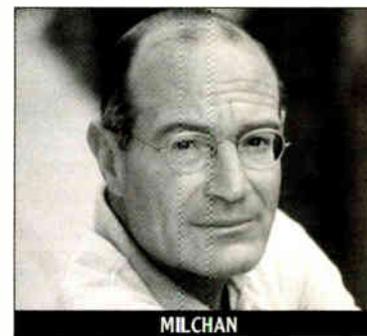
The responsibility will involve some new manufacturing and packaging elements, given EZ-D's chemical breakdown process and the need for vacuum-sealed coverings. Technicolor will spend the new few months determining how to meet these challenges.

Scott adds that Technicolor hopes to be involved in any emerging DVD technology. He says, "We want to ensure that whatever demand our customer wants, we can do it in-house."

ONCE IN A LIFETIME: Producer Arnon Milchan says he would not have the courage today to make *Once Upon a Time in America* the way it was shot in the early 1980s.

The cinematic favorite is coming to DVD June 10 from Warner Home Video. It is the branchchild of Italian filmmaker Sergio Leone.

"It took a year to prepare, 11 months to shoot [for] six days a week, and another year to post-produce," recalls Milchan, whose prolific cred-



MILCHAN

its include *L.A. Confidential*, *Fight Club*, *JFK*, and *Pretty Woman*. "It had 152 speaking parts. We rented the Orient Express for one shot. We had one shot in Paris, one shot in Venice [Italy]. Every single costume was hand-picked. I remember telling Sergio, 'Who will know the difference?' He said, 'The screen smells and breathes.'"

The film follows the lives of Noodles (Robert De Niro) and Max (James Woods), Jewish gangsters who are reunited 35 years after growing up together in early 1900s New York. The cast also includes Jennifer Connelly, Tuesday Weld, Joe Pesci, and Danny Aiello.

The two-disc DVD package will retail for \$26.99. It includes a commentary by film historian/critic Richard Schickel, a "making-of" documentary, and the original theatrical trailer.

WHAT'S GOING ON: MGM Home Entertainment is now in control of its video distribution in Australia, France, Germany, and the U.K. In other MGM news, it will now be the exclusive North American distributor for Broadway Video Enterprises... Lightyear Entertainment has renewed its distribution deal with Warner Home Video... Warren Lieberfarb, the former president of Warner Home Video and "the father of DVD," was presented with the Medaille du Festival at the Cannes Film Festival. The award honors an individual's contributions to the film industry.

JUNE 14
2003

Billboard TOP DVD SALES

Sales data compiled by Nielsen VideoScan

THIS WEEK	LAST WEEK	TITLE LABEL/DISTRIBUTING LABEL & NUMBER	Principal Performers	RATING	PRICE
		NUMBER 1 1 Week At Number 1			
1	NEW	STAR TREK: NEMESIS (WIDESCREEN) PARAMOUNT HOME ENTERTAINMENT 338994	Patrick Stewart Jonathan Frakes	PG-13	29.99
2	NEW	ANTWONE FISHER (WIDESCREEN) FOXVIDEO 2007706	Derek Luke Denzel Washington	PG-13	27.98
3	NEW	ATLANTIS: MILO'S RETURN WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 25998	Animated	NR	29.99
4	NEW	SEX AND THE CITY: THE COMPLETE FOURTH SEASON HBO HOME VIDEO/WARNER HOME VIDEO 99208	Sarah Jessica Parker Kim Cattrall	NR	49.99
5	NEW	ANTWONE FISHER (PAN SCAN) FOXVIDEO 2007715	Derek Luke Denzel Washington	PG-13	27.98
6	NEW	25TH HOUR TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 30582	Edward Norton Rosario Dawson	R	29.99
7	NEW	STAR TREK: NEMESIS (PAN & SCAN) PARAMOUNT HOME ENTERTAINMENT 36694	Patrick Stewart Jonathan Frakes	PG-13	29.99
8	2	THE MATRIX WARNER HOME VIDEO 17737	Keanu Reeves Laurence Fishburne	R	24.98
9	NEW	ADAPTATION (WIDESCREEN) COLUMBIA TRISTAR HOME ENTERTAINMENT 607601	Nicolas Cage Meryl Streep	R	26.99
10	3	CATCH ME IF YOU CAN (WIDESCREEN) DREAMWORKS HOME ENTERTAINMENT 89982	Leonardo DiCaprio Tom Hanks	PG-13	29.95
11	1	THE HOT CHICK TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 30580	Rob Schneider	PG-13	29.99
12	NEW	DANCES WITH WOLVES (SPECIAL EDITION) MGM HOME ENTERTAINMENT 68805	Kevin Costner	PG-13	29.99
13	6	TREASURE PLANET WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 28152	Animated	PG	29.95
14	5	CATCH ME IF YOU CAN (PAN & SCAN) DREAMWORKS HOME ENTERTAINMENT 90332	Leonardo DiCaprio Tom Hanks	PG-13	29.95
15	4	ANALYZE THAT (WIDESCREEN) WARNER HOME VIDEO 23417	Robert De Niro Billy Crystal	R	27.99
16	NEW	CHILDREN OF DUNE ARTISAN HOME ENTERTAINMENT 13872	Susan Sarandon	NR	26.99
17	9	HARRY POTTER AND THE CHAMBER OF SECRETS (WIDESCREEN) WARNER HOME VIDEO 23592	Daniel Radcliffe Emma Watson	PG	29.95
18	NEW	20,000 LEAGUES UNDER THE SEA WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 27327	Kirk Douglas James Mason	G	29.99
19	7	ANALYZE THAT (PAN & SCAN) WARNER HOME VIDEO 30020	Robert De Niro Billy Crystal	R	27.99
20	8	TWO WEEKS NOTICE (PAN & SCAN) WARNER HOME VIDEO 23301	Sandra Bullock Hugh Grant	PG-13	27.98
21	12	HARRY POTTER AND THE CHAMBER OF SECRETS (PAN & SCAN) WARNER HOME VIDEO 24457	Daniel Radcliffe Emma Watson	PG	29.95
22	NEW	MILLER'S CROSSING FOXVIDEO 2007383	Albert Finney	R	19.99
23	NEW	DARK ANGEL SEASON ONE DVD COLLECTION FOXVIDEO 2028584	Jessica Alba	NR	59.98
24	10	EQUILIBRIUM DIMENSION HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 26095	Christian Bale Taye Diggs	R	29.99
25	11	TWO WEEKS NOTICE (WIDESCREEN) WARNER HOME VIDEO 23418	Sandra Bullock Hugh Grant	PG-13	27.95
26	25	FAMILY GUY VOLUME ONE FOXVIDEO 2000951	Animated	NR	49.98
27	16	X-MEN 1.5 FOXVIDEO 07489793	Patrick Stewart Ian McKellen	PG-13	26.95
28	19	MIYAZAKI'S SPIRITED AWAY WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 29781	Animated	PG	29.99
29	15	THE TRANSPORTER FOXVIDEO 2007439	Jason Statham	PG-13	27.98
30	NEW	CHEERS: THE COMPLETE FIRST SEASON PARAMOUNT HOME ENTERTAINMENT 056924	Ted Danson Shelly Long	NR	49.99
31	18	MAID IN MANHATTAN (WIDESCREEN) COLUMBIA TRISTAR HOME ENTERTAINMENT 609748	Jennifer Lopez Ralph Fiennes	PG-13	27.95
32	23	DRUMLINE (WIDESCREEN) FOXVIDEO	Nick Cannon Zoe Saldana	PG-13	27.98
33	20	DARKNESS FALLS (SPECIAL EDITION) COLUMBIA TRISTAR HOME ENTERTAINMENT 609812	Emma Caulfield Joshua Anderson	PG-13	26.95
34	24	DRUMLINE (PAN & SCAN) FOXVIDEO 2007634	Nick Cannon Zoe Saldana	PG-13	27.98
35	13	ANALYZE THIS WARNER HOME VIDEO 10388	Robert De Niro Billy Crystal	R	24.98
36	21	MY BIG FAT GREEK WEDDING HBO HOME VIDEO/WARNER HOME VIDEO 91993	Nia Vardalos John Corbett	PG	27.95
37	NEW	FRASIER: THE COMPLETE FIRST SEASON PARAMOUNT HOME ENTERTAINMENT 059944	Kelsey Grammer	NR	49.99
38	30	JACKASS: THE MOVIE (WIDESCREEN) PARAMOUNT HOME ENTERTAINMENT 341644	Johnny Knoxville Steve-O	R	29.95
39	NEW	THE BOONDOCK SAINTS FOXVIDEO 2002867	Willem DaFoe	R	14.95
40	17	COMEDIAN MIRAMAX HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 30089	Jerry Seinfeld	R	29.99

JUNE 14
2003

Billboard TOP VHS SALES

Sales data compiled by Nielsen VideoScan

THIS WEEK	LAST WEEK	TITLE LABEL/DISTRIBUTING LABEL & NUMBER	Principal Performers	YEAR OF RELEASE	RATING	PRICE
		NUMBER 1 1 Week At Number 1				
1		ATLANTIS: MILO'S RETURN WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 25999	Animated	2003	NR	19.99
2	1	TREASURE PLANET WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 28154	Animated	2002	PG	24.95
3	2	HARRY POTTER AND THE CHAMBER OF SECRETS WARNER HOME VIDEO 23591	Daniel Radcliffe Emma Watson	2002	PG	24.99
4	3	TWO WEEKS NOTICE WARNER HOME VIDEO 23301	Sandra Bullock Hugh Grant	2002	PG-13	22.99
5	5	SCOOBY-DOO MEETS THE HARLEM GLOBETROTTERS WARNER FAMILY ENTERTAINMENT/WARNER HOME VIDEO 2150	Scooby-Doo	2003	NR	14.95
6	4	ANALYZE THAT WARNER HOME VIDEO 23300	Robert De Niro Billy Crystal	2002	R	15.99
7	6	DRUMLINE FOXVIDEO 2007615	Nick Cannon Zoe Saldana	2002	PG-13	19.98
8	7	THE WILD THORNBERYS MOVIE NICOLE BLOOM/WIFE 11/PARAMOUNT HOME ENTERTAINMENT 339763	Animated	2002	PG	19.95
9	NEW	SEX AND THE CITY: THE COMPLETE FOURTH SEASON HBO HOME VIDEO/WARNER HOME VIDEO 99209	Sarah Jessica Parker Kim Cattrall	2003	NR	49.99
10	10	THE WIGGLES: WIGGLES BAY HIT ENTERTAINMENT 2522	The Wiggles	2003	NR	14.95
11	16	LILLO & STITCH WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 23988	Animated	2002	PG	24.95
12	NEW	BROWN SUGAR FOXVIDEO 2007370	Taye Diggs Sanaa Lathan	2002	PG-13	14.98
13	NEW	FARGO MGM HOME ENTERTAINMENT 207723	Frances McDormand William H. Macy	1996	R	9.99
14	8	MY BIG FAT GREEK WEDDING HBO HOME VIDEO/WARNER HOME VIDEO 91993	Nia Vardalos John Corbett	2002	PG	22.95
15	9	X-MEN: THE LEGEND OF WOLVERINE BUENA VISTA HOME ENTERTAINMENT 20594	Animated	2003	NR	14.95
16	11	THE MATRIX (COLLECTOR'S EDITION) WARNER HOME VIDEO 16985	Keanu Reeves Laurence Fishburne	1999	R	19.98
17	12	INSPECTOR GADGET 2 WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 25867	French Stewart	2003	G	22.95
18	NEW	THE BANGER SISTERS FOXVIDEO 2007267	Goldie Hawn Susan Sarandon	2002	R	14.98
19	13	MIYAZAKI'S SPIRITED AWAY WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 29782	Animated	2002	PG	19.99
20	19	X-MEN FOXVIDEO 2000741	Patrick Stewart Ian McKellen	2000	PG-13	22.98
21	20	SPY KIDS 2: THE ISLAND OF LOST DREAMS DIMENSION HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 23965	Antonio Banderas Alan Cumming	2002	PG	22.95
22	18	THE METHOD PILATES: TARGET SPECIFICS CURRENT WELLNESS 940	Not Listed	1999	NR	12.98
23	15	PILATES FOR DUMMIES ANCHOR BAY ENTERTAINMENT 10948	Various Artists	2001	NR	9.99
24	NEW	THE CUTTING EDGE MGM HOME ENTERTAINMENT 523153	O.B. Sweeney Moira Kelly	1992	PG	19.99
25	NEW	UNFAITHFUL FOXVIDEO 207375	Richard Gere Diane Lane	2002	R	14.98

RIAA gold cert. for sales of 50,000 units or \$1 million in sales at suggested retail. RIAA platinum cert. for sales of 100,000 units or \$2 million in sales at suggested retail. 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.

JUNE 14
2003

Billboard TOP DVD RENTALS

THIS WEEK	LAST WEEK	TITLE LABEL/DISTRIBUTING LABEL & NUMBER	Principal Performers	RATING
		NUMBER 1 3 Weeks At Number 1		
1	1	CATCH ME IF YOU CAN DREAMWORKS HOME ENTERTAINMENT 89982	Leonardo DiCaprio Tom Hanks	PG-13
2	NEW	ANTWONE FISHER FOXVIDEO 2007706	Derek Luke Denzel Washington	PG-13
3	4	THE HOT CHICK TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 30580	Rob Schneider	PG-13
4	3	ANALYZE THAT WARNER HOME VIDEO 23417	Robert De Niro Billy Crystal	R
5	2	TWO WEEKS NOTICE WARNER HOME VIDEO 23418	Sandra Bullock Hugh Grant	PG-13
6	NEW	STAR TREK: NEMESIS PARAMOUNT HOME ENTERTAINMENT 338994	Patrick Stewart Jonathan Frakes	PG-13
7	NEW	ADAPTATION COLUMBIA TRISTAR HOME ENTERTAINMENT 607601	Nicolas Cage Meryl Streep	R
8	NEW	25TH HOUR TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 30582	Edward Norton Rosario Dawson	R
9	5	DARKNESS FALLS COLUMBIA TRISTAR HOME ENTERTAINMENT 609812	Emma Caulfield Joshua Anderson	PG-13
10	10	THE TRANSPORTER FOXVIDEO 2007439	Jason Statham	PG-13

JUNE 14
2003

Billboard TOP VHS RENTALS

THIS WEEK	LAST WEEK	TITLE LABEL/DISTRIBUTING LABEL & NUMBER	Principal Performers	RATING
		NUMBER 1 3 Weeks At Number 1		
1	1	CATCH ME IF YOU CAN DREAMWORKS HOME ENTERTAINMENT 89982	Leonardo DiCaprio Tom Hanks	PG-13
2	NEW	ANTWONE FISHER FOXVIDEO 2007706	Derek Luke Denzel Washington	PG-13
3	4	TWO WEEKS NOTICE WARNER HOME VIDEO 23418	Sandra Bullock Hugh Grant	PG-13
4	2	ANALYZE THAT WARNER HOME VIDEO 23300	Robert De Niro Billy Crystal	R
5	3	THE HOT CHICK TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 30580	Rob Schneider	PG-13
6	NEW	ADAPTATION COLUMBIA TRISTAR HOME ENTERTAINMENT 607601	Nicolas Cage Meryl Streep	R
7	NEW	STAR TREK: NEMESIS PARAMOUNT HOME ENTERTAINMENT 338994	Patrick Stewart Jonathan Frakes	PG-13
8	10	MAID IN MANHATTAN COLUMBIA TRISTAR HOME ENTERTAINMENT 609748	Jennifer Lopez Ralph Fiennes	PG-13
9	5	DARKNESS FALLS COLUMBIA TRISTAR HOME ENTERTAINMENT 609812	Emma Caulfield Joshua Anderson	PG-13
10	8	DRUMLINE FOXVIDEO 2007615	Nick Cannon Zoe Saldana	PG-13

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.

Aussie Dollar Boosts Biz

Currency's Strength Encourages Industry Down Under

BY CHRISTIE ELIEZER

MELBOURNE, Australia—The current trading strength of the Australian dollar is improving the outlook for labels and promoters both Down Under and internationally.

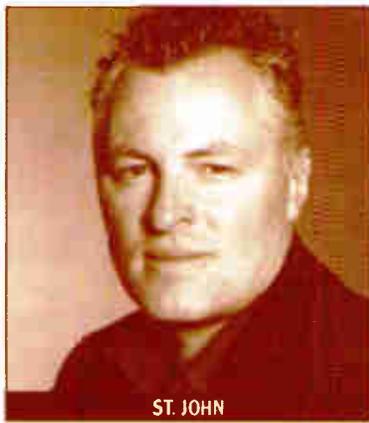
The Australian dollar is currently valued at around \$0.66 U.S., having languished at less than \$0.56 as recently as December 2002. The steady rise of the currency's value in the first five months of 2003 has made it cheaper for Australian acts to record in the U.S. and to make videoclips there so that they can compete globally with international acts.

The industry could do with some good news. After posting a 10% rise in unit shipments for 2001, annual figures from the Australian Record Industry Assn. (ARIA) showed a 4.4% fall in volume and a 5.9% decline in value for 2002 (*Billboard*, Feb. 8).

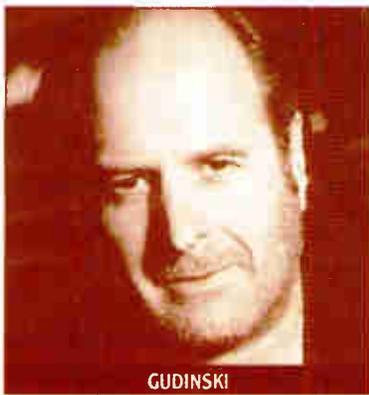
Initial signs for 2003 are encouraging, however. According to the ARIA, the first quarter of this year saw a 5.6% rise in total units shipped compared with January-March 2002, with a 9% rise in value.

Ed St. John, managing director of BMG Australia, says that the cost of recording singer/songwriter Nessa Morgan in Los Angeles effectively declined by 15% during the months of April and May. He adds that promotional tours of Australia by U.S. artists are also more feasible.

"When the dollar went down to 49 cents [in April 2001], I had to pass on some of those," St. John recalls.



ST. JOHN



GUDINSKI

David Champion, GM of frontline marketing at Universal Music Australia, says that thanks to the rise in the Australian dollar's value, he is currently working with a number of tour promoters on bringing in U.S. guitar bands and hip-hop acts to showcase at festivals.

"At the end of the day, it takes a

dazzling live performance to get across what makes a band so special," he says, noting that promo-only visits without live performances can be limited in scope.

Paying touring acts in U.S. dollars has also been tough for promoters, who saw their profit margins being steadily eroded. "A couple here are in financial trouble," claims local industry veteran Michael Gudinski, managing director of Melbourne-based promoter Frontier Touring.

Gudinski says a healthier exchange rate against the U.S. dollar will make things easier for promoters overall, but he cautions that it will not alleviate other major problems. For example, audiences are less inclined than in the past to attend outdoor events unless they are full-blown multi-act festivals, and U.S. superstar acts are reluctant to tour unless they can charge the same high-value ticket prices that they can at home.

Gudinski says that Frontier will tour three major and eight smaller non-Australian acts until the end of the year. He notes that 10 years ago, he could have had six major overseas acts tour during a similar period.

Tim Pittman, managing director of Sydney-based promoter Feel Presents, suggests that the indie-genre acts he tours tend to be more interested in playing territories where they do not get major radio airplay than in making a profit from their live work.

"Everyone has their financial bottom line, obviously," he concedes. "And this [rising Australian dollar] means more acts can tour." Feel plans to bring 10 overseas acts to Australia this year, he adds.

Shipments to the U.S. market make up 25% of annual business at Shock Export.Com, the Melbourne-based export arm of leading independent record distributor Shock Music Group. But managing director Frank Falvo says that as a result of the greater Australian dollar value, U.S. orders for catalog are down: "All [we] can do is provide the [service] to keep orders up." Shock, like other Australian exporters, is cushioned by continued strong demand from Europe and Japan.

The rising Australian dollar value also carries a further threat, some label executives suggest. They are concerned that if the Australian dollar reaches \$0.70 U.S., it will be more attractive for retailers to import their stock from the U.S. One label executive, who asks not to be named, says, "Parallel importing is a serious worry."



Signed, Sealed, Delivered. Universal Music International (UMI) executives met with singer/songwriter Michael McDonald and producer Simon Climie after the artist's recent sellout show at London's 5,200-capacity Royal Albert Hall. McDonald, newly signed to UMI, was playing the U.K. in support of his current album, *Michael McDonald Motown*; the set is produced by Climie. Pictured, from left, are UMI VP of marketing Matt Voss, UMI VP of marketing for international repertoire Kate Farmer, Climie, UMI senior VP of marketing and A&R Max Hole, McDonald, and UMI international A&R consultant Tony Swain.

French Stores In Legislation Threat

BY JAMES MARTIN

PARIS—The French music retail sector is "under threat" from new and proposed legislation, according to Jean-Noël Reinhardt, CEO of Virgin Stores France.

Specialist vendors are already losing music market share to hypermarket retailers, which are the equivalent of such U.S. superstores as Wal-Mart (*Billboard*, March 22). According to Virgin and trade group the Syndicate of Specialist Record Retailers (SDSD), new legislation could further undermine their position.

Virgin has 32 Megastores throughout France and accounts for 10% of the country's music sales by value, according to research company GfK. That puts it in second place behind the FNAC chain, which has 24%.

Reinhardt insists that despite its high profile, competition from the Internet and peer-to-peer file sharing is not the major threat to specialist retailers. Rather, he says, the most immediate danger is posed by legislative changes, which mean specialists will continue losing out to the "hypers."

The European Commission (the executive arm of the European Union) has demanded that France lift a ban on hypermarket chains advertising on TV in 2004. The ban was imposed in 1992 through the Sectors Banned From Advertising Act. That legislation was designed to avoid advertising spaces being monopolized by such major conglomerates as hypermarket operator Carrefour.

Reinhardt claims that with the end of the ban, the hypers' market share will inevitably increase. Since hypers tend to favor best-selling titles, he argues that such a change would "reduce the diversity of music on offer."

Hervé Rony, GM of French labels' body SNEP, agrees. "Available advertising slots will become more rare, and rates will increase excessively," he says. "This is clearly a major risk for the entire music industry."

More recently, on May 16, the 1996 Galland Act—a commercial

law that bans reselling a product for less than its purchase price—was amended.

The amendment is designed to cut down on a common French practice whereby retailers demand non-invoiced discounts from suppliers in exchange for optimum in-store product placement or other commercial favors. The French government had decided that retail's use of such discounts had become "excessive" and is forcing retailers to make such "hidden" reductions transparent by, for example, transforming them into lower prices for consumers.

But specialist music retailers have traditionally relied on such discounts

to lower their retail costs. The SDSD estimates that music retailers' running costs average 10%-15% higher than those of the hypers.

Rodolphe Buet, Paris-based music department director at FNAC, says that as a result of the amendment, hypermarkets will "further lower their prices for new albums, and specialists will have to follow suit or risk losing the type of shopper that buys best-selling records."

Reinhardt claims the amendment, known as the Dutreil circular (after Renaud Dutreil, the Minister of State for Small and Medium-Sized Enterprises, who introduced it) will directly bring about a 1% margin decrease on music, video, and videogame sales at Virgin and other specialist retailers.

Labels, however, are less united on their view of the impact that the change will have on the industry. For SNEP, Rony says the Galland Act's ban on selling at a loss is a "necessary safeguard." But independent labels group the UPFI has long affirmed that the Galland Act is "extremely difficult to put into practice" and "totally inefficient."

The Dutreil circular itself does not explain clearly how the government will check that retailers and suppliers are complying with its guidelines, although it says "a first assessment" will take place in late 2004.

Carrefour and fellow hypermarket chain Auchan did not comment when contacted by *Billboard*.



REINHARDT



Charts for JAPAN, UNITED KINGDOM, GERMANY, and FRANCE. Columns include 'LAST WEEK', 'THIS WEEK', and song/album titles with chart positions.

Charts for CANADA, SPAIN, AUSTRALIA, and ITALY. Columns include 'LAST WEEK', 'THIS WEEK', and song/album titles with chart positions.

Hits of the World is compiled at Billboard/London.

NEW = New Entry RE = Re-Entry

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) 06/04/03
SINGLES		
1	19	I KNOW WHAT YOU WANT BUSTA RHYMES FEATURING MARIAH CAREY J/SUBDIVISION
2	1	IN DA CLUB 50 CENT INTERSCOPE
3	8	SUR UN AIR LATINO LORIE SONY/EPG
4	4	IGNITION R. KELLY JIVE
5	5	FUR DICH YVONNE CATTERFELD HANSA
6	7	BRING ME TO LIFE EVANESCENCE FEATURING PAUL MCCOY WIND-UP/EPIC
7	NEW	THERE THERE RADIOHEAD PARLOPHONE
8	3	MA LIBERTE DE PENSER FLORENT PAGNY MERCURY
9	NEW	SAY GOODBYE S CLUB POLYDOR
10	11	WE WILL ROCK YOU KCPK UNIVERSAL/UM
HOT MOVER SINGLES		
14	NEW	DIRTY STICKY FLOORS DAVE GAHAN MUTE
16	NEW	LAISSONS ENTRER LE SOLEIL A LA RECHERCHE DE LA NOUVELLE STAR BMG
17	21	GET BUSY SEAN PAUL VP/ATLANTIC
20	NEW	FREE ME EMMA BUNTON 19/UNIVERSAL
23	28	UNCHAINED MELODY GARETH GATES S
ALBUMS		
1	1	EVANESCENCE FALLEN WIND-UP/EPIC
2	2	MARILYN MANSON THE GOLDEN AGE OF GROTESQUE INTERSCOPE
3	5	JUSTIN TIMBERLAKE JUSTIFIED JIVE
4	8	SOUNDTRACK THE MATRIX RELOADED WARNER BROS.
5	4	NORAH JONES COME AWAY WITH ME BLUE NOTE
6	NEW	LED ZEPPELIN HOW THE WEST WAS WON ATLANTIC
7	3	MADONNA AMERICAN LIFE MAVERICK/WARNER BROS.
8	NEW	YVONNE CATTERFELD MEINE WELT BMG
9	9	LINKIN PARK METEORA WARNER BROS.
10	NEW	GIRLS ALLOUD SOUND OF THE UNDERGROUND POLYDOR

THE NETHERLANDS

THIS WEEK	LAST WEEK	(MEGA CHARTS BV) 06/02/03
SINGLES		
1	1	TELL HER JIM BMG
2	8	GET BUSY SEAN PAUL ATLANTIC
3	3	IK WOU DAT IK JOU WAS VELTHUIS & KEMPER CAPITOL
4	4	I KNOW WHAT YOU WANT BUSTA RHYMES FEATURING MARIAH CAREY BMG
5	7	SHE DI-RECT OINO
ALBUMS		
1	2	LIVE BIRDS OF PRAY UNIVERSAL
2	NEW	DI-RECT OVER THE MOON OINO
3	1	ILSE DE LANGE CLEAN UP WEA
4	4	SIMPLY RED HOME V2
5	3	NORAH JONES COME AWAY WITH ME BLUE NOTE

SWEDEN

THIS WEEK	LAST WEEK	(GLF) 05/29/03
SINGLES		
1	1	ALIVE DA BUZZ BONNIER
2	2	IN THE SHADOWS THE RASMUS PLAYGROUND
3	3	WITHOUT YOU/SHE SAID ANDERS JOHANSSON MARIANN
4	7	GENOM ELD OCH VATTEN SAREK START KLART
5	4	IN DA CLUB 50 CENT INTERSCOPE
ALBUMS		
1	1	ROBERT WELLS RHAPSODY IN ROCK—COMPLETE COLLECTION VIRGIN
2	2	ALCAZAR ALCAZARIZED RCA
3	NEW	CAROLA GULD PLATINA & PASSION—DET BASTA SOMET
4	8	THE CARDIGANS LONG GONE BEFORE DAYLIGHT STOCKHOLM
5	11	GLENMARK ERIKSSON STROMSTEDT DEN ANDRA SKIVAN COLUMBIA

SWITZERLAND

THIS WEEK	LAST WEEK	(MEDIA CONTROL SWITZERLAND) 06/03/03
SINGLES		
1	1	FUR DICH YVONNE CATTERFELD HANSA
2	4	CHIHUAHUA DJ BOBO RCA
3	2	IN DA CLUB 50 CENT INTERSCOPE
4	3	UN' EMOZIONE PER SEMPRE EROS RAMAZZOTTI ARIOLA
5	8	I KNOW WHAT YOU WANT BUSTA RHYMES FEATURING MARIAH CAREY BMG
ALBUMS		
1	NEW	EROS RAMAZZOTTI 9 RCA
2	1	SOUNDTRACK THE MATRIX RELOADED WARNER BROS.
3	NEW	YVONNE CATTERFELD MEINE WELT BMG
4	2	RICKY MARTIN ALMAS DEL SILENCIO COLUMBIA
5	4	EVANESCENCE FALLEN SONY

IRELAND

THIS WEEK	LAST WEEK	(IRMA/CHART TRACK) 05/30/03
SINGLES		
1	1	WE'VE GOT THE WORLD MICKEY JOE HART COLUMBIA
2	2	IGNITION R. KELLY JIVE
3	3	NO GOOD ADVICE GIRLS ALLOUD POLYDOR
4	4	ROCK YOUR BODY JUSTIN TIMBERLAKE JIVE
5	5	IN DA CLUB 50 CENT INTERSCOPE
ALBUMS		
1	1	FRAMES SET LIST PLATEAU
2	2	JUSTIN TIMBERLAKE JUSTIFIED JIVE
3	3	CHRISTINA AGUILERA STRIPPED RCA
4	4	THE WHITE STRIPES ELEPHANT XL
5	6	NORAH JONES COME AWAY WITH ME BLUE NOTE

AUSTRIA

THIS WEEK	LAST WEEK	(AUSTRIAN IFPI/AUSTRIA TOP 40) 06/03/03
SINGLES		
1	2	FUR DICH YVONNE CATTERFELD HANSA
2	1	ICH LEBE CHRISTINA UNIVERSAL
3	4	BRING ME TO LIFE EVANESCENCE FEATURING PAUL MCCOY WIND-UP
4	9	ANYPLACE, ANYTIME, ANYWHERE NENA & KYM WILDE WARNER BROS.
5	6	NOT GONNA GET US T.A.T.U. INTERSCOPE
ALBUMS		
1	1	NENA 20 JAHRE—NENA FEAT. NENA WEA
2	4	SOUNDTRACK THE MATRIX RELOADED WARNER BROS.
3	5	EVANESCENCE FALLEN WIND-UP
4	NEW	YVONNE CATTERFELD MEINE WELT BMG
5	2	SEER AUFWIND SONY

BELGIUM/FLANDERS

THIS WEEK	LAST WEEK	(PROMU/VI) 06/04/03
SINGLES		
1	1	FOR YOU PETER ARIOLA
2	2	INDIANENDANS M-KIDS ARS
3	3	SPRING SPRING STUDIO 100
4	7	PLANTATION KANA DISTRISOUND
5	4	IN DA CLUB 50 CENT INTERSCOPE
ALBUMS		
1	1	VARIOUS ARTISTS 1001 2003—GREATEST MOMENTS ARIOLA
2	2	JAN LEYERS JAN LEYERS EMI
3	3	BRUCE SPRINGSTEEN GREATEST HITS COLUMBIA
4	13	LIVE BIRDS OF PRAY MERCURY
5	5	BELLE PEREZ BAILA PEREZ APR

ARGENTINA

THIS WEEK	LAST WEEK	(CAPIF) 05/20/03
ALBUMS		
1	7	BANDANA VIVIR INTENTANDO BMG
2	1	ERREWAY TIEMPO SONY
3	3	MANÁ REVOLUCIÓN DE AMOR WEA LATINA
4	2	MADONNA AMERICAN LIFE MAVERICK/WARNER BROS.
5	5	PINON FIJO POR LOS CHICOS... VIVO CENTRALIZA/BMG
6	4	ALEX UBAGO QUE PUES TU? WARNER BROS.
7	13	DIEGO TORRES UN MUNDO DIFERENTE RCA
8	16	NORAH JONES COME AWAY WITH ME BLUE NOTE
9	10	RICARDO ARJONA SANTO PECAADO COLUMBIA
10	8	BERSUIT VERGARABAT DE LA CABEZA CON BERSUIT UNIVERSAL

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
EVANESCENCE Fallen (S)	3		3	2		4		5		8
NORAH JONES Come Away With Me (E)	5			7		6		2		5
LED ZEPPELIN How the West Was Won (W)	1		5			1				7
MARILYN MANSON The Golden Age of Grotesque (U)				6	10					5
SOUNDTRACK The Matrix Reloaded (W)	10			5		8		8		5

Global Music Pulse™

Edited by Nigel Williamson



LOVE HIM: Finland's HIM went back to basics for its fourth album, after the long studio sessions that characterized the recording of the band's third set, *Deep Shadows and Brilliant Highlights*. "When we started out we tried to be really

gerous," Hebden says. "But you can be experimental without losing sight of the need for melody and structure. My background is in jazz and improvisation, and I'm always trying something different. The idea is that the sound should be something that is impossible for a band to do. Why else use machines?" A fan of his style is **Radiohead**, for which he is currently doing a remix. **GARY SMITH**



original and unique, but on this record we just enjoyed playing like a garage band," HIM songwriter and vocalist **Ville Valo** explains. The result, *Love Metal* (BMG), defines HIM's melodic rock sound: a mixture of pure romanticism and the extremities of metal. Valo describes the single "The Funeral of Hearts" as "Roy Orbison meets Megadeth." The new album and single releases are HIM's biggest hits since its international breakthrough with the single "Join Me" and the album *Razorblade Romance* in 2000. In its first week, *Love Metal* topped the charts in Finland and Germany. It also entered the charts in such previously unconquered territories as Sweden (No. 11) and the U.K. (No. 55).

ROCK FROM THE ROCK: Hailing from the tiny peninsula of Gibraltar on Spain's southern tip, **Breed 77** is starting to make good on the early promise that in 1998 won them best unsigned band in a readers' poll conducted by U.K. magazine *Kerrang!* The band has a burgeoning fan base in France, Spain, and Portugal following tours with **Il Nino**, **Raging Speedhorn**, and **Prong**. The quartet—which now resides in London—is gearing up for a major tour of Europe during the summer. The single "La Ultima Hora" is already making inroads at U.K. radio. It will be followed by a repackaged version of the 2001 debut album *Breed 77* featuring new tracks that see the band fusing flamenco and Latin influences with its basic hard-rock sound. "They've consolidated their style with this new material and definitely stepped up to the plate," says **James Cassidy**, GM of Albert Productions, with which the band signed a five-album deal in 2001. "They've developed hugely over the last year." **STEVE ADAMS**

JONATHAN MANDER

THE STARS COME OUT: A fixture on the domestic music scene since 1997, **Boo!** recently won the best pop album award at the South African Music Awards with *Shooting Star*. Now the group is chasing international success by taking its spectacular live show across Europe this summer. "If we are just going to play the music, people can simply buy the CD and listen to it at home," songwriter **Chris Chameleon** says. "We want them to come to the gigs, and when they do, we want to take them where they've never been before." **DIANE COETZER**

BOSNIA LISTENS: Since the release of his 2002 solo debut, *Slusaj Mater*, **Edin Osmic**—better-known to the public as **Edo Maajka**—has turned the music scene in the Balkans upside-down. The album, released in Croatia and Slovenia by Menart Records, has not only won the 24-year-old, Bosnian-born MC various prizes but has also kick-started a new wave of Balkan hip-hop music. A concert in the Bosnian capital of Sarajevo May 25—a date that used to be celebrated as the "Day of Youth" during the Communist era—was attended by more than 1,700 fans. Maajka was supported by his former group; **Defence**, a hip-hop/raga outfit from Tuzla; and **Beetfleet** from Split. "My lyrics are mainly against nationalism and intolerance throughout the Balkans," he says. "If we want to change things, we had better not look to the past but make the best out of today." His second single, "Jesmo I Sami," and its accompanying video are currently receiving radio and TV play around the Balkans. **TAYFUN KESGIN**

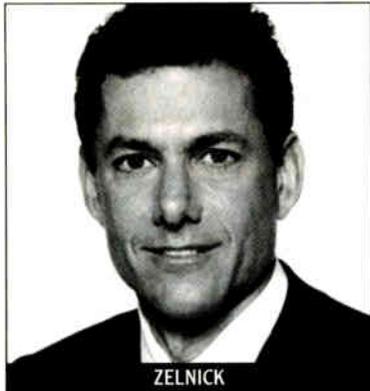
CME Reports First Profit In Seven Years

BY STEVE McCLURE

TOKYO—Columbia Music Entertainment (CME), formerly Nippon Columbia, recorded its first operating profit in seven years for the business year ended March 31.

Tokyo-based CME's consolidated sales fell 9.2% to 29.9 billion yen (\$257 million). But its operating profit was 22 million yen (\$189,182), compared with the previous year's operating loss of 1.9 billion yen (\$16.2 million).

The company, which is Japan's oldest record label, recorded a net loss of 1.2 billion yen (\$11 million) for the year because of one-off restructuring costs, compared with the previous



year's 21.5 billion yen (\$183.4 million) net loss.

"These results are a very good sign," New York-based CME chair-

man/CEO Strauss Zelnick says. "We have significantly reduced our operating costs and are beginning to deliver pop hits."

A Tokyo-based company spokesman adds that the decline in sales was partly because of "softness" in CME's CD-pressing division. But, he adds, "music sales were especially strong in the second half; second-half sales revenue was 16.6 billion yen [\$141.6 million]."

For many years, CME specialized in traditional *enka* ballads, a declining part of the Japanese music market. It has recently scored mainstream pop hits with such acts as female vocalist Yo Hitoto. And in 2002, the company shipped some 80,000 copies of Janet Jackson's *Live in Hawaii* DVD.

Besides Tokyo-based core label Columbia Music Entertainment, the CME group includes 11 subsidiaries and two affiliated companies.

It has been undergoing extensive restructuring aimed at restoring it to profitability since New York-based investment firm Ripplewood bought a controlling interest in it from electronics company Hitachi in May 2001. Ripplewood brought in former BMG Entertainment CEO Zelnick to oversee Columbia's revival in September 2001.

The restructuring program has seen CME cut its work force by 25% and its artist roster by 40% since the Ripplewood takeover. But Zelnick says no further cuts are planned for the time being. "We're where we want to be," he says.

For the term ending March 2004, CME is projecting sales of 31 billion yen (\$265.4 million) and an after-tax profit of 300 million yen (\$2.6 million).

CME's efforts to get back on its feet after years of losses were dealt a blow last August with the sudden death of president Katsumi "Jack" Matsumura, whom Zelnick hired in October 2001. Matsumura was succeeded by executive VP Masao "Mario" Nakajima (*Billboard*, Sept. 7, 2002).

Under Nakajima, CME has subsequently signed manufacturing/distribution deals with recently established Japanese labels R&C Japan and Dreamusic. The company has also teamed with musician Yoshiki, former leader of disbanded rock group X Japan, who plans to produce new artists for the label. Most recently, CME signed a licensing deal with U.S. label Artemis Records.

"Mario is leading the way in establishing relationships with the top talent in Japan," Zelnick says.

Zelnick calls Japan "a market that is challenged by piracy and year-over-year declines . . . Everyone shares these concerns. Our challenge is to make good music that our consumers want."

Broadcaster, Labels Unite Against Piracy

BY STEVEN PATRICK

SINGAPORE—Singapore's largest broadcast group has linked with local labels to launch a year-long educational campaign. Its goal is to raise awareness among Singaporeans regarding the adverse effects of online piracy and CD burning.

MediaCorp Radio (the radio arm of Media Corp. of Singapore, the major broadcaster in the city state) has teamed with local International Federation of the Phonographic Industry (IFPI) affiliate the Recording Industry Assn. of Singapore (RIAS) to organize the campaign, which the broadcaster is funding.

Media Corp. of Singapore owns TV, radio, entertainment production, publications, and electronic media services. MediaCorp Radio operates 12 local FM stations, broadcasting in a variety of formats and languages.

The new campaign, under the banner "Keep Music Original," launched May 21. MediaCorp Radio and the RIAS will spread the anti-copying message through radio, TV, print, and Internet advertisements. The RIAS and MediaCorp Radio representatives will also visit schools and colleges to deliver the message to the youth market.

"Music is radio, and radio is music, so MediaCorp Radio wants to educate our listeners on 'Keeping Music Original,'" MediaCorp Radio

CEO Kenneth Tan says.

"We see the need to preserve music in all its originality. Music downloading and CD burning have resulted in consumers enjoying music without paying for it. How then is the industry going to survive? If there is no money in it to support creativity, then why would anyone make music a career?"

The RIAS has already produced a 20-minute educational video titled "Don't Let the Music Die." The video is intended to provide students with an insight

into the workings of the music industry. "Close to 200 schools, junior colleges, and [other educational] institutions in Singapore have already received copies of it," RIAS CEO Edward Neubronner says.

The RIAS is already in contact with the National University of Singapore, Nanyang Technological University, and Singapore Management University in an attempt to raise

awareness about illegal downloads. "Students in all the universities in Singapore are actively engaged in downloading and file sharing infringing material," Neubronner says. "We will be seeking assistance from the universities in implementing proactive measures to prevent such activities."

The RIAS estimates that imports of blank CD-Rs into Singapore increased from 6.3 million units in 1999 to 52.5 million in 2002. The IFPI estimates the Singapore recorded music market had a retail value of \$46.7 million in 2002.



TAN

NEWSLINE...

Andys Records

U.K. independent music retail chain **Andys Records** has gone into administration. A statement issued May 30 by managing director Andy Gray says: "Due to the depressed and uncertain state of the

music business and the failure of certain parties to help in the restructuring, my family interests are no longer prepared to help financially to underwrite the business, and the directors have asked the bank to appoint administrators." London-based chartered accountant Robson Rhodes has been appointed to the administrator role. Gray says his other business interests—notably his reissues label Beat Goes on Records—"are not affected by the administration." Andys Records launched in 1975 with a store in Cambridge, England. At its trading peak in the financial year ended April 30, 1998, the chain had annual sales in excess of £29 million (\$47.8 million). The following year, Gray opened his 40th outlet, cementing Andys' position as the U.K.'s largest independent music retailer. At the time of entering administration, following four years of declining business, the chain had shrunk to 23 stores. Robson Rhodes had not confirmed plans for the business by press time. Gray says he relinquished his executive power May 31.

TOM FERGUSON

All record shops throughout the Netherlands held a value-added tax (VAT) "protest day" May 27. Instead of the usual 19% VAT rate, consumers were charged lower prices, as if only 6% VAT had been charged on CDs and music DVDs. The initiative was organized by Music Platform Netherlands, a group of parties involved in the Dutch music industry including Dutch music foundations, artists, managers, record shops, and record labels. The day is part of the organizations' ongoing campaign to lower taxes applied to music.

JENNIFER DEMPSEY

The strategic alliance forged in 2000 between Japanese labels Universal Music K.K. and Victor Entertainment will end Dec. 31. The alliance (*Billboard*, April 8, 2000) was an unprecedented arrangement between two majors, designed to maintain links they had forged during the era of joint venture Universal Victor. The latter, originally known as MCA Victor, folded at the end of March 2000, after which Victor took over sales activities for Universal. Victor had previously manufactured Universal's product in Japan; that continued under the strategic alliance. Universal has always handled its own marketing and promotion. Insiders say the deal was a lucrative one for Victor. It allowed Universal to concentrate on building its domestic repertoire, an area in which it had traditionally been weak. The alliance also meant that Universal's hierarchy could devote more time to organizing a move into a new headquarters building in Tokyo, which occurred in June 2002. Physical distribution of both Victor and Universal product is handled by Nippon Record Center, which is part of the Matsushita/JVC group of companies. A Universal spokesman says the company's plans post-Victor will be discussed at its national sales meeting in Tokyo during July.

STEVE McCLURE

Italian singer **Eros Ramazzotti** (*Billboard*, June 7) has signed a new recording contract with BMG. The artist, who has sold 30 million albums worldwide during a 20-year career, has signed a long-term contract that is expected to result in at least four studio albums, according to BMG Ricordi president Adrian Berwick. The new international contract also covers online distribution for the first time. Ramazzotti's publishing remains with EMI Publishing Italy.

MARK WORDEN

Hong Kong-based **Universal Music Publishing (Asia) (UMPA)** has signed a three-year sub-publishing deal to represent Los Angeles-headquartered Fox Music in Asia, excluding Japan. The deal covers the catalogs of Fox Film Music, TCF Music Publishing, and Fox Tunes; included are soundtracks to such Hollywood blockbusters as *X2: X-Men United*, *Moulin Rouge*, and *Ice Age*, as well as TV series *Ally McBeal* and *The X-Files*. L.A.-based Mary Jo Mennella, senior VP/GM of Fox Music Publishing, says the deal continues Fox's long association with Universal Music Southeast Asia president Harry Hui and UMPA regional director Tony Yapp. "Both executives have strong musical sensibilities to effectively market our catalog in an evolving music industry," she says.

CLARENCE TSUI

U.K. promoter **Mean Fiddler Music Group (MFMG)** will not stage its annual Fleadh festival in London this summer, citing a lack of headlining acts. The one-day event, which celebrates Irish music, has been held every year at Finsbury Park in North London since 1990; the inaugural festival featured Van Morrison, Christy Moore, and the Pogues. No date had been announced for the 2003 event. MFMG hopes to stage the festival again next year.

LARS BRANDLE

DMDS Gives Radio Security

EMI Canada Is Country's First Label To Use System For Major Releases

BY LARRY LeBLANC

TORONTO—With a single key stroke, on May 28 EMI Music Canada became the first label here to digitally deliver a major release to Canadian radio through a new secure system.

Using Toronto-based media services company Musicrypt's Digital Media Distribution System (DMDS), EMI delivered the Jane's Addiction single "Just Because" to 22 Canadian rock radio stations for streaming to music directors. The track was "unlocked" to enable downloading and on-air broadcast May 30.

Musicrypt VP of sales and marketing Peter Diemer says that by using the system, EMI VP of national promotion and media relations Derrick Ross "saved eight promo reps across the country at least two trips each to the radio stations they service to deliver and promote the single."

DMDS is a Web-based content-delivery system. It was pitched to labels here as a simple way for radio to receive new releases from the record industry. It can also provide worldwide digital delivery of music files within a record-label structure.

While final pricing for DMDS delivery has yet to be fixed, Diemer expects record companies to be asked to pay Musicrypt \$4.75 Canadian (\$3.47) per track, per radio station for transmission of a lead-off single and \$2.75 Canadian (\$2) per track, per station for follow-up singles or remixes.

DMDS utilizes Windows Media Audio and Wave files on the Internet. The system is protected from illegal access by a 1-million-bit encryption and by Musicrypt's "biometric authentication" process. That process creates a distinct template for each user by comparing the ways in which a password is typed eight times during a registration program. Downloads are individually watermarked.

Musicrypt launched in 1999. Initially, it aimed to offer a secure digital delivery system for consumers. It switched its focus to a music-industry strategy last year.

Since November 2002, EMI Music Canada and Toronto-based radio chain Standard Broadcasting have been working with Musicrypt on testing and refining DMDS. Musicrypt also installed DMDS at the Toronto offices of Universal Music Canada and Sony Music Entertainment (Canada) for internal testing in December 2002.

Since March 5, the company has traded on Canada's public venture capital market TSX, under the name MCT.

Ross says, "The more I use DMDS, the more I like it. I can control what goes where. I can include photo clips of the album jacket and a bio in the file. It's a piece of cake to use."

Wayne Webster, assistant PD/music director at adult radio station CKFM Toronto, agrees: "It's simple to use.

There's an icon on your screen, and you click on it, type in your user name and password, and the file comes up. You listen to it, and then you put it in your system."

Musicrypt executives contend that DMDS will eliminate the costly physical distribution of tracks by Canadian labels as well as the practice of transferring MP3 files of major releases between labels and stations, which has been deemed unreliable.



"Cranking out CDs [for radio] is expensive," agrees Vel Omazic, Sony Music Entertainment (Canada) VP of national promotion and media relations. "Also, many Canadian radio programmers get singles from the U.S. right away. They have American contacts, and they monitor U.S. stations. We have to stay on top of that."

"Sending out MP3 files is a temporary solution," Universal/Island/Def Jam Canada VP of promotion Paul Jessop adds. "Everybody is on the edge of doing this switch [to electronic distribution], but not yet. There are still folks that like to have the CD to hear in their car. If it's on their desk, it's tangible. They see it. If it's in a computer, you may as well put it in a cabinet."

Musicrypt president/CEO John Heaven notes that DMDS' design also enables the digital delivery of music files directly from a recording studio

to a label's A&R department without compromising prerelease security. Without such delivery, he says, "if a Canadian label has an artist recording in London, England, there might be a two- or three-day delay before the A&R representative in Canada hears a mix."

The Jane's Addiction release was preceded May 20 by EMI Music Canada's servicing of the lower-profile debut single "Generation Genocide" by Canadian band Jersey to Canadian rock radio stations through DMDS.

That delivery was the last in a series of DMDS transfers for the track. Mixes were sent from EMAC Studios in London, Ontario, to EMI's Toronto A&R department using the system. Subsequent mixes were also transferred via DMDS from Metalworks Recording Studios in Mississauga, Ontario, to EMI's Toronto head office.

DMDS is only effective in protecting internationally distributed releases if it is adopted by a label worldwide. After a prerelease leak elsewhere, however, it could turn up on the Internet, according to Diemer. "We've had conversations with several record companies outside Canada," he says, "and they said: 'Prove that DMDS works and is scalable on a global basis, and we will show more interest.'"

Several Canadian executives contend that the field of electronic transmission of audio files is already overcrowded, with several other North American firms offering alternative systems. Heaven acknowledges that DMDS will have to expand its client base and radio-station reach in Canada (it is currently in 30 stations) to prosper.

But, he insists, "we have yet to come across anyone who has taken our approach, combining high-value encryption, biometrics, and digital-rights management in a Web-based service."

Oz Labels Win First Round In College Fight

BY CHRISTIE ELIEZER

SYDNEY—A May 30 decision by the Federal Court in Sydney to allow labels access to the systems of college-based Internet service providers (ISPs) could have international repercussions for ISPs and their relationship with copyright owners.

Michael Speck, GM of the Australian record industry's Music Industry Piracy Investigations unit (MIPI), says, "The issue of ISPs' obligations to copyright owners is still in contention in most [international] territories. But this is the first equivocal statement of that obligation by a superior court."

Earlier this year, MIPI—which is funded by labels body the Australian Record Industry Assn. (ARIA)—accused 10 universities of complicity in the illegal trade of recorded music, carried out by students and staffers using their computer networks (*Billboard*, Feb. 15).

Subsequently, Sony Music Entertainment (Australia), EMI Music Australia, and Universal Music Australia initiated action against the universities of Sydney, Melbourne, and Tasmania regarding alleged breaches of copyright by students using their computer networks.

The labels had asked the universities to provide computer records so that they could mount civil cases against four alleged pirates. The universities declined, citing privacy concerns.

But on May 30, Federal Court judge Brian Tamberlin ordered the universities to allow a music industry-designated computer forensic expert, John

Thackeray, access to their systems by the end of the second week of June. His task is to seek any illegal MP3 files, images, sound recordings, and the identities of those allegedly involved in the unlawful activity.

Thackeray is operating under strict confidentiality. He will hand over the information to the universities'

administrators, who will then have to decide whether to pass it on to the music companies.

Implicit in the Tamberlin decision is an acknowledgement that Australian ISPs do have control over their traffic.

Effectively, ISPs are obliged to help copyright holders if their copyrights are infringed. "This redresses the imbalances of the past," Speck says.

He adds that the labels might pursue damages from the universities for blocking their investigation if they consider that procedural delays in the case against the students prevent prosecution.

Speck claims ISPs are reluctant to crack down on illegal downloading because it constitutes 20% of their revenue. But Peter Coroneos, CEO of the Internet Industry Assn., insists it is simply impossible to monitor 5 million Australian users per day. "It is like saying that a telecommunications company is responsible for the phone calls made on its systems," he says.

The value of trade deliveries in Australia during 2002 was \$573 million Australian (\$378 million), according to the ARIA. The association estimates that it lost \$70 million Australian (\$46 million) last year to all forms of piracy.



EMI Asia Releases Bollywood Bowie

BY STEVE McCLURE

TOKYO—Two vintage '80s David Bowie tracks, "Let's Dance" and "China Girl," have been given artist-approved "Asian" remixes for release in the Asia-Pacific region and beyond.

"Let's Dance," a *Billboard* Hot 100 chart-topper in March 1983, was the title track of Bowie's hit EMI America album that year. It has been given a "Bollywood" treatment, with an exotic sonic backdrop featuring tabla drums, Hindi vocals, and sitars.

From the same album, another international hit, "China Girl"—originally recorded in 1977 by Iggy Pop, Bowie's co-writer on the track—has been given a distinctly Far Eastern flavor. Added to the mix are traditional Chinese instruments, such as the plaintive *erhu*, a two-

stringed bowed instrument.

"Asian culture has had a fairly high profile within my work from the early '70s," Bowie tells *Billboard*. "It was not a difficult decision to give the green light to these remixes. I think they're pretty cool."

The project was the brainchild of Hans Ebert, EMI Recorded Music Southeast Asia executive director. As co-executive producer, he oversaw the remixing of the tracks with Morton Wilson, president of Schtung Music, a music production company with offices in Hong Kong, Shanghai, and Singapore. Wilson, who shares the executive producer credit with Ebert, had the actual mixing and additional recording carried out by Schtung staff engineers and local musicians.

"Being given permission by Bowie's manage-

ment [New York-based Isolar] to remix two of my favorite tracks by one of my all-time favorite musicians was the only inspiration and dedication I needed," Ebert says. "This was truly a labor of love for me and Morton. Having the tracks approved and the work appreciated was the icing on the cake."

Ebert has previously overseen "Asian" remixes of tracks by such Western acts as Nelly Furtado, Laura Fygi, Enrique Iglesias, and Blue.

The "Let's Dance" and "China Girl" remixes will be included as bonus tracks on EMI's upcoming Asian release of a Bowie greatest-hits package; the release date has yet to be confirmed. Ebert says they will also be released in Europe on other compilations. MTV Asia, meanwhile, has created a special music video for the "Let's Dance" remix.

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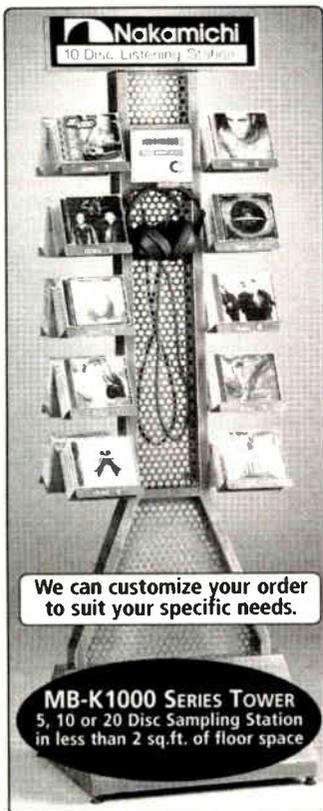


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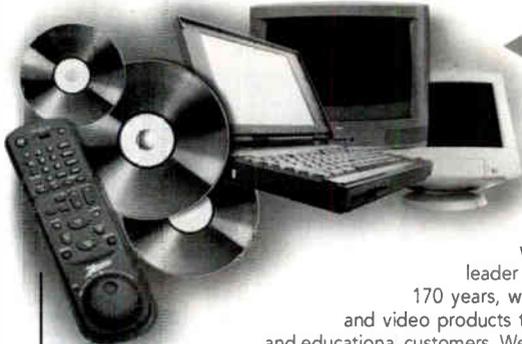
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TAG To Open In Nashville

Continued from page 7

Keith, Travis Tritt), along with such independent but highly active locally based agencies as Buddy Lee Attractions (Marty Stuart, Mark Chesnutt) and Bobby Roberts Co. (John Anderson, Merle Haggard).

Other national agencies, including International Creative Management, have failed in their attempts to establish an ongoing presence in Nashville.

Lohr was a 19-year veteran of Buddy Lee Attractions, but he left after his former client, the Dixie Chicks, moved to CAA earlier this year. Lohr's initial roster at TAG will include longtime client Riders in the Sky, along with Jorma Kaukonen, Dan Hicks & the Hot Licks, the Funk Brothers, and World Series of Poker champion Chris MoneyMaker.

Lohr says the roster will be based on "country, bluegrass, acoustic/Americana, and even a few rock acts, in that order. It will be the personal attention we give to artists that will make this thing fly."

Based on TAG's track record, both the client and agent rosters could grow rapidly in Nashville. TAG's L.A. office opened two years ago with VP Dave Kirby and an assistant. It now includes 25 employees and such artists as Evanescence.

The process began in London in 1980. "We're quite unique in that we opened up offices in the Americas at a time when Americans were threatening to invade Europe with agencies," says Jan Sikorski, TAG chief accountant. "Of course, that was all hot wind, and they retreated back to the trenches."

And with subsequent success in New York, Toronto, and then L.A., "We have been determined to stay with the cause," Sikorski says.

That includes signing both new and established acts. Nashville-based acts often sign with an agent well before a label deal is in place and sometimes even before signing with management, a practice TAG also has used.

"This agency was always modeled on artist development," Warnock says, "and we want to represent not only the biggest artists but also developmental artists we can work with through managers and labels to develop them nationally and, much more importantly, internationally."

"What I really want," Warnock continues, "is young agents and young bands—good young talent—because that's the future."

That is what happened with Creed, Warnock says. "[Agent] Ken Fermaglich took on Creed as a baby act [on the club level] and went with them all the way to stadiums. He knows what they require."

Steve Martin, TAG senior VP overseeing North American operations, adds, "My job isn't so much A&R of artists as it is A&R of agents."

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 JUNE 1, 2003

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1 50 CENT, 21 QUESTIONS 2 JAHHEIM, PUT THAT WOMAN FIRST 3 JOE BUDDEN, PUMP IT UP 4 BONE CRUSHER, NEVER SCARED 5 GINUWINE, IN THOSE JEANS 6 MONICA, SO GONE 7 DAVID BANNER, LIKE A PIMP 8 LIL MO, 4 EVER 9 R. KELLY, SNAKE 10 DA BRAT, IN LOVE WIT CHU 11 BUSTA RHYMES & MARIAH CAREY, I KNOW WHAT YOU WANT 12 LUDACRIS, ACT A FOOL 13 SNOOP DOGG, BEAUTIFUL 14 CHINGY, RIGHT THURR 15 FLOETRY, SAY YES 16 THE ISLEY BROTHERS, WHAT WOULD YOU DO 17 N.A.S., I CAN 18 NOVEL, PEACH 19 TAMIKA, OFFICIALLY MISSING YOU 20 HEATHER HEADLEY, I WISH I WASN'T 21 FABOLOUS, CAN'T LET YOU GO 22 JENNIFER LOPEZ, I'M GLAD 23 TLC, DAMAGED 24 SEAN PAUL, GET BUSY 25 DRU HILL, I LOVE YOU 26 B2K, GIRLFRIEND 27 JUSTIN TIMBERLAKE, ROCK YOUR BODY 28 WAYNE WONDER, NO LETTING GO 29 WHITNEY HOUSTON, TRY IT ON MY OWN 30 CLIPSE, HOT DAMN 31 KELLY PRICE, HE PROPOSED 32 HITMAN SAMMY SAM, STEP DADDY 33 JAY-Z, EXCUSE ME MISS 34 TALIB KWELL, GET BY 35 MARIAH CAREY, BOY (I NEED YOU) 36 E-40, ONE NIGHT STAND 37 DJ KAYSLAY, TOO MUCH FOR ME 38 K-O-S, SUPERSTAR PT. ZERO 39 L\$S, JUST FRIENDS 40 50 CENT, MANY MEN	1 KENNY CHESNEY, NO SHIRT, NO PROBLEMS 2 TOBY KEITH, BEER FOR MY HORSES 3 BROOKS & DUNN, RED DIRT ROAD 4 SHANIA TWAIN, FOREVER AND FOR ALWAYS 5 BRAD PAISLEY, CELEBRITY 6 FAITH HILL, YOU'RE STILL HERE 7 KEITH URBAN, RAINING ON SUNDAY 8 MONTGOMERY GENTRY, SPEED 9 DARRYL WORLEY, HAVE YOU FORGOTTEN 10 ROBYN, PRICE TO PLAY 11 RASCAL FLATTS, I WISH YOU WOULD 12 KID ROCK, PICTURE 13 DIAMOND RIO, I BELIEVE 14 MONTGOMERY GENTRY, MY TOWN 15 KEITH URBAN, SOMEBODY LIKE YOU 16 LONESTAR, MY FRONT PORCH LOOKING IN 17 JOHNNY CASH, HURT 18 DWIGHT YOAKAM, THE BACK OF YOUR HAND 19 GEORGE STRAIT, SHE'LL LEAVE YOU WITH A SMILE 20 TOBY KEITH, COURTESY OF THE RED, WHITE & BLUE 21 LISA MARIE PRESLEY, LIGHTS OUT 22 FAITH HILL, WHEN THE LIGHTS GO DOWN 23 KENNY CHESNEY, BIG STAR 24 MARCEL, TENNESSEE 25 ALISON KRAUSS, THE LUCKY ONE 26 TRACE ADKINS, THEN THEY DO 27 MARTINA MCBRIDE, CONCRETE ANGEL 28 OERKS BENTLEY, WHAT WAS I THINKIN' 29 JENNIFER HANSON, THIS FAR GONE 30 RHONDA WINGENT, YOU CAN'T TAKE IT WITH YOU 31 UNCLE KRACKER, DRIFT AWAY 32 TERRI CLARK, THREE MISSISSIPPI 33 JESSICA ANDREWS, THERE'S MORE TO ME THAN YOU 34 JIMMY WAYNE, STAY GONE 35 BRIAN MCCOMBS, 99% SURE (I'VE NEVER BEEN HERE BEFORE) 36 DIXIE CHICKS, LONG TIME GONE 37 TIM MCGRAW, SHE'S MY KIND OF RAIN 38 ALAN JACKSON, DRIVE (FOR DADDY GENE) 39 FRANKY PEREZ, SOMETHING CRAZY 40 RASCAL FLATTS, THESE DAYS	1 PINK, FEEL GOOD TIME 2 50 CENT, 21 QUESTIONS 3 GOOD CHARLOTTE, GIRLS & BOYS 4 ASHANTI, ROCK WIT U 5 KELLY CLARKSON, MISS INDEPENDENT 6 LILLIX, IT'S ABOUT TIME 7 FABOLOUS, CAN'T LET YOU GO 8 EVANESCENCE, BRING ME TO LIFE 9 JENNIFER LOPEZ, I'M GLAD 10 METALLICA, ST ANGER 11 CHRISTINA AGUILERA, FIGHTER 12 JOE BUDDEN, PUMP IT UP 13 BEYONCE, CRAZY IN LOVE 14 HILARY DUFF, WHY NOT 15 MONICA, SO GONE 16 JUSTIN TIMBERLAKE, ROCK YOUR BODY 17 BUSTA RHYMES, I KNOW WHAT YOU WANT 18 LUDACRIS, ACT A FOOL 19 ROONEY, BLUESIDE 20 MICHELLE BRANCH, ARE YOU HAPPY NOW? 21 MYA, MY LOVE IS LIKE... WO 22 SEAN PAUL, LIKE GLUE 23 NICK CANNON, FEELIN' FREAKY 24 JAHHEIM, PUT THAT WOMAN FIRST 25 THALIA, I WANT YOU/POUSE SEXY 26 JASON MRAZ, THE REMEDY (I WON'T WORRY) 27 TA.TU, NOT GONNA GET US 28 GOOD CHARLOTTE, THE ANTHEM 29 DAVID BANNER, LIKE A PIMP 30 BONE CRUSHER, NEVER SCARED 31 DEFTONES, MINERVA 32 COLD, STUPID GIRL 33 RODEO, THE SEED 34 LOU REED, WALK ON THE WILD SIDE 35 EMINEM, WITHOUT ME 36 EMINEM, SING FOR THE MOMENT 37 NOLAN JONES, COME AWAY WITH ME 38 DONNAS, WHO INVITED YOU 39 STACIE ORRICO, STUCK 40 SMILE EMPTY SOUL, BOTTOM OF A BOTTLE	1 EVANESCENCE, BRING ME TO LIFE 2 LISA MARIE PRESLEY, LIGHTS OUT 3 MATCHBOX TWENTY, UNWELL 4 JENNIFER LOPEZ, I'M GLAD 5 R. KELLY, IGNITION 6 SUGAR RAY, MR. BARTENDER (IT'S SO EASY) 7 TRAIN, CALLING ALL ANGELS 8 JEWEL, INTUITION 9 KELLY CLARKSON, MISS INDEPENDENT 10 COLDPLAY, THE SCIENTIST 11 PINK, FEEL GOOD TIME 12 JASON MRAZ, THE REMEDY (I WON'T WORRY) 13 MADONNA, AMERICAN LIFE 14 CHRISTINA AGUILERA, FIGHTER 15 AUDIOSLAVE, LIKE A STONE 16 EMINEM, SING FOR THE MOMENT 17 WHITNEY HOUSTON, TRY IT ON MY OWN 18 SNOOP DOGG, BEAUTIFUL 19 ASHANTI, ROCK WIT U 20 CELINE DION, I DROVE ALL NIGHT 21 MAROON 5, HARDER TO BREATHE 22 UNCLE KRACKER, DRIFT AWAY 23 ALL-AMERICAN REJECTS, SWING SWING 24 FOO FIGHTERS, TIMES LIKE THESE 25 SHANIA TWAIN, FOREVER AND FOR ALWAYS 26 FRANKY PEREZ, SOMETHING CRAZY 27 JOHN MAYER, WHY GEORGIA 28 NOLAN JONES, COME AWAY WITH ME 29 BLUE MAN GROUP, SING ALONG 30 CHANTAL KREVIAZUK, IN THIS LIFE 31 SANTANA, THE GAME OF LOVE 32 DANIEL BEDINGFIELD, IF YOU'RE NOT THE ONE 33 NO DOUBT, HELLA GOOD 34 PINK, DON'T LET ME GET ME 35 KID ROCK, PICTURE 36 JOHN MAYER, NO SUCH THING 37 NOLAN JONES, COME AWAY WITH ME 38 RED HOT CHILI PEPPERS, BY THE WAY 39 RED HOT CHILI PEPPERS, CAN'T STOP 40 3 DODDS DOWN, WHEN I'M GONE

 200 Jericho Quadrangle, Jericho, NY 11753	 9697 E. Mineral Ave., Englewood, CO 80112	 1515 Broadway, New York, NY 10036	 299 Queen St. West, Toronto, Ontario M5V2Z5
1 GINUWINE, IN THOSE JEANS	1 FAITH HILL, YOU'RE STILL HERE	1 GOOD CHARLOTTE, GIRLS & BOYS 2 ASHANTI, ROCK WIT U (JAWWWWW BABY) 3 METALLICA, ST ANGER 4 BEYONCE, CRAZY IN LOVE 5 HILARY DUFF, WHY NOT 6 MONICA, SO GONE	1 PINK, FEEL GOOD TIME 2 ASHANTI, ROCK WIT U (JAWWWWW BABY) 3 CHANTAL KREVIAZUK, IN THIS LIFE

1 WHITE STRIPES, SEVEN NATION ARMY 2 AUDIOSLAVE, LIKE A STONE 3 LINKIN PARK, SOMEWHERE I BELONG 4 ATARIS, IN THIS DIARY 5 A.F.I., GIRL S'NOT DIRTY 6 GOOD CHARLOTTE, THE ANTHEM 7 STAINED, PRICE TO PLAY 8 MARYLIN MANSON, MOBSCENE 9 REVIS, CAUGHT IN THE RAIN 10 GOOD CHARLOTTE, THE YOUNG AND THE HOPELESS 11 QUEENS OF THE STONE AGE, GO WITH THE FLOW 12 TAPROOT, MINE 13 3 DOORS DOWN, THE ROAD I'M ON 14 SALIVA, REST IN PIECES 15 SUM 41, HELL SONG 16 EVANESCENCE, BRING ME TO LIFE 17 EMINEM, SING FOR THE MOMENT 18 SMILE EMPTY SOUL, BOTTOM OF A BOTTLE 19 STREETS, DON'T MUG YOURSELF 20 50 CENT, MANY MEN 21 LINKIN PARK, FAINT	1 MONTGOMERY GENTRY, SPEED 2 SHANIA TWAIN, FOREVER AND FOR ALWAYS 3 DIAMOND RIO, I BELIEVE 4 RANDY TRAVIS, THREE WOODEN CROSSES 5 CHRIS CAGLE, WHAT A BEAUTIFUL DAY 6 JIMMY WAYNE, STAY GONE 7 TOBY KEITH, BEER FOR MY HORSES 8 KEITH URBAN, RAINING ON SUNDAY 9 TRACY BYRD, THE TRUTH ABOUT MEN 10 BRIAN MCCOMBS, 99% SURE (I'VE NEVER BEEN HERE BEFORE) 11 EMERSON DRIVE, ONLY GOD (COULD STOP ME LOVING YOU) 12 JESSICA ANDREWS, THERE'S MORE TO ME THAN YOU 13 TRACE ADKINS, THEN THEY DO 14 DARRYL WORLEY, HAVE YOU FORGOTTEN 15 BRAD PAISLEY, CELEBRITY 16 DWIGHT YOAKAM, THE BACK OF YOUR HAND 17 BROOKS & DUNN, RED DIRT ROAD 18 CHALEE TENNISON, EASY LOVIN' YOU 19 BILLY GILMAN, SHADES OF LIFE (I AM) 20 AARON TIPPIN, LOVE LIKE THERE'S NO TOMORROW 21 KENNY ROGERS, I'M MISSING YOU 22 KENNY CHESNEY, NO SHOES, NO SHIRT, NO PROBLEMS 23 CLEOUS T JUO, WHERE'S YOUR MDMMMY? 24 MARTINA MCBRIDE, CONCRETE ANGEL 25 TERRI CLARK, THREE MISSISSIPPI 26 LONESTAR, MY FRONT PORCH LOOKING IN 27 JENNIFER HANSON, THIS FAR GONE 28 LEANN RIMES, SUDDENLY 29 OERKS BENTLEY, WHAT WAS I THINKIN' 30 MARCEL, TENNESSEE	1 50 CENT, 21 QUESTIONS 2 METALLICA, ST ANGER 3 EVANESCENCE, BRING ME TO LIFE 4 RADIOHEAD, THERE THERE 5 PANJABI MC, BROTHERS OF THE BOYS (INDIAN TO BACK) 6 BUSTA RHYMES, I KNOW WHAT YOU WANT 7 ROOTS, THE HEED 8 JOE BUDDEN, PUMP IT UP 9 KENNA, FREETIME 10 LUDACRIS, ACT A FOOL 11 DJ KAYSLAY, TOO MUCH FOR ME 12 PETE YORN, COME BACK HOME 13 WHITE STRIPES, SEVEN NATION ARMY 14 COLDPLAY, THE SCIENTIST 15 DAVID BANNER, LIKE A PIMP 16 CLIPSE, HOT DAMN 17 GOOD CHARLOTTE, THE YOUNG AND THE HOPELESS 18 TALIB KWELL, GET BY 19 FLOETRY, SAY YES 20 MARYLIN MANSON, MOBSCENE 21 SALIVA, REST IN PIECES 22 BONE CRUSHER, NEVER SCARED 23 QUEENS OF THE STONE A, GO WITH THE FLOW 24 JAHHEIM, PUT THAT WOMAN FIRST 25 STAINED, PRICE TO PLAY 26 CHEVELLE, SEND THE PAIN BELDW 27 LINKIN PARK, FAINT 28 YEAH YEAH YEAHS, DATE WITH THE NIGHT 29 COLD, STUPID GIRL 30 LIL MO, 4 EVER	1 SAM ROBERTS, WHERE HAVE ALL THE PEOPLE GONE 2 THREE DAYS GRACE, I HATE EVERYTHING ABOUT YOU 3 ASHANTI, ROCK WIT U 4 SEAN PAUL, GET BUSY 5 WHITE STRIPES, SEVEN NATION ARMY 6 SING A LITTLE BIT 7 GOB, GIVE UP THE GRUDGE 8 SUM 41, HELL SONG 9 AVRIL LAVIGNE, LOSING GRIP 10 KELLY CLARKSON, MISS INDEPENDENT 11 BUSTA RHYMES & MARIAH CAREY, I KNOW WHAT YOU WANT 12 IN ESSENCE, I.E 13 SHAWN DESMAN, SPREAD MY WINGS 14 LINKIN PARK, SOMEWHERE I BELONG 15 DAVID BANNER, LIKE A PIMP 16 FINGER ELEVEN, GOOD TIMES 17 LIVE ON RELEASE, LET'S GO 18 CHRISTINA AGUILERA, FIGHTER 19 50 CENT, 21 QUESTIONS 20 JUSTIN TIMBERLAKE, ROCK YOUR BODY 21 JOE BUDDEN, PUMP IT UP 22 METALLICA, ST ANGER 23 R. KELLY, IGNITION 24 EVANESCENCE, BRING ME TO LIFE 25 THE BRASSMUNK, BIG 26 MICHELLE BRANCH, ARE YOU HAPPY NOW? 27 FOO FIGHTERS, TIMES LIKE THESE 28 MATTHEW GOOD, IN A WORLD CALLED CATASTROPHE 29 COLD, STUPID GIRL 30 LINKIN PARK, CRAWLING
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THE CLIP LIST

 CALIFORNIA MUSIC CHANNEL 15 hours weekly 10227 E. 14th St., Oakland, CA 94603	 Continuous programming 1111 Lincoln Rd., Miami Beach, FL 33139	 2 hours weekly 3900 Main St., Philadelphia, PA 19127	 Continuous programming Im Media Park 2, 56070 Köln, Germany
1 GOOD CHARLOTTE, THE YOUNG AND THE HOPELESS 2 KELLY CLARKSON, MISS INDEPENDENT 3 JEWEL, INTUITION 4 DANIEL BEDINGFIELD, IF YOU'RE NOT THE ONE 5 FRANKIE J, DON'T WANNA TRY 6 SUGAR RAY, MR. BARTENDER (IT'S SO EASY) 7 AVRIL LAVIGNE, LOSING GRIP 8 SIMPLE PLAN, ADDICTED 9 EVANESCENCE, BRING ME TO LIFE 10 LILLIX, IT'S ABOUT TIME 11 AMANDA PEREZ, ANGEL 12 JUSTIN TIMBERLAKE, ROCK YOUR BODY 13 B2K, GIRLFRIEND 14 LINKIN PARK, SOMEWHERE I BELONG 15 MATCHBOX TWENTY, UNWELL	1 SYSTEM OF A DOWN, BODAM 2 MARYLIN MANSON, MOBSCENE 3 LINKIN PARK, SOMEWHERE I BELONG 4 EMINEM, SING FOR THE MOMENT 5 AVRIL LAVIGNE, I'M WITH YOU 6 50 CENT, IN DA CLUB 7 KELLY OSBOURNE, COME DIG ME OUT 8 NELLY, WIRK IT 9 EVANESCENCE, BRING ME TO LIFE 10 MISSY "MISDEMEANDER" ELLIOTT, GOSSIP FOLKS 11 JUANES, MALA GENTE 12 DEFTONES, MINERVA 13 RICKY MARTIN, TAL VEZ 14 STACIE ORRICO, STUCK 15 MADONNA, AMERICAN LIFE 16 SIMPLE PLAN, I'D DO ANYTHING 17 A*TEENS, PERFECT MATCH 18 BON JOVI, ALL ABOUT LOVIN' YDU 19 AUDIOSLAVE, LIKE A STONE 20 MANA, MARIPOSA TRACIONERA	1 STICKY FINGAZ, CAN'T CALL IT 2 DA BRAT, IN LOVE WIT CHU 3 50 CENT, 21 QUESTIONS 4 OJ KAYSLAY, TOO MUCH FOR ME 5 JOE BUDDEN, PUMP IT UP 6 50 CENT, IN DA CLUB 7 MO THUGS, ALL LIFE LONG 8 ORU HILL, I LOVE YOU 9 KEITH MURRAY, YEAH YEAH U KNOW IT 10 50 CENT, MANY MEN (WISH DEATH) 11 CHINGY, RIGHT THURR 12 KENNY LATTIMORE & CHANTE MOORE, YOU DON'T HAVE TO CRY 13 HITMAN SAMMY SAM, STEP DADDY 14 BLU CANTELL, BREATHE 15 NELLY, PIMP JUICE 16 BENZINO, WOULD YOU	1 YVONNE CATTERFELD NAIDOO, FUR DICH 2 DANIEL KUEBLBOECK, HEARTBEAT 3 RZA, ICH KENNE NICHTS 4 NENA, ANYPLACE, ANYWHERE, ANYTIME 5 EVANESCENCE, BRING ME TO LIFE 6 50 CENT, IN DA CLUB 7 TROPICIA OAO, RIDE OR DIE 8 CHRISTINA AGUILERA, FIGHTER 9 BEGINNER, FAULE 10 SNAP, THE POWER OF BHANGRA

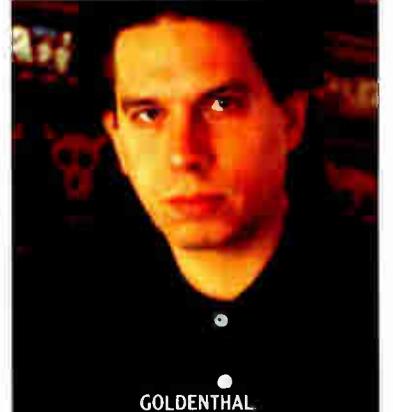
Tuned In: Television

by Carla Hay



GOLDENTHAL ON 'OTHELLO': When the time came for Academy Award-winning composer **Elliot Goldenthal** to write the music for the ballet *Othello*, he had to go into a different mind-set than he would to compose for film.

"The music propels the action—as opposed to film, which has the action propelling the music," he tells *Billboard*. "It's like creating a movie, but the impetus is movement in dance."



Othello will make its TV debut June 18 on PBS as part of the network's *Great Performances* series. The program is titled *Dance in America: Lar Lubovitch's Othello From San Francisco Ballet*.

Othello was choreographed by Lar Lubovitch. The production is the first new three-act ballet in more than 30 years to be commissioned by the American Ballet Theatre.

Goldenthal tells *Billboard*, "One has to be very careful in composing for ballets because you have to be very aware of the limitations of the human flesh. If you have a pas de deux or a solo, you can't sustain the music for 20 minutes like action in a film. You have to take into account human endurance. The work is completely narrative."

Goldenthal, who won the best original score Oscar for *Frida*, is no stranger to composing music for the stage. His theater credits include *The Green Bird*, *The Transposed Heads*, and *Juan Darien: A Carnival Mass*.

The composer is currently working with his longtime partner, director **Julie Taymor**, on *Grendel*, an opera based partly on the poem *Beowulf* and **John Gardner's** writings. *Grendel* is expected to debut at the Los Angeles Opera in 2005.

working with choreographer Lubovitch involved "a lot of back and forth with ideas and suggestions. It was about devouring the music and bringing those musical ideas across."

MUCHMUSIC VIDEO AWARDS: With six nods, *Our Lady Peace* tops the nominee list for the 2003 MuchMusic Video Awards, which will be presented June 22 at the network's Toronto headquarters. MuchMusic will telecast the show live.

Our Lady Peace's "Innocent" is up for best video, MuchLOUD best rock video, best director, best post-production, and best cinematography: the video for "Somewhere Out There" earned the band a people's choice nomination for favorite Canadian group.

Treble Charger follows close behind, with five nominations. **Shawn Desman, Matthew Good, Chantal Kreviazuk, and Swollen Members** each received four nods.

A complete list of nominees is available online at billboard.com/bb/awards/index.jsp.

PRODUCTION COMPANY NEWS: Beverly Hills, Calif.-based production companies Villains and Smugglers have named **Heidi Wahl** director's rep. . . . Veteran music-video rep **Kris Toledo-Foster** is now an executive at the newly formed Brazen Management in Los Angeles. The new company represents directors **David Palmer, the Malloys, and Charlie Deaux** . . . Oil Factory has moved to 9100 Wilshire Boulevard, Suite 100 West, Beverly Hills, Calif. 90212.

VIDEO CHART CHANGES: Effective this issue, *Billboard* has revamped the Video Monitor chart. Fuse, Great American Country, MTV2, and MuchMusic are all monitored by Nielsen Broadcast Data Systems (BDS). Therefore, these video outlets have been moved from the Clip List section to the Video Monitor section.

These networks' playlists in *Billboard* will now consist of the most-played videos for that week, according to Nielsen BDS monitoring. The "new ons" are those clips with six or more plays for the first time in the chart week.

The Clip List section will remain for outlets not monitored by Nielsen BDS. These outlets are responsible for reporting their playlists.

BETWEEN THE BULLETS

A LOOK BEHIND THIS WEEK'S CHART ACTION

Over The Counter™

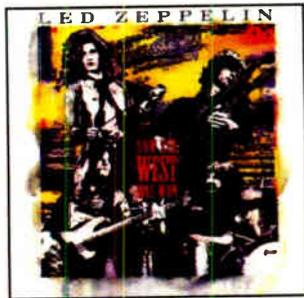


by Geoff Mayfield

WHOLE LOTTA LED: Three different rock albums have been No. 1 for three weeks in a row, and **Led Zeppelin** leads The Billboard 200. Exactly what year is this, 2003 or 1973?

The song indeed remains the same for the seminal Led Zeppelin, as even classic rock shines in a year when hip-hop and

R&B are dominant flavors at top 40 radio. *How the West Was Won*, a three-disc collection of previously unreleased recordings of 1972 concerts that



Zeppelin played in Southern California, garners an opener of 154,000 copies, according to Nielsen SoundScan.

That haul easily outpaces runner-up **50 Cent** (109,000), despite the rapper's 7% lift (5-2). The band makes news on Top Music Videos, too, as a related two-disc set scores the largest SoundScan week yet for a DVD-only release with an opening sum of 120,000 (see story, page 1).

How the West Was Won is the first album with more than two discs to top the big chart since **Garth Brooks' The Limited Series** crowned the list for two weeks in 1998. Brooks' six-disc set sold 327,500 in its first week and has tallied 1.9 million copies to date, according to SoundScan.

There have been six double-length albums at No. 1 since Brooks' box, the most recent being **Jay-Z's The Blueprint 2: The Gift and the Curse**, tops in last year's Nov. 30 issue.

The new Zep box outshines the band's previous multi-disc anthologies. In 1997, *BBC Sessions*, a twofer of previously unreleased tracks recorded from 1969 through 1971, peaked at No. 12. Earlier multiple sets peaked at Nos. 18, 47, and 87, respectively, in 1990, 1992, and 1993. And in the wake of its new releases, *Early Days & Latter Days*, a double album that appends two earlier hits sets, rises 169-135 with its largest sales frame since the week after Christmas.

LOOMING LARGE: Albums distributed by WEA have been No. 1 for two weeks in a row. That streak should move to three next issue, with the accelerated arrival of **Metallica**. Prompted by piracy issues, the band's *St. Anger* got moved from June 10 to an off-cycle street date of June 5 (*Billboard Bulletin*, June 3).

Even without Metallica's shift, WEA seemed destined for the top slot anyway with the new **Jewel**. Chart watchers estimate that set will

sell 130,000 or more, based on first-day numbers reported by retail chains. Still, her new *0304* appears on course to earn a career-high rank on The Billboard 200 and beat the No. 3 peak earned by her 1998 album, *Spirit*.

A three-week stay atop the big chart would be WEA's longest since the issue dated June 23, 2001, when **Staind** had the last of its three weeks at No. 1 with *Break the Cycle*. Its latest album, which falls to No. 7 with a second-week slide of 64%, began the distributor's current streak.

HEAVEN FOR SEVEN: *Ashanti: The 7 Series (EP)* got off to a modest launch, entering The Billboard 200 last issue at No. 199, but radio play for **Ashanti's** new track pushes the set to No. 155 with the Pacesetter award (up 37%).

The EP, culled from her chart-topping debut *Ashanti*, is her representation in the value-priced line of seven-track collections launched by Island Def Jam Music Group and Universal Music & Video Distribution (Retail Track, *Billboard*, May 17).

The new song, "Rock Wit U (Awww Baby)," will be on her forthcoming album. The track advances 17-15 on the all-format Hot 100 Airplay chart with a 23% gain in audience.

Radio also appears to be the key to an even larger spike for **Ginuwine's The Senior**, which leaps 52-25 with a 44% increase and the big chart's Greatest Gainer. (In a week like this, when the same album has both the largest unit increase and the biggest percentage growth, it wins the Greatest Gainer, with the Pacesetter awarded to the title with the second-largest percentage hike.)

With a 34% audience swell, Ginuwine's "In Those Jeans" bows at No. 72 on Hot 100 Airplay. The song also marches 32-22 on Hot R&B/Hip-Hop Airplay.

STEADY ON: As we worry over the sales lost to downloads and CD burners, check out mellow **Norah Jones**, whose adult-skewed audience is more than willing to purchase CDs. Her *Blue Note* debut, which has sold 6.1 million copies, according to Nielsen SoundScan, logs its 27th week inside the top 10. Kids still shop, too, because the last album to log that many weeks there was **Avril Lavigne's Let Go** (No. 38). Its 37th and last week in the top 10 was in the March 15 issue.



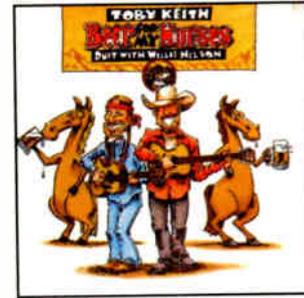
Singles Minded™



by Silvio Pietrolungo, Minal Patel, Wade Jessen

HALF NELSON: **Toby Keith** brings **Willie Nelson** along for his latest No. 1 ride on Hot Country Singles & Tracks, as "Beer for My Horses" gains 696 detections and advances 3-1 (see Chart Beat, page 86).

The boozy, whiskey-swilling rant is in stark contrast to other recent themes that held sway atop this chart, including **Randy Travis'** moralistic "Three Wooden Crosses" and **Diamond Rio's** remarkably sobering "I Believe," which dominated for one and two weeks, respectively. Although "Believe" gets pushed down to No. 4,



it still gains plays, marking three consecutive weeks that former No. 1 titles have bulleted following their chart peaks. The Travis single held its bullet at No. 2 for two

weeks following its week atop the page.

Watch for another duet, the new "It's Five O'Clock Somewhere" by **Alan Jackson** and **Jimmy Buffett**, to take Hot Shot Debut honors on this chart next issue. It's one of two new tracks on the forthcoming second installment of Jackson's greatest hits, due in September.

Elsewhere on the chart, **Craig Morgan** jumps 12-9 with "Almost Home" in its 32nd week on the chart. It is the third-longest jaunt into the top 10 and the fifth time in the history of the chart that a song has taken 30 or more weeks to reach the top 10. All instances have occurred since 2000. **Gary Allan's** "Right Where I Need to Be" holds the record, with a 40-week climb into the top 10.

Meanwhile, the continuing spate of spiritual or religious material on the chart is fortified by three debuts with similar themes this issue. **Sherrie Austin's** "Streets of Heaven" bows at No. 54, and **Jeff Carson's** cover of **MercyMe's** Christian crossover hit "I Can Only Imagine" opens at No. 57. Newcomer **Josh Turner** climbs 57-50 with the Southern gospel-styled "Long Black Train."

ANGER MANAGEMENT: **Metallica** sets the record on Mainstream Rock Tracks for first-week detections, as "St. Anger" debuts at No. 2 with 2,142 spins. It is the highest entry on the chart since **Van Halen's** "Without You" debuted at No. 1 in the March 7, 1998, issue and the biggest first-week spin tally since **Aerosmith's** "Livin' on the Edge" debuted at No. 1 in the April 10, 1993, issue with 2,025 detections.

SPANISH FLY: 25-year-old Dominican native **Javier** charts his first single on Hot R&B/Hip-Hop Singles & Tracks, as "Crazy" bows at No. 75, making him the most recent artist of Hispanic

heritage to make a first appearance on the R&B/Hip-Hop chart. While **Jennifer Lopez** may be the most widely known name in recent years, the new crop also includes **Frankie J**, **Thalia**, and **Lumidee**.

Frankie J, born in Tijuana, Mexico, and a former member of Latin pop group **Kumbia Kings**, advances 4-1 on Hot R&B/Hip-Hop Singles Sales with "Don't Wanna Try" after a month-long stint in the top 10. Although still bubbling under the Hot R&B/Hip-Hop Airplay chart, "Try" continues to build its audience and holds at No. 80 with a bullet on Hot R&B/Hip-Hop Singles & Tracks.

Another familiar name, Latin pop princess **Thalia**, advances 74-67 on Hot R&B/Hip-Hop with "I Want You" featuring another Latino, **Fat Joe**. "Want" is the lead single from *Thalia*, her first English album, and is being well-received at R&B radio outlets, even those not in heavily Hispanic markets. The song is receiving airplay on 30% of the entire panel (40% if you exclude the adult-leaning stations that normally shy away from hip-hop titles).

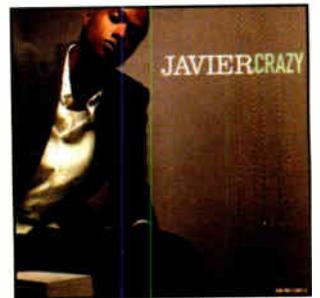
Lumidee, from Spanish Harlem in New York, is the highest-charting of the four artists, at No. 20 on Hot R&B/Hip-Hop Singles & Tracks with her debut single, "Never Leave You-Uh Ooh, Uh Ooh!"

HOLIDAY GROOVE: A week removed from the Memorial Day holiday, there are an inordinate amount of bullets on the radio charts, as stations that dabbled in specialty programming during the holiday weekend returned to their normal music mix. Nowhere is this more prevalent than Country Singles & Tracks, where 49 of the 60 songs bulleted.

Our audience-based charts are dictated by weekly radio activity. In this rebound frame, bullets on those charts are awarded only to those titles that had exceptional gains.

One song that took a large audience jump on The Billboard Hot 100 is "Magic Stick" by **Lil' Kim Featuring 50 Cent**, which climbs 8-5 with a 15 million audience impression increase, the second-largest gain on the chart. The move by "Stick" pushes a bulleted "Bring Me to Life" by **Evanescence Featuring Paul McCoy** down in rank to No. 6.

Meanwhile, because of a processing error, a title was omitted from the Hot 100 Singles Sales last issue. **Santana Featuring Musiq's** "Nothing at All" DVD single, now No. 40, should have debuted at No. 51.



Billboard THE BILLBOARD 200

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	WKS. AGO	WEEKS ON CHART	ARTIST		Title	PEAK POSITION	THIS WEEK	LAST WEEK	WKS. AGO	WEEKS ON CHART	ARTIST		Title	PEAK POSITION	
				IMPRINT & NUMBER/DISTRIBUTING LABEL	IMPRINT & NUMBER/DISTRIBUTING LABEL											
				NUMBER 1/HOT SHOT DEBUT		1 Week At Number 1										
1			1	LED ZEPPELIN	ATLANTIC 83587/AG (27.98 CD)	How The West Was Won	1	50	33	7	50	50	50 CENT	SHADY/AFTERMATH 000106/INTERSCOPE (19.95 DVD/CD)	The New Breed	2
2	5	2	17	50 CENT	SHADY/AFTERMATH 493544*/INTERSCOPE (12.98/18.98)	Get Rich Or Die Tryin'	1	51	49	26	6	51	MADONNA	MAVERICK 48439/WARNER BROS. (18.98 CD)	American Life	1
3	4	4	13	EVANESCENCE	WIND-UP 13063 (18.98 CD)	Fallen	3	52	58	49	27	52	3 DOORS DOWN	REPUBLIC/UNIVERSAL 064358/UMRG (12.98/19.98)	Away From The Sun	8
4	3	7	7	KELLY CLARKSON	RCA 68159/RMG (18.98 CD)	Thankful	1	53			1	53	FRANKIE J	COLUMBIA 90073/CRG (12.98 EQ CD)	What's A Man To Do?	53
5	7	6	66	NORAH JONES	BLUE NOTE 32088 (17.98 CD) [M]	Come Away With Me	1	54			1	54	O.A.R.	EVERFINE/LAVA 83643/AG (18.98 CD)	In Between Now And Then	54
6	8	8	6	SOUNDTRACK	WALT DISNEY 860080 (18.98 CD)	The Lizzie McGuire Movie	6	55	47	31	8	55	LISA MARIE PRESLEY	CAPITOL 96668 (11.98/18.98)	To Whom It May Concern	5
7	1		4	STAINED	FLIP/ELEKTRA 62892/EEG (18.98 CD)	14 Shades Of Grey	1	56	55	56	17	56	THE ALL-AMERICAN REJECTS	DOGHOUSE/DREAMWORKS 450407/INTERSCOPE (18.98 CD) [M]	The All-American Rejects	25
8			1	SOUNDTRACK	DUNN/IRBING THA PEACE/DEF JAM SOUTH 000426*/IDJMG (12.98/18.98)	2 Fast 2 Furious	8	57	56	46	40	57	DIXIE CHICKS	MONUMENT/COLUMBIA 86840*/CRG (12.98 EQ/18.98)	Home	1
9	10	9	9	CHER	GEFFEN/MCA/WARNER BROS. 73852/WARNER STRATEGIC MARKETING (18.98 CD)	The Very Best Of Cher	4	58	63	51	47	58	NELLY	FD REEL/UNIVERSAL 017747*/UMRG (12.98/18.98)	Nellyville	1
10	6	5	6	SOUNDTRACK	WARNER SUNSET MAVERICK 48411/WARNER BROS. (19.98 CD)	The Matrix Reloaded: The Album	5	59	64	63	58	59	KENNY CHESNEY	BNA 67038/RLG (12.98/18.98)	No Shoes, No Shirt, No Problems	1
11	2		2	DEFTONES	MAVERICK 48350*/WARNER BROS. (18.98 CD)	Deftones	2	60	61	44	8	60	JAMES TAYLOR	WARNER BROS. 73837/WARNER STRATEGIC MARKETING (18.98 CD)	The Best Of James Taylor	11
12	13	11	10	LINKIN PARK	WARNER BROS. 48186* (19.98 CD)	Meteora	1	61	68	55	30	61	JAHEIM	DIVINE MN 1 48214/WARNER BROS. (18.98 CD)	Still Ghetto	8
13	11	14	3	SOUNDTRACK	RCA 51169/RMG (18.98 CD)	American Idol Season 2: All-Time Classic American Love Songs	2	62	65	41	3	62	KELLY PRICE	DEF SOUL 536777/IDJMG (12.98/18.98)	Priceless	10
14	16	10	4	THE ISLEY BROTHERS FEATURING RONALD ISLEY	DREAMWORKS 450409/INTERSCOPE (12.98/18.98)	Body Kiss	1	63	46	12	3	63	THIRD EYE BLIND	ELEKTRA 62783/EEG (18.98 CD)	Out Of The Vein	12
15	23	18	15	R. KELLY	JIVE 41812/ZOEMBA (18.98 CD)	Chocolate Factory	1	64	67	57	21	64	DANIEL BEDINGFIELD	ISLAND 065113*/IDJMG (17.98 CD)	Gotta Get Thru This	41
16	19	17	20	SEAN PAUL	VPI/ATLANTIC 83620*/AG (12.98/18.98)	Dutty Rock	9	65	30		2	65	LYNYRD SKYNYRD	SANCTUARY 84610 (18.98 CD)	Vicious Cycle	30
17	15	13	4	JACK JOHNSON	MOONSHINE CONSPIRACY/UNIVERSAL 075012*/UMRG (18.98 CD)	On And On	3	66	66	50	24	66	SIMPLE PLAN	LAVA 83534/AG (7.98/12.98) [M]	No Pads, No Helmets...Just Balls	36
18	20	16	10	VARIOUS ARTISTS	EMI/UNIVERSAL/SONY/ZOEMBA 82344/CAPITOL (12.98/18.98)	Now 12	3	67	80	68	22	67	HEATHER HEADLEY	RCA 69376/RMG (12.98/18.98)	This Is Who I Am	38
19	24	22	40	COLDPLAY	CAPITOL 54004* (12.98/18.98)	A Rush Of Blood To The Head	5	68	75	87	11	68	JASON MRAZ	ELEKTRA 62829/EEG (12.98 CD) [M]	Waiting For My Rocket To Come	68
20	9		4	DAVID BANNER	SRC/UNIVERSAL 000312*/UMRG (12.98/18.98)	Mississippi: The Album	9	69	27		2	69	POWERMAN 5000	DREAMWORKS 450413/INTERSCOPE (18.98 CD)	Transform	27
21	18	15	10	CELINE DION	EPIC 87185 (12.98 EQ/18.98)	One Heart	2	70	72	58	27	70	JENNIFER LOPEZ	EPIC 86221 (18.98 EQ CD)	This Is Me...Then	2
22	26	27	43	TOBY KEITH	DREAMWORKS (NASHVILLE) 450254/INTERSCOPE (11.98/18.98)	Unleashed	1	71	60	54	12	71	AFI	WIT/DC/DREAMWORKS 450380*/INTERSCOPE (9.98 CD)	Sing The Sorrow	5
23	25	19	9	THE WHITE STRIPES	THIRD MAN 27148*/V2 (18.98 CD)	Elephant	6	72	71	53	29	72	FLOETRY	DREAMWORKS 450313/INTERSCOPE (17.98 CD)	Floetic	19
24	34	28	13	LIL' KIM	QUEEN BEE/ATLANTIC 83572*/AG (12.98/18.98)	La Bella Mafia	5	73	28		2	73	LIVE	RADIOACTIVE 000374/MCA (18.98 CD)	Birds Of Prey	28
				GREATEST GAINER				74	74	75	21	74	LIL JON & THE EAST SIDE BOYZ	BME 2370*/TVT (13.98/18.98)	Kings Of Crunk	15
25	52	43	4	GINUWINE	EPIC 86950 (12.98 EQ/18.98)	The Senior	6	75	69	88	69	75	MARTINA MCBRIDE	RCA (NASHVILLE) 67012/RLG (12.98/18.98)	Greatest Hits	5
26	32	29	7	JIMMY BUFFETT	WORLD PAT MCA 067781/UME (25.98 CD)	Meet Me In Margaritaville: Jimmy Buffett The Ultimate Collection	9	76	70	52	9	76	LIL' MO	ELEKTRA 62835/EEG (18.98 CD)	Meet The Girl Next Door	17
27	36	30	7	CHRISTINA AGUILERA	RCA 88677*/RMS (12.98/18.98)	Stripped	2	77	77	79	31	77	RASCAL FLATTS	LYRIC STREET 105031/HOLLYWOOD (12.98/18.98)	Melt	5
28	31	23	60	KID ROCK	LAVA 83482*/AG (12.98/18.98)	Cocky	3	78	81	60	27	78	TIM MCGRAW	CURB 78746 (12.98/18.98)	Tim McGraw And The Dancehall Doctors	2
29	38	32	78	AUDIOSLAVE	INTERSCOPE/EPIC 86898* (18.98 EQ CD)	Audioslave	7	79	83	62	27	79	BUSTA RHYMES	J 20043*/RMG (12.98/18.98)	It Ain't Safe No More...	43
30	21	1	3	MARILYN MANSON	NOTHING 000370/INTERSCOPE (18.98 CD)	The Golden Age Of Grotesque	1	80	96	101	0	80	STACIE ORRICO	FOR FRONT 32549/VIRGIN (12.98/18.98) [M]	Stacie Orrico	59
31	48	40	35	GOOD CHARLOTTE	DAYLIGHT 86486/EPIC (18.98 EQ CD)	The Young And The Hopeless	7	81	95	90	17	81	LIONEL RICHIE	MOTOWN/UTV 068140/UME (18.98 CD)	The Definitive Collection	19
32	39	34	13	FABOLOUS	DESERT STORM/ELEKTRA 62791*/EEG (12.98/18.98)	Street Dreams	3	82	76	67	34	82	CHEVELLE	EPIC 88157 (18.98 EQ CD)	Wonder What's Next	14
33	37	24	5	BONE CRUSHER	BREAK EM OFF/SO SO DEF 50995*/ARISTA (18.98 CD)	AttenCHUN!	11	83	79		2	83	VARIOUS ARTISTS	EPITAPH 86673/17.98 CD)	Punk -0- Rama 8	79
34	33	21	7	FLEETWOOD MAC	REPRISE 48794/WARNER BROS. (18.98 CD)	Say You Will	3	84	84	64	42	84	SOUNDTRACK	BUENA VISTA 860791/WALT DISNEY (12.98 CD)	Lizzie McGuire	31
35	14		2	JO DEE MESSINA	WIND-UP 13063 (18.98 CD)	Greatest Hits	14	85	87	65	27	85	SNOOP DOGG	DIMENSION/FRATERNITY 39157*/CAPITOL (12.98/18.98)	Paid Tha Cost To Be Da BoSS	12
36	40	35	30	JUSTIN TIMBERLAKE	JIVE 41812/ZOEMBA (18.98 CD)	Justified	2	86	93	76	13	86	KIDZ BOP KIDS	RCA 88157 (18.98 EQ CD)	Kidz Bop 3	17
37	42	48	28	MATCHBOX TWENTY	WELLMARK/ATLANTIC 83612/AG (12.98/18.98)	More Than You Think You Are	6	87	97	83	13	87	THIRD DAY	ESSENTIAL 10706/ZOEMBA (18.98 CD)	Offerings II: All I Have To Give	18
38	43	36	52	AVRIL LAVIGNE	ARISTA 14740 (17.98 CD)	Let Go	2	88	86	72	21	88	SOUNDTRACK	SHADY 49354*/INTERSCOPE (12.98/18.98)	8 Mile	1
39	35	25	8	GODSMACK	REPUBLIC/UNIVERSAL 067854/UMRG (12.98/18.98)	Faceless	1	89	90	78	24	89	KEITH URBAN	CAPITOL (NASHVILLE) 32936 (10.98/18.98)	Golden Road	11
40	29	3	3	COLD	FLIP/GEFFEN 000005/INTERSCOPE (18.98 CD)	Year Of The Spider	3	90	99	71	20	90	VARIOUS ARTISTS	EMI SPECIAL MARKETS 63201/TIME LIFE (19.98 CD)	Worship Together: I Could Sing Of Your Love Forever	39
41	22		2	DJ KAYSLAY	COLUMBIA 87048*/CRG (12.98 EQ/18.98)	The Streetsweeper: Vol. 1	22	91	82	61	10	91	CAM'RON PRESENTS THE DIPLOMATS	ROC A FELLA/DEF JAM 063211*/IDJMG (12.98 CD)	Diplomatic Immunity	8
42	17		2	WEIRD AL YANKOVIC	WAY M/DOLBY/DOLBY 31294/ZOEMBA (18.98 CD)	Poodle Hat	17	92	114	95	24	92	TYRESE	J 20041/RMG (12.98/18.98)	I Wanna Go There	16
43	41	38	64	EMINEM	WEB/AFTERMATH 493290*/INTERSCOPE (12.98/18.98)	The Eminem Show	1	93	92	69	77	93	JOSH GROBAN	143/REPRISE 48154/WARNER BROS. (18.98 CD) [M]	Josh Groban	8
44	54	47	11	TRAPT	WARNER BROS. 48296 (18.98 CD) [M]	Trapt	42	94	100	74	29	94	MISSY ELLIOTT	THE GOLD MIND/ELEKTRA 62813*/EEG (12.98/18.98)	Under Construction	3
45	51	42	19	SHANIA TWAIN	MERCURY 170314/UMRG (19.98 CD)	Up!	1	95	107	94	23	95	TALIB KWELI	RAWKUS 113048*/MCA (18.98 CD)	Quality	21
46	12		2	RICKY MARTIN	SONY DISCO 70439 (17.98 EQ CD)	Almas Del Silencio	12	96	104	93	32	96	FOO FIGHTERS	ROSWELL/RCA 88338/RMG (18.98 CD)	One By One	3
47	57	45	75	JOHN MAYER	AWARE/COLUMBIA 85293*/CRG (7.98 EQ/18.98) [M]	Room For Squares	8	97	85	66	26	97	JOHNNY CASH	AMERICAN 063339*/LOST HIGHWAY (18.98 CD)	American IV: The Man Comes Around	45
48	44	37	7	DARRYL WORLEY	DREAMWORKS (NASHVILLE) 000640/INTERSCOPE (12.98/18.98)	Have You Forgotten?	4	98	106	97	47	98	RED HOT CHILI PEPPERS	WARNER BROS. 48140* (18.98 CD)	By The Way	2
49	59	39	20	SOUNDTRACK	EPIC 87018 (18.98 EQ CD)	Chicago	2	99	88	80	4	99	SOUNDTRACK	WALT DISNEY 860292 (18.98 CD)	Holes	80
								100	103	82	22	100	ROD STEWART	J 20039/RMG (12.98/18.98)	It Had To Be You... The Great American Songbook	4

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
101	91	77	7	PETE YORN COLUMBIA 865227/CRG (19 98 EQ CD)	Day I Forgot	18	152	150	124	16	MICHAEL BUBLE 143 REPRIS 48376/WARNER BROS. (18 98 CD) [M]	Michael Buble	80
102	101	84	11	VARIOUS ARTISTS ● EMI CMG/WORD/PROVIDENT 80138/ZOMBA (19 98 22 98)	WOW Worship (Yellow)	44	153	176	170	3	MAROON 5 OCTONE 50001 (11 98 CD) [M]	Songs About Jane	153
103	45	—	2	LESS THAN JAKE SIRE 48459/WARNER BROS. (14 98 CD)	Anthem	45	154	149	128	10	LES NUBIANS DMTOWN 82569/HIGHER OCTAVE (17 98 CD)	One Step Forward	79
104	110	91	10	BRIAN MCKNIGHT ● MOTOWN 067315/UMRG (12 98/18 98)	U Turn	7					PACESETTER ●	Ashanti: The 7 Series (EP)	155
105	109	86	12	BEN HARPER VIRGIN 80640 (18 98 CD)	Diamonds On The Inside	19	155	199	—	3	ASHANTI MURDER INC./AJM 000494/IDJMG (19 98 CD)	The End Of All Things To Come	17
106	102	113	15	DIAMOND RIO ● ARISTA NASHVILLE 87045/RLG (11 98/17 98)	Completely	23	156	153	139	2	MUDVAYNE EPIC 86487 (18 98 EQ CD)	Promise	89
107	62	—	3	THE THORNS AWARE/COLUMBIA 86958/CRG (12 98 EQ CD)	The Thorns	62	157	89	—	2	EARTH, WIND & FIRE KALIMBA 973002 (18 98 CD)	Bringing It All Together	110
108	116	96	25	NAS ▲ ILL WILL/COLUMBIA 869307/CRG (12 98 EQ/18 98)	God's Son	12	158	142	110	4	VICKIE WINANS VERITY 43214/ZOMBA (11 98 18 98) [M]	Worship	20
109	113	89	29	ELTON JOHN ▲ ² ROCKAWAY/EMI 96244/UMG (24 98 CD)	Greatest Hits 1970-2002	12	159	170	153	22	MICHAEL W. SMITH ▲ REUNION 18025/ZOMBA (11 98/17 98)	The Best Of Michael W. Smith	45
110	111	99	13	WAYNE WONDER VP/ATLANTIC 83829/AG (19 98/14 98)	No Holding Back	29	160	158	151	7	TOBY KEITH MERCURY 170351/UMGN (12 98 CD)	The Best Of Toby Keith: 20th Century Masters The Millennium Collection	67
111	120	120	10	PINK ▲ ⁴ ARISTA 14718 (12 98/18 98)	MIssundaztood	6	161	156	154	2	MERCYME ● IND 86133/CORB (16 98 CD) [M]	Almost There	129
112	108	85	8	LUCINDA WILLIAMS LST HIGHWAY 170355 (18 98 CD)	World Without Tears	18	162	192	166	14	BOWLING FOR SOUP SILVERTONE JIVE 41819/ZOMBA (12 98 CD) [M]	Drunk Enough To Dance	2
113	112	73	14	RANDY TRAVIS WORD-CORB 86236/WARNER BROS. (11 98/18 98)	Rise And Shine	73	163	159	140	5	THE ROLLING STONES ▲ ⁴ ABKCO 13378/VIRGIN (29 98 CD)	Forty Licks	12
114	124	100	25	B2K ▲ T.U.G. 869957/EPIC (12 98 EQ/18 98)	Pandemonium!	10	164	154	131	33	FLEETWOOD MAC ▲ REPRIS 73775/WARNER BROS. (24 98 CD)	The Very Best Of Fleetwood Mac	1
115	98	92	4	SOUNDTRACK HIP-0 000231/UMG (18 98 CD)	American Dreams: 1963-1964	48	165	166	142	27	DISTURBED ▲ REPRIS 48320/WARNER BROS. (18 98 CD)	Believe	115
116	138	136	20	UNCLE KRACKER LAVA 83542/AG (12 98/18 98)	No Stranger To Shame	43	166	115	—	2	REVIS EPIC 8514 (19 98 EQ CD) [M]	Places For Breathing	167
117	73	20	3	ALKALINE TRIO VAGRANT 381 (12 98 CD)	Good Mourning	20	167	N.W.	1		PAT METHENY WARNER BROS. 48473 (18 98 CD)	One Quiet Night	29
118	121	104	16	JOHN MAYER ● AWARE/COLUMBIA 87199/CRG (19 98 EQ CD)	Any Given Thursday	17	168	165	135	17	VARIOUS ARTISTS ● EMI CHRISTIAN/WORD/VERITY 43213/ZOMBA (18 98/21 98)	WOW Gospel 2003	27
119	128	108	13	THE ATARIS COLUMBIA 861847/CRG (18 98 EQ CD)	So Long, Astoria	24	169	164	133	16	YANNI VIRGIN 81516 (18 98 CD)	Ethnicity	36
120	118	127	16	GEORGE STRAIT ● MCA NASHVILLE 170319/UMGN (12 98/18 98)	For The Last Time: Live From The Astrodome	7	170	162	164	7	ALISON KRAUSS + UNION STATION ● ROUNDER 610515 (19 98 CD)	Live	35
121	133	98	9	CHRIS CAGLE CAPITOL (NASHVILLE) 40516 (11 98/18 98)	Chris Cagle	15	171	198	181	21	STEVIE WONDER MOTOWN/UTV 066164/UMG (18 98 CD)	The Definitive Collection	20
122	135	115	32	SANTANA ▲ ² ARISTA 14737 (12 98/18 98)	Shaman	1	172	148	111	8	SCARFACE J PRINCE 42024/RAP-A-LOT (12 98/18 98)	Balls And My Word	38
123	78	—	2	MANNHEIM STEAMROLLER/C.W. MCCALL AMERICAN GRAMAPHONE 1776 (16 98 CD)	American Spirit	78	173	181	160	12	RELIENT K GOTTEE 72890 (14 98 CD)	Two Lefts Don't Make A Right...But Three Do	2
124	131	116	27	THE ROOTS ● MCA 112996 (18 98 CD)	Phrenology	28	174	183	162	29	SHERYL CROW ▲ A&M 493260/INTERSCOPE (12 98/18 98)	C'mon, C'mon	49
125	122	118	30	JOE NICHOLS ● UNIVERSAL SOUTH 170285 (11 98/17 98) [M]	Man With A Memory	72	175	147	121	37	BEE GEES ▲ POLYDOR/UTV UNIVERSAL 589400/UMRG (17 98/24 98)	Their Greatest Hits--The Record	9
126	94	59	3	MARCO ANTONIO SOLIS FONOVISA 350840/UG (16 98 CD)	Tu Amor O Tu Desprecio	59	176	172	129	24	WHITNEY HOUSTON ▲ ARISTA 14747 (12 98/18 98)	Just Whitney...	43
127	123	119	22	T.A.T.U. ● INTERSCOPE 064107 (18 98 CD) [M]	200 KM/H In The Wrong Lane	13	177	160	125	7	ROBBIE WILLIAMS CHRYSALIS 81777/VIRGIN (9 98 CD)	Escapology	50
128	127	103	8	JAY-Z RDC-A-FELLA/DEF JAM 000297/IDJMG (15 98 CD)	Blueprint 2.1	17	178	146	138	6	BLACK LABEL SOCIETY SPITFIRE 15091 (18 98 CD)	The Blessed Hellride	5
129	132	106	15	FINCH DRIVE-THRU 860991/MCA (12 98 CD) [M]	What It Is To Burn	99	179	171	144	14	FREEWAY RDC-A-FELLA/DEF JAM 586920/IDJMG (12 98/18 98)	Philadelphia Freeway	19
130	134	112	8	NEWSBOYS SPARROW 41763 (18 98 CD)	Adoration: The Worship Album	33	180	178	141	23	SALIVA ● ISLAND 063153/IDJMG (18 98 CD)	Back Into Your System	141
131	130	105	7	JESSICA ANDREWS DREAMWORKS (NASHVILLE) 450356/INTERSCOPE (12 98/18 98)	Now	34	181	141	—	2	ROONEY GEPHEN 000242/INTERSCOPE (9 98 CD) [M]	Rooney	73
132	125	107	24	VIVIAN GREEN ● COLUMBIA 86357/CRG (12 98 EQ/18 98)	Love Story	51	182	145	109	4	JOHN HIATT & THE GONERS NEW WEST 6045 (18 98 CD)	Beneath This Gruff Exterior	6
133	129	102	14	AMANDA PEREZ POWERHOUSE 88131/VIRGIN (18 98 CD) [M]	Angel	73	183	196	163	14	VARIOUS ARTISTS GRAMMY 73843/WARNER STRATEGIC MARKETING (18 98 CD)	Grammy Nominees 2003	149
134	126	158	72	ALAN JACKSON ▲ ARISTA NASHVILLE 87039/RLG (12 98/18 98)	Drive	1	184	186	149	3	VARIOUS ARTISTS HOLLYWOOD 162387 (18 98 CD)	ESPN Presents: Stadium Anthems Music For The Fans	92
135	169	195	17	LED ZEPPELIN ● ATLANTIC 83619/AG (19 98 CD)	Early Days & Latter Days: The Best Of Led Zeppelin Volume One And Two	116	185	184	159	35	SEETHER WIND UP 13068 (19 98 CD)	Disclaimer	31
136	143	161	30	MONTGOMERY GENTRY COLUMBIA (NASHVILLE) 86520/SONY (NASHVILLE) (11 98 EQ/17 98)	My Town	26	186	RE-ENTRY	15		KENNY LATTIMORE & CHANTE MOORE ARISTA 14751 (12 98/18 98)	Things That Lovers Do	60
137	105	70	4	NOFX FAT WRECK CHORDS 657 (14 98 CD)	The War On Errorism	44	187	188	152	6	BLUE MAN GROUP BLUE MAN GROUP/LAVA 83631/AG (18 98 CD)	Complex	188
138	144	132	7	CRAIG MORGAN BROKEN BOW 77567 (13 98 CD) [M]	I Love It	132	188	N.W.	1		LILLIX MAVERICK 48323/WARNER BROS. (12 98 CD) [M]	Falling Uphill	138
139	119	81	6	MOBB DEEP LANDSPEED 9227/KDCH (14 98 CD)	Free Agents: The Murda Mix Tape	21	189	182	175	7	ZIGGY MARLEY PRIVATE MUSIC/CA VICTOR 11636/AAL (18 98 CD)	Dragonfly	85
140	157	156	11	KEM MOTOWN 067516/UMRG (8 98/12 98) [M]	Kemistry	140	190	187	191	10	SWITCHFOOT COLUMBIA 17083/RED INK (9 98 CD)	The Beautiful Letdown	9
141	163	134	13	DONNIE MCCLURKIN VERITY 43199/ZOMBA (12 98/18 98)	Donnie McClurkin... Again	31	191	RE-ENTRY	7		NO DOUBT ▲ ² INTERSCOPE 493158 (12 98/18 98)	Rock Steady	51
142	140	123	4	QUEENS OF THE STONE AGE ● INTERSCOPE 493425 (18 98 CD)	Songs For The Deaf	17	192	177	155	5	THE MONKEES RHINO 73878/WARNER STRATEGIC MARKETING (18 98 CD)	The Best Of The Monkees	21
143	137	—	2	VARIOUS ARTISTS RAZOR & TIE 89062 (18 98 CD)	Rasta Jamz	137	193	RE-ENTRY	26		DRU HILL ● DEF SOUL 063377/IDJMG (12 98/18 98)	Dru World Order	61
144	155	145	33	MICHAEL W. SMITH ● REUNION 10074/ZOMBA (11 98/17 98)	Worship Again	14	194	RE-ENTRY	54		THE WHITE STRIPES ● THIRD MAN 271247/V2 (18 98 CD) [M]	White Blood Cells	5
145	139	126	26	ELVIS PRESLEY ▲ ³ RCA 68079/UMG (12 98/19 98)	Elvis: 30 #1 Hits	1	195	179	146	28	COUNTING CROWS ● GEPHEN 493356/INTERSCOPE (18 98 CD)	Hard Candy	112
146	136	—	2	VARIOUS ARTISTS EMI SPECIAL MARKETS 63202/TIME LIFE (19 98 CD)	Worship Together: Be Glorified	136	196	193	165	10	AVALON SPARROW 42949 (18 98 CD)	The Very Best Of Avalon: Testify To Love	32
147	167	157	25	THE DONNAS ATLANTIC 83567/AG (12 98 CD) [M]	Spend The Night	62	197	197	172	2	SUM 41 ● ISLAND 063491/IDJMG (18 98 CD)	Does This Look Infected?	117
148	180	153	33	FAITH HILL ▲ ² WARNER BROS. (NASHVILLE) 48001/WRN (12 98/18 98)	Cry	1	198	117	—	2	JEFF BATES RCA (NASHVILLE) 67071/RLG (11 98/17 98) [M]	Rainbow Man	1
149	174	143	23	AALIYAH ▲ BLACKRODUNG/UNIVERSAL 060082/UMRG (12 98/18 98)	I Care 4 U	3	199	RE-ENTRY	44		SYSTEM OF A DOWN ▲ ³ AMERICAN/COLUMBIA 62240/CRG (12 98 EQ/18 98)	Toxicity	183
150	168	147	8	VARIOUS ARTISTS VIRGIN 81922 (18 98 CD)	Got Hits!	73	200	RE-ENTRY	4		WILLIE NELSON LEGACY/COLUMBIA (NASHVILLE) 86740/SDNY (NASHVILLE) (25 98 EQ CD)	The Essential Willie Nelson	9
151	151	122	17	SOUNDTRACK ● WV/AG 13078 (18 98 CD)	Daredevil: The Album	9							

● 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 for net shipment of 200,000 units (Platino). ◆ Certification for net shipment 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.

JUNE 14 2003 **Billboard** TOP JAZZ ALBUMS™

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	NEW		PAT METHENY	WARNER BROS. 48473	1 Week At Number 1 One Quiet Night
2	1	35	DIANA KRALL	VERVE 065109/VG	Live In Paris
3	2	15	PETER CINCOTTI	CONCORD 2159 [M]	Peter Cincotti
4	3	4	BOZ SCAGGS	GRAY LAY 4000/MAILBOAT	But Beautiful: Standards Volume 1
5	4	4	REGINA CARTER	VERVE 065547/VG [M]	Paganini: After A Dream
6	5	70	TONY BENNETT & K.D. LANG	RPM/COLUMBIA 86734/CRG	A Wonderful World
7	6	94	DIANA KRALL	VERVE 549846/VG	The Look Of Love
8	7	4	ARTURO SANDOVAL	CRESCENT MOON/COLUMBIA 87195/CRG [M]	Trumpet Evolution
9	11	2	KEITH JARRETT/GARY PEACOCK/JACK DEJOHNETTE	ECM 009066/UNIVERSAL CLASSICS GROUP	Up For It: Live In Juan-les-Pins, France, July 2002
10	8	10	VARIOUS ARTISTS	CAPITOL 80738	Lady Sings The Blues
11	13	37	NATALIE COLE	VERVE 589724/VG	Ask A Woman Who Knows
12	10	8	VARIOUS ARTISTS	PLAYBOY JAZZ 7507/CONCORD	Jazz After Dark
13	9	16	THE BAD PLUS	COLUMBIA 87040/CRG	These Are The Vistas
14	12	7	BILL FRISELL	NONE/SUCH 796611/AG	The Intercontinentals
15	NEW		YELLOWJACKETS	HEADS UP 3075	Time Squared
16	15	3	MAT KING COLE	CAPITOL 81513	Love Songs
17	14	13	GLENN MILLER	RCA VICTOR 64014/AAL	Platinum Glenn Miller
18	16	10	WAYNE SHORTER	VERVE 543558/VG	Alegria
19	20	7	LYNNE ARRIALE TRIO	MOTEMA 71372	Arise
20	17	8	VARIOUS ARTISTS	UNIVERSAL SPECIAL PRODUCTS 18884/TIME LIFE	Classic Jazz For Lovers
21	25	10	MARK O'CONNOR'S HOT SWING TRIO	ODYSSEY 87880/CRG	In Full Swing
22	NEW		VARIOUS ARTISTS	VERVE 116/VG	The Diva Series - The Ultimate Diva Collection
23	21	9	THE DETROIT EXPERIMENT	ROPEADOPE 93138/ATLANTIC	The Detroit Experiment
24	19	17	STEVE TYRELL	COLUMBIA 86006/CRG [M]	Standard Time
25	NEW		VARIOUS ARTISTS	VERVE 065379/VG	Bossa Nova For Lovers

JUNE 14 2003 **Billboard** TOP CONTEMPORARY JAZZ ALBUMS™

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	66	NORAH JONES	BLUE NOTE 32088 [M]	66 Weeks At Number 1 Come Away With Me
2	2	4	ROY HARGROVE PRESENTS THE RH FACTOR	VERVE 065192/VG [M]	Hard Groove
3	3	3	LIZZ WRIGHT	VERVE 589933/VG [M]	Salt
4	4	4	THE RIPPINGTONS FEATURING RUSS FREEMAN	PEAK 8514/CONCORD	Let It Ripp
5	5	13	THE CRUSADERS	PRA/VERVE 080071/VG	Rural Renewal
6	7	4	PAUL TAYLOR	PEAK 8516/CONCORD	Steppin' Out
7	6	1	RICHARD ELLIOT	GRP 069553/VG [M]	Ricochet
8	9	14	MINDI ABAIR	GRP 065229/VG	It Just Happens That Way
9	10	17	KENNY G	ARISTA 14738	Paradise
10	13	3	RONNY JORDAN	N-CODED 4240/WARLOCK	At Last
11	8	1	THE JOHN SCOFIELD BAND	VERVE 065196/VG	Up All Night
12	11	8	STREETWIZE	SHANACHIE 5100	Work It!
13	22	13	WALTER BEASLEY	N-CODED 4240/WARLOCK [M]	Go With The Flow
14	19	19	SPYRO GYRA	HEADS UP 3074	Original Cinema
15	17	8	VARIOUS ARTISTS	SHANACHIE 5098	Smooth Jazz Brown Sugar
16	20	5	FATBURGER	SHANACHIE 5099	Sizzlin'
17	12	13	JEFF LORBER	NARADA JAZZ 80390/NARADA	Philly Style
18	25	34	KIM WATERS	SHANACHIE 5094 [M]	Someone To Love You
19	14	7	STANLEY CLARKE	LEGACY/COLUMBIA 67346/CRG	1, 2, To The Bass
20	23	45	FOURPLAY	BLUEBIRD/RCA VICTOR 63916/AAL	Heartfelt
21	18	43	VARIOUS ARTISTS	HIDDEN BEACH 87088/EPIC	Hidden Beach Recordings Presents: Unwrapped Vol. 2
22	NEW		STEVE COLE	WARNER BROS. 48301	NY LA
23	NEW		BWB	WARNER BROS. 48011 [M]	Groovin'
24	24	21	BOBBY LYLE	THREE KEYS 54552/11GHTYEAR	Joyful
25	NEW		AL JARREAU	GRP 589777/VG	All I Got

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 (Dro). △ Certification for net shipment of 200,000 units (Platinum). △△ Certification of 400,000 units (Multi-Platinum). * Asterisk indicates LP is available. Heatsseeker Impact shows albums removed from Heatsseekers this week [M] indicates past or present Heatsseeker title. ©2003, VNU Business Media, Inc., and Nielsen SoundScan, Inc. All rights reserved.

JUNE 14 2003 **Billboard** TOP CLASSICAL ALBUMS™

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	33	ANDREA BOCELLI	PHILIPS 478000/UNIVERSAL CLASSICS GROUP	26 Weeks At Number 1 Sentimento
2	2	77	JANUSZ OLEJNICZAK WITH THE WARSAW PHILHARMONIC NATIONAL ORCHESTRA OF POLAND (STRUGALA)	SONY CLASSICAL 87739	The Pianist (Soundtrack)
3	3	7	YO-YO MA	SONY CLASSICAL 87287	La Belle Epoque
4	4	88	YO-YO MA	SONY CLASSICAL 89667	Classic Yo-Yo
5	5	12	VARIOUS ARTISTS	CIRCA/VIRGIN 66967	The Most Relaxing Classical Album...Ever! II
6	9	18	GLENN GOULD	SONY CLASSICAL 87703	State Of Wonder
7	7	11	CHANTICLEER	TELDEC 49702/AG	A Portrait
8	12	17	CARRERAS-DOMINGO-PAVAROTTI	DECCA 466999/UNIVERSAL CLASSICS GROUP	The Best Of The 3 Tenors
9	11	3	VARIOUS ARTISTS	EM CLASSICS 82514/ANGEL	Pure Cinema Classics
10	14	3	MURRAY PERAHIA	SDNY CLASSICAL 87706	Schubert: Piano Sonatas D 958, 959, 960
11	6	4	ANDREA BOCELLI	DECCA 00017/UNIVERSAL CLASSICS GROUP	Puccini: Tosca
12	8	3	SHARON ISBIN	TELDEC 45312/AG	Baroque Favorites For Guitar
13	10	8	JUAN DIEGO FLOREZ	DECCA 000312/UNIVERSAL CLASSICS GROUP	Una Furtiva Lagrima
14	13	67	RICHARD JOO	COLUMBIA 85047/SONY CLASSICAL	Billy Joel: Fantasies & Delusions
15	NEW		LUCIANO PAVAROTTI	DECCA/UTV 470331/UNIVERSAL CLASSICS GROUP	Romantica

JUNE 14 2003 **Billboard** TOP CLASSICAL CROSSOVER™

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	24	JOSH GROBAN	143/REPRISE 88184/WARNER BROS. [M]	26 Weeks At Number 1 Josh Groban
2	2	35	JOSH GROBAN	143/REPRISE 48413/WARNER BROS.	Josh Groban In Concert
3	3	27	CHARLOTTE CHURCH	COLUMBIA 86990/CRG	Prelude: The Best Of Charlotte Church
4	4	20	OPERA BABES	SONY CLASSICAL 87803 [M]	Beyond Imagination
5	5	22	BOND	MBO/DECCA 470500/UNIVERSAL CLASSICS GROUP [M]	Shine
6	6	81	ANDREA BOCELLI	PHILIPS 589341/UNIVERSAL CLASSICS GROUP	Cieli Di Toscana
7	8	30	SARAH BRIGHTMAN	NEMO STUDIO 33257/ANGEL	Classics
8	7	33	RUSSELL WATSON	DECCA 473160/UNIVERSAL CLASSICS GROUP	Encores
9	9	34	YO-YO MA & THE SILK ROAD ENSEMBLE	SONY CLASSICAL 89782	Silk Road Journeys: When Strangers Meet
10	10	37	MARIO FRANGOULIS	SONY CLASSICAL 89805 [M]	Sometimes I Dream
11	12	38	CHARLOTTE CHURCH	COLUMBIA 89710/CRG	Enchantment
12	NEW		THE AMERICAN TENORS	SONY CLASSICAL 87693	The American Tenors
13	11	17	DANIEL RODRIGUEZ	MANHATTAN 43005/ANGEL [M]	From My Heart
14	14	35	SARAH BRIGHTMAN	REALLY USEFUL/DECCA BROADWAY 589050/UNIVERSAL CLASSICS GROUP	Encores
15	NEW		DANIEL RODRIGUEZ	MANHATTAN 37564 [M]	The Spirit Of America

JUNE 14 2003 **Billboard** TOP NEW AGE ALBUMS™

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	3	MANNHEIM STEAMROLLER/C.W. MCCALL	AMERICAN GRAMAPHONE 1776	2 Weeks At Number 1 American Spirit
2	2	14	YANNI	VIRGIN 81516	Ethnicity
3	3	19	YANNI	WINDHAM HILL 18106/BMG HERITAGE	Ultimate Yanni
4	6	19	MANNHEIM STEAMROLLER	AMERICAN GRAMAPHONE 214	Romantic Melodies
5	10	19	VARIOUS ARTISTS	VIRGIN 12062	Pure Moods IV
6	12	43	JIM BRICKMAN	WINDHAM HILL RCA VICTOR 11647/AAL	Love Songs & Lullabies
7	NEW		CUSCO	HIGHER OCTAVE 82259/VIRGIN	Inner Journeys
8	13	34	GEORGE WINSTON	WINDHAM HILL RCA VICTOR 11649/AAL	Night Divides The Day: The Music Of The Doors
9	8	27	ENYA	REPRISE 39211/WARNER BROS.	Only Time-The Collection
10	11	14	AMETHYSTIUM	NEURODISC 80835/CAPITOL	Aphelion
11	9	9	DANNY WRIGHT	REAL MUSIC 3518	Healer Of Hearts
12	7	30	OTTMAR LIEBERT + LUNA NEGRA	HIGHER OCTAVE 80961/VIRGIN	Santa Fe Sessions
13	15	35	VARIOUS ARTISTS	WINDHAM HILL/RCA VICTOR 11676/AAL	Windham Hill Chill
14	NEW		2002	REAL MUSIC 8812	Sacred Well
15	NEW		JIM BRICKMAN	WINDHAM HILL RCA VICTOR 11589/AAL	Simple Things

Children's recordings, original motion picture soundtracks excluded

Sales data for Classical, New Age, and Kid Audio charts compiled by Nielsen SoundScan

JUNE 14 2003 **Billboard**

TOP CLASSICAL BUDGET

1	GOD BLESS AMERICA: UNITED WE STAND!	VARIOUS ARTISTS
2	BEST TRADITIONAL WEDDING MUSIC	VARIOUS ARTISTS
3	GREAT TENORS	VARIOUS ARTISTS
4	20 CLASSICAL FAVORITES	VARIOUS ARTISTS
5	MOZART: 50 CLASSICAL HIGHLIGHTS	VARIOUS ARTISTS
6	FOR YOUR WEDDING	VARIOUS ARTISTS
7	CLASSICAL MASTERPIECES: SPANISH GUITAR	VARIOUS ARTISTS
8	FIFTY CLASSICAL ROMANTIC PIANO	VARIOUS ARTISTS
9	BEETHOVEN: 50 CLASSICAL HIGHLIGHTS	VARIOUS ARTISTS
10	FOR A QUIET EVENING	VARIOUS ARTISTS
11	MOZART: SYMPHONY NOS. 40 & 41	VARIOUS ARTISTS
12	MOZART: 25 FAVORITES	VARIOUS ARTISTS
13	GERSHWIN: AN AMERICAN IN PARIS	VARIOUS ARTISTS
14	25 PIANO FAVORITES	VARIOUS ARTISTS
15	BEETHOVEN: 25 FAVORITES	VARIOUS ARTISTS

JUNE 14 2003 **Billboard**

TOP CLASSICAL MIDLINE

1	BABY MOZART	VARIOUS ARTISTS
2	DISNEY'S BABY BEETHOVEN	VARIOUS ARTISTS
3	VIVALDI'S GREATEST HITS	VARIOUS ARTISTS
4	50 GREATEST CLASSICS	VARIOUS ARTISTS
5	BABY EINSTEIN: BABY NEPTUNE	VARIOUS ARTISTS
6	BABY BACH	VARIOUS ARTISTS
7	SIMPLY THE BEST-CLASSICAL PASSION	VARIOUS ARTISTS
8	PACHELBEL CANON & OTHER BAROQUE HITS	VARIOUS ARTISTS
9	THE #1 OPERA ALBUM	VARIOUS ARTISTS
10	WEDDING ALBUM	VARIOUS ARTISTS
11	MOZART-GREATEST HITS	VARIOUS ARTISTS
12	ART OF SEGOVIA	ANDRES SEGOVIA
13	COPLAND-GREAT HITS	VARIOUS ARTISTS
14	MASTERS OF THE BOW-CELLO	VARIOUS ARTISTS
15	THERE IS LOVE	VARIOUS ARTISTS

Classical Midline compact discs have a wholesale cost between 8.98 and 12.98. CDs with wholesale price lower than 8.98 appear on Classical Budget.

JUNE 14 2003 **Billboard**

TOP KID AUDIO

1	KIDZ BOP KIDS	KIDZ BOP 3
2	VARIOUS ARTISTS	DISNEY/MANIA SUPERSTAR ARTISTS SING DISNEY... THEIR WAY!
3	READ-ALONG	FINDING NEMO
4	KIDZ BOP KIDS	KIDZ BOP 2
5	KIDZ BOP KIDS	KIDZ BOP
6	VARIOUS ARTISTS	RADIO DISNEY JAMS: VOL. 5
7	VARIOUS ARTISTS	DISNEY'S GREATEST: VOL. 1
8	VEGGIE TUNES	BOB AND LARRY'S SUNDAY SCHOOL
9	VARIOUS ARTISTS	DISNEY'S GREATEST: VOL. 2
10	VEGGIE TUNES	ON THE ROAD WITH BOB & LARRY
11	VARIOUS ARTISTS	DISNEY'S GREATEST: VOL. 3
12	THE WIGGLES	YUMMY YUMMY
13	SPONGEBOB SQUAREPANTS	ORIGINAL THEME HIGHLIGHTS
14	SING-ALONG	SING-ALONG WITH DISNEY'S PRINCESSES
15	VARIOUS ARTISTS	KID'S DANCE PARTY
16	VARIOUS ARTISTS	DISNEY CHILDREN'S FAVORITES VOL. 1
17	VEGGIE TUNES	O VEGGIE, WHERE ART THOU?
18	TODDLER TUNES	26 CLASSIC SONGS FOR TODDLERS
19	VEGGIE TUNES	DISNEY'S GREATEST: VOL. 4
20	VARIOUS ARTISTS	PRINCESS FAVORITES
21	SONGS KIDS LOVE TO SING	25 SUNDAY SCHOOL SONGS
22	VARIOUS ARTISTS	DISNEY'S PRINCESS COLLECTION
23	VARIOUS ARTISTS	PLAYHOUSE DISNEY 2
24	VARIOUS ARTISTS	ULO & STITCH ISLAND FAVORITES
25	VEGGIE TUNES	VEGGIE TALES: SILLY SONGS WITH LARRY

Children's recordings, original motion picture soundtracks excluded

JUNE 14 2003
Billboard **TOP POP CATALOG**

THIS WEEK		LAST WEEK		2 WKS. AGO		Sales data compiled by Nielsen SoundScan		ARTIST		Title	
LAST WEEK		2 WKS. AGO		ARTIST		IMPRINT & NUMBER/DISTRIBUTING LABEL		Title		Sales data compiled by Nielsen SoundScan	
1	2	1	1	NUMBER 1		35 Weeks At Number 1		METALLICA		Metallica	
2	1	2	1	BOB MARLEY AND THE WAILERS		Legend		TUFF GONG/ISLAND 548904/IDJMG (12.98/18.98)			
3	7	4	10	COLDPLAY		Parachutes		NETTWEAR 3016Z/CAPITOL (11.98/17.98) [M]			
4	6	7	10	KENNY CHESNEY		Greatest Hits		BNA 67976/RLG (12.98/18.98)			
5	4	6	10	RASCAL FLATTS		Rascal Flatts		LYRIC STREET 165011/HOLLYWOOD (11.98/18.98) [M]			
6	5	3	47	BOB SEGER & THE SILVER BULLET BAND		Greatest Hits		CAPITOL 33334 (10.98/15.98)			
7	14	15	11	EMINEM		The Marshall Mathers LP		WEB/AFTEMATH 48629/INTERSCOPE (12.98/18.98)			
8	8	8	11	TIM MCGRAW		Greatest Hits		CLUB 77978 (12.98/18.98)			
9	13	10	10	METALLICA		Master Of Puppets		ELEKTRA 60439/EEG (11.98/17.98)			
10	11	11	11	LINKIN PARK		[Hybrid Theory]		WARNER BROS. 47765 (12.98/18.98)			
11	10	12	11	JACK JOHNSON		Brushfire Fairytales		ENJOY/UNIVERSAL 860994/UMRG (11.98/CD) [M]			
12	17	16	11	THE BEATLES		1		APPLE 29329/CAPITOL (12.98/18.98)			
13	9	5	11	BEE GEES		One Night Only		POLYDOR/UNIVERSAL 55920/UMRG (12.98/18.98)			
14	15	14	11	METALLICA		...And Justice For All		ELEKTRA 60812/EEG (11.98/17.98)			
15	19	23	11	THE BEACH BOYS		The Greatest Hits Volume 1: 20 Good Vibrations		CAPITOL 21860 (10.98/17.98)			
16	20	18	11	CELINE DION		All The Way...A Decade Of Song		550 MUSIC 63760/EPIC (12.98/CD) [M]			
17	21	22	11	QUEEN		Greatest Hits		HOLLYWOOD 161265 (11.98/17.98)			
18	36	30	11	EMINEM		The Slim Shady LP		WEB/AFTEMATH 490287/INTERSCOPE (12.98/18.98)			
19	23	27	11	DISTURBED		The Sickness		GIANT 24738/WARNER BROS. (11.98/17.98) [M]			
20	12	13	11	METALLICA		Ride The Lightning		MEGAFORCE/ELEKTRA 60328/EEG (11.98/17.98)			
21	22	17	11	PINK FLOYD		Dark Side Of The Moon (SACD)		CAPITOL 82136* (18.98/CD)			
22	25	26	11	SHANIA TWAIN		Come On Over		MERCURY 538033/UMGN (12.98/18.98)			
23	28	32	11	GOOD CHARLOTTE		Good Charlotte		DAYLIGHT 85845/EPIC (13.98/CD) [M]			
24	18	20	11	DIXIE CHICKS		Wide Open Spaces		MONUMENT 68195/SONY (NASHVILLE) (10.98/CD) [M]			
25	24	21	11	SOUNDTRACK		O Brother, Where Art Thou?		LOST HIGHWAY/MERCURY 170069/IDJMG (12.98/19.98)			
26	32	35	11	DEF LEPPARD		Vault - Greatest Hits 1980-1995		MERCURY 528718/IDJMG (11.98/18.98)			
27	30	25	11	GUNS N' ROSES		Appetite For Destruction		GEPFEN 424148/INTERSCOPE (12.98/18.98)			
28	16	34	11	STAINED		Break The Cycle		FLIP/ELEKTRA 62626/EEG (12.98/18.98)			
29	26	28	11	ORIGINAL BROADWAY CAST RECORDING		Mamma Mia!		DECCA BROADWAY 543115 (18.98/CD)			
30	29	19	11	JAMES TAYLOR		Greatest Hits		WARNER BROS. 3113 (17.98/11.98)			
31	31	33	11	MICHAEL JACKSON		Thriller		EPIC 66073 (12.98/CD) [M]			
32	27	24	11	VAN MORRISON		The Best Of Van Morrison		POLYDOR/UNIVERSAL 537459/UMRG (12.98/18.98)			
33	40	42	11	ABBA		Gold - Greatest Hits		POLYDOR/UNIVERSAL 517007/UMRG (12.98/18.98)			
34	34	31	11	POISON		Greatest Hits 1986-1996		CAPITOL 53375 (7.98/11.98)			
35	41	43	11	KID ROCK		Devil Without A Cause		TOP DOLL/LAVA 83119/AG (12.98/18.98) [M]			
36	35	47	11	SIMON & GARFUNKEL		Greatest Hits		COLUMBIA 31350/CRG (10.98/CD) [M]			
37	33	29	11	JIMI HENDRIX		Experience Hendrix: The Best Of Jimi Hendrix		EXPERIENCE HENDRIX 111671/MCA (12.98/18.98)			
38	37	37	11	STYX		Greatest Hits		A&M 540287/UNIVERSAL (10.98/17.98)			
39	43	36	11	MADONNA		The Immaculate Collection		SIRE 26440/WARNER BROS. (13.98/18.98)			
40	38	40	11	LYNYRD SKYNYRD		The Best Of Lynyrd Skynyrd: 20th Century Masters The Millennium Collection		MCA 111941 (6.98/11.98)			
41	41	41	11	PHIL COLLINS		...Hits		FACE VALUE/ATLANTIC 83139/AG (10.98/17.98)			
42	39	38	11	BEASTIE BOYS		Licensed To Ill		DEF JAM 527351/IDJMG (6.98/11.98)			
43	42	49	11	LUTHER VANDROSS		Greatest Hits		LEGACY/LV 66068/EPIC (10.98/CD) [M]			
44	50	46	11	SOUNDTRACK		Moulin Rouge		INTERSCOPE 483235 (12.98/18.98)			
45	45	51	11	FRANK SINATRA		Classic Sinatra: His Great Performances 1953-1960		CAPITOL 23502 (11.98/17.98)			
46	46	46	11	CREEDENCE CLEARWATER REVIVAL		Chronicle The 20 Greatest Hits Fantasy 2*		(12.98/17.98)			
47	48	—	11	JOURNEY		Journey's Greatest Hits		COLUMBIA 44483/CRG (11.98/CD) [M]			
48	49	45	11	JOHNNY CASH		16 Biggest Hits		LEGACY/COLUMBIA (NASHVILLE) 69739/SONY (NASHVILLE) (7.98/CD) [M]			
49	46	44	11	STEVE MILLER BAND		Greatest Hits 1974-78		CAPITOL 46101 (7.98/11.98)			
50	47	44	11	NELLY		Country Grammar		FO REEL/UNIVERSAL 157443/UMRG (12.98/18.98)			

JUNE 14 2003
Billboard **HEATSEEKERS**

THIS WEEK		LAST WEEK		2 WKS. AGO		Sales data compiled by Nielsen SoundScan		ARTIST		Title	
LAST WEEK		2 WKS. AGO		ARTIST		IMPRINT & NUMBER/DISTRIBUTING LABEL		Title		Sales data compiled by Nielsen SoundScan	
1	5	3	1	CRAIG MORGAN		I Love It		BROKEN BOW 77567 (13.98/CD)		1 Week At Number 1	
2	6	5	1	KEM		Kemistry		MOTOWN 067516/UMRG (8.98/12.98)		GREATEST GAINER	
3	7	8	1	MAROON 5		Songs About Jane		OCTONE 50001 (11.98/CD)			
4	4	1	1	VICKIE WINANS		Bringing It All Together		VERITY 43214/ZOMBA (11.98/18.98)			
5	11	6	1	BOWLING FOR SOUP		Drunk Enough To Dance		SILVERTONE/LIVE 41819/ZOMBA (12.98/CD)			
6	1	—	1	REVIS		Places For Breathing		EPIC 86514 (9.98/CD)			
7	3	—	1	ROONEY		Rooney		GEPFEN 000242/INTERSCOPE (9.98/CD)			
8	—	—	1	LILLIX		Falling Uphill		MAVERICK 48323/WARNER BROS. (12.98/CD)		HOT SHOT DEBUT	
9	2	—	1	JEFF BATES		Rainbow Man		RCA (NASHVILLE) 67071/RLG (11.98/17.98)			
10	9	7	1	HITMAN SAMMY SAM		Step Daddy		ROCKY ROAD/COLLEEN PARK 000380/UMRG (12.98/CD)			
11	8	—	1	ROY HARGROVE PRESENTS THE RH FACTOR		Hard Groove		VERVE 065192/VG (12.98/CD)			
12	—	—	1	SMILE EMPTY SOUL		Smile Empty Soul		THROBACK/LAVA 83639/AG (12.98/CD)			
13	14	14	1	SMOKIE NORFUL		I Need You Now		EMI GOSPEL 20374 (9.98/16.98)			
14	12	9	1	CHANTAL KREVIAZUK		What If It All Means Something		COLUMBIA 86482/CRG (9.98/CD)			
15	16	12	1	12 STONES		12 Stones		WIND-UP 13069 (17.98/CD)			
16	13	19	1	KINDRED THE FAMILY SOUL		Surrender To Love		HIDDEN BEACH 88491/EPIC (13.98/CD)			
17	10	—	1	DWELE		Subject		VIRGIN 80519* (9.98/CD)			
18	18	20	1	JUANES		Un Dia Normal		SURCO 017532/UNIVERSAL LATINO (16.98/CD)			
19	30	22	1	TAKING BACK SUNDAY		Tell All Your Friends		VICTORY 176 (12.98/CD)			
20	25	—	1	GRUPO BRYNDIS		Memorias		DISA 72695 (18.98/CD/DVD)			
21	20	17	1	SENSES FAIL		From The Depths Of Dreams (EP)		DRIVE-THRU 000153/MCA (8.98/CD)			
22	—	—	1	MARY FAHL		The Other Side Of Time		ODYSSEY 85892/SONY CLASSICAL (12.98/CD)			
23	26	23	1	LIZZ WRIGHT		Salt		VERVE 58953/VG (12.98/CD)			
24	28	18	1	PETER CINCOTTI		Peter Cincotti		CONCORD 2159 (18.98/CD) [M]			
25	19	24	1	SHEKINAH GLORY MINISTRY		Praise Is What I Do		KINGDOM 001/PGE (11.98/17.98) [M]			
26	31	33	1	NICHOLE NORDEMAN		Woven & Spun		SPARROW 51934 (16.98/CD)			
27	15	—	1	HECTOR & TITO		La Historia Live		VI MUSIC 48463 (15.98/CD)			
28	33	30	1	INTERPOL		Turn On The Bright Lights		MATAADOR 545* (9.98/CD)			
29	23	4	1	54TH PLATOON		All Or N.O.thin		FUBU 9001 (15.98/CD)			
30	—	—	1	HEKEMAH WALKER & THE LOVE FELLOWSHIP CRUSADE CHOIR		Family Affair II: Live At Radio City Music Hall		VERITY 43176/ZOMBA (11.98/17.98)			
31	37	39	1	HOT HOT HEAT		Make Up The Breakdown		SUB POP 70599* (12.98/CD)			
32	27	21	1	THE NEW PORNOGRAPHERS		Electric Version		MATAADOR 551* (16.98/CD)			
33	38	10	1	REGINA CARTER		Paganini: After A Dream		VERVE 06554/VG (18.98/CD)			
34	41	28	1	SYLEENA JOHNSON		Chapter 2: The Voice		JIVE 41815/ZOMBA (11.98/17.98)			
35	24	15	1	CONJUNTO PRIMAVERA		Nuestra Historia		FONOVISA 350786/UG (14.98/CD)			
36	36	25	1	TIESTO		Nyana		NETTWEAR 30314 (21.98/CD)			
37	22	29	1	GRUPO MOJADO		30 Inolvidables		UNIVISION 310112/UG (14.98/CD)			
38	17	11	1	TOMAHAWK		Mit Gas		IPECAC 40/CAROLINE (17.98/CD)			
39	35	—	1	JIM BELUSHI DAN AYKROYD		Have Love Will Travel		HAVE LOVE 80200 (18.98/CD)			
40	29	16	1	BRONCO		30 Inolvidables		FONOVISA 350787/UG (14.98/CD)			
41	—	—	1	PEPE AGUILAR		Y Tenerte Otra Vez		UNIVISION 310119/UG (18.98/CD)			
42	21	2	1	CHIMAIRA		The Impossibility Of Reason		ROADRUNNER 618392/IDJMG (18.98/CD)			
43	34	—	1	LOS TUCANES DE TIJUANA		Imperio		UNIVERSAL LATINO 036202 (14.98/CD)			
44	47	27	1	CLEUDUS T. JUDD		A Six Pack Of Judd (EP)		MONUMENT 89223/SONY (NASHVILLE) (9.98/CD)			
45	39	32	1	DANIEL LANOIS		Shine		ANTI- 86661*/EPITAPH (18.98/CD)			
46	43	40	1	PANCHO BARRAZA		Las Romanticas De Pancho Barraza		MUSART 2713/BALBOA (6.98/CD) [M]			
47	—	—	1	DAVID WAXMAN		Ultra.Trance:2		ULTRA 1165 (21.98/CD)			
48	49	—	1	THE CROSS MOVEMENT		Holy Culture		BEC 82654 (17.98/CD)			
49	—	—	1	RA		From One		REPUBLIC/UNIVERSAL 066093/UMRG (12.98/CD)			
50	42	—	1	DONNIE		The Colored Section		GIANT STEP/MTD WDN 000324/UMRG (12.98/CD)			

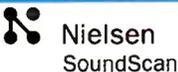
JUNE 14 2003
Billboard **TOP INDEPENDENT ALBUMS**

THIS WEEK		LAST WEEK		2 WKS. AGO		Sales data compiled by Nielsen SoundScan		ARTIST		Title	
LAST WEEK		2 WKS. AGO		ARTIST		IMPRINT & NUMBER/DISTRIBUTING LABEL		Title		Sales data compiled by Nielsen SoundScan	
1	2	3	1	LIL JON & THE EAST SIDE BOYZ		Kings Of Crunk		BME 2370*/TVT (13.98/17.98)		NUMBER 1 / GREATEST GAINER 8 Weeks At Number 1	
2	4	—	1	VARIOUS ARTISTS		Punk -O- Rama 8		EPIAPH 86673 (17.98/CD)			
3	1	1	1	ALKALINE TRIO		Good Mourning		VAGRANT 381* (12.98/CD)			
4	3	—	1	MANNHEIM STEAMROLLER/C.W. MCCALL		American Spirit		AMERICAN GRAMAPHONE 1776 (16.98/CD)			
5	6	2	1	NOFX		The War On Errorism		FAT WRECK CHORDS 657 (14.98/CD)			
6	8	6	1	CRAIG MORGAN		I Love It		BROKEN BOW 77567 (13.98/CD) [M]			
7	7	4	1	MOBB DEEP		Free Agents: The Murda Mix Tape		LANDSPEED 8922*/KOCM (14.98/CD)			
8	5	—	1	EARTH, WIND & FIRE		Promise		KALIMBA 973002 (18.98/CD)			
9	10	7	1	BLACK LABEL SOCIETY		The Blessed Hellride		SPITFIRE 15091 (18.98/CD)			
10	9	5	1	JOHN HIATT & THE GONERS		Beneath This Gruff Exterior		NEW WEST 6045 (18.98/CD)			

JUNE 14 2003

Billboard TOP INTERNET ALBUM SALES

Sales data and internet sales reports compiled by



BILLBOARD 200 RANK

THIS WEEK	LAST WEEK	WKS. ON	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	BILLBOARD 200 RANK
1	NEW		LED ZEPPELIN ATLANTIC 83587/AG	How The West Was Won	1
2	NEW		O.A.R. EVERFINE/LAVA 83643/AG	In Between Now And Then	54
3	RE-ENTRY		SOUNDTRACK HIP-D 000231/UME	American Dreams: 1963-1964	115
4	1	66	NORAH JONES ▲ BLUE NOTE 32068 [M]	Come Away With Me	5
5	11	5	SENSES FAIL DRIVE-THRU 000155/MCA [M]	From The Depths Of Dreams (EP)	-
6	2	10	CHER GEFEN/MCA/WARNER BROS. 73852/WARNER STRATEGIC MARKETING	The Very Best Of Cher	9
7	9	2	MANNHEIM STEAMROLLER/C.W. MCCALL AMERICAN GRAMAPHONE 1776	American Spirit	123
8	15	7	KELLY CLARKSON ▲ RCA 68159/RMG	Thankful	4
9	14	13	EVANESCENCE ▲ WIND-UP 13063	Fallen	3
10	RE-ENTRY		SOUNDTRACK ▲ RCA 51189/RMG	American Idol Season 2: All-Time Classic American Love Songs	13
11	20	32	COLDPLAY ▲ CAPITOL 40504*	A Rush Of Blood To The Head	19
12	17	4	JACK JOHNSON MOONSHINE CONSPIRACY/UNIVERSAL 075012*/UMRG	On And On	17
13	RE-ENTRY		BUCK HOWDY PRAIRIE 006 407 [M]	Skiddaddle!	-
14	22	11	THE EARLY NOVEMBER DRIVE-THRU 060081/MCA	For All Of This (EP)	-
15	19	9	THE WHITE STRIPES ● THIRD MAN 27148*/V2	Elephant	23
16	NEW		PAT METHENY WARNER BROS. 48473	One Quiet Night	167
17	NEW		LEE WILLIAMS AND THE SPIRITUAL QC'S MCG 7018 [M]	Good Time	-
18	RE-ENTRY		VARIOUS ARTISTS ● EMI SPECIAL MARKETS 63201/TIME LIFE	Worship Together: I Could Sing Of Your Love Forever	90
19	NEW		MARY FAHL ODYSSEY 89892/SONY CLASSICAL [M]	The Other Side Of Time	-
20	12	2	WEIRD AL YANKOVIC WAY MOBY/VOLCANO 31294/ZOMBA	Poodle Hat	42
21	18	2	SOUNDTRACK WARNER SUNSET/MAVERICK 48411/WARNER BROS	The Matrix Reloaded: The Album	10
22	RE-ENTRY		CELINE DION ▲ EPIC 87185	One Heart	21
23	13	2	STAIN'D FLIP/ELEKTRA 62882/EEG	14 Shades Of Grey	7
24	RE-ENTRY		TOBY KEITH ▲ DREAMWORKS (NASHVILLE) 450254/INTERSCOPE	Unleashed	22
25	10	2	THE THORNS AWARE/COLUMBIA 86958/CRG	The Thorns	107

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 (Dro). △ Certification of 200,000 units (Platino). △? 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.

JUNE 14 2003

Billboard TOP SOUNDTRACKS

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	WKS. ON	TITLE	IMPRINT & NUMBER/DISTRIBUTING LABEL
1	2	6	THE LIZZIE MCGUIRE MOVIE	WALT DISNEY 860080
2	NEW		2 FAST 2 FURIOUS	DISBURBING THA PEACE/DEF JAM SOUTH 000426*/IDJMG
3	1	4	THE MATRIX RELOADED: THE ALBUM	WARNER SUNSET/MAVERICK 48411/WARNER BROS
4	3	5	AMERICAN IDOL SEASON 2: ALL-TIME CLASSIC AMERICAN LOVE SONGS ●	RCA 51169/RMG
5	4	20	CHICAGO ▲	EPIC 87018
6	5	42	LIZZIE MCGUIRE ●	BUENA VISTA 860791/WALT DISNEY
7	6	31	8 MILE ▲	SHADY 493508*/INTERSCOPE
8	7	7	HOLES	WALT DISNEY 860092
9	8	4	AMERICAN DREAMS: 1963-1964	HIP-O 000231/UME
10	9	17	DAREDEVIL: THE ALBUM ●	WIND-UP 13079
11	11	103	O BROTHER, WHERE ART THOU? ▲?	LOST HIGHWAY/MERCURY 17006910JMG
12	13	15	CRADLE 2 THE GRAVE ●	BLOODLINE/DEF JAM 063615*/IOJMG
13	12	3	DOWN WITH LOVE	WMG SOUNDTRACKS/REPRISE 48480/WARNER BROS.
14	14	51	DISNEY'S LILO & STITCH ●	WALT DISNEY 860734
15	10	2	QUEER AS FOLK: THE THIRD SEASON	TOMMY BOY 1568
16	15	103	MOULIN ROUGE ▲?	INTERSCOPE 493035
17	17	64	A WALK TO REMEMBER ●	EPIC 86311
18	18	35	SWEET HOME ALABAMA	HOLLYWOOD 162364
19	16	47	SPIRIT: STALLION OF THE CIMARRON	A&M 493304/INTERSCOPE
20	20	103	SHREK ▲	DREAMWORKS 450305/INTERSCOPE
21	NEW		FINDING NEMO	WALT DISNEY 860078
22	19	6	A MIGHTY WIND: THE ALBUM	OMZ/COLUMBIA 89222/CRG
23	21	3	THE MATRIX ▲	MAVERICK 47390/WARNER BROS.
24	23	9	WHAT A GIRL WANTS	ATLANTIC 83641/AG
25	RE-ENTRY		DRUMLINE	FOX/JIVE 41810/ZOMBA

Billboard ARTIST INDEX

Chart Codes: -ALBUMS- The Billboard 200 (B200) Bluegrass (BG) Blues (BL) Classical (CL) Classical Crossover (CX) Contemporary Christian (CC) Country (CA) Country Catalog (CCA) Electronic (EA) Gospel (GA) Heatseekers (HS) Holiday (HOL) Independent (IND) Internet (INT) Jazz (JZ) Contemporary Jazz (CJ) Latin Albums (LA) Latin: Latin Pop (LPA) Latin: Regional Mexican (RMA) Latin: Tropical/Salsa (TSA) New Age (NA) Pop Catalog (PCA) R&B/Hip-Hop (RBA) R&B/Hip-Hop Catalog (RBC) Reggae (RE) World Music (WM) -SINGLES- Hot 100 (H100) Hot 100 Airplay (HA) Hot 100 Singles Sales (HSS) Adult Contemporary (AC) Adult Top 40 (A40) Country (CS) Country Singles Sales (CSS) Dance/Club Play (DC) Dance/Sales (DS) Hot Latin Tracks (LT) Latin: Latin Pop (LPS) Latin: Regional Mexican (RMS) Latin: Tropical/Salsa (TSS) R&B Hip-Hop (RBH) R&B Hip-Hop Airplay (RA) R&B Hip-Hop Singles Sales (RS) Rap Tracks (RP) Mainstream Rock (RO) Modern Rock (MO) Top 40 Tracks (T40) Rankings from biweekly charts are listed in italics during a chart's unpublished week.

- 2Pac: RBA 69; RBC 6, 7, 9, 17; H100 92; RA 42; RBH 44; RP 22
 - 3 Doors Down: B200 52; A40 3; H100 12; HA 13; MO 26; RO 9, 16; T40 7
 - 12 Stones: CC 21; HS 15
 - 30 Dirty Junkies: DC 22
 - 50 Cent: B200 2, 50; IND 44; RBA 4, 20; H100 1, 5, 13, 51; HA 1, 5, 14, 43; HSS 20, 39; RA 1, 2, 19, 27, 41, 43, 59, 70; RBH 1, 2, 19, 24, 43, 45, 61, 72; RP 1, 2, 9, 12, 23, 25; RS 10, 25; T40 8, 12, 17
 - 54th Platoon: HS 29; IND 20; RBA 41
 - 702: RBA 93; RBH 78; RS 65
 - 2002: NA 14
- A-**
- Aaliyah: B200 149; RBA 56; H100 40, 75; HA 53, 75; HSS 4; RA 25, 35; RBH 25, 34; RS 3
 - Mindi Abair: CJ 8
 - Abba: PCA 33
 - Ab-Live: RA 60; RBH 60; RS 47
 - Yolanda Adams: CC 36; GA 12, 19; RBA 84
 - Trace Adkins: CA 31; CS 21
 - AFI: B200 71; MO 24
 - Afrocents: WM 8
 - Antonio Aguilar: LA 47
 - Pepe Aguilar: HS 41; LA 12; RMA 7; LPS 7; LT 6; RMS 18
 - Christina Aguilera: B200 27; A40 23; AC 4; H100 20; HA 20; HSS 33; T40 10
 - Clay Aiken: H100 100; HSS 1, 5
 - Rhett Akins: CS 58
 - Alkvid: RMS 35
 - Alabama: CA 30
 - ALC: GA 11; IND 41
 - Alkaline Trio: B200 117; IND 3
 - The All-American Rejects: B200 56; MO 34; T40 34
 - Gary Allan: CA 41
 - Amerie: RBH 88
 - Amethystium: NA 10
 - Tori Amos: DS 12
 - Anastacia: DC 18
 - Sunshine Anderson: DC 15
 - Jessica Andrews: B200 131; CA 17
 - Los Angeles De Charly: LA 22; RMA 13
 - Marc Anthony: TSA 7; TSS 13
 - Tina Arena: DC 10; DS 13
 - Ricardo Arjona: LA 44; LPA 18; LPS 14; LT 19; TSS 40
 - Lynne Arriale Trio: JZ 19
 - Ashanti: B200 155; H100 15, 67; HA 15, 66; HSS 70; RA 11, 45; RBH 12, 47; RP 16; RS 34; T40 26, 40
 - Los Asks: LA 48
 - The Ataris: B200 119; MO 32
 - Natacha Atlas: DC 41
 - Audrey: DC 33
 - Audiu Adrenaline: CC 38
 - Audiolave: B200 29; A40 28; H100 36; HA 34; MO 2; RO 1, 38
 - Sherrie Austin: CS 54
 - Avalon: B200 106; CC 14
 - Aventura: TSA 9
 - Dan Aykroyd: BL 1; HS 39; IND 26
- B-**
- B2K: B200 114; RBA 40; RA 56; RBH 53
 - Baby: RBA 89; H100 68; HA 69; RBH 88; RS 61; T40 30
 - Baby Anne: EA 18
 - Baby Diva: HSS 35; RS 9
 - Bad Azz: RBA 96
 - The Bad Plus: JZ 13
 - Erykah Badu: HSS 67; RS 53
- C-**
- Becky Baeling: DC 9
 - Baha Men: WM 13
 - Anita Baker: RBA 63
 - Marcia Ball: BL 5
 - Banda El Limon: LA 64
 - Banda El Recodo: LA 31; RMA 17; LT 14; RMS 3
 - Banda Machos: LA 31; RMA 17
 - Banda Tierra Blanca: RMS 26
 - David Banner: B200 20; RBA 2; H100 81; RA 28; RBH 28; RP 18; RS 29
 - Buju Banton: RE 6
 - Pancho Barraza: HS 46; IND 35; LA 15; RMA 10; RMS 39
 - Jeff Bates: B200 198; CA 25; HS 9; CS 13; H100 73; HA 73
 - The Beach Boys: PCA 15
 - Beanie Sigel: RS 49, 60
 - Walter Beasley: CJ 13
 - Beastie Boys: PCA 42
 - The Beatles: PCA 12
 - Pastor William Becton: GA 25
 - Daniel Bedingfield: B200 64; A40 17; AC 3; DC 4; DS 1; H100 23; HA 29; HSS 11; T40 23
 - Bee Gees: B200 175; PCA 13
 - Beenie Man: RE 8
 - Graciela Beltran: LT 39; RMS 27
 - Jim Belushi: BL 1; HS 39; IND 26
 - Tony Bennett: JZ 6
 - Dierks Bentley: CS 27; CSS 4; HSS 17
 - Bering Strait: CA 73
 - B.G.: IND 12; RBA 51
 - Big "C": RS 73
 - James Bignon & The Deliverance Mass Choir: GA 26
 - Big T: RA 73; RBH 74
 - Big Tigger: H100 16; HA 17; HSS 65; RA 10; RBH 9; RS 32; T40 38
 - David Bisbal: LPS 23, 36; LT 40
 - Black Eyed Peas: H100 69; HA 70; T40 29
 - Black Label Society: B200 178; IND 9; RO 15
 - Bobby "Blue" Bland: BL 8
 - Mary J. Blige: RBC 18
 - Blue Man Group: B200 187; A40 37
 - Andrea Bocelli: CL 1, 11; CX 6
 - Bond: CX 5
 - Bone Crusher: B200 33; RBA 6; H100 28; HA 26; HSS 32; RA 12; RBH 11; RP 6; RS 11
 - Bone Thugs-N-Harmony: RBC 14
 - Bon Jovi: A40 38
 - Boomkat: HSS 37
 - La Bouche: DS 19
 - Bowling For Soup: B200 162; HS 5
 - Boy Big: RS 45
 - Michelle Branch: A40 13; AC 2; H100 48, 50; HA 48, 49; T40 20
 - Jim Brickman: NA 6, 15
 - Sarah Brightman: CX 7, 14
 - Bronco: HS 40; LA 10; RMA 6
 - Garth Brooks: CA 62; CS 48
 - Brooks & Dunn: CCA 10, 21; CS 11; H100 61; HA 58
 - BT: DC 29; HSS 52
 - Michael Buble: B200 152
 - Joe Budden: H100 43; HA 42; HSS 29; RA 18; RBH 16; RP 10; RS 19
 - Jimmy Buffett: B200 26
 - Los Bukis: LA 5, 38; RMA 3
 - Busta Rhymes: B200 79; RBA 21; H100 3; HA 3; HSS 73; RA 5, 43; RBH 5, 45; RP 4, 25; RS 31; T40 6
 - bwb: CJ 23
 - Juanita Bynum: GA 28
 - Tracy Byrd: CS 16
- D-**
- Jorge Luis Cabrera: LT 21; RMS 4
 - Byron Cage: CC 39; GA 13
 - Chris Cagle: B200 121; CA 15; CS 6; H100 53; HA 46
 - Kimberly Caldwell: H100 100; HSS 1, 5
 - Jeremy Camp: CC 37
 - Cam'ron: B200 91; RBA 17; RBH 98; RS 50
 - Blu Cantrell: H100 85; HSS 12; RBH 100; RS 16
 - Mariah Carey: RBA 77; DS 3; H100 3; HA 3; HSS 14, 73; RA 5; RBH 5; RP 4; RS 31, 35; T40 6
 - Caribbean Pulse: RE 7
 - Vanessa Carlton: A40 7; AC 8, 18; H100 46; HA 44; T40 32
 - Jose Carreras: CL 8
 - Rodney Carrington: CA 35
 - Jeff Carson: CS 57
 - Deana Carter: CA 49; CS 38
 - Regina Carter: HS 33; JZ 5
 - Johnny Cash: B200 97; CA 11, 68; CCA 7; PCA 48
 - Rosanne Cash: CA 45
 - Kevin Ceballos: TSS 12
 - Cee-Lo: RBH 83
 - Chanticleer: CL 7
 - Steven Curtis Chapman: CC 17
 - JC Chasez: HSS 54
 - Chayanne: LA 49; LPA 19
 - Cher: B200 9; INT 6; DS 22
 - Cherish: H100 44; HA 56; HSS 8; RA 46; RBH 42; RP 14; RS 2; T40 36
 - Kenny Chesney: B200 59; CA 6; CCA 1; PCA 4; CS 19, 24; H100 82
 - Chevelle: B200 82; H100 79; MO 5; RO 7
 - The Chieftains: WM 12
 - Chimaira: HS 42
 - Chingy: H100 45; HA 40; RA 23; RBH 21; RP 11; RS 46
 - Choppa: RBA 91; RS 68
 - Charlotte Church: CX 3, 11
 - Peter Cincotti: HS 24; IND 16; JZ 3
 - Cirque Du Soleil: WM 3
 - Corey Clark: H100 100; HSS 1, 5
 - Maurette Brown Clark: GA 29
 - Terri Clark: CA 34; CS 34
 - Dorinda Clark-Cole: GA 38
 - Stanley Clarke: CJ 19
 - Kelly Clarkson: B200 4; INT 8; A40 32; H100 19; HA 18; T40 9
 - Patsy Cline: CCA 16
 - Clipse: RBA 70; RA 60; RBH 60; RS 47, 65, 72
 - Tammy Cochran: CSS 8
 - Kellie Coffey: CA 59
 - Cold: B200 40; H100 94; HSS 44; MO 9; RO 8
 - Roscoe P. Coldchain: RA 60; RBH 60; RS 47
 - Coldplay: B200 19; INT 11; PCA 3; A40 5; DC 39; H100 33; HA 36; MO 18; T40 21
 - Natalie Cole: JZ 11
 - Nat King Cole: JZ 16
 - Steve Cole: CJ 22
 - Phil Collins: PCA 41; AC 6; H100 97
 - Colourful Khama: DC 42
 - Common: HSS 67; RS 53
 - Conjunto Primavera: HS 35; LA 8, 74; RMA 4; LT 9; RMS 1
 - Control: LA 73; LT 30; RMS 9
 - Ry Cooder: LA 24; LPA 10; WM 4
 - Cooler Kids: HSS 55
 - Deborah Cooper: DC 27
 - Costumbre: LT 41; RMS 15
 - Counting Crow: B200 195; A40 7; AC 18; H100 46; HA 44; T40 32
 - Deborah Cox: DC 14
- E-**
- Eagles: AC 17
 - The Early November: INT 14
 - Earth, Wind & Fire: B200 157; IND 8; RBA 39
 - Easy Star All-Stars: RE 10
 - Electric Six: EA 13; IND 50
 - Elephant Man: RBH 90
 - Valentin Elizalde: LT 35; RMS 12
 - Missy "Misdemeanor" Elliott: B200 94; RBA 34; RA 48; RBH 48
 - Richard Elliot: CJ 7
 - Emerson Drive: CA 53; CS 37
- F-**
- Eminem: B200 43; PCA 7, 18; RBA 23; RBC 1, 5; H100 38; HA 37; RA 43, 70; RBH 45, 72, 93; RP 25; T40 18
 - Enya: NA 9
 - Erasure: DS 16
 - Evanescence: B200 3; INT 9; A40 10; H100 6; HA 6; MO 6; RO 14; T40 3
 - Faith Evans: RS 72
 - Sara Evans: CS 23
 - Eve: RS 66
 - Eve 6: MO 36
- G-**
- Fabulous: B200 32; RBA 15; H100 4, 37, 67; HA 4, 35, 66; HSS 42, 68; RA 3, 13, 45; RBH 3, 13, 47; RP 3, 16; RS 20, 44, 64; T40 13, 40
 - Mary Fahl: HS 22; INT 19
 - Ralph Falcon: DC 26; DS 20
 - Fantasy: DS 14
 - Fat Joe: H100 71; HA 71; RA 67; RBH 67; T40 33
 - Fatburger: CJ 16
 - Jose Feliciano: LA 19; LPA 8; LPS 13; LT 18
 - Alejandro Fernandez: LA 75
 - Ibrahim Ferrer: LA 18; TSA 1; WM 2
 - Tiziano Ferro: LA 35; LPA 15; LPS 6; LT 8; TSS 24
 - FFH: CC 16
 - Field Mob: RBA 86; RBH 83
 - Fiend: IND 43; RBA 71
 - Finch: B200 129
 - Fischerspooner: EA 21; DC 21
 - Five For Fighting: AC 15
 - Fleetwood Mac: B200 34, 164; A40 18; AC 11
 - The FlipMode Squad: H100 3; HA 3; HSS 73; RA 5; RBH 5; RP 4; RS 3; T40 6
 - Floetry: B200 72; RBA 14; H100 24; HA 21; RA 8; RBH 8
 - Juan Diego Florez: CL 13
 - Joseph Fonseca: TSS 7
 - Foo Fighters: B200 96; H100 87; MO 8; RO 21
 - Fourplay: CJ 20
 - Freddie Foxxx: RS 71
 - Foxy Brown: RA 66; RBH 66, 88
 - Mario Frangoulis: CX 10
 - Frankie J: B200 53; RBA 33; AC 29; H100 21; HA 22; HSS 7; RBH 80; RS 1; T40 14
 - Kirk Franklin: CC 26; GA 7; RBA 82
 - Free: RA 54; RBH 50
 - Russ Freeman: CJ 4; IND 15
 - Freeplay: B200 179; RBA 45; H100 98; HSS 63; RA 47; RBH 40; RS 30, 49, 60
 - Frimbur & Urik: DC 13
 - Bill Frisell: JZ 14
 - Jackie Ray Frost: HSS 25; RBH 96; RS 8
 - Full Gospel Baptist Church Fellowship Women's Mass Choir: GA 27
 - Nelly Furtado: LPS 8; LT 13
- H-**
- Kenny G: CJ 9
 - Juan Gabriel: LT 32; RMS 16; TSS 36
 - Dave Gahan: DC 43; HSS 30
 - Manuel Galarr: LA 24; LPA 10; WM 4
 - Gang Starr: RS 45
 - Georgia Mass Choir: GA 18
 - Ghostland: DC 41
 - Vince Gill: CA 37; CS 33
 - Billy Gilman: CA 32
 - Ginuwine: B200 25; RBA 7; H100 68, 72; HA 69, 72; RA 22; RBH 22; RS 61; T40 30
 - Dana Glover: A40 31
 - Goapele: RBH 91

Godsmack: B200 39; MO 28; RO 5
Goldfrapp: EA 15
Fabian Gomez: LT 33; RMS 11
Good Charlotte: B200 31; PCA 23; MO 37
Goo Goo Dolls: A40 11
Gotan Project: EA 24
Glenn Gould: CL 6
Joshua Gracin: H100 100; HSS 1, 5
Grafic International: HSS 25; RBH 96; RS 8
El Gran Combo De Puerto Rico: LT 45; TSS 2
Nathan Granner: CX 12
El Gran Silencio: LT 32; RMS 16; TSS 36
Natalie Grant: AC 26
Dobie Gray: A40 2; AC 1; H100 17; HA 16; T40 15
Al Green: RBC 11
Pat Green: CS 45
Vivian Green: B200 132; RBA 29; DS 11; H100 90; HSS 18; RA 34, 69; RBH 35, 70; RS 22
Lee Greenwood: CA 23; CSS 6
Josh Groban: B200 93; CX 1, 2; AC 27
Groove Armada: DC 15
Grupo Bryndis: HS 20; LA 4, 55; RMA 2; RMS 32
Grupo Mojado: HS 37; LA 9; RMA 5
Grupo Montez De Durango: RMS 28
Guns N' Roses: PCA 27
Nee-Nee Gwynn: HSS 35; RS 9

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Deitrick Haddon: GA 14
El Halcon De La Sierra: RMS 30
Daryl Hall John Oates: IND 31; AC 21
Fred Hammond: GA 16
Jennifer Hanson: CS 42; CSS 9
The Happy Boys: EA 16
Roy Hargrove: CJ 2; HS 11; RBA 53
Ben Harper: B200 105
H.A.W.K.: RA 73; RBH 74
Heather Headley: B200 67; RBA 16; H100 62; HA 59; RA 16; RBH 17
Hector & Tito: HS 27; LA 7; LPA 4; TSS 21
Pete Heller: DC 47
Hemstock & Jennings: DC 11; DS 8; HSS 69
Jimi Hendrix: PCA 37
Eddy Herrera: TSS 17, 19
John Hiatt & The Goners: B200 182; IND 10
Faith Hill: B200 148; CA 22; CCA 15; AC 9, 10; CS 36
Hitman Sammy Sam: HS 10; RBA 52; RA 65; RBH 62; RS 48
Darwin Hobbs: GA 34
Loleatta Holloway: DC 6
John Lee Hooker: BL 7
Hope: DC 24
Hot Boys: RBA 80
Hot Hot Heat: HS 31; IND 22; MO 30
Whitney Houston: B200 176; RBA 48; AC 16; DC 2; DS 21; HSS 24; RBH 82; RS 59
Buck Howdy: INT 13
Los Huracanes Del Norte: LA 65

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Enrique Iglesias: LA 41; LPA 17; AC 14; LPS 2; LT 2; TSS 14
India: LA 46; TSA 3; DC 12; DS 17; LPS 29, 30; LT 28; TSS 4, 6
India.Arie: RBA 62
Industria Del Amor: LA 20; RMA 11
Inspector: LPS 37
Interpol: HS 28; IND 19
Intocable: LA 14, 51; RMA 9; LT 22; RMS 5, 7
Los Invasores De Nuevo Leon: RMS 31
Sharon Isbin: CL 12
Ronald Isley: B200 14; RBA 1; H100 49; HA 47; RA 15; RBH 14
The Isley Brothers: B200 14; RBA 1; H100 49; HA 47; RA 15; RBH 14

-J-

Alan Jackson: B200 134; CA 18; CCA 11; H100 83
Michael Jackson: PCA 31; RBC 15
Jaël: DC 38; HSS 60
Jahelms: B200 61; RBA 9; RBC 4; H100 22; HA 19; RA 7; RBH 6
Bishop T.D. Jakes: CC 31; GA 9
Etta James: BL 2, 9
Jane's Addiction: MO 27; RO 37
Al Jarreau: CJ 25
Keith Jarrett: JZ 9
Jars Of Clay: CC 27
Ja Rule: RBA 87
Javier: RA 74; RBH 75
Jay-el: HSS 64; RS 18
Jay-Z: B200 128; RBA 42, 74; RBC 8; DS 5; H100 8, 78, 89, 95; HA 8; HSS 10, 53, 57; RA 6, 33, 37, 38, 51; RBH 7, 33, 38, 39, 52, 86; RP 24; RS 4, 28, 42, 60; T40 22
Jazze Pha: RBH 83
Buddy Jewell: CS 28
Jewel: A40 12; DC 25; DS 2; H100 30; HA 41; HSS 3; T40 19
Joe: RBH 84
Elton John: B200 109
Jack Johnson: B200 17; INT 12; PCA 11; A40 34; MO 33
Syleena Johnson: HS 34; RBA 59; HSS 45; RS 37
Jolly Green: HSS 66; RS 38
George Jones: CA 28; CC 22
Norah Jones: B200 5; CJ 1; INT 4; A40 25; AC 7
Roy Jones, Jr.: HSS 26; RBH 92; RS 5
Richard Joo: CL 14
Ronny Jordan: CJ 10
Journey: PCA 47
JS: RA 64; RBH 63
Juanes: HS 18; LA 3; LPA 2; LPS 8; LT 13; TSS 38
Cledus T. Judd: CA 40; HS 44
The Judds: CCA 22
Julio: LPS 19; LT 29
Jung: DC 24
J-Zone: RS 56

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Israel Kamakawiwo'ole: WM 6
John P. Kee: GA 17
Toby Keith: B200 22, 160; CA 1, 23, 33; CCA 13; INT 24; CS 1; H100 25; HA 23
Kelis: H100 88; RA 40; RBH 41; RP 21; RS 41
Josh Kelley: A40 19
R. Kelly: B200 15; RBA 5; RBC 23, 24; H100 7, 16; HA 7, 17; HSS 45, 51, 56, 65; RA 10, 29, 39; RBH 9, 29, 36; RS 24, 32, 36, 37; T40 4, 38
Kem: B200 140; HS 2; RBA 19; RA 50; RBH 51
Alicia Keys: RS 66
Kid Rock: B200 28; PCA 35; A40 14; AC 20; CSS 1; H100 18; HA 28; HSS 2; T40 31
Kidz Bop Kids: B200 86
Killer Mike: RBA 60; H100 28; HA 26; HSS 32; RA 12; RBH 11; RP 6; RS 11
Kindred The Family Soul: HS 16; RBA 46; RA 57; RBH 57
Kira: DC 46
Knoc-Turn'Al: RA 71; RBH 73
Beyonce Knowles: H100 8; HA 8; RA 6; RBH 7; T40 22
Diana Krall: JZ 2, 7
Alison Krauss + Union Station: B200 170; BG 1, 3; CA 24,

44; CS 59
Chantal Kreviazuk: HS 14; A40 21
Kumbia Kings: LA 6, 61; LPA 3; LT 32; RMS 16; TSS 36
Darrell Labrado: DS 6; HSS 22
Natalia Lafourcade: LPS 38
Sonny Landreth: BL 14
k.d. lang: JZ 6
Daniel Lanois: HS 45; IND 34
Lasgo: DS 18
Latif: HSS 59; RBH 97; RS 55
Kenny Lattimore: B200 186; RBA 32
Avril Lavigne: B200 38; A40 8, 35; AC 24; HSS 19, 21
Donald Lawrence & The Tri-City Singers: GA 22
Raphy Leavitt Y La Selecta: TSA 10
Led Zeppelin: B200 1, 135; INT 1
Stagga Lee: HSS 28; RBH 85; RS 26
Alejandro Lerner: LPS 18; LT 26; TSS 27
Less Than Jake: B200 103
The Letter M.: RA 66; RBH 66
Gerald Levert: RBA 92; RBH 89
La Ley: LA 23; LPA 9
Liberacion: LA 72
Ottmar Liebert: NA 12
Lifehouse: CC 34; A40 27
Li'l Flip: RBA 88; H100 81; RA 28, 63; RBH 28, 65; RP 18; RS 29
Li'l Jon & The East Side Boyz: B200 74; IND 1; RBA 11; H100 60; HA 57; HSS 26; RA 21; RBH 23, 92; RP 13; RS 5
Li'l Kim: B200 24; RBA 8; H100 5, 70; HA 5, 68; HSS 74; RA 2, 36; RBH 2, 37, 87; RP 2, 19; RS 33; T40 17
Lillix: B200 188; HS 8
Li'l Mo: B200 76; RBA 18; H100 4, 37; HA 4, 35; HSS 42; RA 3, 13, 54; RBH 3, 13, 50; RP 3; RS 20, 44; T40 13
Li'l Wyte: RBA 79
Limi-1 21: TSS 11
Limite: LA 58; LT 42; RMS 17, 19
Aaron Lines: CS 40
Linkin Park: B200 12; PCA 10; H100 54; HA 51; MO 3, 23; RO 4
Live: B200 73; A40 26; RO 35
German Lizarraga: LA 53
LL Cool J: RBA 85; RBH 79
Kimberley Locke: H100 100; HSS 1, 5
Lonestar: CA 29; CS 2; H100 26; HA 24
Loon: H100 88; RA 40; RBH 41; RP 21; RS 41
Jennifer Lopez: B200 70; RBA 50; DC 20; DS 23; H100 32; HA 33; T40 16
Jeff Lorber: CJ 17
Kandice Love: RBH 79
Patty Loveless: BG 12; CS 53
Ludacris: H100 57; HA 60; HSS 31; RA 31; RBH 30; RP 15; RS 14
Lumidee: H100 41; HA 39; HSS 46; RA 20; RBH 20; RS 21
Bobby Lyle: CJ 24
Lynyrd Skynyrd: B200 65; PCA 40; RO 31

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Yo-Yo Ma: CL 3, 4; CX 9
Made By Monkeys: DC 32
Madlib: RS 43
Madonna: B200 51; PCA 39; A40 40; DC 8; DS 4, 10; HSS 9; LPS 35
Magic Juan: TSS 17
Mana: LA 11; LPA 5; LPS 3; LT 4
Mannheim Steamroller: B200 123; IND 4; INT 7; NA 1, 4
Victor Manuel: TSA 14; LT 37; TSS 1, 21, 29
Marascia: DC 49
Marcel: CA 63
Gian Marco: LPS 31
Marilyn Manson: B200 30; MO 29; RO 20
Mariza: WM 15
Bob Marley: PCA 2; RBC 2; RE 13
Ziggy Marley: B200 189; RBA 97; RE 4
Marley Boyz: RE 15
Maroon 5: B200 153; HS 3; A40 16
Mike Marshall: BG 11
Brad Martin: CS 55
Ricky Martin: B200 46; LA 1; LPA 1; DC 6; H100 91; LPS 1; LT 1; TSS 15
Mary Mary: GA 15
Massive Attack: EA 12
Master P: RS 68
matchbox twenty: B200 37; A40 1; AC 25; H100 10; HA 10; T40 5
Dave Matthews: A40 37
John Mayer: B200 47, 118; A40 9, 15; AC 19; T40 39
Martina McBride: B200 75; CA 7; H100 93
C.W. McCall: B200 123; IND 4; INT 7; NA 1
Delbert McClinton: BL 11
Donnie McClurkin: B200 141; CC 7; GA 1; RBA 44; RBC 16
Brian McComas: CS 20
Paul McCoy: A40 10; H100 6; HA 6; MO 6; RO 14; T40 3
Reba McEntire: CA 75
Tim McGraw: B200 78; CA 9; CCA 3, 14, 25; PCA 8; CS 18, 29; H100 80
McHayes: CS 44; CSS 7
Brian McKnight: B200 104; RBA 27; RA 49; RBH 49
Pat Metheny: B200 167; INT 16; JZ 1
Memento: RO 28
MercyMe: B200 161; CC 11, 28; AC 28
Jo Dee Messina: B200 35; CA 2
Metallica: PCA 1, 9, 14, 20; MO 17; RO 2
Glenn Miller: JZ 17
Steve Miller Band: PCA 49
Millie: LPS 27; LT 44
Mobb Deep: B200 139; IND 7; RBA 31
Molotov: LA 67
Monchy & Alexandra: TSA 8; TSS 25
Monica: DC 23; H100 14; HA 11; HSS 75; RA 4; RBH 4; RS 27
The Monkees: B200 192
Ricardo Montalban: LPS 28; LT 49
Daniel Montenegro: CX 12
Pablo Montero: LPS 24; LT 36
Dr. Ed Montgomery: GA 11; IND 41
John Michael Montgomery: CS 52
Montgomery Gentry: B200 136; CA 19; CS 10; CSS 5; H100 55; HA 52; HSS 27
Chante Moore: B200 186; RBA 32
Allison Moore: CSS 1; H100 18; HA 28; HSS 2
Benny More: TSS 39
Craig Morgan: B200 138; CA 20; HS 1; IND 6; CS 9; H100 59; HA 55
Morgan Heritage: RE 14
Van Morrison: PCA 32
Lou Mosley: RBA 81; HSS 38; RBH 94; RS 6
Brandy Moss-Scott: HSS 48; RBH 99; RS 13
Mo Thugs: HSS 41; RS 40
Jason Mraz: B200 68; A40 6; H100 63; HA 67; T40 27
Mr. Cheeks: H100 70; HA 68; HSS 74; RA 36, 72; RBH 37, 71, 84; RP 19; RS 33, 57
Mudvayne: B200 156; RO 29
Rich Mullins: CC 33
Murk (Oscar G. & Ralph Falcon): DS 25
Anne Murray: CA 55

Keith Murray: HSS 47; RBH 68; RS 17, 74
Musiq: HSS 40
Na Leo Pilimehana: WM 11
Na Palapala: WM 14
Napoleon: LA 43
Nas: B200 108; RBA 37; DS 23; H100 64; HA 62; RA 30, 75; RBH 31, 76, 88; RP 17
Nate Dogg: H100 1; HA 1; HSS 20; RA 1; RBH 1; RP 1; RS 10; T40 8
Luna Negra: NA 12
Frankie Negron: TSS 20
Nelly: B200 58; PCA 50; RBA 38; RBC 20
Willie Nelson: B200 200; CA 26, 42, 71; CCA 9, 24; CS 1; H100 25; HA 23
The New Pornographers: HS 32; IND 23
Newsboys: B200 130; CC 6; DS 24
Joe Nichols: B200 125; CA 16; CS 31
Nickel Creek: BG 2; CA 38; IND 27
The Nitty Gritty Dirt Band: BG 8
Nivea: RBA 94
No Doubt: B200 191
Noelia: LPS 16; LT 15; TSS 22
NOFX: B200 137; IND 5
Nichole Nordeman: CC 24, 35; HS 26
Smokie Norful: GA 4; HS 13; HSS 34; RS 52
The Notorious B.I.G.: RBC 10, 12
Les Nubians: B200 154; RBA 22
Nueva Era: TSS 33

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The Oak Ridge Boys: CA 66
O.A.R.: B200 54; INT 2
Mark O'Connor's Hot Swing Trio: JZ 21
Sinead O'Connor: DC 41
Daniel O'Donnell: WM 9, 10
Janusz Olejniczak: CL 2
Don Omar: TSS 31
La Onda: LA 71; RMS 36
Jamie O'Neal: CS 46
Yoko Ono: DC 44; DS 9; HSS 71
Opera Babes: CX 4
Mauricio O'Reilly: CX 12
Stacie Orrico: B200 80; CC 1; H100 52; HA 64; HSS 15; T40 24
Oscar G: DC 26; DS 20
Brad Paisley: CCA 20; CS 15; H100 74; HA 74
Robert Palmer: BL 15
Los Palominos: RMS 29
Palomo: RMS 6
Panjabi MC: DS 5; H100 78; HSS 10; RA 38; RBH 38; RS 4
Papa Sam: RE 9
Dolly Parton: BG 13
Pastor Troy: HSS 26; RBH 92; RS 5
Tedd Patterson: DC 47
Laura Pausini: DC 1
Luciano Pavarotti: CL 8, 15
Gary Peacock: JZ 9
Peedi Crakk: H100 98; HSS 63; RA 47; RBH 40; RS 30, 49
Jennifer Pena: LPS 22; LT 24; RMS 37
Dottie Peoples: GA 24; RBA 68
Murray Perahia: CL 10
Amanda Perez: B200 133; RBA 54; H100 42; HA 61; HSS 6; RS 12; T40 28
Franky Perez: A40 24
Perpetuous Dreamer: DC 16
Pesado: LT 48; RMS 23
Pet Shop Boys: DC 48
Liz Phair: A40 29
Pink: B200 111; HSS 49
Pink Floyd: PCA 21
Alexandre Pires: LA 32; LPA 14; LPS 4; LT 3; TSS 23
Los Player's: LA 60
Plumb: A40 36
P.O.D.: CC 29; MO 14; RO 22
El Poder Del Norte: LA 45
Point Of Grace: CC 18
Poison: PCA 34
Pooh And The Young Inspirations: GA 36
The Postal Service: EA 7; IND 42
The Potter's House Mass Choir: CC 31; GA 9
Powerman 5000: B200 69; RO 12
Julio Preciado Y Su Banda Perla Del Pacifico: RMS 25
Presence: RO 33
Elvis Presley: B200 145; CA 21
Lisa Marie Presley: B200 55; A40 33
Kelly Price: B200 62; RBA 12; RA 68; RBH 69
Rachel Proctor: CS 43
ProHoveZak: A40 20
Prosperity: GA 33
Puddle Of Mudd: A40 39
Puretone: DC 7
Purple Kitten: DC 37

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Q Tip: HSS 67; RS 53
Queen: PCA 17
Queens Of The Stone Age: B200 142; MO 11, 19; RO 25
A.B. Quintanilla III: LA 6; LPA 3; LT 32; RMS 16; TSS 36
RA: HS 49; RO 30
Racket City: RS 23
Radiohead: MO 15
Raekwon: RS 69
Eros Ramazzotti: LPS 11; LT 11; TSS 18
Rascal Flatts: B200 77; CA 8; CCA 2; PCA 5; CS 3; H100 31; HA 30
Carmen Rasmusen: H100 100; HSS 1, 5
Los Razos: LA 36; RMA 19; LT 25; RMS 8
Red Hot Chili Peppers: B200 98; H100 96; MO 12, 22; RO 32
Redman: HSS 33
Los Rehenes: LA 34, 69; RMA 18
Relient K: B200 173; CC 12
Revis: B200 166; HS 6; MO 21; RO 10
The RH Factor: CJ 2; HS 11; RBA 53
Lionel Richie: B200 81; RBA 61
The Riddler: EA 8; IND 45
Los Rieleros Del Norte: LA 39; LT 50; RMS 24
LeAnn Rimes: CA 51; CS 47; CSS 10
The Rippingtons: CJ 4; IND 15
Jerry Rivera: LPS 33; LT 27; TSS 3
Charlie Robison: CA 74
Rockid: DC 45
The Roc Project: DC 10; DS 13
Daniel Rodriguez: CX 13, 15
Roze Boyz: HSS 50; RS 15
Kenny Rogers: CS 49
Tito Rojas: TSS 32
The Rolling Stones: B200 163
Linda Ronstadt: CA 56
Roomful Of Blues: BL 12
Rooney: B200 181; HS 7

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RA: HS 49; RO 30
Racket City: RS 23
Radiohead: MO 15
Raekwon: RS 69
Eros Ramazzotti: LPS 11; LT 11; TSS 18
Rascal Flatts: B200 77; CA 8; CCA 2; PCA 5; CS 3; H100 31; HA 30
Carmen Rasmusen: H100 100; HSS 1, 5
Los Razos: LA 36; RMA 19; LT 25; RMS 8
Red Hot Chili Peppers: B200 98; H100 96; MO 12, 22; RO 32
Redman: HSS 33
Los Rehenes: LA 34, 69; RMA 18
Relient K: B200 173; CC 12
Revis: B200 166; HS 6; MO 21; RO 10
The RH Factor: CJ 2; HS 11; RBA 53
Lionel Richie: B200 81; RBA 61
The Riddler: EA 8; IND 45
Los Rieleros Del Norte: LA 39; LT 50; RMS 24
LeAnn Rimes: CA 51; CS 47; CSS 10
The Rippingtons: CJ 4; IND 15
Jerry Rivera: LPS 33; LT 27; TSS 3
Charlie Robison: CA 74
Rockid: DC 45
The Roc Project: DC 10; DS 13
Daniel Rodriguez: CX 13, 15
Roze Boyz: HSS 50; RS 15
Kenny Rogers: CS 49
Tito Rojas: TSS 32
The Rolling Stones: B200 163
Linda Ronstadt: CA 56
Roomful Of Blues: BL 12
Rooney: B200 181; HS 7

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RA: HS 49; RO 30
Racket City: RS 23
Radiohead: MO 15
Raekwon: RS 69
Eros Ramazzotti: LPS 11; LT 11; TSS 18
Rascal Flatts: B200 77; CA 8; CCA 2; PCA 5; CS 3; H100 31; HA 30
Carmen Rasmusen: H100 100; HSS 1, 5
Los Razos: LA 36; RMA 19; LT 25; RMS 8
Red Hot Chili Peppers: B200 98; H100 96; MO 12, 22; RO 32
Redman: HSS 33
Los Rehenes: LA 34, 69; RMA 18
Relient K: B200 173; CC 12
Revis: B200 166; HS 6; MO 21; RO 10
The RH Factor: CJ 2; HS 11; RBA 53
Lionel Richie: B200 81; RBA 61
The Riddler: EA 8; IND 45
Los Rieleros Del Norte: LA 39; LT 50; RMS 24
LeAnn Rimes: CA 51; CS 47; CSS 10
The Rippingtons: CJ 4; IND 15
Jerry Rivera: LPS 33; LT 27; TSS 3
Charlie Robison: CA 74
Rockid: DC 45
The Roc Project: DC 10; DS 13
Daniel Rodriguez: CX 13, 15
Roze Boyz: HSS 50; RS 15
Kenny Rogers: CS 49
Tito Rojas: TSS 32
The Rolling Stones: B200 163
Linda Ronstadt: CA 56
Roomful Of Blues: BL 12
Rooney: B200 181; HS 7

The Roots: B200 124; RBA 57
Paulina Rubio: LPS 26; LT 43
Rushlow: CS 41
Russell: HSS 56; RS 24
Deric Ruttan: CS 56
Sade: RBC 21
Saliva: B200 180; MO 31; RO 19
Sandman: RBA 76
Arturo Sandoval: JZ 8
Santana: B200 122; AC 2; H100 50; HA 48; HSS 40; LPS 18; LT 26; TSS 27
Juelz Santana: RBH 98; RS 50
Gilberto Santa Rosa: LA 63; TSA 6; LPS 20; LT 17; TSS 5
Yoskar Sarante: TSS 10
Boz Scaggs: IND 21; JZ 4
Scarface: B200 172; RBA 24, 100
The John Scofield Band: CJ 11
The Scumfrog: DC 40
Sean Paul: B200 16; RBA 13; RE 1; H100 2, 76, 85; HA 2; HSS 12, 72; LPS 39; RA 9, 32; RBH 10, 32, 100; RP 5, 20; RS 16, 51, 67; T40 1
Joan Sebastian: LA 28; RMA 14; LPS 32; LT 46; RMS 21
Jon Secada: LPS 21; LT 23; TSS 9
Seether: B200 185; MO 13; RO 13, 18
Bob Seger & The Silver Bullet Band: PCA 6
Senses: LA 27; LPA 13
Senses Fall: HS 21; INT 5
Shaggy: RE 5
Shakira: LA 16; LPA 6; LPS 17
Shalim: LPS 34
Shekinah Glory Ministry: GA 5; HS 25; IND 18
Blake Shelton: CA 36, 65; CS 35
Shinedown: RO 23
Mike Shorey: H100 4; HA 4; HSS 42; RA 3; RBH 3; RP 3; RS 20; T40 13
Wayne Shorter: JZ 18
Sidestepper: TSA 18
Sigur Ros: HSS 43
The Silk Road Ensemble: CX 9
Simon & Garfunkel: PCA 36
Simple Plan: B200 66; T40 35
Frank Sinatra: PCA 45
Sin Bandera: LA 66; LPS 15, 40; LT 20
Sir Ivins: DS 15
Sixence None The Richer: AC 22
Size Queen: DC 17
Ricky Skaggs & Kentucky Thunder: BG 4; CA 48
Smile Empty Soul: HS 12; MO 16; RO 26
Smilez & Southstar: RBA 66
Michael W. Smith: B200 144, 159; CC 8, 10
Rickey Smith: H100 100; HSS 1, 5
Snoop Dogg: B200 85; RBA 26; H100 27; HSS 25; HSS 62; RA 17; RBH 15; RP 8; RS 39; T40 37
Socialbun: MO 38; RO 27
Solange: RBA 78
Marco Antonio Solis: B200 126; LA 2; RMA 1; LPS 9; LT 7; RMS 20
Son De Cali: TSS 8
Soraya: LPS 10; LT 12
The Sounds: IND 38
The Spanish Harlem Orchestra: TSA 16
Renee Spearman And Prez: GA 33
Spyro Gyra: CJ 14
Staind: B200 7; INT 23; PCA 28; H100 84; MO 7; RO 3
Renee Stacey: DC 31
Lisa Stansfield: DC 35
Fredro Starr: RBA 99
Rod Stewart: B200 100; AC 30
Sticky Fingaz: IND 29; RBA 55
Rebecca St. James: CC 40
Angle Stone: DC 50
George Strait: B200 120; CA 14, 27, 50; CS 17
The Streets: EA 14
Streetwise: CJ 12
Tadeusz Strugala: CL 2
Ruben Studdard: H100 100; HSS 1, 5
Styx: PCA 38
Pena Suazo Y Su Banda Gorda: TSS 35
Sugar Ray: A40 20
Sum 41: B200 197; MO 20
Keith Sweat: RBC 22
Switchfoot: B200 190; CC 13
System Of A Down: B200 199

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Talib Kweli: B200 95; RBA 28; RBH 58; RS 54
Dawn Tallman: DC 16
Tania: H100 67; HA 66; RA 45, 55; RBH 47, 56; RP 16; T40 40
Olga Tanon: LPS 25; LT 34; TSS 16, 28
Tapiroot: RO 36
L.A.T.U.: B200 127; DC 5
James Taylor: B200 60; PCA 30
Mark Taylor: GA 11; IND 41
Paul Taylor: CJ 6; IND 40
Susan Tedeschi: BL 3; IND 47
Los Temerarios: LA 5; RMA 3
TG4: RS 62
Jimmy Thackery & The Drivers: BL 10
Thalia: EA 6; LA 17, 26; LPA 7, 12; H100 71; HA 71; LPS 12; LT 16; RA 67; RBH 67; T40 33; TSS 30
Thievery Corporation: EA 20
Chris Thile: BG 11
Third Day: B200 87; CC 2
Third Eye Blind: B200 63; A40 22
Richard Thompson: IND 25
The Thoms: B200 107; INT 25
George Thorogood & The Destroyers: BL 6
Three 6 Mafia: RA 63; RBH 65
T.I.: H100 28; HA 26; HSS 32; RA 12; RBH 11, 77; RP 6; RS 11
Los Tigres Del Norte: LA 54; LT 47; RMS 22, 38
Justin Timberlake: B200 36; RBA 30; A40 30; DC 3; DS 7; H100 9; HA 9; HSS 58; RBH 81; T40 2
Tina Ann: DC 36
TLC: HSS 36; RS 75
T. Nalaja: RBA 72
Tomahawk: HS 38; IND 24
Rigo Tovar: LA 42
Train: A40 4; H100 47; HA 45; RO 40; T40 25
Transplants: IND 32
Trapt: B200 44; H100 58; HA 54; MO 1; RO 6
Randy Travis: B200 113; CA 13; CC 5; CS 5; H100 34; HA 31
Trenyce: H100 100; HSS 1, 5
Trick Daddy: H100 92; RA 42; RBH 44; RP 22
Trick Pony: CA 60
Trin-i-tee 57: GA 35
Los Tucanes De Tijuana: HS 43; LA 13; RMA 8; LT 10; RMS 2
Josh Turner: CS 50
Evelyn Turrentine-Agee: GA 20
Shania Twain: B200 45; CA 3; CCA 4; PCA 22; AC 13; CS 14; H100 56; HA 50
Twista: RBH 87
Steve Tyrell: JZ 24

-T-

2 Fast 2 Furious: B200 8; RBA 3; STX 2
8 Mile: B200 88; RBA 65; STX 7
American Dreams: 1963-1964; B200 115; INT 3; STX 9
American Idol Season 2: All-Time Classic American Love Songs: B200 13; INT 10; STX 4
Bend It Like Beckham: WM 1
Blue Collar Comedy Tour: The Movie: CA 43
Chicago: B200 49; STX 5
Coyote Ugly: CCA 19
Cradle 2 The Grave: RBA 75; STX 12
Daredevil: The Album: B200 151; STX 10
Disney's Lilo & Stitch: STX 14
Down From The Mountain: BG 15
Down With Love: STX 13
Drumline: STX 25
Dysfunctional Family: IND 37; RBA 49
Finding Nemo: STX 21
Frida: LA 30; RMA 16; WM 5
Holes: B200 99; STX 8
Lizzie McGuire: B200 84; STX 6
The Lizzie McGuire Movie: B200 6; STX 1
Mamma Mia!: PCA 29
The Matrix: STX 23
The Matrix Reloaded: The Album: B200 10; INT 21; STX 3
A Mighty Wind: The Album: STX 22
Moulin Rouge: PCA 44; STX 16
Nashville Star: The Finalists: CA 52
O Brother, Where Art Thou?: CCA 6; PCA 25; STX 11
Queer As Folk: The Third Season: EA 1; IND 11; STX 15
Shrek: STX 20
Spirit: Stallion Of The Cimarron: STX 19
Sweet Home Alabama: STX 18
A Walk To Remember: STX 17
What A Girl Wants: STX 24

Tyrese: B200 92; RBA 25; H100 29; HA 27; RA 14, 53; RBH 18, 54
Uncle Kracker: B200 116; A40 2; AC 1; H100 17; HA 16; T40 15
Union Tumpkie: RS 63
Unloco: RO 34
Keith Urban: B200 89; CA 10; CS 8, 60; H100 65; HA 63
Adolfo Urias Y Su Lobo Norteno: LT 38; RMS 13, 14
The Used: MO 35

-U-

Kristine W: DS 25
The Waiters: PCA 2; RBC 2; RE 13
Clay Walker: CS 25
Hezekiah Walker & The Love Fellowship Crusade Choir: CC 25; GA 6; HS 30; RBA 58
Warsaw Philharmonic National Orchestra Of Poland: CL 2
Kim Waters: CJ 18
Lanza Waters: DC 37
Muddy Waters: BL 7
Russell Watson: CX 8
David Waxman: EA 5; HS 47; IND 36
Jimmy Wayne: CS 7; CSS 2; H100 39; HA 38; HSS 13
Weekend Players: DC 30
Westside Connection: RA 71; RBH 73
The White Stripes: B200 23, 194; INT 15; H100 86; MO 4
Doug Williams: GA 32
Hank Williams: CCA 17
Hank Williams Jr.: CCA 12
Will Williams And The Spiritual QCs: INT 17
Lucinda Williams: B200

THIS WEEK		LAST WEEK		WEEKS ON CHART		Billboard MODERN ROCK TRACKS™	
						Airplay monitored by Nielsen Broadcast Data Systems	
TITLE	IMPRINT/PROMOTION LABEL	Artist					
1	1	1	1	3	1	3	Weeks At Number 1
HEADSTRONG	WARNER BROS.	Trapt					
2	2	2	2	2	2	2	
LIKE A STONE	INTERSCOPE/EPIC	Audioslave					
3	3	3	3	2	3	2	
SOMEWHERE I BELONG	WARNER BROS.	Linkin Park					
4	4	4	4	2	4	2	
SEVEN NATION ARMY	THIRD MAN/V2	The White Stripes					
5	5	5	5	2	5	2	
SEND THE PAIN BELOW	EPIC	Chevelle					
6	6	6	6	2	6	2	
BRING ME TO LIFE	WIND-UP	Evanescence Featuring Paul McCoy					
7	7	7	7	2	7	2	
PRICE TO PLAY	FLIP/ELEKTRA/VEEG	Staind					
8	8	8	8	2	8	2	
TIMES LIKE THESE	RUSH/WEA/REPRISE	Foo Fighters					
9	9	9	9	2	9	2	
STUPID GIRL	FLIP/GEFFEN/INTERSCOPE	Cold					
10	10	10	10	2	10	2	
MINERVA	MAVERICK/REPRISE	Deftones					
11	11	11	11	2	11	2	
GO WITH THE FLOW	INTERSCOPE	Queens Of The Stone Age					
12	12	12	12	2	12	2	
CAN'T STOP	WARNER BROS.	Red Hot Chili Peppers					
13	13	13	13	2	13	2	
DRIVEN UNDER	WIND-UP	Seether					
14	14	14	14	2	14	2	
SLEEPING AWAKE	MAVERICK/REPRISE	P.O.D.					
15	16	15	16	2	15	2	
THERE THERE	CAPITOL	Radiohead		AIRPOWER			
16	21	16	21	2	16	2	
BOTTOM OF A BOTTLE	LAVA	Smile Empty Soul					
17	17	17	17	2	17	2	
ST. ANGER	ELEKTRA/VEEG	Metallica		AIRPOWER			
18	19	18	19	2	18	2	
THE SCIENTIST	CAPITOL	Coldplay		AIRPOWER			
19	18	19	18	2	19	2	
NO ONE KNOWS	INTERSCOPE	Queens Of The Stone Age					
20	15	20	15	2	20	2	
THE HELL SONG	ISLAND/UMG	Sum 41					
21	20	21	20	2	21	2	
CAUGHT IN THE RAIN	EPIC	Revis					
22	29	22	29	2	22	2	
DOSED	WARNER BROS.	Red Hot Chili Peppers					
23	26	23	26	2	23	2	
FAINT	WARNER BROS.	Linkin Park					
24	17	24	17	2	24	2	
GIRL'S NOT GREY	NITRO/DREAMWORKS	AFI					
25	27	25	27	2	25	2	
SHATTERDAY	EPIC	Vendetta Red					
26	24	26	24	2	26	2	
THE ROAD I'M ON	REPUBLIC/UNIVERSAL/UMG	3 Doors Down					
27	27	27	27	2	27	2	
JUST BECAUSE	CAPITOL	Jane's Addiction					
28	23	28	23	2	28	2	
STRAIGHT OUT OF LINE	REPUBLIC/UNIVERSAL/UMG	Godsmack					
29	28	29	28	2	29	2	
MOBSCENE	NOTHING/INTERSCOPE	Marilyn Manson					
30	30	30	30	2	30	2	
BANDAGES	SUB POP/SIRE/REPRISE	Hot Hot Heat					
31	25	31	25	2	31	2	
REST IN PIECES	ISLAND/UMG	Saliva					
32	33	32	33	2	32	2	
THE BOYS OF SUMMER	COLUMBIA	The Ataris					
33	33	33	33	2	33	2	
THE HORIZON HAS BEEN DEFEATED	MOONSHINE CONSPIRACY/UNIVERSAL/UMG	Jack Johnson					
34	31	34	31	2	34	2	
THE LAST SONG	DOGHOUSE/DREAMWORKS	The All-American Rejects					
35	35	35	35	2	35	2	
BLUE AND YELLOW	REPRISE	The Used					
36	36	36	36	2	36	2	
THINK TWICE	RCA/RMG	Eve 6					
37	37	37	37	2	37	2	
THE YOUNG AND THE HOPELESS	DAYLIGHT/EPIC	Good Charlotte					
38	38	38	38	2	38	2	
EVERYONE	ELEKTRA/VEEG	Socialburn					
39	34	39	34	2	39	2	
COME BACK HOME	COLUMBIA	Pete Dinklage					
40	36	40	36	2	40	2	
REMEMBER	REPRISE	Disturbed					

THIS WEEK		LAST WEEK		WEEKS ON CHART		Billboard MAINSTREAM ROCK TRACKS™	
						Airplay monitored by Nielsen Broadcast Data Systems	
TITLE	IMPRINT/PROMOTION LABEL	Artist					
1	1	1	1	9	1	9	Weeks At Number 1
LIKE A STONE	INTERSCOPE/EPIC	Audioslave					
2	2	2	2	2	2	2	
ST. ANGER	ELEKTRA/VEEG	Metallica		AIRPOWER			
3	3	3	3	2	3	2	
PRICE TO PLAY	FLIP/ELEKTRA/VEEG	Staind					
4	4	4	4	2	4	2	
SOMEWHERE I BELONG	WARNER BROS.	Linkin Park					
5	3	5	3	2	5	2	
STRAIGHT OUT OF LINE	REPUBLIC/UNIVERSAL/UMG	Godsmack					
6	5	6	5	2	6	2	
HEADSTRONG	WARNER BROS.	Trapt					
7	6	7	6	2	7	2	
SEND THE PAIN BELOW	EPIC	Chevelle					
8	7	8	7	2	8	2	
STUPID GIRL	FLIP/GEFFEN/INTERSCOPE	Cold					
9	8	9	8	2	9	2	
THE ROAD I'M ON	REPUBLIC/UNIVERSAL/UMG	3 Doors Down					
10	11	10	11	2	10	2	
CAUGHT IN THE RAIN	EPIC	Revis					
11	9	11	9	2	11	2	
REMEMBER	REPRISE	Disturbed					
12	10	12	10	2	12	2	
FREE	DREAMWORKS	Powerman 5000					
13	14	13	14	2	13	2	
DRIVEN UNDER	WIND-UP	Seether					
14	12	14	12	2	14	2	
BRING ME TO LIFE	WIND-UP	Evanescence Featuring Paul McCoy					
15	16	15	16	2	15	2	
STILLBORN	SPITFIRE	Black Label Society					
16	15	16	15	2	16	2	
WHEN I'M GONE	REPUBLIC/UNIVERSAL/UMG	3 Doors Down					
17	20	17	20	2	17	2	
MINERVA	MAVERICK/REPRISE	Deftones					
18	17	18	17	2	18	2	
FINE AGAIN	WIND-UP	Seether					
19	13	19	13	2	19	2	
REST IN PIECES	ISLAND/UMG	Saliva					
20	19	20	19	2	20	2	
MOBSCENE	NOTHING/INTERSCOPE	Marilyn Manson		AIRPOWER			
21	18	21	18	2	21	2	
TIMES LIKE THESE	RUSH/WEA/REPRISE	Foo Fighters					
22	21	22	21	2	22	2	
SLEEPING AWAKE	MAVERICK/REPRISE	P.O.D.					
23	22	23	22	2	23	2	
FLY FROM THE INSIDE	ATLANTIC	Shinedown					
24	23	24	23	2	24	2	
IMPRINT	ROADRUNNER/UMG	doubleDrive					
25	24	25	24	2	25	2	
GO WITH THE FLOW	INTERSCOPE	Queens Of The Stone Age					
26	26	26	26	2	26	2	
BOTTOM OF A BOTTLE	LAVA	Smile Empty Soul					
27	28	27	28	2	27	2	
EVERYONE	ELEKTRA/VEEG	Socialburn					
28	32	28	32	2	28	2	
NOTHING SACRED	COLUMBIA	Memento					
29	34	29	34	2	29	2	
WORLD SO COLD	EPIC	Mudvayne					
30	33	30	33	2	30	2	
RECTIFIER	REPUBLIC/UNIVERSAL/UMG	RA					
31	29	31	29	2	31	2	
RED WHITE AND BLUE	SANCTUARY	Lynyrd Skynyrd					
32	30	32	30	2	32	2	
CAN'T STOP	WARNER BROS.	Red Hot Chili Peppers					
33	31	33	31	2	33	2	
TONZ OF FUN	CURB	Presence					
34	25	34	25	2	34	2	
FAILURE	MAVERICK/REPRISE	Unloco					
35	35	35	35	2	35	2	
HEAVEN	RADIOACTIVE/VEGA	Live					
36	27	36	27	2	36	2	
MINE	VELVET HAMMER/ATLANTIC	Taproot					
37	37	37	37	2	37	2	
JUST BECAUSE	CAPITOL	Jane's Addiction					
38	38	38	38	2	38	2	
SHOW ME HOW TO LIVE	INTERSCOPE/EPIC	Audioslave					
39	39	39	39	2	39	2	
OXYGEN'S GONE	ISLAND/UMG	Die Trying					
40	40	40	40	2	40	2	
CALLING ALL ANGELS	COLUMBIA	Train					

THIS WEEK		LAST WEEK		WEEKS ON CHART		Billboard TOP 40 TRACKS™	
						Airplay monitored by Nielsen Broadcast Data Systems	
TITLE	IMPRINT/PROMOTION LABEL	Artist					
1	1	1	1	1	1	1	Weeks At Number 1
GET BUSY	SEAN PAUL	V/A					
2	2	2	2	2	2	2	
ROCK YOUR BODY	JUSTIN TIMBERLAKE	JIVE					
3	3	3	3	2	3	2	
BRING ME TO LIFE	EVANESCENCE FEATURING PAUL MCCOY	WIND-UP					
4	4	4	4	2	4	2	
IGNITION	R. KELLY	JIVE					
5	6	5	6	2	5	2	
UNWELL	MATCHBOX TWENTY	ATLANTIC					
6	7	6	7	2	6	2	
I KNOW WHAT YOU WANT	BUSTA RHYMES & MARIAH CAREY	J/MONARC/RMG/UMG					
7	5	7	5	2	7	2	
WHEN I'M GONE	3 DOORS DOWN	REPUBLIC/UNIVERSAL/UMG					
8	8	8	8	2	8	2	
21 QUESTIONS	50 CENT FEATURING NATE DOGG	SHADY/AFTERMATH/INTERSCOPE					
9	11	9	11	2	9	2	
MISS INDEPENDENT	KELLY CLARKSON	RCA/RMG					
10	10	10	10	2	10	2	
FIGHTER	CHRISTINA AGUILERA	RCA/RMG					
11	12	11	12	2	11	2	
NO LETTING GO	WAYNE WONDER	GREENSLEEVES/V/A/ATLANTIC					
12	9	12	9	2	12	2	
IN DA CLUB	50 CENT	SHADY/AFTERMATH/INTERSCOPE					
13	13	13	13	2	13	2	
CAN'T LET YOU GO	FABOLOUS FEATURING MIKE SHOREY & LIL' MD	DE SERT STORM/ELEKTRA/VEEG					
14	15	14	15	2	14	2	
DON'T WANNA TRY	FRANKIE J	COLUMBIA					
15	17	15	17	2	15	2	
DRIFT AWAY	UNCLE KRACKER FEATURING DOBIE GRAY	LAVA					
16	16	16	16	2	16	2	
I'M GLAD	JENNIFER LOPEZ	EPIC					
17	20	17	20	2	17	2	
MAGIC STICK	LIL' KIM FEATURING 50 CENT	QUEEN BEE/ATLANTIC					
18	14	18	14	2	18	2	
SING FOR THE MOMENT	EMINEM	WEB/AFTERMATH/INTERSCOPE					
19	18	19	18	2	19	2	
INTUITION	JEWEL	ATLANTIC					
20	25	20	25	2	20	2	
ARE YOU HAPPY NOW?	MICHELLE BRANCH	MAVERICK/WARNER BROS.					
21	21	21	21	2	21	2	
CLOCKS	COLDPLAY	CAPITOL					
22	27	22	27	2	22	2	
CRAZY IN LOVE	BEYONCE FEATURING JAY-Z	MUSIC WORLD/COLUMBIA					
23	19	23	19	2	23	2	
IF YOU'RE NOT THE ONE	DANIEL BEDINGFIELD	ISLAND/UMG					

Chart Codes: Hot 100 Singles (H100); Hot R&B Hip/Hop Singles (RBH); Hot Country Singles (CS) and Hot Latin Tracks (LT).

TITLE (Publisher - Licensing Org.) Sheet Music Dist., Chart, Position.

21 **ANSWERS** (High On Life, ASCAP/Break North, SOCAN/Me-benish, ASCAP/Universal, ASCAP/Mo Loving, ASCAP/EMI April, ASCAP), WBM, RBH 50
 22 **QUESTIONS** (High On Life, ASCAP/Break North, SOCAN/Me-benish, ASCAP/Universal, ASCAP), WBM, H100 1; RBH 1
 23 **QUESTIONS (AGAIN)** (High On Life, ASCAP/Break North, SOCAN/Me-benish, ASCAP/Universal, ASCAP/I Rock, ASCAP/X Marc's The Spot, BMI), WBM, RBH 64
 24 **S** (Ya Majesty's Music, ASCAP/Toompstone, BMI) RBH 77
 4 **EVER** (WBM, SESAC/Babyboy's Little, SESAC/Noon-time South, SESAC/C'Amore, BMI/Mo Loving, ASCAP/I Brasco, ASCAP), WBM, H100 37; RBH 13
 99.9% **SURE (I'VE NEVER BEEN HERE BEFORE)** (WB, ASCAP/Songs Of R. Joseph, ASCAP/French Hip, ASCAP/Annotation, ASCAP), WBM, CS 20

-A-

ACA ENTRE NOS LIGA (BMI) LT 14
ACT A FOOL (Ludacris, ASCAP/EMI April, ASCAP/Copyright Control), HL, H100 57; RBH 30
ALL I KNOW (Bubba Gee, BMI/Two Four Fifteen, BMI/Kuntry Slim, BMI/Goodie Mob, BMI/Pride And Joy, BMI/Black Toney Montana's, BMI/Greg Street, BMI) RBH 83
ALMOST HOME (Triple Shoes, BMI/Magic Mustang, BMI/Sufferin' Succotash, ASCAP) CS 9; H100 59
ALLUCINADO (EMI Blackwood, BMI) LT 8
AMAME (EMI April, ASCAP) LT 3
AMAZIN' (LL Cool J, ASCAP/Sony/ATV Tunes, ASCAP/The Waters Of Nazareth, BMI/EMI Blackwood, BMI/Chase Chad, ASCAP/EMI April, ASCAP) RBH 79
ANGEL (Powerhouse, BMI/EMI Blackwood, BMI), HL, H100 42
ARE YOU HAPPY NOW? (I'm With The Band, ASCAP/WB, ASCAP/Dillon Jackson, ASCAP), HL/WBM, H100 48
AS TE QUIERO (Edimusa, ASCAP) LT 46

-B-

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 23
BAILA CASANOVA (Ledani, ASCAP/Brill Building, ASCAP/Where's My Cut, ASCAP/Pen, ASCAP/World Deep, BMI/Sony/ATV Latin, BMI) LT 43
BEAUTIFUL (My Own Chit, BMI/The Waters Of Nazareth, BMI/EMI Blackwood, BMI/Chase Chad, ASCAP/EMI April, ASCAP), HL, H100 27; RBH 15
BEER FOR MY HORSES (Tokeco Tunes, BMI/Sony/ATV Tree, BMI/Big Yellow Dog, BMI), HL, CS 1; H100 25
BEWARE OF THE BOYS (MUNDIANO TO BACH KE) (Songs Of Universal, BMI/EMI Blackwood, BMI), HL/WBM, H100 78; RBH 38
BIG STAR (EMI Blackwood, BMI/Singles Only, BMI), HL, CS 19; H100 82
BIG YELLOW TAXI (Siquomb, BMI), WBM, H100 46
BLOWIN' ME UP (CALLIN' ME) (Starfield, BMI/Thor House, BMI/Meb Love, BMI) RBH 95
BREATHE (The God's Cryin', ASCAP/Sony/ATV Tunes, ASCAP/Ghetto Fabulous, ASCAP/VOC, BMI/City Housing, BMI/Hard Workin Black Folks, ASCAP/WB, ASCAP/Melvin Bradford, ASCAP/Famous, ASCAP/Hennessy For Everyone, ASCAP/Eight Mile Style, BMI/Edi-tions Breton, SACEM), HL/WBM, H100 85; RBH 100
BRING ME TO LIFE (Combies Ate My Publishing, BMI/Forthehallen, BMI/Dwight Frye, BMI/EMI Blackwood, BMI), WBM, H100 6

-C-

CALLING ALL ANGELS (EMI April, ASCAP/Blue Lamp, ASCAP), HL, H100 47
CANDI BAR (Illitoc, ASCAP/Zomba, ASCAP/DJ Khalil, BMI/S.O.L., BMI/Yippity Yippity, ASCAP), WBM, RBH 68
CANT LET YOU GO (Desert Storm, BMI/F.O.B., ASCAP/N.Q.C., ASCAP/Mo Loving, ASCAP/EMI April, ASCAP) H100 4; RBH 3
CANT STOP (Moebetoblame, BMI) H100 96
CANT STOP LOVING YOU (EMI April, ASCAP), HL, H100 97
CANT STOP WON'T STOP (Copyright Control/Six Figga, BMI) RBH 55
CASI (Yami, BMI) LT 12
CELEBRITY (EMI April, ASCAP/Sea Gayle, ASCAP), HL, CS 15; H100 74
CHIARRITA DE MI VIDA (Fononmusic, BMI) LT 50
CLAVAME TU AMOR (Kike Santander, BMI/Ensign, BMI/Slantander Melodies, ASCAP/Famous, ASCAP) LT 15
CLOCKS (BMG Songs, ASCAP), HL, H100 33
CLOSER (Life Is What We Music, ASCAP/Crystal House Music, ASCAP/Tigers Milk, ASCAP) RBH 91
CLOSURE (Divided, BMI/Universal, BMI/Smoochie, ASCAP/Rat Eater, BMI) RBH 89
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 75; RBH 25
COMO OLVIDARTE (Ser-Ca, BMI) LT 41
CONCRETE ANGEL (Universal-Songs Of PolyGram International, BMI/HopeChest, BMI/Glitterfish, BMI), WBM, H100 93
CRAZY (Songs Of Universal, BMI/Bayjun Beat, BMI) RBH 75
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 8; RBH 7
CRUSH ON YOU (Universal, ASCAP/Mr. Cheeks, ASCAP/Marsky, BMI/Janice Combs, BMI/EMI Blackwood, BMI/Jack Knight, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP), HL, RBH 71

-D-

DAME (Sony/ATV Discos, ASCAP/Arjona Musical, ASCAP) LT 19
DANCE WITH MY FATHER (Uncle Ronnie's, ASCAP/EMI April, ASCAP/Chi-Boy, ASCAP), HL, RBH 46
DAYS LIKE THIS (Castle Street, ASCAP/Cal IV, ASCAP) CS 43
LOS DEMAS (Warner-Tamerlane, BMI/Pancho And Bingo, BMI) LT 29
DIGALE (Clear Mind, ASCAP/Famous, ASCAP) LT 40
DIPSET ANTHEM (Killa Cam, BMI/Heatmaker, BMI/Copyright Control/Universal, BMI/Irving, BMI/Warner-Tamerlane, BMI), HL, RBH 98

DON'T WANNA TRY (SoulSick Muzik, BMI/Logictone, BMI) H100 21; RBH 80
DRIFT AWAY (Almo, ASCAP), HL, H100 17

-E-

EMOTIONAL ROLLERCOASTER (EMI April, ASCAP/Blue Erro Soul, ASCAP/Yoruba Peoples Music, ASCAP), HL, H100 90; RBH 35
EN CUERPO Y ALMA (Elix, ASCAP) LT 44
EN QUE FALLEZ (TN Ediciones, BMI) LT 47
ENTRE EL DELIRIO Y LA LOCURA (Kike Santander, BMI/Ensign, BMI/Clear Mind, ASCAP/Famous, ASCAP) LT 24
ENTREGA TOTAL (EMI Blackwood, BMI) LT 36
EVERY LITTLE THING (EMI April, ASCAP/Pang Toon, BMI/Songs Of Universal, BMI/Tunes Of The Village, BMI/Zomba Melodies, SESAC/Agatha Monroe, SESAC), HL/WBM, CS 46
EXCUSE ME MISS (EMI April, ASCAP/Carter Boys, ASCAP/The Waters Of Nazareth, BMI/EMI Blackwood, BMI/Chase Chad, ASCAP), HL, H100 95; RBH 39

-F-

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 57
A FEW QUESTIONS (Noble Vision, ASCAP/Green Dog, BMI) CS 25
FIGHTER (Xtina, BMI/Scott Storch, ASCAP/TVT, ASCAP/BMG-Careers, BMI), HL, H100 20
FLIPSIDE (Eartooee, ASCAP/F.O.B., ASCAP/Copyright Control) H100 98; RBH 40
FOREVER AND FOR ALWAYS (Universal-Songs Of PolyGram International, BMI/Loon Echo, BMI/Out Of Pocket, ASCAP/Zomba, ASCAP), WBM, CS 14; H100 56
FOTOGRAFIA (Peemusic III, BMI/Cameleon, BMI) LT 13
FOUR-WHEEL DRIVE (EMI Tower Street, BMI/EMI Blackwood, BMI), HL, CS 52
FRONTIN' (The Waters Of Nazareth, BMI/EMI Blackwood, BMI/EMI April, ASCAP/Carter Boys, ASCAP), HL, H100 89; RBH 33

-G-

THE GAME OF LOVE (Keepin' It Real How 'Bout You, BMI/Warner-Tamerlane, BMI/Future Furniture, ASCAP/EMI April, ASCAP), HL/WBM, H100 50
GET BUSY (EMI April, ASCAP), HL, H100 2; RBH 10
GET BY (Pen Skills, BMI/EMI Blackwood, BMI/Ye World Music, ASCAP/WB, ASCAP), HL/WBM, RBH 58
GET DOWN (Zomba, ASCAP/III Will, ASCAP/EMI April, ASCAP/Salaam Remi, ASCAP/Dijon, BMI/Unichappell, BMI/Golo, BMI) RBH 76
GET LOW (TVT, ASCAP/Swole, ASCAP/Da Crippler, BMI/ColliPark, BMI/DWC, BMI) H100 60; RBH 23
GIRLFRIEND (R.Kelly, BMI/Zomba Songs, BMI), WBM, RBH 53
GOD BLESS THE U.S.A. (Songs Of Universal, BMI/Universal-Songs Of PolyGram International, BMI), WBM, H100 100
GODSPEED (SWEET DREAMS) (Universal-PolyGram International, ASCAP/St. Julien, ASCAP) 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 45
HAVE YOU FORGOTTEN? (EMI April, ASCAP/Pittsburg Landing, ASCAP/Warner-Tamerlane, BMI), HL/WBM, CS 12; H100 66
HEADSTRONG (WBM, SESAC/Traptism, SESAC), WBM, H100 58
HEAVY LIFTIN' (Universal, ASCAP/Memphisto, ASCAP/Work Horse, SESAC/Pacific Wind, SESAC/Zomba Songs, BMI/Teren It Up, BMI), WBM, CS 35
HELL YEAH (Zomba Songs, BMI/R.Kelly, BMI/Money Mack, BMI), WBM, H100 68
HELP POUR OUT THE RAIN (LACEY'S SONG) (My Little Jewell, BMI) CS 28
HE PROPOSED (Ice Water, ASCAP/EMI April, ASCAP), HL, RBH 69
HERIDA MORTAL (World Deep, BMI/Blueplatinum, ASCAP/Sony/ATV Latin, BMI/Sony/ATV Discos, ASCAP) LT 27
HOT DAMN (GeMarc, ASCAP/Terradome, ASCAP/The Waters Of Nazareth, BMI/EMI Blackwood, BMI/Chase Chad, ASCAP/EMI April, ASCAP), HL, RBH 60
HOW YOU GONNA ACT LIKE THAT (Zovetion, ASCAP/BMG Songs, ASCAP/First Avenue, ASCAP/Demis Hot Songs, ASCAP/E Two, ASCAP/EMI April, ASCAP/E.D. Duz-It, BMI), HL, H100 29; RBH 18
HOW YOU WANT THAT (Danceno, ASCAP/Rhythm Bluntz, ASCAP/Universal, ASCAP/Jack Knight, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/Issy & Nemo Tunes, BMI), HL/WBM, H100 88; RBH 41
HOY ES ADIOS (Migrant, BMI/Where's My Cut, ASCAP/Pen, ASCAP/The Fly And The Bee, ASCAP/Universal Music, ASCAP) LT 26

-I-

I BELIEVE (Sony/ATV Acuff Rose, BMI/Write On Music, BMI), HL, CS 4; H100 35
I CAN (Zomba, ASCAP/III Will, ASCAP/EMI April, ASCAP/Salaam Remi, ASCAP/Street Tuff, ASCAP/Selma, BMI), HL/WBM, H100 64; RBH 31
I CAN ONLY IMAGINE (Simpleville, ASCAP/Fun Attic, ASCAP) CS 57
I CAN'T BE YOUR FRIEND (Warner-Tamerlane, BMI/Writers Extreme, BMI/EMI April, ASCAP/Waltz Time, ASCAP), HL/WBM, CS 41
ICE CREAM (R.Kelly, BMI/Zomba Songs, BMI), WBM, RBH 63
I DON'T WANNA HURT YOU (Jobete, ASCAP/October Eighth, BMI/Noontime Tunes, BMI/Warner-Tamerlane, BMI/Christopher Garrett, ASCAP/Yelrahc, BMI), WBM, RBH 97
IF I CAN'T (High On Life, ASCAP/WB, ASCAP/Ain't Nuthin' Goin' On But Funking, ASCAP/Music Of Windswept, ASCAP/Blotter, ASCAP/Elvis Mamba, ASCAP/Universal, ASCAP), WBM, RBH 43
IF YOU LET ME (Stone Agate, BMI/EMI Blackwood, BMI) RBH 94
IF YOU'RE NOT THE ONE (Sony/ATV Tunes, ASCAP), HL, H100 23
IGNITION (Zomba Songs, BMI/R.Kelly, BMI), WBM, H100 7; RBH 29
I KNOW WHAT YOU WANT (Starbus, BMI/Dutty Nigga,

ASCAP/Killa 4, ASCAP/Rah Digga, ASCAP/Cyphercliff, ASCAP/EMI April, ASCAP), HL, H100 3; RBH 5
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 Acct., ASCAP/Urban Warfare, ASCAP), HL/WBM, H100 77; RBH 27
I'M GLAD (Nuyorican, BMI/Sony/ATV Songs, BMI/Milk Chocolate Factory, ASCAP/TuneSmith Advancements, ASCAP/aeon Christopher, ASCAP/Cori Tiffani, BMI/Zomba Songs, BMI), HL/WBM, H100 32
I'M JUST A GIRL (Deanaling, ASCAP/BP Administration, ASCAP/Turtle Wins The Race, ASCAP/Annotation, ASCAP/WB, ASCAP), WBM, CS 38
I'M MISSING YOU (Steve Wariner, BMI/Kidbilly, BMI), WBM, CS 49
IN DA CLUB (High On Life, ASCAP/Ain't Nuthin' Goin' On But Funking, ASCAP/WB, ASCAP/Blotter, ASCAP/Elvis Mamba, ASCAP/Universal, ASCAP/Music Of Windswept, ASCAP), WBM, H100 13; RBH 24
I NEED A MAN (Pork, ASCAP/Aurelius, ASCAP/Air Control, ASCAP/EMI April, ASCAP/T Funk, BMI/Motting Hill, BMI/Songs Of Universal, BMI), HL, H100 44; RBH 42
IN THOSE JEANS (Music Of Windswept, ASCAP/Hand In My Pocket, ASCAP/Harvey "The Rock" Hester, ASCAP) H100 72; RBH 22
INTO YOU (J Brasco, ASCAP/Desert Storm, BMI/Mr. Manatti, BMI/EMI Blackwood, BMI/Duro, BMI), HL, H100 67; RBH 47
INTUITION (Wiggly Tooth, ASCAP/EMI April, ASCAP/Apollinaire, BMI/EMI Blackwood, BMI), HL, H100 30

IN YOUR LOVE (Warner-Tamerlane, BMI/WB, ASCAP/I Give Music, ASCAP/Chrysalis, ASCAP/A Little Music, ASCAP), WBM, CS 58
I STILL LOVE YOU (EMI Blackwood, BMI/The Waters Of Nazareth, BMI/EMI April, ASCAP/Chase Chad, ASCAP), HL, RBH 78
IT DOESN'T MEAN I DON'T LOVE YOU (Mosaic Music, BMI/EMI April, ASCAP/Sea Gayle, ASCAP/Universal, ASCAP/Songs Of The Village, ASCAP), HL/WBM, CS 44
I WANT YOU (Cori Tiffani, BMI/Mindsetter's Music, BMI/Gregory Bruno's, BMI/JadaChris, BMI/Sony/ATV Songs, BMI/Jelly's Jams, ASCAP/Joseph Cartagena, ASCAP/Almo, ASCAP), HL, H100 71; RBH 67
I WISH I WASN'T (EMI April, ASCAP/Flyte Tyme, ASCAP/Minneapolis Guys, ASCAP/Ji Branda, ASCAP), HL, H100 62; RBH 17

-J-

THE JUMP OFF (Notorious K.I.M., BMI/Warner-Tamerlane, BMI/Virginia Beach, ASCAP/WB, ASCAP/LB Fam, ASCAP/EMI April, ASCAP/Universal, ASCAP/Mr. Cheeks, ASCAP/EMI Blackwood, BMI), HL/WBM, H100 70; RBH 37
KILOMETROS (Sony/ATV Discos, ASCAP/Peermusic III, BMI) LT 20
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 52
LIGHTS OUT (Hoobangin Music, ASCAP/DreamWorks Songs, ASCAP/EMI Blackwood, BMI/Crypton Music, BMI/Universal, ASCAP/Gangsta Boogie, ASCAP/Knoc-Turn It, ASCAP/Baby Bee Toonz, BMI), HL, RBH 73
LIKE A PIMP (Crump Tight, ASCAP/Lucky, BMI/WB, ASCAP) H100 81; RBH 28
LIKE A STONE (Disappearing One, ASCAP/Melee Savvy Music, BMI/Me 3, BMI/LBV Songs, BMI) H100 36
LIKE GLUE (Dutty Rock, ASCAP/EMI April, ASCAP/Tony Kelly, BMI/Universal-Songs Of PolyGram, BMI/VP, BMI), HL, H100 76; RBH 32
LONG BLACK TRAIN (Sony/ATV Tunes, ASCAP/Drivers Ed, ASCAP), HL, CS 50
LO QUE YO TUNTE CONIGO (Universal Musica, ASCAP/Rubet, ASCAP/2000 Amor, ASCAP/Sony/ATV Discos, ASCAP) LT 18
LOVE CALLS (Kem, BMI) RBH 51
LOVE CHANGES EVERYTHING (Living Out Loud, ASCAP/Stanley Cup, SOCAN/In The Fairway, ASCAP/Music Of Windswept, ASCAP), WBM, CS 40
LOVE'S GOT AN ATTITUDE (IT IS WHAT IT IS) (Mosaic Music, BMI/Hold Jack, BMI/Songs Of Mosaic, ASCAP/Songs Of Otis Barker, ASCAP), HL, CS 30
THE LOVE SONG (Warner-Tamerlane, BMI/Smith Haven, BMI/Big Red Tractor, ASCAP/Think Well, ASCAP/Sony/ATV Acuff Rose, BMI), HL/WBM, CS 13; H100 73
LOVE YOU OUT LOUD (Sony/ATV Cross Keys, ASCAP/Onaly, ASCAP), HL, CS 3; H100 31
LOVIN' ALL NIGHT (Sony/ATV Cross Keys, ASCAP), HL, CS 53
THE LUCKY ONE (Live Slow, BMI) CS 59

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MAGIC STICK (Notorious K.I.M., BMI/Warner-Tamerlane, BMI/High On Life, ASCAP/C. Evans, ASCAP) 221, ASCAP/Careers-BMG, BMI/Universal, ASCAP), HL/WBM, H100 5; RBH 2
MAKE ME A SONG (Conjunction, ASCAP/EMI April, ASCAP/Virginia Beach, ASCAP/WB, ASCAP/Klovely Hits, ASCAP/Black Fountain, ASCAP/Rap Tracks, ASCAP/Key-beats, ASCAP/E Beats, ASCAP/Herbilicious, ASCAP), HL/WBM, H100 99; RBH 59
MARIA CHUCHENA (MARIA SUSENA) (Peer Int'l., BMI) LT 25
MARIPOSA TRACIONERA (Tulum, ASCAP/EMI April, ASCAP) LT 4
ME FALTA VALOR (Bello Musical, BMI) LT 6
MISS INDEPENDENT (Rhetski, ASCAP/Xtina, BMI/Careers-BMG, BMI/Copyright Control/LegRhythm, BMI), HL, H100 19
MISS YOU (Naked Under My Clothes, ASCAP/Chrysalis, ASCAP/October Eighth, BMI/Noontime Tunes, BMI/Warner-Tamerlane, BMI/Music Of Windswept, ASCAP/Hand In My Pocket, ASCAP), WBM, H100 40; RBH 34
MUY A TU MANERA (Ser-Ca, BMI) LT 22
MY FRONT PORCH LOOKING IN (Sony/ATV Tree, BMI/Sixteen Stars, BMI/HoriPro, BMI/Cosmic Muel, ASCAP/Don Primmer, ASCAP), HL, CS 2; H100 26

-L-

NEVER SCARED (Bonecrusher, ASCAP) H100 28; RBH 11
NO HACE FALTA UN HOMBRE (Jax & Broder, ASCAP/Ion, ASCAP/WB, ASCAP/G Matt, ASCAP/Friends Of Seagulls, ASCAP/Music Of Windswept, ASCAP) LT 5
NO LETTING GO (Greensteves, PRS/Singso WW, BMI) H100 11; RBH 26
NO PODRAS (Kike Santander, BMI) LT 34
NO SHOES, NO SHIRT, NO PROBLEMS (Sony/ATV Acuff Rose, BMI), HL, CS 24
NO TE LA VAS A ACABAR (Ser-Ca, BMI) LT 48
NO TENGO DINERO (Alma, ASCAP/BMG Songs, ASCAP) LT 32
OFFICIALLY MISSING YOU (Aurelius, ASCAP/Famous, ASCAP), HL, RBH 56
ONE LAST TIME (EMI April, ASCAP/Zomba, ASCAP/Sufferin' Succotash, ASCAP), HL/WBM, CS 26
ONE OF THOSE DAYS (BMG Songs, ASCAP/Mrs. Lumpkins Poodle, ASCAP/Song Paddock, ASCAP) CS 55
ONLY GOD (COULD STOP ME LOVING YOU) (Zomba, ASCAP), WBM, CS 37
PARA QUE LA VIDA (EMI April, ASCAP/Enrique Iglesias, ASCAP/Hey Chubby, ASCAP/Apollinaire, BMI/EMI Blackwood, BMI), HL, LT 2
PATIENTLY WAITING (High On Life, ASCAP/Eight Mile Style, BMI/Music Of Windswept, ASCAP/Blotter, ASCAP/Elvis Mamba, ASCAP), HL, RBH 72
PEQUEÑA Y FRAGIL (SADAIC Latin, BMI) LT 30
PICTURE (Thirty Two Mile, BMI/Warner-Tamerlane, BMI), WBM, H100 18
P.I.M.P. (High On Life, ASCAP/EMI April, ASCAP/Derty Works, ASCAP/Universal, ASCAP), HL, H100 51; RBH 19
PON DE RIVER, PON DE BANK (Greensleeves, PRS/Copyright Control) RBH 90
POR AMOR (Peer Int'l., BMI), WBM, LT 23
PRICE TO PLAY (Greenfund, ASCAP/i.m.nobody, ASCAP/My Blue Car, ASCAP/pimpYug, ASCAP/WB, ASCAP), WBM, H100 84
PUMP IT UP (Copyright Control/F.O.B., ASCAP/N.Q.C., ASCAP/Ensign, BMI/Zomba, SESAC), HL/WBM, H100 43; RBH 16
PUT THAT WOMAN FIRST (Divine Mill, ASCAP/WB, ASCAP/Dinky B, ASCAP/Universal-PolyGram International Tunes, SESAC/Iajahoe Joints, SESAC/I Want My Daddy's Records, ASCAP/Miss Mary's, BMI/Mitty & Capone, BMI/Warner-Tamerlane, BMI/Jasane Drama, ASCAP/Irving, BMI), HL/WBM, H100 22; RBH 6
PYCAT (Mass Confusion, ASCAP/WB, ASCAP/EWM, ASCAP/Foray, SESAC), WBM, RBH 48

-M-

QUEDATE CALLADA (Edimusa, ASCAP) LT 21
QUE GANAS (Hecho A Mano, ASCAP/EMI April, ASCAP/Clear Mind, ASCAP/Famous, ASCAP/Clear Heart, BMI/Ensign, BMI) LT 49
QUE PENA (Maximo Aguirre, BMI) LT 39
A QUIEN LE IMPORTA? (SGAE, ASCAP/Colgems-EMI, ASCAP) LT 16
RAINING ON SUNDAY (Almo, ASCAP/Original Bliss, ASCAP/Universal-PolyGram International, ASCAP/St. Julien, ASCAP), HL/WBM, CS 8; H100 65
REAL GOOD MAN (Universal, ASCAP/Memphisto, ASCAP/Zomba Songs, BMI/Teren It Up, BMI), WBM, CS 29
RED DIRT ROAD (Sony/ATV Tree, BMI/Buffalo Prairie, BMI/Showbilly, BMI), HL, CS 11; H100 61
THE REMEDY (I WON'T WORRY) (God Eyed, ASCAP/B5M, 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 63
RESPECT MY PIMPIN' (Graft, BMI) RBH 96
RIDIN' SPINNERS (Tefnoise, BMI/Bridgeport, BMI/Rubber Band, BMI/Universal-Songs Of PolyGram International, BMI/Universal, ASCAP/MC Ren Muzik, ASCAP/Lucky, BMI) RBH 85
RIGHT THURR (Trak Starz, ASCAP) H100 45; RBH 21
ROCK WIT U (AWWWW BABY) (Pookietoots, ASCAP/Baeza, ASCAP/Universal, ASCAP/Soldierz Touch, ASCAP/DJ Inv, BMI), WBM, H100 15; RBH 12
ROCK YOUR BODY (Tennum Tunes, ASCAP/Zomba, ASCAP/EMI April, ASCAP/Chase Chad, ASCAP/EMI Blackwood, BMI/The Waters Of Nazareth, BMI), HL/WBM, H100 9; RBH 81
ROLL WIT M.V.P. (WE BE LIKE THE LA LA SONG) (Robi-Rob, ASCAP/Dontana, ASCAP/Mighty One, SESAC/Embassy, BMI/Dickiebird, BMI) RBH 85

-N-

NEVER LEAVE YOU - UN OOH, UN OOOH! (433, ASCAP/Tafari, ASCAP/Greensleeves, PRS) H100 41; RBH 20

SPEED (Gottahaveable, BMI/Songs Of Windswept Pacific, BMI/Songs Of Bud Dog, ASCAP/Music Of Windswept, ASCAP), WBM, CS 10; H100 55
STARTING WITH ME (Heavenly Tunes, BMI) RBH 99
STAY GONE (DreamWorks Songs, ASCAP/Cherry Lane, ASCAP), CLM, CS 7; H100 39
STEP DADDY (DBB, ASCAP/ColliPark, BMI/GLO Bil, BMI/Zella, BMI/Unidisc, BMI/Sammy Sam, BMI/Timothy Jett, BMI/Rock, BMI/Supermarket, BMI) RBH 62
STILL BALLIN' (Universal, ASCAP/Black Hispanic, ASCAP/Antraphil, BMI/BMG Songs, ASCAP/Pimentel, BMI/Trick N' Rick, BMI/First N' Gold, BMI/Warner-Tamerlane, BMI), HL/WBM, H100 92; RBH 44
STOP (EMI April, ASCAP/Carter Boys, ASCAP/Swizz Beatz, ASCAP/Dead Game, ASCAP/Universal, ASCAP), HL, RBH 86
STREETS OF HEAVEN (Magic Mustang, BMI/Write Em Cowgirl, BMI/Annie And Clyde, ASCAP/Anthology, ASCAP) CS 54
STUCK (Starstruck Music, ASCAP/Slowguy Songs, ASCAP/EMI Christian, ASCAP/WB, ASCAP), WBM, H100 52
STUPID GIRL (WB, ASCAP/Into Everything Music, ASCAP/E.O. Smith, BMI), WBM, H100 94
SUDDENLY (Deston, ASCAP/Desmundo, ASCAP/WB, ASCAP/Andreas Carlsson, STIM/Sony/ATV Tree, BMI), HL/WBM, CS 47
SUPERMAN (Ensign, BMI/Eight Mile Style, BMI), HL, RBH 93

-O-

TAL VEZ (Muziekuitgeveris Artemis BV, BMI), WBM, H100 91; LT 1
TELL ME SOMETHING BAD ABOUT TULSA (Sony/ATV Tree, BMI), HL, CS 17
TE VAS AMOR (Universal Musica, ASCAP/Gemini's Musical, SACM) LT 31
THAT'D BE ALRIGHT (Universal-MCA, ASCAP/Yampa Tunes, ASCAP/EMI Blackwood, BMI/Ty Land, BMI/Life Is Fine, BMI/Ensign, BMI), HL/WBM, H100 83
THAT GIRL (Jobete, ASCAP/Black Bull, ASCAP/EMI April, ASCAP), HL/WBM, RBH 84
THEN THEY DO (Warner-Tamerlane, BMI/Makeshift, BMI), WBM, CS 21
THIS FAR GONE (Glitterfish, BMI/Sony/ATV Tree, BMI/Mosaic Music, BMI), HL, CS 42
THREE MISSISSIPPI (Animal Fair, ASCAP/Famous, ASCAP/Songs Of Universal, BMI/Macadoo, BMI/Universal-PolyGram International, ASCAP/Green Wagon, ASCAP), HL/WBM, CS 34
THREE WOODEN CROSSES (Sweet Radical, BMI/Sony/ATV Cross Keys, ASCAP/Mike Curb, BMI), HL, CS 5; H100 34
THUG LUV (Notorious K.I.M., BMI/Warner-Tamerlane, BMI/Scott Storch, ASCAP/TVT, ASCAP/Feels So Good Music, ASCAP), WBM, RBH 87
TIMES LIKE THESE (M.I. Twelve, BMI/EMI Virgin Songs, BMI/Living Under A Rock, ASCAP/Universal-MCA, ASCAP/Flying Earform, BMI/I Love The Punk Rock Music, BMI), HL, H100 87
EL TONTO QUE NO TE OLVIDO (VMR, ASCAP) LT 37
TOO MUCH FOR ME (Zomba, ASCAP/III Will, ASCAP/Money Mack, BMI/Pork, ASCAP/Mi Suk, ASCAP), WBM, RBH 88
TRACION (F.I.P.P., BMI/Estefan, ASCAP) LT 28
THE TRUTH ABOUT MEN (Warner-Tamerlane, BMI/Black In The Saddle, ASCAP/Giantslayer, ASCAP/Scarlet Moon, BMI), WBM, CS 16
TRY IT ON MY OWN (Brownville, BMI/B/E One, BMI/EMI Blackwood, BMI/NBdaGR8, ASCAP/E Two, ASCAP/EMI April, ASCAP/ECAF, BMI/Sony/ATV Songs, BMI/Warner-Tamerlane, BMI/All About Me, BMI/Andre'sia, ASCAP), HL/WBM, RBH 82
TU AMOR O TU DESPRECIO (Crisma, SESAC) LT 7

-T-

UNA EMOCION PARA SIEMPRE (Universal-Musica Unica, BMI/EMI Blackwood, BMI) LT 11
UNA VEZ MAS (BMG Songs, ASCAP) LT 9
UNWELL (Bidnis, BMI/EMI Blackwood, BMI), HL, H100 10
U NA EMOCION PARA SIEMPRE (Universal-Musica Unica, BMI/EMI Blackwood, BMI) LT 11
UNA VEZ MAS (BMG Songs, ASCAP) LT 9
UNWELL (Bidnis, BMI/EMI Blackwood, BMI), HL, H100 10
VETE YA (SACM Latin, ASCAP) LT 35

-U-

WALK A LITTLE STRAIGHTER (Universal, ASCAP/Off My Rocker, ASCAP/Universal-Songs Of PolyGram International, BMI/Everything I Love, BMI/Sony/ATV Acuff Rose, BMI), HL/WBM, CS 39
WAVE ON WAVE (Greenhorse, BMI/EMI Blackwood, BMI/Cooke's Trust, SESAC/Bug, BMI/Justin Pollard, SESAC), HL, CS 45
WHAT A BEAUTIFUL DAY (Mark Hybner, ASCAP/Universal, ASCAP/Lanark Village Tunes, ASCAP), WBM, CS 6; H100 53
WHAT THE WORLD NEEDS (WB, ASCAP/Platinum PLOW, ASCAP/Sony/ATV Cross Keys, ASCAP), HL/WBM, CS 22
WHAT UP GANGSTA (High On Life, ASCAP/Terminally III, BMI) RBH 61
WHAT WAS I THINKIN' (Sony/ATV Tree, BMI/Sony/ATV Cross Keys, ASCAP), HL, CS 27
WHAT WOULD YOU DO? (Zomba Songs, BMI/R.Kelly, BMI), WBM, H100 49; RBH 14
WHEN I'M GONE (Escatawpa, BMI/Songs Of Universal, BMI), WBM, H100 12
WHEN YOU COME AROUND (Sony/ATV Cross Keys, ASCAP/Warner-Tamerlane, BMI), HL/WBM, CS 56
WHEN YOU THINK OF ME (Songs Of Universal, BMI/Macadoo, BMI/Sony/ATV Cross Keys, ASCAP/Onaly, ASCAP), HL/WBM, CS 32
WHERE IS THE LOVE? (will.i.am, BMI/Nawasha Networks, BMI/Jepprey, BMI/Tennum Tunes, BMI/Zomba Songs, BMI/Printz Polar, BMI/Tuono, BMI/El Cubano, BMI) H100 69
WHO RUN THIS (Ten Count, BMI) RBH 92
WHO WOULDN'T WANNA BE ME (Universal, ASCAP/Lanark Village Tunes, ASCAP/Coburn, BMI) CS 60
WHY AIN'T I RUNNING (I Want To Hold Your Songs, BMI/Tony Arata, ASCAP/Maycomb County, ASCAP/Major Bob, ASCAP/No Fences, ASCAP/Universal, ASCAP), WBM, CS 48

-V-

Y COMO QUIERES QUE TE QUIERA (Sony/ATV Discos, ASCAP), WBM, LT 33
YOU ALREADY KNOW (Fat Pat Lives, BMI/Lavish Hitz,

TOURING



QUARTERLY 3

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JUNE 14
2003

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THIS WEEK	LAST WEEK	WKS ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WKS ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WKS ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	13	NUMBER 1	21 Questions	SEAN PAUL (VP/ATLANTIC)	26	32	7	Never Scared	BONE CRUSHER (BREAK 'EM OFF/50 DEF/ARISTA)	51	46	14	Somewhere I Belong
2	2	16	Get Busy	BUSTA RHYMES & MARIAH CAREY (J/MONARC/RMG/DJMG)	27	26	24	How You Gonna Act Like That	TYRESE (J/RMG)	52	58	4	Speed	MONTGOMERY GENTRY (COLUMBIA (NASHVILLE))
3	3	15	I Know What You Want	FABOLOUS (DESSERT STORM/ELEKTRA/VEEG)	28	22	26	Picture	KID ROCK (LAVA/ATLANTIC/UNIVERSAL SOUTH/WRN)	53	50	29	Miss You	AALIYAH (BLACKGROUND/UNIVERSAL/UMRG)
4	4	13	Can't Let You Go	LIL KIM FEAT. 50 CENT (QUEEN BEE/ATLANTIC)	29	24	11	If You're Not The One	DANIEL BEDINGFIELD (ISLAND/DJMG)	54	56	11	Headstrong	TRAPT (WARNER BROS.)
5	8	8	Magic Stick	LIL KIM FEAT. 50 CENT (QUEEN BEE/ATLANTIC)	30	33	11	Love You Out Loud	RASCAL FLATTS (LYRIC STREET)	55	62	3	Almost Home	CRAIG MORGAN (BROKEN BOW)
6	5	14	Bring Me To Life	EVANESCENCE FEAT. PAUL MCCOY (WIND-UP)	31	29	11	Three Wooden Crosses	RANDY TRAVIS (WORD-CURBY/WARNER BROS. CHRISTIAN/WRN)	56	51	4	In Love Wit Chu	DA BRAT FEAT. CHERISH (50 SO DEF/ARISTA)
7	6	28	Ignition	R (KELLY (J/VE)	32	31	13	I Believe	DIAMOND RIO (ARISTA NASHVILLE)	57	68	2	Get Low	LIL JON & THE EAST SIDE BOYZ (BME/TVT)
8	13	4	Crazy In Love	BEYONCE FEAT. JAY-Z (MUSIC WORLD/COLUMBIA)	33	34	7	I'm Glad	JENNIFER LOPEZ (EPIC)	58	60	3	Red Dirt Road	BROOKS & DUNN (ARISTA NASHVILLE)
9	7	13	Rock Your Body	JUSTIN TIMBERLAKE (J/VE)	34	35	16	Like A Stone	AUDIOSLAVE (INTERSCOPE/EPIC)	59	61	7	I Wish I Wasn't	HEATHER HEADLEY (RCA/RMG)
10	12	13	Unwell	MATCHBOX TWENTY (ATLANTIC)	35	36	10	4 Ever	LIL MO FEAT. FABOLOUS (THE GOLD MIND/ELEKTRA/VEEG)	60	73	2	Act A Fool	LUDACRIS (DISTURBING THE PEACE/DEF JAM SOUTH/DJMG)
11	14	8	So Gone	MONICA (J/RMG)	36	37	20	Clocks	COLDPLAY (CAPITOL)	61	48	20	Angel	ANANDA PEREZ (UNIVERSAL/POWERHOUSE/UMRG/VIRGIN)
12	11	21	No Letting Go	WAYNE WUNDER (GREENSLAVES/VP/ATLANTIC)	37	30	11	Sing For The Moment	EMINEM (WEBE/AFTERMATH/INTERSCOPE)	62	43	18	I Can	50 CENT (SHADY/AFTERMATH/INTERSCOPE)
13	10	7	When I'm Gone	3 DODDS DOWN (REPUBLIC/UNIVERSAL/UMRG)	38	42	8	Stay Gone	JIMMY WAYNE (DREAMWORKS (NASHVILLE))	63	39	14	Raining On Sunday	KEITH URBAN (CAPITOL (NASHVILLE))
14	9	4	In Da Club	50 CENT (SHADY/AFTERMATH/INTERSCOPE)	39	54	3	Never Leave You - Uh Ooh, Uh Oooh!	LUMIDEE (UNIVERSAL/UMRG)	64	64	5	Stuck	STACIE ORRICO (FOREFRONT/VIRGIN)
15	17	4	Rock Wit U (Awww Baby)	ASHANTI (MURDER INC./DEF JAM/DJMG)	40	75	2	Right Thurr	CHINGY (DISTURBING THE PEACE/PRIORITY/CAPITOL)	65	41	14	Have You Forgotten?	DARRYL WORLEY (DREAMWORKS (NASHVILLE))
16	16	12	Drift Away	UNCLE KRACKER FEAT. DOBBIE GRAY (LAVA)	41	45	4	Intuition	JEWEL (ATLANTIC)	66	—	1	Into You	FABOLOUS (DESSERT STORM/ELEKTRA/VEEG)
17	15	8	Snake	R KELLY FEAT. BIG TIGGER (J/VE)	42	44	9	Pump It Up	JOE BUDDEN (DEF JAM/DJMG)	67	69	7	The Remedy (I Won't Worry)	JASDN MRAZ (ELEKTRA/VEEG)
18	21	5	Miss Independent	KELLY CLARKSON (RCA/RMG)	43	57	3	P.I.M.P.	50 CENT (SHADY/AFTERMATH/INTERSCOPE)	68	55	11	The Jump Off	LIL KIM FEAT. MR. CHEEKS (QUEEN BEE/ATLANTIC)
19	20	13	Put That Woman First	JAEHEIM (DIVINE MILL/WARNER BROS.)	44	49	12	Big Yellow Taxi	COUNTING CROWS (GEFFEN/INTERSCOPE)	69	52	17	Hell Yeah	GIN WINE FEAT. BABY (EPIC)
20	19	10	Fighter	CHRISTINA AGUILERA (RCA/RMG)	45	66	4	Calling All Angels	TRAIN (COLUMBIA)	70	—	1	Where Is The Love?	BLACK EYED PEAS (A&M/INTERSCOPE)
21	23	12	Say Yes	FLOETRY (SOULJAZZ/DREAMWORKS)	46	38	12	What A Beautiful Day	CHRIS CAGLE (CAPITOL (NASHVILLE))	71	—	1	I Want You	THALIA FEAT. FAT JOE (EMI LATIN/VIRGIN)
22	28	10	Don't Wanna Try	FRANKIE J (COLUMBIA)	47	47	11	What Would You Do?	THE ISLEY BROTHERS (DREAMWORKS)	72	—	1	In Those Jeans	GIN WINE (EPIC)
23	25	7	Beer For My Horses	TOBY KETH WITH WILLIE NELSON (DREAMWORKS (NASHVILLE))	48	40	27	The Game Of Love	SANTANA FEAT. MICHELLE BRANCH (ARISTA)	73	70	4	The Love Song	JEFF BATES (RCA (NASHVILLE))
24	27	9	My Front Porch Looking In	LONESTAR (BNA)	49	71	2	Are You Happy Now?	MICHELLE BRANCH (MAVERICK/WARNER BROS.)	74	—	1	Celebrity	BRAD PAISLEY (ARISTA NASHVILLE)
25	18	19	Beautiful	SNOOP DOGG (DOGGYSTYLE/PRIORITY/CAPITOL)	50	59	4	Forever And For Always	SHANIA TWAIN (MERCURY/DJMG)	75	—	1	Come Over	AALIYAH (BLACKGROUND/UNIVERSAL/UMRG)

Records with the greatest impressions increase. © 2003, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved. Compiled from a national sample of airplay supplied by Nielsen Broadcast Data Systems' Radio Track service. 940 stations in Top 40, Pop, R&B Hip-Hop, Country, Latin, Rock and other popular formats 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 100.

JUNE 14
2003

Billboard®

HOT 100 SINGLES SALES™

THIS WEEK	LAST WEEK	WKS ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WKS ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WKS ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	7	NUMBER 1	God Bless The U.S.A.	AMERICAN IDOL FINALISTS (RCA/RMG)	26	21	8	Who Run This	ROY JONES, JR. (BOOYHEAD)	51	50	34	Soldier's Heart
2	2	29	Picture	KID ROCK FEAT. ALLISON MODRER (UNIVERSAL SOUTH)	27	25	12	Speed	MONTGOMERY GENTRY (COLUMBIA (NASHVILLE))	52	34	28	Somnambulist	
3	3	4	Intuition	JEWEL (ATLANTIC)	28	30	2	Roll Wit M.V.P. (We Be Like! The La La Song)	STAGGALEE (M.V.P./ARTISTDIRECT)	53	36	6	Stop	
4	5	5	Miss You	AALIYAH (BLACKGROUND/UNIVERSAL/UMRG)	29	23	6	Pump It Up	JOE BUDDEN (DEF JAM/DJMG)	54	48	14	Blowin' Me Up (With Her Love)	
5	4	5	What The World Needs Now Is Love	AMERICAN IDOL FINALISTS (RCA/RMG)	30	—	1	Dirty Sticky Floors	DAVE GAHAN (MUTE/REPRISE)	55	60	5	All Around The World (Punk Debutante)	
6	12	2	Angel	ANANDA PEREZ (UNIVERSAL/POWERHOUSE/UMRG/VIRGIN)	31	39	2	Act A Fool	LUDACRIS (DISTURBING THE PEACE/DEF JAM SOUTH/DJMG)	56	59	7	Rich Man	
7	9	5	Don't Wanna Try	FRANKIE J (COLUMBIA)	32	45	9	Never Scared	BONE CRUSHER (BREAK 'EM OFF/50 DEF/ARISTA)	57	—	1	Frontin'	
8	10	4	In Love Wit Chu	DA BRAT FEAT. CHERISH (50 SO DEF/ARISTA)	33	18	20	Dirty	CHRISTINA AGUILERA FEAT. REOMAN (RCA/RMG)	58	49	18	Cry Me A River	
9	7	10	American Life	MADONNA (MAVERICK/WARNER BROS.)	34	28	7	I Need You Now (Live)	SMOKIE NORFUL (EMI GOSPEL)	59	71	2	I Don't Wanna Hurt You	
10	8	8	Beware Of The Boys (Mundian To Bach Ke)	PANJABI MC FEAT. JAY-Z (SEQUENCE)	35	41	17	No Means No	NEE-NEE GWYN (BASE HIT)	60	57	2	After All	
11	6	10	If You're Not The One	DANIEL BEDINGFIELD (ISLAND/DJMG)	36	33	6	Hands Up	TLC (ARISTA)	61	52	4	Make Me A Song	
12	11	9	Breathe	BLU CANTRELL FEAT. SEAN PAUL (REDZONE/ARISTA)	37	32	12	The Wreckoning	BONJIVAT (DREAMWORKS)	62	53	18	Beautiful	
13	14	4	Stay Gone	JIMMY WAYNE (DREAMWORKS (NASHVILLE))	38	47	9	If You Let Me	LOU MOSLEY (JENSTAR)	63	68	5	Flipside	
14	13	17	Through The Rain	MARIAH CAREY (MONARC/ISLAND/DJMG)	39	44	18	In Da Club	50 CENT (SHADY/AFTERMATH/INTERSCOPE)	64	—	1	Be About Yours	
15	—	1	Stuck	STACIE ORRICO (FOREFRONT/VIRGIN)	40	51	2	Nothing At All	SANTANA FEAT. MUSIC (ARISTA)	65	—	1	Snake	
16	15	13	Landslide	DIXIE CHICKS (MONUMENT/EMI/COLUMBIA)	41	29	8	All Life Long	MO THUGS (33&M THUGS/RIVIERA)	66	74	14	Yall Don't Know	
17	35	2	What Was I Thinkin'	DIERKS BENTLEY (CAPITOL (NASHVILLE))	42	67	2	Can't Let You Go	FABOLOUS (DESSERT STORM/ELEKTRA/VEEG)	67	73	11	Come Close (Closer)	
18	19	16	Emotional Rollercoaster	VIVIAN GREEN (COLUMBIA)	43	31	3	Untitled #1	SIGUR ROS (PIAS/PHAT CAT/MCA)	68	66	31	This Is My Party	
19	20	2	Losing Grip	AVRIL LAVIGNE (ARISTA)	44	37	9	Stupid Girl	COLD (FLIP/GEFFEN/INTERSCOPE)	69	70	6	Nothing But You	
20	16	4	21 Questions	50 CENT (SHADY/AFTERMATH/INTERSCOPE)	45	40	9	Guess What (Guess Again)	SYLVESTER (JENNIFER LOPEZ)	70	43	3	Rock Wit U (Awww Baby)	
21	22	12	I'm With You	AVRIL LAVIGNE (ARISTA)	46	42	3	Never Leave You - Uh Ooh, Uh Oooh!	LUMIDEE (UNIVERSAL/UMRG)	71	69	11	Walking On Thin Ice	
22	24	2	I Want My Island Girl	DARRELL LABRADO (ALOHA)	47	61	2	Candi Bar	KEITH MURRAY (DEF JAM/DJMG)	72	63	18	Get Busy	
23	26	3	Blowin' Me Up (Callin' Me)	ZION (ZION/NATIVE/P.A.L.)	48	54	15	Starting With Me	BRANDY MOSS-SCOTT (HEAVENLY TUNES)	73	65	12	I Know What You Want	
24	27	2	Try It On My Own	WHITNEY HOUSTON (ARISTA)	49	46	12	Family Portrait	PINK (ARISTA)	74	55	14	The Jump Off	
25	38	4	Respect My Pimpin'	GRACIE INTERNATIONAL (GRAFI)	50	56	8	63/64	ROFEZ BOYZ (GREEN TEETH/BAYSIDE)	75	64	7	So Gone	

Records with the greatest sales gains. © 2003, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved. The top selling singles compiled from a national sample of retail store, mass merchant, and internet sales reports collected, compiled, and provided by Nielsen SoundScan. This data is used to compile the Hot 100.

JUNE 14, 2003

Billboard

HOT 100

Main Billboard Hot 100 chart table with columns for Rank, Title, Artist, and various performance metrics.

Chart rules and disclaimers: Songs with the greatest airplay and/or sales gains recorded this week. Greatest Gainer/Sales and Greatest Gainer/Airplay are awarded, respectively, for the largest sales and airplay increases on the chart...

The Perfect Storm

Continued from page 1

But as hot as he is right now, concern is already running through 50 Cent's camp.

For one, at least one writer is questioning his image. He claims that the crack-cocaine epidemic that spawned gangsta rap has long passed and that 50 Cent's whole scene is more than a little contrived.

"At its core, the hubbub around *Get Rich* and the return of gangsta rap is crack-era nostalgia taken to the extreme," Ta-Nehisi Coates wrote in last week's edition of *New York's Village Voice*.

Of course, 50 Cent has nine bullet wounds to prove otherwise, but according to Coates, his "handlers have played the angle magnificently.

"The attempts on his life come up repeatedly in interviews, and 50 is happy to provide embellishment," Coates wrote.

Others note that those buying the music are mostly suburban white kids, who fantasize about gangsta life as they would about the X-Men and other cartoon characters.

And at this stage of the game, 50 Cent's management team has another worry: oversaturation.

"There is always that fear that we are doing too much," says Chris Lighty, chief executive of Violator Management, which handles 50 Cent's career. "But in reality, we haven't done anything but allow him to display his artistry."

Rock-solid talent is certainly part of the equation, but how 50 Cent became

the breakout music story of 2003 is also a case study in hype and hip-hop's renewed obsession with thug violence.

Good timing and savvy marketing also played a role—not to mention a lot of luck. After all, his ticket to success was punched when he survived an assailant's wrath and those nine slugs.

Indeed, the incident marked a turning point in more ways than one. 50 Cent was shot in front of his grandmother's house in Queens in April 2000. While he was recovering, Columbia Records dropped him from the label.

After that, he began marketing his music on his own and other DJs' mix tapes (*Billboard*, Feb. 15). 50 Cent gained attention in the industry and among consumers, especially on the East Coast.

With an emerging fan base, a bidding war erupted. 50 Cent signed with Eminem's Shady imprint, which is aligned with Universal Music Group's Interscope label.

Interscope began its campaign with the release last summer of the single "Wanksta" from the *8 Mile* soundtrack.

"I don't think anyone expected it to go this far, this quick," Shady Records chief executive Paul Rosenberg says.

"Wanksta" was a runaway hit. It happened really organically. Once it started to happen, we got behind it and put the official push on it," he says. "The market was so thirsty for a new guy like him that any one of his great mix-tape songs would have blown up for him as his first record."

By the beginning of 2003, Interscope followed "Wanksta" with "In Da Club," the first single from *Get Rich or Die Tryin'*.

"Moving on from 'Wanksta' to 'In Da Club' really made it official," Rosenberg says. "This was his first single with the big video. From there, the

explosion started.

"I don't want to discount any of the initial groundswell that occurred from 50 and his camp," he adds. "They built a strong following for 50 on their own, mostly in the East Coast area. It was a foundation that 99% of the artists coming out now don't have. Beyond that, 'In Da Club' was the moment when we pushed the button."

The combination of the infectious, hook-driven single and video that featured a host of hip-hop heavyweights, including Eminem, Dr. Dre, and Xzibit, proved to be a recipe for success.

By early February, "In Da Club" was climbing the top 10 of the Hot R&B/Hip-Hop Singles & Tracks chart and The Billboard Hot 100.

The market was now primed for the album's release. The title sold 872,000 copies in its first week, according to Nielsen SoundScan—the best opening frame for any album this year.

The album's second single, "21 Questions," which features Nate Dogg, has kept up the momentum. It is now in its seventh week at No. 1 on Hot R&B/Hip-Hop Singles & Tracks and in its third week atop the Hot 100.

In recent weeks, the rapper has had as many as nine singles on the *Billboard* charts at once, including "Magic Stick," a top 10 hit from Lil' Kim that features him as a guest artist.

According to Rosenberg, radio chose the latest single. "We were going to wait on '21 Questions' initially. We wanted [to] make sure that he didn't get too big, too quick, but we couldn't stop radio.

"They're going to play what they want to play," Rosenberg continues. "This is one of those rare albums where radio starts playing stuff because they know their fans want to listen to this artist. So they pick what

they think should be the next single and run with it."

With all that under 50 Cent's belt, already there are signs that the second act could be a lot different from his first.

50 Cent's reported beef with Kenneth "Supreme" McGriff could well be over, or at least put on ice. McGriff, a convicted drug dealer under investigation for murder, was sentenced to 37 months in prison last week in Maryland for illegally possessing a handgun.

Federal investigators are looking into whether McGriff was involved in 50 Cent's shooting, according to court records.

But the rapper is still beefing with Ja Rule, who has been linked with McGriff through his record label, Murder Inc., which is headed by McGriff's childhood friend Irv Gotti.

Some close to 50 Cent and Eminem worry that the dispute could get uglier and possibly violent, according to published reports.

But Coates questions that. "Gangsta rap today is about as reflective of reality as, well, a reality show. And yet still it lumbers across the landscape of pop, shouting, 'I'm real.'"

Coates blames the record companies—and, by extension, 50 Cent—for "perpetuating the myth of black male violence" to sell records.

Interscope/Geffen/A&M chairman Jimmy Iovine is unfazed by the criticism. "That's always being said about television, movies, books, and records. That's just one person's opinion. I don't pay much attention to it," he says.

Apparently, major manufacturers are unfazed as well.

Last week, 50 Cent signed a long-term deal with Reebok to distribute the artist's collection of athletic footwear, the G-Unit Collection by Rbk.

In that role, the rapper sounds more

like an advertising executive. The artist, Reebok says, will help develop an "integrated marketing and advertising campaign" for the shoes.

"Reebok's Rbk Collection is the real thing when it comes to connecting with street and hip-hop culture," 50 Cent said in a prepared statement.

Some wonder, however, whether the deal could be jeopardized if 50 Cent were to get caught in a flare-up of gang violence.

Still, the deal adds up to another success, and it could signal the emergence of a more buttoned-down 50 Cent. But either way, he is on a roll.

The artist is the top finalist for this year's *Billboard* R&B Hip-Hop Awards, where he will compete in 10 categories (see story, page 1).

Next, he will attempt to conquer the touring circuit with co-headliner Jay-Z on the Rock the Mic summer trek across America.

And if you ask his label, Interscope, this is just the beginning.

"In reality, we're only into our second single," says Steve Berman, Interscope's head of marketing and sales. "This album is deep enough to keep going strong through Christmas. That's our goal. We want to make sure that we do a great job on the tour and then setting up this record for the fall and going into Christmas."

Interscope sees the summer tour, which kicks off June 25 in Hartford, Conn., as an opportunity to create further excitement around the rapper. Advance ticket sales have been strong.

"The tour will create an explosion in every city it goes into," Berman says. "We want to be right underneath that with 50 and [his group] G-Unit. Not only selling both albums but setting up the streets for his upcoming projects—that will be the biggest pull."

Hip-Hop, R&B Finalists Named

Continued from page 1

Urban Radio Networks R&B/Hip-Hop Conference. The gathering runs Aug. 6-8 at the Roney Palace in Miami Beach.

Close behind 50 Cent are Nelly, who is up for eight awards, and R. Kelly, a finalist in seven categories. Also up for multiple honors are Eminem (five) and the late Aaliyah (four).

50 Cent has been making chart headlines since the February release of his first Shady/Aftermath/Interscope album, *Get Rich or Die Tryin'*. With a tally now at 4.8 million copies sold, according to Nielsen SoundScan, the

album debuted atop the Top R&B/Hip-Hop Albums chart and The *Billboard* 200, with 872,000 copies sold. That figure remains the best sales week for any album in the U.S. this year.

The rapper's CD/DVD follow-up, *The New Breed*, also debuted at No. 1 on Top R&B/Hip-Hop Albums. It has sold 460,000 copies, according to Nielsen SoundScan.

Nelly is another contender for top R&B/hip-hop album and top R&B/hip-hop artist. His album *Nellyville* (Fo' Reel/Universal/Universal Motown Records Group [UMRG]) has sold 5.7 million copies, according to Nielsen SoundScan.

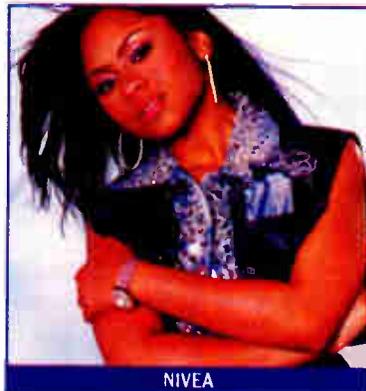
"This is really a blessing," Nelly says of his multiple honors. "It's hard to believe that [the St. Lunatics] are still receiving nominations for this album."

Jive/Zomba artist R. Kelly is vying for top R&B/hip-hop album award as well. He is also up for top songwriter and top producer. His *Chocolate Factory* album stands at 1.8 million copies sold.

"I am honored and appreciate my fans who have always supported me and my music," Kelly says.

First-time finalists include Amerie (for top new R&B/hip-hop artist and top R&B/hip-hop female artist) and Nivea (for top R&B/hip-hop single [sales] for "Don't Mess With My Man").

"It's one thing to dream about being nominated," Amerie says. "But to actually be a part of it... it's unreal."



NIVEA

"It's been a long time [getting this album to retail]," Jive's Nivea adds. "But when it happened, it really happened."

Thanks to its success with dancehall reggae artists Sean Paul and Wayne Wonder, VP Records is a first-time finalist for top independent label of the year.

"We've been having a good year," VP Records VP Randy Chin says. "Our partnership with Atlantic is part of the reason. Then there's reggae. It's been growing organically. But this year, it exploded beyond our expectations."

The *Billboard* R&B/Hip-Hop Awards comprise 17 categories. They are based on sales data from Nielsen SoundScan and airplay information from Nielsen Broadcast Data Systems.

Finalists, and the eventual 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.

Finalists for the 2003 *Billboard* R&B/Hip-Hop Awards are listed below. Updates may be found at billboard-events.com.

Top R&B/hip-hop album: *Get Rich or Die Tryin'*, 50 Cent (Shady/Aftermath/Interscope); *The Eminem Show*, Eminem (Web/Aftermath/Interscope); *Chocolate Factory*, R. Kelly (Jive/Zomba); *Nellyville*, Nelly (Fo' Reel/Universal/UMRG).

Top R&B/hip-hop single: "In Da Club," 50 Cent (Shady/Aftermath/Interscope); "Love of My Life (An Ode to Hip Hop)," Erykah Badu Featuring Common (Fox/MCA); "Ignition," R. Kelly (Jive/Zomba); "Dontchange," Musiq (Def Soul/IDJMG).

Top R&B/hip-hop artist: 50 Cent, Aaliyah, Eminem, Nelly.

Top R&B/hip-hop male artist: 50 Cent, Eminem, R. Kelly, Nelly.

Top R&B/hip-hop female artist: Aaliyah, Amerie, Ashanti, Missy "Misdemeanor" Elliott.

Top R&B/hip-hop artist (duo or group): B2K, Big Tymers, Clipse, Dru Hill.

Top R&B/hip-hop new artist: 50 Cent, Amerie, B2K, Clipse.

Top R&B/hip-hop singles artist: 50 Cent, Aaliyah, Ashanti, Nelly.

Top R&B/hip-hop albums artist: 50 Cent, Eminem, R. Kelly, Nelly.

Top rap album: *Get Rich or Die Tryin'*, 50 Cent (Shady/Aftermath/Interscope); *The Eminem Show*, Eminem (Web/Aftermath/Interscope); *Nellyville*, Nelly (Fo' Reel/Universal/UMRG); *8 Mile*, various artists (Shady/Interscope).

Top R&B/hip-hop single (sales): "Two Wrongs," Wyclef Jean Featuring Claudette Ortiz (Columbia); "Ignition," R. Kelly (Jive/Zomba); "I Don't Really Know," Brandy Moss-Scott (Heavenly Tunes); "Don't Mess With My Man,"

Nivea Featuring Brian & Brandon Casey (Jive).

Top R&B/hip-hop single (airplay): "In Da Club," 50 Cent (Shady/Aftermath/Interscope); "Miss You," Aaliyah (Blackground/Universal/UMRG); "Love of My Life (An Ode to Hip Hop)," Erykah Badu Featuring Common (Fox/MCA); "Dontchange," Musiq (Def Soul/IDJMG).

Hot rap track of the year: "In Da Club," 50 Cent (Shady/Aftermath/Interscope); "Work It," Missy "Misdemeanor" Elliott (the Gold Mind/Elektra/EEG); "Hot in Herre," Nelly (Fo' Reel/Universal/UMRG); "Dilemma," Nelly Featuring Kelly Rowland (Fo' Reel/Universal/UMRG).

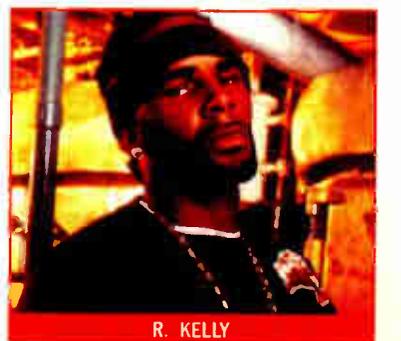
R&B/hip-hop songwriter of the year: Chad Hugo, R. Kelly, Timothy Mosley, Pharrell Williams.

R&B/hip-hop producer of the year: R. Kelly, Irv Gotti, the Neptunes, Timbaland.

R&B/hip-hop major label of the year: Arista, Interscope, Island Def Jam Music Group, Universal Motown Records Group.

R&B/hip-hop independent label of the year: Artemis, Koch,TVT, VP.

Additional reporting by Rashaun Hall in New York.



R. KELLY

Zep Gives Retail Whole Lotta \$\$

Continued from page 1

nascent music DVD category. A related three-CD set, *How the West Was Won*, debuted at No. 1 on The Billboard 200.

Record label executives and retailers believe that while music DVDs could be a godsend to the music business, more than a few kinks in the way they are marketed and merchandised must be ironed out before it truly takes off.

"This is a configuration that we hope will save our business," says Vicky Germaise, senior VP of marketing for Atlantic Records.

Shipments of music, fitness, documentary, and special-interest DVD titles in the first quarter more than doubled compared with the same time period last year, according to a



PAGE

recent report from the L.A.-based DVD Entertainment Group (*Billboard*, May 10).

Additionally, music DVDs have accounted for a steadily increasing portion of overall DVD releases since the format's inception in 1997, according to weekly video publication *DVD Release Report*. Last year, for example, the category comprised 13% of total releases. In 2001, music DVDs accounted for 12% of all releases.

Though releases and shipments are increasing, large-scale consumer awareness campaigns for music DVDs have been slow in coming.

"Say for instance that *8 Mile*

comes out on DVD," says David Levesque, head music buyer for the Troy, Mich.-based Harmony House chain. "There's a huge campaign on television, so everyone knows about it. That just does not happen in the world of music. Led Zeppelin was an exception."

Led Zeppelin DVD, in conjunction with the day-and-date release of *How the West Was Won*, was backed by an extensive promotional campaign that kicked off May 1. Both projects were released May 27.

LOCATION COUNTS

Retailers are hopeful that day-and-date releases could increase interest in music DVDs.

"When you have a CD and DVD released the same day, it is much easier," says Mark Higgins, video buyer for the Albany, N.Y.-based Trans World chain. "We can utilize the synergies and feature them together on a new-release rack."

Consumers may be having trouble finding newly released music DVDs because of the many different ways the category is displayed at retail. "Music DVDs could be in the DVD department with movies," Higgins says. "They could be mixed in with CDs. They could be in the music section at the beginning or end of a row."

These issues did not hinder the two-disc *Led Zeppelin DVD*, which set a record for highest single-week music DVD sales with 120,000 units, according to Nielsen SoundScan. The project's record is in the stand-alone music DVD category, which excludes DVD/CD hybrid projects. Recent hybrid titles from 50 Cent and Josh Groban have earned higher single-week sales than *Led Zeppelin DVD*.

Led Zeppelin DVD is also No. 1 on this issue's Top Music Videos chart. *How the West Was Won* sold 154,000 copies in its first week of sales, according to Nielsen SoundScan (see *Over the Counter*, page 71).

Led Zeppelin DVD beat the record set by Capitol Video's *Back in the U.S.* DVD from Paul McCartney, which sold 61,000 units in its first week of release in late November, according to Nielsen SoundScan (*Billboard*, Dec. 14, 2002).



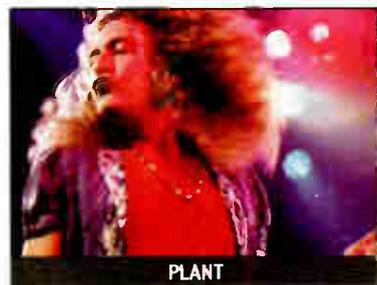
Celebration Day. Pictured, from left, are Led Zeppelin guitarist Jimmy Page, bassist/keyboardist John Paul Jones, and vocalist Robert Plant. (Photo: Kevin Mazur, WireImage)

Several titles have come close to McCartney's record since last year. EMI's *Beatles Anthology* sold 59,000 copies in its debut week this April, and *An Evening With the Dixie Chicks* (Sony) sold 48,000 units in its first week on sale in February.

Even though retailers surveyed by *Billboard* stocked the *Led Zeppelin DVD* in different store sections, it was so sought-after that placement did not seem to matter.

"The title far outdid our expectations," says Storm Gloor, director of music for the Amarillo, Texas-based Hastings chain. "There's just not a lot out there visually from Led Zeppelin. We placed it in front of our music department."

Harmony House's Levesque says that the chain usually places music DVDs in their own section near films, though this project was displayed with the new Led Zeppelin



PLANT

CD in multiple locations around the store.

"Every now and then, like with Led Zeppelin, we would do that," he notes. "There are certain cases where that's a no-brainer."

Most label executives agree that displaying music DVDs near the act's CD projects is the best way to increase music DVD purchases.

Atlantic co-chairman Val Azzoli says, "It is imperative that DVDs are stocked right next to CDs. They are music DVDs, not film DVDs. If a kid wants to buy a Led Zeppelin DVD, why wouldn't he go to the Led Zeppelin music section?"

PACKAGING, STOCK ISSUES

Arista Records senior VP of sales Jordan Katz believes that packaging a music DVD in a CD-like jewel case instead of the larger DVD clamshell case will help the category even more.

"When we released DVD singles in the clamshell cases, we had moderate success," he says. "When we shifted over to jewel cases, it put the music DVD in the music section. Sales were three or four times as much as when they were packaged as a clamshell. That is one of the defining ways in how music DVD will grow."

But many industry executives say DVD packaging needs to be distinct from CD cases.

"It's one of the most bizarre trends in the business," says Ed Seaman, VP of sales and marketing for Music Video Distributors. "In every trade publication, it says that the CD business is declining. You read in every other article that DVD is hot, hot, hot. We believe in the strength of the DVD format and having it look like a DVD package."

Having space to stock a variety of music DVDs is also an issue, according to Seaman. "We'd love to see music DVDs take up more shelf space," he notes. "It's a forgotten area for some retailers."

Many retailers say that the quality of many music DVDs is too poor to warrant more space and that there are not enough new releases coming out in the category.

"There's a lot of room for growth in the music DVD category," says Dave Alder, senior VP of product and marketing for the L.A.-based Virgin Megastore chain.

"There's an enormous audience still to be reached if the quality of products improved. The Led Zeppelin DVD proves that there is a huge potential for music DVD. For us, music DVDs represent about 10% of our sales but only 3% of total releases."

Like many other labels, Atlantic plans to increase the number of music DVDs it releases each year.

It now has a deal with JVC, which will supply video cameras to every band on the label in an effort to create more visual content for eventual music DVDs. For *Led Zeppelin DVD*, band member Jimmy Page spent a year searching archives for visual material and contacting anyone that might have bootleg material.

Details about when the first titles stemming from the Atlantic initiative will be released or from which band are not yet available.

The label is also going to aim for high-quality projects, such as *Led Zeppelin DVD*. "What I hope doesn't happen is that there is a flood of incompetent product," Atlantic's Azzoli says. "We have a tendency to kill or overmilk good ideas in this business."

Plant On Forgotten And Rare Footage

BY CARLA HAY

NEW YORK—Though Led Zeppelin disbanded in 1980 after the death of drummer John Bonham, the group is still breaking sales records—this time in the field of DVD.

So it is fitting that amid a boom in the DVD business, *Led Zeppelin DVD* prompted a rare public reunion of one of the world's biggest-selling rock bands.

Led Zeppelin's surviving members—lead singer Robert Plant, guitarist Jimmy Page, and bassist/keyboardist John Paul Jones—attended the May 27 *Led Zeppelin DVD* screening event at the Loews 34th Street movie theater in New York.

Page, Plant, and Jones each gave a brief introduction before the screening and received a standing ovation.

In an exclusive interview with *Billboard* backstage at the event, Plant talked about Led Zeppelin's legacy in visual media as well as the music business.

"This collection of film and music is taken from stuff we knew existed and things we'd forgotten about," Plant reflects. "We'd forgotten about many of these things until we started looking through the vaults."

Led Zeppelin DVD contains several concert rarities, but Plant says there is more "lost" footage that may never see the light of day. "Sometimes we filmed gigs and split without the film. We were just in such a hurry to get to the next situation, or the crowds were so out of control."

Led Zeppelin made very few TV appearances as a group, so the TV extras featured on the DVD are among the compilation's highlights.

Plant says he has no regrets about Led Zeppelin not having much TV footage for the band's historical archives: "We were underexposed intentionally. We just played gigs and left. The band was what it was. We kept clear of media stuff because we thought it was all hype."

He revealed to *Billboard* that there is a track from the Led

Zeppelin vaults that he would like to see released someday: "I was going through all my tapes, and I found some that were quite interesting. I found John Paul Jones singing on 'Out on the Tiles' from *Led Zeppelin III*. I said at the time [of the recording], 'I can't come up with a vocal idea.' And he said, 'Well, leave it to me, then. I may put it on my next album, with John as a guest vocalist.'"

He adds with a laugh, "John's paid me a lot of money already not to do that."

As one of rock's most influential figures, Plant has seen a lot of changes in the music business through the years.

When asked what changes he would make in the business today, Plant says, "I'd give everyone a cerebral enema. We've degenerated into this mess. But I'm still learning, and as long as I can learn, then I have a reason to keep doing this. If I was doing it just for self-gratification and continued glory, it would be a waste of life."

Media-Rule Thrill Ride Still Rolling

Continued from page 1

the industry.

Record-promotion executives, arguably the ones who deal directly with radio, say nothing is new in the FCC's action.

The Commerce Committee held a hearing June 4 to examine



FEINGOLD

whether Congress should revisit the 1996 Telecommunications Act to change media concentration regulations—including radio ownership rules.

"Does the law allow you to re-regulate, or does the law have to be changed?" McCain asked the commissioners.

"We're all in agreement that too much concentration is unhealthy," McCain said. "The 'miner's canary' for this committee was the hearing we had on Clear Channel [Communications]. As we got into it, we learned that this same entity owned promotions, ticket sales, [and engaged in] a form of payola, which they have now abandoned."

The toughest remarks from committee members about the FCC's much-publicized rulemaking were aimed at FCC chairman Michael Powell. He was scored for ignoring the grassroots outcry of citizens who opposed relaxation of the old rules.

Powell held only one public hearing on the complicated media ownership concentration issue through-

out the 20-month proceeding and had only a restricted four-month public comment period.

At the hearing, Sen. Barbara Boxer, D-Calif., took issue with Republican commissioner Kathleen Abernathy over her remarks at the June 2 meeting that many comments were based on fear, not fact.

"Just because you sit behind a microphone does not make you smarter than other people," Boxer told her. "To dismiss their points of view by saying they're 'fearful' is an insult to them."

Boxer read a letter from "a lady in Massachusetts" who wrote that "I no longer feel able to listen to AM radio because of its poor content. Musicians are not given ample air exposure if they're not a proven product or backed by a corporate sponsor."

Boxer then asked Abernathy: "Is this fear? I don't think so, commissioner. I think it's fact."

Boxer cited FCC records showing that commission officials had 34 meetings with a lobbyist and his partners whose clients represent numerous large media companies. In contrast, the five commissioners only held one public comment meeting.

"Do you understand why the people out there are upset?" she asked.

The new rules were all but formally approved after the commission received more than 750,000 comments opposing changes from citizens of all political stripes. Many said the consolidation of radio following the 1996 act has led to less diversity, competition, and local programming and more homogenized music and prepackaged news.

Members also debated whether public-interest standards should be applied to non-broadcast entities, such as cable and satellite.

"Further concentration in these industries will guarantee that the range of voices that Americans have come to expect . . . will continue to fade away," longtime critic of consolidation Sen. Russ Feingold, D-Wis., said. "It is unfortunate that the FCC did not consider the lessons we have learned over the last seven years from the consolidation in the radio industry."

Sen. Herb Kohl, D-Wis., added, "I expect that the Antitrust Subcommittee will be conducting a hearing shortly to examine the implications of this decision for competition."

The new rules largely address TV

ownership, but they also allow joint ownership of a newspaper and radio and TV station in the same market.

The FCC also changed the method by which it counted the number of radio stations in a market. Previously, signal strength was used. Now the station count comes from how many stations that rating company Arbitron recognizes in a metro market.

Noncommercial radio stations are also now added to the count. Stations operated by a market rival under a joint sales agreement will now be counted as part of a cluster.

Radio ownership caps remain a maximum of eight stations in large mar-



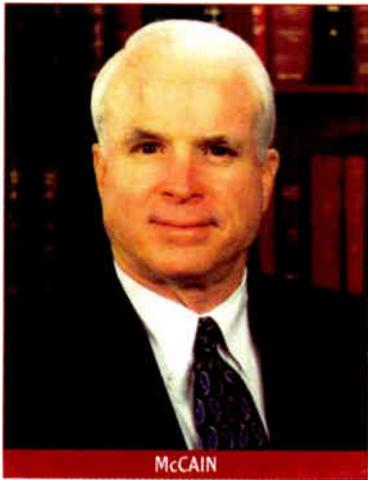
CHAITOVITZ

kets, a pullback from earlier FCC plans.

Clear Channel president/COO Mark Mays declared in a statement the company was "deeply disappointed with [the] FCC vote to re-regulate the radio industry."

A Viacom statement saw the vote as "enabling media companies to succeed as they always have—by serving local communities."

But Viacom president/COO Mel



McCAIN

but Rak Publishing remains a family business, where Most's oldest daughter, Nathalie, now works as a publisher. His Rak Studios business also remains a family concern.

Alongside the record and publishing businesses, Most and Peter Grant formed Rak Management, which developed the talent of Led Zeppelin.

In the U.K., Most encouraged and developed the writing and production skills of the most successful British hit-making team of the '70s, Nicky Chinn and Mike Chapman, which had numerous chart

Karmazin told the Deutsche Bank Securities Media Conference in New York on the day of the vote that the FCC should have gone further, according to *Billboard* sister publication *The Hollywood Reporter*.

He expressed disappointment that the commission had restricted the growth of radio-station owners.

Some observers were critical of using the Arbitron market definitions. Robert Unmacht, one of the partners in capital firm iN3 Partners, notes that Arbitron metros are determined with input from station owners, who could now pressure the agency to gerrymander its definitions to suit their needs.

Radio's critics on the artist and record-industry side are hoping for further regulation but admit that Powell's FCC ruling favors the big boys.

Jay Rosenthal, co-counsel for the Recording Artists' Coalition, recalls a comparable incident at the FCC to the big-time lobbyist scenario related at the hearing by Boxer. "After Don Henley testified in front of the Senate Commerce Committee in January, he paid a courtesy call to Chairman Powell," Rosenthal recalled. "While he was waiting to see the chairman, Rupert Murdoch came strolling out of the chairman's office. That said it all!"

The Future of Music Coalition (FMC) hopes Congress will step in to modify the new FCC rules.

"It comes down to what could be really bad vs. what's tolerable. A year ago, the talk was all about lifting small market caps. Today, radio's the cautionary tale, and the FCC kept existing radio caps in place," FMC government relations director Michael Bracey says.

"We would hope that the FCC would consider and issue regulations to address the collateral impacts of media consolidation, such as the loss of diversity in music programming on the radio," a spokesman for the Recording Industry Assn. of America added.

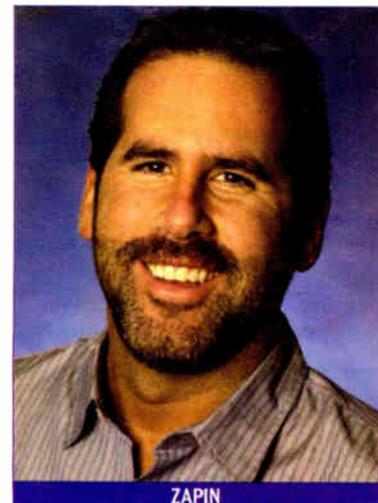
Ann Chaitovitz, director of sound recordings for the American Federation of Television and Radio Artists, worried that "multiple station owners will opt to eliminate the smaller station's locally programmed and produced shows, which had in the past provided access to local musicians, and replace them with repeats of the larger stations' more mainstream programming."

When *Billboard* sister and radio-

trade publication *Airplay Monitor* polled label executives after the passage of the 1996 Telecommunications Act, many already had some sense of how that bill would affect their business years later, particularly by reducing the number of decision-makers.

Label response was more muted this time around, if only because execs have already had to adapt to an altered landscape.

Virgin executive VP Hilary Shaev does not expect the new rules to change the way business is done. "It may clear up concerns about one company owning most stations in a few small markets, which shouldn't have



ZAPIN

a big impact on the record companies."

Dale Turner, Lyric Street Records VP of promotion administration, says, "I don't expect any significant change in decision-makers. It really depends on the culture of each radio group"—which already varies widely.

But DreamWorks head of rock formats Ross Zapin counters, "Any change will affect the way we do business. We'll have to take a wait-and-see approach. Consolidation will continue. Competition is good for our business, and unfortunately, there's going to be less and less of it. If you're going to cut it down to a record company dealing with a radio station and there's less options to expose your music, of course it's going to hurt us."

And Joey Carvello, VP of rhythm crossover promotion at TVT, believes that in a hip-hop and R&B world where "the streets dictate 90% of the music that makes it into full-time rotation, a reduction in decision-makers has no impact on the front-line music" that he works.

Producer Mickie Most Dies

Continued from page 10

his music. It was this determination and belief that contributed to his remarkable achievements."

Most's hits included "House of the Rising Sun" by the Animals, "Tobacco Road" by the Nashville

Teens, "I'm Into Something Good" by Herman's Hermits, "Mellow Yellow" by Donovan, "High Ho Silver Lining" by Jeff Beck, "Tap Turns On the Water" by CCS, "Temma Harbour" by Mary Hopkin, and "I'm a Tiger" by Lulu, to name but a few.

In the U.S., Most nurtured the talents of Brenda Lee and Nancy Sinatra. He also worked closely with singer/songwriters Neil Diamond, Tony Orlando, and Goffin & King.

In 1969, Most created Rak Records and Rak Music Publishing. EMI bought Rak Records in 1984,

entries with the Sweet, Smokey, Mud, and Suzie Quattro.

Chinn tells *Billboard*: "The professional stuff goes without saying; Mickie was one of the best producers ever. Not only was he my best friend, but he was also my mentor. He knew how a song should be written, and he changed my life both professionally and in friendship. He was the biggest influence on the British Invasion of America in the 1960s, and I believe that many people, myself included, would not be where we are today if it hadn't been for Mickie Most."

Most's success continued into the early '80s, with such acts as Hot Chocolate, Kim Wilde, and Racey.

These achievements led to Most's name constantly appearing in *The Sunday Times*' list of the 200 most successful people in Britain. He also arguably became the best-known music industry executive in Britain through his humorous but professional advice on national TV talent show *New Faces*.

In addition to Nathalie, Most is survived by his wife, son Calvin, and daughter Cristalle.

Events Calendar

JUNE

June 10, **ASCAP Rhythm & Soul Awards**, Hammerstein Ballroom, New York (by invitation only).

June 12, **34th Annual Songwriters Hall of Fame Induction and Awards Dinner**, Marriott Marquis Hotel, New York. 212-431-5227.

June 18, **Fourth Annual National Smooth Jazz Awards**, the Wiltern, Los Angeles. 310-550-7776.

June 19, **2003 Los Angeles Governors Awards**, presented by the Los Angeles chapter of NARAS, Beverly Hills Hotel, Los Angeles. 310-392-3777.

June 19, **2003 Radio-Mercury Awards Luncheon and Ceremony**, Starlight Roof Room, Waldorf-Astoria, New York (by invitation only).

June 21-23, **2003 Indie Managers Assn. Convention**, the Universities at Shady Grove, Rockville, Md. 202-521-5253.

June 23, **A Tribute to Miss Peggy Lee**,

benefiting the Society of Singers Emergency Relief Fund, Carnegie Hall, New York. 323-653-7672.

June 24, **BET Awards**, Kodak Theatre, Los Angeles. 202-533-1990.

June 25, **2003 Jazz Awards**, presented by the Jazz Journalists Assn., B.B. King's Blues Club and Grill, New York. 718-625-2026.

June 26, **Country Music DJ Hall of Fame Awards Ceremony**, Hilton Suites, Nashville. 615-327-4487.

June 26, **Neil Bogart Memorial Fund Golf Classic**, Lost Canyons Golf Club, Simi Valley. 310-358-4970.

JULY

July 18-20, **Global Entertainment and Media Summit**, the Studios at Las Colinas, Dallas/Fort Worth Metroplex, Irving, Texas. 973-228-4450.

July 18-20, **2003 National Assn. of Music Merchants (NAMM) Summer Trade Show**, Gaylord Center, Nashville. 323-965-1990.

July 24-26, **Southeast Music Entertainment Summit**, Durham Marriott, Durham, N.C. 919-824-7583.

July 25-29, **78th Annual International**

Assn. of Assembly Managers (IAAM) Conference & Trade Show, Ernest N. Morial Convention Center, New Orleans. 972-255-8020.

July 28, **Fourth Annual WCBS-FM Golf Rocks Celebrity Classic**, benefiting the Kids Foundation, Fiddler's Elbow Country Club, Bedminster, N.J. 201-503-1333.

July 28-29, **Ninth Annual Jupiter Plug.IN Conference & Expo**, Crowne Plaza Times Square, New York. 203-662-2838.

July 29-31, **Video Software Dealers Assn. (VSDA) Home Entertainment 2003 Conference**, Venetian Resort Hotel & Casino, Las Vegas. 818-385-1500.

July 30-Aug. 2, **Atlantis Music Conference Urban Symposium**, Sheraton Hotel, Atlanta. 770-499-8600.

AUGUST

Aug. 5, **BMI Urban Awards**, Fontainebleau Hilton Resort, Miami Beach (by invitation only).

Aug. 6-8, **Billboard R&B/Hip-Hop Conference & Awards**, the Roney Palace, Miami Beach. 646-654-4660.

Aug. 8-9, **10th Annual CRS-SW**, presented by the Country Radio Broadcasters, Omni Dallas Park West Hotel, Texas. 615-269-7071.

Aug. 14-16, **Fourth Annual Latin Alternative Music Conference (LAMC)**, Beverly Hilton Hotel, Los Angeles. 818-763-1397.

Aug. 14-16, **Popkomm 2003**, Koelnmesse Complex, Cologne, Germany. 49-221-6509-7620.

Aug. 14-16, **Sixth Australasian Music Business Conference**, Sydney Superdome Olympic Park, Homebush, Australia. immedia.com.au.

Aug. 21-22, **Sixth Annual DVD Entertainment Conference & Showcase**, Hilton Universal City & Towers, Los Angeles. 609-279-1700.

Submit items for *Lifelines and Events Calendar* to Margo Whitmire at Billboard.5055.Wilshire.Bld.,.Los.Angel.,.Calif.90036 or at mwhitmire@billboard.com.

FOR THE RECORD

Columbia last held the top four positions on The Billboard 200 in the Feb. 14, 1976, issue of *Billboard*. The year was misstated in an article in the May 31 issue about Interscope holding Nos. 1-3 on that chart.

tarist Martin Turner. He is also survived by his wife, mother, and two daughters. Memorial donations can be made to the Steve and Jamie Turner College Trust Fund, c/o Pat Mallozzi, 92 Amherst St., Garden City, N.Y. 11530.

Bob Zenter, 68, of pancreatic cancer, May 22 in Syracuse, N.Y. Zenter was a Cleveland-district sales representative for Capitol Records until the mid '80s. He is survived by his sister-in-law.

David Dratewka, 28, of meningitis, May 28 in Brooklyn, N.Y. Dratewka was manager of special events for Warner Music Group. Before joining the corporate communications department, he held positions at such labels as Kinetic and London-Sire Records. Dratewka also created and produced traveling performance events in California and published and edited his own fanzine, *Fluff n' Nutter*. Memorial services will be held June 21 in New York and June 28 in Santa Barbara, Calif. Donations in Dratewka's memory can be sent to All for Animals (allforanimals.com) or the Meningitis Foundation of America (musa.org). He is survived by his mother, father, and brother.

Life Lines

BIRTHS

Boy, Jacob Crosby, to **Melanie Williams Galuten** and **Albhy Galuten**, May 2 in Los Angeles. Father is senior VP of eLabs for Universal Music Group.

Girl, Shaina Jacklyn, to **Leslie Collman-Smith** and **Tom "Smitty" Smith**, May 7 in New Hyde Park, N.Y. Mother is director of Northeast/Mid-Atlantic retail for Sony Music Distribution. Father is senior director of promotions for Eagle Rock Entertainment.

DEATHS

Kim Turner, 46, of cancer, May 12 in Torquay, the English Riviera. Turner was the first roadie for the Police, touring as their sound engineer and later as their road manager before the band's split in the mid '80s. He then co-managed frontman Sting's solo career, along with Miles Copeland, before recently retiring from the music business. Turner was the brother of Wishbone Ash guitarist Martin Turner.

homefront

Billboard Music Group events & happenings

Film/TV Music Conference Returns To Hollywood

The second annual Hollywood Reporter/Billboard Film & TV Music Conference will take place Nov. 19-20 at the Renaissance Hollywood Hotel in Los Angeles. The event will feature in-depth examinations of major film and TV projects, panels on essential topics, and writer/composer workshops.

Last year's conference attracted many of the key players in the field, including filmmakers, television executives, music supervisors, label and publishing executives, composers and songwriters, and talent agents. During the two day-event, they heard informative and entertaining discussions of key industry

issues relating to the use of music in film and television.

Among the highlights of the inaugural event: A Billboard Q&A session with T-Bone Burnett, the

THE REPORTER Billboard FILM & TV MUSIC CONFERENCE

Grammy Award-winning producer of the hit soundtrack to *O Brother, Where Art Thou?*, a composer/director talk between composer Elliot Goldenthal and director Julie Taymor, the creative duo behind Miramax Films' hit *Frida*, and a separate session with composer Thomas Newman, a Grammy winner for his score to *American Beauty*, and actor/director Todd Field. The conference also previewed the Twentieth Century-Fox film *Drumline*, bringing together the entire creative team, including Fox Music president Robert Kraft, for a discussion of music and the creative process.

For more information on the The Hollywood Reporter/Billboard Film & TV Music Conference, visit www.billboardevents.com or contact Michele Jacangelo at 646-654-4660. For information on registration and group discounts, contact Kelly Peppers at 646-654-4643. For sponsorship information, contact Cebele Marquez at 646-654-4648.

personnel DIRECTIONS



O'SHEA

Margaret O'Shea has joined *Billboard's* special events department as special events associate. She began working with *Billboard's* special events team last year as an intern.

O'Shea will assist in the coordination and execution of all *Billboard* conferences and special events, including registrations, sponsorship sales, logistics, and event information management. She will also be involved in the production of marketing materials and market research.

O'Shea is a 2003 graduate of Montclair State University with a degree in recreation and tourism. Based in *Billboard's* New York office, she reports to Michele Jacangelo, director of conferences & special events.

UPCOMING EVENTS

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

BILLBOARD DANCE MUSIC SUMMIT
September 22-24 • Union Square Ballroom • New York City

BILLBOARD/HOLLYWOOD REPORTER FILM & TV MUSIC CONFERENCE
November 19-20 • Renaissance Hollywood Hotel • Los Angeles

BILLBOARD MUSIC AWARDS
December 10 • MGM Grand Hotel • Las Vegas
for info :646.654.4600 • billboardawards@vnuinc.com

For more information: Michele Jacangelo 646.654.4660 • bbevants@billboard.com

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Chart Beat by Fred Bronson

'WON' ONE: Think back 25 years. If someone asked you during the second week of June 1978 to predict which artists would be No. 1 in the June 14, 2003, issue of *Billboard*, would you have guessed **Led Zeppelin**, **Willie Nelson**, and **Dobie Gray**?

Probably not. But those names, very familiar to readers a quarter-century ago, rule three different charts this week. On The Billboard 200, rock supergroup **Led Zeppelin** bows at No. 1 for the first time in a career that has seen seven albums top the chart. The triple-CD *How the West Was Won* (Atlantic) achieves pole position 23 years, seven months, and three weeks after the last Zeppelin album to reach the top, *In Through the Out Door*. That makes Led Zeppelin the fifth act in the rock era to have a gap of 20 years or more between No. 1 albums.

It was only three weeks ago that the **Isley Brothers** joined that elite list, when *Body Kiss* (DreamWorks) debuted at No. 1 some 27 years, eight months, and two weeks after *The Heat Is On*. **Elvis Presley** (29 years, five months, and one week between *Aloha From Hawaii via Satellite* and *Elvis 30 #1 Hits*) and **Santana** (27 years, 10 months, and three weeks between *Santana III* and *Supernatural*) have had longer breaks between No. 1 albums. The fifth act with a gap of 20 years or more between chart-topping sets is **the Beatles** (22 years, six months, and two weeks between *The Beatles 1967-1970* and *Anthology I*).

HALF NELSON, HALF KEITH: "Beer for My Horses" (DreamWorks) takes over the top slot on Hot Country Singles & Tracks, giving **Willie Nelson** his 21st No. 1 hit and **Toby Keith** his 11th.

That moves Nelson into a tie for 10th place among artists with the most No. 1s on this chart. **Buck Owens**, **Reba McEntire**, and **Kenny Rogers** also have 21 chart-toppers apiece. **Conway Twitty** is out in front with 40.

"Beer" is Nelson's first No. 1 since September 1989, when "Nothing I Can Do About It Now" spent one week on top. It gives Nelson a 13-year, nine-month break between No. 1 songs.

"Beer" is Nelson's eighth duet to reach No. 1 and his first since a collaboration with **Ray Charles**, "Seven Spanish Angels," in 1985. Nelson's country chart span is 41 years and three months, the same as his span of duets. That's because his very first chart entry, "Willingly," found him teamed with **Shirley Collie**.

Meanwhile, **Dobie Gray** remains No. 1 for a second week on the Adult Contemporary chart with "Drift Away" (Lava), where he is featured with **Uncle Kracker**.

More Fred Bronson each week at www.billboard.com.

RIM SHOTS by Mark Parisi



THE PERSON WHO INVENTED
"BEHIND THE MUSIC"



Devon O'Day's Dog Day Afternoons

Devon O'Day has been rescuing abused, abandoned, and neglected animals for 25 years. She says the love and joy they have brought into her life and the lives of others has been more than enough reward.

O'Day, a longtime morning personality and producer at country WSIX Nashville and host of syndicated radio show *Country Hitmakers*, turned her animal rescue experiences into a book last year. *My Angels Wear Fur*, a warm and witty collection of her true rescue stories, was published by Rutledge Hill Press.

She's currently working on a follow-up for Rutledge Hill, *So Your Angels Wear Fur Too*, due next spring. "Animals have always been my comfort," she says. "The care and custodianship of animals has been my calling."

"I had some bad things in my past that I didn't realize had hurt me as deeply as they had," O'Day continues, citing a rape at age 19 and abusive relationships. "There were things that made me feel unlovable. I threw myself into animal rescue. And as I rescued them, they began to rescue me. As you show love to something, you take better care of yourself."

Each animal she rescued, O'Day says, brought with it "a lesson I needed to learn."

O'Day finds homes for most of the animals she rescues, but she has kept many herself. Her current menagerie includes five dogs, seven cats, three horses, seven chickens ("they're pets, not food"),

and two ducks.

Some of her rescues have proved to be a handful. An overprotective schnauzer named Winston once chased a state trooper onto the roof of his patrol car after the officer pulled O'Day over for speeding. The trooper, O'Day says, "was holding a gun on a 10-pound dog, shaking like Barney Fife."

And a parrot she rescued didn't share her affection. Despite six years of trying to win over the bird, it persisted in taking any opportunity to "grab my finger with the beak meant to sever small trees."

She eventually found it a happier new home.

O'Day, a songwriter and an in-demand voiceover talent, is also a partner with songwriter/artist Kim Patton-Johnston in Nashville-based independent label Hippie Chick Twang Records. It released its first album from Patton-Johnston last fall. O'Day and Patton-Johnston have teamed to promote their book and album projects through a series of what they call "book singings" during which O'Day reads from *My Angels Wear Fur* and sings backing vocals for Patton-Johnston's musical performance.

O'Day says animals have inspired her songwriting, particularly the love songs. Her recent cuts include Lee Ann Womack's "Forever Everyday" and the gospel song "The Crying Tree of Mercy" for Soulreal.

"People say, 'If you rescue one dog, it doesn't matter. It's a drop in the bucket,'" she says. "But it matters to that dog."

PHYLLIS STARK



10,000 And Counting

Ray Charles played his 10,000th live show May 23 at the Greek Theatre in Los Angeles. Joining him onstage was blues legend **Buddy Guy**. (Photo: Don Liebig)



Platinum And Counting

Thankful, the No. 1 RCA debut from *American Idol* (AI) first-season winner **Kelly Clarkson**, has been certified platinum by the Recording Industry Assn. of America. RCA Music Group chairman **Clive Davis** presented the award to Clarkson in front of 38 million TV viewers during the second-season finale of *AI*. Her current single, "Miss Independent," is No. 19 on The Billboard Hot 100.



30 Million And Counting

BMG Ricordi superstar **Eros Ramazzotti** received special recognition for sales of 30 million albums. Pictured at the ceremony are, from left, BMG Ricordi president/CEO **Adrian Berwick**, BMG chairman/CEO **Rolf Schmidt-Holtz**, Ramazzotti, and BMG COO **Michael Smellie**. The event was held May 14 in Paris.

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