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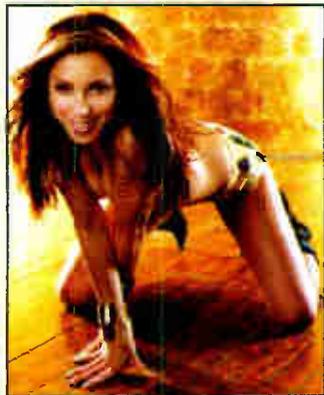


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THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO, AND HOME ENTERTAINMENT • www.billboard.com • JUNE 28, 2003

HOT SPOTS



39 Baeling Out

A new artist is seldom marketed as a straight-up dance act. But Becky Baeling says she believes in the beat.



41 Drag Race

Jon Secada puts on a new face as the androgynous MC in Broadway's long-running revival of *Cabaret*.



57 Leaning Tower

The drama at Tower Records goes yet another round. Retail Track's Ed Christman offers his take.

A Trying Time For Two Trades



ROSEN

RIAA: Piracy Obsession Colors Executive Search

BY BILL HOLLAND

WASHINGTON, D.C.—Anyone interested in Hilary Rosen's job would do well to read *The Wizard of Oz*.

Whoever succeeds her as chairman/chief executive of the Recording Industry Assn. of America (RIAA) must possess courage, heart, and brains, plus the ability to drop a lawsuit the
(Continued on page 82)

NARM: Its New Leader Must Resolve Old Issues

BY ED CHRISTMAN

NEW YORK—With its top executive heading for the door, the leading trade association for recording merchandisers has reached a critical juncture.

The announcement one week ago of the impending departure of Pam Horovitz, who has led the National Assn. of Recording Mer-
(Continued on page 83)



HOROVITZ

Simon Says...

Show's Founder Reveals Plans For 'Idol' Empire

BY CARLA HAY

NEW YORK—Simon Fuller is putting the music industry on notice.

He says he is out to revolutionize the business—despite its current economic woes—with his 19 Entertainment empire.

And the dealmaking mogul behind the *Pop Idol*/*American Idol* franchise says the solutions to the industry's problems are a lot simpler than people think.

"There's a lot of gloom and doom in the
(Continued on page 84)



Top Artists Still Cold To Digital

BY BRIAN GARRITY

NEW YORK—Some of music's biggest acts are likely to be still sitting on the sidelines when a wave of new digital download services hits the market later this year.

The holdouts range from current *Billboard* chart heavyweight Metallica to catalog stalwarts like the Beatles, the Rolling Stones, and Garth Brooks.

Such acts and their representatives are expressing reservations about the creative and financial implications of unbundling albums and shifting to a singles-based economic model.

"The fear among artists is that the work of art they put together—the album—will become a thing of the past," says Fred Goldring, a leading industry attorney who represents
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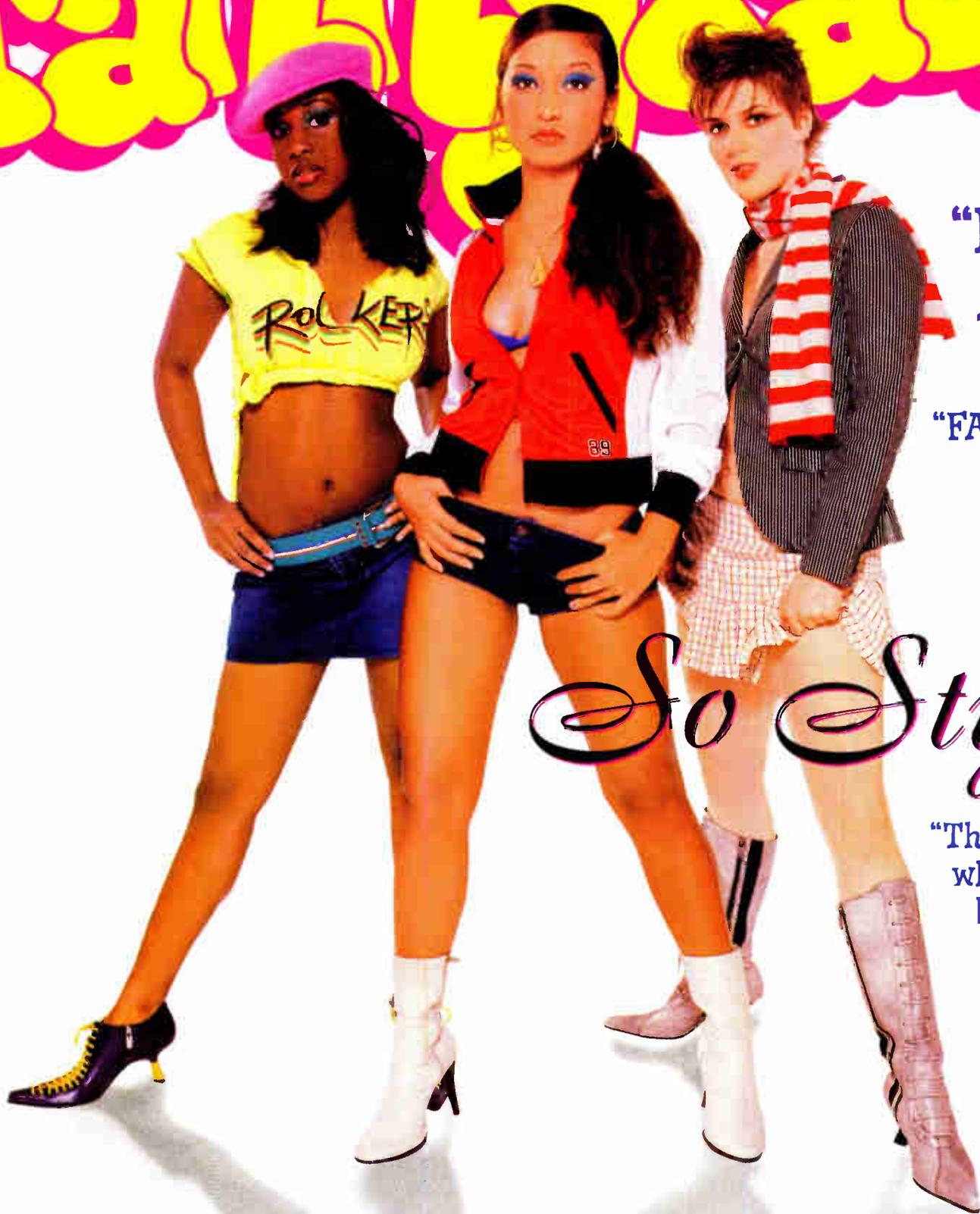
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World Radio History

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ADDICTIVE"**

- The New York Times

"FANNYPACK FEVER...

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Brooklyn have
summer's hot hit"

- Daily News

So Stylistic

"The album recalls an era
when music was fun and
lyrics were more than
an itemization of a
rapper's net worth."

- MTV News

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- Bust

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World Radio History

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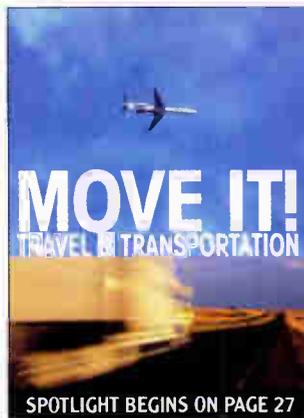
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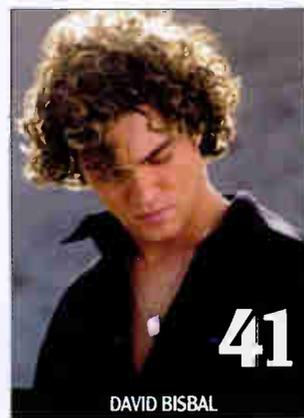
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57 *Retail Track*: In the ongoing saga of Tower Records, the company restates income figures for its first two fiscal quarters.

58 *Home Video*: Sales of movie-related merchandise are driven by DVD releases.

QUOTE OF THE WEEK

When consumers can buy a *Spider-Man* DVD for \$12.99, a music CD is no longer a great value.

STEVE MEYER, former Capitol and MCA employee
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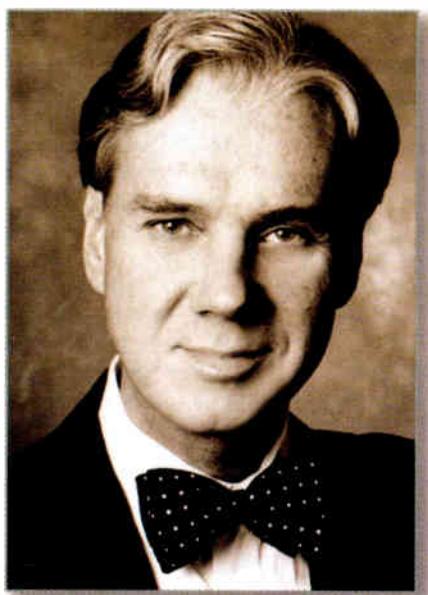


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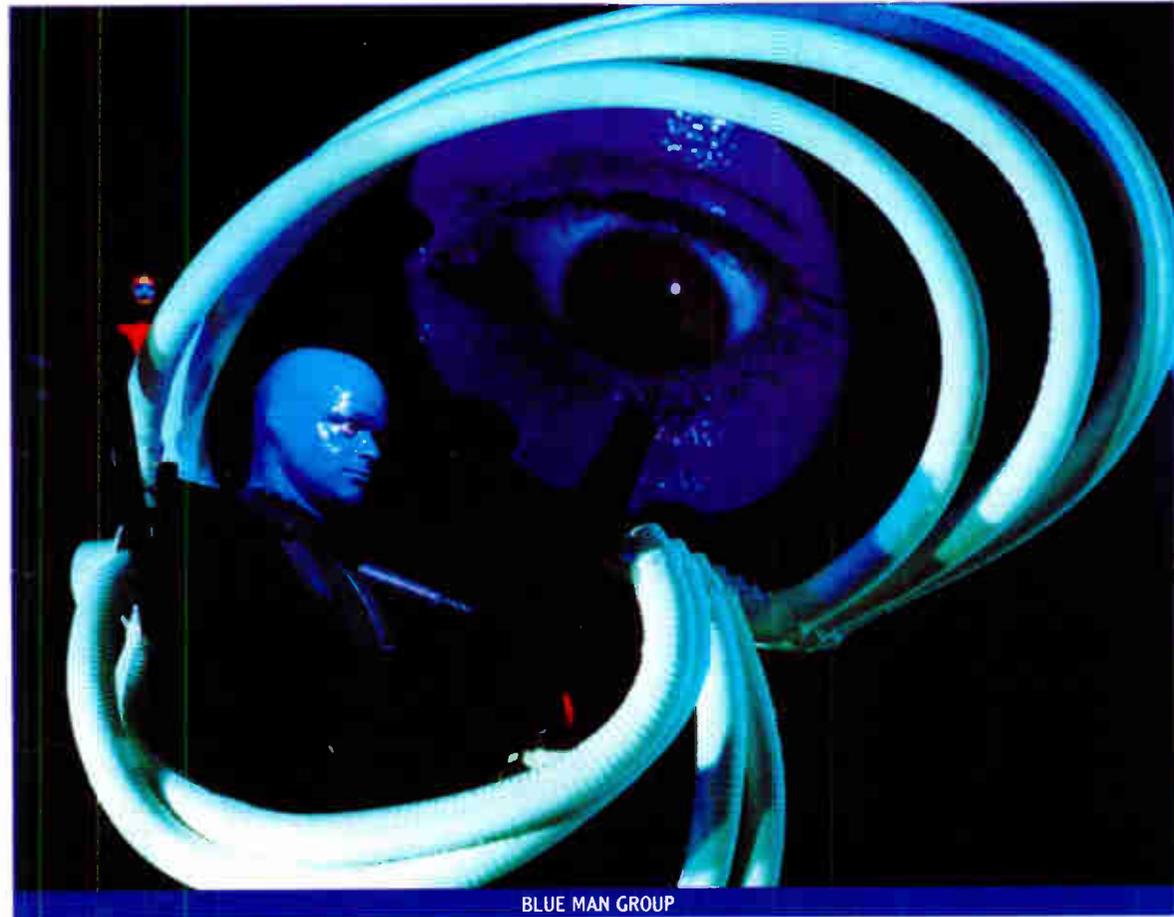
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TIMOTHY WHITE
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BLUE MAN GROUP

Rights Fight

Guest-Artist Phenom Causes Trouble

BY MICHAEL PAOLETTA

Fabulous has done it. So have Kid Rock, Lil' Kim, Santana, 50 Cent, Blue Man Group, and Blu Cantrell, among others.

Though these artists have done nothing more than feature other artists on their records, they're causing quite a stir.

In recent weeks, the featured-artist phenomenon has resulted in squabbles among labels over the singles rights to such tracks. This has led to new versions, featuring different artists, being worked to radio.

Case in point: The original Lava/Atlantic album version of Rock's "Picture" featured Sheryl Crow. But the song was later rerecorded with Allison Moorer.

"This whole phenomenon bleeds over from the hip-hop and rap world," says Lee Trink, senior VP of marketing at Lava.

According to Trink, Rock and Crow

knew each other. Recording the song was a natural, organic process for them, and it was probably done without thinking what label would get the rights to the single.

Lava/Atlantic was not given singles rights from Crow's label, A&M/Interscope. At the time Lava/Atlantic went to radio with "Picture," Crow was promoting a new album and single. "We didn't want to compete with her," Trink explains.

Enter Universal South artist Moorer, who performed "Picture" live with Rock last year. This performance paved the way for the rerecording. Universal South released this version as the commercial single.

While Universal South delivered that version to country radio, Lava/Atlantic did the same with other formats. But a strange thing happened.

"Stations began playing the original album version," Trink says. "You can't

(Continued on page 69)

CME Ready To Grow

Fertig Appointed To New Post

BY MATTHEW BENZ

NEW YORK—Having restructured and recently reported its first operating profit in seven years, Columbia Music Entertainment (CME) is looking to expand.

To that end, Tokyo-based CME (formerly Nippon Columbia) has hired Stanley Fertig for the newly created post of senior VP of acquisitions and business development. Based in New York, he reports to CME chairman/CEO Strauss Zelnick.

"We're ready to grow," says Zelnick, who from 1998 to 2000 was president/CEO of BMG. In June 2001, his investment and advisory firm, ZelnickMedia, acquired a stake in CME, and Zelnick became chairman.

After shedding 25% of its employees and 40% of its artist roster, CME

posted operating income of 22 million yen (\$188,000) for the year ended March 31, on sales of 29.8 billion yen (\$253 million).

In the U.S., CME operates Savoy Jazz, which early this year bought the catalog of jazz label 32 Records.

Fertig says CME will look now to license its music more extensively in Asia and expand via acquisitions in Asia, the U.S., and Europe.

Though he declines to discuss specifics, Fertig says, "We're actively pursuing [deals]."

Fertig most recently was CFO of British sports agency Media Content.

As VP of Time Warner International, he developed German music TV channel Viva. As VP of strategic planning and business development for Warner Music Group, he helped launch Asian cable-music station Channel V.



ZELNICK

Sun Shines On Musicland

BY ED CHRISTMAN

NEW YORK—While some vendors initially feared that the shift in Musicland's ownership was a prelude to the chain filing for Chapter 11, suppliers' executives say they are somewhat calmed by the information that the new company has made available.

Best Buy has sold the 1,100-unit Musicland chain to Sun Capital, a Boca Raton, Fla.-based leveraged buyout firm.

In the deal, Best Buy—which acquired Musicland in early 2001—gave an affiliate of Sun Capital all of Musicland's stock in exchange for Sun Capital assuming all of Musicland's liabilities, including lease obligations. No cash changed hands.

According to Musicland president Connie Fuhrman, the affiliate is the Sun Capital Partners III fund, a \$500 million leveraged buyout fund that launched in January.

Sun Capital Partners did not return a call for comment, but according to the company's Web site, the fund is backed by institutional investors and high net-worth individuals and families. Musicland appears to be the first deal consummated by the fund.

Fuhrman says Musicland will benefit from Sun Capital's deep pockets. It has \$700 million under investment management.

She notes Sun Capital has already lined up a \$75 million revolving credit facility for Musicland from Abelco

Finance and that the firm is working toward securing additional credit in time for the holiday selling season.

What's more, she notes that the transaction leaves Musicland debt-free. That suggests that any money Best Buy put into Musicland during its ownership has been wiped clean. But with Sun Capital assuming Musicland's liabilities, Best Buy appears to be off the hook for any Musicland operating payables.

Sun Capital has acquired more than 40 companies with combined revenue in excess of \$7 billion. While many of those companies were either in trouble or in Chapter 11, Sun Capital claims a track record of helping those companies achieve profitability within 12 months.

Suppliers, however, still want to see the new Musicland balance sheet before they will discuss credit.

Their fears are based on the widespread belief among labels that the Sam Goody component of the chain needs to shutter some 200 stores before Musicland can return to health. Further, they say the Abelco line of credit is a holdover from the Best Buy days, so they are still cautious about how they deal with Musicland.

But in an effort to dispel such fears, Fuhrman says Sun Capital "brings a lot to the table" in the way of extensive relationships in the financial industry and the real-estate community.

(Continued on page 8)



FUHRMAN

Apple Ripens Online Music Stocks

BY MATTHEW BENZ

NEW YORK—Apple's iTunes Music Store has renewed the music industry's hopes for a vibrant online music market.

It has also proved to be a boon for the share prices of companies with ties to digital music—leading some analysts to wonder if there will now

be consolidation within the industry.

In the first seven weeks after the April 28 launch of its music store, Apple shares rose 32%.

During that period, digital-music developer RealNetworks' shares rose 28%. CD-burning software maker Roxio, which a month ago acquired Pressplay and is prepping a music service under the Napster name,

was up 20%.

"There will be early-stage consolidation as companies begin to put their stakes in the ground," says an executive at one company involved in digital music. Apple's success at selling music online could spur a "new allocation of capital to what many believe is a market that has been waiting to happen since 1997."

Robert Cihra, an analyst who covers Apple for Fulcrum Global Partners, says that in recent weeks he has heard mention of "just about every possible combination" among digital-music firms.

He adds that the big reason for there to have been speculation is that Apple has shown for the first time that "there could be a viable market for online music."

In its first week, the iTunes Music Store sold more than 1 million tracks, at 99 cents apiece. By early June, it had sold more than 3.5 million songs.

Real raised some eyebrows when it announced June 11 that it was generating about \$100 million through a sale of convertible bonds.

Real said the proceeds would go toward "general corporate purposes; acquisitions; other strategic transactions, including joint ventures; and working capital requirements."

Analyst Alan Davis of brokerage

firm McAdams Wright Ragen notes that Real is taking advantage of low financing rates with its bond sale but says it is also conceivable that the company is prepping for a music-related acquisition.

Real has ample cash reserves—\$300.1 million at the end of the first quarter, according to the company—and is shifting "from being a software company to being a content and services company," he says.

A press report suggested Real could be interested in buying Roxio, but a Real spokeswoman says the company has no acquisitions in mind at the moment.

Phil Leigh, a digital-media analyst with Raymond James and Associates, has his eyes on companies that pro-

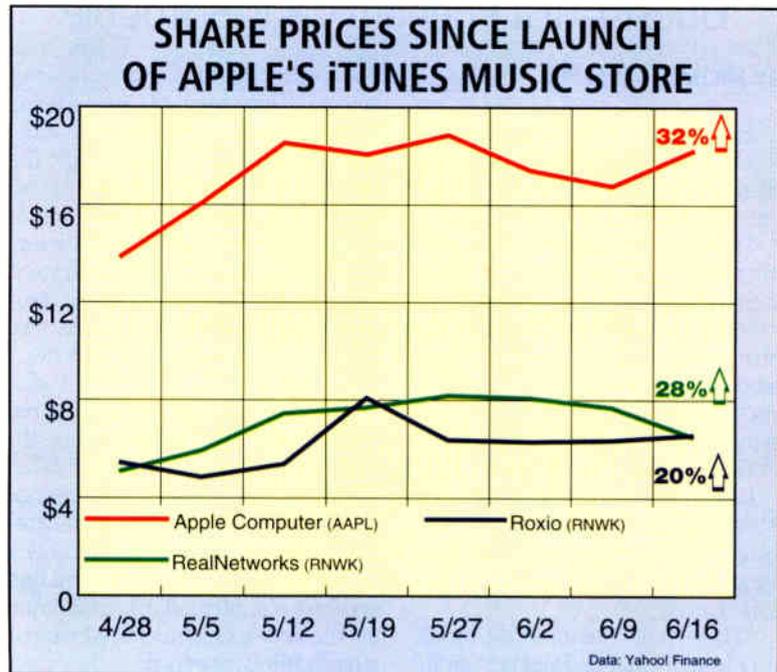
vide services related to digital music, which stand to benefit from the market's expansion.

Leigh points to Gracenote, a privately held, Berkeley, Calif.-based provider of online song data, and Loudeye, a Seattle firm that in recent months has been busy signing deals to provide encoding and samples of songs online.

In the seven weeks following the launch of the iTunes Music Store, Loudeye shares rose 348%.

But because the online music market is young and changing quickly, analysts say it is difficult to predict which firms could be involved in a merger or acquisition.

"This is really early in the development process," Cihra says.



Patent Claim May Hurt DVDs

BY JILL KIPNIS

LOS ANGELES—If a recent patent infringement claim proves to be legitimate, higher prices may threaten the growth of DVD home video sales.

Multi-Format, a company comprising two inventors in Dumont, N.J., claims to hold patents relating to the process of playing DVDs. It has sent letters to more than 200 DVD retailers, studios, replicators, and manufacturers through its L.A.-based attorney Alan P. Block of Hennigan, Bennett & Dorman. The letters state that all of these companies require "a license to continue making and selling DVD discs."

Some of the letters' recipients estimate that it will take a year for them to research and respond to the claim.

Sources say the cost of this license could range from a few cents to several dollars per disc.

"DVD's success has occurred, in large part, due to how aggressively it has been priced for consumers," says Bo Andersen, president of the L.A.-based Video Software Dealers Assn. "Anything that drives the price of DVDs up is not good for the consumer. Consumers may not have the same positive feel for DVDs if they were \$1 or \$2 more."

Multi-Format is ultimately targeting consumers in its patent infringement claim. In reference to its patent rights, its letter states: "The end-user purchasers of [DVDs] view the video programs stored on those discs." But the claim goes on that the businesses making and selling DVDs "contribute to and induce these purchasers' activities."



Andersen says that it is unusual for a patent claim to target consumers through retailers.

"The manufacturers should be responsible for clearing patent rights completely," he says. "It would be distressing if retailers and consumers, parties who are least able to analyze a

product before purchasing or using it, were obliged to know the technology and patent rights behind the product."

Multi-Format's claim has left the industry scratching its collective head. A spokeswoman for Twentieth Century Fox Home Entertainment, for example, says that it is too early to tell if the claim is legitimate or what the ramifications might be.

A representative from replicator Technicolor says that the company regularly receives claims such as this, adding that in the majority of cases, the claims do not hold.

"When you have something explode like DVD, somebody is always going to claim some rights to it. It happens all the time," says Bob Chapek, president of Buena Vista Home Entertainment and president of the DVD Entertainment Group.

Block—whose firm also represents Sharman Networks, the owners of file-sharing service Kazaa—says that each company will receive a follow-up letter with licensing information.

"The expectation is that these big companies will see what is in their best business interest," he says. "We hope they will do their due diligence and will see that to continue practicing DVD technology, they will require a license and negotiate with Multi-Format."

Market Watch

A Weekly National Music Sales Report

YEAR-TO-DATE OVERALL UNIT SALES

	2002	2003	
Total	294,280,000	269,766,000	(↘8.3%)
Albums	287,948,000	264,771,000	(↘8.1%)
Singles	6,332,000	4,995,000	(↘21.1%)

YEAR-TO-DATE SALES BY ALBUM FORMAT

	2002	2003	
CD	271,858,000	255,257,000	(↘6.1%)
Cassette	15,387,000	8,685,000	(↘43.6%)
Other	703,000	829,000	(↗17.9%)

OVERALL UNIT SALES

This Week	13,632,000	This Week 2002	13,214,000
Last Week	10,677,000	Change	↗3.2%
Change	↗27.7%		

ALBUM SALES

This Week	12,729,000	This Week 2002	13,036,000
Last Week	10,486,000	Change	↘2.4%
Change	↗21.4%		

SINGLES SALES

This Week	903,000	This Week 2002	178,000
Last Week	191,000	Change	↗407.3%
Change	↗372.8%		

YEAR-TO-DATE CD ALBUM SALES BY GEOGRAPHIC REGION

	2002	2003	
Northeast	14,400,000	13,897,000	(↘3.5%)
Middle Atlantic	35,920,000	33,408,000	(↘7.0%)
East North Central	40,910,000	37,996,000	(↘7.1%)
West North Central	16,864,000	15,988,000	(↘5.2%)
South Atlantic	52,193,000	49,298,000	(↘5.5%)
South Central	40,516,000	37,693,000	(↘7.0%)
Mountain	20,208,000	19,223,000	(↘4.9%)
Pacific	50,847,000	47,754,000	(↘6.1%)

ROUNDED FIGURES

FOR WEEK ENDING 6/15/03

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

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EMI Group Hopes For Warmer Shareholder Meet But Executive Compensation Could Be A Controversial Topic At Annual Gathering

BY GORDON MASSON

LONDON—Better profits, significant cost cuts, and a restructure of the executive salaries should afford EMI Group's board a less hostile reception than in previous years at the company's annual meeting next month.

During the melee at last year's shareholders meeting, non-executive director Sir Dominic Cadbury placed directors' heads on the chopping block by saying that if the company "doesn't achieve a turnaround [in results], this board has a very dim future."

EMI's annual report for the year ended March 31—now in shareholders' hands—reveals a marked turnaround.

But EMI Group chairman Eric Nicoli may still have to field some awkward questions at the July 9 shareholders showdown.

Last year, investors criticized Nicoli and his directors for paying former EMI Recorded

Music chairman Ken Berry a severance package totaling \$9.5 million—a figure Nicoli himself described as "unpalatable."

But it emerges that EMI Music Publishing chairman Marty Bandier could receive \$12 million if the company is taken over.

Responding to this, an EMI spokesperson referred to its remuneration committee report, which states Bandier's terms "are appropriate in view of competitive practice in the U.S., where he is resident and where EMI Music Publishing is headquartered, and the fact that the service contract is intended to secure his services until age 65."

Making Berry's payoff perhaps a little more palatable to investors is the revelation that in July 2002, he exercised an option to buy his

rent-free company house in California at a price of \$6 million—a \$2 million profit for EMI.

Nicoli told shareholders last year that pay structures were being overhauled. But while senior management may have agreed to pay cuts, Nicoli's base salary rose to boost his overall remuneration to £1.078 million (\$1.8 million), compared with £685,500 (\$1.15 million) last year.

EMI Recorded Music chairman/CEO Alain Levy enjoyed total benefits of £1.2 million (\$2 million). That's modest compared to his peers and, indeed, to predecessor Berry, who two years ago had a base salary of £2 million (\$3.36 million) and total remuneration of nearly £3 million (\$5 million).

The pay package for Bandier, meanwhile, tops £3.53 million (\$5.9 million), down from

£3.7 million (\$6.2 million) last year.

But by far the biggest earner was Emmanuel de Buretel, EMI Recorded Music Continental Europe chairman, who sold his 50% shareholding in French publishing company Delabel Editions to joint-venture partners EMI for 21.4 million euros (\$25.3 million).

EMI Group increased operating profit—or earnings before interest, taxes, and amortization (EBITA)—33% to £254 million (\$427 million) (*Billboard*, May 31).

Cost-cutting measures helped drive operating expenses down to £612.3 million (\$1.03 billion) from £820.3 million (\$1.38 billion) in 2002. The loss of 1,900 jobs led to director and employee costs being £390.4 million (\$656.5 million) compared with £455.9 million (\$766.6 million) in 2002.

The report also shows that EMI slashed distribution costs to £98.7 million (\$166 million) from £127.5 million (\$214.4 million) in 2002.



NEWSLINE

THE WEEK IN BRIEF

Island Def Jam (IDJ) chairman/CEO Lyor Cohen's representative says reports in *Newsweek* that Cohen is being pursued for a high-level post at Warner Music Group are untrue. Sources say Cohen is in renegotiations with IDJ parent Universal Music Group (UMG) to re-up for his current position. A WMG representative would not confirm or deny whether the company was pursuing Cohen but added that WMG chairman Roger Ames "likes and respects Lyor." UMG had no comment. **MELINDA NEWMAN**

Vivendi Universal (VU) says there are six potential buyers for all or parts of its entertainment portfolio, which includes Universal Music Group (UMG) and film, TV, and theme-park group Vivendi Universal Entertainment (VUE). Bids are due June 23. An initial public offering of VUE remains "an alternative solution," VU CFO Jacques Espinasse says. UMG, meanwhile, posted an operating loss of 28 million euros (\$33 million) in first-quarter 2003, compared with an operating profit of 27 million euros (\$32 million) in the same period last year. **MATTHEW BENZ**

The Recording Industry Assn. of America (RIAA) has filed lawsuits against 18 small retail businesses that allegedly sold pirated CDs on their premises. The suits were filed in U.S. District Court in Texas, New York, and Florida. Last December, the RIAA sent legal demands to such retail outlets as convenience stores that were allegedly selling pirated material, offering them the chance to make a cash settlement or face litigation. The RIAA says the businesses refused to respond to multiple letters from the trade group. **BILL HOLLAND**

Sen. Orrin G. Hatch, R-Utah, is back-pedaling from comments made at a recent Senate hearing. During the June 17 "Dark Side of Peer-to-Peer Networks" hearing, the Senate Judiciary Committee chairman was addressing ways to stop the illegal sharing of copyrighted material when he was reported to have said: "If we can find some way to do this without destroying their machines, we'd be interested in hearing about that. If that's the only way, then I'm all for destroying their machines." He added that "if you have a few hundred thousand of those," infringers would soon realize the seriousness of their actions. The next day, Hatch issued a statement reiterating his concern about Internet piracy and his desire to "find effective solutions to these problems." He said his comments were made because the technology sector "is not doing enough to help us find effective ways to stop people from using computers to steal copyrighted, personal, or sensitive materials. I do not favor extreme remedies—unless no moderate remedies can be found. I asked the interested industries to help us find those moderate remedies." **BILL HOLLAND**

Bissi Begins EMI Latin Tenure

BY LEILA COBO

MIAMI—Marco Bissi has officially taken his office at EMI Music Latin America.

As president/CEO, the Brazilian-born Bissi will be in charge of supervising EMI's operation in the entire Latin region as well as the U.S. Latin market.

He succeeds Rafael Gil, who left the label after a seven-year term. Bissi had been widely reported as Gil's successor after the latter's retirement was announced last month (*Billboard*, June 7).

Bissi has a reputation as an outgoing figure known for daring marketing and close relationships with artists.

"We are determined to be a strong competitor by developing new talents, innovative repertoire, and creative marketing plans," Bissi says. "We need to keep re-inventing ourselves dynamically."

For the past seven years, Bissi had been president of Universal Music Mexico. Under his leadership, the company increased its market share from 8% to 21.5% in 2002, according to local industry figures.

Bissi's 25-year music industry career includes a position as VP of A&R/marketing for Sony Music International. He has had multiple success stories with his sign-

ings. Most recently, he was credited with jump-starting Paulina Rubio's career after the singer's previous recordings on another label floundered.

"I met her, I saw her personality, I saw her desire to win. I believed that strong package, plus her core artistry—you either have that or not—together with a good producer, could be something very innovative," Bissi said at the time. Rubio's album, *Paulina*, went on to become the biggest-selling Latin album of 2001 in the U.S., according to Nielsen SoundScan.

Bissi was also the chairman of Amprofon, Mexico's association of record producers.

During his tenure, "his leadership was instrumental in getting a collecting society established in Mexico after years and years of trying," says International Federation of the Phonographic Industry chairman/CEO Jason Berman.

In his new post, Bissi will take over operations in a region severely hit by piracy and economic woes.

"Our ongoing goal is to continue our fight against piracy at all levels; supporting the efforts and actions of all the major record companies, and to involve the media and artists of every country in this campaign," Bissi says.

Bissi is based in Miami and will report to EMI Recorded Music chairman/CEO Alain Levy and vice chairman David Munns.



BISSI

Musicland

Continued from page 5

She says Sun Capital "wants to win. If you look at their track record, in year one they turn around companies and make them profitable, in year two they try to grow profitability through strategic investments and selectively opening stores, and in year three, they sell the company at a profit."

As part of year-one efforts, she indicates

that Musicland would negotiate with landlords. This generally means that the company would try to get rent breaks, or a discount payout on lease obligations, to get rid of unprofitable stores.

Also, Fuhrman says she will move quickly to line up third-party distribution services, because Best Buy retained Musicland's Franklin, Ind., distribution facility.

In related news, Best Buy reported that continuing operations posted net income of \$69 million, or 21 cents in earnings per share, on sales of \$4.7 billion in the quarter ended May 31.

While profits are down slightly from the 24 cents per share in earnings the chain reported in the corresponding period last year, revenue is up 11% from the \$4.2 billion it had then.

Best Buy has excluded Musicland results from its numbers since it started treating the chain as a discontinued operation with its last filing. During the quarter, Musicland showed a \$24 million after-tax loss from operations and had a \$70 million non-cash impairment loss of the music specialty retail operations.

With Musicland's results, Best Buy lost \$25 million.

Billboard

Information Group

Editor-in-Chief: KEITH GIRARD

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BUREAUS

Los Angeles: Melinda Newman (Bureau Chief) 5055 Wilshire Blvd., Los Angeles, CA 90036; Phone: 323-525-2300; Fax: 323-525-2394/2395
Washington, D.C.: Bill Holland (Bureau Chief) 910 17th St. N.W., Suite 215, Washington, D.C. 20006; Phone: 202-833-8692; Fax: 202-833-8672
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New York: 770 Broadway, New York, N.Y. 10003; Phone: 646-654-4400; Fax: 646-654-4681; Advertising Fax: 646-654-4799

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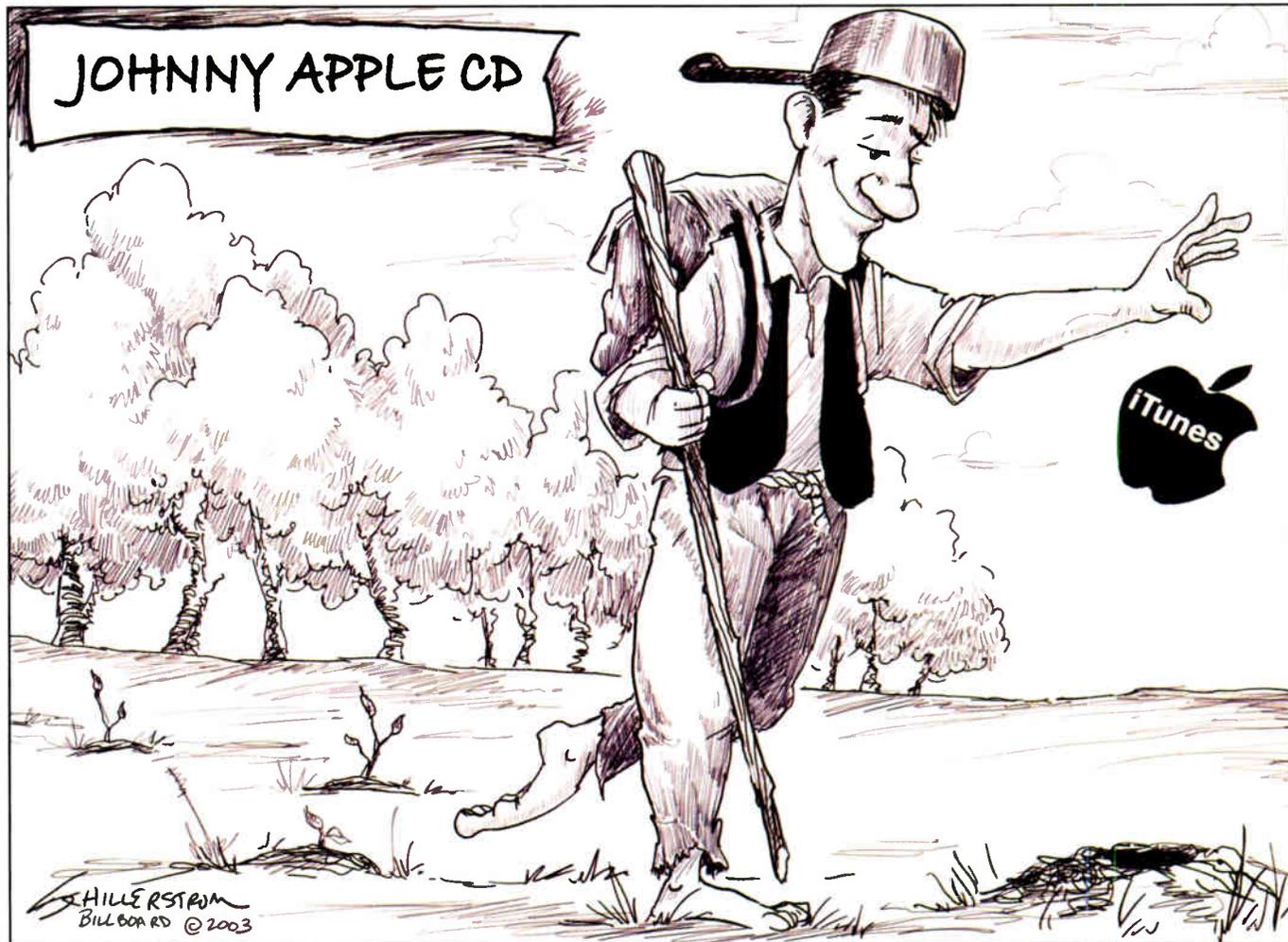
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Controlling The Airwaves

The U.S. Senate took the first step toward restoring some sanity to the situation that would have been created by the Federal Communications Commission's (FCC) decision June 2 to allow further consolidation of media ownership.

FCC chairman Michael Powell pushed the changes despite opposition from consumer, civil-rights, and religious groups. Writers, musicians, unions, and even the National Rifle Assn. also fought the move. In all, the agency received more than 500,000 letters and e-mails; nearly all were in opposition. Yet the agency held only one public hearing.

The Senate Commerce Committee June 19 approved a bill sponsored by Sens. Ted Stevens, R-Alaska, and Ernest Hollings, D-S.C., that would overturn the FCC's 3-2 vote.

It's an important first step. But while the bill is welcome, it only treats a symptom, not the disease itself.

It's clear from the amount of public controversy stirred up by the FCC's action that Congress needs to thoroughly review how ownership of the nation's radio and TV stations and other media

outlets affects national discourse.

A democracy like ours depends on a free and unfettered flow of information to function. Diversity of opinion is a critical part of that equation, but without access to the marketplace, diverse voices cannot and will not be heard.

Media consolidation—which began with passage of the Telecommunications Act of 1996—is now reaching critical

The Senate bill is an important first step. But it only treats a symptom, not the disease.

mass, and some of the preliminary evidence suggests that we are all a lot poorer for it. For an example, look at how consolidation—in this case in radio—has adversely affected the music industry.

Consolidation has led to a plague of cookie-cutter music formats, overuse of syndication filler, repetitive playlists, and a surge in the number of commercials. It's far more difficult even for the major labels to get new songs aired. So

you can imagine how difficult it is for independent labels. The situation is so bad that it's given rise to subtle and growing forms of legalized payola.

In fact, Clear Channel Communications (CCC), the nation's largest radio-station owner, was concerned enough about the taint of pay-for-play promotions that it halted the practice at all of its stations.

Ironically, while the FCC loosened regulations on TV ownership, it tightened regulations over local radio ownership with the same vote. The Senate bill would force CCC to divest some stations.

With the Senate bill now in play, the floodgates are open for a no-holds-barred debate in Congress. In short, the cacophony is sure to get louder and more confusing in the coming weeks. But that's just what the nation needs—a thorough debate. Democracy by its nature is often a messy process. As Winston Churchill once said, "Democracy is the worst form of government—except all the others that have been tried."

But it's far better to have this debate, rather than live in an Orwellian world where a few powerful media companies control what gets said . . . and heard.

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

'We need to stop blaming each other—even radio'

An Opportunity To Make Our Mark

John Grady is the new president of Sony Music Nashville. This is an excerpt from a speech he gave during a welcoming party at the Country Music Hall of Fame and Museum.

artists and music and songwriters and songs, and I believe that if we enable them, they will lead us to the next great era of country music.

There is a tremendous opportunity to leave our mark on this rich musical history. Let's not waste it. The biggest

Well, I guess you are wondering what I am all about and what my plan and vision is. Here is what I believe. I believe we all are responsible for taking care of this music. Right now, we are the curators of country music.

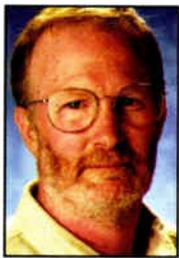
I feel we have the responsibility to take this business to a higher level. We need to write better songs, sign better artists to sing them, make better records, and do a better job of marketing—translating them—to the consumer. Then, good things will happen. We need to stop blaming each other—even radio.

I know we are facing difficult times in our industry. I do believe that technology has its place and that we need to let it evolve, embrace it, support it, and work with it—not go to war with it.

I don't really want to be remembered as part of the generation that was so baffled by technology that it forgot to make records. I believe in

Taking Issue

By John Grady



pressure I feel is not from business conditions; it is from the history of this music. Somebody in my chair signed Johnny Cash and recorded "Ring of Fire." That scares me! Filling those shoes is a tremendous responsibility. I'm in charge of that.

As far as how we will attack the marketplace, I will follow some simple rules that have served me well. I learned a long time ago that the guy with the best records usually wins.

I have never read a marketing plan that makes people cry or stop what they are doing. Songs do that.

The record companies' duty is to

do as good a job selling them as the artist did making them.

I want to put our artists on a world stage. I want more for them. We cannot be insular and survive any longer. Our business right now is not big enough to stand alone.

I don't expect to sign an artist that I don't want to take out and show off to the rest of the world. I will expect more from our corporation for our artists.

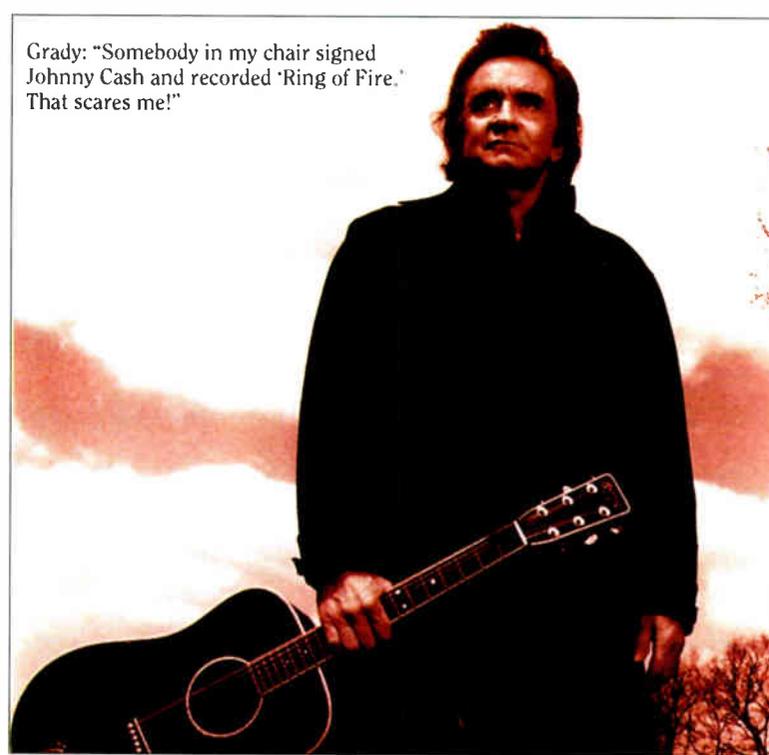
I am proud of Sony Music. Sony Entertainment is one of the most powerful entertainment companies in the world.

It is ludicrous not to use as much of it as we can. We plan to use the strength and power of Sony to take our artists and music to places they have never been but deserve to be.

I am not scared of the unknown or different. Most of the biggest records I have ever been around were never supposed to happen. That is part of what made them so special.

The important thing to remember is that an artist made them a long time before they became popular. Somebody had the vision. Somebody also translated it and made it available to the rest of the world.

Last and certainly not least, I like—and expect—to win. We plan



on taking Sony Music Nashville to a position of dominance in country music at both the creative and commercial levels.

The single most important skill that I have acquired in the past 27 years was taught to me by [Sony Music U.S. president] Donnie Len-

ner. Twenty years ago, he taught me, a smart-ass promo man from Minneapolis, how to walk through walls for what I believe in. He taught me not to accept "no." I learned that once I felt this kind of success, I could not accept anything less from myself.

Letters

Four Steps To Help Music Survive Downloading

The music business has become a dinosaur unable to adapt to new technologies and changing consumer mind-sets. And it's forgotten one of its most important roles: artist development.

"Flavor of the month" artists do nothing to perpetuate catalog once they've faded from fans' favor. There are signs that things can change (Norah Jones, Alicia Keys, the success of Rod Stewart's album of standards, and Bruce Springsteen's re-emergence as a valid multi-platinum seller).

But I see too many labels still force-feeding videos that are geared toward fashion rather than music and signing anything that sells.

Radio, of course, has also lost its commitment to playing and developing artists and is happy to become a McDonald's for the ears. But my concern here is with the problems the industry faces with regard to downloading music.

Let's establish some important facts: Downloading isn't going away,

no matter what the RIAA [Recording Industry Assn. of America] and labels do. The fact is, it will never cease. Even if they shut down every Internet site they can find, it won't stop people from setting up their own intranets to share files with music and video content. (In fact, many students in college already have these set up.)

Encryption technology isn't the answer. Regardless of the efforts of labels and the RIAA to develop some magic encryption technology to prevent people from copying CDs, the fact is that anything that can be encoded digitally can be uncoded by any whiz kid hacker.

Think about all the trouble the world's biggest software company, Microsoft, goes to to use encryption technology so that its most used programs are not pirated. Yet Microsoft claims that its most popular Windows programs are pirated globally and cost billions of dollars per year in lost revenue.

CD prices are no longer valid in

the marketplace. When consumers have so many options in entertainment for their disposable dollars (Xboxes, PlayStations, DVDs, etc.) and they can buy a *Spider-Man* DVD for \$12.99 at WalMart, the price of a music CD is no longer a great value.

If the industry wants to survive in any way, shape, or form, it must recognize these facts now and take proactive measures to ensure its future.

First, CD prices must come down as soon as possible. Lower prices will increase volume and allow more consumers to continue the habit of buying music, something that the next generation does not believe in but can be led to if simple economics play a part.

Second, there should be value-added content on CDs—artists' videos, extra songs, even games—anything that gives the consumer another reason to buy a CD.

Third, the Internet must be immediately utilized to market new artists signed and to generate revenue from downloading. This is not

an easy task, because the technology has already unleashed methods to bypass paying for the music.

Fourth, every label in the business used to have an artist development department. Some still do, but they don't function as they once did in mapping strategic plans to develop real artists.

Somewhere along the way, the industry lost the emphasis on the artist and became too concerned with the fast development of whatever is selling at the moment.

Sure, that's part of the music business, but how many real artists has the industry been able to develop in the past decade? How many will be able to play to sellout crowds 20 and 30 years from now?

As big as he is, I don't think that even Eminem will be able to do that, and he's the biggest thing in the business today. Some label heads will argue that consumer tastes have changed as well, and they create such huge sales monsters as Eminem, then move on as they get older. But

hasn't that always been the case?

A solid roster of long-term artists provides labels with more financial stability than all of the multi-platinum artists that become disposable one or two years later.

Wouldn't a label rather have a Jones or a Keys in the stable than the Spice Girls? And that's another reason why so many labels are seeing revenue drop.

The sooner the industry realizes it can't win the battle of downloading in the long term, the faster it can collaborate and come out with a plan to adapt to the changes that are here and aren't going away. One thing is certain: If it doesn't do something soon, sales of units will drop even more dramatically.

Steve Meyer
Las Vegas

Steve Meyer worked in the promotion department at Capitol and MCA until 1991. He now works for MGM/Mirage.

Black Eyed Peas are cooking with new Elephunk



MUSIC



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Mellencamp Renews His Roots

Artist's Columbia Set Features Mostly Blues And Folk Covers

BY JIM BESSMAN

In recent concert appearances, John Mellencamp has featured Woody Guthrie's "Bound for Glory" and Robert Johnson's "Stones in My Passway." Apparently, the songs struck a chord.

Both are found on the enduring rocker's new album, *Trouble No More*, released June 3 on Columbia. In fact, most of the disc comprises old blues and folk covers. Mellencamp's sole songwriting credit is "To Washington," a Guthrie-inspired song that took on anti-war overtones

when it was hastily distributed on the Internet just ahead of the war with Iraq (*Billboard*, March 22).

Other noteworthy tracks include Son House's "Death Letter" and "John the Revelator," the traditional folk staple "Diamond Joe," and the Willie Dixon-penned Howlin' Wolf classic "Down at the Bottom."

"It's similar to the first Rolling Stones albums," Mellencamp suggests, noting how initial Stones sets largely consisted of blues and R&B covers.

"As a young person, I was under the impression that they wrote all those songs," he adds.

Mellencamp, who received the Billboard Century Award in 2001, immersed himself in the music of Guthrie, Johnson, and Hank Williams prior to recording his last album, *Cuttin' Heads*.

(Continued on page 14)

Photo: Marc Hauser

Winwood's Jammin' Good 'Time'

The connection between the music of Steve Winwood and today's jam bands is a linear one: A music fan only has to listen to his late-'60s/early-'70s work with Traffic and then throw on some Phish to see it.

So it's no surprise that Winwood's music is resonating with a new generation of jam band fans on the road or that he has linked with one of the genre's leading lights to release his newest album.

His new project, *About Time*, came out June 17. The album marks his departure from longtime home

Virgin Records and his first album on his own label, Wincraft Music. The label is administered by String Cheese Incident's SCI Fidelity Records.

When Winwood first heard String Cheese Incident (SCI) last year, he

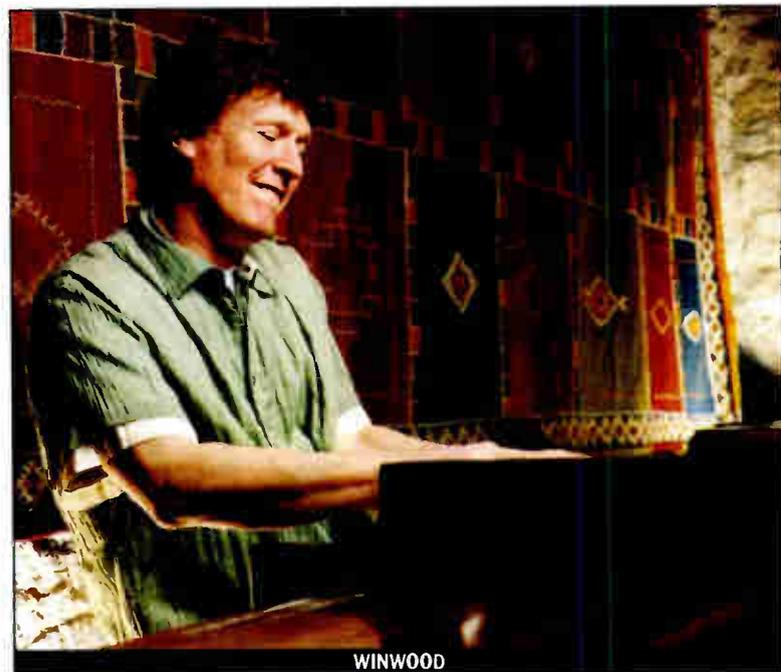
loved its spirit. "I did find that their music was rather refreshing in that it had a freedom that one doesn't hear on the radio very often now," he says. He was also delighted to find out that SCI covered a number of Traffic songs in concert.

While not influenced musically by SCI, Winwood adopted a similarly carefree attitude when making his new project. "I think I have been influenced by who the audience is or by the radio a bit more than I would have wanted to be in the past, which has led to me making a record like this," he says. "I hadn't made the record I exactly wanted to make on my few previous efforts, for whatever reason. With this one, I

(Continued on page 12)

The Beat™

By Melinda Newman
mnewman@billboard.com



WINWOOD

Photo: Michael Rios

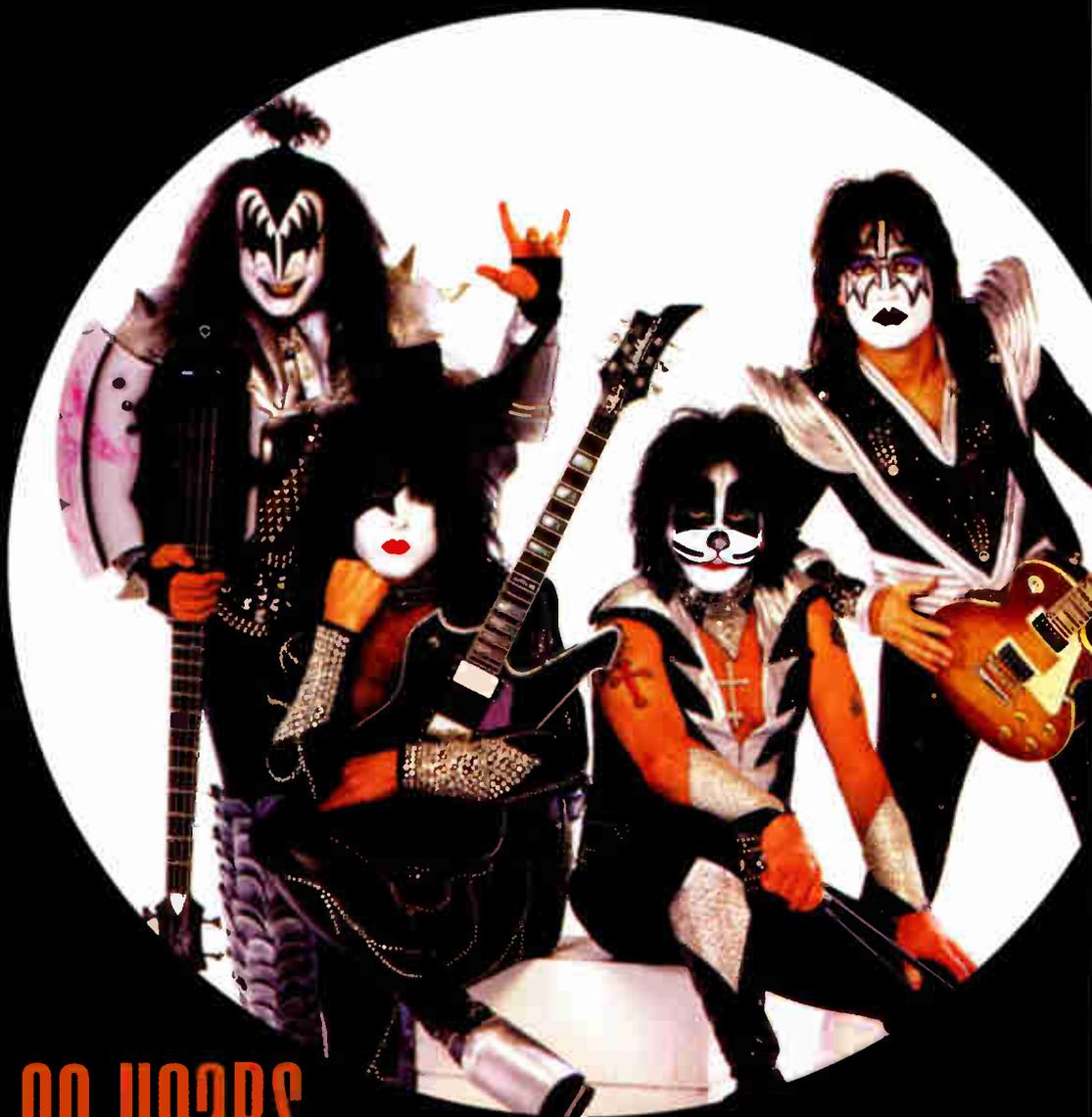
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Music

The Beat

Continued from page 11

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Black Eyed Peas are cooking with new Elephunk



Paul Shaffer makes beautiful music with mentor Tisziji Muñoz



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Mellencamp Renews His Roots

Artist's Columbia Set Features Mostly Blues And Folk Covers

BY JIM BESSMAN

In recent concert appearances, John Mellencamp has featured Woody Guthrie's "Bound for Glory" and Robert Johnson's "Stones in My Passway." Apparently, the songs struck a chord.

Both are found on the enduring rocker's new album, *Trouble No More*, released June 3 on Columbia. In fact, most of the disc comprises old blues and folk covers. Mellencamp's sole songwriting credit is "To Washington," a Guthrie-inspired song that took on anti-war overtones

when it was hastily distributed on the Internet just ahead of the war with Iraq (*Billboard*, March 22).

Other noteworthy tracks include Son House's "Death Letter" and "John the Revelator," the traditional folk staple "Diamond Joe," and the Willie Dixon-penned Howlin' Wolf classic "Down at the Bottom."

"It's similar to the first Rolling Stones albums," Mellencamp suggests, noting how initial Stones sets largely consisted of blues and R&B covers.

"As a young person, I was under the impression that they wrote all those songs," he adds.

Mellencamp, who received the Billboard Century Award in 2001, immersed himself in the music of Guthrie, Johnson, and Hank Williams prior to recording his last album, *Cuttin' Heads*.

(Continued on page 14)

Photo: Marc Hauser

Winwood's Jammin' Good 'Time'

The connection between the music of Steve Winwood and today's jam bands is a linear one: A music fan only has to listen to his late-'60s/early-'70s work with *Traffic* and then throw on some *Phish* to see it.

So it's no surprise that Winwood's music is resonating with a new generation of jam band fans on the road or that he has linked with one of the genre's leading lights to release his newest album.

His new project, *About Time*, came out June 17. The album marks his departure from longtime home

Virgin Records and his first album on his own label, Wincraft Music. The label is administered by *String Cheese Incident's* SCI Fidelity Records.

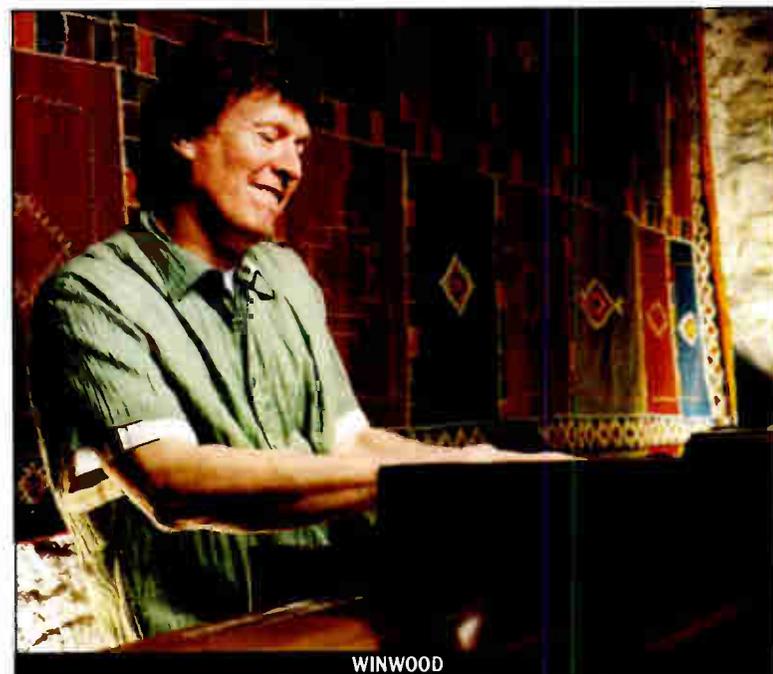
When Winwood first heard String Cheese Incident (SCI) last year, he

loved its spirit. "I did find that their music was rather refreshing in that it had a freedom that one doesn't hear on the radio very often now," he says. He was also delighted to find out that SCI covered a number of Traffic songs in concert.

While not influenced musically by SCI, Winwood adopted a similarly carefree attitude when making his new project. "I think I have been influenced by who the audience is or by the radio a bit more than I would have wanted to be in the past, which has led to me making a record like this," he says. "I hadn't made the record I exactly wanted to make on my few previous efforts, for whatever reason. With this one, I

(Continued on page 12)

The Beat
By Melinda Newman
mnewman@billboard.com



WINWOOD

Photo: Michael Rios

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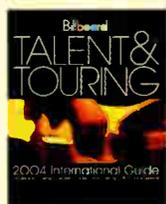


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Music

Black Eyed Peas Get Some 'Love'

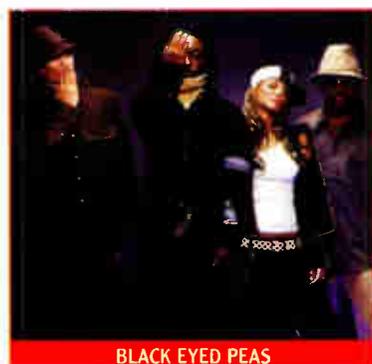
BY RASHAUN HALL

With their diverse, hip-hop-based persona, it was unlikely that Black Eyed Peas would get their biggest break from pop star Justin Timberlake.

But his uncredited vocal on the Peas' new single, "Where Is the Love?," has the quartet cooking on top 40. The power-of-positivity-themed song flies from No. 54 to No. 36 on The Billboard Hot 100 this week.

The feat has earned the Peas an opening slot on this summer's Justified and Stripped tour, featuring Timberlake and Christina Aguilera—just in time to bring full focus on the outfit's fourth album, *Elephunk*, due June 24 on A&M.

With today's pop leaning heavily on an R&B and hip-hop vibe, the Peas are simply being stirred into the mix at the right time, according to A&M president Ron Fair.



BLACK EYED PEAS

"The Black Eyed Peas have never really been known as a pop group," he says. "This is very much a tour for the pop audience, but I really think that this audience will love the Black Eyed Peas' music. It incorporates hip-hop, soul, funk, blues, pop, and rock."

The tour builds upon the Peas' previous sets, *Behind the Front* and *Bridging the Gap*, which have sold 258,000 and 197,000 units, respectively, according to Nielsen SoundScan. While neither went gold, the band created opportunities that helped it sustain visibility—such as a Dr Pepper commercial.

"That allowed us to remain in the corporate marketplace," Peas frontman will.i.am says. "There are a lot of things we did on our own that solidified us putting out a third album. When we went in to record, we were in the mind-set that this album should be all about creativity, because it could be the last one."

The Peas know that their part of the Justified and Stripped tour, which kicked off June 4 in Phoenix, will set the tone for each night.

"The only thing we can rely on with this show is us," will.i.am says. "We don't have lights, explosions, TV screens, smoke, etc. The only thing we have to rock the house is our spontaneity."

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Shaffer's 'Divine' Reunion With Mentor Muñoz

Versatile *Late Show* With David Letterman bandleader Paul Shaffer frequently sits in with all types of rock'n'rollers. Last week at New York's Village Underground, however, he manned keyboards behind an all-star jazz group headed by guitarist Tisziji Muñoz and featuring saxophonists Pharoah Sanders and Ravi Coltrane, drummer Rashied Ali, and bassist Don Pate.

Turns out that the underrecognized Muñoz was Shaffer's mentor. "I was studying sociology in Toronto—but I wasn't grooving on

JAZZ Notes
By Jim Bessman
jbessman@billboard.com



it," Shaffer says. He recalls happening upon Muñoz one summer morning in 1969 after an all-nighter. "This guy was sitting on a stoop playing acoustic guitar—and I had to stop," continues Shaffer, who was riv-

eted by Muñoz's soaring melodies. "It was modal playing—like [John] Coltrane. I introduced myself, and he immediately took me under his wing."

Forming a band with Shaffer, Muñoz started him out on standards like "All the Things You Are," and then Coltrane—who was like a guru to him," Shaffer says. "There was a spiritual element to Coltrane's music and that was also a great part of what Tisziji taught me—music as spiritual communication. Anything skewed about my musical personality is because of this man."

Both Shaffer and the Brooklyn, N.Y.-born Muñoz have since moved to New York. "Over the years I've been on television, I've played with so many of

the greats of all genres," he says. "But I could never have played with Miles Davis or Dizzy Gillespie or especially Coltrane's accompanist, McCoy Tyner, if I hadn't apprenticed with Tisziji."

Muñoz, whose signature single-line guitar style stems from a childhood injury to his left wrist, has since "remained true to his spiritualistic musical expression," Shaffer says, recording prolifically and writing extensively about his philosophy. The pair have now produced Muñoz's new *Divine Radiance* album for his Dreyfus Jazz-distributed Anami Music label.

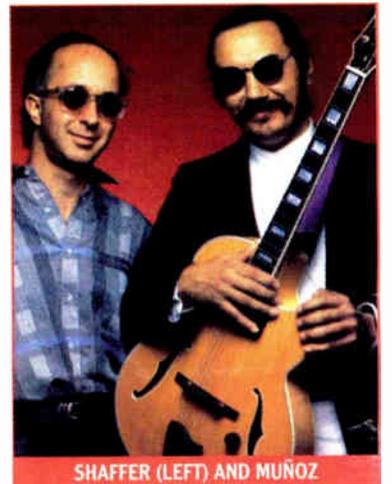
As the title suggests, the album reflects Muñoz's spiritualism. But the project, which commenced in spring 2001, inevitably reacted to the events of Sept. 11, 2001.

"It was a situation that required deft handling of conscious spontaneous expression," Muñoz says, citing Coltrane's "evolution into that kind of freedom and intuitive domain." But Muñoz also wanted to pass Coltrane's "spiritual torch" to his son Ravi—who was only 2 when his father died—through Sanders, a member of Coltrane's mid-'60s free jazz combos.

"So I was ready to play with these cats in a free thing—but then 9/11 came, and I felt a catastrophic emo-

tional need giving shape to my vision," Muñoz explains. "The music became a force field for transcendence for every conceivable kind of pain."

The album's 24-minute title track, which Shaffer terms "a cathartic rage," best personifies his intent. "Without any thought or impulse from me, everyone went for radiance or primal expression," he says. "Afterward, we felt purged and clean and emotionally gratified. I don't mean to be too metaphorical, but this is coming out of my essential fibers of experience as a human being and a composer."



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Mellencamp

Continued from page 11

"We did 'Bound for Glory' a few times on the last tour, and 'Stones in My Passway,'" and Mellencamp's guitarist Andy York was into playing a National resonator guitar—"That's how the project really started," Mellencamp says.

"We recorded the entire record on 16-track with no computers and all '50s and '60s tube mikes, and you can hear the richness in the bottom end. But I wanted to make it sound like me and the band invented the song. You can never do any of them as good as the originals, but you can put a personal stamp on them."

Mellencamp selected songs "that were somewhat familiar, but at the same time weren't songs that have been covered by 50 billion people."

He also chose familiar artists for the most part. "I had to be cognizant of people who won't listen to anything that isn't of this ilk, as well as the general public, who will listen to this record and discover those songs for the first time," Mellencamp says. "So I didn't want it to be so abstract and deep that people couldn't find records by these guys."

Mellencamp also included a few tunes rooted elsewhere. "The End of the World" was a 1963 country and pop hit for Skeeter Davis; "Teardrops Will Fall" was a hit by '50s novelty act Dicky Doo & the Don'ts. "Baltimore

Oriole" came from Hoagy Carmichael, who hails from Mellencamp's hometown of Bloomington, Ind. "Lafayette" is a Lucinda Williams cover.

Columbia Records Group president Will Botwin sees the album as a return to Mellencamp's "deepest musical roots."

"John has chronicled and articulated the American experience through his music throughout his career," Botwin says, noting that with *Trouble No More*, "he has embraced some of America's purest musical idioms, from blues and country to folk and Tin Pan Alley. In paying homage to some of our greatest American songwriters, John has created a heartfelt collection of undeniable authenticity."

Columbia senior VP of marketing and media Larry Jenkins seconds the sentiment.

"John is authentic," he says. "He's not just an artist covering a bunch of songs; he's taking songs he loves, that are so much a part of the American firmament, by artists who inspired him, and making them his own."

Columbia set up the album with an intensive TV campaign two weeks before its release, Jenkins says.

A video was shot for "Teardrops Will Fall"—which is being worked at triple-A radio.

Jenkins says that Mellencamp will undertake a satellite radio tour and will support *Trouble No More* with a fall tour featuring a stripped-down band: "I might do some of my old songs in this fashion at the end of the show," Mellencamp says.



Hard Music

A Tidal Wave Of Vintage Metal Rolls Into Retail To Whet Consumer Appetites **BY BRYAN REESMAN**

Hits may fade but catalog lasts forever. At least that's the hope of a music industry currently bemoaning a sales slump. With the heavy-metal market made up of old-school veterans staying true to their roots and the current wave of nu-metal fans discovering the bands that influenced their heroes, the time is ripe for labels to reissue the hard-rock gems in their libraries.

"Everybody's realizing where the money is," says Emily Cagan, senior manager, product development for Rhino/Warner Strategic Marketing. "It's what's sitting in their vaults." Heavy metal refuses to die, and newer formats like DVD and enhanced CD simply strengthen the genre's tenacity.

"We think, anecdotally, that there's a younger audience picking up [on classic metal]," remarks Pat Lawrence, VP of Hip-O Records. "There seems to be some sort of resurgence going on. Last summer, we did a Scorpions *Greatest Hits* with two new songs, and

we saw them on a couple stops on the tour. You expect the audience to be all over 40, but there was a fair count of young girls that were probably 18 to 29, and it really surprised us."

Aware of their historical importance, even while still active, many heritage acts are opening up their archives for labels to repackage and reissue past works. Some acts are even becoming personally involved in the process. Whether it is entire catalogs—such as AC/DC on Legacy Epic, Queensrÿche on Capitol/EMI or Mötley Crüe on Hip-O—or niche reissues (Century Media's four-CD Iced Earth collection, *Dark Genesis*, and Metal Blade's three-CD re-release of Armored Saint's *Symbol of Salvation*) or greatest hits like Rhino's *This Is It: The Best of Faith No More*, both major and indie labels are sprucing up vintage music with artist-sanctioned bonus material and superlative packaging.

"The DVD market has opened a new door for giving fans all the things they have waited for—behind-

the-scenes stuff, rare performances, and unreleased pictures," observes Olly Halm, head of product management for SPV.

"I think people are getting used to all of the little extras, and that's becoming more and more tempting," affirms Cagan. "They're realizing the benefit that they're getting from that, so maybe they're carrying that over from DVD purchases to CDs."

Halm also believes that fans need to be given more with their CDs. "We're trying to make new booklets," he says, "including rare photos, liner notes, and bonus tracks."

Adam Block, VP/GM of Legacy Recordings, concurs. "As retail space becomes more precious and the number of titles that are carried becomes fewer and fewer, it is much more important to make every title you decide to undertake that much more significant and potent," he says. "You can apply this to any genre

Continued on page 16

hard music

As Darkness Falls, Sales Rise

Goth-Tinged Dark Metal Proves Its Crossover Appeal

BY BRYAN REESMAN

Seemingly forever on the cusp of the mainstream, goth and dark metal have yet to achieve mass acceptance in America. But that may change with the sudden rise of gloomy rock outfit Evanescence, whose platinum debut, *Fallen* (Wind-Up), continues to sell, and Cradle of Filth, the first black-metal band to break The Billboard 200.

Odin Thompson, president of Napalm Records America, believes that people exposed to goth/dark metal through a more

in Europe, spearheaded by groups like Moonspell, the Gathering, Theatre of Tragedy, and Tiamat.

However, there is new hope as to the commercial viability of a dark style like goth. "If Cradle of Filth can break into the mainstream, then 95% of the bands from the goth and goth-metal genres can as well," believes Thompson. "Generally speaking, goth bands are more commercial, and when you add the myriad of influences and instru-

and recently headlined a few shows of its own.

On a larger scale, Cradle of Filth, which has a goth influence in its imagery and music, is headlining the second stage of Ozzfest this summer in support of its Epic debut, *Damnation and a Day*. David Wallace, product manager for Red, Inc., believes their audience is bigger than people had anticipated.

"Cradle has a devoted fan base," Wallace says. "They need very little marketing because [vocalist] Dani, in particular, is so adept at marketing himself.



Evanescence



Cradle of Filth

mainstream artist may dig deeper into the underground.

"There are numerous bands today at the forefront of popular indie genres that incorporate goth elements," Thompson observes. "As with other indie music fans, the fans of these bands will seek out the bands which influenced their idols and, in turn, will become more interested in the entire genre."

Some suggest that goth experienced a backlash after the Columbine shootings in 1999 because the shooters were portrayed as fans of the genre by the media. Before then, the genre built momentum through newer bands such as Type O Negative and Switchblade Symphony, the brief reunions of Bauhaus and the Sisters of Mercy, and the growing goth-metal revolution

ments these bands incorporate—violin, classical piano, acoustic [instruments]—mainstream success is only a step away."

BEGINNING TO SURFACE

A good example of an indie band with crossover potential is Italy's Lacuna Coil, whose latest album, *Comalies*, on Century Media, has sold more than 20,000 units domestically, according to Marco Barbieri, president of Century Media and Nuclear Blast.

"For months, on a daily basis, we have heard about how Evanescence is similar to Lacuna Coil," Barbieri reports.

During a recent Los Angeles show, Century Media shot a video for Lacuna Coil's song "Heaven's a Lie." The band has toured with Opeth and Danzig,

Make-up and metal is certainly not a new concept; they have really found a niche, and they have found a way to post-modernize that concept and fill it with lots of religious and quasi-satanic imagery, which always makes for a popular band. They're being afforded opportunities that no band in their genre on the extreme side has ever had before."

Goth metal may be peaking in Europe, but it is only beginning to surface in the U.S. Aside from the obvious marketing angle of a strong image, an important part of the mainstream equation is being able to tour, and recent months have seen bands like Lacuna Coil, Paradise Lost, and Zeromancer play across the U.S. Often, they are on bills with bands that are slightly different, allowing them to reach a new audience.

VINTAGE METAL

Continued from page 15

of music, but particularly in the metal world where you have such an avid fan base, if you create a complete experience with your titles—whether it be a reissue, boxed set or new compilation—consumers will come."

An interesting aspect of the current reissue boom is the heritage divisions associated with many labels, such as Hip-O and Chronicles at Universal, Legacy at Sony, and Rhino through Warner Bros. Companies like these that are dedicated to vintage material are having a positive effect on the reissue process, which at one point simply consisted of putting old material out on CD, often without all of the original art and with minimal remastering.

Now numerous reissues include bonus tracks, previously unreleased art, and liner notes written by veteran music journalists or even by the artists themselves.

Such collaborations certainly please the artists. "We had [Mötley Crüe's] Nikki Sixx in here one day cutting some radio liners for us," says Hip-O's Lawrence. "He walked by and saw the display piece we did to relaunch the catalog at retail; he was just dumbfounded. He said, 'We asked Elektra for 10 years to do one of these for us.'"

Reaching fans through well-chosen opportunities is key, whether it is via TV commercials, specialty radio shows, retail campaigns, or web-based promotions. Rhino plans to cross-promote its new two-CD *Dio Anthology: Stand Up and Shout*, with Eaglevision's forthcoming live Dio DVD, *Evil or Divine*. One novel approach: the five-hour *Led Zeppelin DVD* was screened in several U.S. cinemas the night it was released, including a red carpet event with band members in New York.

STIMULATING SALES

A recent resurgence in arena tours—the forthcoming Iron Maiden/Dio/Motörhead package, the annual Poison-led hair band collective and the recent Whitesnake/Scorpions/Dokken bill—has helped stimulate sales of older titles.

"With Motörhead, you can see the correlation. As soon as they go out on tour, sales for the entire catalog start spiking," reports Cory Brennan, VP of marketing for the Sanctuary Records Group. "Certainly, with an act like Iron Maiden and its upcoming tour, the catalog will be price positioned because we know that the fans are going to come back in droves. We try to work with as many fan-based organizations as possible, whether dealing with fan sites online or merchandise companies. We'll try to work with any

organization that reaches the core fan base of each act."

Brennan thinks the Internet is a phenomenal way for heritage acts to reach people, especially for artists that communicate through message boards on their Web sites. "[When we] connect with these people and let them know we are putting these titles out again, we see the general excitement that happens pretty quickly," says Brennan.

Expect even more metal madness at retail later this year: Legacy plans to unleash a Judas Priest boxed set, Hip-O will produce a Mötley Crüe box, Capitol has Vinnie Vincent Invasion and Slaughter reissues, and SPV will re-introduce Saxon and Uli John Roth albums. Plus, there is Legacy's next wave of the Metal Masters series, including Aldo Nova's eponymous debut, Europe's *The Best of Europe*, and the first two Warrant albums.

DVDs are also becoming big business, as proven by Atlantic's



Mötley Crüe (top), Judas Priest

forementioned Led Zeppelin double-disc concert set, Sanctuary's successful two-volume series *The Story of Black Sabbath*, and forthcoming Iron Maiden and Mötley Crüe video compilations.

It may seem like a reissue glut could become a problem in the future, but for now, the demand is there.

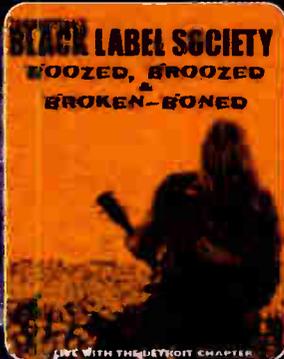
Cagan remarks that a show like *The Osbournes* can motivate younger listeners to seek out Ozzy Osbourne's work with Black Sabbath. "It's exposing the music, especially when they show Ozzfest on television," she says.

When popular young bands start talking about their influences, that also often encourages fans to seek out vintage metal albums.

"Every time somebody says something about Brian Johnson [from AC/DC] or Rob Halford [from Judas Priest] or any of those guys," says Block, "it's our hope that there's a kid out there who's thinking, 'I gotta go check that out.' Then we've got to find a way to make sure that that kid knows where to find it." ■

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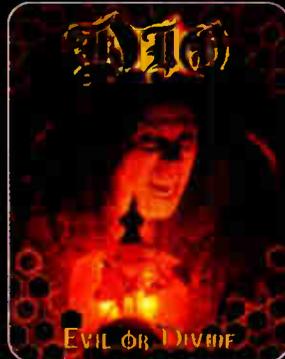


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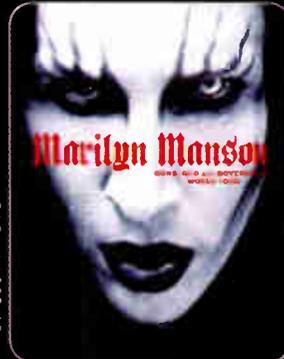


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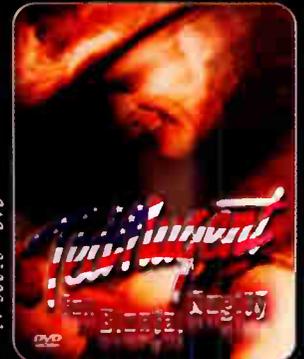


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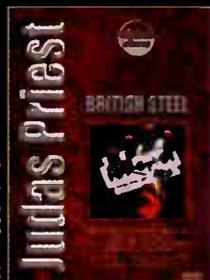


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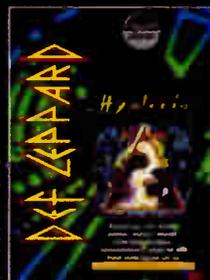


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The second quarter of 2003 has been an especially fertile time for rock music on The Billboard 200. During the 11 chart weeks between April 12 and June 21, six different rock titles have held the top spot for seven of those weeks.

That run included Linkin Park's bow at No. 1 with *Meteora* with 810,000 units—the third-highest sales week of 2003, so far—as well as debuts by Staind, Godsmack, Marilyn Manson, Led Zeppelin, and Metallica. In contrast, during the 14-month period between February 2002 and April 2003, only four rock titles reached the pole position.

Mike Rittberg, VP of rock formats at Warner Bros., says that the rock release state is clearly stronger than it was in 2002. "I think the rise in sales on rock titles has been because of [the release of] some great rock product," Rittberg says. "A lot of artists have records coming out now. Good [albums] equal strong sales."

During 2002, rock acts topped The Billboard 200 for just six weeks, compared to the seven weeks so far this year. And the 2002 tally includes the last four weeks of an eight-week chart-topping run for Creed's *Weathered*, which began in late 2001.

In the 12 years since *Billboard* began using Nielsen SoundScan data, rock has experienced two long droughts in chart-topping

activity. During the first, a 27-month period from April 1997 through July 1999, only six rock acts logged a total of eight weeks at No. 1. The second drought began when Creed dropped out of No. 1 in early 2002 and lasted through Linkin Park's arrival atop the chart in April.

At least part of the genre's recent revival results from established acts releasing strong new albums. All of this year's rock chart-toppers previously reached the top five on The Billboard 200. And, while Linkin Park and Godsmack had never topped the chart before this year, each has a pair of platinum records under their belts.

The genre's improvement isn't just limited to the No. 1 spot. Of the

hard music

Rock Keeps Reaching The Pole Position In 2003

BY ANTHONY COLOMBO



Meteoric sales: Linkin Park

nine albums that entered the big chart's top three rungs between this year's May 24 and June 7 issues, all but two were rock titles.

In 2002, 23 rock titles debuted in the top five—accounting for 29% of the year's top five entries. Many of those were albums from old hands, such as Bruce Spring-

steen, Aerosmith, Bon Jovi, the Rolling Stones, and the Red Hot Chili Peppers.

In 2003, 10 rock acts debuted in the top five—or 36% of the year's top five entries. Two of the 10 titles debuted higher than their previous peak positions. AFI spent one week on The Billboard 200 at No. 174 in October 2000 with its independent release *The Art of Drowning*. The act's major-label follow up, *Sing the Sorrow*, on Nitro/DreamWorks/Interscope, entered at No. 5 in the March 29 issue.

Likewise, Flip/Geffen/Interscope band Cold peaked at No. 98 in June 2001 with *13 Ways to Bleed on Stage*, while *Year of the Spider* entered at No. 3 in the May 31 issue.

Value-added offerings have also spurred rock sales. Rittberg thinks such attractions helped Linkin Park's *Meteora* move close to 2 million units, according to SoundScan. "We had the CD full of enhanced features and content," he says. "It's important that fans get a chance to be closer to their favorite bands."

Enhanced product has played a major role in CD sales at Best Buy, according to head buyer Gary Arnold. "The consumer truly embraces the marriage of audio and video. Therefore, when [an act] like the Eagles releases its new song accompanied by a video, the consumer finds this appealing and responds accordingly," he says.

Metallica's *St. Anger* came with a live performance DVD plus digital access to unreleased live performances. Cold's *Year of the Spider* included a DVD with the video for the single "Stupid Girl," plus live footage and a making-of-the-CD feature. The enhanced CD of this year's self-titled Deftones release included exclusive footage.

While Web sites are important, radio remains crucial.

Linkin Park, for example, had its "Somewhere I Belong" at No. 1 on both Modern Rock Tracks and Mainstream Rock Tracks the week that *Meteora* entered atop The Billboard 200.

"Having maximum exposure on the single was key," says Rittberg. ■

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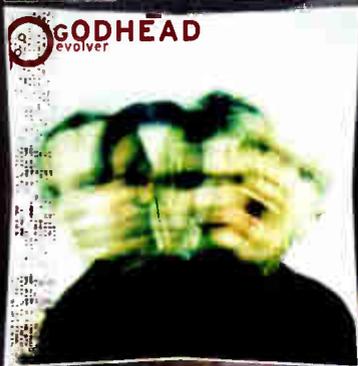
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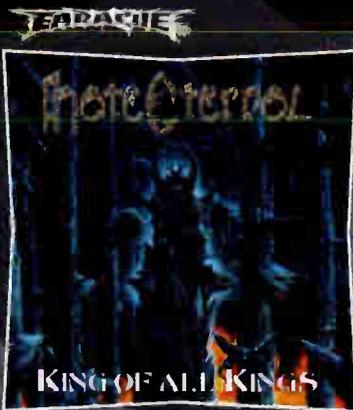


GODHEAD - Evolver
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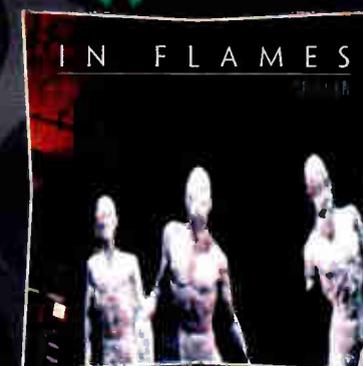
THE HAUNTED - One Kill Wonder
The long awaited, crushing follow-up album to 2000's *The Haunted Made Me Do It*.
"...like a steeled-toed boot to your skull"
- Alternative Press

NUCLEAR BLAST



HELLOWEEN - Rabbit Don't Come Easy
Their last release, *The Dark Ride*, was a much darker album that experimented with different styles and themes. *Rabbit Don't Come Easy* is a much more positive, vintage release that harkens back to the sound and style Helloween pioneered in the 80's.

NUCLEAR BLAST

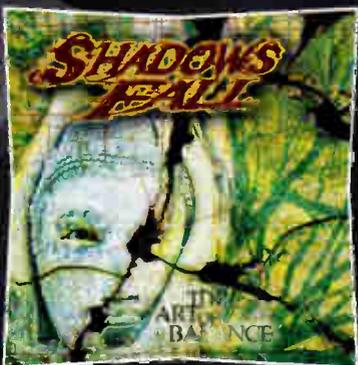


IN FLAMES - Trigger EP
On tour now with Soilwork and Chimaira! The *Trigger EP* features remixed versions of their latest hit singles "Trigger", "Cloud Connected" and "Moonshield", a cover of the Genesis song "Land Of Confusion" as well as a heavy new studio track entitled "Watch Them Feed".



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SOILWORK - Figure Number Five
On Tour Now with In Flames & Chimaira! "From success to more success, 'Figure Number Five' will no doubt keep those Swedes in the spotlight for 2003. Not only is 'Figure Number Five' a good record, but in many ways it is better than 2002's critically acclaimed 'Natural Born Chaos'." - UNRESTRAINED!

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While some talk of a rock revival in Europe, any aficionado of the genre will say the music has never gone away. Check out this roundup of notable rock acts making noise in the U.K. and beyond.

BY HAMISH CHAMP

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The Sounds, an up-and-coming Swedish five-piece, has notched nods as best newcomer at no fewer than five domestic award events this year (including the prestigious Swedish Grammis), while the band's debut album, *Living in America*, has achieved platinum status in its home market.

Released domestically last November by Warner Music Sweden, the disc peaked at No. 2 on the Swedish album chart, while the act's fourth single, "Rock 'N' Roll," made the top 10 on the Swedish singles chart.

A pan-European push for the album is set for this summer, according to **Mattias Wachtmeister**, A&R director at Warner Music Sweden. European concert dates in the coming months will include the Rock Am Ring and Rock Im Park festivals in Germany, Denmark's Roskilde and a series of festival appearances in northern Europe. The act is set to tour the U.S. again—after an initial series of recent dates with Danish rock outfit the **Raveonettes**—following the album's spring release in the U.S. through Scratchie Records/New Line. A U.K. release is expected later this year, says Wachtmeister.

CAESARS

A fellow Swedish band, **Caesars**, recently released its debut U.K. single, "Jerk It Out," through Virgin and made a brief appearance on the official British sales chart. While the band is a new act for most audiences around Europe, the group is well-known back home.

Formed in Stockholm in 1995, the band, formerly known as **Caesar's Palace**, has three gold-selling albums to its credit in Sweden. The **Hives** cite Caesars as an influence.

Now considered an international priority by Virgin, the band has been playing shows in the U.K. almost non-stop in recent weeks. The band is playing in support of its first international release, *39 Minutes of Bliss (In an Ordinary World)*, a compilation of tracks from the act's first three albums. **Steve Lee**, director of international marketing for Virgin Europe, says the company's aim is to establish the act in the U.K., then the U.S., and then go for a full-blown European campaign.

THE RASMUS

Daniel Lieberberg, director of rock at Motor/Urban/Def Jam, part of Universal Music Germany, says he signed Finnish rap-rockers the **Rasmus** because they are "fantastic



Caesars



H.I.M.

songwriters with a charismatic front man, and they are excellent live."

The act, which is signed to Playground for Scandinavia and Universal for the rest of the world, has released four albums, the latest of which, *Dead Letters*, has topped the album chart in Finland and hit No. 3 in Sweden. A sold-out tour of Scandinavia was completed in April and the act is slated to appear in Germany at Rock Am Ring and Rock Im Park this summer.

THE DARKNESS

With an onstage attitude and a musical style that harks back to rock's '70s' pomp heyday, the **Darkness** from the U.K. has been building up a fanatical following across the country in recent months. Picked up by East West U.K. from the indie label Must Destroy, the band first came to the media's attention via the British music industry A&R conference *In the City*, and later made an impact at the South by Southwest (SXSW) Music & Media conference in Austin, Texas.

A sold-out gig this spring at London's Astoria venue—a rare achievement these days for an indie-signed act—is just one indication of the act's fast-growing popularity. The **Darkness** was set to release its third U.K. single, "Growing on Me," this month. This summer, the band will support Deep Purple on U.K. dates and play the main stage both at the Download Festival in Donington Park, England, and Scotland's T in the Park in Glasgow.

MEW

The Danish quartet **Mew** is managed by **Alan McGee**, the man who discovered **Oasis**, and was signed to Epic U.K. two years ago, following a blistering performance at the annual Danish Rock Council's Spot Festival. *Mew's* first album for the label, *Frengers*, was released in the U.K. last month and has attracted good reviews in the act's home market, as well as throughout Scandinavia and in the U.K.

Recently in Japan on a promo tour, **Mew** is set to return later this summer to perform at Summer Sonic, the famous two-day festival in Tokyo and Osaka. But first the act plays a full-blown Scandinavian tour; returns to the U.K. for concert dates with **Temple Cooper Clause** and Chicago-based rockers **OK Go**, then sweeps through the summer festivals in Europe, including Roskilde in Denmark.

H.I.M.

A few years ago, the media's focus on Finland's music-export activity centered around dance duo the **Bomfunk MCs**, but **H.I.M.** is an altogether different proposition. Playing its own brand of epic, sweeping goth metal, this Finnish quintet exploded in Germany in 1999 with the radio smash "Join Me in Death" and the album *Razorblade Romance*, which sold more than 500,000 units in the market.

The act's new album, *Love Metal* (BMG Finland/Terrier), entered the Finnish and German album charts at No. 1, and was the highest entry on *Music & Media's* European Top 100 album chart. In Sweden, the album entered the chart at No. 11, while in the U.K. it debuted at No. 57. Following much press support, notably from the U.K. rock magazine *Metalhammer*, the act played a sold-out gig at London's Astoria May 3, then set off on a series of promotional dates and acoustic sets across Europe.

THE LIBERTINES

Illness can strike at the worst time, as the **Libertines'** vocalist/guitarist **Carl Barât** can confirm. Bronchial pneumonia forced Barât to cancel the U.K. act's European tour earlier this year (dates for which are only now being rescheduled), including a night at Paris' prestigious venue, the Montmartre Elisé. After tour dates in the U.S., the act will undertake a series of European dates later this summer, including Rock Am Ring in Germany, four dates in Spain, and a handful of gigs in Italy.

The **Libertines'** debut album, *Up*
Continued on page 22

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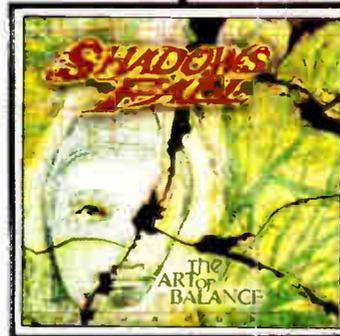
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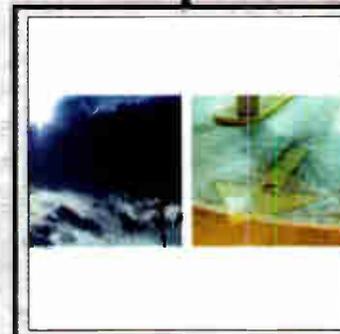
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EUROPEAN REVIEW

Continued from page 20

the Bracket (Rough Trade), has sold close to 100,000 units across Europe, says Rough Trade international label manager **Colin Wallace**. Recording of a new album should begin sometime in September.

WOODSTAR

A new wave of rock talent is emerging from Ireland. Witness **woodstar**, from Limerick. Formed in 2000, the band recorded an EP, *Time to Bleed*, for Regal/Parlophone (released in the U.K. in April 2002), which gained positive reviews and top 40 chart action in its homeland.

Another EP, *Dumb Punk Song*, followed on Wet Clay Records in Ireland. The label was founded by the act's manager, **Alan McEvoy**, initially to release woodstar's debut album, *Life Sparks*, which was produced by **Stephen Street** and Grammy-winner **Richard Rainey**. *Dumb Punk Song* is set for release this month in the U.K.

Live appearances by the band have included numerous Irish tours



The Darkness



The Rasmus

and dates in the U.K. and the U.S., plus recent showcases in New York, SXSW, and six dates in the U.K. this month supporting **Maria McKee**.

BRIDGE AND TUNNEL

Mark Bihler may be better known for his production and mixing work with acts **Appliance**

and **St. Etienne**, but he's gaining acclaim as one half of U.K. duo **Bridge and Tunnel**.

He and BAT partner **Nathan Bennett** are joined for the outfit's third album, *The Great Outdoors* (Surrender/Visible Noise), by guitarist/bassist **Kevin Williams** and drummer **Nico Lippolis**. The album, a dark combination of grinding guitars and electronica, was released on April 21 in the U.K., and the act played a series of local showcases throughout May, with plans to visit Germany and other European markets later in the year. The first single off the album, "City Rules," has gained a great response from MTV, according to Surrender A&R director **Julie Weir**.

STEREOPHONICS

Welsh rockers **Stereophonics** have just released their fourth album, *You Gotta Go There to Come Back*, via V2 in Japan and Europe, with an Australian and New Zealand street date set for June 23.

The act, whose *Just Enough Education to Perform* has sold 2.4 million copies, plays U.K. gigs then the rest of Europe, Japan and Asia. ■

DARK METAL

Continued from page 16

CROSSING OVER

As Barbieri notes, the goth aesthetic has been crossing into fashion, film, and literature. The look certainly influences the black-metal scene, while dark crossover bands like Evergrey (who blend progressive and dark metal) and

with "an almost nu-metal touch and pure Tolkien imagery."

Some heavy bands with a new-wave influence, like Theatre of Tragedy and Deadsy, make catchy music that has not yet caught on. But an even more commercially friendly band like Finland's H.I.M., who play off an '80s goth vibe, has the potential to crossover. After three platinum albums in

Germany, the group has released its fourth album, *Love Metal*, across Europe and plans a U.S. release next.

Ultimately, a goth breakthrough comes down to one thing: songs.

"They've got to have the songs on the radio," says publicist Rhonda Saenz. "Press is press, but press goes hand-in-hand with radio. If you've got a

song like Evanescence's that gets accepted—[but

you're] still holding on to your goth roots in the way you look and sound—that's all it takes. Some goth bands write really great music, but what they need to do is find that hook that's going to blast the radio. Then the rest is history." ■



Waiting for a big break: Lacuna Coil

Braindance (goth/progressive metal with sci-fi touches) are taking the genre in new directions.

Thompson says Napalm has high expectations for the forthcoming Battlelore album *Swords Song*, which he describes as a blend of goth and fantasy metal

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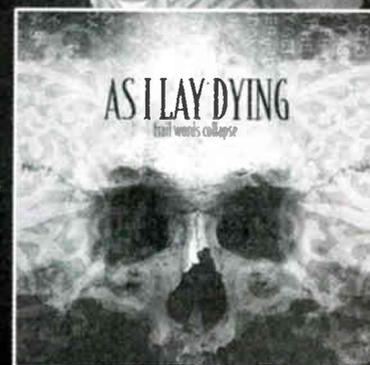


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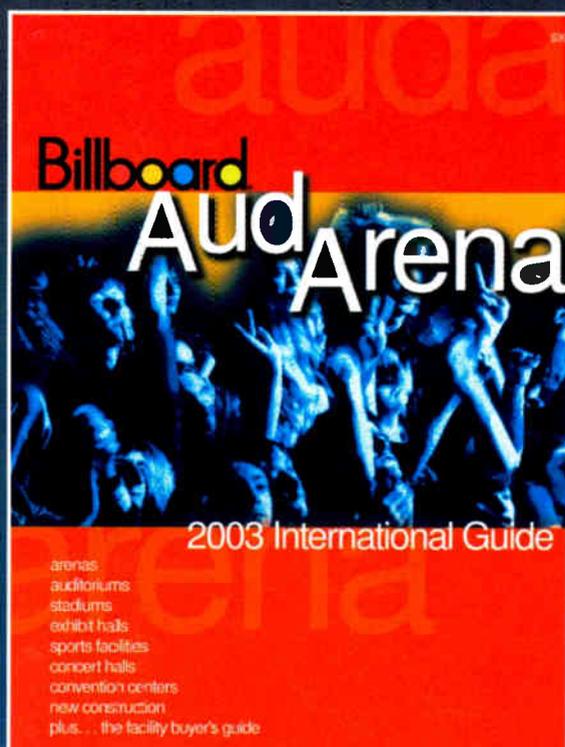
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Music

Christafari's Atypical Attraction

To most people, Christian reggae would seem to be a contradiction in terms, but not to **Mark Mohr**, longtime frontman of **Christafari**. For 14 years, Mohr has been combining his Christian faith with his love for reggae into a unique music ministry.

One of Christian music's most talented artists and engaging personalities, Mohr and his seven bandmates recently issued their most ambitious effort yet, *Gravity*. The set debuted last issue at No. 15 on the *Billboard* Top Reggae Albums chart. "It's a continuous album. Each song kind of flows into each other," Mohr says of the band's first studio release in four years, which was recorded in Trinidad, Nashville, and Los Angeles. "If you turn it up really loud, you'll realize that there's not a second of silence. Each song has its own message. After I finished the recording, I then spent about two months finding Biblical references for



MOHR

every verse that I sang. So somebody can spend a week doing a Bible study just on one of our songs. Someday it's all going to be gone, but the Word of God is going to last forever. My goal is to have people become lovers of the Word, because that's what really matters in the end."

Gravity is an entertaining musical tapestry that encompasses roots reggae, dancehall, soca, calypso, ska, hip-hop, and touches of jazz. The CD was released June 3 on Lion of Zion Entertainment, which is distributed by Butterfly International Distribution, Navarre, and other international distributors including CMC, Latin Door Music Distribution, and Spirit UK.

The new set marks the first time a Christafari album

has been released simultaneously to general market and Christian retail, and Mohr has been doing in-store appearances to promote the project. The first 40 people to arrive at each event will receive a free copy of *The 14 Days of Gravity*, an audio commentary CD featuring music from the album as well as insight into the band's ministry and songs. *The 14 Days of Gravity* was also made available to radio stations worldwide as part of the 14 Days of Gravity Radio Campaign conducted two

Higher Ground™

By Deborah Evans Price
dprice@billboard.com



weeks prior to the album's street date.

Mohr is president of Lion of Zion, and his business partner, **Scott Whelan**, is VP/GM. The label is considered the largest provider of Christian/gospel reggae and world music. The current roster includes **Stitchie**, **Sherwin Gardner**, **Tiko & Gita**, and **Monty G**. The label has also released a number of compilations, including *Reggae Redemption Songs*, *Dancehall Baptism 1 & 2*, *Africa Anointed*, *Ragamuffin Hip Hop 1 & 2*, and *Soca Baptism*.

"We have put out 17 titles since we started four years ago," Mohr says. "I take all my royalties and put them into building other artists and their ministries. Our motto is 'reaching the world through world music.'"

MCG Now Part Of Malaco

MCG Records has signed an exclusive distribution deal that will make the recently restructured Atlanta-based label part of the Malaco Music Group.

"All I can say is, 'Move over, industry, because this runaway train is coming through,'" **James Bullard**, president/CEO of MCG Records, says of the newly forged alliance. "Malaco understands how to maximize this

In The Spirit™

By Lisa Collins
eye4gospel@aol.com



market and has a great history in it."

The admiration is mutual at Malaco. "The Malaco Music Group has great respect for MCG and James Bullard, because we well know what he has done," says Stewart Madison, director of business affairs. "And we believe the power and reach of our distribution system will give them the added strength as they move forward."

Last year, it was quite a different story for Bullard, whose then-Nashville-based label was rumored to be teetering on the edge of bankruptcy.

"9/11 was a reality check for us," Bullard says. "We went from tremendous sales to a dead standstill. I found that I was top-heavy and headed for disaster, nearly spending \$2 for every dollar I made. So I cleaned house and downsized [the roster from 12 acts to three]."

Eager to get back in the swing of things, Bullard will release **Slim & the Supreme Angels' *Have You Heard the News*** July 1. That follows **Lee Williams & the Spiritual QC's' *Right on Time***, which streeted June 3.

The latter is the follow-up to the quartet's smash hit, *Love Will Go All the Way*, which has sold nearly 300,000 units, according to Bullard, who believes *Right on Time* will do as well, if not better.

"My goal," Bullard says, "is a half-million units; 60,000 units shipped in late May."

According to Bullard, the title cut is in heavy rotation at gospel radio stations around the country, as Lee Williams & the Spiritual QC's ride an unprecedented wave of popularity in the quartet genre. The act performs more than 200 dates per year and leads the genre in sales.

"It was gospel quartet music that played a major role in the birth of R&B, soul, and rock'n'roll," Williams says. "They all borrowed from us."

"We've cranked it up considerably since the old days, but the heart of our sound has been consistent for years," Williams adds. "If it makes you wanna get up and dance or shed a tear here and there... This is where it all started."

"We want to be the ambassadors of traditional gospel," Bullard says. "To grow traditional gospel—and the artists who for years have made this genre their home—to a new level of respect."

BRIEFLY: Effective July 7, former Zomba director of national gospel sales **Larry Blackwell** becomes vice president/GM of EMI Gospel.



LEE WILLIAMS & THE SPIRITUAL QC'S

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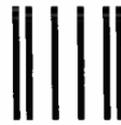
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Boom Boom HuckJam Cuts Back On Music Acts

Founder Tony Hawk Thinks Having Just One Group Will Better Complement Sporting Tour

BY SUSANNE AULT

LOS ANGELES—Name bands are gone from Tony Hawk's Boom Boom HuckJam 2003 lineup. But the innovative tour concept that mixes extreme sports demonstrations with punk music performances should still be extreme enough to draw crowds.

The real stars of last year's inaugural tour were such daredevil sports heroes as skateboarder Hawk and BMX biker Dave Mirra. But established music acts like Social Distortion and the Offspring were secondary headliners.

Now, relatively untested ensemble the Anarchy Orchestra will bang out instrumental versions of punk songs. No other bands are booked for the 2003 installment.

Expanded from last year's 22 shows to 30 dates, the tour runs from Oct. 2 at the GM Place in Vancouver to Nov. 16 at St. Pete Times Forum in Tampa, Fla.

Organizers believe that the musical downgrade should not hurt attendance. Instead, it will free up dollars to improve production values. But

tour producer Jim Guerinot of SLAM Management insists that the shift was to please the audience, not cut costs.

The rockers on the '02 tour, which also included Good Charlotte and Devo, were well-received. Hawk and his sports team thought such respected acts deserved their place in the Boom Boom spotlight.

But Hawk points out that the audience's eyes were glued more on the soaring skaters and bikers than the bands.

"We learned on the tour that it wasn't necessarily the bands that were determining the size of the crowds," Hawk observes. "It was exciting for us [to see them perform]. But the bands felt frustrated. They felt they were the background."

Hawk also wanted each band to play a role in initiating tricks, which they did by providing musical cues for the athletes. But synchronizing music to stunts proved tough and created some scary close calls.

"The biggest lesson we learned is you can't always go off of sound cues," Hawk explains. "You can't be so obsessed with timing stuff to music that it becomes dangerous." He says that because of one of those

attempts, "we had a near collision with a motorcycle rider [and another athlete]."

For a new touring project launching during an unstable economic market, the stunt/punk hybrid formula ultimately sold well. The 20 shows Boom Boom HuckJam 2002 reported to Billboard Boxscore (out of 22 total dates) averaged a gross of \$314,619 and attendance of 8,448.

The trek was considered a success, but hefty production costs—such as creating the largest indoor skate ramp ever, according to Hawk—kept it from making a significant profit.

Athlete liability insurance is also expensive. It costs \$5 million for the 2003 tour, compared with the average \$1 million spent for typical music tours, Guerinot says.

Improvements—and further expenses—for the fall tour include building "the Loop of Death," Hawk describes it as the first portable full-circle ramp, where bikers flip upside-down while completing a revolution.

Guerinot says the 2003 edition should amortize startup costs and push the tour further into the black. Hawk is also ready to ride in the U.S. and Europe in 2004, explaining that with the "investment that we made, it is something that will keep going."

"I'd also like to do it so that it has a run in Vegas," Hawk adds.

Even by changing the tour's tune, "we will turn a profit this year. It bet-

ter be this year!" jokes Guerinot, who declined to discuss most of 2003's cost specifics.

Profits are possible, he says, because in contrast to 2002, when "we were below ground zero trying to get a lot of information out there," Boom Boom

show. Tickets will be in the same price range as last year—\$25, \$40, and \$75 apiece.

Most 2002 participating venues are again on board. Deals are still being finalized, but many venue management executives are expected to serve



To the Extreme. Tony Hawk, in mid-air, performs at Boom Boom HuckJam.

HuckJam is now a branded concept.

As proof, Guerinot notes, more sponsors are supplying marketing support. He is currently in talks with McDonald's. New sponsor Frito Lay is planning to distribute 3 billion of its Go Snacks, printed with tour dates on each bag. Hershey's, another corporate addition, is currently advertising the tour on milk cartons.

Guerinot predicts average attendance should rise to 10,000 per

as promoters for their respective shows.

Managers seem confident in accepting the risk of sharing in show grosses, optimistic they will get full houses.

Jack Larson, GM for the Excel Energy Center in St. Paul, Minn., is also looking at promoting the arena's Oct. 19 show. "It's great to have a different type of event," he says. "The people coming aren't your normal music or [team] sports people. It's a whole different set."

2003 'Idol' Tour Tracks Stronger Than Last Year

BY SUSANNE AULT

LOS ANGELES—The popularity of *American Idol* is reaching beyond the show once again. As soon as the picture faded on the second season, fans turned their attention to the *Idol* tour.

This summer's arena trek of the contest's finalists—which include second-season winner Ruben Studdard and first-runner-up Clay Aiken—is outpacing the ticket sales of the first *American Idol* road trip. That comes after the TV show's second installment beat the ratings of its debut season.

These two high notes go hand in hand: Logically, bigger TV audiences for *American Idol*'s second round created a larger consumer market for the live shows.

Overall, the Tuesday/Wednesday average of the second season trumped the first by 71% among total viewers (21.7 million vs. 12.7 million), according to Nielsen Media Research. Typically, fewer people watch TV during the summer months when *American Idol* bowed, but its fall performance is impressive, considering there is more original programming competition during that period.

Expanding to 41 dates from 30 in 2002, the tour starts July 8 at the Excel Energy Center in St. Paul, Minn., and wraps Aug. 31 at the Arrowhead Pond in Anaheim, Calif. Tickets range from \$25-\$45 apiece, the same as last year.

Tour organizers say planning adjustments for Pop Tarts Presents *American Idols Live* is also spiking ticket sales. Onsales for the 2003 concerts rolled out the week prior to the TV series' finale. In 2002, onsales kicked off after the TV show ended.

"The time before, there was a fall-off of attention. Here, there was an extra week of *Idol* mania, and it helped build sales," says Debra Rathwell, senior VP of AEG Live, which is promoting the tour nationally.



AIKEN (LEFT) AND STUDDARD

To illustrate, Rathwell says that in 2002, about 10 shows sold out immediately, 10 eventually filled to 70% capacity, and 10 were overall slow sells. This year, at least 23 are sold out, 10 are close, and five are soft.

Rathwell and AEG Live director of touring Donna Dibenedetto promoted the first *American Idol Live* shows during their stint at Metropolitan. For continuity, Jeff Frasco, the tour's booking agent at Creative Artists Agency, tapped them for the second round after the two later shifted to AEG.

"Everyone in the country wanted it," says Frasco, who had trouble lining up promoters for the outing last year when the tour was an unknown entity (*Billboard*, Sept. 21, 2002). "But [Rathwell and Dibenedetto] came to the table the last time and did a great job."

Although the second tour is tracking stronger, the first one also did well.

On average, the 30 shows reported to Billboard Boxscore in 2002 grossed \$270,645 and attracted 8,618 people. That mirrors results for current hot touring acts. For example, a similarly priced, sellout concert in May for Avril Lavigne grossed \$294,580 and drew 10,306 people.

Frasco is also planning a solo small theater tour for Kelly Clarkson, *American Idol*'s inaugural champ, and Justin Guarini, the first season's runner-up.

Venues, most of which also hosted the first tour, appreciate that the franchise seems to be attracting an audience entirely different from the normal ticket buyer.

"We've tracked this and found that a good portion of the audience is not the traditional concert buyer," says Jay Cooper, GM for the Nationwide Arena in Columbus, Ohio, which hosts the show July 11. "Many people who watch the TV show have a personal connection with the *Idol* contestants—that's one of the selling points to get people off the couch and into the arena."

Patti-Anne Tarlton, director of programming and event marketing at the Air Canada Centre, explains that typically she will analyze an act's record sales to project ticket sales, but "with 1.5 million people watching the show [in the Toronto market], the odds are [that] you can fill an arena with that."

For Frasco, "we are getting a cross-section of people that wouldn't normally go to concerts. I think people in this case feel they are getting value for the ticket price they are paying. [From the TV show], they already have an emotional tie."

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ARTIST(S)	VENUE/ DATE	GROSS/ TICKET PRICE(S)	ATTENDANCE/ CAPACITY	PROMOTER
KENNY CHESNEY, BROOKS & DUNN, RASCAL FLATTS, KEITH URBAN, DEANA CARTER	Neyland Stadium, Knoxville, Tenn. June 7	\$2,176,050 \$50/\$25	61,796 sellout	The Messina Group
KISS CONCERT: JEWEL, MICHELLE BRANCH, WAYNE WONDER, ASHANTI, JA RULE, SIMPLE PLAN, TLC, LISA MARIE PRESLEY, & OTHERS	Tweeter Center for the Performing Arts, Mansfield, Mass. May 31	\$1,116,085 \$150/\$65	17,848 19,900	Clear Channel Entertainment
CHER, TOMMY DRAKE	Sovereign Bank Arena, Trenton, N.J. June 2-3	\$1,105,200 \$60/\$44	15,222 two sellouts	Clear Channel Entertainment
DIXIE CHICKS, JOAN OSBORNE	Nationwide Arena, Columbus, Ohio June 10	\$1,026,200 \$65/\$45/\$35	17,498 sellout	Jam Prods., SMG
DIXIE CHICKS, JOAN OSBORNE	Mellon Arena, Pittsburgh June 14	\$971,090 \$65/\$45/\$35	16,276 sellout	Jam Prods., SMG
PEARL JAM, IDLEWILD	Verizon Wireless Amphitheater, Irvine, Calif. June 2-3	\$821,230 \$43.50/\$37.50	22,939 29,759 two shows	Clear Channel Entertainment, Goldenvoice
RED HOT CHILI PEPPERS, SNOOP DOGG, THE MARS VOLTA	Sound Advice Amphitheatre, West Palm Beach, Fla. June 2	\$701,786 \$46/\$36	20,163 sellout	Clear Channel Entertainment
JAM'N 94.5 SUMMER JAM: SEAN PAUL, CAM'RON, LL COOL J, WAYNE WONDER, LIL KIM, TYRESE, GINUWINE, CLIPSE, & OTHERS	Tweeter Center for the Performing Arts, Mansfield, Mass. June 2	\$699,850 \$65/\$20	19,802 19,900	Clear Channel Entertainment
JAMES TAYLOR	Chastain Park Amphitheatre, Atlanta June 2-3	\$696,340 \$55.50/\$33.50	13,400 two sellouts	Clear Channel Entertainment
PEARL JAM, IDLEWILD	Shoreline Amphitheatre, Mountain View, Calif. June 1	\$625,162 \$46.60/\$42.60	14,426 21,895	Clear Channel Entertainment
COLDPLAY, RON SEXSMITH, EISLEY	Red Rocks Amphitheatre, Morrison, Colo. June 5-6	\$617,778 \$37.50/\$35.50/\$32.50	18,188 18,891 two shows	Clear Channel Entertainment
OZZY OSBOURNE, FINGER ELEVEN, VOIVOD	Skyreach Centre, Edmonton, Alberta June 6	\$612,340 (\$821,636 Canadian) \$44.34	14,135 14,628	Clear Channel Entertainment, in-house
OZZY OSBOURNE, FINGER ELEVEN, VOIVOD	Pengrowth Saddledome, Calgary, Alberta June 4	\$593,343 (\$810,390 Canadian) \$43.56	13,942 sellout	Clear Channel Entertainment
ELTON JOHN	The Cajundome, Lafayette, La. June 4	\$571,056 \$68.50/\$48.50	9,890 sellout	Clear Channel Entertainment
CHER, DOM IRRERA	Hampton Coliseum, Hampton, Va. June 5	\$544,012 \$79.50/\$29.50	8,293 sellout	Clear Channel Entertainment
ELTON JOHN	Pensacola Civic Center, Pensacola, Fla. June 3	\$542,168 \$69.50/\$59.50	8,505 sellout	Clear Channel Entertainment, in-house
ELTON JOHN	Laredo Entertainment Center, Laredo, Texas June 6	\$514,740 \$78/\$38	9,219 sellout	Clear Channel Entertainment
JAMES TAYLOR	Alltel Pavilion at Walnut Creek, Raleigh, N.C. May 31	\$507,395 \$45/\$20	17,922 19,676	Clear Channel Entertainment
PEARL JAM, IDLEWILD	MGM Grand Garden, Las Vegas June 6	\$490,280 \$35	14,248 sellout	Clear Channel Entertainment
KENNY CHESNEY, KEITH URBAN, DEANA CARTER	Germain Amphitheater, Columbus, Ohio May 30	\$477,188 \$49.75/\$19.75	17,990 20,000	Clear Channel Entertainment, The Messina Group
RED HOT CHILI PEPPERS, SNOOP DOGG, THE MARS VOLTA	Alltel Pavilion at Walnut Creek, Raleigh, N.C. June 5	\$458,794 \$43.50/\$21.50	12,995 20,000	Clear Channel Entertainment
KENNY CHESNEY, KEITH URBAN, DEANA CARTER	Mandalay Bay Events Center, Las Vegas June 14	\$451,015 \$65/\$45	8,175 9,042	in-house, The Messina Group
RED HOT CHILI PEPPERS, SNOOP DOGG, THE MARS VOLTA	Verizon Wireless Amphitheater, Charlotte, N.C. June 6	\$450,454 \$43.50/\$31.50	13,684 18,812	Clear Channel Entertainment
KENNY CHESNEY, KEITH URBAN, DEANA CARTER	Verizon Wireless Music Center, Noblesville, Ind. May 31	\$444,628 \$49.75/\$20	16,455 24,070	Clear Channel Entertainment, The Messina Group
RED HOT CHILI PEPPERS, SNOOP DOGG, THE MARS VOLTA	TD Waterhouse Centre, Orlando, Fla. June 3	\$442,440 \$40	11,623 13,605	Clear Channel Entertainment
MANÁ	Panama Canal Village, Panama City, Panama May 9	\$418,857 (\$418,857 balboa) \$50/\$40/\$20	14,374 15,000	Evenpro/Water Brother Prods.
EDGEFEST: NEW FOUND GLORY, GOOD CHARLOTTE, MXPX, EVANESCENCE, ALL-AMERICAN REJECTS, SEETHER, MAROON 5	Smirnoff Music Centre, Dallas May 17	\$402,090 \$25/\$20	18,516 sellout	House of Blues Concerts
PEARL JAM, IDLEWILD	San Diego Sports Arena, San Diego June 5	\$393,832 \$38	10,393 11,800	Clear Channel Entertainment
KENNY CHESNEY, KEITH URBAN, DEANA CARTER	Riverbend Music Center, Cincinnati June 1	\$393,362 \$49.75/\$19.75	13,300 21,000	Clear Channel Entertainment, The Messina Group
JAMES TAYLOR	St. Pete Times Forum, Tampa, Fla. June 5	\$391,250 \$45/\$35	10,779 13,916	Clear Channel Entertainment, in-house
RED HOT CHILI PEPPERS, SNOOP DOGG, THE MARS VOLTA	New Orleans Arena, New Orleans June 11	\$370,088 \$37.50	9,869 11,500	Beaver Prods.
JOHN FARNHAM	West Barlow Park, Cairns, Australia May 31-June 1	\$353,881 (\$541,906 Australian) \$65.66/\$45.71	7,105 7,640 two shows	Glenn Wheatley, TalentWorks
YANNI	Delta Center, Salt Lake City May 13	\$353,445 \$57.50/\$37.50	7,193 9,436	Danny O'Donovan, Concerts West
JOURNEY, STYX & REO SPEEDWAGON	Crickit Pavilion, Phoenix May 18	\$351,153 \$57/\$42/\$27/\$10	10,233 19,471	Concerts West, Clear Channel Entertainment
BROOKS & DUNN, RASCAL FLATTS, BRAD PAISLEY, AARON LINES, JEFF BATES, CLEDUS T. JUDD	Orleans Arena, Las Vegas May 25	\$346,722 \$95/\$50	4,925 7,600	in-house

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Music Touring

Bonnaroo Soggy, But Enjoyable

A daily dose of deluge in the days leading up to the second Bonnaroo festival June 13-15 in Manchester, Tenn., could have created logistical problems by threatening to turn the site into "bonna-goo." But the mondo jam-band fest remarkably still came off without a significant hitch.

Its success is a testament to producers Superfly Presents and A.C. Productions, as well as the laid-back nature of the Bonnaroo audience. Even so, the rain leading up to Bonnaroo was a bear.

"The biggest challenge this year was definitely the rain," says Jonathan Mayers, president of New Orleans-based Superfly. "Moving the heavy equipment, bringing in the [portable] roads—that was a big logistical issue. Thankfully, we got a break, and it stopped raining."

Abandoned sandals and mud foot baths aside, fans seemed impervious

to the rain, and Mother Nature returned the favor by providing gorgeous weather once the music started.

contingency dollars were readily available.

This year's Bonnaroo grossed

On The Road™



By Ray Waddell
rwaddell@billboard.com



about \$11 million, selling out in 16 days over the Internet, all without the benefit of any traditional advertising. Now the event has been successfully branded and is beautifully positioned for the long haul.

"Bonnaroo is about the experience and thinking in the long term," he says. "You can't cut corners."

Mayers credits the Bonnaroo staff, including A.C. Productions president Ashley Capps, for the event's success. "We've got a great team," Mayers says. "The nature of this business is you can't do everything yourself. You need to surround yourself with people that care, and I've been fortunate to surround myself with the best people in the business."

LIVE FROM STUDIO C: Cable network CN8 has hooked up its *Studio C* live performance/interview show with the Appel Farm Arts & Music Festival and will feature six artists from the fest, beginning Labor Day weekend. The development is the latest for a network that has been producing music shows since 1994, including live broadcasts and pay-per-views by acts including Bruce Springsteen, Bon Jovi, Tori Amos, and Smash Mouth.

"All of our music programming is produced in-house, with an award-winning team and the highest broadcast quality," CN8 VP/GM Jon Gorchow notes. CN8 VP of programming Susan Carden serves as executive producer for most live music tapings.

The 3-year-old *Studio C* focuses on both established and emerging acts, showcasing unique live performances and informative interviews with the artists. The 15th Appel Farm Arts & Music Festival was held June 7 in Elmer, N.J. Though marred by some inclement weather, it boasted appearances by Joan Armatrading, Martin Sexton, Kim Richey, Jeffrey Gaines, Amos Lee, and Rosanne Cash, all of which will be featured, along with interviews, on *Studio C*.

Gorchow says CN8's foray into live music will continue. "We will be extremely aggressive going forward with music and working with the artists and labels."



MAYERS

to the rain, and Mother Nature returned the favor by providing gorgeous weather once the music started.

And the music is what trips the trigger of the 82,000 Bonnaroonies, as the audience has become known. They saw plenty, from major headliners like Neil Young & Crazy Horse, the Allman Brothers Band, Widespread Panic, James Brown, and the Dead to lesser-known acts like the Polyphonic Spree, Tortoise, and the Von Trachtenburg Family Slide Show.

The 40-mile traffic jam that marked last year's inaugural event was drastically reduced, and once again arrests and trouble in general were minimal. In effect, rural Tennessee blended seamlessly with the counterculture.

"This was still a very successful event, but the rain definitely cost us quite a bit of money," says Mayers, who puts rain-induced production costs at more than six figures. He calls it a worthy, if unwanted, expense. And with a sellout in the books weeks in advance of the fes-

MOVE IT!



TRAVEL & TRANSPORTATION

Getting There

Artists rely on a variety of vehicles to convey them from gig to gig—from cars and vans to buses and luxury jets.

BY RAY WADDELL

In the public imagination, the world of the traveling musician is one of high times—all-night bashes and trashed hotel suites. In reality, bands on the road focus on more practical matters: getting themselves and their gear from gig to gig. That's the subject of *Billboard's* inaugural Travel & Transportation spotlight. Senior touring writer Ray Waddell covers the logistics, mileage and accommodations, while senior retail writer Ed Christman's offers a fresh interpretation of the phrase "moving product:" how CDs get from the manufacturer to the store. Climb aboard.

One common denominator among all touring artists is the inherent need to get from point A to point B.

But the comfort and style in which they arrive is, in most cases, in direct proportion to the commercial success they have achieved. The traditional touring artist transportation hierarchy usually runs like this: van, van with trailer, older model bus, nicer bus, still nicer bus, charter plane, ultra-nice bus. However, that could be an oversimplification, because acts can achieve much success along the way, regardless of transportation. What is important is that the band arrives ready to play, and some acts find freedom in a

self-contained operation. "We manage ourselves, book ourselves and run our own label," says Tramp, multi-instrumentalist for alt-grass act Bonepony. "We've got a van with 400,000 miles on it; we own our own PA."

Booked by tour-manager/booking agent Brandon Mauldin, Bonepony plays some 200 dates a year. "We've got a laptop and cell phones, and we ride around like a bunch of pirates," says Tramp. "We're open to suggestions, but, unless somebody has a better way of doing things, we'll keep doing it ourselves."

Country acts tend to move to a bus after one hit record, but rock acts are known for extending their van days

well into their second or third albums, if they get that far. When the bus comes, even if it's an older model, the move is a big deal. "A lot of baby bands will go from a van pulling a trailer to a 1993-'95 Prevost that is very plush. The typical setup is a front lounge, rear lounge, and 12 bunks in the middle," says Doug Rountree, president of Nashville-based tour bus leasing company Pioneer Coach, whose current clients include Chevelle, 12 Stones, and Taking Back Sunday. "When they go from a van to this, they think they've died and gone to heaven. It's a huge step up, but it's also a significant step up in expense."

Indeed, while leasing a van runs in

the \$50-to-\$60 per day range, a five- to 10-year-old bus is more like \$350 to \$425. And costs only go up from there. A \$1 million, tricked-out Prevost tour bus can run \$1,000 a day. Amenities include 42-inch plasma TVs, DVDs in the bunks, tanning beds, high-end stereos, satellite dishes, convection ovens, master beds that rise with the push of a button, and any customization a star could want.

HOTELS OF THE ROAD

"Customizing is one of our fortes," says Trent Hemphill, who with his brother Joe owns Hemphill Bros. Coach Co., which runs a fleet of some 60 coaches. Current clients include Justin Timberlake, Tim McGraw, Cher, Aerosmith, and the Dixie Chicks. "If you're a mom with a six-month-old baby and a triple-platinum album, we can fit the coach out with cribs, washer/dryer, and baby tub," says Hemphill. "Star buses are becoming the hotels on the road." Top-of-the-line crew buses can run as much as \$500 a day, and big tours need a lot of buses to accommodate band, production crew, management, and sometimes even the tour promoter. Hemphill says Timberlake has a star bus, band and security

Continued on page 30

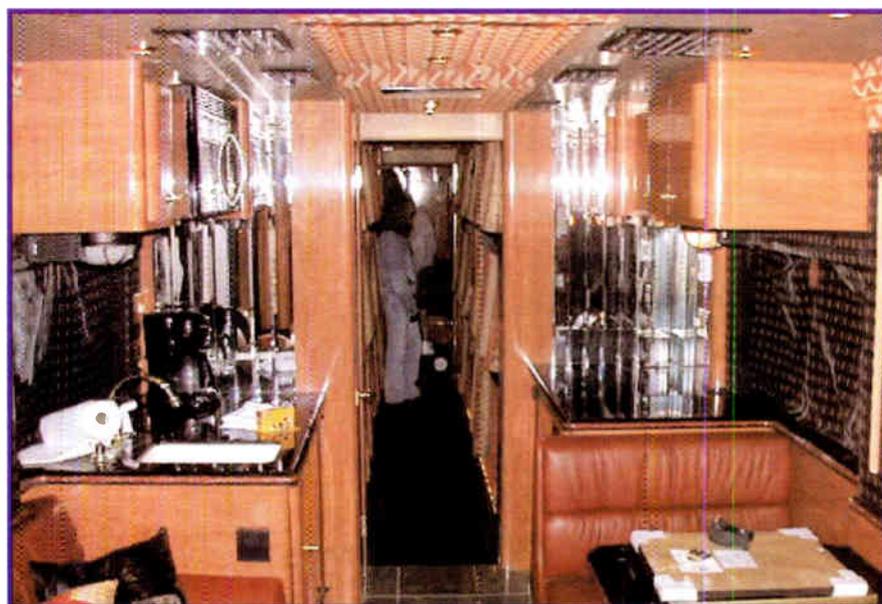
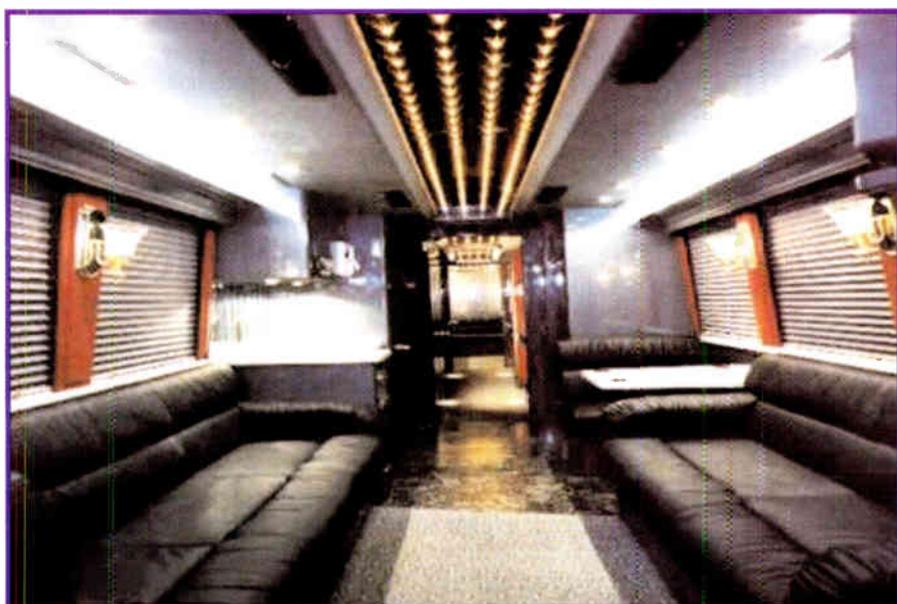
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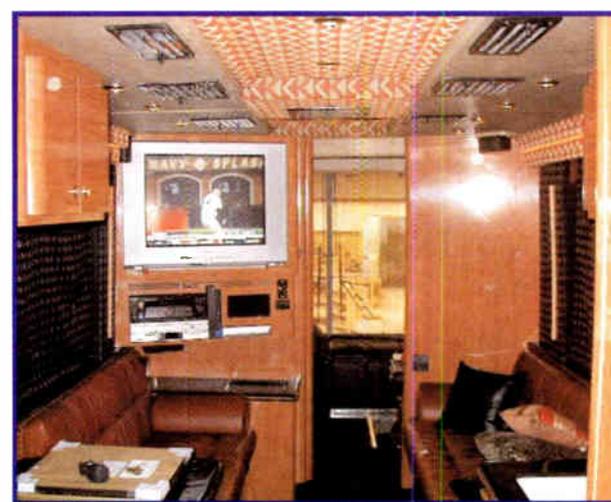
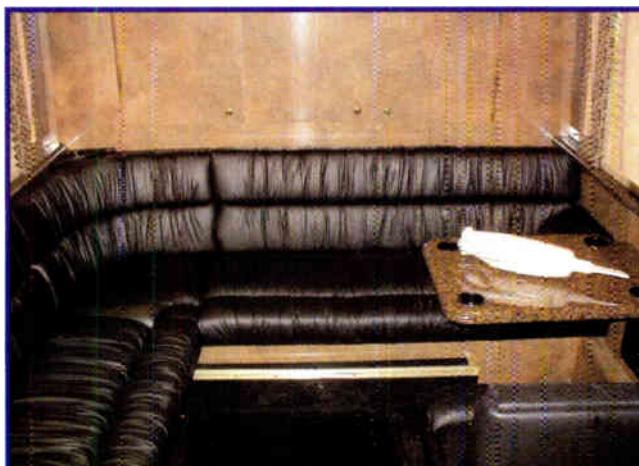
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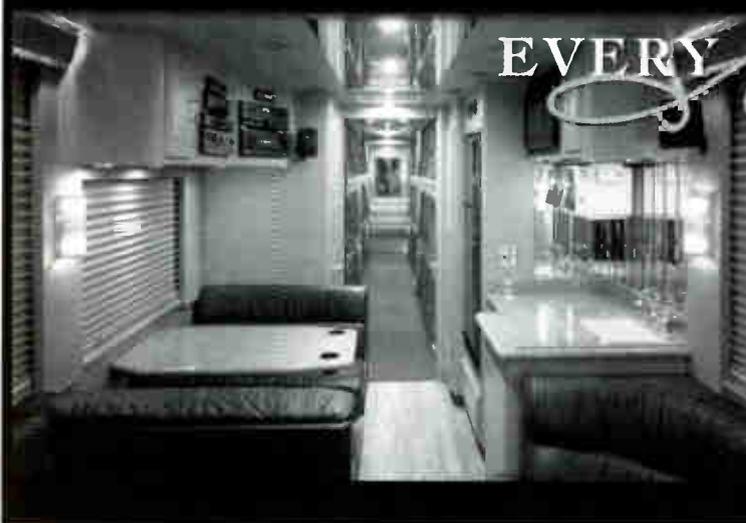
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The front lounge of a Hemphill Bros. bus

GETTING THERE

Continued from page 27

buses, production buses, and a bus for tour promoter Concerts West—10 buses in all.

McGraw and Cher are out with eight buses, and the Dixie Chicks with 13. On 'N Sync's 2001 No Strings Attached stadium tour, 21 buses were out with one band. And these aren't Partridge Family buses. "The trend I'm seeing is artists asking for newer equipment for star, crew, and band, and 12-sleeper coaches," says Chip Huffman of Nite-train Coach. "There is a lot of demand for late-model equipment."

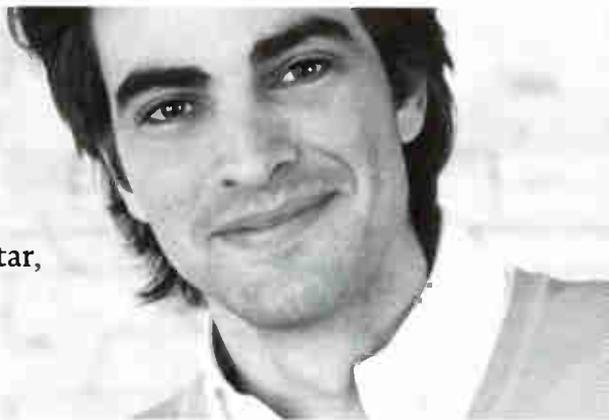
This differs from previous times, Huffman points out. "Ten years ago an awful lot of bands were renting 10-to-15 year-old coaches for their crew," he says. "Now I get a lot of calls from bands wanting equipment no more than three years old. In what's already a capital-intensive business, that puts a lot of pressure on you to keep your fleet upgraded."

When it comes to driving the bus, Hemphill keeps a pool of drivers they can call on. "Out of that pool, we strongly suggest which driver goes where," says Hemphill. "They're all [U.S. Department of Transportation] qualified, drug-tested and ready to go." The perception of the partying tour-bus driver is incorrect, at least in the modern world. "They've got to be 100% legal because there's a lot at stake, including reputations and careers," says Hemphill. "We may love you like a brother, but if you're not testing properly, you're outta here. This is big business."

And it's a business entertainers don't necessarily want to be in by owning their own bus. It is also a questionable investment, if luxury is a priority. "Cher toured in 1990 and again in 1999," Hemphill points out. "If she had bought all new buses in 1990, they would have been outdated in '99. The buses were five feet longer, and the electronics and amenities were a whole different ball

Continued on page 32

I want to be treated like a star, even if I'm not one...yet.



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Even if the band and crew make it safely to the gig in Chicago, the show will never fly if the gear is stuck in St. Louis.

"You have to get the gear there, whether you truck it, fly it, or throw it under the bus," says veteran tour manager Bob Smith (Hank Williams Jr.). "Fortunately, there are trucking companies that cater to our industry. We hand them a route, tell them what time load-in and load-out are, and they show up."

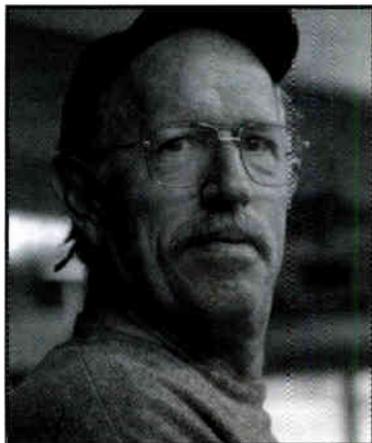
Tour cargo companies like Stage Call, Road Show, Horizon Entertainment Cargo, Upstaging, Janco Transportation, and Rock-It Cargo are prized for their ability to transport concert equipment from show to show. It's a niche business that requires touring expertise and specific know-how.

Once a tour manager contacts a trucking company, the latter needs a copy of the itinerary. "They'll contact me and say, for example, 'Faith Hill's going out starting June 1 and will be out until August or September,'" explains Buzz Ward, Eastern U.S. sales manager for Stage Call out of Atlanta. "They send me the itinerary and I send them a per-truck quote."

The trucking company typically pays for everything (except the drivers' hotel rooms), including driver, truck, fuel and insurance. "It's usually an all-inclusive deal," says Ward. "That's one way the bus companies have it over on us. Usually [a tour] pays \$500 for the bus,

"DUDE, WHERE'S MY AMP?" Trucking With The Cargo Cult

BY RAY WADDELL



Ward

plus they pay for the driver, washing the bus, oil changes, etc."

Rates have been pretty stable for the past few years, Ward says, generally in the \$375-to-\$425 per-day range per truck, with a fuel surcharges recently added. The amount of trucks required has been pretty consistent, as well. "Trailers are bigger now, but they still

have to operate with [U.S. Department of Transportation] guidelines, which means they can only carry 80,000 pounds," says Ward. "Before 1986, maximum truck length was 45 feet; now it's 53 feet, but the weight is still the same. In other words, you can use that extra eight feet to put in boxes of potato chips."

Drivers know the load, but they don't touch the load. "Our truck drivers do get into the trailers and tell the stagehands, the local guys, what to do," Ward says. "The truck driver knows how it all comes off and goes back on."

Once the stagehands get the gear inside, the band's production crew takes over. Post-show, the band crew tears down, and local stagehands get the equipment on the truck, under the watchful eye of the drivers.

WHEN IT ABSOLUTELY, POSITIVELY...

When tour logistics dictate expertise, Rock-It Cargo, 25-year-veterans of the touring business, often get the call,



Smith

particularly for international jaunts. "We move anything from six guitars to an entire stage set, including sound, lights, video, and band gear," says Doug Masterson, VP of business development for Rock-It, which just oversaw transport of 10 trucks of gear for Justin Timberlake in the U.K. "We coordinate 'carnet,' which is the universal touring doc-

ument, a passport for freight in and out of the country without paying duty."

Sometimes a jump is so tough, standard ground transportation cannot get it to the next gig on time. That's when a company like Horizon Entertainment Cargo, based in Chicago and London, comes into play. Horizon's niche is under the "airfreight forwarding" banner. "We're the guys who come in, pick up the equipment, take it to the airlines, put it on pallets, take it through customs if necessary, and get it where it needs to be," says John Greenstreet, who runs Horizon with his London-based partner Phil McDonnell.

"We make moves that can't be done by truck," says Greenstreet. "If you're playing Chicago tonight, and you've got two days before your next show in Denver, but you're playing *Letterman* in New York in between, we'll make sure your gear is where it needs to be."

Often Horizon will coordinate with local equipment vendors to make sure all the right stuff is on hand for the start of a tour or rehearsals when trucking it in is inefficient.

"It's a niche, but there seems to be plenty of work out there," Greenstreet says, adding that Horizon's services are particularly suited for developing acts. "A band like Metallica can dictate the tour to be logistically logical: Detroit to St. Louis to Chicago," says Greenstreet. "But a band like Good Charlotte, for example, which is still trying to build

Continued on page 34



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GETTING THERE

Continued from page 30

game. And if you're an entertainer, all of a sudden you're in the bus business if you buy a bus. You're doing all this other stuff rather than singing songs. I've seen artists fall out of love with a bus fairly quickly."

WHO'S DRIVING YOUR PLANE

A sign of rock 'n' roll extravagance in the 1970s on tours ranging from Led Zeppelin to Paul McCartney, the big ol' jet airliner is still the preferred mode of travel for rock's elite. That includes the Rolling Stones, who have contracted with U.K.-based Chapman Freeborn as their air charter of choice on their current Licks world tour. "A lot of major tours will only travel by air charter," says Lisa Hembree, manager for passenger sales for Chapman Freeborn in Atlanta. "They can play more dates in

a week, and it's a lot easier on the band. You're at the date in one hour, as opposed to eight hours on a bus."

Planes range from 8-to-12 person, mid-sized executive ones to large Challengers or Gulfstreams. "There are some bands that use the big 727 Boeings that seat up to 40 people in an executive configuration," says Hembree. "That's what the Stones are using."

In true rock-star fashion, artists may bypass commercial airline terminals. Instead, stars use what is known as a Fixed Base Operator, or an FBO terminal, for private arrivals and departures. Hank Williams Jr., has flown to every date for 15 years now. Williams uses Henderson, Tenn.-based Flight Solutions to get from his home in Paris, Tenn., to wherever the show may be.

"Hank wants to come back home every night," says Merle Kilgore, Williams' manager. "Like [Las Vegas mogul] Benny Binion told Hank back in



Rountree

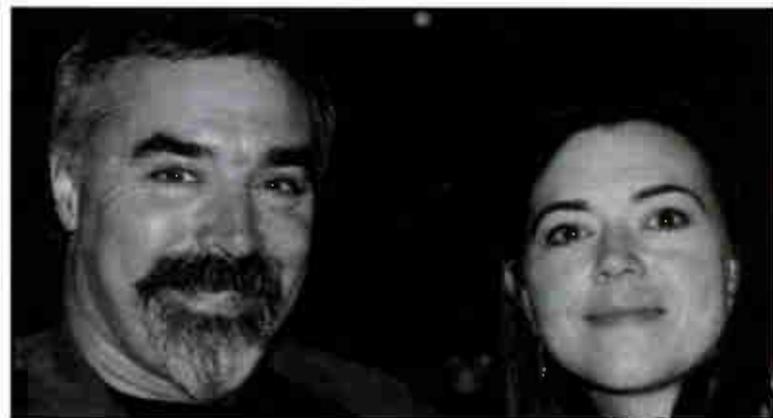
1970, money may not buy happiness, but it will buy you a jet that can take you wherever happiness is." That said, in most cases, whether to bus or fly depends on how much money the act wants to spend. "The tour business is always very budget driven, and people

are busing more now," says Mike Ross, tour coordinator for California Tours of San Diego.

It's strictly economics, Ross says. "You're looking at a Gulf Stream for \$50,000 a week, \$200,000 a month, and only a handful of tours can afford that," he says. "A tour bus costs prob-

a few days, we'll send the airplane somewhere else. We won't have assets sitting around costing you money."

And even if a charter doesn't make financial sense, sometimes it makes career sense—even when compared to traveling via commercial flights. Wayne Rizzi, president/CEO of air charter com-



Davis (left) and MacLeod

ably a third of that. Production costs have gone up, insurance costs have gone up, and bands are wanting to put more money in their pockets."

Rossi says an aircraft charter charges a minimum of 60 hours a month whether it moves or not. "Even a mid-sized airplane is \$30,000 to \$35,000 a week," he says. "In the old days, good managers could wrangle that out of the promoter as a travel expense, but you don't see much of that today. The bus companies are doing really well because of the costs associated with air charters. Even with the rock star egos, it doesn't make financial sense."

Dave Davis, CEO of Grassland, Calif.-based TourJet with partner Elizabeth MacLeod, says it is all a matter of managing a tour's resources. "You have to figure out how not to have a plane sitting around," he says. "If you're sitting still for

pany Air Royale, cites the advantages of going private. "With commercial flights, you're on their schedule; with you're on your own schedule," Rizzi explains. "If you're a high-profile person, you have 100% security. You can hide from the paparazzi when you want to hide from them. And if you want to work and plan with your agent on board, you can do so without being overheard."

Many stars have opted for charter planes over commercial flights in reaction to Sept. 11, Davis says, noting that "travel concerns and increased airline security really do help the private charter industry." Davis cites advantages to air charter as convenience, comfort, access to more airports, and better food. "Catering is whatever you want it to be. Tell us what you need, and we'll get it, from Nobu sushi to Popeye's fried chicken." ■

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FROM WAREHOUSE TO YOUR HOUSE: Getting Music To Market

Manufacturers and merchants rely on a variety of methods to put CDs on shelves, from the P.O. to company-owned truck fleets.

BY ED CHRISTMAN

In the music industry's world of shrinking—and still worse, disappearing profits—executives are even studying the costs of shipping product to stores, homes, and distribution centers to find savings.

"We have built a lot of systems to try and measure the cost of each order and show how much it is to ship it and what the alternatives are," says Peter Blei, CEO of Alliance Entertainment Corp. (AEC). "Freight is a big component of our cost structure; it is a bigger cost than warehouse labor. It is a big piece and an important piece of our operations."

What's more, the arrival of product means more than just having the hot records at the right time. Chains are expanding their efforts to control the arrival of product shipments, since it impacts the scheduling of store

staffing. "We have times scheduled for our trucking companies because we need to manage payroll to meet those shipments," notes John Sullivan, executive VP and CFO at Trans World Entertainment. "We usually arrange for a block of time so that you can expect shipment within an hour or two of that."

While the methods by which a CD gets from the manufacturing facility to stores might seem mundane, Blei finds it a fascinating study. Like the increasingly complex business world they serve, the parcel-delivery services and freight carriers are providing savings by giving customers the incentive to carefully manage the resources of how a package gets from one place to another. New releases tend to go air-freight bulk, using companies like Emory (now a part of Menlo Forwarding), Burlington Air, Pilot Air Freight and Houston's



Taylor

Eagle Global Logistics. Pallet-size quantities tend to arrive via ground freight companies like Roadway, U.S. Freightways and Viking Freight (FedEx Freight), explains Giles Taylor, who runs his own consulting business, Trans-Solution in Boston, which specializes in

the music business. The next level down, he explains, would be the small-package companies like Federal Express, Airborne, UPS, and the U.S. Postal Service.

GROUND VS. AIR

Another strategy is using what's called pooled distribution, which allows a shipment of packages to be consolidated by truckload until it reaches a certain city, where it is then broken up and shipped the last few miles through a consolidator like R.R. Donnelly. In general, ground is less expensive than air, so the clever shippers try to keep as much as possible on the ground without using so many distribution centers, Taylor says. Ten years ago, there were more distribution centers in the music business, Taylor points out.

In the '70s and '80s, WEA Manufacturing maintained about 10 warehouses, including those connected to some of its branches. Today, it has four distribution centers—one in Aurora, Ill., carrying 25,000 titles; one located within the manufacturing plant in Olyphant, Pa., carrying 1,000 titles; one in Simi Valley, Calif., carrying 2,500 titles; and one in Atlanta, carrying about 750 titles, says Joe Barsuglia, VP of operations and distribution for WEA Manufacturing. "We probably handle 50,000 cartons a week just through the parcel carriers, although unit-size it's probably only 20% to 30% of our volume," Barsuglia says.

The destination of shipments has changed greatly over the last 10 years. "With the retailer, there has been a movement away from the distribution centers to the stores," WEA's Barsuglia says. "That cuts down on inventory-holding and [reduces] lead time. That is more becoming the norm, which means we need more resources to handle the same amount of business, which means additional costs," for the music manufacturers.

For instance, Hastings Entertainment says that 76% of the product it purchases from suppliers is delivered directly to its stores. On the other end of the spectrum are the rackjobbers, like the Handleman Co., which has all product delivered to its two automated distribution centers, where it's then prepared to be shelf-ready for the 3,000 stores the company services for its retail accounts, says Tom Schmid, VP of operations at the Troy, Mich.-based company. In between, Trans World Entertainment has 77% of its product delivered to its two warehouses in Albany, N.Y., and North Canton, Ohio, while the remainder is shipped directly to stores. Trans World is unique among music retailers in that 20 company-owned trucks service 259 of its 855 stores, mainly those located within one day of the company's Albany facility.

TIMED RELEASE CAPSULES

The tricky thing in the music industry
Continued on page 34

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WAREHOUSE TO YOUR HOUSE

Continued from page 33

try is the street date on new releases. Because holding inventory can add to costs, music manufacturers may start

manufacturing a title as late as 24 hours before it is due to ship, although with a higher-volume title, they may start a little earlier, says Taylor. Still, if it's not being shipped directly to stores, music merchandisers need lead time to prepare product. So rack-jobbers like Handleman and Anderson might get a title from 10-to-14 days before release, while a big one-stop like AEC gets product one week in front of street date.

The one-stop has to be sure that the product delivery is right, particularly on new releases. "When shipping to stores, we have standards, and we make sure they don't get there before Monday," says Blei. "We have a lot of controls set up to make sure that isn't circumvented. On the other hand, we do everything we can to make sure it hits stores on Monday; you don't want it to get there Tuesday."

While the majors ship product in time to allow AEC to properly hit street dates, independent labels sometimes are late, which increases AEC costs to expedite store shipments. For the most part, AEC is a parcel shipper to thousands of customers, who choose from services like UPS, Fed Ex, and Airborne, with packages ranging in weight from 25 pounds to 60 pounds. The ability to track a piece of product, via barcodes, through the entire shipping process is crucial to keeping costs down. "We know how long it will take to reach any zip code in the U.S.,"

says Handleman's Schmid. "All shipments are timed, and if UPS says it will take two days, you have 99% confidence in that."

Moreover, if a one-stop "customer calls and says, 'Where is the order?,' in



Schmid

seconds we can tell them where it is," adds Blei.

Online fulfillment and record-club fulfillment is a whole other animal. At AEC, probably the largest online-fulfillment house in the music industry, each online retailer sets its own policies of how to handle delivery, although most commonly the postal service is used because it tends to have the best rates, says Blei. ■

WHERE'S MY AMP

Continued from page 31

[a following] may need us to get their equipment where it needs to be. For example, Good Charlotte plays Denver [Friday], the radio show in D.C. on Saturday, Boston on Sunday and Seattle on Monday. You couldn't truck it, but we can fly the equipment to each date."

Radio shows, in particular, can be cumbersome to work out for a tour manager. "Bands have to play these shows out of label or promotional commitments, and they're not routed like a booking agent would route them," Greenstreet explains. "A lot of times, they are fill-ins between regular tour dates. A tour manager or production manager calls us and asks, 'Is this logistically possible?'"

In a post-9/11 world, Horizon's job has become tougher. "The airlines are scaling back, particularly on the wide-bodies," Greenstreet says. "They're flying smaller planes, with limited cargo available. So not only are there fewer flights, there are smaller planes to move it on. That's been our biggest problem since 9/11." Still, both Greenstreet and Ward say business is good in the tour cargo world. "It's like Tony Soprano said, 'Historically, there are two industries that are unaffected by recessions: certain aspects of the entertainment industry, and our thing,'" Ward says. "Our thing has been pretty recession-proof." ■

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Roc-A-Fella Expands Its Scope

Having firmly established its hip-hop credentials, Roc-a-Fella Records aims to do the same in R&B. New division Roc Music will also specialize in alternative, pop, and rock.

2003; the others will arrive in 2004. Def Jam will distribute the initial releases, and the label is talking to other distributors about handling non-R&B releases (*Billboard Bulletin*, June 16).

Working with Roc-a-Fella CEO **Damon Dash** at Roc Music is newly appointed Roc-a-Fella/Roc Music VP **Kenny Burns**.

To help spread the word about the label, the seven-city Remy on the Rocs tour is currently crossing the country. Hosts for the Remy Martin-sponsored junket are Rell and Anthony. Launched June 15 in

Detroit, the tour touches down in Washington, D.C. (June 17), Miami (June 19), Los Angeles (June 22), Atlanta (June 25), New York (June 30), and Chicago (July 2).

"We're trying to build relationships," Burns says. "Roc Music artists are the kind of true artists who play live and really connect with their audiences."

ON THE RECORD: It's apropos to note during Black Music Month that two marquee artists are returning to the scene.

First up: Koch bolsters its R&B roster with the addition of former Def Jam artist **Montell Jordan**. The singer/songwriter's new album, *Life After Def*, is on his own label, the Enterprise, Inc. It's slated for a Sept. 9 release. Jordan joins such R&B

artists as **Chico DeBarge** and **Jeffrey Osborne** on the Koch roster.

Best-known for her 1985 No. 1 R&B hit "Do Me Baby," singer **Meli'sa Morgan** has signed with West End

Ashanti, and the **Luther Vandross Band** pay tribute July 4 to the thankfully recovering **Luther Vandross**.

That's the second day of the three-day Coca-Cola Presents the 2003 Essence Music Festival in New Orleans. Just added to the July 3-5 festival lineup are **LL Cool J**, comedian **Mo'Nique**, and the **Gap Band**... **Jaheim**, **Lil' Mo**, and **Kelly Rowland** are among the 2003 honorary chairpersons for the International Assn. of African American Music Foundation's Summerscope athletic/entertainment camps. This is the 19th year for the Coca-Cola-sponsored camps for inner-city youth. The camps are held in July and August in eight East Coast cities, including Baltimore; Norfolk, Va.; and Boston.

KUDOS: Black music industry veterans **Miller London** (*Urban Network*) and **Maurice Warfield** (Epic) are being honored by the Women of Prominence organization. The tribute luncheon is June 29 at the Olympic Collection in Los Angeles. For more details, call 323-933-8007.

Rhythm & Blues
By Gail Mitchell
gmitchell@billboard.com



The first R&B artists out of the Roc block will be **Rell**, **Allen Anthony**, **Samantha Ronson**, and **Nicole Wray**. Ronson's album is due by the end of



MORGAN

Records. Her first release is the CD single "Don't Say Love," produced by **Soul Switch** (**Cato Jones**). She is negotiating with several labels for an album deal.

INDUSTRY BRIEFS: **Patti LaBelle**, **Gerard Levert**, **Faith Evans**, **Kelly Price**,

Naija Has Her Own 'Rhythm'

Street Campaign Helps New Artist Crack R&B/Hip-Hop Albums Chart

BY GAIL MITCHELL

Who is T. Naija?

She is a Brooklyn, N.Y.-born, Nigerian-bred model. She is also a singer/songwriter. And her first album, *Rhythm of Love* on independent label Nok Records, debuted at No. 72 on the Top R&B/Hip-Hop Albums chart (*Billboard*, June 14).

Naija (first name Tinoula) and her team point to several factors in her early success: built-in visibility afforded by Naija's modeling career, the artist's tenacity, and a loyal Nigerian fan base in the U.S. A marketing and finance graduate of New York University, Naija has a stake in Nok along with several silent partners.

Another major component is a street campaign all about "creating awareness and bulldozing the markets," says Sheryl Williams, director of New York-based Nok. "We figured if we can't come up with advertising dollars to fight major labels on radio, we could at least fight them in print."

In advance of the album's late May release, Nok launched its buzz-building campaign in the top 15 markets. The ensuing print assault was waged in barbershops, clubs, hair salons, mom-and-pop stores, and online by way of posters and album cover snipes.

Ads were also placed in *Vibe*, *One World*, *Black Men*, *Black Woman*, and *Hype Hair* magazines, all to the tune of between \$200,000 and \$500,000. "It was an expensive campaign. But it paid off," says Williams, who declined to reveal the actual dollar amount. "That is the amount you have to have stashed [away], espe-

cially if you intend to go without radio and a video to start but still want to create an impact."

Rhythm of Love is currently No. 71 on the chart. The album has sold 4,000 copies to date, according to Nielsen SoundScan.

Naija credits the Internet for helping drive album awareness and sales, citing the "2.5 million Nigerians living in this country and the 4,000-plus e-mails" her Web site and others (i.e., nigerianentertainment.com) have logged.

Through Sumthing Distribution, the album is being sold at such outlets as Tower, Virgin, and Barnes & Noble.

"With a new artist, success has to be proven in the marketplace as you grow the artist," Sumthing president Andy Uterano says. "You have to find a pocket and develop the story from there. In these times, even a name artist coming out and being embraced by radio

isn't the easiest thing to happen.

"What happens next is picking up secondary markets for radio, setting up footholds in those markets, and seeing which ones take hold. We have a bite in a few markets."

The album's lead single, "My Man," is receiving limited airplay in such stations as top 40 WJYY Concord, N.H. Overseeing radio promotion is Sherman Oaks, Calif.-based company Bryan Farrish.

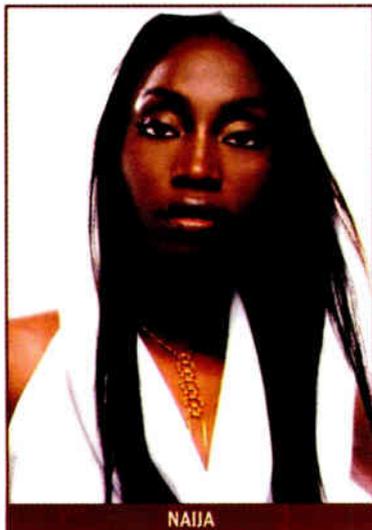
"My music is different, something major labels and radio didn't want to grab on to," says the singer, who has appeared in *Essence* and Guinness' international ad campaigns. For the next three years, she will be the face of L'Oreal/Mizoni's Women of Color hair products line.

Naija wrote most of the songs on the 11-track album, working with producer Scotty Beats. Integrating elements of soul, funk, pop, and dance, Naija has been described as a cross between Sade and Grace Jones.

"I recorded six songs in 2001 and played them for my country's press," Naija says. "It was important that they accepted me, or I wouldn't have finished the album. I know I took a risk starting in America. But I figured I can make it anywhere if I make it here first."

"If we failed, then we knew we had another option of trying Europe," Williams adds. "But it's hard to do the reverse if you fail in Europe."

Nok hires out for essential services. Besides Sumthing Distribution, Bryan Farrish, and Los Angeles-based Top-notch Promo.com, the Naija team includes publicist Priscilla Chatman of New York-based Pretty Special.



NAIJA

JUNE 28 2003				Billboard® HOT RAP TRACKS™	
THIS WEEK	LAST WEEK	WEEKS ON CHART	Airplay monitored by Nielsen Broadcast Data Systems		Artist
			TITLE	IMPRINT/PROMOTION LABEL	
1	1	10	MAGIC STICK QUEEN BEE/ATLANTIC	NUMBER 1	2 Weeks At Number 1 Lil' Kim Featuring 50 Cent
2	2	19	21 QUESTIONS SHADY/AFTERMATH/INTERSCOPE		50 Cent Featuring Nate Dogg
3	3	17	CAN'T LET YOU GO DESERT STORM/ELEKTRA/VEEG		Fabulous Featuring Mike Shorey & Lil' Mo
4	5	18	GET BUSY VP/ATLANTIC		Sean Paul
5	4	17	I KNOW WHAT YOU WANT JMONARC/RMG/DJMG		Busta Rhymes & Mariah Carey Featuring The Flipmode Squad
6	6	12	NEVER SCARED BREAK 'EM OFF/SD SD DEF/ARISTA		Bone Crusher Featuring Killer Mike & T.I.
7	7	6	RIGHT THURR DISTURBING THE PEACE/PRIORITY/CAPITOL		Chingy
8	9	5	INTO YOU DESERT STORM/ELEKTRA/VEEG		Fabulous Featuring Tamia Dr Ashanti
9	11	6	P.I.M.P. SHADY/AFTERMATH/INTERSCOPE		50 Cent
10	12	8	GET LOW BME/TVT		Lil Jon & The East Side Boyz Featuring Ying Yang Twins
11	16	3	LIKE GLUE VP/ATLANTIC		Sean Paul
12	10	12	PUMP IT UP DEF JAM/DJMG		Joe Budden
13	15	5	ACT A FOOL DISTURBING THE PEACE/DEF JAM SOUTH/DJMG		Ludacris
14	17	7	LIKE A PIMP SRC/LNIVERSAL/UMRG		David Banner Featuring Lil' Flip
15	8	23	IN DA CLUB SHADY/AFTERMATH/INTERSCOPE		50 Cent
16	13	29	NO LETTING GO GREENSLEEVES/VP/ATLANTIC		Wayne Wonder
17	14	21	BEAUTIFUL DGGYSTYLE/PRIORITY/CAPITOL		Snoop Dogg Featuring Pharrell & Uncle Charlie Wilson
18	25	2	SHAKE YA TAILFEATHER BAD BOY/UMRG		Nelly, P. Diddy & Murphy Lee
19	21	4	IF I CAN'T SHADY/AFTERMATH/INTERSCOPE		50 Cent
20	18	9	IN LOVE WIT CHU SD SD DEF/ARISTA		Da Brat Featuring Cherish
21	20	21	THE JUMP OFF QUEEN BEE/ATLANTIC		Lil' Kim Featuring Mr. Cheeks
22	19	19	I CAN ILL WILL/COLUMBIA		Nas
23	22	18	STILL BALLIN AMARU/DEATH ROW/INTERSCOPE		2Pac Featuring Trick Daddy
24	23	6	HOW YOU WANT THAT BAD BOY/UMRG		Loon Featuring Kelis
25	NEW		LA-LA-LA (EXCUSE ME AGAIN) BAD BOY/UMRG		Jay-Z

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

JUNE 28 2003

Billboard® HOT R&B/HIP-HOP AIRPLAY™

THIS WEEK	LAST WEEK	WKS. ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WKS. ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WKS. ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	2	13	So Gone	MONICA (J/RMG)	26	16	33	How You Gonna Act Like That	TYRESE (J/RMG)	51	46	8	Flipside	FREEMAN FEAT. PEEDE CRACK (ROC-A-FELLA/DEF JAM/UMRG)
2	1	13	Magic Stick	LIL' KIM FEAT. 50 CENT (QUEEN BEE/ATLANTIC)	27	28	13	I Love You	DRU HILL (DEF SOUL/UMRG)	52	42	14	In Love Wit Chu	DA BRAT FEAT. CHERISH (50 SO DEF/ARISTA)
3	3	17	21 Questions	50 CENT (SHADY/AFTERMATH/INTERSCOPE)	28	30	7	Frontin'	PHARRELL FEAT. JAY-Z (STAR TRAK/ARISTA)	53	61	2	Superstar	RUBEN STUDDARD (J/RMG)
4	5	6	Crazy In Love	BEYONCÉ FEAT. JAY-Z (MUSIC WORLD/COLUMBIA)	29	34	6	Into You	FABOLOUS (DESERT STORM/ELEKTRA/EEG)	54	56	5	Officially Missing You	TAMIA (ELEKTRA/EEG)
5	7	9	Rock Wit U (Awww Baby)	ASHANTI (MURDER INC./DEF JAM/UMRG)	30	33	13	I'll Never Leave	R. KELLY (J/IVE)	55	47	19	P***ycat	MISSY "MISSEANOR" ELLIOTT (THE GOLD MIND/ELEKTRA/EEG)
6	4	20	Can't Let You Go	FABOLOUS (DESERT STORM/ELEKTRA/EEG)	31	27	23	Beautiful	SNDDP DGGG (DGGGYSTYLE/PRIORITY/CAPITOL)	56	49	16	Shoulda, Woulda, Coulda	RUBEN STUDDARD (J/RMG)
7	6	19	Put That Woman First	JAHEIM (DIVINE MILL/WARNER BROS.)	32	29	27	In Da Club	50 CENT (SHADY/AFTERMATH/INTERSCOPE)	57	43	9	How You Want That	LOON FEAT. KELIS (BAD BOY/UMRG)
8	10	17	Never Scared	BONE CRUSHER (BREAK EM OFF/50 SO DEF/ARISTA)	33	32	35	Ignition	R. KELLY (J/IVE)	58	68	5	Lights Out	WESTSIDE CONNECTION (HOO-BANGIN' (BABY BEE/RUNGALDI))
9	14	8	In Those Jeans	GINUWINE (EPIC)	34	37	12	If I Can't	50 CENT (SHADY/AFTERMATH/INTERSCOPE)	59	51	8	Hail Mary	EMINEM, 50 CENT & BUSTA RHYMES (NO LABEL)
10	8	22	I Know What You Want	BUSTA RHYMES & MARIAH CAREY (J/MONAR/C/RMG/UMRG)	35	55	2	Shake Ya Tailfeather	NELLY, P. DIDDY & MURPHY LEE (BAD BOY/UMRG)	60	59	10	Far Away	KINDRED THE FAMILY SOUL (HIDDEN BEACH/TIPIC)
11	11	20	Get Busy	SEAN PAUL (VP/ATLANTIC)	36	44	7	Dance With My Father	LUTHER VANDROSS (J/RMG)	61	63	3	Fanatic	VIVIAN GREEN (COLUMBIA)
12	9	21	Say Yes	FLOETRY (SOLJAZZ/DREAMWORKS)	37	—	1	Love At 1st Sight	MARY J. BLIGE FEATURING METHOD MAND (MCA)	62	60	11	Hot Damn	CLIPSE (STAR TRAK/ARISTA)
13	13	17	4 Ever	LIL' MO FEAT. FABOLOUS (THE GOLD MIND/ELEKTRA/EEG)	38	35	33	Miss You	AALIYAH (BLACKGROUND/UNIVERSAL/UMRG)	63	65	2	Let's Get Down	BOW WOW FEAT. BABY (COLUMBIA)
14	22	12	P.I.M.P.	50 CENT (SHADY/AFTERMATH/INTERSCOPE)	39	31	37	No Letting Go	WAYNE WUNDER (GREENSLAVES/VP/ATLANTIC)	64	53	12	Beware Of The Boys (Mundian To Bach Ke)	PANJABI MC FEAT. JAY-Z (SEQUENCE)
15	20	10	Right Thurr	CHINGY (DISTURBING THE PEACE/PRIORITY/CAPITOL)	40	52	7	Signs Of Love Makin'	TYRESE (J/RMG)	65	66	3	Crazy	JAVIER (CAPITOL)
16	12	16	Snake	R. KELLY FEAT. BIG TIGGER (J/IVE)	41	62	2	My Love Is Like... Wo	MYA (J&M/INTERSCOPE)	66	54	8	21 Answers	LIL' MO FEAT. FREE (NO LABEL)
17	15	9	Never Leave You - Uh Ooh, Uh Oooh!	LUMIDEÉ (UNIVERSAL/UMRG)	42	39	22	The Jump Off	LIL' KIM FEAT. MR. CHEEKS (QUEEN BEE/ATLANTIC)	67	75	4	I Want You	THALLA FEAT. FAT JOE (EMI LATIN/VIRGIN)
18	18	18	Pump It Up	JDE BUDDEN (DEF JAM/UMRG)	43	41	19	Still Ballin'	J'PAC FEAT. TRICK DADDY (AMARIL/DEATH ROW/INTERSCOPE)	68	74	2	24's	J. GRAND HUSTLE/ATLANTIC
19	19	12	Get Low	LIL' JON & THE EAST SIDE BOYZ (BME/TVT)	44	36	23	I Can	NAS (LIL' WIL/COLUMBIA)	69	—	1	Damn!	YOUNGBLOODZ FEAT. LIL' JON (ARISTA)
20	17	16	What Would You Do?	THE ISLEY BROTHERS (DREAMWORKS)	45	38	33	Emotional Rollercoaster	VIVIAN GREEN (COLUMBIA)	70	67	5	Ridin' Spinners	THREE & MARLA (HYPNOTIZE MIND/SLOU/COLUMBIA)
21	24	11	Come Over	AALIYAH (BLACKGROUND/UNIVERSAL/UMRG)	46	50	9	La-La-La (Excuse Me Again)	JAY-Z (BAD BOY/UMRG)	71	58	13	I Still Love You	702 (MOTOWN/UMRG)
22	23	17	I Wish I Wasn't	HEATHER HEADLEY (MCA/RMG)	47	48	8	What Up Gangsta	50 CENT (SHADY/AFTERMATH/INTERSCOPE)	72	—	1	Forever	R. KELLY (J/IVE)
23	21	18	Like A Pimp	DAVID BANNER FEAT. LIL' FLIP (SRC/UNIVERSAL/UMRG)	48	40	21	Excuse Me Miss	JAY-Z (ROC-A-FELLA/DEF JAM/UMRG)	73	—	1	Azavin'	LL COOL J INTRODUCING KANDICE LOVE (DEF JAM/UMRG)
24	25	5	Like Glue	SEAN PAUL (VP/ATLANTIC)	49	45	11	Love Calls	KEM (KEMISTRY/MOTOWN/UMRG)	74	71	4	You Already Know	H.A.W.K. FEAT. BIG T (GHETTO DREAMS/GAME FACE)
25	26	8	Act A Fool	LUDACRIS (DISTURBING THE PEACE/DEF JAM SOUTH/UMRG)	50	57	5	Can't Stop, Won't Stop	YOUNG GUNZ (ROC-A-FELLA/DEF JAM/UMRG)	75	—	9	Patiently Waiting	50 CENT (SHADY/AFTERMATH/INTERSCOPE)

Records with the greatest impressions increase. © 2003, VNU Business Media, Inc. All rights reserved. Compiled from a national sample of airplay supplied by Nielsen Broadcast Data Systems' Radio Track service. 142 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used to compile the Hot R&B/Hip-Hop Singles & Tracks chart.

Music R&B/Hip-Hop

Going With The Flow Kavious Readies His New Album

Straight out of Tennessee, Kavious is bringing his Southern-fried rap to the masses. A native of Westwood—southwest of Memphis—the 26-year-old Kavious is preparing for the release of *Empty Shelves*. The Nuclear Records album is distributed by Select-O-Hits.

photographed *Playboy* model Krystal Tamburion and participated in a "Dirty Dozen" interview for *playboy.com*. He can also be found in front of the camera: Ludacris appears in *2 Fast 2 Furious*, the sequel to *The Fast and the Furious*.



KAVIOUS

ENCORE PERFORMANCE: Hip-hop lyricist *Encore* has partnered with indie label Hieroglyphics for the release of his sophomore album, *Layover*. It comes out in the fall.

This is *Encore's* first album since 1999's *Handsome Boy Modeling School*.

Layover's first single, "Zigga Zigga," sports beats from *Encore's* longtime comrades *Architect*, *Jake One*, and *Vitamin D*. The CD also boasts guest appearances by members of the *Hieroglyphics* crew, former *Digable Planets* member *Ladybug Mecca*, and *Arcee*.

MUSIC EDUCATION TOUR: Atlanta-based SMI Marketing is pleased with the reaction to its 17-city Music Education Tour. The junket kicked off last month in Montgomery, Ala.

The series of seminars and artist showcases is sponsored by major/independent labels and other

Kavious began rapping at the age of 5 and writing poetry at 11. His music draws from a number of influences: *Donny Hathaway*, *Marvin Gaye*, *Bob Marley*, *2Pac*, the *Notorious B.I.G.*, *Busta Rhymes*, *Run-D.M.C.*, *LL Cool J*, and *Scarface*. But Kavious is quick to note that he doesn't "try to be like anybody else. [Whatever] comes to mind is what I do."

The first single from *Empty Shelves* is "In the Yo," a song about being serious about one's craft.

"It's saying you're just going with the flow, trying to make money," Kavious explains. "I'm dead serious about what I'm doing."

Empty Shelves is due June 24.

FROM SANTANA TO YOU: Cam'ron protégé *Juelz Santana* will release his debut CD, *From Me 2 U*, Aug. 19. It's being issued through rap act the *Diplomats'* self-titled label in association with Roc-a-Fella Records.

The album boasts an all-star lineup that includes Cam'ron and *M.O.P.* Lead single is "Santana's Town" featuring Cam'ron. The CD is produced primarily by the *Diplomats'* in-house production team, the *Heatmakers*.

The *Diplomats* were first introduced by way of the recent Cam'ron tracks "Oh Boy" and "Hey Ma."

MOONLIGHTING: *Playboy.com* has tapped several of hip-hop's biggest names to serve as guest photographers. The moonlighting shutterbugs include *Nelly*, *Ja Rule*, *DMX*, *Xzibit*, and, most recently, *Ludacris*.

The Atlanta-based rapper pho-

Beats & Rhymes™

By Rhonda Baraka
rbaraka@comcast.net



allied companies. On board are Aquemini/Sony Music, Organized Noise/DreamWorks, Koya Records, NME Records, Motown/Universal Records, Sony Electronics, Power Source Entertainment, Smirnoff Triple Black, CompUSA, and ASCAP.

"In addition to reaching major markets, we are also targeting smaller cities that are often overlooked by major tours and other entertainment-related events," SMI VP of marketing *David Black* says. "We have pulled together a host of music industry professionals to share their knowledge and expertise with aspiring writers, rappers, singers, musicians, and producers. It has been truly rewarding."

The lineup of showcased R&B/hip-hop acts includes *Da Connect* (Organized Noise), *Konkrete* (Aquemini), *Nia* (Koya), *Debra Killings* (Verity/Jive), and *Jay-El* (Power Source Entertainment). Panelists have included *Rico Wade* of Organized Noise, rapper/songwriter *Nandi*, *David "Mr. DJ" Sheats* (OutKast), and producer *Frank Nitty*.

Billboard® HOT R&B/HIP-HOP 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	Superstar/Flying Without Wings	RUBEN STUDDARD (J/RMG)	26	20	4	Act A Fool	LUDACRIS (DISTURBING THE PEACE/DEF JAM SOUTH/UMRG)	51	54	8	Get Low	LIL' JON & THE EAST SIDE BOYZ (BME/TVT)
2	29	7	Right Thurr	CHINGY (DISTURBING THE PEACE/PRIORITY/CAPITOL)	27	21	5	Be About Yours	JAY-Z (POWER SOURCE/IRPHEUS)	52	32	18	The Jump Off	LIL' KIM FEAT. MR. CHEEKS (QUEEN BEE/ATLANTIC)
3	3	10	In Love Wit Chu	DA BRAT FEAT. CHERISH (50 SO DEF/ARISTA)	28	28	6	Respect My Pimpin'	GRAFC INTERNATIONAL (GRAFT)	53	—	1	Off The Wall	SKILLZ (RAWKUS/GEFFEN)
4	—	1	My Love Is Like... Wo	MYA (J&M/INTERSCOPE)	29	17	10	Rich Man	RUSSELL FEAT. R. KELLY (PIPYRAMID/IRPHEUS)	54	49	8	One For Peedi Crakk	PEEDI CRACK (ROC-A-FELLA/DEF JAM/UMRG)
5	4	7	Don't Wanna Try	FRANKIE J (COLUMBIA)	30	23	4	Candi Bar	KEITH MURRAY (DEF JAM/UMRG)	55	45	7	Step Daddy	HITMAN SAMMY SAM (ROCKY ROAD/COLLUPARK/UMRG)
6	6	11	Beware Of The Boys (Mundian To Bach Ke)	PANJABI MC FEAT. JAY-Z (SEQUENCE)	31	36	37	Throw Up	RACKET CITY (447/LANDSPEED)	56	46	10	All Life Long	MD THUGS (D3/MD THUGS/S/RIVERA)
7	8	24	Never Scared	BONE CRUSHER (BREAK EM OFF/50 SO DEF/ARISTA)	32	27	8	Stop/Excuse Me Miss Again	JAY-Z (ROC-A-FELLA/DEF JAM/UMRG)	57	—	18	Excuse Me Miss	JAY-Z (ROC-A-FELLA/DEF JAM/UMRG)
8	5	7	Miss You	AALIYAH (BLACKGROUND/UNIVERSAL/UMRG)	33	42	19	No Means No	NEE-NEE GWYN (IBASE HIT)	58	69	14	I Know What You Want	BUSTA RHYMES & MARIAH CAREY (J/MONAR/C/RMG/UMRG)
9	14	11	If You Let Me	LUDU MDSLEY (JENSTAR)	34	19	4	Can't Let You Go/Damn	FABOLOUS (DESERT STORM/ELEKTRA/EEG)	59	—	1	Naggin	YING YANG TWINS (COLLUPARK/TVT)
10	9	8	Pump It Up	JDE BUDDEN (DEF JAM/UMRG)	35	37	13	Come Close (Closer)	COMMON (MCA)	60	—	9	I Need You Now (Live)	SMOKE NORFOL (EMI GOSPEL)
11	12	4	Angel	AMANDA PEREZ (IPOWERHOWS/VERGIN)	36	41	18	Emotional Rollercoaster	VIVIAN GREEN (COLUMBIA)	61	52	32	Soldier's Heart	R. KELLY (J/IVE)
12	13	17	Starting With Me	BRANDY MDS-SCOTT (HEAVENLY TUNES)	37	31	20	In Da Club	50 CENT (SHADY/AFTERMATH/INTERSCOPE)	62	62	17	Cry Me A River	JUSTIN TIMBERLAKE (J/IVE)
13	15	10	63/64	RDEZ BOYZ (GREEN TEETH/BAYSIDE)	38	47	19	Through The Rain	MARIAH CAREY (MONAR/C/ISLAND/UMRG)	63	75	16	Incomplete	C-LANAE (WRIGHT ENTERPRISES)
14	18	24	Breathe	BLU CANTRELL FEAT. SEAN PAUL (REDZONE/ARISTA)	39	43	11	Who Run This	ROY JONES, JR. (BDDY HEAD)	64	—	15	Up In Da Club 2Nite	REVENUE (STACK A BRIP)
15	10	6	21 Questions	50 CENT (SHADY/AFTERMATH/INTERSCOPE)	40	38	8	How You Want That	LOON FEAT. KELIS (BAD BOY/UMRG)	65	—	14	Dipset Anthem	THE DIPLOMATS (ROC-A-FELLA/DEF JAM/UMRG)
16	2	3	Frontin'	PHARRELL FEAT. JAY-Z (STAR TRAK/ARISTA)	41	24	8	Flipside	FREEMAN FEAT. PEEDE CRACK (ROC-A-FELLA/DEF JAM/UMRG)	66	—	25	Dance With Me	JAMIE LEE (RIPE)
17	35	2	Chow, Chow, Chow	SHOTGUN THE REPRESENTER (BLACK S ENTERTAINMENT)	42	48	20	Get Busy	SEAN PAUL (VP/ATLANTIC)	67	—	1	Smooth Love	LUTHER VANDROSS (SONY MUSIC SPECIAL PRODUCTS)
18	25	8	Like A Pimp	DAVID BANNER FEAT. LIL' FLIP (SRC/UNIVERSAL/UMRG)	43	30	20	Beautiful	SNDDP DGGG (DGGGYSTYLE/PRIORITY/CAPITOL)	68	—	26	Ma, I Don't Love Her	CLIPSE FEAT. FAITH EVANS (STAR TRAK/ARISTA)
19	22	6	Hot Wit M.V.P. (We Be Like! The La Song)	STAGGALEE (M.V.P./ARTISTDIRECT)	44	40	7	Hot Damn	CLIPSE (STAR TRAK/ARISTA)	69	63	4	I Don't Wanna Hurt You	LATIF (MOTOWN/UMRG)
20	16	6	Blowin' Me Up (Callin' Me)	ZION (ZION/NATIVE P.L.)	45	39	11	Guess What (Guess Again)	SYLVEIA JOHNSON FEAT. R. KELLY (J/IVE)	70	55	17	Choppa Style	CHOPPA FEAT. MASTER P (TAKEFO'NEW/NO LIMIT/UMRG)
21	11	6	Never Leave You - Uh Ooh, Uh Oooh!	LUMIDEÉ (UNIVERSAL/UMRG)	46	51	14	Get By	TALIB KWELI (RAWKUS/MCA)	71	—	10	Hell Yeah	GINUWINE FEAT. BABY (EPIC)
22	1	3	Snake/I'll Never Leave	R. KELLY (J/IVE)	47	44	5	24's	J. GRAND HUSTLE/ATLANTIC	72	50	16	Hell Is A Flame	BIG C (SOUTHPAW/E.S.)
23	7	6	Rock Wit U (Awww Baby)	ASHANTI (MURDER INC./DEF JAM/UMRG)	48	—	1	Agent Orange	PHARRELL MONCH (RAWKUS/GEFFEN)	73	71	2	Ugly	BLAQUE FEAT. MISSY ELLIOTT (ELEKTRA/EEG)
24	34	10	So Gone	MONICA (J/RMG)	49	26	15	4 Ever	LIL' MO FEAT. FABOLOUS (THE GOLD MIND/ELEKTRA/EEG)	74	—	2	Please Set Me At Ease	MADLIB FEAT. M.E.D. (BLUE NOTE/EMC)
25	33	2	Jimmy Mathis	BUBBA SPARXXX (BEAT CLUB/INTERSCOPE)	50	58	4	Like Glue	SEAN PAUL (VP/ATLANTIC)	75	—	5	Sweet Misery	RASHAD (FD' REEL/UNIVERSAL/UMRG)

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JUNE 28
2003

Billboard® TOP R&B/HIP-HOP ALBUMS™

THIS WEEK	LAST WEEK	WKS. AGO	Sales data compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan		ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION	THIS WEEK	LAST WEEK	WKS. AGO	Sales data compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan		ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION
			WKS. AGO	PEAK POSITION							WKS. AGO	PEAK POSITION			
1	42	—	NUMBER 1/GREATEST GAINER 1 Week At Number 1		LUTHER VANDROSS J 51885/RMG (12 98/18 98)	Dance With My Father	1	50	43	38	JEFFREY OSBORNE JAY 02 8452/KOCH (8 98 CD)		Music Is Life	50	
2	—	—	HOT SHOT DEBUT		JOE BUDDEN DEF JAM 000505*/DJMGM (10 98/18 98)	Joe Budden	2	51	46	42	NELLY ▲ FD REEL/UNIVERSAL 017747*/UMRG (12 98/18 98)		Nellyville	1	
3	1	3	SOUNDTRACK DISTURBING THA PEACE/DEF JAM SOUTH 000426*/DJMGM (12 98/18 98)		2 Fast 2 Furious	1	52	39	34	31	JAY-Z ROC-A-FELLA/DEF JAM 000297*/DJMGM (15 98 CD)		Blueprint 2.1	6	
4	2	2	DAVID BANNER SRC/UNIVERSAL 000312*/UMRG (12 98/18 98)		Mississippi: The Album	1	53	69	63	4	MISSY ELLIOTT ▲ THE GOLD MIND/ELEKTRA 62813*/EEG (12 98/18 98)		Under Construction	2	
5	4	4	50 CENT ▲ SHADY/AFTERMATH 493544*/INTERSCOPE (12 98/18 98)		Get Rich Or Die Tryin'	1	54	44	43	4	ANITA BAKER ATLANTIC 78209/RHINO (17 98 CD)		The Best Of Anita Baker	29	
6	3	1	THE ISLEY BROTHERS FEATURING RONALD ISLEY ● DREAMWORKS 450409/INTERSCOPE (12 98/18 98)		Body Kiss	1	55	54	40	47	VARIOUS ARTISTS ▲ EMII/UNIVERSAL/SONY/ZOMBA 82344/CAPITOL (12 98/18 98)		Now 12	10	
7	5	5	R. KELLY ▲ JIVE 41812/ZOMBA (18 98 CD)		Chocolate Factory	1	56	57	32	18	B2K ▲ T.U.G. 86995*/EPIC (12 98 EQ/18 98)		Pandemonium!	3	
8	7	7	GINUWINE ● EPIC 86960 (12 98 EQ/18 98)		The Senior	1	57	48	37	17	KENNY LATTIMORE & CHANTE MOORE ARISTA 14751 (12 98/18 98)		Things That Lovers Do	3	
9	8	11	LIL JON & THE EAST SIDE BOYZ ● BME 2370*/TVT (13 98/17 98)		Kings Of Crunk	2	58	47	54	17	NAS ▲ ILL WILL/COLUMBIA 86300*/CRG (12 98 EQ/18 98)		God's Son	1	
10	6	6	BONE CRUSHER BREAK EM OFF/SD SD DEF 50995*/ARISTA (18 98 CD)		AttenCHUN!	1	59	56	51	19	AMANDA PEREZ PPOWERHOUSE 82131/VRGIN (18 98 CD) [M]		Angel	36	
11	10	13	SEAN PAUL ▲ VP/ATLANTIC 83620*/AG (12 98/18 98)		Dutty Rock	4	60	66	56	27	B.G. CHOPPA CITY/IN THE PAINT 8465/KOCH (18 98 CD)		Livin' Legend	4	
12	9	8	LIL' KIM ● QUEEN BEE/ATLANTIC 83572*/AG (12 98/18 98)		La Bella Mafia	4	61	49	59	27	AALIYAH ▲ BLACKGROUND/UNIVERSAL 060082/UMRG (12 98/18 98)		I Care 4 U	1	
13	11	9	JAHEIM ● DIVINE MILL 48214/WARNER BROS. (18 98 CD)		Still Ghetto	3	62	58	57	27	SYLEENA JOHNSON JIVE 41815/ZOMBA (11 98/17 98) [M]		Chapter 2: The Voice	19	
14	12	15	FABOLOUS ● DESERT STORM/ELEKTRA 62791*/EEG (12 98/18 98)		Street Dreams	3	63	33	—	2	THE ROOTS ● MCA 112996* (18 98 CD)		Phrenology	11	
15	16	19	KEM MOTOWN 067518/UMRG (18 98/12 98) [M]		Kemistry	15	64	68	58	27	BIG MOE WRECKSHOP 4040 (17 98 CD)		Moe Life	33	
16	17	16	HEATHER HEADLEY ● RCA 69376/RMG (12 98/18 98)		This Is Who I Am	14	65	51	47	27	HEZEKIAH WALKER & THE LOVE FELLOWSHIP CRUSADE CHOIR VERITY 42176/ZOMBA (11 98/17 98) [M]		Family Affair II: Live At Radio City Music Hall	37	
17	15	14	FLOETRY DREAMWORKS 450313/INTERSCOPE (17 98 CD)		Floetic	4	66	53	48	27	DRU HILL ● DEF SOUL 063377*/DJMGM (12 98/18 98)		Dru World Order	2	
18	14	12	KELLY PRICE DEF SOUL 586777*/DJMGM (12 98/18 98)		Priceless	2	67	45	52	27	WHITNEY HOUSTON ▲ ARISTA 14747 (12 98/18 98)		Just Whitney...	3	
19	13	10	DJ KAYSLAY COLUMBIA 87048*/CRG (12 98 EQ/18 98)		The Streetsweeper: Vol. 1	4	68	60	50	27	HITMAN SAMMY SAM ROCKY ROAD/COLLIPARK 000380/UMRG (12 98 CD) [M]		Step Daddy	27	
20	18	17	CAM'RON PRESENTS THE DIPLOMATS ● ROC-A-FELLA/DEF JAM 063211*/DJMGM (12 98 CD)		Diplomatic Immunity	1	69	63	65	27	JENNIFER LOPEZ ▲ EPIC 86231 (18 98 EQ CD)		This Is Me...Then	5	
21	—	—	BROTHER LYNCH HUNG SHCCMADE 07013 (17 98 CD)		Lynch By Inch: Suicide Note	21	70	63	65	27	SOUNDTRACK ▲ SHADY 493508*/INTERSCOPE (12 98/19 98)		8 Mile	1	
22	—	—	ROSCOE PRIORITY 28291*/CAPITOL (10 98/18 98) [M]		Young Roscoe Philaphornia	22	71	77	72	27	T. NAIJA NDK 0537 (15 98 CD)		Rhythm Of Love	71	
23	19	18	LIL' MO ELEKTRA 82835 EEG (18 98 CD)		Meet The Girl Next Door	4	72	55	71	27	FIEND FIEND ENTERTAINMENT 2002 (17 98 CD)		Fiend Presents: Can I Burn? 2	55	
24	22	25	TYRESE ● J 20041/RMG (12 98/18 98)		I Wanna Go There	2	73	70	70	27	CLIPSE ● STAR TRAK 14735*/ARISTA (12 98/18 98)		Lord Willin'	1	
25	21	23	EMINEM ▲ WEB AFTERMATH 493790*/INTERSCOPE (12 98/19 98)		The Eminem Show	1	74	59	69	27	2PAC ▲ AMARU/DEATH ROW 49707*/INTERSCOPE (18 98/24 98)		Better Dayz	1	
26	23	21	BUSTA RHYMES ● J 20043*/RMG (12 98/18 98)		It Ain't Safe No More...	10	75	94	75	27	SOUNDTRACK ● BLOODLINE/DEF JAM 063615*/DJMGM (12 98/18 98)		Cradle 2 The Grave	3	
27	20	20	50 CENT SHADY/AFTERMATH 000108/INTERSCOPE (19 95 DVD CD)		The New Breed	1	76	65	73	27	VARIOUS ARTISTS RAZOR & TIE 89062 (18 98 CD)		Rasta Jamz	65	
28	25	22	LES NUBIANS DMOTOWN 82569/HIGHER OCTAVE (17 98 CD)		One Step Forward	16	77	81	61	27	LIONEL RICHIE MDTOWN/UTY 068140/UME (18 98 CD)		The Definitive Collection	31	
29	—	—	INSPECTAH DECK IN THE PAINT 8660/KOCH (18 98 CD)		Movement	29	78	73	79	27	LIL' WYTE HYPNOTIZE MINDS 3604/STREET LEVEL (17 98 CD) [M]		Hypnotize Minds Presents: Doubt Me Now	44	
30	24	24	SCARFACE J PRINCE 42024 RAP-A LOT (12 98/18 98)		Balls And My Word	3	79	75	60	27	KILLER MIKE AQUEMINI/COLUMBIA 86882*/CRG (12 98 EQ/18 98)		Monster	4	
31	62	64	PACESETTER		The Colored Section	31	80	76	88	27	LIL' FLIP ▲ SUCKA FREE/LOUD 86521*/CRG (17 98 EQ/12 98)		Undaground Legend	4	
32	26	28	TALIB KWELI RAWKUS 113048*/MCA (18 98 CD)		Quality	6	81	82	62	27	INDIA.ARIE ● MOTOWN 064755/UMRG (12 98/18 98)		Voyage To India	1	
33	35	46	KINDRED THE FAMILY SOUL HIDDEN BEACH 86491/EPIC (13 98 EQ CD) [M]		Surrender To Love	33	82	72	74	27	JAY-Z ▲ ROC-A-FELLA/DEF JAM 063380*/DJMGM (15 98/19 98)		The Blueprint 2: The Gift And The Curse	1	
34	28	39	EARTH, WIND & FIRE KALIMBA 973002 (18 98 CD)		Promise	19	83	80	82	27	KIRK FRANKLIN ▲ GOSPO CENTRIC 70037/ZOMBA (11 98/17 98)		The Rebirth Of Kirk Franklin	1	
35	32	30	JUSTIN TIMBERLAKE ▲ JIVE 41823*/ZOMBA (12 98/18 98)		Justified	2	84	80	82	27	MONICA J 20031/RMG (12 98/18 98)		After The Storm	84	
36	37	35	WAYNE WONDER VP/ATLANTIC 83628*/AG (19 98/14 98)		No Holding Back	10	85	86	55	27	STICKY FINGAZ 03 9916/RIVIERA (18 98 CD)		Decade	37	
37	29	29	VIVIAN GREEN ● COLUMBIA 86357/CRG (12 98 EQ/18 98)		Love Story	14	86	67	86	27	FIELD MOB MCA 113051* (18 98 CD)		From Tha Roota To Tha Toota	4	
38	36	33	FRANKIE J COLUMBIA 90073/CRG (12 98 EQ CD)		What's A Man To Do?	33	87	79	81	27	LOU MOSLEY JENSTAR 1379 (11 98 CD)		Finally	72	
39	30	26	SNOOP DOGG ▲ OGGYSTYLE/PRIORITY 39157*/CAPITOL (12 98/18 98)		Paid Tha Cost To Be Da BoSS	3	88	61	67	27	VARIOUS ARTISTS SUCKA FREE/LOUD 86228/CRG (19 98 EQ CD)		Lil' Flip And Sucka Free Present 7-1-3 And The Undaground Legend: Remixed	35	
40	27	31	MOBB DEEP LANDSPEED 9222*/KOCH (14 98 CD)		Free Agents: The Murda Mix Tape	4	89	64	49	27	SOUNDTRACK THA ROW 63053 (18 98 CD)		Dysfunktional Family	14	
41	50	—	VARIOUS ARTISTS DM/VP 167763/UME (18 98 CD)		Church: Songs Of Soul & Inspiration	41	90	74	80	27	HOT BOYS CASH MONEY/UNIVERSAL 860966*/UMRG (12 98/18 98)		Let 'Em Burn	3	
42	40	53	ROY HARGROVE PRESENTS THE RH FACTOR VERVE 065192*/VG (12 98 CD) [M]		Hard Groove	32	91	83	—	27	ASHANTI ▲ MURDER INC./AJM 586830*/DJMGM (12 98/18 98)		Ashanti	1	
43	38	45	FREEWAY ROC-A-FELLA/DEF JAM 586920*/DJMGM (12 98/18 98)		Philadelphia Freeway	3	92	71	68	27	SMILE & SOUTHSTAR ARTISTDIRECT 01030 (11 98/17 98) [M]		Crash The Party	24	
44	52	44	DONNIE MCCLURKIN VERITY 43199/ZOMBA (12 98/18 98)		Donnie McClurkin... Again	12	93	97	98	27	DOTTIE PEOPLES ATLANTA INTL 10279 (18 98/13 98)		Churchin' With Dottie	65	
45	34	36	DWELE VIRGIN 80919*/19 [M]		Subject	28	94	97	98	27	LUTHER VANDROSS ▲ J 20007/RMG (12 98/18 98)		Luther Vandross	2	
46	—	—	C-BO WEST COAST MAFIA 02009 (17 98 CD)		West Side Ryders	46	95	—	—	27	FREDDIE FOXXX BUMPY KNUCKLES BBE 9014/RAPSTER (18 98 CD)		Konexion	95	
47	—	—	MO THUGS 03 MO THUGS 9918/RIVIERA (18 98 CD)		The Movement	47	96	84	97	27	FRED HAMMOND VERITY 43197/ZOMBA (11 98/17 98)		Speak Those Things: POL Chapter 3	13	
48	31	27	BRIAN MCKNIGHT ● MDTOWN 067315/UMRG (12 98/18 98)		U Turn	4	97	92	—	27	ZIGGY MARLEY PRIVATE MUSIC/IRCA VICTOR 11636/AAL (18 98 CD)		Dragonfly	84	
49	41	41	S4TH PLATOON FUBU 9001 (15 98 CD) [M]		All Or N.O.thin	21	98	92	—	27	LUDACRIS ▲ DISTURBING THA PEACE/DEF JAM SOUTH 586446*/DJMGM (12 98/19 98)		Word Of Mouf	1	
							99				PRINCE ● WARNER BROS. 74272 (18 98 CD)		The Very Best Of Prince	72	
							100				SOLANGE MUSIC WORLD COLUMBIA 86354/CRG (9 98 EQ CD)		Solo Star	23	

JUNE 28
2003

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

THIS WEEK	LAST WEEK	Sales data compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan		ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	TOTAL CHART WKS	THIS WEEK	LAST WEEK	Sales data compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan		ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	TOTAL CHART WKS
		WKS. AGO	PEAK POSITION						WKS. AGO	PEAK POSITION			
1	1	NUMBER 1 24 Weeks At Number 1		EMINEM ▲ WEB AFTERMATH 490629*/INTERSCOPE (12 98/18 98)	The Marshall Mathers LP	121	15	19	MICHAEL JACKSON ◆ EPIC 66073 (12 98 EQ/18 98)		Thriller	253	
2	2	BOB MARLEY AND THE WAILERS ◆ 11 TUFF GONG/ISLAND 549304/DJMGM (12 98/18 98)		Legend	345	429	16	9	AL GREEN ▲ HI/THE RIGHT STUFF 30830/CAPITOL (10 98/17 98)		Greatest Hits	429	
3	5	2PAC ▲ AMARU/JIVE 41636/ZOMBA (11 98/17 98)		Greatest Hits	234	353	17	14	JAY-Z ▲ FREEZE/ROC-A-FELLA 50592*/CAPITOL (10 98/18 98)		Me Against The World	353	
4	3	2PAC ▲ DEATH ROW 42839*/MCA (11 98/25 98)		All Eyez On Me	375	282	18	18	NAS ▲ COLUMBIA 57183*/CRG (7 98 EQ/11 98)		Reasonable Doubt	282	
5	6	LUTHER VANDROSS ● LEGACY/LV 66068/EPIC (10 98 EQ/17 98)		Greatest Hits	30	72	19	—	DONNIE MCCLURKIN ▲ VERITY 43150/ZOMBA (11 98/17 98) [M]		Illmatic	72	
6	4	JAHEIM ▲ DIVINE MILL 4892*/WARNER BROS. (11 98/17 98)		[Ghetto Love]	117	138	20	21	TWISTA ● CREATOR S WAY/ATLANTIC 92757*/AG (11 98/17 98) [M]		Live In London And More...	138	
7	11	THE NOTORIOUS B.I.G. ◆ 10 BAD BOY 73011*/ARISTA (19 98/24 98)		Life After Death	283	134	21	16	MARY J. BLIGE ▲ UPTOWN 110681/MCA (6 98/11 98)		Adrenaline Rush	134	
8	7	EMINEM ▲ WEB AFTERMATH 490287*/INTERSCOPE (12 98/18 98)		The Slim Shady LP	168	168	22	—	KEITH SWEAT ▲ 3 V/ENTERTAINMENT/ELEKTRA 60763/EEG (11 98/17 98)		What's The 411?	168	
9	8	MAKAVELI ▲ DEATH ROW 50012*/KOCH (12 98/17 98)		The Don Killuminati: The 7 Day Theory	261	335	23	20	DR. DRE ▲ DEATH ROW 50001*/MCA (11 98/17 98)		Make It Last Forever	335	
10	12	THE NOTORIOUS B.I.G. ▲ 10 BAD BOY 73000*/ARISTA (11 98/18 98)		Ready To Die	396	316	24	—	AL GREEN HI/THE RIGHT STUFF 30830/CAPITOL (10 98/17 98)		The Chronic	316	
11	13	DR. DRE ▲ AFTERMATH 490486*/INTERSCOPE (12 98/18 98)		Dr. Dre - 2001	169	5	25	17	NELLY ▲ FD REEL/UNIVERSAL 157743*/UMRG (



BAELING

Baeling Offers 'Becstasy'

BY CHARLES KAREL BOULEY

While dance remixes are a common marketing tool to squeeze extra life out of pop singles, the dance world is seldom the primary breeding ground for most of today's mainstream acts.

But in a time where songs like DJ Sammy's "Heaven" and Daniel Bedingfield's "Gotta Get Thru This" are putting the beat back in top 40, bets are on that this could change.

One example is Becky Baeling's *Becstasy*. Due June 24 on Universal, the album is audacious, straight-out-of-the-box dance. It is executive-produced by Baeling and Lee Chesnut, VP of A&R for Universal, and produced by dance icon Tony Moran.

"We are not ashamed to be marketing Becky as a dance artist," says Kim Garner, senior VP of marketing and artist development for Universal Music. "She's got a great voice, great songs, and we have consciously worked this at the clubs first."

Prior to the album's release, two lead singles—"If You Love Me" and "Getaway"—reached the top three of the *Billboard* Hot Dance Music/Club Play chart. This issue, "Getaway" reaches the chart's summit.

Baeling has been clear about being a dance artist all along. She was Chesnut's first signing at Universal.

"Lee and I worked very hard at masterminding our pitch that there

needs to be a resurgence of dance music in the mainstream," Baeling says. "I'm always going to stay true to my roots in the dance clubs."

Baeling adds that since Madonna and Donna Summer, no mainstream dance artists have carved a meaningful niche in pop culture. "There's incredible dance music out there right now that's not getting noticed," she says.

THE 'X' FACTOR

"I was ready to sign Becky to a deal before I even knew if she could sing," Chesnut says. "We didn't even have a proper demo when I first met her, but she's just one of those people that's got that X factor. She walks in the room, and you know she's a star."

"We feel that we have made a pop record that you can dance to," Chesnut continues. "It harks back to the days of disco, when it was about pop records that you could dance to and everyone was having a good time."

Part of the perception that dance has become more of an underground genre was fostered by the music's pundits themselves. For years, dance purists have gravitated toward dubs of songs, removing the artists and promoting the DJ or producer as the star. If artists like Baeling are going to break that mold and bring dance back to the mainstream, that perception must change.

"For a while, music in clubs had

no artists involved," Baeling says. "So maybe bringing back artists will make it more acceptable. There's a lot of great lyrics and melodies and stories going on with my record for people to identify with, so it's more than catchy grooves and infectious melodies."

Chesnut adds, "Becky is the real deal, a formally trained singer and actress. She co-wrote four of the tracks and was very involved with the overall vision. She's not a producer's or DJ's creation."

HEAVEN IS A POP PLACE ON EARTH

The next single will be a cover of Belinda Carlisle's '80s classic "Heaven Is a Place on Earth." Chesnut expects a warm reception at pop radio for the track.

"Our first 12-inch, for 'If You Love Me,' went to No. 3 on the [Club Play] chart, and we never even sent it to radio. That was always going to be our club warm-up track, because I wanted the dance community to have a sense of ownership with this project, someone that they could help break.

"Now 'Getaway' is No. 1," Chesnut continues. "By the time we go for 'Heaven Is a Place on Earth' at pop radio, she'll have a nice base."

Baeling is managed by Larry Rudolph, whose client roster includes Britney Spears. The label is launching a national club tour for Baeling.

Elite/Promo Only's 'Edits' Reach Power Players

Late last year, Elite/Promo Only debuted the promotional CD series Dance Radio Edits, which features tight radio versions of extended club remixes.

Created by Elite/Promo Only VP of promotion Cary Vance and senior director of promotion Marco Navarro, Dance Radio Edits is for hand-picked industry power players only.

In the months since its inception, Dance Radio Edits has become a valuable tool for rhythm, dance, and top 40 radio programmers, as well as mix-show DJs.

Perhaps more important, it has become a showcase for independent artists (Ultra Naté, Iio) and unsigned talent (Jemma Elliot, Soularis).

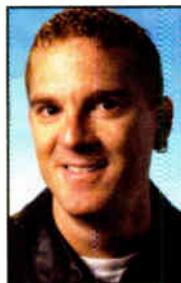
"Dance music has always taken a back seat to other genres of music," Vance says. "With this series, we are able to get the music into the hands of the people that matter."

Label executives find the service, which is free to labels (meaning there is no charge to have their

songs included), much-needed.

"These guys know their music, and they have a history with radio programmers," Ultra Records presi-

Beat Box
By Michael Paoletta
mpaoletta@billboard.com



dent Patrick Moxey says. "Because of this, programmers can add the featured songs with confidence."

Vance and Navarro are currently compiling the seventh volume. The set will feature, among others, Gioia ("From the Inside"), Benny Benassi ("Satisfaction"), and Daryl Hall & John Oates ("Intuition").

SINGLES FILE: "Pavement Cracks," the first single from Annie Lennox's sterling new J Records album, *Bare*, is officially ready to take over club-

land. The bittersweet, electro-cracked track has been remixed by Mac Quayle, Goldtrix, the Scumfrog, and Gabriel & Dresden.

Quayle keeps the proceedings buoyant and deliciously pop, while Goldtrix delivers wickedly deep grooves—perfect for late-night sessions.

Delving deeper underground is the Scumfrog, who injects the track with a haunting, progressive house sentiment. Unfortunately, there are times when Lennox's vocals work against—not with—the Scumfrog's new rhythms.

All is perfectly in synch in the Gabriel & Dresden excursions, particularly the pair's Mixshow re-rub, replete with a gospel-hued breakdown.

In the May 24 issue, we mentioned the Junior Vasquez remixes of "Time" by the Pretenders. In the weeks since, more remixes have been done, most notably by Morel, Dave Warrin, and DJ Who & Neoverse.

For his Pink Noise mix, Morel surrounds Chrissie Hynde's vocals with a mixture of Naked Music-shaded beats and New Order-hued atmospherics.

In comparison, Warrin's musical

landscape is sparse—an eerie synth line here, a bluesy organ there, and a powerful kick throughout.

DJ Who & Neoverse infuse their dreamy mix with skittling beats and warm keys.

House purists will surely relish this version.

Unfortunately, at press time, Artemis Records had no plans to make these new mixes available—commercially or promotionally. We can only hope such potent mixes will soon see the light of day.

NOTEWORTHY REISSUES: Universal Music Enterprises will issue *Smiling Faces: The Best of Undisputed Truth* June 24,

Diana Ross' *Diana—Deluxe Edition* and Donna Summer's *Bad Girls—Deluxe Edition* July 1, and Barry White's *Millennium Collection* Aug. 19.



Elite/Promo Only VP of promotion Cary Vance and his radio friends smile for the camera. Standing, from left, are Andre Ferro, PD of WXXP/WLIR Long Island, N.Y.; WPYM Miami PD Phil Michaels; WPYO Orlando, Fla., PD Steve Bartel; and Seth Neiman, senior director of programming at Music Choice. In front, from left, are Vance; Jill Strada, WPYO Orlando music director; and Skyywalker, WKTU New York programming/music coordinator.

JUNE 28
2003

Billboard® HOT DANCE MUSIC™

Club Play

THIS WEEK	LAST WEEK	WKS. ON	TITLE	IMPRINT & NUMBER/PROMOTION LABEL	Artist
1	2	9	NUMBER 1		1 Week At Number 1
1	2	9	GETAWAY	UNIVERSAL PROMO/UMRG	Becky Baeling
2	3	5	NOT GONNA GET US (D. AUDE, R. MOREL, & L. TEE MIXES)	INTERSCOPE PROMO	t.A.T.u.
3	7	14	PLAY YOUR PART (REMIXES)	J PROMD/RMG	Deborah Cox
4	6	10	NEVER (PAST TENSE)	TOMMY BOY SILVER LABEL 240/TOMMY BOY	The Roc Project Featuring Tina Arena
5	14	23	SO GONE (SCUMFROG MIXES)	J PROMD/RMG	Monica
6	8	11	NOTHING BUT YOU	MUTE 9204	Paul Van Dyk Featuring Hemstock & Jennings
7	12	15	EASY	JIVE ELECTRO 40056/JIVE	Groove Armada Featuring Sunshine Anderson
8	1	2	LOVE THAT MAN (DANCE MIXES)	ARISTA 52386	Whitney Houston
9	15	20	I'M GLAD (P. OAKENFOLD, FORD, & MURK MIXES)	EPIC PROMO	Jennifer Lopez
10	17	25	INTUITION (REMIXES)	ATLANTIC 88122	Jewel
11	4	7	STUCK IN A GROOVE	MTA 27781/V2	Puretone
12	18	26	ALRIGHT	TOMMY BOY SILVER LABEL 240/TOMMY BOY	Murk (Oscar G. & Ralph Falcon)
13	11	3	ROCK YOUR BODY (REMIXES)	JIVE PROMO	Justin Timberlake
14	5	6	RELIGHT MY FIRE	SONY IMPORT	Martin Featuring Loleatta Holloway
15	19	27	REAL LOVE	EMERGE 30070/CENTAUR	Deborah Cooper
16	10	1	IF THAT'S LOVE (REMIXES)	ATLANTIC PROMO	Laura Pausini
17	21	24	YOU MEAN THE WORLD TO ME	CUTTING 458	Jung Featuring Hope
18	24	29	SOMNAMBULIST	NETTWERK 33190	BT
19	9	4	IF YOU'RE NOT THE ONE (METRO, PASSENGERZ, MANTESE, S. LAWRENCE MIXES)	ISLAND 0004310/JMG	Daniel Bedingfield
20	13	8	AMERICAN LIFE (REMIXES)	MAVERICK 42614/WARNER BROS	Madonna
21	29	40	MUSIC REVOLUTION	EFFIN 1001	The Scumfrog
22	37	43	POWER PICK		
22	37	43	DIRTY STICKY FLOORS (REMIXES)	MUTE 42620/REPRISE	Dave Gahan
23	32	38	AFTER ALL	NETTWERK 33194	Delerium Featuring Jael
24	20	13	ELEFANTS	STAR 69 12571	Friburn & Urik
25	22	16	DUST.WAV	RADIKAL 99159	Perpetuous Dreamer
26	30	36	I DO (CHRIS THE GREEK & ORANGE FACTORY MIXES)	HEART 82002	Tina Ann
27	34	37	BANG ON	NERVOUS 20524	Purple Kitty Featuring Lanza Waters
28	23	19	HEAVENLY LIGHT	SLAAG 002	Dawn Tallman
29	16	12	SEDUCE ME NOW	SONY DISCOS 08655/JELLYBEAN	India
30	28	32	I TRY	STAR 69 PROMO	Made By Monkeys Featuring Maria Matto
31	36	39	CLOCKS (REMIXES)	CAPITOL PROMO	Coldplay
32	38	42	FOR THE MUSIC	DOTDOTDOT 014	Colourful Karma Featuring Terra Deva
33	40	—	DON'T MAKE ME COME TO VEGAS (TIMO MAAS REMIX)	EPIC 79888	Tori Amos
34	27	21	THE 15TH	CAPITOL PROMO	Fischerspooner
35	31	34	I LOVE YOU (REMIXES)	DEF SOUL 000305/VDJMG	Dru Hill
36	25	22	PEOPLE ARE PEOPLE	TOPAZ IMPORT	30 Dirty Junkies
37	42	45	MEMORIES	TOMMY BOY SILVER LABEL 240/TOMMY BOY	Rockik
38	45	—	I DON'T WANNA STOP	RADIKAL 99180	ATB
39	46	—	LET ME BE YOUR ANGEL	HENRY STREET 584	Krista
40	47	—	ADDICTED	MIADREAMWORLD IMPORT	Mia
41	26	17	I AM READY	STAR 69 12521	Size Queen
42	39	35	ALL AROUND THE WORLD (NORTY COTTO REMIX)	ARISTA PROMO/BMG HERITAGE	Lisa Stansfield
43	NEW	1	HOT SHOT DEBUT		
43	NEW	1	TALK 2 ME	TOMMY BOY SILVER LABEL 240/TOMMY BOY	K-Klass Featuring Kinane
44	NEW	1	BRASS IN POCKET	BLUFIRE 002	Ultra Nate
45	33	18	LOVE IS A CRIME	DAYLIGHT PROMO/EPIC	Anastacia
45	35	33	WILLING & ABLE	DEF VEE PROMO/MUSICRAMA	Aubrey
47	41	28	MONTANA	MCA PROMO	Venus Hum
48	44	31	RAINY DAY	ROBBINS 72084	Renee Stacey
49	49	41	GUIDE ME GOD	RASA/TOMMY BOY SILVER LABEL 2396/TOMMY BOY	Ghostland Featuring Sinead O'Connor & Natacha Atlas
50	43	30	I'LL BE THERE	MULTIPLY/FRRS PROMO/WARNER STRATEGIC MARKETING	Weekend Players

Dance Singles Sales

Dance Singles Sales and Sales Breakouts data compiled by

Nielsen SoundScan

THIS WEEK	LAST WEEK	WKS. ON	TITLE	IMPRINT & NUMBER/DISTRIBUTING LABEL	Artist
1	2	—	NUMBER 1		1 Week At Number 1
1	2	—	STUCK (THUNDERPUSS REMIX)	FOREFRONT 38869/VIRGIN	Stacie Orrico
2	1	1	IF YOU'RE NOT THE ONE (REMIXES)	ISLAND 0004310/JMG	Daniel Bedingfield
3	3	3	THROUGH THE RAIN (HEX HECTOR/MAC QUAYLE REMIX)	MONARCH ISLAND 063753/IDJMG	Mariah Carey
4	5	4	AMERICAN LIFE (REMIXES)	MAVERICK 42614/WARNER BROS	Madonna
5	4	2	INTUITION (REMIXES)	ATLANTIC 88122/AG	Jewel
6	6	5	BEWARE OF THE BOYS (MUNDIATO BACH KE)	SEQUENCE 8011/ULTRA	Panjabi MC
7	8	6	I WANT MY ISLAND GIRL	ALPHA 1	Darrell Labrado
8	11	10	DIE ANOTHER DAY (REMIXES)	WARNER BROS 42492	Madonna
9	9	7	CRY ME A RIVER (DIRTY VEGAS, J. FIASCO, & B. HAMEL MIXES)	JIVE 40073	Justin Timberlake
10	13	13	NEVER (PAST TENSE)	TOMMY BOY SILVER LABEL 240/TOMMY BOY	The Roc Project Featuring Tina Arena
11	7	—	DIRTY STICKY FLOORS (REMIXES)	MUTE/REPRISE 42620/WARNER BROS	Dave Gahan
12	10	8	NOTHING BUT YOU	MUTE 9204	Paul Van Dyk Featuring Hemstock & Jennings
13	14	9	WALKING ON THIN ICE (REMIXES)	MINDTRAIN/TWISTED/THE RIGHT STUFF 82669/CAPITOL	Dno
14	12	11	EMOTIONAL ROLLERCOASTER (REMIXES)	COLUMBIA 79850/CRG	Vivian Green
15	20	16	MAKE ME SMILE (COME UP AND SEE ME)	MUTE 9208	Erasure
16	NEW	7	TALK 2 ME	TOMMY BOY SILVER LABEL 240/TOMMY BOY	K-Klass Featuring Kinane
17	23	23	ALIVE (THUNDERPUSS REMIX)	EPIC 79159	Jennifer Lopez
18	18	18	ALONE	ROBBINS 72074	Lasgo
19	RE-ENTRY	21	IN YOUR LIFE	LOGIC 98814	La Bouche
20	22	24	THRIVE (IS THAT JAMES DANCING? MIX)	SPARROW 77951	Newsboys
21	21	17	SEDUCE ME NOW	SONY DISCOS 08655/JELLYBEAN	India
22	16	—	ME & GIULIANI DOWN BY THE SCHOOLYARD	TOUCH AND GO 297	!!! (Chk Chk Chk)
23	RE-ENTRY	18	WHEN THE MONEY'S GONE (REMIXES)	WARNER BROS 42496	Cher
24	15	14	AGAIN	TVI/PYRAMID 91010/ORPHEUS	Fantasy
25	RE-ENTRY	19	SOLSBURY HILL	MUTE 9200	Erasure

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

Billboard® TOP ELECTRONIC ALBUMS™

Sales data compiled by

Nielsen SoundScan

THIS WEEK	LAST WEEK	WEEKS ON	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	NEW	1	NUMBER 1		1 Week At Number 1
1	NEW	1	DEEP DISH	GLOBAL UNDERGROUND 025 [M]	Global Underground: Toronto
2	1	4	SOUNDTRACK	TOMMY BOY 1588	Queer As Folk: The Third Season
3	2	4	DAVID WAXMAN	ULTRA 1105 [M]	Ultra Trance: 2
4	3	9	VARIOUS ARTISTS	MADONNA 4981	30th Anniversary Collection: Ultimate Disco
5	7	4	ELECTRIC SIX	TOPAZ IMPORT	Fire
6	4	6	TIESTO	NETTWERK 70314 [M]	Nyana
7	10	10	THE POSTAL SERVICE	510B POP 595 [M]	Give Up
8	5	4	VARIOUS ARTISTS	BMG HERITAGE 41027/ARISTA	Ultimate Dance Divas
9	6	9	LOUIE DEVITO	DEF VEE 41027/ARISTA	Dance Divas
10	8	11	THALIA	EMILY 01935 [M]	Thalia's Hits Remixed
11	9	9	JOHNNY VICIOUS	ULTRA 1155 [M]	Ultra Dance 03
12	13	7	SOUNDTRACK	WARNER HOME VIDEO 27761/WARNER BROS	The Animatrix: The Album
13	14	4	MASSIVE ATTACK	VIRG 12 1387	100th Window
14	11	28	THE STREETS	DEF VEE 41027/ARISTA [M]	Original Pirate Material
15	15	15	THE HAPPY BOYS	REPRISE 11828	Techno Party (Volume 1)
16	12	4	DJ IRENE	SURGE 0020/WARLOCK	Fearless
17	18	4	BABY ANNE	MOONSHINE 80201	Mixed Live
18	20	27	LOUIE DEVITO	DEF VEE 41027/ARISTA	N.Y.C. Underground Party 5
19	19	6	GOLDFRAPP	MCA 1088 [M]	Black Cherry
20	17	7	THE RIDDLER	TOMMY BOY 1564	Dance Mix NYC -- Vol. 3
21	22	3	THIEVERY CORPORATION	EIGHTEENTH STREET LOU/VEE 060 [M]	The Richest Man In Babylon
22	24	31	KUMBIA KINGS	EMI LATIN 14236	All Mixed Up: Los Remixes
23	23	13	DAVID VISAN	REPRISE 11834	Buddha-Bar V
24	16	7	ROB DOUGAN	REPRISE 4043/WARNER BROS	Furious Angels
25	NEW	1	DIRTY VEGAS	CRIC/DEF VEE 41027/ARISTA	Dirty Vegas

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

Billboard® HOT DANCE BREAKOUTS

Club Play

Dance Singles Sales

1	MEDICINE	DJ Mike Cruz Presents Chyna Ro & Sandy B	NERVOUS	1	HOUSE MUSIC (FILTERHEADZ REMIX)	Eddie Amador	YOSHITOSHI/DEEP DISH
2	FURIOUS ANGELS	Rob Dougan	REPRISE	2	BUCCI BAG	Andrea Doria	STAR 69
3	PAVEMENT CRACKS (REMIXES)	Annie Lennox	J/RMG	3	GIV ME LUV (THAT KID CHRIS REMIX)	Alcatraz	YOSHITOSHI/DEEP DISH
4	IF YOU WANT ME	Dark Clark	STAR 69	4	DIVE IN THE POOL: SUMMER 2003 REMIXES	Barry Harris	NERVOUS
5	CAN YOU FIND THE HEART	The Ananda Project	NITEBROOVES/KING STREET	5	BAGUIO TRACK (CHUS & CEBALLOS REMIX)	Luzon	YOSHITOSHI/DEEP DISH

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.

Spanish Acts Seek To Conquer U.S. Market

BY LEILA COBO

MIAMI—Traditionally, Spain has been a major supplier of musical talent to Latin America. Wave upon wave of Spanish acts find audiences in those countries as welcoming as their hometown fans.

But in recent years, the U.S. Latin market has been a different matter. Vast and complex, it requires extended promotion and a major radio hit for an artist to make significant impact. The last Spanish act to become a huge seller in the U.S. was Alejandro Sanz, who broke here with his 1997 hit single "Corazón Partío."

Now, Sony—with pop band La Oreja de Van Gogh's label—and Universal—with balladeer David Bisbal in the U.S. and Latin America—are giving their acts an extra push in a concerted bid to find success in the U.S.

But the task isn't easy. Factors stand in the way ranging from simple logistics—successful Spanish bands don't have the time required to promote in the U.S.—to sensibilities—U.S. radio is reticent when it comes to programming Spanish music, which tends to be more complex than Latin pop.

"The difficulty is not where they're from—although the distance doesn't help," says Gabriela Martínez, VP of marketing for Warner Music Latin America, Sanz's label. "But when they do well in Spain, they're in such high demand that they simply don't have time to come to this part of the world. And we suffer as a result."

The solution, she says, is appro-

priate planning, especially when an artist has proved his worth in Spain and a second album is in the works.

Success in the U.S. has eluded La Oreja, which is currently the No. 1

Rico, and that work will be the basis for launching this new album."

De la Concha says that gaining a foothold in Mexico—where the band is also successful—was a long, ardu-



band on Spain's album sales chart with its third album, *Lo Que Te Conté Mientras Te Hacías la Dormida*.

"We are working to make them really successful, and I think it's going to happen with this album," says Teresa de la Concha, director of English-language product for Sony Music International Latin America. "They've been available for radio festivals and promotion in California and Puerto

ric job that required multiple visits from the band.

"We're in the middle of a Spanish tour; there isn't time to be everywhere," La Oreja singer Amaia Montero says. "But everything can be compatible."

De la Concha says the next step is for the band to stage a full tour in the U.S. That is expected this fall.

While La Oreja was exported be-

cause of its great success in Spain, Bisbal was conceived as an act with crossover appeal to the U.S. and Latin markets.

This would seem unusual at first blush, because Bisbal is a product of the first edition of TV reality show *Operación Triunfo*. His initial success was the result of TV exposure. But label Vale Music saw much more, and in an effort to go international right away, it asked Miami-based hitmaker Kike Santander to produce Bisbal's debut album, *Corazón Latino*.

"Vale always wanted to have an artist that could compete with the likes of Cristian, Ricky Martin, or other Latin idols, but we hadn't found the right artist," Vale Music co-founder Gabriel Blanco said at the time.

The gamble worked. *Corazón Latino* sold 600,000 copies in Spain in its first week. Only Sanz's *El Alma Al Aire* has ever done better on first-week sales. To date, the album has sold more than 1 million copies in Spain alone, according to Universal.

"Bisbal isn't just a TV product. He's a star," says Walter Kolm, VP of marketing for Universal Music Latino.

In the U.S., however, sales of Bisbal's album have yet to take off.

Kolm expects to see a jump in sales with his single and also as a result of Bisbal's extended presence in the U.S. He and Santander are currently working on his second album in Miami, so he will be available to do promotion where he previously could not.

"He's young, this is a commercial album, and he's very, very charismat-

ic," says Kolm, who is adamant in his belief that Bisbal will "explode."

Kolm also has plans to work several other Spanish acts—including Sergio Dalma, Ismael Serrano, and David Bustamante—in the U.S. this year. He says, "We can do it because we have a commitment from the artists that they'll come and work their albums."



Acting Life Is A 'Cabaret' For Secada

Anyone who has seen the theater version of *Cabaret* will probably agree that the MC character can raise eyebrows, to put it mildly. Debauched and decadent, like the era in which he lives, the MC is also blatantly sexual and apparently bisexual.

It's an enticing role. But it's not one you would naturally associate with a Latin pop singer widely regarded as a heartthrob.

Yet Jon Secada, who is playing the role through the end of August at New York's Studio 54 under director Sam Mendes, is having a ball.

"There's a very demonic side to this character," Secada says. "But that's the challenge: the psychological transformation, the moods and challenges that the role takes on. The sexuality was not an issue for me at all. That was the easiest thing. The hardest thing was what the character is made of. It's a character based on what was going on at the time in Germany."

This is not Secada's first brush

with Broadway; he played Danny Zuko in the 1995 staging of *Grease*. In this case, he does not expect any particular boost to his solo career from his *Cabaret* appearance.

Rather, he says, the role and the timing were right. When his run ends, he will have ample time to prepare for a Christmas concert tour with trumpeter Arturo Sandoval and singer Jaci Velásquez.

The tour, produced by Secada himself, kicks off after Thanksgiving and continues until Christmas.

MADRID GETS FESTIVE: Madrid is adding its name to the list of European cities that have annual Latin music events with the June 21 I Festival Marcha Latina. Although it probably boasts the highest number of Latin American immigrants of any European city, until now,

Madrid had no regular Latin music event—unlike Paris, Rome, Amsterdam, or Tenerife. The six-hour

Latin
Notas™
By Leila Cobo
lcobo@billboard.com



concert has been organized by a group of private companies under the title Sandunga.

Headliners include Spanish act Ketama, José Alberto aka El Canario from the Dominican Republic, Colombia's Estrellas de Niche, and Cuba's Paulito FG and Joel Domínguez y Su Orquesta.

RAP ROCKS CHART: Two brand-new rap acts are debuting in top slots

on the *Billboard* Top Latin Albums chart this week. First up is Puerto Rico's Don Omar with "Last Don" (VI Music), who enters at No. 10. Second is California's Proyecto Akwid (Univision Records) with "Akwid," charting at No. 12. These good showings are significant. First, no new Latin act has debuted this well on the chart in recent memory. That these two have made it, with little airplay, underscores the effectiveness of proper marketing and promotion prior to the album's release—still rare in Latin music.

Second, Don Omar and Akwid represent two brands of rap—from Puerto Rico and the West Coast, respectively—that are on the rise, as far as sales are concerned.

In other chart news, Ricky Martin and Marco Antonio Solís remain steady at Nos. 1 and 2, respectively, while the *Frida* soundtrack jumps from No. 28 to No. 5.

Additional reporting by Howell Llewellyn in Madrid.



Billboard® TOP LATIN ALBUMS™

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON	ARTIST			Title	PEAK POSITION	THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON	ARTIST			Title	PEAK POSITION
				IMPRINT & NUMBER/DISTRIBUTING LABEL									IMPRINT & NUMBER/DISTRIBUTING LABEL				
				NUMBER 1			4 Weeks At Number 1		49	40	32	12	ALEXANDRE PIRES			Estrella Guia	12
1	1	1	4	RICKY MARTIN			Almas Del Silencio	1	50	25	26	56	THALIA			Thalia	1
2	2	2	6	MARC ANTONIO SOLIS			Tu Amor O Tu Desprecio	1	51	46	40	10	JACI VELASQUEZ			Milagro	24
				GREATEST GAINER					52	44	49	60	CHAYANNE			Grandes Exitos	1
3	65	55	4	GRUPO BRYNDIS			Memorias	3	53	50	37	14	VARIOUS ARTISTS			Los 30 Corridos Mas Prohibidos	27
4	5	3	56	JUANES			Un Dia Normal	2	54	42	60	5	LOS PLAYER'S			Ranchero De	42
				PACESETTER					55	32	28	8	JOAN SEBASTIAN			Coleccion De Oro	28
5	28	30	12	SOUNDTRACK			Frida	4	56	41	42	12	RIGO TOVAR			30 Inolvidables	15
6	3	6	16	A.B. QUINTANILLA III PRESENTS KUMBIA KINGS				4	57	60	54	34	LOS TIGRES DEL NORTE			La Reina Del Sur	1
7	4	5	11	LOS TEMERARIOS/LOS BUKIS			20 Inolvidables	1	58	55	46	29	INDIA			Latin Songbird: Mi Alma Y Corazon	7
8	9	12	12	PEPE AGUILAR			Y Tenerte Otra Vez	1	59	52	47	22	ANTONIO AGUILAR			Con Tambora	40
9	10	11	43	MANA			Revolucion De Amor	1	60	53	45	9	EL PODER DEL NORTE			Querer Es...22 Poderosos Exitos	30
				HOT SHOT DEBUT					61	35	25	3	VARIOUS ARTISTS			Pina...The Company	25
10	NEW		1	DON OMAR			The Last Don	10	62	64		19	SOUNDTRACK			Talk To Her	24
11	18	19	6	JOSE FELICIANO			Senor Bolero 2	2	63	48	65	18	LOS HURACANES DEL NORTE			28 Huracanazos	10
12	NEW		1	AKWID			Proyecto Akwid	12	64	RE-ENTRY		4	WISIN Y YANDEL			Mi Vida...My Live	56
13	7	9	9	GRUPO MOJADO			30 Inolvidables	6	65	54	50	11	VARIOUS ARTISTS			Arcoiris Musical Mexicano Vol. 3	12
14	24	18	13	IBRAHIM FERRER			Buenos Hermanos	6	66	RE-ENTRY		13	ALEJANDRO FERNANDEZ			Nina Amada Mia	22
15	8	8	12	CONJUNTO PRIMAVERA			Nuestra Historia	4	67	62		2	VARIOUS ARTISTS			Como Te Extraño 70's Y 80's: 20 Exitos Vol. 3	62
16	14	14	18	INTOCABLE			La Historia	3	68	57	43	6	NAPOLEON			30 Inolvidables	33
17	NEW		1	BANDA EL RECODO			Nuestra Historia	17	69	RE-ENTRY		4	RAPHY LEAVITT Y LA SELECTA			En Vivo 30 Aniversario	17
18	11	10	12	BRONCO			30 Inolvidables	3	70	58	51	18	INTOCABLE			La Historia	1
19	13	7	4	HECTOR & TITO			La Historia Live	4	71	56	53	6	GERMAN LIZARRAGA			Su Historia Musical: 32 Pegaditas	30
20	15	22	4	LOS ANGELES DE CHARLY			Recuerdos	15	72	67		2	SORAYA			Soraya	67
21	17	13	4	LOS TUCANES DE TIJUANA			Imperio	11	73	61	48	6	LOS ASKIS			Ritmo Y Sabor	28
22	20	16	32	SHAKIRA			Grandes Exitos	1	74	71	61	33	KUMBIA KINGS			All Mixed Up: Los Remixes	3
23	31	24	20	RY COODER MANUEL GALBAN			Mambo Sinuendo	1	75	68	58	31	LIMITE			Soy Asi	8
24	12	23	3	LA LEY			Libertad	12									
25	73		6	VARIOUS ARTISTS			Songs 4 Worship En Espanol: Canta Al Senor	2									
26	NEW		1	PALOMO/CONJUNTO PRIMAVERA			Encuentro De Titanes	26									
27	21		2	VARIOUS ARTISTS			Las 30 Cumbias Mas Pegadas Vol. 2	21									
28	23	17	16	THALIA			Thalia's Hits Remixed	7									
29	22	21	7	VARIOUS ARTISTS			30 De Sax En Sax Vol. 1	14									
30	26	27	37	SELENA			Ones	4									
31	45		2	EROS RAMAZZOTTI			9 (Spanish Version)	31									
32	16	15	32	PANCHE BARRAZA			Las Romanticas De Pancho Barraza	12									
33	19	20	6	INDUSTRIA DEL AMOR			30 Inolvidables Vol. 2	11									
34	59		2	RICARDO MONTANER			Prohibido Olvidar	34									
35	27	31	7	BANDA EL RECODO/BANDA MACHOS			Las Dos Grandes	20									
36	33	38	28	LOS BUKIS			30 Inolvidables	1									
37	38	33	25	CELIA CRUZ			Hits Mix	31									
38	51	52	4	VARIOUS ARTISTS			Parranda Tequilera: 25 Exitos	38									
39	49	59	7	CUISILLOS DE ARTURO MACIAS			Las Romanticas De Cuisillos	39									
40	70	63	14	GILBERTO SANTA ROSA			Solo Bolero	40									
41	30	34	18	LOS REHENES			Historia Musical: 30 Pegaditas	10									
42	29	36	9	LOS RAZOS			Hierbabuena	12									
43	43	41	39	ENRIQUE IGLESIAS			Quizas	1									
44	47	44	29	RICARDO ARJONA			Santo Pecado	3									
45	36	62	3	EL COYOTE Y SU BANDA TIERRA SANTA			Grandes Exitos Originales	36									
46	34	29	20	VARIOUS ARTISTS			30 Gruperas De Coleccion	6									
47	NEW		1	VARIOUS ARTISTS			20 Temas: Homenaje A Nuestros	47									
48	37	39	11	LOS RIELEROS DEL NORTE			En Vivo	16									

LATIN POP ALBUMS		TROPICAL/SALSA ALBUMS		REGIONAL MEXICAN ALBUMS	
1	RICKY MARTIN ALMAS DEL SILENCIO (SONY DISCOS)	1	IBRAHIM FERRER BUENOS HERMANOS (WORLD CIRCUIT/NDNESUCH/AG)	1	MARC 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	SOUNDTRACK FRIDA (IDG/UNIVERSAL CLASSICS GROUP)
4	MANA REVOLUCION DE AMOR (WARNER LATINA)	4	RAPHY LEAVITT Y LA SELECTA EN VIVO 30 ANIVERSARIO (VI)	4	LOS TEMERARIOS/LOS BUKIS 20 INOLVIDABLES (FONOVISA/UG)
5	DON OMAR THE LAST DON (VI)	5	VARIOUS ARTISTS BACHATAHITS 2003 (J&N/SONY DISCOS)	5	PEPE AGUILAR Y TENERTE OTRA VEZ (UNIVISION/UG)
6	JOSE FELICIANO SEÑOR BOLERO 2 (UNIVERSAL LATINO)	6	EDDIE PALMIERI RITMO CALIENTE (CONCORD/PICANTE/CONCORD)	6	AKWID PROYECTO AKWID (UNIVISION/UG)
7	HECTOR & TITO LA HISTORIA LIVE (VI)	7	GILBERTO SANTA ROSA VICEVERSA (SONY DISCOS)	7	GRUPO MOJADO 30 INOLVIDABLES (UNIVISION/UG)
8	SHAKIRA GRANDES EXITOS (SONY DISCOS)	8	MONCHY & ALEXANDRA THE MIX (J&N/SONY DISCOS)	8	CONJUNTO PRIMAVERA NUESTRA HISTORIA (FONOVISA/UG)
9	RY COODER MANUEL GALBAN MAMBO SINUENDO (PERRO VERDE/NDNESUCH/AG)	9	MARC ANTHONY LIBRE (COLUMBIA/SONY DISCOS)	9	INTOCABLE LA HISTORIA (EMI LATIN)
10	LA LEY LIBERTAD (WEA ROCK/WARNER LATINA)	10	AVENTURA WE BROKE THE RULES (PREMIUM LATIN/J&N)	10	BANDA EL RECODO NUESTRA HISTORIA (FONOVISA/UG)
11	VARIOUS ARTISTS SONGS 4 WORSHIP EN ESPANOL: CANTA AL SEÑOR (INTEGRITY TIME LIFE)	11	ELVIS CRESPO GREATEST HITS (SONY DISCOS)	11	BRONCO 30 INOLVIDABLES (FONOVISA/UG)
12	THALIA THALIA'S HITS REMIXED (EMI LATIN)	12	VARIOUS ARTISTS SALSAS HITS 2003 (J&N/SONY DISCOS)	12	LOS ANGELES DE CHARLY RECUERDOS (FONOVISA/UG)
13	SELENA ONES (EMI LATIN)	13	MONCHY & ALEXANDRA LOS MEJORES DE LA BACHATA 2003 (MOCK & ROLL/SONY DISCOS)	13	LOS TUCANES DE TIJUANA IMPERIO (UNIVERSAL LATINO)
14	EROS RAMAZZOTTI 9 (SPANISH VERSION) (RCA/BMG LATIN)	14	CELIA CRUZ LA NEGRA TIENE TUMBADA (SONY DISCOS)	14	PALOMO/CONJUNTO PRIMAVERA ENCUENTRO DE TITANES (DISA)
15	RICARDO MONTANER PROHIBIDO OLVIDAR (WARNER LATINA)	15	VARIOUS ARTISTS THE REVENTON 30 PEGADITAS (MOCK & ROLL/SONY DISCOS)	15	VARIOUS ARTISTS LAS 30 CUMBIAS MAS PEGADAS VOL. 2 (DISA)
16	GILBERTO SANTA ROSA SOLO BOLERO (SONY DISCOS)	16	SIDESTEPPER 3AM IN BEATS WE TRUST (PALM)	16	VARIOUS ARTISTS 30 DE SAX EN SAX VOL. 1 (FONOVISA/UG)
17	ENRIQUE IGLESIAS QUIZAS (UNIVERSAL LATINO)	17	VARIOUS ARTISTS LOS MEJORES DE LA BACHATA 2003 (MOCK & ROLL/SONY DISCOS)	17	PANCHE BARRAZA LAS ROMANTICAS DE PANCHE BARRAZA (MUSART/BALBOA)
18	RICARDO ARJONA SANTO PECADO (SONY DISCOS)	18	THE SPANISH HARLEM ORCHESTRA UN GRAN DIA EN EL BARRIO (RDPEAD/PE/AG)	18	INDUSTRIA DEL AMOR 30 INOLVIDABLES VOL. 2 (UNIVISION/UG)
19	VARIOUS ARTISTS 20 TEMAS HOMENAJE A NUESTROS (DISCO HIT)	19	VICTOR MANUELLE LE PREHISTABA A LA LUNA (SONY DISCOS)	19	BANDA EL RECODO/BANDA MACHOS LAS DOS GRANDES (UNIVISION/UG)
20	ALEXANDRE PIRES ESTRELLA GUIA (RCA/BMG LATIN)	20	VARIOUS ARTISTS DUO BACHATERO (VENE/EMI LATIN)	20	LOS BUKIS 30 INOLVIDABLES (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 multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: Certification for net shipment of 100,000 units (Oro). Certification of 200,000 units (Platinum). Certification of 400,000 units (Multi-Platinum). *Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows albums removed from Heatseekers this week. [M] indicates past or present Heatseeker title. © 2003, VNU Business Media, Inc., and Nielsen SoundScan, Inc. All rights reserved.

Billboard HOT LATIN TRACKS

Airplay monitored by Nielsen Broadcast Data Systems

THIS WEEK	LAST WEEK	WKS. AGO	WEEKS ON CHART	TITLE PRODUCER (SONGWRITER)	Artist IMPRINT/PROMOTION LABEL	PEAK POSITION
1	1	1	12	TAL VEZ T. TORRES (F. DE VITA)	Ricky Martin SONY DISCOS	1
NUMBER 1 11 Weeks At Number 1						
2	4	4	13	MARIPOSA TRACIONERA FHER, A. GONZALEZ (FHER)	Mana WARNER LATINA	2
3	3	2	14	PARA QUE LA VIDA E. IGLESIAS, L. MENDEZ (E. IGLESIAS, C. GARCIA ALDANSO, L. MENDEZ)	Enrique Iglesias UNIVERSAL LATINO	1
4	2	3	15	AMAME E. RUFFINENGO (C. NILSON, D. MOSCATELLI)	Alexandre Pires RCA / BMG LATIN	2
5	6	11	5	UNA EMOCION PARA SIEMPRE E. RAMAZZOTTI, C. GUIDETTI (E. RAMAZZOTTI, A. COGLIATI, C. GUIDETTI, M. FABRIZIO, M. ORTIZ MARTINI)	Eros Ramazzotti RCA / BMG LATIN	5
6	7	5	8	NO HACE FALTA UN HOMBRE M. GERRARD, A. JAEH (J. VELASQUEZ, M. GERRARD, B. BENENATE, A. JAEH, J. BARRIOS)	Jaci Velasquez SONY DISCOS	5
7	5	7	10	TU AMOR O TU DESPRECIO M. A. SOLIS (M. A. SOLIS)	Marco Antonio Solis FONOVISA	5
8	11	13	6	FOTOGRAFIA G. SANTAOLALLA, J. JUANES (J. JUANES)	Juanes Featuring Nelly Furtado SURCO / UNIVERSAL LATINO	8
9	8	6	12	ME FALTA VALOR P. AGUILAR (T. BELLO)	Pepe Aguilar UNIVISION	5
10	10	12	8	CASI SORAYA (SDRAYA)	Soraya EMI LATIN	10
11	12	17	12	SI TE DIJERON J. M. LUGO (V. MANUELLE)	Gilberto Santa Rosa SONY DISCOS	11
12	15	10	9	EL SINVERGUENZA M. QUINTERO LARA (M. QUINTERO LARA)	Los Tucanes De Tijuana UNIVERSAL LATINO	9
13	17	18	7	LO QUE YO TUVE CONTIGO R. PEREZ (R. LIVI, R. PEREZ)	Jose Feliciano UNIVERSAL LATINO	13
14	21	34	6	NO PODRAS K. SANTANDER, B. OSSA (K. SANTANDER)	Olga Tanon WARNER LATINA	14
15	13	9	21	UNA VEZ MAS J. GUILLEN (J. GABRIEL)	Conjunto Primavera FONOVISA	1
GREATEST GAINER						
16	50	—	2	SUETALO R. PEREZ, B. OTIJA (R. PEREZ, B. OTIJA)	Millie ARIDLA / BMG LATIN	16
17	18	22	15	MUY A TU MANERA R. MUNOZ, R. MARTINEZ (R. MUNOZ, J. E. CONTRERAS)	Intocable EMI LATIN	8
18	14	16	20	A QUIEN LE IMPORTA? E. ESTEFANO (G. BERLANGA, I. CANUTI)	Thalia EMI LATIN	9
19	9	8	16	ALUCINADO M. CANOVA, A. SALERNO, M. MAJONCHI (T. FERRO, J. BALLESTEROS)	Tiziano Ferro EMI LATIN	4
20	16	14	10	ACA ENTRE NOS A. LIZARRAGA, J. LIZARRAGA (M. URIETA)	Banda El Recodo FONOVISA	14
21	20	15	16	CLAVAME TU AMOR J. GAVIRIA (J. L. ARROYAVE, D. SANCHEZ)	Noelia FONOVISA	5
22	27	24	19	ENTRE EL DELIRIO Y LA LOCURA K. SANTANDER, J. GAVIRIA (K. SANTANDER, G. SANTANDER)	Jennifer Pena UNIVISION	6
23	23	20	24	KILOMETROS A. BAQUEIRO, I. L. GARCIA, N. SCHAJIRIS	Sin Bandera SONY DISCOS	16
24	19	19	19	DAME R. ARJONA (R. ARJONA)	Ricardo Arjona SONY DISCOS	8
25	42	49	3	QUE GANAS K. SANTANDER, D. BETANCOURT (R. MONTANER, D. BETANCOURT, J. E. OCHOA)	Ricardo Montaner WARNER LATINA	25
26	26	28	5	TRACION E. ESTEFAN, JR., N. TOVAR, T. MARDINI, J. GAZMEY, INDIA (E. ESTEFAN, JR., N. TOVAR, T. MARDINI)	India SONY DISCOS	26
27	33	42	5	SOY ASI A. B. QUINTANILLA III, C. MARTINEZ, G. PADILLA (A. B. QUINTANILLA III, C. MARTINEZ, A. SALINAS)	Limite UNIVERSAL LATINO	27
28	29	31	17	TE VAS AMOR EL COYOTE Y SU BANDA TIERRA SANTA (A. VEGA)	El Coyote Y Su Banda Tierra Santa EMI LATIN	16
29	22	27	21	HERIDA MORTAL J. REYES (ESTEFANO, J. REYES)	Jerry Rivera ARIDLA / BMG LATIN	7
30	46	—	2	LLORARE LAS PENAS K. SANTANDER, J. M. VELAZQUEZ (J. M. VELAZQUEZ, RAYITO)	David Bisbal VALE / UNIVERSAL LATINO	30
31	28	25	5	MARIA CHUCHENA (MARIA SUSENA) S. RAMIREZ (D. JIMENEZ BRENES)	Los Razos RCA / BMG LATIN	25
32	32	21	15	QUEDATE CALLADA P. CABRERA (G. FLORES)	Jorge Luis Cabrera DISA	18
33	24	23	13	POR AMOR E. ESTEFAN, JR., J. A. MOLINA (R. SOLANO)	Jon Secada CRESCENT MOON	18
34	48	—	2	SE ME OLVIDO TU NOMBRE E. ESTEFAN, JR., A. PENA (E. ESTEFAN, JR., A. PENA)	Shalim CRESCENT MOON	34
35	34	36	13	ENTREGA TOTAL M. CAZARES (A. PULIDO)	Pablo Montero RCA / BMG LATIN	20
36	RE-ENTRY	8	8	VETE YA V. ELIZALDE (R. E. MORAN)	Valentin Elizalde UNIVERSAL LATINO	34
37	30	38	12	SERAN SUS OJOS A. URIAS (T. VELA)	Adolfo Urias Y Su Lobo Norteno PLATINO / FONOVISA	30
38	35	32	21	NO TENGO DINERO A. B. QUINTANILLA III & Kumbia Kings Feat. Juan Gabriel & El Gran Silencio	El Gran Silencio EMI LATIN	5
39	25	29	10	LOS DEMAS P. MASITTI, L. FOCHOA, J. IGLESIAS JR. (E. TORRES, J. IGLESIAS JR.)	Julio WARNER LATINA	19
40	31	30	9	PEQUENA Y FRAGIL S. DEGOLLADO, J. G. DEGOLLADO, R. GONZALEZ (SABU)	Control EMI LATIN	30
HOT SHOT DEBUT						
41	NEW	1	1	YA NO ES IGUAL FRANKIE J. J. GALVEZ (F. J. BAUTISTA)	Frankie J SONY DISCOS	41
42	47	46	3	ASI TE QUIERO J. SEBASTIAN (J. SEBASTIAN)	Joan Sebastian MUSART / BALBOA	42
43	36	33	23	Y COMO QUIERES QUE TE QUIERA R. RODRIGUEZ (F. GOMEZ)	Fabian Gomez SONY DISCOS	7
44	39	41	5	COMO OLVIDARTE C. CABRAL, J. JUNIOR (J. E. CONTRERAS)	Costumbre WEAMEX / WARNER LATINA	39
45	37	—	2	SON TUS PERJUMENES MUJER PRIVERA (C. MEJIA GODOY)	Lupillo Rivera SONY DISCOS	37
46	38	26	7	HOY ES ADIOS K. DERENDORF, J. E. JEEVE, K. DERENDORF, J. E. JEEVE, A. LERNER	Santana Featuring Alejandro Lerner ARISTA / BMG LATIN	26
47	41	—	2	HOY EMPIEZA MI TRISTEZA J. L. TERRAZAS (J. SEBASTIAN)	Grupo Montez De Durango DISA	41
48	45	43	8	BAILA CASANOVA M. AZEVEDO (C. LEDANI, D. ZERO, J. E. V. COLBERT, ESTEFANO)	Paulina Rubio UNIVERSAL LATINO	37
49	44	45	4	SE NOS PERDIO EL AMOR R. CARTAGENA, D. CARTAGENA (R. MONCLOVA)	El Gran Combo De Puerto Rico COMBO	44
50	NEW	1	1	NO HAY MANERA S. GOMEZ, F. E. GOMEZ, J. S. GOMEZ	Akwid UNIVISION	50

Compiled from a national sample of airplay supplied by Nielsen Broadcast Data Systems' Radio Track service. A panel of 97 stations (39 Latin Pop, 13 Tropical/Salsa, 53 Regional Mexican) are electronically monitored 24 hrs. a day, 7 days a week. Songs ranked by Audience Impressions. Records showing an increase in audience over the previous week, regardless of chart movement. A record which has been on the chart for more than 20 weeks will generally not receive a bullet, even if it 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

Airplay monitored by Nielsen Broadcast Data Systems

THIS WEEK	LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	ARTIST	THIS WEEK	LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	ARTIST
1	1	TAL VEZ SONY DISCOS	RICKY MARTIN	21	27	LLORARE LAS PENAS VALE / UNIVERSAL LATINO	DAVID BISBAL
2	4	MARIPOSA TRACIONERA WARNER LATINA	MANA	22	30	SE ME OLVIDO TU NOMBRE CRESCENT MOON	SHALIM
3	3	PARA QUE LA VIDA UNIVERSAL LATINO	ENRIQUE IGLESIAS	23	17	LOS DEMAS UNIVERSAL LATINO	JULIO
4	10	FOTOGRAFIA SURCO / UNIVERSAL LATINO	JUANES FEATURING NELLY FURTADO	24	23	ENTREGA TOTAL RCA / BMG LATIN	PABLO MONTERO
5	5	NO HACE FALTA UN HOMBRE SONY DISCOS	JACI VELASQUEZ	25	20	POR AMOR CRESCENT MOON	JON SECADA
6	2	AMAME RCA / BMG LATIN	ALEXANDRE PIRES	26	28	ENTRE EL DELIRIO Y LA LOCURA UNIVISION	JENNIFER PENA
7	8	CASI EMI LATIN	SORAYA	27	26	TRACION SONY DISCOS	INDIA
8	6	UNA EMOCION PARA SIEMPRE RCA / BMG LATIN	EROS RAMAZZOTTI	28	—	YA NO ES IGUAL SONY DISCOS	FRANKIE J
9	9	TU AMOR O TU DESPRECIO FONOVISA	MARCO ANTONIO SOLIS	29	22	HOY ES ADIOS ARISTA / BMG LATIN	SANTANA FEATURING ALEJANDRO LERNER
10	11	ME FALTA VALOR UNIVISION	PEPE AGUILAR	30	29	BAILA CASANOVA UNIVERSAL LATINO	PAULINA RUBIO
11	13	LO QUE YO TUVE CONTIGO UNIVERSAL LATINO	JOSE FELICIANO	31	25	EN CUERPO Y ALMA ARIDLA / BMG LATIN	MILLIE
12	31	SUETALO ARIDLA / BMG LATIN	MILLIE	32	—	MINUTOS SONY DISCOS	RICARDO ARJONA
13	12	A QUIEN LE IMPORTA? EMI LATIN	THALIA	33	32	BARRIO VIEJO MUSART / BALBOA	JOAN SEBASTIAN
14	7	ALUCINADO EMI LATIN	TIZIANO FERRO	34	—	PUEDES CONTAR CONMIGO SONY DISCOS	LA OREJA DE VAN GOGH
15	15	SI TE DIJERON SONY DISCOS	GILBERTO SANTA ROSA	35	35	YES SONY DISCOS	SIN BANDERA
16	16	KILOMETROS SONY DISCOS	SIN BANDERA	36	37	MENITO ARIDLA / BMG LATIN	ROSARIO
17	14	DAME SONY DISCOS	RICARDO ARJONA	37	33	HERIDA MORTAL ARIDLA / BMG LATIN	JERRY RIVERA
18	24	QUE GANAS WARNER LATINA	RICARDO MONTANER	38	36	AMARGO ADIOS UNIVERSAL LATINO	INSPECTOR
19	18	CLAVAME TU AMOR FONOVISA	NOELIA	39	34	SEDUCEME SONY DISCOS	INDIA
20	21	NO PODRAS WARNER LATINA	OLGA TANON	40	39	GET BUSY VP / ATLANTIC	SEAN PAUL

TROPICAL/SALSA AIRPLAY

Airplay monitored by Nielsen Broadcast Data Systems

THIS WEEK	LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	ARTIST	THIS WEEK	LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	ARTIST
1	2	TRACION SONY DISCOS	INDIA	21	36	YA NO ES IGUAL SONY DISCOS	FRANKIE J
2	1	SE NOS PERDIO EL AMOR COMBO	EL GRAN COMBO DE PUERTO RICO	22	32	EL IDIOTA J&N	EDDY HERRERA
3	4	SI TE DIJERON SONY DISCOS	GILBERTO SANTA ROSA	23	15	HASTA QUE TE ENAMORES WEACARIBE / WARNER LATINA	FRANKIE NEGRON
4	5	LA ULTIMA VEZ J&N	MAGIC JUAN FEATURING EDDY HERRERA	24	21	AMAME RCA / BMG LATIN	ALEXANDRE PIRES
5	26	POCO HOMBRE SONY DISCOS	VICTOR MANUELLE	25	—	HOY TE VI PASAR DISCOMANIA	KIKO RODRIGUEZ
6	19	ASI ES LA VIDA WARNER LATINA	OLGA TANON	26	20	POR AMOR CRESCENT MOON	JON SECADA
7	11	TAN BUENA UNIVISION	SDN DE CALI	27	28	CUADALA M.P.	TITO ROJAS
8	3	HERIDA MORTAL ARIDLA / BMG LATIN	JERRY RIVERA	28	24	CLAVAME TU AMOR FONOVISA	NOELIA
9	6	AMAME O DEJAME UNIVERSAL LATINO	KEVIN CEBALLO	29	23	X-PLSION PRESTIGIO	DOMINIC
10	7	EL TONTO QUE NO TE OLVIDO SONY DISCOS	VICTOR MANUELLE	30	27	HOY ES ADIOS ARISTA / BMG LATIN	SANTANA FEATURING ALEJANDRO LERNER
11	9	UNA EMOCION PARA SIEMPRE RCA / BMG LATIN	EROS RAMAZZOTTI	31	29	A QUIEN LE IMPORTA? EMI LATIN	THALIA
12	12	PERDONAME EMI LATIN	LIMI-T 21	32	22	AY AMOR HECTOR & TITO FEATURING VICTOR MANUELLE	HECTOR & TITO
13	8	BARCO A LA DERIVA SONY DISCOS	MARC ANTHONY	33	—	NO HAY MANERA UNIVISION	AKWID
14	10	SEDUCEME SONY DISCOS	INDIA	34	34	ES POR TI SURCO / UNIVERSAL LATINO	JUANES
15	14	NO PODRAS WARNER LATINA	OLGA TANON	35	—	MASUCAMBA WHITE LION	TEGO CALDERON
16	—	ANTES EMI LATIN	DBIE	36	—	PA' QUE RETOZEN WHITE LION	TEGO CALDERON
17	17	TAL VEZ SONY DISCOS	RICKY MARTIN	37	35	QUE BOMBON M.P.	ANTHONY CRUZ
18	13	NO TENGO SUERTE EN EL AMOR J&N	YOSKAR SARANTE	38	39	CARALUNA WARNER LATINA	BACILOS
19	16	QUE LEVANTE LA MANO KARLEN / UNIVERSAL LATINO	JOSEPH FONSECA	39	25	ALUCINADO EMI LATIN	TIZIANO FERRO
20	18	PARA QUE LA VIDA UNIVERSAL LATINO	ENRIQUE IGLESIAS	40	30	POLOS OPUESTOS J&N	MONCHY & ALEXANDRA

REGIONAL MEXICAN AIRPLAY

Airplay monitored by Nielsen Broadcast Data Systems

THIS WEEK	LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	ARTIST	THIS WEEK	LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	ARTIST
1	2	EL SINVERGUENZA UNIVERSAL LATINO	LOS TUCANES DE TIJUANA	21	19	ME FALTA VALOR UNIVISION	PEPE AGUILAR
2	1	UNA VEZ MAS FONOVISA	CONJUNTO PRIMAVERA	22	25	QUIZAS SI, QUIZAS NO DISA	GRUPD BRYNDIS
3	4	MUY A TU MANERA EMI LATIN	INTOCABLE	23	28	EN QUE FALLE? FONOVISA	LOS TIGRES DEL NORTE
4	3	ACA ENTRE NOS FONOVISA	BANDA EL RECODO	24	—	ACTOS DE UN TONTO FONOVISA	CONJUNTO PRIMAVERA
5	5	DE UNO Y DE TODOS LOS MODOS DISA	PALOMO	25	24	NO TE LA VAS A ACABAR WEAMEX / WARNER LATINA	PESAOO
6	11	SOY ASI UNIVERSAL LATINO	LIMITE	26	23	TU AMOR O TU DESPRECIO FONOVISA	MARCO ANTONIO SOLIS
7	7	TE VAS AMOR EMI LATIN	EL COYOTE Y SU BANDA TIERRA SANTA	27	32	ASI, ASI EMI LATIN	LA ONDA
8	6	MARIA CHUCHENA (MARIA SUSENA) DISA	LOS RAZOS	28	29	TOCAME FONOVISA	LOS PALDMINOS
9	9	QUEDATE CALLADA DISA	JORGE LUIS CABRERA	29	22	CHAPARRITA DE MI VIDA FONOVISA	LOS RIELEROS DEL NORTE
10	12	SUENA EMI LATIN	INTOCABLE	30	26	DESDE HOY UNIVISION	QUELQ
11	21	VETE YA UNIVERSAL LATINO	VALENTIN ELIZALDE	31	35	ENTRE EL DELIRIO Y LA LOCURA UNIVISION	JENNIFER PENA
12	8	SERAN SUS OJOS PLATINO / FONOVISA	ADOLFO URIAS Y SU LOBO NORTEÑO	32	33	NI POR MI PUNADOS DE ORO RCA / BMG LATIN	JULIO PRECIADO Y SU BANDA PERLA DEL PACIFICO
13	10	PEQUENA Y FRAGIL EMI LATIN	CONTROL	33	36	HABLAME CLARO MUSART / BALBOA	PANCHO BARRAZA
14	20	ASI TE QUIERO MUSART / BALBOA	JOAN SEBASTIAN	34	31	NI POR MI TUVIERAS TANTA SUERTE EMI LATIN	LOS INVASORES DE NUEVO LEON
15	13	Y COMO QUIERES QUE TE QUIERA SONY DISCOS	FABIAN GOMEZ	35	34	EL FRJOLITO SONY DISCOS	EL HALCON DE LA SIERRA
16	16	COMO OLVIDARTE WEAMEX / WARNER LATINA	COSTUMBRE	36	40	NO HAY MANERA UNIVISION	AKWID
17	15	SON TUS PERJUMENES MUJER SONY DISCOS	LUPILLO RIVERA	37	27	QUE MALA LA SIERRA DISA	BANDA TIERRA BLANCA
18	17	NO TENGO DINERO A. B. QUINTANILLA III & KUMBIA KINGS FEAT. JUAN GABRIEL & EL GRAN SILENCIO	EL GRAN SILENCIO	38</			

Wayne Turns Hard-Knock Life Into Memorable Music

BY PHYLLIS STARK

NASHVILLE—After years of churning out slick, scrubbed, media-schooled cowboys, country music is favoring another style—male artists with grit and substance who have led real lives.

Among the artists leading that charge is Jimmy Wayne, whose self-titled DreamWorks Records debut will be released June 24.

Wayne has lived on the streets and on the lam, been a victim and a witness to horrible domestic violence, survived a murder attempt by his stepfather, fended off suicidal thoughts, and spent his formative years in foster care while his mother was in and out of prison.

He turned his hardscrabble begin-

nings into a collection of edgy, memorable songs for his debut album, and his live performances for radio programmers have earned their respect.

Wayne's debut single, "Stay Gone," is No. 4 on the Hot Country Singles & Tracks chart this issue. The commercial single, which also includes an acoustic demo version of the song, is No. 4 on the Country Singles Sales chart.

"I am a big fan of Jimmy," KNIX Phoenix music director Gwen Foster says. "The single is working big time. 'Stay Gone' is in our heaviest rotation. Research looks great. Phones are ringing. He also has a song called 'I Love You This Much,' which blows me away every time I hear it."

Slated as the second single, "I Love You This Much" is about Wayne being

abandoned by his father and his own subsequent spiritual awakening.

While Foster thinks Wayne's album is good, she says, "To get the full effect of Jimmy Wayne, you need to see and hear him live. It's an emotional experience hearing him sing and tell his life story. His music and performance are so strong that he doesn't even need a full band. He and his guitar fill up the room."

Mike Culotta, operations manager for WQYK/WYUU Tampa, Fla., agrees. When Wayne came to visit his stations, he says, "I was just floored by him, the passion that came out of his voice, and the way he touched people."

"He's had a hard life, and his story is proof that you can overcome some enormous obstacles," Culotta adds.

During his eight-month introductory radio tour, Wayne sang his songs and told his life story for scores of programmers.

"Any time my phone rings from artist visits [to radio], I know we've got something," says DreamWorks senior executive for promotion and artist development Scott Borchetta, who fielded many such calls.

Borchetta calls Wayne "a country soul singer with this amazing survival story," which he's not shy about sharing. "I've never seen it not move people," Borchetta says. "He deals with [his history] in a very positive way."

The retail visits have gone as well as the radio stops. Borchetta says,



WAYNE

"The support at the account level is all we hoped for and more."

Wayne, 30, grew up in North Carolina. Before turning to music, he got an associate's degree in criminal justice and spent four years working as a prison guard, where a chance meeting with one of his former foster brothers—an inmate—inspired Wayne's song "Blue and Brown."

Wayne's stepfather stabbed and beat his mother when Wayne was 14. That experience found its way into another song on the album, "The Rabbit."

He says writing such songs is "like therapy. I think God gave me a gift of experience, and I don't look at it as bad experience. It's experience he's given me to mold me the way he wants me to be and to use it to other people's advantage that may be going

through a similar situation but may not be strong enough to pull themselves out of it."

Consequently, Wayne says, his songs routinely inspire others to share their life stories with him. While that may be a heavy burden for a young singer to bear, Wayne welcomes it.

"That's what I'm supposed to do," he says. "That's part of my job."

After moving to Nashville five years ago, Wayne hired a professional guitar teacher and signed a publishing deal with Acuff-Rose. He scored his first big cut with Tracy Byrd's "Put Your Hand in Mine," co-written with Skip Ewing. He now writes for DreamWorks Publishing and is affiliated with ASCAP.

Wayne's album was produced by Chris Lindsey and DreamWorks principal executive James Stroud. It was executive-produced by Borchetta, who brought Wayne to Stroud's attention.

"My goal when I started working on this project was to give the listener the opportunity to feel like they're sitting in my mind's theater and feel like when they get finished listening to the record, they know who I am or something about me," he says.

Wayne, who is booked by the William Morris Agency, has been opening dates for Lonestar, Dwight Yoakam, Sara Evans, Martina McBride, Vince Gill, Diamond Rio, and Wynonna. He is currently shopping for a manager.



Nashville Welcome. Sony Music U.S. president Don Ienner hosted a reception in Nashville recently to welcome Sony Music Nashville's newly appointed president, John Grady, and new executive VP of A&R Mark Wright. During the event, at the Country Music Hall of Fame, Tennessee deputy governor Dave Cooley declared Ienner an honorary citizen of the state. Pictured, from left, are Donna Hilley, president/CEO of Sony/ATV Music Publishing Nashville; Polly Anthony, president of Epic Records; Ienner; Michele Anthony, executive VP of Sony Music Entertainment; Grady; Kyle Young, director of the Country Music Hall of Fame; Cooley; Connie Bradley, senior VP of ASCAP; and Wright.

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Adkins Gets Uplifting Invite

It was a moment that mixed comedy and emotion, when 4'11" Grand Ole Opry star **Little Jimmy Dickens** invited 6'6" Capitol Records artist **Trace Adkins** to become a member of the venerable Opry cast.

In the middle of Adkins' performance at the June 14 Opry, Dickens walked onstage with a step ladder, climbed up to Adkins' eye level and offered the visibly moved singer the invitation considered to be one of country music's highest



DICKENS (LEFT) AND ADKINS

honors. Adkins will be formally inducted into the Opry Aug. 23.

"It's an incredible honor to become part of such a legendary and historical institution," Adkins tells *Billboard*. "As an artist, it's the epitome as far as accomplishments go. I'll do everything I can to uphold this honor and make the Opry proud that I'm one of their family members."

SIGNINGS: Kenny Chesney has signed a publishing deal with Sony/ATV Tree. It is a continuation of the previous deal he had with Acuff-Rose Music Publishing before Sony/ATV acquired it last summer. Chesney was with Acuff-Rose for 12 years.

SESAC has signed songwriter and Dualtone recording artist **Jim Lauderdale** for performing-rights representation.

ARTIST NEWS: Tim McGraw will make his acting debut in the inde-

pendent film *Black Cloud*, written and directed by former *NYPD Blue* and *Silver Spoons* actor **Rick Schroder**. The film is expected to debut at the Sundance Film Festi-

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By Phyllis Stark
pstark@billboard.com



val next year. McGraw plays a sheriff and will also contribute original songs for the soundtrack.

Aaron Tippin is hosting the new Great American Country series "Made in America." Tippin will travel across the U.S. visiting the corporate headquarters of some of America's most well-known companies, including Harley-Davidson, McDonald's, Southwest Airlines, and Coca-Cola. The one-hour weekly show debuted June 18.

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2003

Billboard TOP COUNTRY ALBUMS

THIS WEEK	LAST WEEK	WKS. AGO	WEEKS ON CHART	Sales data compiled by Nielsen SoundScan		ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	WEEKS AT NO. 1	THIS WEEK	LAST WEEK	WKS. AGO	WEEKS ON CHART	Sales data compiled by Nielsen SoundScan		ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	WEEKS AT NO. 1	THIS WEEK	LAST WEEK	WKS. AGO	WEEKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION		
				▲	▼								▲	▼												
1	1	1	1	▲	▲	NUMBER 1 / HOT SHOT DEBUT GEORGE STRAIT MCA NASHVILLE 000114/UMGN (12.98/18.98)	Honkytonkville	1	38	35	34	23	▲	▲	TERRI CLARK MERCURY 170325/UMGN (11.98/18.98)	Pain To Kill	5	39	37	33	14	▲	▲	TOBY KEITH ▲ ² DREAMWORKS 450297/INTERSCOPE (12.98/18.98)	Pull My Chain	1
2	1	—	2	▲	▲	LONESTAR BNA 67076/RLG (12.98/18.98)	From There To Here: Greatest Hits	1	40	36	36	19	▲	▲	BLAKE SHELTON WARNER BROS. 48237/WARN (12.98/18.98)	The Dreamer	2	41	42	43	11	▲	▲	SOUNDTRACK WARNER BROS. 48424/WARN (18.98 CD)	Blue Collar Comedy Tour: The Movie	29
3	2	1	17	▲	▲	GREATEST GAINER TOBY KEITH ▲ ³ DREAMWORKS 450254/INTERSCOPE (11.98/18.98)	Unleashed	1	41	45	42	33	▲	▲	WILLIE NELSON & FRIENDS LOST HIGHWAY 170340/UMGN (18.98 CD)	Stars & Guitars	18	42	30	—	2	▲	▲	DUSTY DRAKE WARNER BROS. 48051/WARN (18.98 CD) [M]	Dusty Drake	30
4	3	3	30	▲	▲	SHANIA TWAIN MERCURY 170314/UMGN (19.98 CD)	Up!	1	44	39	39	12	▲	▲	MARK WILLS MERCURY 170313/UMGN (11.98/18.98)	Greatest Hits	16	45	41	32	9	▲	▲	BILLY GILMAN EPIC 86954/SONY (12.98 EQ/18.98)	Music Through Heartstrings: Songs Based On The Poems Of Mattie J.T. Stepanek	15
5	6	6	10	▲	▲	KENNY CHESNEY ▲ ² BNA 67038/RLG (12.98/18.98)	No Shoes, No Shirt, No Problems	1	46	48	44	16	▲	▲	ALISON KRAUSS + UNION STATION ● ROUNDER 610495 (11.98/17.98)	New Favorite	3	47	44	41	19	▲	▲	GARY ALLAN ● MCA NASHVILLE 170201/UMGN (11.98/17.98)	Alright Guy	4
6	5	4	9	▲	▲	DARRYL WORLEY ● DREAMWORKS 000644/INTERSCOPE (12.98/18.98)	Have You Forgotten?	1	48	43	40	7	▲	▲	CLEDUS T. JUDD MONUMENT 89223/SONY (9.98 EQ CD) [M]	A Six Pack Of Judd (EP)	19	49	49	50	14	▲	▲	GEORGE STRAIT ▲ MCA NASHVILLE 170220/UMGN (11.98/18.98)	The Road Less Traveled	1
7	7	5	42	▲	▲	DIXIE CHICKS ▲ ⁶ MONUMENT/COLUMBIA 86840*/CRG (12.98 EQ/18.98)	Home	1	50	54	55	34	▲	▲	ANNE MURRAY STRAIGHTWAY 39779 (19.98/19.98)	Country Croonin'	13	51	69	72	18	▲	▲	VARIOUS ARTISTS UTV 064091/UME (18.98 CD)	Pure Country Classics: The #1 Hits	37
8	4	2	4	▲	▲	JO DEE MESSINA CURB 78790 (18.98 CD)	Greatest Hits	1	52	71	57	42	▲	▲	PACESETTER PHIL VASSAR ARISTA NASHVILLE 67077/RLG (11.98/17.98)	American Child	4	53	58	48	12	▲	▲	RICKY SKAGGS & KENTUCKY THUNDER SKAGGS FAMILY/LYRIC STREET 901004/HOLLYWOOD (18.98 CD) [M]	Live At The Charleston Music Hall	32
9	11	13	23	▲	▲	RANDY TRAVIS WORD-CURB 86236/WARNER BROS. (11.98/18.98)	Rise And Shine	8	54	47	46	33	▲	▲	VARIOUS ARTISTS ● EPIC/WEA/UNIVERSAL/RLG 86920/SONY (12.98 EQ/17.98)	Totally Country Vol. 2	5	55	46	54	7	▲	▲	RHONDA VINCENT ROUNDER 610497 (18.98 CD) [M]	One Step Ahead	30
10	8	9	27	▲	▲	TIM MCGRAW ▲ ² CURB 78746 (12.98/18.98)	Tim McGraw And The Dancehall Doctors	2	56	60	62	75	▲	▲	GARTH BROOKS ▲ ³ CAPITOL 31330 (10.98/18.98)	Scarecrow	1	57	53	53	34	▲	▲	EMERSON DRIVE DREAMWORKS 450272/INTERSCOPE (8.98/14.98) [M]	Emerson Drive	13
11	9	7	31	▲	▲	MARTINA MCBRIDE ▲ ² RCA 67012/RLG (12.98/18.98)	Greatest Hits	1	58	55	52	12	▲	▲	SOUNDTRACK COLUMBIA 87169/SONY (12.98 EQ CD)	Nashville Star: The Finalists	25	59	65	66	4	▲	▲	THE OAK RIDGE BOYS SPRING HILL 21042/WARNER BROS. (14.98 CD)	Colors	56
12	13	11	21	▲	▲	JOHNNY CASH ● AMERICAN 063339*/LOST HIGHWAY (18.98 CD)	American IV: The Man Comes Around	4	60	50	49	17	▲	▲	DEANA CARTER ARISTA NASHVILLE 67054/RLG (11.98/18.98)	I'm Just A Girl	6	61	51	45	12	▲	▲	ROSANNE CASH CAPITOL 37757 (18.98 CD)	Rules Of Travel	16
13	10	8	34	▲	▲	RASCAL FLATTS ▲ LYRIC STREET 165031/HOLLYWOOD (12.98/18.98)	Melt	1	62	59	56	38	▲	▲	LINDA RONSTADT ELEKTRA 76109/RHINO (17.98 CD)	The Very Best Of Linda Ronstadt	19	63	61	58	71	▲	▲	VARIOUS ARTISTS ● BNA 67043/RLG (12.98/17.98)	Totally Country	2
14	12	10	34	▲	▲	KEITH URBAN ● CAPITOL 32936 (10.98/18.98)	Golden Road	3	64	52	29	103	▲	▲	LONESTAR ▲ BNA 67011/RLG (12.98/18.98)	I'm Already There	1	65	72	68	34	▲	▲	JOHNNY CASH LEGACY/COLUMBIA 86290/SONY (17.98 EQ/24.98)	The Essential Johnny Cash	29
15	15	14	11	▲	▲	GEORGE STRAIT ● MCA NASHVILLE 170319/UMGN (12.98/18.98)	For The Last Time: Live From The Astrodome	2	66	56	51	37	▲	▲	LEANN RIMES ● CURB 76747 (12.98/18.98)	Twisted Angel	3	67	57	47	3	▲	▲	VARIOUS ARTISTS VANGUARD 79735 (16.98 CD)	It'll Come To You... The Songs Of John Hiatt	37
16	19	19	4	▲	▲	MONTGOMERY GENTRY ● COLUMBIA 86520/SONY (11.98 EQ/17.98)	My Town	3	68	63	61	6	▲	▲	VARIOUS ARTISTS MADACY CHRISTIAN 1423/MADACY (12.98 CD)	Country Gospel	56	69	70	—	—	▲	▲	VARIOUS ARTISTS MADACY CHRISTIAN 3241/MADACY (9.98 CD)	Best Of Bluegrass Gospel	69
17	18	20	14	▲	▲	CRAIG MORGAN BROKEN BOW 77467 (13.98 CD) [M]	I Love It	17	70	71	—	—	▲	▲	VARIOUS ARTISTS UNIVERSAL SPECIAL PRODUCTS 18701/TIME LIFE (19.98 CD)	Time-Life's Treasury Of Bluegrass	27	71	75	—	—	▲	▲	GLEN CAMPBELL CAPITOL 41816 (18.98 CD)	All The Best	12
18	17	16	47	▲	▲	JOE NICHOLS ● UNIVERSAL SOUTH 170285 (11.98/17.98) [M]	Man With A Memory	9	72	72	75	—	▲	▲	VARIOUS ARTISTS BMG SPECIAL PRODUCTS 18900/TIME LIFE (18.98 CD)	Classic Country: Road Songs	72	73	67	—	—	▲	▲	LARRY THE CABLE GUY ARK 21 810076 (18.98 CD)	Lord, I Apologize	67
19	22	18	74	▲	▲	ALAN JACKSON ▲ ⁴ ARISTA NASHVILLE 67039/RLG (12.98/18.98)	Drive	1	74	67	63	61	▲	▲	THE CHIEFTAINS RCA VICTOR 63971/A&J (12.98/18.98)	Down The Old Plank Road/The Nashville Sessions	21	75	—	—	—	▲	▲	WILLIE NELSON SUGAR HILL 1073 (16.98 CD)	Crazy: The Demo Sessions	32
20	14	12	41	▲	▲	DIAMOND RIO ● ARISTA NASHVILLE 67046/RLG (11.98/17.98)	Completely	3	76	76	—	—	▲	▲	VARIOUS ARTISTS MADACY CHRISTIAN 1423/MADACY (12.98 CD)	Best Of Bluegrass Gospel	69	77	—	—	—	▲	▲	VARIOUS ARTISTS UNIVERSAL SPECIAL PRODUCTS 18701/TIME LIFE (19.98 CD)	Time-Life's Treasury Of Bluegrass	27
21	16	15	11	▲	▲	CHRIS CAGLE CAPITOL 40516 (11.98/18.98)	Chris Cagle	1	78	77	—	—	▲	▲	VARIOUS ARTISTS MADACY CHRISTIAN 1423/MADACY (12.98 CD)	Country Gospel	56	79	—	—	—	▲	▲	VARIOUS ARTISTS UNIVERSAL SPECIAL PRODUCTS 18701/TIME LIFE (19.98 CD)	Time-Life's Treasury Of Bluegrass	27
22	24	21	38	▲	▲	ELVIS PRESLEY ▲ ³ RCA 68079*/RMG (12.98/19.98)	Eiv1s: 30 #1 Hits	1	80	78	—	—	▲	▲	VARIOUS ARTISTS MADACY CHRISTIAN 1423/MADACY (12.98 CD)	Country Gospel	56	81	70	—	—	▲	▲	VARIOUS ARTISTS UNIVERSAL SPECIAL PRODUCTS 18701/TIME LIFE (19.98 CD)	Time-Life's Treasury Of Bluegrass	27
23	26	24	22	▲	▲	ALISON KRAUSS + UNION STATION ● ROUNDER 610515 (19.98 CD)	Live	9	82	79	—	—	▲	▲	VARIOUS ARTISTS MADACY CHRISTIAN 1423/MADACY (12.98 CD)	Country Gospel	56	83	63	61	6	▲	▲	VARIOUS ARTISTS MADACY CHRISTIAN 3241/MADACY (9.98 CD)	Best Of Bluegrass Gospel	69
24	23	22	35	▲	▲	FAITH HILL ▲ ¹ WARNER BROS. 48001/WARN (12.98/18.98)	Cry	1	84	81	—	—	▲	▲	VARIOUS ARTISTS MADACY CHRISTIAN 1423/MADACY (12.98 CD)	Country Gospel	56	85	82	—	—	▲	▲	VARIOUS ARTISTS UNIVERSAL SPECIAL PRODUCTS 18701/TIME LIFE (19.98 CD)	Time-Life's Treasury Of Bluegrass	27
25	25	23	7	▲	▲	TOBY KEITH MERCURY 170351/UMGN (12.98 CD)	The Best Of Toby Keith: 20th Century Masters The Millennium Collection	5	86	83	—	—	▲	▲	VARIOUS ARTISTS MADACY CHRISTIAN 1423/MADACY (12.98 CD)	Country Gospel	56	87	84	—	—	▲	▲	VARIOUS ARTISTS UNIVERSAL SPECIAL PRODUCTS 18701/TIME LIFE (19.98 CD)	Time-Life's Treasury Of Bluegrass	27
26	28	26	11	▲	▲	WILLIE NELSON LEGACY/COLUMBIA 86740/SONY (25.98 EQ CD)	The Essential Willie Nelson	24	88	85	—	—	▲	▲	VARIOUS ARTISTS MADACY CHRISTIAN 1423/MADACY (12.98 CD)	Country Gospel	56	89	86	—	—	▲	▲	VARIOUS ARTISTS UNIVERSAL SPECIAL PRODUCTS 18701/TIME LIFE (19.98 CD)	Time-Life's Treasury Of Bluegrass	27
27	20	—	2	▲	▲	DOLLY PARTON RCA/BMG HERITAGE 52008/RLG (18.98 CD)	Ultimate Dolly Parton	20	90	87	—	—	▲	▲	VARIOUS ARTISTS MADACY CHRISTIAN 1423/MADACY (12.98 CD)	Country Gospel	56	91	88	—	—	▲	▲	VARIOUS ARTISTS UNIVERSAL SPECIAL PRODUCTS 18701/TIME LIFE (19.98 CD)	Time-Life's Treasury Of Bluegrass	27
28	21	17	9	▲	▲	JESSICA ANDREWS DREAMWORKS 450356/INTERSCOPE (12.98/18.98)	Now	4	92	89	—	—	▲	▲	VARIOUS ARTISTS MADACY CHRISTIAN 1423/MADACY (12.98 CD)	Country Gospel	56	93	90	—	—	▲	▲	VARIOUS ARTISTS UNIVERSAL SPECIAL PRODUCTS 18701/TIME LIFE (19.98 CD)	Time-Life's Treasury Of Bluegrass	27
29	31	28	11	▲	▲	GEORGE JONES BANDIT/BNA 67063/RLG (11.98/18.98)	The Gospel Collection: George Jones Sings The Greatest Stories Ever Told	19	94	91	—	—	▲	▲	VARIOUS ARTISTS MADACY CHRISTIAN 1423/MADACY (12.98 CD)	Country Gospel	56	95	92	—	—	▲	▲	VARIOUS ARTISTS UNIVERSAL SPECIAL PRODUCTS 18701/TIME LIFE (19.98 CD)	Time-Life's Treasury Of Bluegrass	27
30	29	27	64	▲	▲	GEORGE STRAIT MCA NASHVILLE 170280/UMGN (11.98 CD)	The Best Of George Strait: 20th Century Masters The Millennium Collection	8	96	93	—	—	▲	▲	VARIOUS ARTISTS MADACY CHRISTIAN 1423/MADACY (12.98 CD)	Country Gospel	56	97	94	—	—	▲	▲	VARIOUS ARTISTS UNIVERSAL SPECIAL PRODUCTS 18701/TIME LIFE (19.98 CD)	Time-Life's Treasury Of Bluegrass	27
31	34	31	18	▲	▲	ROY D. MERCER CAPITOL 38088 (17.98 CD) [M]	Roy D. Mercer Hits The Road	31	98	95	—	—	▲	▲	VARIOUS ARTISTS MADACY CHRISTIAN 1423/MADACY (12.98 CD)	Country Gospel	56	99	96	—	—	▲	▲	VARIOUS ARTISTS UNIVERSAL SPECIAL PRODUCTS 18701/TIME LIFE (19.98 CD)	Time-Life's Treasury Of Bluegrass	27
32	34	31	18	▲	▲	TRACE ADKINS ● CAPITOL 30618 (10.98/17.98)	Chrome	4	100	97	—	—	▲	▲	VARIOUS ARTISTS MADACY CHRISTIAN 1423/MADACY (12.98 CD)	Country Gospel	56	101	98	—	—	▲	▲	VARIOUS ARTISTS UNIVERSAL SPECIAL PRODUCTS 18701/TIME LIFE (19.98 CD)	Time-Life's Treasury Of Bluegrass	27
33	27	25	4	▲	▲	JEFF BATES RCA 67071/RLG (11.98/17.98) [M]	Rainbow Man	14	102	99	—	—	▲	▲	VARIOUS ARTISTS MADACY CHRISTIAN 1423/MADACY (12.98 CD)	Country Gospel	56	103	100	—	—	▲	▲	VARIOUS ARTISTS UNIVERSAL SPECIAL PRODUCTS 18701/TIME LIFE (19.98 CD)	Time-Life's Treasury Of Bluegrass	27
34	33	35	18	▲	▲	RODNEY CARRINGTON CAPITOL 36579 (18.98 CD)	Nut Sack	14	104	101	—	—	▲	▲	VARIOUS ARTISTS MADACY CHRISTIAN 1423/MADACY (12.98 CD)	Country Gospel	56	105	102	—	—	▲	▲	VARIOUS ARTISTS UNIVERSAL SPECIAL PRODUCTS 18701/TIME LIFE (19.98 CD)	Time-Life's Treasury Of Bluegrass	27
35	38	38	44	▲	▲	NICKEL CREEK SUGAR HILL 3941 (18.98 CD)	This Side	2	106	103	—	—	▲	▲	VARIOUS ARTISTS MADACY CHRISTIAN 1423/MADACY (12.98 CD)	Country Gospel	56	107	104	—	—	▲	▲	VARIOUS ARTISTS UNIVERSAL SPECIAL PRODUCTS 18701/TIME LIFE (19.98 CD)	Time-Life's Treasury Of Bluegrass	27
36	40	37	18	▲	▲	VINCE GILL MCA NASHVILLE 170286/UMGN (12.98/18.98)	Next Big Thing	4	108	105	—	—	▲	▲	VARIOUS ARTISTS MADACY CHRISTIAN 1423/MADACY (12.98 CD)	Country Gospel	56	109	106	—	—	▲	▲	VARIOUS ARTISTS UNIVERSAL SPECIAL PRODUCTS 18701/TIME LIFE (19.98 CD)	Time-Life's Treasury Of Bluegrass	27
37	32	30	11	▲	▲	ALABAMA RCA 67052/RLG (18.98 CD)	In The Mood: The Love Songs	4	110	107	—	—	▲	▲	VARIOUS ARTISTS MADACY CHRISTIAN 1423/MADACY (12.98 CD)	Country Gospel	56	111	108	—	—	▲	▲	VARIOUS ARTISTS UNIVERSAL SPECIAL PRODUCTS 18701/TIME LIFE (19.98 CD)	Time-Life's Treasury Of Bluegrass	27

● 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 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.

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2003

Billboard TOP COUNTRY CATALOG ALBUMS

THIS WEEK	LAST WEEK	WKS. AGO	WEEKS ON CHART	Sales data compiled by Nielsen SoundScan		ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	TOTAL CHART WKS	THIS WEEK
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JUNE 28
2003

Billboard® HOT COUNTRY SINGLES & TRACKS

THIS WEEK	LAST WEEK	WKS. AGO	WEEKS ON CHART	Airplay monitored by Nielsen Broadcast Data Systems			PEAK POSITION	TITLE	Artist	PEAK POSITION
				TITLE	PRODUCER (SONGWRITER)	IMPRINT & NUMBER/PROMOTION LABEL				
				NUMBER 1 3 Weeks At Number 1						
1	1	1	14	BEER FOR MY HORSES J. STROUD, T. KEITH (T. KEITH, S. EMERICK)			1	Toby Keith Duet With Willie Nelson DREAMWORKS 450785		
2	2	2	14	MY FRONT PORCH LOOKING IN D. HUFF, IR. MCDONALD, F. MYERS, D. PFRIMMER			2	Lonestar BNA ALBUM CUT		
3	3	3	14	LOVE YOU OUT LOUD M. BRIGHT, M. WILLIAMS, RASCAL FLATTS (B. JAMES, L. WILSON)			3	Rascal Flatts LYRIC STREET ALBUM CUT		
4	5	7	14	STAY GONE C. LINDSEY, J. STROUD (J. WAYNE, B. KIRSCH)			4	Jimmy Wayne DREAMWORKS 000345		
5	7	10	14	SPEED B. CHANCEY, J. STEELE, C. WALLIN			5	Montgomery Gentry COLUMBIA 79864		
6	9	11	14	RED DIRT ROAD K. BROOKS, R. DUNN, M. WRIGHT (K. BROOKS, R. DUNN)			6	Brooks & Dunn ARISTA NASHVILLE ALBUM CUT		
7	6	5	36	THREE WOODEN CROSSES K. LEHNING (D. JOHNSON, K. WILLIAMS)			1	Randy Travis WORD-CURB/WARNER BROS. CHRISTIAN ALBUM CUT/WRN		
8	4	4	37	I BELIEVE M. D. CLUTE (S. EWING, D. KEES)			1	Diamond Rio ARISTA NASHVILLE ALBUM CUT		
9	8	9	34	ALMOST HOME C. MORGAN, F. O. DONNELL (C. MORGAN, K. P. PHILLIPS)			8	Craig Morgan BROKEN BOW ALBUM CUT		
10	12	14	12	FOREVER AND FOR ALWAYS R. J. LANGE (S. TWAIN, R. J. LANGE)			10	Shania Twain MERCURY ALBUM CUT		
11	10	13	24	THE LOVE SONG K. BEARD, S. HENDRICKS (J. BATES, K. BEARD, C. BEATHARD)			10	Jeff Bates RCA ALBUM CUT		
12	11	15	15	CELEBRITY F. ROGERS (W. FAHLE)			11	Brad Paisley ARISTA NASHVILLE ALBUM CUT		
13	13	17	12	TELL ME SOMETHING BAD ABOUT TULSA T. BROWN, G. STRAIT (R. LANE)			13	George Strait MCA NASHVILLE 000586		
14	17	16	16	THE TRUTH ABOUT MEN B. J. WALKER, JR. (T. JOHNSON, R. LEE, P. VERSTREET)			14	Tracy Byrd RCA ALBUM CUT		
15	18	20	17	99.9% SURE (I'VE NEVER BEEN HERE BEFORE) L. REYNOLDS (B. AUSTIN, G. BARNHILL)			15	Brian McComas LYRIC STREET ALBUM CUT		
16	22	24	8	NO SHOES, NO SHIRT, NO PROBLEMS			16	Kenny Chesney BNA ALBUM CUT		
17	16	12	17	HAVE YOU FORGOTTEN? F. ROGERS, J. STROUD (D. WDRLEY, W. VABLE)			1	Darryl Worley DREAMWORKS 000063		
18	21	21	14	THEN THEY DO S. HENDRICKS, T. BRUCE (J. COLLINS, S. RUSS)			18	Trace Adkins CAPITOL ALBUM CUT		
19	20	22	8	WHAT THE WORLD NEEDS D. HUFF, WYNONNA (H. LAMAR, B. JAMES)			19	Wynonna ASYLUM-CURB ALBUM CUT		
20	31	—	2	IT'S FIVE O'CLOCK SOMEWHERE			20	Alan Jackson & Jimmy Buffett ARISTA NASHVILLE ALBUM CUT		
21	23	23	18	BACKSEAT OF A GREYHOUND BUS S. EVANS, P. WORLEY (C. LINDSEY, H. LINDSEY, A. MAYO, T. VERGES)			21	Sara Evans RCA ALBUM CUT		
22	24	29	7	REAL GOOD MAN B. GALLIMORE, T. MCGRAW, D. SMITH (R. RUTHERFORD, G. TEREN)			22	Tim McGraw CURB ALBUM CUT		
23	25	25	14	A FEW QUESTIONS J. RITCHEY, C. WALKER (P. MOORE, R. SCOTT, A. WHEELER)			23	Clay Walker RCA ALBUM CUT		
24	26	27	11	WHAT WAS I THINKIN' B. BEAVERS (D. RUTTAN, B. BEAVERS, D. BENTLEY)			24	Dierks Bentley CAPITOL 77963		
25	29	28	4	HELP POUR OUT THE RAIN (LACEY'S SONG) C. BLACK (B. JEWELL)			25	Buddy Jewell COLUMBIA 79865		
26	27	26	18	ONE LAST TIME B. CRAIN, C. SCHLEICHER, P. WORLEY (P. J. MATTHEWS, K. K. PHILLIPS)			26	Dusty Drake WARNER BROS. 15651/WRN		
27	28	31	8	SHE ONLY SMOKES WHEN SHE DRINKS B. ROWAN (C. HARRINGTON, T. MARTIN, J. NICHOLS)			27	Joe Nichols UNIVERSAL SOUTH 000157		
28	30	30	17	LOVE'S GOT AN ATTITUDE (IT IS WHAT IT IS) L. MILLER (A. DALLEY, L. T. MILLER, B. BAKER)			27	Amy Dalley CURB ALBUM CUT		
29	32	32	14	WHEN YOU THINK OF ME C. LINDSEY, M. WILLS (T. VERGES, B. JAMES)			29	Mark Wills MERCURY 172267		
30	33	34	13	THREE MISSISSIPPI B. GALLIMORE (H. LINDSEY, T. VERGES, ANGELO)			30	Terri Clark MERCURY 172262		

THIS WEEK	LAST WEEK	WKS. AGO	WEEKS ON CHART	Airplay monitored by Nielsen Broadcast Data Systems			PEAK POSITION	TITLE	Artist	PEAK POSITION
				TITLE	PRODUCER (SONGWRITER)	IMPRINT & NUMBER/PROMOTION LABEL				
31	34	33	14	SOMEDAY V. GILL (V. GILL, R. MARX)			31	Vince Gill MCA NASHVILLE 000123		
32	35	35	10	HEAVY LIFTIN' B. BRADDOCK, IR. RUTHERFORD, B. H. ROBERT, G. TEREN			32	Blake Shelton WARNER BROS. ALBUM CUT/WRN		
33	36	37	10	ONLY GOD (COULD STOP ME LOVING YOU) J. KING, J. STROUD, R. MARX (R. J. LANGE)			33	Emerson Drive DREAMWORKS 450788		
34	37	36	8	YOU'RE STILL HERE B. GALLIMORE, F. HILL (A. MAYO, M. BERG)			34	Faith Hill WARNER BROS. 16647/WRN		
35	39	39	7	WALK A LITTLE STRAIGHTER C. CHAMBERLAIN (B. CURRINGTON, C. CHAMBERLAIN, C. BEATHARD)			35	Billy Currington MERCURY 000587		
36	38	38	8	I'M JUST A GIRL D. CARTER, D. HUFF, D. CARTER, B. MANNI			36	Deana Carter ARISTA NASHVILLE ALBUM CUT		
37	47	60	8	WHO WOULDN'T WANNA BE ME K. URBAN (M. POWELL, K. URBAN)			37	Keith Urban CAPITOL ALBUM CUT		
38	40	41	8	I CAN'T BE YOUR FRIEND J. BALDING, C. DINAPOLI, T. RUSHLOW, IR. CLAWSON, B. CRISLER			38	Rushlow LYRIC STREET ALBUM CUT		
39	49	—	2	THIS ONE'S FOR THE GIRLS M. MCBRIDE, P. WORLEY (C. LINDSEY, H. LINDSEY, A. MAYO)			39	Martina McBride RCA ALBUM CUT		
40	43	40	11	LOVE CHANGES EVERYTHING C. FARRIN (A. LINES, C. FARRIN)			40	Aaron Lines RCA ALBUM CUT		
41	41	43	7	DAYS LIKE THIS C. LINDSEY (R. PROCTOR, D. BLACKMAN)			41	Rachel Proctor BNA ALBUM CUT		
42	44	45	8	WAVE ON WAVE D. MORRIS, T. BROWN (P. GREEN, D. NEUHAUSER, J. POLLARO)			42	Pat Green REPUBLIC ALBUM CUT/UNIVERSAL SOUTH		
43	42	42	11	THIS FAR GONE J. HANSON, G. DROMAN (M. NESLER, T. MARTIN)			42	Jennifer Hanson CAPITOL ALBUM CUT		
44	48	54	8	STREETS OF HEAVEN D. HUFF, J. BALDING (S. AUSTIN, P. DUNCAN, A. KASHA)			44	Sherrie Austin BROKEN BOW ALBUM CUT		
🎵 HOT SHOT DEBUT 🎵										
45	—	—	1	TOUGH LITTLE BOYS M. WRIGHT, G. ALLAN (D. SAMPSON, H. ALLEN)			45	Gary Allan MCA NASHVILLE ALBUM CUT		
46	45	44	11	IT DOESN'T MEAN I DON'T LOVE YOU B. ROWAN (B. PINSON, T. WILLMON, J. SPILLMAN)			44	McHayes UNIVERSAL SOUTH 000329		
47	46	46	8	EVERY LITTLE THING K. STEGALL (J. D. NEAL, R. DEAN, S. TILLIS)			46	Jamie O'Neal MERCURY 000584		
48	50	51	8	GODSPEED (SWEET DREAMS) DIXIE CHICKS, J. MAINES (R. FOSTER)			48	Dixie Chicks MONUMENT ALBUM CUT/EMN		
49	51	50	8	LONG BLACK TRAIN M. WRIGHT, F. ROGERS (J. TURNER)			49	Josh Turner MCA NASHVILLE ALBUM CUT		
50	57	—	2	CAN YOU HEAR ME WHEN I TALK TO YOU? C. OODWNS (J. HARNEN, R. MANWILLER)			50	Ashley Gearing LYRIC STREET ALBUM CUT		
51	54	57	7	I CAN ONLY IMAGINE D. JOHNSON, M. LLOYD, M. CURB (B. MILLARO)			51	Jeff Carson ASYLUM-CURB ALBUM CUT		
52	60	—	2	HONESTY (WRITE ME A LIST) T. HEWITT, R. ATKINS (D. KENT, P. CLEMENTS)			52	Rodney Atkins CURB ALBUM CUT		
53	53	49	8	I'M MISSING YOU K. ROGERS, J. GUESS, J. CHEMAY (B. KIRSCH, S. WARINER)			49	Kenny Rogers DREAMCATCHER ALBUM CUT		
54	52	—	2	THE BACK OF YOUR HAND P. ANDERSON (G. L. HENRY)			52	Dwight Yoakam AUDIUM ALBUM CUT		
55	56	53	8	LOVIN' ALL NIGHT E. GORDY, JR. (R. CROWELL)			53	Patty Loveless EPIC ALBUM CUT/EMN		
56	55	52	8	FOUR-WHEEL DRIVE S. HENDRICKS, J. M. MONTGOMERY (K. HARRIS)			52	John Michael Montgomery WARNER BROS. ALBUM CUT/WRN		
57	—	—	1	CHICKS DIG IT C. CAGLE, R. WRIGHT (C. CAGLE, C. CROWE)			57	Chris Cagle CAPITOL ALBUM CUT		
58	—	—	1	YOU CAN'T TAKE IT WITH YOU R. VINCENT, D. VINCENT (C. WRIGHT, T. J. KNIGHT)			58	Rhonda Vincent ROUNDER ALBUM CUT		
59	—	—	1	WHEN YOU COME AROUND S. BOGARD (D. RUTTAN, S. BOGARD)			56	Deric Ruttan LYRIC STREET ALBUM CUT		
60	58	—	1	IN MY DREAMS R. MALO (R. TRIVINO, R. MALO, A. MILLER)			58	Rick Trevino WARNER BROS. ALBUM CUT/WRN		

Records showing an increase in detections over the previous week, regardless of chart movement. Compiled from a national sample of airplay supplied by Nielsen Broadcast Data Systems' radio track service. 148 Country Stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. Airpower awarded to songs appearing in the top 20 on both the BDS Airplay and Audience charts for the first time with increases in both detections and audience. Titles below the top 20 are removed from the chart after 20 weeks. Videoclip availability. Catalog number is for CD Single, or Vinyl Single if CD Single is unavailable. CD Single available. DVD Single available. Maxi Single available. Cassette Single available. Vinyl Single available. Vinyl Maxi Single available. Cassette Maxi Single available. © 2003, VNU Business Media, Inc. All rights reserved.

JUNE 28
2003

Billboard® TOP BLUEGRASS ALBUMS

THIS WEEK	LAST WEEK	WKS. ON CHART	Sales data compiled by Nielsen SoundScan			Title
			ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Weeks At Number 1	
1	1	33	ALISON KRAUSS + UNION STATION 32 Weeks At Number 1			Live
2	2	44	NICKEL CREEK SUGAR HILL 3941			This Side
3	4	18	ALISON KRAUSS + UNION STATION ROUNDER 610495			New Favorite
4	5	17	RICKY SKAGGS & KENTUCKY THUNDER SKAGGS FAMILY/LYRIC STREET 901004/HOLLYWOOD			Live At The Charleston Music Hall
5	3	12	RHONDA VINCENT ROUNDER 610497			One Step Ahead
6	7	10	VARIOUS ARTISTS MADACY CHRISTIAN 32411/MADACY			Best Of Bluegrass Gospel
7	9	11	VARIOUS ARTISTS UNIVERSAL SPECIAL PRODUCTS 18701/TIME LIFE			Time-Life's Treasury Of Bluegrass
8	6	11	VARIOUS ARTISTS WALT DISNEY 850283			0 Mickey, Where Art Thou?: The Voices Of Bluegrass Sing The Best Of Disney
9	8	17	THE NITTY GRITTY DIRT BAND CAPITOL 40177			Will The Circle Be Unbroken, Volume III
10	—	—	VARIOUS ARTISTS TIME LIFE 18785			Bluegrass Today
11	15	22	VARIOUS ARTISTS TIME LIFE 18861			The Time-Life Treasury Of Bluegrass: America's Music
12	10	17	PATTY LOVELESS EPIC 85651/SONY			Mountain Soul
13	—	—	SOUNDTRACK LOST HIGHWAY 170221/UMGN			Down From The Mountain
14	11	5	MIKE MARSHALL & CHRIS THILE SUGAR HILL 3967			Into The Cauldron
15	12	48	DOLLY PARTON BLUE EYE 3946/SUGAR HILL			Halos & Horns

Records with the greatest sales gains this week. RIAA certification for net shipment of 500,000 album units (Gold). RIAA certification for net shipment of 1 million units (Platinum), with multimillion titles indicated by a numeral following the symbol. [H] indicates past or present Heatseeker title. © 2003, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

JUNE 28
2003

Billboard® TOP COUNTRY SINGLES SALES

THIS WEEK	LAST WEEK	WKS. ON CHART	Sales data compiled by Nielsen SoundScan			Artist
			TITLE	IMPRINT & NUMBER/DISTRIBUTING LABEL	Weeks At Number 1	
1	1	33	PICTURE 31 Weeks At Number 1			Kid Rock Featuring Allison Moorer
2	2	27	HELP POUR OUT THE RAIN (LACEY'S SONG) COLUMBIA 79865/SONY			Buddy Jewell
3	4	4	WHAT WAS I THINKIN' CAPITOL 77963			Dierks Bentley
4	3	4	STAY GONE DREAMWORKS 000345/INTERSCOPE			Jimmy Wayne
5	5	18	LANDSLIDE MONUMENT/COLUMBIA 79851/RG			Dixie Chicks
6	6	15	SPEED COLUMBIA 79864/SONY			Montgomery Gentry
7	—	—	YOU'RE STILL HERE WARNER BROS. 16647/WRN			Faith Hill
8	7	18	GOD BLESS THE USA CURB 73128			Lee Greenwood
9	8	14	LOVE WON'T LET ME EPIC 79865/SONY			Tammy Cochran
10	—	—	HOW DO I LIVE CURB 73022			LeAnn Rimes

Nashville



Nashville Talent Shows Variety

While known mainly for its country and contemporary Christian music, Nashville is home to many acts who wear neither cowboy hats nor crosses. A number of Nashville's up-and-coming artists reflect the diversity of the city's music scene and can be found playing live everywhere from lounges to living rooms. Here, we take a look at four relatively unknown acts based in Nashville with the potential for major stardom.

BLUE MERLE

One of the more exciting success stories to emerge from Nashville's diverse pool of unsigned talent is Blue Merle. The eclectic band just signed a deal with Island Def Jam and tapped gifted producer Steve Lillywhite for its major label debut due this fall.

The young group, formed just a year and a half ago, comprises guitarist/lead vocalist Lucas Reynolds, fiddler Patrick Ross, mandolin player Beau Stapleton,



bassist Jason Oettel, and drummer percussionist William Ellis.

"There is a really sweet circle of really hot, young players in [Nashville], and we kind of met through that," says Reynolds.

From the outset, the group's members shared the same philosophy. "It was just [about] making music, not making a kind of music," he says. "It's the first band I've ever been in that you didn't have to fit to one sound."

They describe their music as a blend of acoustic rock, blues, jazz, classical, and bluegrass. Before catching the eye of pop and rock labels (three of which were bidding for the group before they chose Island Def Jam), the group turned down offers from some Nashville labels. "The thing with Nashville was they were trying to make it a country thing, and that's not what it was," Reynolds says.

The record deal comes on the heels of several other high-profile

Continued on page 52

Music City Attracts Artists And Execs From The Whole Country

Rising Above Stereotypes, Nashville Boasts Every Genre Of Music And Sophisticated Culture

BY DEBORAH EVANS PRICE and PHYLLIS STARK

NASHVILLE—From country music's long-established traditions to the growing Christian music scene and the burgeoning pop, rock and R&B cultures, no city can better claim the title of Music City U.S.A. than Nashville.

Teeming with a diverse palette of music emanating from a variety of venues, Nashville has become a mecca for songwriters, artists, and musicians from all over the world. They appreciate the Southern city's sense of community and support for the arts. While known primarily for country music, Nashville's no longer well-kept secret is the genuine diversity of its music scene.

Although she says "country and Christian will always be the cornerstones of Nashville music," Nancy Shapiro, NARAS' Nashville-



Hearn (left) and D'Arby

based Southern region VP, also notes, "There is a lot of R&B, rap and pop recording going on here."

The NARAS Nashville chapter's recent Grammy block party stands as an example of the city's diversity. The performers included rap act Grits, Grammy-nominated polka artist Lynnmarie, rock band Sweet-T, and bluegrass star Rhonda Vincent.

"There is a lot of great talent here, from rock to jazz to urban,"

says Shapiro. "I predict that you will see Nashville labels signing [more than] just country music out of here," as the Universal South label is already doing.

NASHVILLE GROWS UP

Those who have lived here for a long time have seen the city evolve into a more cosmopolitan environment with an increase in cultural offerings, sporting events and even noteworthy restaurants. In recent years, the city has built an arena that is regularly used for concerts, a football stadium now used for the annual Fan Fair country festival, and a spectacular new Country Music Hall of Fame and Museum.

As the major label count has ebbed and flowed, the number of

Continued on page 50

Nashville Live!

BY RAY WADDELL

NASHVILLE—With live music rooms ranging from the tiniest of clubs to the 60,000-seat Adelphia Coliseum—along with promoters and patrons aplenty to keep them busy—Nashville has it going in terms of venues.

A diverse group of promoters operates in the city including Clear Channel Entertainment (CCE), TBA, Great Big Shows,

“green room” of the dry Opry, where stars could come in and wet their whistles between performances.

Steve Smith bought the place in 1992, and his brother John Taylor books and manages Tootsie’s today. The room has recently seen performances from name acts like Tim McGraw, Terri Clark, and Toby Keith, and still

and with outside promoters.

Outside of downtown Nashville lies one of the busiest venues in town, the 4,424-seat Grand Ole Opry, owned by Gaylord Entertainment Company. The Opry is booked on average more than 200 days a year and, as home to the Opry for the past 29 years, is largely immune to cycles of the touring industry. “The Opry-house remains a pretty active building, and we don’t actually see a lot of impact from the touring climate out there,” says Pete Fisher, VP/GM of the Grand Ole Opry. “Most of our business is Grand Ole Opry shows, large convention meetings, and tapings and TV programs like the Country Music Awards.”

In March, the Opry began undergoing a \$7.5 million renovation that will include a 2,400-square-foot gift shop, a 2,000-square-foot box office/ticketing operation, renovation of all concessions stands, and a new front-of-house console and speaker system.

Adjacent to the Opry is the 1,800-seat BellSouth Acuff Theater, which books about 100 dates a year, most recently the tapings of *Nashville Star*. “We’re actually looking for more opportunities in there,” says Fisher of the Acuff, which was renovated in the mid-1990s. “It serves TV productions very well.”

BIGGER ROOMS

The crown jewel among Nashville venues is the 20,000-capacity Gaylord Entertainment Center (GEC), which opened in 1996. The arena played host to 23 concerts in the past year, up from 10 the previous fiscal year. Among the heavy hitters were the Rolling Stones, Cher, Alan Jackson, George Strait, Bon Jovi, Kenny Chesney, the Eagles,

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Grand Ole Opry (left) and Ryman Auditorium



and Outback Concerts. Additionally, CCE books and operates AmSouth Amphitheater in nearby Antioch, a prototype shed opened in the mid-1980s by PACE Concerts.

Given its status as the home of country music and a breeding ground for developing singers and songwriters of all genres, it is no surprise that Music City offers plenty of places to play, particularly at the club level.

Among the more active small rooms in Nashville, many of which have hosted live recordings, are 12th & Porter, the Exit/In, 3rd & Lindsley, the Trap, Robert’s Western Wear, the Bluebird Cafe, Wildhorse Saloon, the Sutler, and the Mercy Lounge.

Arguably the most famous—or perhaps infamous—music joints in town is Tootsie’s Orchid Lounge, located directly behind the Ryman Auditorium, once home of the Grand Ole Opry, on Lower Broadway in Downtown Nashville. Opened by the late Tootsie Bess in 1960, Tootsie’s gained notoriety as the unofficial

hosts young singer/songwriters like it did in the 1960s. Tootsie’s eschews a door charge and still works off the bar.

“To charge would be unconstitutional,” says Taylor. “Tootsie’s is about the music.”

THEATERS AND UP

Nashville is well supplied with venues of 1,000 seats and up. The Tennessee Performing Arts Center (TPAC) boasts Jackson Hall (2,472-seat capacity), the War Memorial (1,668 capacity), the James K. Polk Theater (1,075 capacity), and the more intimate Andrew Johnson Theater with 288 seats.

The legendary Ryman Auditorium, with its church pew seating and near religious aura, is one of the most revered rooms in town. Its historic datebook boasts everyone from Caruso and Patsy Cline to Bob Dylan and Bruce Springsteen, and the 2,100-capacity building was for 31 years home to the Grand Ole Opry. It still stages several Opry performances annually and promotes both in house

In The Studios

Music City Attracts All Types Who Want A Positive Place To Record

BY CHRISTOPHER WALSH

“Somewhere to the south of New York City/Lies the friendly state of Tennessee,” sang Paul McCartney on “Sally G.” Nashville hosted the ex-Beatle for several weeks in 1974, where he jammed with local legends, including Chet Atkins and Johnny Cash, and recorded several tracks—such as “Sally G”—at SoundShop Recording Studios.

Today, it is hardly unusual to find a non-country artist working in one of Nashville’s recording studios, many of them among the best-equipped and staffed facilities in the world.

Along with those world-class studios is an equally top-notch infrastructure of equipment sales and rental companies, workstation-based personal studios, and, of course, musicians. For that variety of reasons, artists of many genres are finding Nashville a sound alternative to the recording centers of New York, Los Angeles, and London. “A lot of people like coming to Nashville,” says Sharon Corbitt of Ocean Way Studios. “They love the studios here, they love the musicians, and just love the feel of the city.”

Housed in an 1850s church, Ocean Way’s Studio A offers an immense tracking space with fabulous natural acoustics, able to accommodate an 80-piece orchestra. The 146-input Neve console in Studio A’s control room is also a strong attraction for producers and engineers.

“We just did a Tantric record there, and it was awesome!” says L.A. based producer/engineer Toby Wright, who produced the Louisville, Ky.-based rock band at Ocean Way. “We moved in, lived there for eight weeks, and had a

great time.”

Producers and engineers are partial to specific rooms and consoles, and often take projects to such facilities. For engineer David Thoener, that meant bringing matchbox twenty to Nashville’s East Iris Studios. “It’s a Tom Hildley-designed room,” explains studio manager Mike Paragone, “and has a Solid State Logic 9000 J Series console. That’s what [Thoener] was looking for. David Leonard has also done so much here—Barenaked Ladies’ *Stunt* was his biggest.”

Comprising several studios and related services, Emerald Entertainment Group has probably attracted the most non-country recording sessions. Emerald’s colossal Tracking Room is also SSL 9000 J Series-equipped. “We’ve had Bon Jovi, Fugees, Megadeth, Sheryl Crow, Alicia Keys, James Taylor, Mark Knopfler—we’ve done a lot of stuff,” says Emerald’s Scott Phillips. “We just did a live mix for Pearl Jam.”

“Rather than going to L.A. or New York and being, in some cases, in the same environment,” Phillips continues, “when artists come to Nashville, it’s different, it’s a new place. As far as the studios go, we’re competitive with anything L.A. or New York have to offer, and our prices tend to be a little less. We’ve got a good price point, plus it’s a nice place to come and hang out for a month. It is a cool hang here in Nashville, it’s not like everyone thinks.”

Nearby Franklin, Tenn. is also teeming with studios, such as the Sound Kitchen and newcomer Paragon Studios. Equipped with an SSL XL K Series console,

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MUSIC CITY ATTRACTS

Continued from page 47

small labels and related entrepreneurial music businesses opening in Nashville has continued to rise. One of those labels, Compendia Music Group, launched here in January 2002. The company has a Christian music division, but there's not a country act to be found on the roster, whose recent additions include Robert Palmer, Terence Trent D'Arby, and R&B singer Tony Rich.

Compendia president Mike Olsen says Nashville was chosen as the company's headquarters because of the deep pool of experienced music executives available. "There are so many talented people who live in Nashville, and their experiences are broader than country," he says. "So I

was able to assemble a great staff."

"The arts community and cultural aspects of the city have really grown," says Bill Hearn, president/CEO of EMI Christian Music Group. "I'm very proud to see there's a much more diverse culture here. It's neat to see Nashville growing from that standpoint, and I think our services and restaurants are getting better too. When we first moved here, it was pretty slim pickings, from a culinary standpoint."

RCA Label Group chairman Joe Galante, who moved to Nashville from New York in 1974, says: "When I first moved here, I'm not sure why I stayed. There was nothing here besides the music. It was a small town... It's gotten to be a city, not a town anymore."

Galante says one thing that

helped put Nashville on the map was the advent of Nielsen SoundScan, which gave a needed boost to the country music industry. "For years we were doing [volume] numbers on people like Clint Black and Alabama, and nobody knew what the numbers were because we never had first week [sales figures]. All of sudden, with SoundScan, people went 'Holy good God! There's a business in this country stuff.'"

CHRISTIAN THRIVES

Another area in which the Nashville music community has grown exponentially is Christian music. Nashville's first music company was actually a Christian venture. Founded in 1902 by John T. Benson, Benson Music originated as a songbook company and grew into a major record

label/publishing company.

Today, Nashville is home to the Christian industry's three largest companies: EMI Christian Music Group, Warner Bros. Christian division (which includes Word Records) and BMG-owned Provident Music Group. Word Records, originally launched in Waco, Texas, opened a Nashville office in 1979, and has since made Nashville its base of operations.

In addition to Word's relocation, Nashville achieved an even stronger Christian music presence when Sparrow Records moved from Los Angeles in 1991. "At that point, we were an independent, family-owned record company," says EMI's Hearn, whose father, Billy Ray Hearn, founded Sparrow. Hearn cites three reasons for Sparrow's move to Nashville: proximity to the company's artists and songwriters, lower operating costs and better quality of life for the staff.

"We had about 120 employees [in Los Angeles], and only seven of them owned homes because of the incredibly high cost of real estate," says Hearn. After moving to Nashville, "we went from seven homeowners to 33 homeowners in a year. Many more of our employees were able to afford homes and have a better quality

of life. Also, our annual operating expenses were reduced by almost three quarters of a million dollars. Back in 1991, to a small Christian record company, that was significant savings. It proved to be a very wise move."

Hearn says being closer to its artists was also a huge plus for Sparrow. "It was very difficult for us to come back and forth all the time and truly have the kind of relationship we wanted with our artists and writers. That was really the No. 1 reason we moved."

EASY BUSINESS

Galante likes the ease of doing business in Nashville due to the close proximity of studios and publishing companies, most of which are concentrated in a small area known as Music Row. "We can go in and visit three studios in a day here," he says. "You can still find a songwriter [meeting with] an A&R person and playing a song. It doesn't happen that way [as frequently] in N.Y."

"One thing I love about Nashville is it's a great city to fly in and out of," says Hearn. "There's easy access in and out of Nashville, and it doesn't take you forever to get places. I can go into New York in the morning and come back at night and be asleep in my bed."

Of course, there are a few



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John C. Beiter 615.749.8300
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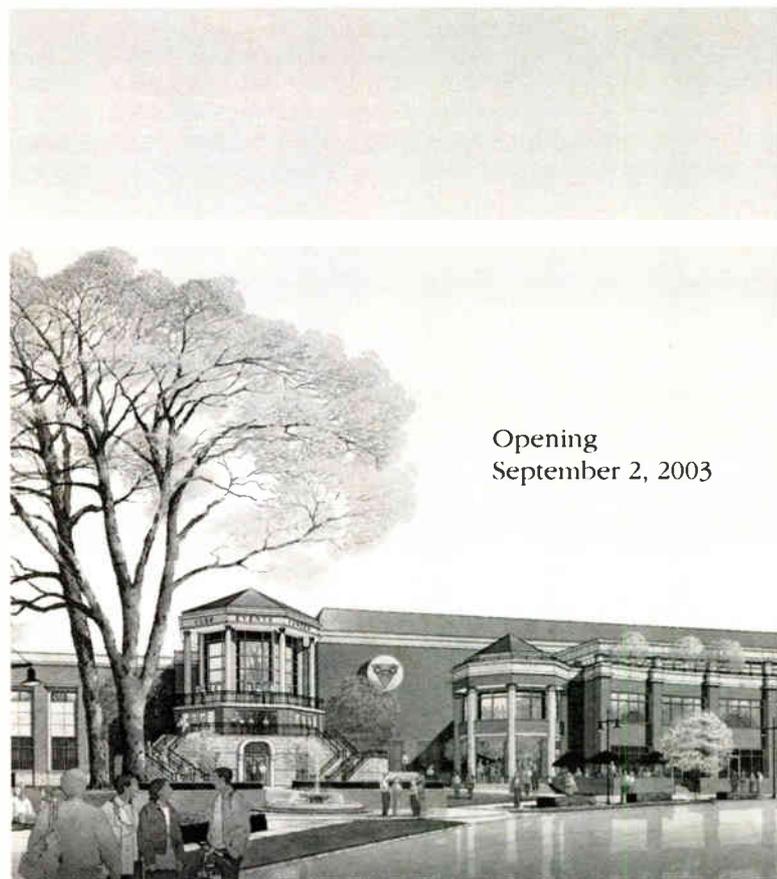
Denise McIntosh Stevens 615.749.8300
dmstevens@loeb.com

Kenneth L. Kraus 615.749.8300
kkraus@loeb.com

Tiffany A. Dunn 615.749.8300
tdunn@loeb.com

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MUSIC CITY ATTRACTS

Continued from page 4

negatives associated with Nashville's growth as well. For one, the city has become more crowded. "We have a rush hour now," says Hearn. "But I laugh and tell everybody what's good about Nashville is [that] our rush hour is truly an hour. It's not all day like Los Angeles and other cities."

And despite thinking a Nashville address adds credibility, Olsen admits there's still a bit of a bias against Nashville in other music centers, particularly Los Angeles. "There's still a stigma," he says. "A perception exists that there is nothing but country in Nashville. People in L.A., in particular, think nothing exists East of the Rockies."

Still, none of that seems to be holding Nashville back. "I've seen the diversity really grow, and I've seen the underground music start to bubble up," says NARAS' Shapiro, whose Nashville chapter has nearly 3,000 members. "It's an exciting time for Nashville." ■

STUDIOS

Continued from page 48

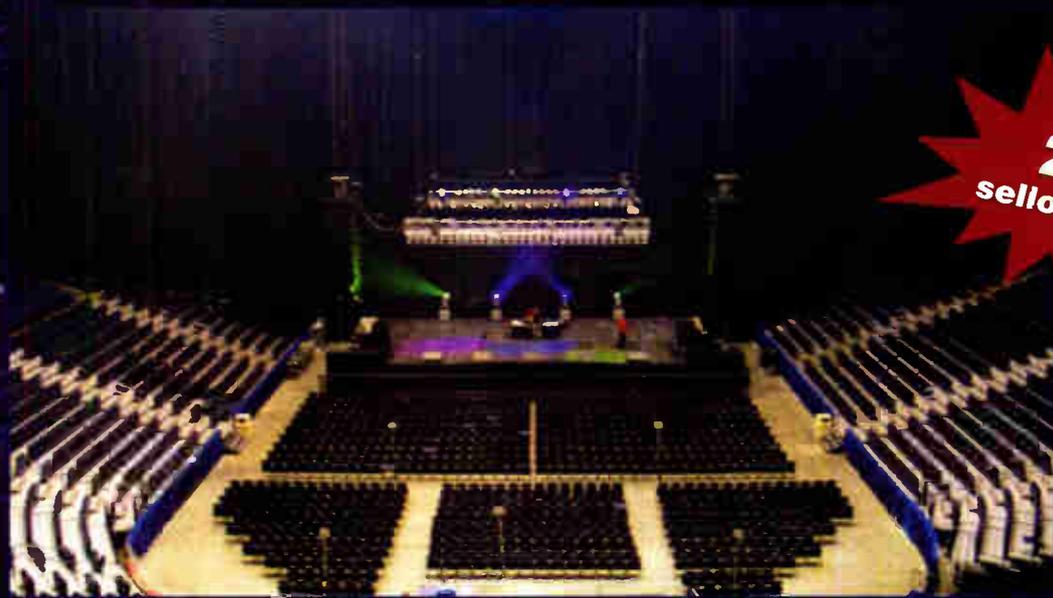
Paragon has drawn a number of surround mix projects destined for DVD release. "We did surround mixes of Eric Clapton and Peter Dinklage for a *Saturday Night Live* DVD," says Fred Paragon. "I just mixed a song for Microsoft, a demo for their Media Player 9. We're attracting quite a bit of stuff, a lot of it non-country, which is really cool."

The Nashville recording community has actively promoted itself to the world with the Nashville Association of Professional Recording Services (NAPRS). At www.naprs.org, interested parties can peruse a healthy sampling of local studios (along with member producer/engineers, equipment manufacturers, and ancillary services), most offering a link to the web sites of those business or professionals.

While the Nashville recording community's fortunes are still tied to country music, the broad variety of sessions taking place today can act as a buffer against downturns in country's popularity. And with country and Christian music among the few genres showing growth in recent years, there's plenty of reason for optimism at the dozens of pro studios in the area.

"2001 was definitely a rough year," says Nicole Cochran of production coordinating firm the Sessions Agency, a joint venture with Emerald Entertainment Group. "But it's getting better. From my perspective, it has really increased and people are feeling more positive because country is up, and Christian is up. It seems like it's gotten a lot better, and it's only going to get better." ■

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NASHVILLE TALENT

Continued from page 47

signings for Blue Merle. They inked a deal with Creative Artists Agency for booking last summer and have been touring regularly since then, most recently opening dates for rock bands Guster and Counting Crows.

Last fall, the group signed with Universal Music Publishing. It is managed by John Van Meter of Nashville-based New Sheriff Creative Enterprises.

—PS

BONEPONY

Bonepony controls its own destiny.

The hard-to-define, electric-bluegrass power trio is made up of multi-instrumentalists Nick Nguyen, Scott Johnson and Tramp. The band members formed their own Super duper Records after two releases on Capitol, and pretty much have run their whole operation in-house. It has been a grind, but the effort is starting to pay off.



The members of Bonepony manage themselves, book their own shows and run their own label, says Tramp, who moved to Nashville in 1984 and was fiddle player for the Kendalls and the Cactus Brothers, before hooking up with Bonepony.

Dodge's Truckville ad campaign, with spots airing in 11 Southeastern states, featured Bonepony music. In its corner, Bonepony has three independent radio promotion pros, plus distribution from Redeye, and publicity from PLA Media. The latest CD, *Jubilee*, bowed June 3, with the title cut as its debut single. A June "hometown throwdown" at Nashville's Exit/In was filmed for an upcoming self-financed DVD.

—RW

DEREK WEBB

After a decade with the contemporary Christian band Caedmon's Call, singer-songwriter Derek Webb has struck out on his own, and has become one of the new faces to watch on the Nashville music scene with his solo debut, *She Must and Shall Go Free*.

"When it came time for me to think about this record and how I would do it sonically, my instinct was to go in and do a roots record," says Webb. "As far as the



Webb

sound of the record, it probably is a little bit of a stretch for the ears of Christian [audiences] because it doesn't sound so much like Christian music."

She Must and Shall Go Free sounds more akin to the organic, bluegrass-influenced *O Brother, Where Art Thou?* soundtrack than the current Christian hit parade. Lyrically, however, the songs hit Christian music consumers right where they live and breathe—the church. In fact, the "she" of the album's title is the church, which Webb describes in the liner notes as both "wretched and radiant." It's a deep album, and Webb has come up with an innovative way to expose it—living room concerts. Webb says his goal was if "people had questions about the content, I wanted to be able to literally

ANNA WILSON

stop in the middle of the show and talk about that stuff. I wanted it to be a really casual atmosphere." —DEP

If there were an industry award for perseverance, singer-songwriter Anna Wilson would take the prize. Her debut album, due August 5, is appropriately titled *The Long Way*. It took six years and four record labels to get Wilson's introspec-

tive artistry to the public. Wilson managed to land deals on Capitol, Interscope and Island, but each time found herself adrift in the wake of label mergers and record company politics.

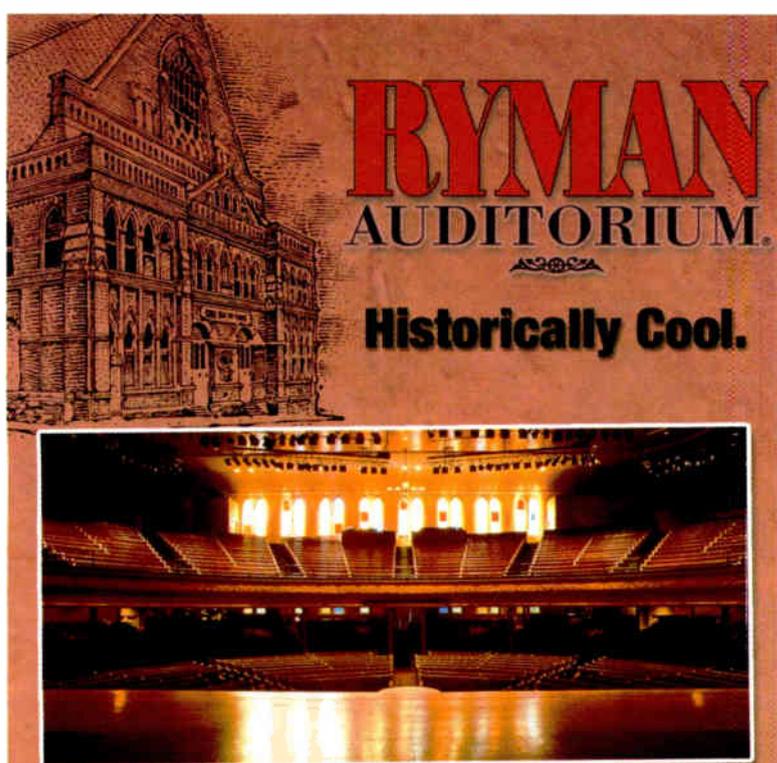
"I knew it was going to be hard. I just didn't know it was going to be that hard," says Wilson, whose music has drawn comparisons to Norah Jones and Stevie Nicks. "The thing that kept me going was knowing inside that this was all I ever really wanted to do. I was determined to do it until I actually got the music out in the marketplace."

Wilson got that opportunity when Mike Curb signed her to Curb Records' pop division. Her first single, "The Bus Ride" goes to adult top 40 and triple A radio on June 23. The song was also featured in the Gwyneth Paltrow movie *A View From the Top*.

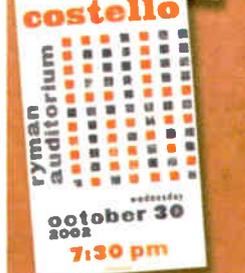
Wilson grew up near Philadelphia, but moved to Music City 10 years ago. "I moved to Nashville to immerse myself in the songwriting community," she says. "I wanted to learn the craft and was just trying to find my artistic place and voice through songwriting. That's what drew me to Nashville, and I started finding that voice after being here a couple of years. Nashville is an incredible community and a very musical place. I'm proud to be a part of it." —DEP



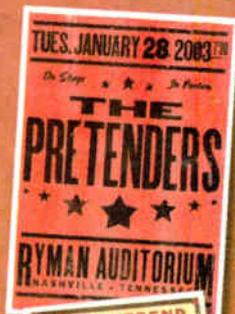
Wilson



Some of the artists that have performed in 2002-2003:



- Ryan Adams
- India.Arie
- Jon Bon Jovi
- Coldplay
- Elvis Costello
- Sheryl Crow
- Dixie Chicks
- Steve Earle
- Nelly Furtado
- The Gatlin Brothers
- Vince Gill
- Al Green
- Patty Griffin
- Guster
- Merle Haggard
- Hank III
- Emmylou Harris
- Norah Jones
- George Jones
- Alison Krauss
- Patty Loveless
- John Mayer
- Martina McBride
- matchbox twenty
- The Del McCoury Band
- Brian McKnight
- Willie Nelson
- Aaron Neville
- Nickel Creek
- Dolly Parton
- Pretenders
- Ratdog
- Keith Richards
- Richie Sambora
- Ricky Skaggs
- Ralph Stanley
- The String Cheese Incident
- Marty Stuart
- Travis Tritt
- Wilco
- Lee Ann Womack
- Dwight Yoakam



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NASHVILLE LIVE

Continued from page 48

Fleetwood Mac, and McGraw.

A proactive strategy has helped attract shows, according to Hugh Lombardi, director of the GEC, and the building recently joined the ArenaNetwork consortium to help them stay in the loop. The building works with a wide range of promoters, including CCE, Beaver, TBA, Outback, and Jam Productions. A 5,100-seat theater configuration helped the building sell out two dates with Martina McBride and one with 50 Cent. Lombardi would also like to see the arena complex make better use of its expansive rehearsal hall, which can also operate in a "nightclub" configuration.

Another Nashville venue with a long history is Municipal Auditorium. Now 41 years old, the 9,900-capacity hall was the rock room in Nashville during the heyday of 1970-80s arena rock, with legendary performances from the Rolling Stones, Black Sabbath, Styx, Springsteen, Van Halen, Queen, KISS, the multi-artist Volunteer Jam, Billy Joel, and the list goes on.

"We had pretty much everybody but the Beatles," says GM Bob Skoney. Today, Municipal is "doing pretty good, all things considered and in light of a soft

economy and the competition we have in the Nashville market. I think the building is faring well." Recently concerts include the Kottonmouth Kings, Gallagher, the Longhorn Rodeo, Incubus, CCE's ArenaCross, Torgeson, Rolling Thunder Monster Truck Challenge, Tim McGraw rehearsals of his Dancehall Doctors tour, Madea's Class Reunion, Bob the Builder, and the Shrine Circus. A new 3,000-seat theater configuration "helps fill the dark days," says Skoney. Municipal will undergo marquee and signage renovations this summer to help its "curb appeal."

Skoney's chief competition comes from the nearby GEC, but it's a friendly competition. "We keep in touch and compare notes," says Skoney. "We compete, but we do the best we can in this crazy market."

MARKET TENDENCIES

A savvy, "seen it all" population base, among other hard-to-explain factors, makes Nashville among the more quirky, fickle markets of its size. Promoters have to work hard in Nashville, and home runs in other markets can fizzle here without prudent marketing. That holds particularly true for country music.

"The oldest joke in town is if you wanna see a country music

star, go to the Brentwood Kroger," says Brian O'Connell, VP of country music for CCE, referring to a local supermarket. "That's one of the things we fight. There's so much country music here in town, and unlike a lot of other genres, they're out there in the community doing benefits, shopping, and living their lives. They're approachable."

Even so, superstar acts like McGraw, Brooks & Dunn, Chesney, Strait, and Keith can do sell-out or near-sellout business at the GEC and AmSouth Amphitheatre. Better still, international superstars like Elton John and Billy Joel, Cher, the Rolling Stones, Pearl Jam, the Eagles, and Fleetwood Mac can come in and ring up grosses of \$1 million to \$2 million.

Surprisingly to many, Nashville is in many ways a rock town when it comes to live music. "This is much more of a rock market than people think," says Rick Whetsel, president of Great Big Shows, promoter/producers of some 300 shows in Nashville. "Everybody thinks its country, country, country, but the reality is country doesn't do as well as some other genres." Whetsel calls Nashville concert-goers "extremely savvy. Our crowd likes to be the first on a band, ahead of the curve." ■

ALBUMS

Edited by Michael Paoletta

POP

► JUSTIN GUARINI

Justin Guarini
PRODUCERS: various
RCA 07863 68188
RELEASE DATE: June 10

In the first season of Fox TV's hugely successful *American Idol*, Justin Guarini was the runner-up to winner Kelly Clarkson. During his time on the show, Guarini proved himself to be an entertainer for the masses. And that's precisely where his head is on this, his debut album. In other words, *Justin Guarini* is firmly rooted in safe, harmless R&B and pop. Even a track like "Doin' Things (We're Not Supposed To)" is innocent enough. And while there's nothing wrong with that, there's nothing particularly memorable about it, either. A cover of "Unchained Melody" is too schmaltzy, while his take on Oleta Adams' hit "Get Here" goes nowhere fast. That said, a few tracks do stand out, including "Sorry" and "Condition of My Heart." Guarini's duet with Clarkson, the power ballad "Timeless"—featured in the pair's new movie, *From Justin to Kelly*—is the absolute high point; it's the stuff classics are made of. Sadly, there aren't more such moments on the album.—**MP**

★ DAMIEN RICE

O
PRODUCER: Damien Rice
Vector Recordings 002
RELEASE DATE: June 10

Dublin-born songwriter Damien Rice's debut album has already received a warm stateside welcome as an import. The response is not surprising: Rice's striking, imaginatively arranged songs about rocky romance hit the emotional mark, while comparisons to the work of Jeff Buckley and David Gray are on the money. Rice's homespun, affecting voice receives excellent support from vocal partner Lisa Hannigan and cellist Vyvienne Long (who leads a host of string players). The appropriately titled "Delicate," the lush "Amie," and the explosive "I Remember" are merely the best tracks on a highly consistent collection. Though noncommercial radio is providing the initial liftoff, there are obvious pop radio possibilities here for Ken Levitan and Jack Rovner's new label and its star in waiting.—**CM**

R&B/HIP-HOP

► JOE BUDDEN

Joe Budden
PRODUCERS: various
Def Jam 7375
RELEASE DATE: June 10

Newcomer Joe Budden aims to quickly make a name for himself with this self-

ESSENTIALS



MONICA

After the Storm
PRODUCERS: various
J Records 80813-20031
RELEASE DATE: June 17

In this business, not many artists get a second chance. So when singles from Monica's then-titled J Records debut, *All Eyes on Me*, did not click at radio, things looked dismal indeed for the artist. But the Atlanta native went back into the studio and, with the help of executive producer Missy "Misdemeanor" Elliott, returned with a newly titled debut, the appropriately named *After the Storm*. The result is a focused, well-produced set that serves as Monica's official reintroduction to the game. Lead single "So Gone," produced by Elliott, samples the Whispers' "You Are Number One." Here, Monica's strong vocals are in full effect. The fun, uptempo "Get It Off" borrows from Strafe's mid-'80s club classic "Set It Off." Other highlights include "Knock Knock," "That's My Man," and "Ain't Gonna Cry No More."—**RH**

titled debut for Def Jam. A veteran of the mix-tape circuit, the Jersey City, N.J., native is an able MC who blends witty one-liners with sharp metaphors. Showing respect for hip-hop's heritage, much of the album has an old-school feel. Budden's current single, the Kool & the Gang-sampling "Pump It Up," is very reminiscent of early-'90s hip-hop, complete with a call-and-response hook. Budden specifically pays homage to the music of his youth with the nostalgic "#1." Throughout, he proves that he is an MC with the promise of longevity.—**RH**

DANCE/ELECTRONIC

★ LONDON ELEKTRICITY

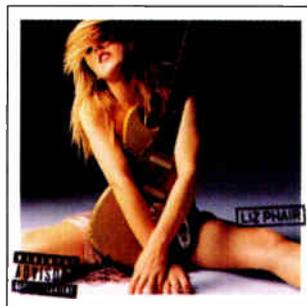
Billion Dollar Gravy
PRODUCER: Tony Colman
Breakbeat Science BRK30009
RELEASE DATE: June 3

London Elektriccity mastermind Tony Colman has been designing drum'n'bass soundscapes since the mid-'90s. But unlike other producers in the genre, Colman's music is decidedly sweeter and

LIZ PHAIR

Liz Phair
PRODUCERS: Liz Phair, Michael Penn, R. Walt Vincent, the Matrix
Capitol 22084
RELEASE DATE: June 24

Those who have loyally followed Liz Phair's every move since her 1993 debut, *Exile in Guyville*, may not know quite what to make of her new album. *Liz Phair* is a pure pop record. Period. Of course, Liz Phair being Liz Phair, this disc may very well be banned from stores like Wal-Mart. Yes, Phair, a 36-year-old



divorced mother, remains wonderfully mischievous, whimsical, and lustful ("Extraordinary," "Why Can't I," "H.W.C."). But she experiences blue moments, too. Ensnared in psychedelic flourishes, "Firewalker" finds the artist reflecting on a relationship gone wrong. But the spunkier moments, like "Rock Me," leave the most lasting impressions. To paraphrase Cyndi Lauper, girl still wants to have fun.—**MP**

more soulful; it also tends to be more lyrical. *Billion Dollar Gravy* is London Elektriccity's second full-length, and it builds upon the kinetic, hip-gyrating rhythms of debut album *Pull the Plug*. Chicago house-music pioneer Robert Owens is featured ("Different Drum," "My Dreams"), as is longtime Elektriccity collaborator Liane Carroll ("Main Ingredient," "Syncopated City," and the neo-soul-laced "Born to Synthesize"). *Billion Dollar Gravy* could easily extend beyond its target audience—that is, if those outside the drum'n'bass inner circle keep their minds and ears open.—**MP**

COUNTRY

★ DWIGHT YOAKAM

Population Me
PRODUCER: Pete Anderson
Electrodisc/Audium/Koch 8176
RELEASE DATE: June 24

The curtain goes up on Dwight Yoakam's indie Electrodisc imprint with this new release from its CEO. Yoakam's post-Warner Bros. sound differs little from his



GANG STARR

The Ownerz
PRODUCERS: DJ Premier, Guru
Virgin 7243 5 80247 0 8
RELEASE DATE: June 24

With *The Ownerz*, Gang Starr's Guru and DJ Premier continue to build their legacy as one of hip-hop's greatest duos. Chemistry is key for this pair, with Guru's lyrical ability complemented by DJ Premier's sparse, bass-heavy tracks; the reverse is also true. The aptly titled first single, "Skillz," shows the duo at its best, both lyrically and aurally. Guru's nasal flow is calm yet aggressive over the hypnotic beats. The current single—the fierce, hardcore "Rite Where U Stand" (featuring Jadakiss)—showcases the group's timelessness. Fellow hip-hop vets Fat Joe and M.O.P. turn up for the piano-driven thug anthem "Who Got Gunz." Here, each MC showcases his signature style. Unfortunately, inane interludes and filler material muddle what would otherwise be a classic Gang Starr recording.—**RH**

major-label style, thanks to the continuity supplied by the singer's career-long producer/bandmate Pete Anderson. The material and mix hark back to the artist's straightforward hit-making '80s approach, with little of the experimentalism of his '90s work present. As the lead single, the original ballad "The Back of Your Hand" is as pretty as they come. Other solid entries include the Bakersfield-inflected honky-tonker "No Such Thing," an Eagles-skewed cover of Los Angeles songwriter Mike Stinson's "The Late Great Golden State," and an unexpected rendition of the Dionne Warwick hit "Trains and Boats and Planes." Country radio should respond.—**CM**

LATIN

► LOS TUCANES DE TIJUANA

Imperio
PRODUCERS: Gustavo Felix, Mario Quintero Lara
Universal 362-02
RELEASE DATE: June 3

Hardcore *narco-corrido* fans will get

plenty of thrills in this new 17-track collection. Singer/songwriter Mario Quintero penned all of them, and most seem like informal news reports from the drug war's front lines. There are tales of turf battles (title track), tough guys ("Ramon Arellano"), Internet salesmen ("Agente de Ventas"), and federal manhunts ("El Viejon"). This may be Los Tucanes' 27th disc, but there's little variation on their formula—racy tales of bandits and anti-heroes all set to waltz and *ranchera* beats. Choice cuts include "El Sinvergüenza," which rides a *merequetengue* rhythm, and the *banda* version of "Ramon Arellano," which is driven by powerful horn blasts. After a while, many of the tunes begin to sound similar, but there are just enough rhythmic nuances and slight beat changes to keep things interesting.—**RB**

► ROGELIO MARTÍNEZ

Amándote Otra Vez
PRODUCERS: Rogelio Martínez, Alfredo Herrejón
FonoVisa 50838
RELEASE DATE: June 3

Rogelio Martínez, the poster boy for new young artists in regional Mexican music, continues working the *banda* groove here, backed by the powerful 13-piece Banda Oro Sinaloense. Martínez makes a decent attempt at tenderness in the opening ballad, "Si Te Te Vas," but his vocal limitations come into sharp focus. He's much better on the uptempo, danceable tunes like the rollicking *cumbia* "Cuentame" and the traditional *banda* tune "Divino Tormento." Martínez takes an interesting turn on his *banda* bilingual version ("Yo No Fui") of Shaggy's "It Wasn't Me." And it works, thanks to a spicy guest turn by Panamanian rapper El General. While Martínez may have what it takes in the smoldering good looks department, he needs to strengthen his vocal skills to improve his overall game.—**RB**

REGGAE

► VARIOUS ARTISTS

Reggae Pulse 2: Hit Songs-Jamaican Style
PRODUCERS: various
Trojan/Sanctuary 06076-80408
RELEASE DATE: June 17

This album brings together chart-topping reggae artists and pop hits from days gone by. The outcome, over the length of 24 tracks, is better than is often the case with such projects. One aspect of the production concept that was fortuitous was the decision to focus mainly on R&B and soul hits. This material has an affinity with reggae that's particularly evident on Eric Donaldson's cover of "The Way You Do the Things You Do," the Heptones' version of "My World Is Empty Without You," and the Pioneers' rendition of "Papa Was a Rolling Stone." Other winning tracks include Bruce Ruffin's cover of Paul Simon's "Cecilia" and the Cimarrons' take on "Rock Me Baby." For a tune
(Continued on page 54)

CONTRIBUTORS: Ramiro Burr, Keith Caulfield, Gordon Ely, Deborah Evans Price, Rashaun Hall, Jill Kipnis, Chris Morris, Michael Paoletta, Chuck Taylor, Bram Teitelman, Phillip van Vleck.

ESSENTIALS: Releases deemed by the review editors to deserve special attention on the basis of musical merit and/or *Billboard* chart potential. VITAL REISSUES: Rereleased albums of special artistic, archival, and commercial interest, and outstanding collections of works by one or more artists. PICKS (►): New releases predicted to hit the top half of the chart in the corresponding format. CRITICS' CHOICES (★): New releases, regardless of chart potential, highly recommended because of their musical merit. All albums commercially available in the U.S. are eligible. Send album review copies to Michael Paoletta and singles review copies to Chuck Taylor (*Billboard*, 770 Broadway, 6th floor, New York, N.Y. 10003) or to the writers in the appropriate bureaus.

(Continued from page 53)
that best epitomizes the idea of the collection, try Dennis Brown's cover of "Another Day in Paradise."—**PVV**

BLUES

★ VARIOUS ARTISTS

Deacon John's Jump Blues: Music From the Film

PRODUCER: Cyril E. Vetter
Vetter Communications 0557

RELEASE DATE: June 10

This CD is being released in tandem with a concert DVD of the same title. The operative idea came from producer Cyril Vetter, who is interested in preserving the New Orleans jump-blues sound of the 1950s and early 1960s. The album showcases vocalist/guitarist Deacon John Moore, one of the great lights of the Big Easy music scene for more than 40 years. A number of terrific New Orleans players participated in this recording, including Dr. John, Henry Butler, Davell Crawford, and Allen Toussaint. Special moments include Teedy Butté's vocal on "Piece of My Heart," the classic jump-blues numbers "Jumpin' in the Morning" and "Hook, Line and Sinkers/Go On Fool," and the Zion Harmonizers' gospel tune "Jesus Is on the Main Line." An excellent history project. Distributed by Image Entertainment.—**PVV**

JAZZ

★ EDDIE PALMIERI

Ritmo Caliente
PRODUCER: Eddie Palmieri
Concord 2180

RELEASE DATE: June 10

Palmieri debuted on Concord last year with the beautiful album *La Perfecta II*. This follow-up is equally pleasing. The mambo "La Voz del Caribe" opens the set. The jazz montuno "Granpa Semi-Tone Blues" follows. Both are impeccable, fiery performances that set the standard for *Ritmo Caliente*. Palmieri's rich lyricism finds an ideal expression with the tune "Tema Para René." His innovative touch is dramatically showcased by "Gigue (Bach Goes Batá)," an amazing fusion of J.S. Bach and *batá* arranged by Palmieri and trumpeter Brian Lynch. It would be hard to overstate the excellence of *Ritmo Caliente*. Palmieri's material is rootsy and passionate, and his orchestra's members sound like they're having a blast. Their level of enthusiasm is contagious.—**PVV**

GOSPEL

★ RICHARD HARTLEY & SOUL RESURRECTION

Love Is All We Need
PRODUCERS: Miguel Bramwell, Richard Hartley
Shanachie 5750

RELEASE DATE: June 10

Hartley and his seven-voice ensemble debut with an eclectic mixture of sounds, including dance ("Everyday Is a New Day"), reggae ("Love Is All We Need"), funk ("Jesus I'll Never Forget"), and smooth jazz ("Save Me"). Hartley, a pastor in his native Queens, N.Y., whose pre-

ministerial résumé includes back-up vocal stints with Mariah Carey and Aretha Franklin, pulls it all together with impressive aplomb. Eschewing traditional gospel altogether, Hartley offers the message for people who prefer it served from an entirely different and diverse musical menu.—**GE**

VITAL REISSUES

DURAN DURAN

The Singles 81-85
PRODUCERS: various
Capitol 51728

RELEASE DATE: June 10

It's what die-hard Duran Duran fans have been dreaming about for years. *The Singles 81-85* collects the band's entire U.K. singles output from that era, including rare B-sides and remixes—many of which have been out of print since their original release. The 40-song set (including such hits as "Hungry Like the Wolf") comes in a flip-top box, housing 13 CDs, each with its own slipcase and each faithfully replicating the original U.K. single artwork. Interest in the box should be high, as the band has reformed with its original members. With new music from the group on the way, this could very well be the year of a Duran Duran renaissance.—**KC**

DVD

SINATRA—THE CLASSIC DUETS

Hart Sharp 295670001
RELEASE DATE: June 10

Frank Sinatra's timeless songs and one-of-a-kind swagger live on with this disc of memorable duets. Sinatra sings here with such music greats as Ella Fitzgerald, Bing Crosby, Louis Armstrong, and Elvis Presley. The classy performances were culled from Sinatra's weekly ABC show (which ran from 1957 to 1960). Sinatra's children (Nancy, Tina, and Frank Jr.) offer performance-specific comments, providing insight into Sinatra's relationship with each artist. For example, before watching a fun medley between Sinatra and Dean Martin, viewers learn that the two were as close as brothers in real life. We also discover that Sinatra feared vocalists who were light opera or stage performers—before seeing him sing "If I Loved You" with Shirley Jones. Additionally, Sinatra's family talks about each featured artist.—**JK**

Billboard.com

Also reviewed online this week:

- Allison Moorer, *Show* (Universal South)
- Fountains of Wayne, *Welcome Branch Managers* (S-Curve)
- The Who, *Live at the Royal Albert Hall* (Steamhammer)

FOR THE RECORD

Wanda Dee's *The Goddess Is Here!*, reviewed in the June 21 issue, was produced by Giuseppe D., Eric Floyd, and Dee.

SINGLES

Edited by Chuck Taylor

POP

★ JASON NEVINS PRESENTS HOLLY

JAMES I'm in Heaven (3:52)

PRODUCER: Jason Nevins

WRITER: not listed

PUBLISHER: BMG Music

Ultra UL1161 (CD promo)

The surprise success of the high-energy "Heaven" from DJ Sammy has revived the age-old dance genre, with a number of new acts—Daniel Bedingfield, Becky Baeling—making a stir at uptempo-driven pop stations. But the greatest, latest cotton-candy anthem comes out of left field from New York-based indie Ultra, with "I'm in Heaven." Jason Nevins incorporates the instrumental horsepower of Michael Jackson's "Human Nature" and speeds it up with new verses and chorus, courtesy of singer Holly James. Both the radio and club mixes are the kind of guilty pleasure tailor-made for block parties and beach weekends. The heat is on; with proper promotion, this one could cook all summer.—**CT**

COUNTRY

► KEITH URBAN Who Wouldn't Want to Be Me (3:47)

PRODUCER: Keith Urban

WRITERS: M. Powell, K. Urban

PUBLISHERS: Universal/Lanark Village

Tunes, ASCAP; Coburn Music, BMI

Capitol 7087-6-17814 (CD promo)

Here's one of those songs that reinforces the importance of perspective. In the lyric, Keith Urban sings, "I got no money in my pocket, I got a hole in my jeans, I had a job and I lost it, but it won't get to me." Instead he's focusing on the one he loves beside him, the sunshine, and beautiful countryside and asks in the chorus, "Who wouldn't want to be me?" It's a buoyant anthem about the power of positive thinking, and Urban rips through it with joyous abandon. Written with Monty Powell, the lyric is fun and uplifting, and the production is particularly lively. Acclaimed as much for his guitar prowess as his voice, Urban produced this track and infuses the whole affair with blistering guitar work that elevates what could have been just another feel-good ditty to a terrific single with edge and verve. The result is a perfect summertime escape that will have listeners cranking up their radios and rolling down windows.—**DEP**

R&B

ARETHA FRANKLIN The Only Thing Missin' (3:07)

PRODUCER: Troy Taylor

WRITER: not listed

PUBLISHER: not listed

Arista 82876-53683 (CD promo)

Queen Aretha has certainly made her presence known in recent months—her explosive pink Grammy Award dress is an indelible snapshot, for one—but it's been

E S S E N T I A L S



JUSTIN TIMBERLAKE Señorita (4:35)

PRODUCERS: Pharrell Williams, Chad Hugo

WRITERS: J. Timberlake, C. Hugo,

P. Williams

PUBLISHERS: various

Jive 40112 (CD promo)

It's rare in a radio era where dollars are more influential than melodies for an artist to reap automatic airplay based simply on star presence. But Justin Timberlake has beaten all odds, by golly, even blasting past the boy-band stigma; it's a fact that anything the guy touches turns to gold. So why not gun for a fourth single from double-platinum *Justified*? "Señorita" is another hip pop/R&B hand-clapper that offers signature layers of the young idol's tenor mixed with his increasingly familiar falsetto, surfing a wave that few can: a white boy convincingly working an R&B groove. In addition, the Neptunes-directed track takes some risks, with an oddball sing-along in which Timberlake leads guys and then gals—actually mimicking the voice of a woman. It's pretty damn funny. Easily another top 10.—**CT**

SIMPLY RED Sunrise (3:16)

PRODUCER: Andy Wright

WRITERS: M. Hucknall, D. Hall, J. Oates,

S. Allen

PUBLISHERS: various

simplyred.com (CD single)

One of the most recognizable voices of the past 20 years is set to make a dazzling return with "Sunrise." Already an effortless hit across Europe, the time-tested pop-soul signature of Mick Hucknall and his group Simply Red could be a saving elixir for the pop-starved U.S. airwaves. Fans of '80s music get a two-for-one bargain here, as a generous sample of Hall & Oates' 1981 No. 1 classic "I Can't Go for That (No Can Do)" sets the pace for the gently chugging track. On top are new lyrics and a shiny, happy chorus that could make your meanest aunt offer kisses on the cheek. Simply Red has been MIA for four years; with the instantly contagious "Sunrise," a promising new chapter dawns. From the full-length *Home*, due Aug. 26 on Hucknall's own simplyred.com label.—**CT**

a good long time since she's stepped up to the studio mic. The first single from an upcoming Arista set, due in September, casts the nation's favorite soul mama in a loose, finger-snapping setting. However, Franklin spends the majority of the song echoing her background singers, which makes the performance sound more like an ensemble jam than a polished, radio-driven hit. Certainly, "The Only Thing Missin'" is melodic, even novel, but it's a far cry from the gusto of, say, "Freeway of Love," which led to a full-on comeback in the '80s. September is months away; hopefully, a more inspired effort is in the works.—**CT**

ROCK

► GODSMACK Serenity (3:45)

PRODUCERS: David Bottrill, Sully Erna

WRITERS: S. Erna, T. Rombola

PUBLISHERS: Meengya/Universal/Hammer-

claw, ASCAP

Republic/Universal 21026 (CD promo)

While Godsmack is best-known for pummeling riff-rockers that display all the subtlety of a monster truck rally, the Boston-based quartet unplugs to surprising effect for the sophomore single from third album *Faceless*. Similar in tone to "Voodoo," from the band's 1998 self-titled debut, "Serenity" lulls listeners into a

trancelike state using congas and understated acoustic guitars. Singer Sully Erna showcases a wider vocal range than usual. While there's no guarantee that the subdued "Serenity" will duplicate the top five album rock chart success of "Voodoo," it serves as a good balance record at modern and album rock, and it won't disappoint the band's platinum-plus fan base.—**BT**

NEW & NOTEWORTHY

★ GAVIN DeGRAW Follow Through (3:59)

PRODUCER: Mark Endert

WRITER: G. DeGraw

PUBLISHERS: G. DeGraw/Warner-

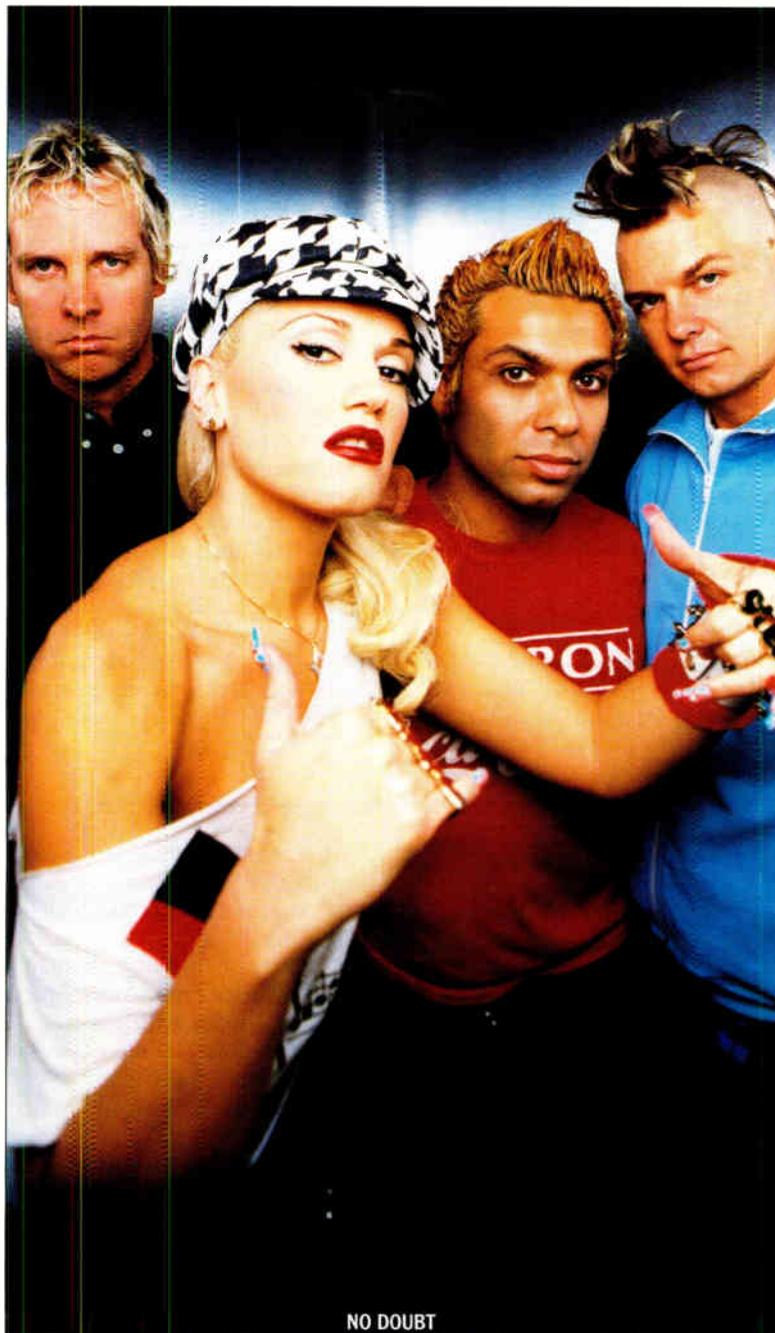
Tamerlane, BMI

J Records 21266 (CD promo)

Last time Clive Davis launched an artist with such fervor, she ended up with a handful of Grammy Awards. But newcomer Gavin DeGraw is a far cry from J diva Alicia Keys. Donning a stocking cap and branded by an acoustic rock approach to his craft, the singer/songwriter delivers an accessible sound capable of charming mainstream and adult top 40 pundits. Both formats are in desperate need of new solo male blood; with debuts from DeGraw and similarly branded Lava act Franky Perez gunning for action, we're crossing fingers that a little more diversity can make its way to the people.—**CT**



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



Outfitters Find Music Fits Their Image

BY WES ORSHOSKI

If there's one surf and skate wear company that believes in music's ability to help sell its products down to its toes, it's Vans.

Not only does the Santa Fe Springs, Calif.-based shoemaker own the successful annual summer music and skateboarding festival Vans Warped tour—and regularly produce its related *Off the Wall* promo disc—but it also has created signature shoes for No Doubt, Social Distortion, AFI, and Millencolin.

In addition, the company hands out freebies to such acts as Bouncing Souls, the Suicide Machines, Red Hot Chili Peppers, Ben Lee, the Ataris, and producer/artist Pharrell Williams of N*E*R*D and successful production team the Neptunes.

"We know two things for sure about our customer," Vans spokesman Chris Overholser says. "They're into action sports, and they're into music."

While Vans is clearly the most aggressive, it's just one of a number of surf and skate wear companies—including Hurley and Volcom, both based in Orange County, Calif.—to use music to build their brands.

These companies create associations with music by giving clothes to artists, sponsoring tours, creating signature shoe lines, or capitalizing on artists' existing fondness for the clothing.

Doling out freebies is perhaps the most commonplace marketing approach. But the level of selectivity regarding who qualifies for clothing handouts varies by company.

Mike Nobrega—head of Volcom's entertainment division—says the company is highly discriminating in choos-

ing who receives free clothes.

"The company's super-protective of the image, of the brand; it's just highly guarded," Nobrega says.

While Volcom has allowed bands like Pennywise, Sugar Ray, and Strung Out to raid its vaults, it is more interested in using its product to help build the image of acts like Vaux and Pepper, which are signed to its own record label, Volcom Entertainment.

Vans is more open to artist handouts. It accepts clothing requests from artists and sometimes sends out free goods to those who have been pictured wearing Vans clothing of their own volition.

Occasionally, smaller, developing acts get the same treatment as the No Doubts of the world.

Vans is working with such lesser-known acts as Bowling for Soup, Ver-bena, and Western Waste (a band on Vans' own label, Vans Records).

New York singer/songwriter Todd Deathrage and his bandmates recent-

ly befriended some folks in the local fashion industry and found themselves being outfitted with freebies from Hurley and Levi's.

At one point, Deathrage says he was being fitted with Levi's apparel in a suite at the Soho Grand alongside comedian David Cross and Run-D.M.C. rapper Darryl McDaniels.

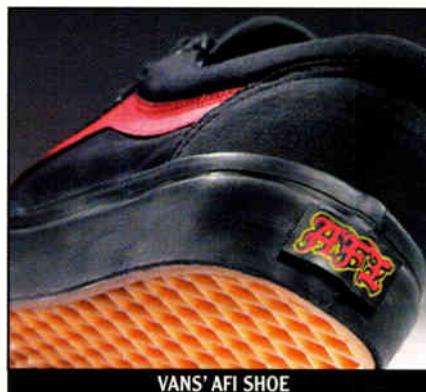
"That was a great rock star moment there," he says.

"These deals are out there," he adds, "And it helps these companies out just as much as it helps us out."

Vans sees such great benefits from those associations that it has created artist signature merchandise.

The No Doubt shoe, what Overholser refers to as the "Rocksteady Classic Slip-On," is essentially the simple Vans shoe made famous by *Fast Times at Ridgemont High* char-

(Continued on page 56)



VANS' AFI SHOE

CD Protection May Be Ready For Takeoff

Macrovision Thinks Legit Downloads Could Spur Use Of Anti-Piracy Technology

BY CATHERINE APPLEFELD OLSON

CD copy-protection technology company Macrovision hopes that the out-of-the-box popularity of Apple's iTunes pay-per-download music store, coupled with the rise of similar services, may help spur label adoption of anti-piracy technology on physical goods.

"We are entering a new phase;

the whole game is going to change," says Adam Sexton, VP of marketing for Macrovision's music technology division. "Until now, there has not really been a good, legit alternative for music fans. Napster showed us the demand was there, and now, in the post-iTunes world, with others planning to offer these new kinds of services, consumers do have good options online."



SEXTON

While record companies are actively discouraging file trading on peer-to-peer (P2P) networks, Sexton argues that they need to remember that "right now, every unprotected CD is a perfect source to pollute those P2P networks."

PICKING UP STEAM

With a licensing agreement with Microsoft in place and

young digital services to protect, Santa Clara, Calif.-based Macrovision believes it is poised to accelerate the use of CD copy protection in the U.S.

The company is still eyeing fourth-quarter 2003 for at least one general-market trial here.

"This summer will be very telling," Sexton predicts. "We are presenting the new combined

(Continued on page 57)

What A Difference Three Years Can Make

It's amazing how quickly the future can run up and overtake you.

It was only three years ago that many independents were maintaining that brick-and-mortar retailing would remain the standard of the future and that digital delivery wouldn't reach fruition for years.

Fast forward to June 5, 2003, when dozens of indie labels witnessed an evidently dazzling demonstration of Apple's iTunes Music Store in Cupertino, Calif. (*Billboard*, June 21).

It's fascinating to contrast the skepticism of indie distribution executives polled by *Billboard* three years ago to the raves of several labels that are apparently sold on the Apple store.

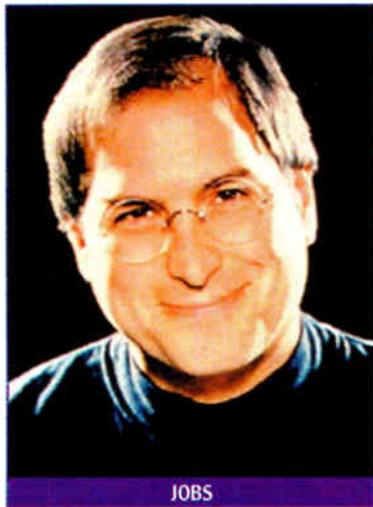
We spoke with several top distribution companies at the 2000 Assn. for Independent Music convention in Cleveland. Their nearly universal opinion: Digital? Ain't gonna happen soon (*Billboard*, May 20, 2000).

A few memorable quotes from that blissfully innocent era:

"I just hope that the community doesn't spend too much time and effort and money on an area of

business that is certainly untested and, up to this point, has not been profitable."

"There's probably a five-year window [before] they actually make a profit on that vs. throwing



JOBS

money into a Dumpster. Right now, it's throwing money into a Dumpster."

"I would rather spend my time trying to keep what's here alive rather than trying to jump on the bandwagon of the future, which I

really don't embrace or believe in."

It may be worth pointing out that a couple of the individuals quoted above are no longer in charge of their firms.

Also, one of the companies whose top exec was interviewed for the piece has since disappeared off the face of the earth, wracked by the downturn in brick-and-mortar business.

To be fair, the future of digital music distribution was extremely murky at the time we wrote our new-millennium story. The majors hadn't yet got their online businesses close to up and running, and digital music was then the province of small, sometimes maverick players.

Also, several of the distributors polled at the time believed that no matter what was to come, it behooved their labels to formulate an online strategy for the future.

In 2003, the labels aren't waiting for their distributors to tell them anything. Between 80 and 100 of them flocked to Cupertino to wit-

ness Apple's pitch, and nobody we spoke to came back unimpressed.

Three years ago, few were willing to believe that a future without music retail was a possibility. Now, some are paying attention to Apple CEO Steve Jobs' vision.

"It's essentially his belief that there won't be any CDs in 10 years, and his prognostication

important conduit for out-of-print or unreleased material.

"It could potentially be exclusive to them," says a label rep who declines to be identified. "We see it all as an upside."

To put it in the MC5's shorthand, "Future now." If anyone has failed to hear the clock ticking at this point, they had better get their ears checked, because the ticking sounds louder than ever.

OH BOY EXIT: Dan Einstein, VP/GM of Nashville-based Oh Boy Records—the label home of singer/songwriter John Prine and current signees Kris Kristofferson and Todd Snider—and Al Bunetta Management, has resigned from the company to explore other opportunities.

Einstein had worked with Bunetta for 22 years; he co-founded the late Steve Goodman's imprint Red Pajamas Records and the boutique imprint Blue Plate Music.

Einstein, who will consult for the labels during their transition, also retains an ownership interest in Blue Plate. He can be reached at 615-364-2561.

The
Indies™
By Chris Morris
cmorris@billboard.com



track record is pretty good," says Delvian Records president Benjamin van der Wel, who attended the presentation.

More than one indie we talked to believes that with sales of catalog at traditional retail an increasingly tough feat to execute, iTunes or a store like it may be the answer. One foresees such outlets as an

Farris Pops Up On Soda Lids

Music Sampler Distributed At Theaters, Parks

BY BRIAN GARRITY

NEW YORK—Big3 Records is looking to movie theaters and theme parks to help sell the public on its new singer/songwriter, Rachel Farris.

The St. Petersburg, Fla.-based indie label is packaging a two-song promotional CD plugging Farris' debut album, *Soak*, in 4 million fountain-drink lids at Regal, Edwards, and United Artist cinemas.

An additional 800,000 discs will be distributed with sodas at Universal Studios theme parks.

The album was originally issued in early May. The campaign kicks off June 27.

The promo discs, which are mini-CDs, contain the album's title track and the song "I'm Not the Girl," as well as video footage.

Participating movie theaters are also showing a Farris promotional spot on more than 2,500 screens and on lobby video walls. The spot—which features excerpts from her new video and live performance footage—runs through the end of July.

Music from *Soak* will be played on Universal Theme Parks sound systems. Farris' promo video will also appear on video screens at Universal Studios CityWalk in Orlando, Fla.

A live performance, at a yet-to-be-determined date, is also expected at that location.

The in-theater and in-park play of Farris' songs and video is expected to reach an audience of more than 25 million.

Big3 is teaming with Atlanta-based media and entertainment marketing firm Convex Group for the campaign.

Convex has developed the marketing platform called LidRock, which is being used to bundle the promo CDs in drink lids. It has inked distribution deals for LidRock with the theater and park operators participating in the Farris project.

It's not the first time music is being promoted using soda lids.

To promote Latin crossover star Shakira's international tour, Sony Music Entertainment made a deal with Pepsi to package CD-ROMs in the lids of fountain drinks served at international Pizza Hut and Taco Bell restaurants. The drinks also featured Shakira's image.

Big3 chairman Bill Edwards calls the initiative an opportunity to "play outside the box" in promoting one of their acts.

"I don't think you can do any better than handing people a free piece of music," he says.



RACHEL FARRIS DISPLAYS HER LIDROCK CD

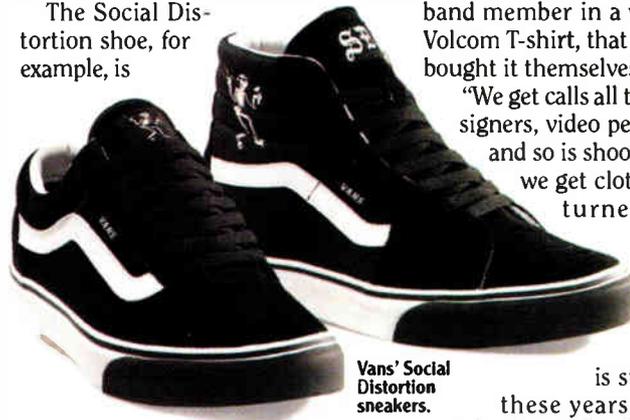
Music Fits Their Image

Continued from page 55

acter Jeff Spicoli. It is splashed with the graffiti-style writing featured on the cover of the band's *Rock Steady* album.

The shoe was made exclusively available through No Doubt's fan club Web site and has since sold out. Other shoes have featured band logos.

The Social Distortion shoe, for example, is



Vans' Social Distortion sneakers.

emblazoned with the skeleton motif found on the band's own merchandise and in its album jackets. It, as well as the AFI shoe—both available through Vans' Web site and at its retail locations—also sold out.

The challenge is determining which artist associations help build a brand's credibility.

There is no shortage of calls from stylists or photographers eager to score shoes or clothes for a video or photo shoot.

Mainstream clothing companies like Skechers are more open when it comes to working with artists.

Spokeswoman Jennifer Clay says the company gives free product to stylists and photographers only when it "makes sense."

Skechers, which is less skate/surf-focused, has given shoes to everyone from R&B singer Mya to thrash band Anthrax.

But Nobrega says that if you see a band member in a video wearing a Volcom T-shirt, that person probably bought it themselves.

"We get calls all the time from designers, video people, saying, 'So and so is shooting a video; can we get clothes?' And we've

turned down tons of major acts because it just didn't fit for us.

"The brand is still cool after all these years because we've watched out for it and not just thrown it out at anybody who comes along," he says.

But Overholser says clothing giveaways to the right artists are a positive for Vans: "[The artists] only get the stuff they really want. It's not like they're getting tons of it to give to friends. It's a good relationship between us and the bands."

Tower Restates Income For First Two Quarters

Tower Records continues to perform a high-wire act.

As if putting the chain up for sale while juggling negotiations with bondholders to convert that debt into equity wasn't enough high drama for its nervous suppliers, Tower caught all by surprise when it had to restate income for its first two fiscal quarters.

Where to begin in recounting the past two weeks of *As Tower Turns?*

In the June 7 episode—I mean edition—of Retail Track, I reported that former Tower CFO/executive VP **Dee Searson** had returned to the fold in what I then thought was a surprise move, replacing CFO **Jim Bain**. Now some wonder if Bain's departure is related to the income restatements, but Tower sources say not.

But before we get to that, we have a few other developments to recount.

Tower's negotiations with bondholders got interesting when it decided to forgo the \$5 million interest payment that was due on the debentures June 1, after a one-month grace period elapsed from the original May 1 due date. That could have put Tower in default on its revolving credit facility. But on June 10, Tower made a filing with the

Securities and Exchange Commission, stating, in effect, that its lender, CIT Group/Business Credit, will give the chain until Sept. 30 to comply with the loan.

Meanwhile, **Lloyd Greif**—president/CEO of Los Angeles-based Greif & Co., which is shopping the chain—makes it sound like interested parties are lining up outside his door.

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



The appearance of a buyer would certainly induce Tower's bondholders to make the debt-to-equity swap. But given that Best Buy had to literally give away Musicland (see story, page 5) to be free of the troubled chain, some vendor financial executives wonder if a Tower sale would be any easier, even if it has a better-known

brand.

With all eyes glued to those multiple story lines, some financial executives in the independent label community say they fear that next, bondholders or a potential buyer could try and force suppliers to forgive Tower some product payments—or, in the parlance of the music industry, “take a haircut.” But major-label financial executives say they would aggressively resist anything that even remotely resembles that strategy.

They point out that whomever owns Tower will need the majors' support going forward, which is why a prepackaged Chapter 11 wouldn't work. And in an outright Chapter 11 filing, the bondholders would lose any possible reward that a Tower sale might bring, because they would be in the same class as the rest of the unsecured creditors.

The upside for bondholders is that if they get, say, 80% of the company's equity—because most of them bought into the debentures when they were in the 15 cent-20 cent (on

the dollar) range—they could make a nice profit if a sale were to realize, say, in excess of \$50 million. The risk in converting to equity is that Tower may still ultimately fail and file Chapter 11, which would probably wipe out all equity.

To bring readers up to date, on June 16, Tower issued its third-quarter



financials. They show that the company lost \$13.8 million on sales of \$122 million in the quarter ended April 30, compared with the \$8.6 million loss it had in the corresponding period in the previous year, when sales were \$137.5 million.

At the same time, Tower restated the results of its first and second fiscal quarters, which eliminated the only profitable quarter it had posted in the past three years. Initially, Tower reported a first-quarter profit of \$23 million, thanks to the \$37.4 million it made in selling its Japan-

ese chain for about \$124 million last Oct. 11.

But Tower incorrectly calculated the sale's profit and had to restate earnings on that deal at \$15.8 million because of the reclassification of the Japanese subsidiary's accumulated comprehensive loss. As a result, Tower instead shows a net loss of \$1.1 million for its fiscal first quarter ended Oct. 31, 2002.

Consequently, Tower had to amend the results in its six-month numbers for the period ended Jan. 31 to a net loss of \$26 million, as opposed to the \$5.8 million it previously showed for that period. So, when looking at nine-month numbers, Tower now shows a net loss of \$39.8 million on sales of \$428.9 million.

The third-quarter 10-Q filing also shows that the company had drawn down \$53.3 million of its \$100 million facility, leaving \$24.2 million in availability, based on the loan's collateral lending formula. But with a loan reserve of \$15 million, that leaves Tower with \$9.2 million to access before it slips into technical default if it draws down more. That slim availability once again places suppliers at the edge of their seats. Stay tuned . . .

CD Protection

Continued from page 55

Microsoft product and hope to finally have legitimate commercial tests in the U.S. this side of Christmas.”

Labels and artists thus far have resisted adopting CD copy-protection technology because of concerns ranging from compatibility problems with existing CD players and computers to fears of a negative impact on album sales.

Macrovision hopes to allay technology and compatibility concerns with its Microsoft deal. The pact gives Macrovision licensed rights to Microsoft's Windows Data Session Toolkit, adding considerable muscle to the company's suite of copy-protection services.

VIALE ANSWER

While Macrovision's CDS technology secures and authenticates a “first session” of CD content—audio files that play on a traditional CD player—the Microsoft digital-rights management (DRM) software enables the secure creation and delivery of content through a “second session” for playback in the Windows Media

Player with the PC and various portable devices.

So-called dual-session copy protection is becoming recognized as a viable answer for record companies, which are struggling to secure their content without inhibiting the listening experience for tech-savvy consumers.

“The average consumer shouldn't care that a CD is copy-protected,” Sexton says. “They shouldn't even notice. What they can't do with a protected CD is unlimited file trading, which they shouldn't be doing anyway.”

“We wanted to be able to offer full integration of the Windows Media Player so consumers have a familiar experience,” Sexton continues. “The Microsoft player is the most widely distributed player, so we are not asking them to learn new tricks.”

Macrovision is now shopping a three-tiered suite of copy-protection services to the music industry. Its CDS-100 is for prerelease CDs that contain only Red Book audio files. The CDS-200 contains the Macrovision-developed DRM with second-session playback capability, and the new CDS-300 incorporates the Microsoft DRM.

The CDS technology already protects more than 100 million CDs outside of the U.S. “We will continue to offer all three solutions,” Sexton says. “Some labels may stick with what's working for them; others will upgrade.”

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DVD Driving Sales Of Movie Merchandise

BY STEVE TRAIMAN

NEW YORK—Momentum is becoming a key concept in the world of DVD licensing deals.

As evidenced at the Licensing International 2003 expo, which took place June 10-12 at the Javits Convention Center here, it is becoming more critical to keep a film's licensed merchandise selling briskly from its theatrical debut through to its release on home video.

Shorter theatrical runs and smaller release windows for DVDs are giving new importance to promoting home videos and offering a wealth of film-oriented merchandise.

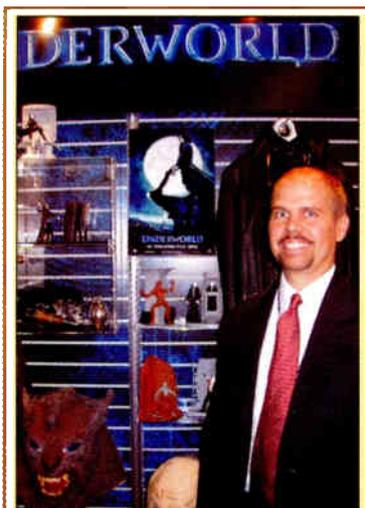
Marvel Enterprises, for example, is giving each of its studio partners a one-year deal so that they can maximize their investments from the films' theatrical debut through to the home video releases, says Russ Brown, promotions and media sales executive VP for the company's consumer products division.

All of the home video release promotions Marvel is involved with this year—such as *Daredevil* and *X-Men 2* with Fox and *The Hulk* with Universal Studios—include programs with its toy and action figure licensee, Toy Biz. The company also has advance plans with Sony Pictures Consumer Products for *Spider-Man*

2, due July 2, 2004; with New Line Cinema for *Blade 3* (2004); and with Artisan Pictures for *The Punisher* (2004).

Universal Studios is readily embracing licensing deals such as these.

"The DVD release is our second bite



Scary Tie-Ins. Sony Pictures Consumer Products marketing senior VP Michael Malone shows off merchandise for *Underworld* and games for DVD release. (Photo: Steve Traiman)

of the apple, and we're already strategizing new licensed product that will be in stores from this month into the

[fourth quarter]," says Tim Rothwell, Universal Studios Consumer Products Group merchandising and marketing group senior VP. "We're adding major promotion and marketing dollars for the DVD window to maximize our consumer products' return."

For *2 Fast 2 Furious*, 25 licensees will complement its DVD release in fourth-quarter 2003. They range from a \$2,500 set of wheel covers from American Racing to a die-cast and remote-control series from Racing Champions.

Viacom Consumer Products continues to maximize interactive games as a vital part of its Paramount Pictures licensing programs. The widely anticipated July sequel *Lara Croft Tomb Raider: The Cradle of Life* saw Eidos ship its Lara Croft *Angel of Darkness* games June 16. Eidos also previewed a trio of next-generation console videogames for the holiday DVD release of *The Italian Job*, which is currently in theaters.

Likewise, DreamWorks Consumer Products head Anne Globe says that videogames have become the largest licensing category for the company.

DreamWorks plans on working with Atari to create a major program for the DVD release of *Sinbad: Legend of the Seven Seas*, which hits movie screens July 2. She notes, "Atari games will give a bigger lift to the DVD release."

Trish Halamandaris, MGM's new-

consumer products and interactive worldwide marketing VP, says that the just-released *Die Another Day* DVD is the best-selling title in the James Bond series, backed by Electronic Arts' (EA) multi-platform next-generation videogames.



'Life'-Like Image. Viacom licensing and marketing VP Pam Newton with a poster of Eidos' Tomb Raider character, Lara Croft. (Photo: Steve Traiman)

"For the ultimate Bond Collection of 20 titles that will retail for about \$500 this holiday period, we're work-

ing with home entertainment and EA on exclusive in-store programs for various retailers in all channels," she says.

In addition to the *Spider-Man 2* project with Marvel, Sony Pictures Consumer Products has licensing programs in the works for *Charlie's Angels: Full Throttle* (in theaters June 27) and for *Underworld* (arriving Sept. 19) with Screen Gems.

"The Ubi Soft cross-platform games are coming out with the *Angels* film, and we're already talking with Columbia TriStar on account-specific DVD promotions this fall," Sony Pictures Consumer Products marketing senior VP Michael Malone says.

For Halloween, Spencer Gifts is carrying *Underworld*-oriented costumes in its stores. An enhanced CD sampler is in the works, as well as videogames through 5000 Feet/Lucky Chicken for the spring home video debut.

Disney plans to launch its biggest DVD promotion for the Oct. 7 release of the two-disc, platinum edition *The Lion King*. A wide-reaching licensing campaign is also slated for the DVD release of Disney/Pixar's *Finding Nemo*.

Also, New Line is creating a massive licensing and promotional campaign for *The Lord of the Rings: The Two Towers*' Aug. 26 home video release, the special-edition DVD on Nov. 11, and the Dec. 17 theatrical release of *The Lord of the Rings: The Return of the King*.

Walmart.com Cuts Prices, Expands Titles For Rental

Walmart.com is about to give online DVD rental leader Netflix a run for its money.

The mass merchant has announced a new pricing plan for its online DVD rental service that is cheaper than Netflix's \$19.99 monthly rate. For \$15.54 per month, consumers can rent an unlimited number of DVDs from walmart.com and have two titles out at once. The Web site also offers two other plans: Consumers can have three DVDs at a time for \$18.76 per month or four at a time for \$21.94. Netflix's fee covers up to three simultaneous rentals.

Walmart.com has also expanded its distribution network and title offerings. Starting with just one distribution center when it launched last October, it now has six distribution points nationwide. Walmart.com promises two-day deliveries for 93% of the country. It also carries a total of 13,000 titles, up from 12,000.

"With this new plan, the service is even more accessible and affordable," says Cynthia Lin, a spokeswoman for walmart.com. "For less than the price of two movie tickets, you have unlimited rentals each month. We will do more to market the service in the future and will look at adding

even more distribution centers."

Speaking of Netflix, the company has signed a distribution partnership with Docurama, a documentary label. During an exclusive window, Docurama titles will be released and promoted only on Netflix.

The deal launches Netflix First, an initiative to provide Netflix members with films they might not see in theaters or on TV.

HEROES FIND A HOME: Firefighter Billy Blazes, police officer Jake Justice, and construction worker Jack Hammer are coming to DVD in a deal between Fisher-Price and Artisan's Family Home Entertainment (FHE).

The characters, part of the popular Rescue Heroes series, will be featured in their first full-length film, *Rescue Heroes: The Movie*.

The film was produced for Fisher-Price by animation studio Nelvana Ltd. It will be released straight to video in November.

The deal is a result of FHE's successful relationship with Fisher-Price parent Mattel on a line of Barbie direct-to-video titles, FHE president Glenn Ross says. Ross also says the film's positive lessons fit in well with FHE's goal of releasing quality chil-

dren's programming.

"This is about teaching kids about team work and being honest," he says. "Parents will gravitate to the film's sense of integrity."

The Rescue Heroes line was the top-selling brand of action figures in

Mike V's Greatest Hits and *Import Lifestyle VM #3* and *#4* (all on Aug. 12), and *Tao of Skate* (Aug. 26).

(For more news about Tony Hawk, see story, page 25.)

The Redline deal complements Ventura's other sports labels, which include Video Action Sports and Slam Entertainment. Ventura senior VP of sales and marketing Syd Birenbaum says that interest in sports videos has increased as attendance has grown at extreme sports events and as skateboarding videogames have become more popular.

"The fact is, these videos are strong companions to the games," he says. "We want to bring content to DVD."

BRING IN THE FOLK: Fans of Judy Collins' beautiful soprano voice should circle July 1 on their calendars. That is when *Judy Collins: Wildflower Festival* (Pioneer) is released on DVD for \$24.98. A companion CD will be released Aug. 12 on Collins' Wildflower label.

The DVD program is a full concert from Collins' Wildflower Festival tour stop in San Diego and features fellow folk artists Arlo Guthrie, Tom Rush, and Eric Andersen. Collins delivers

memorable renditions of "Both Sides Now" and "Send in the Clowns" and performs such new songs as "Kingdom Come (The Fireman's Song)."

Collins is working on a new studio album and a radio show that launch-

Picture This
By Jill Kipinis
jkipinis@billboard.com



fourth-quarter 2002, according to research firm NPDFunworld.

SKATING TO VENTURA: Skateboard tricks and tips from the peerless Tony Hawk should reach more fans, thanks to a new deal with Ventura Distribution.

Ventura is now the exclusive distributor of Redline Entertainment, known for its Hawk line. The first titles under the pact will be released in August. They are *Tony Hawk's Gigantic Skatepark Tour* (Aug. 5),



COLLINS

es in July on Sirius. She says that people have been "coming back to folk music, because these are timeless songs. It has history and culture. Many young people are now looking for these songs."

JUNE 28
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		DIE ANOTHER DAY (WIDESCREEN) MGM HOME ENTERTAINMENT 86884	Pierce Brosnan Halle Berry	PG-13	29.99
2		DIE ANOTHER DAY (SPECIAL EDITION) MGM HOME ENTERTAINMENT 1004785	Pierce Brosnan Halle Berry	PG-13	29.99
3		ANIMATRIX (WIDESCREEN) WARNER HOME VIDEO 37316	Animated	NR	24.99
4	1	THE RECRUIT BUENA VISTA HOME ENTERTAINMENT 29124	Al Pacino Colin Farrell	PG-13	29.99
5		ABOUT SCHMIDT NEW LINE HOME ENTERTAINMENT/NEW LINE HOME VIDEO 6319	Jack Nicholson Kathy Bates	R	27.99
6		T2 (TERMINATOR 2) THE EXTREME DVD EDITION ARTISAN HOME ENTERTAINMENT 14036	Arnold Schwarzenegger Linda Hamilton	R	29.99
7		FAST AND THE FURIOUS (WIDESCREEN) UNIVERSAL STUDIOS HOME VIDEO 22949	Paul Walker Vin Diesel	PG-13	26.99
8	2	NATIONAL SECURITY COLUMBIA TRISTAR HOME ENTERTAINMENT 607820	Martin Lawrence Steve Zahn	PG-13	27.99
9		FAST AND THE FURIOUS (PAN & SCAN) UNIVERSAL STUDIOS HOME VIDEO 22890	Paul Walker Vin Diesel	PG-13	26.99
10	6	THE MATRIX WARNER HOME VIDEO 17737	Keanu Reeves Laurence Fishburne	R	24.98
11		SOUTH PARK - THE COMPLETE SECOND SEASON WARNER HOME VIDEO 37834	Animated	NR	49.99
12		ANIMATRIX (WITH CD) WARNER HOME VIDEO 24276	Animated	NR	29.99
13	3	THE PIANIST (WIDESCREEN) UNIVERSAL STUDIOS HOME VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 22766	Adrien Brody	R	26.99
14	5	STAR TREK: NEMESIS (WIDESCREEN) PARAMOUNT HOME ENTERTAINMENT 338994	Patrick Stewart Jonathan Frakes	PG-13	29.99
15		BLACK HAWK DOWN (DELUXE EDITION) COLUMBIA TRISTAR HOME ENTERTAINMENT 02789	Josh Hartnett Ewan McGregor	R	39.99
16	8	ANTWONE FISHER (WIDESCREEN) FOXVIDEO 2007706	Derek Luke Denzel Washington	PG-13	27.98
17	13	CATCH ME IF YOU CAN (WIDESCREEN) DREAMWORKS HOME ENTERTAINMENT 89982	Leonardo DiCaprio Tom Hanks	PG-13	29.95
18	7	ATLANTIS: MILO'S RETURN WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 25998	Animated	NR	29.99
19	10	ANTWONE FISHER (PAN & SCAN) FOXVIDEO 2007715	Derek Luke Denzel Washington	PG-13	27.98
20	19	HARRY POTTER AND THE CHAMBER OF SECRETS (WIDESCREEN) WARNER HOME VIDEO 23592	Daniel Radcliffe Emma Watson	PG	29.95
21		THE INCREDIBLE HULK (ORIGINAL TV PREMIERE) UNIVERSAL STUDIOS HOME VIDEO 22954	Bill Bixby Lou Ferrigno	NR	19.99
22	15	THE HOT CHICK TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 30580	Rob Schneider	PG-13	29.99
23	16	TREASURE PLANET WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 28152	Animated	PG	29.95
24	11	SEX AND THE CITY: THE COMPLETE FOURTH SEASON HBO HOME VIDEO/WARNER HOME VIDEO 99208	Sarah Jessica Parker Kim Cattrall	NR	49.99
25	17	CATCH ME IF YOU CAN (PAN & SCAN) DREAMWORKS HOME ENTERTAINMENT 90332	Leonardo DiCaprio Tom Hanks	PG-13	29.95
26	4	A GUY THING MGM HOME ENTERTAINMENT 1004109	Jason Lee Julia Stiles	PG-13	26.99
27		DRAGONBALL GT-BABY: PROLIFERATION FUNIMATION 14732	Animated	NR	24.95
28		STAR TREK: DEEP SPACE 9 - COMPLETE THIRD SEASON PARAMOUNT HOME ENTERTAINMENT 029544	Avery Brooks Nana Visitor	NR	129.99
29	12	25TH HOUR TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 30582	Edward Norton Rosario Dawson	R	29.99
30	18	ADAPTATION (WIDESCREEN) COLUMBIA TRISTAR HOME ENTERTAINMENT 607601	Nicolas Cage Meryl Streep	R	26.99
31		DRAGONBALL GT-BABY: CREATION FUNIMATION 14722	Animated	NR	24.95
32	14	STAR TREK: NEMESIS (PAN & SCAN) PARAMOUNT HOME ENTERTAINMENT 06694	Patrick Stewart Jonathan Frakes	PG-13	29.99
33	9	THE PIANIST (PAN & SCAN) UNIVERSAL STUDIOS HOME VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 22631	Adrien Brody	R	26.99
34	20	A BUG'S LIFE WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 30443	Animated	G	29.99
35	23	HARRY POTTER AND THE CHAMBER OF SECRETS (PAN & SCAN) WARNER HOME VIDEO 24417	Daniel Radcliffe Emma Watson	PG	29.95
36	25	FAMILY GUY VOLUME ONE FOXVIDEO 2239851	Animated	NR	49.98
37	37	THE BOONDOCK SAINTS FOXVIDEO 2002807	Willem DaFoe	R	14.95
38	21	ANALYZE THAT (WIDESCREEN) WARNER HOME VIDEO 23417	Robert De Niro Billy Crystal	R	27.99
39		THE WEDDING PLANNER COLUMBIA TRISTAR HOME ENTERTAINMENT 6157	Jennifer Lopez Matthew McConaughey	PG-13	24.95
40	24	TWO WEEKS NOTICE (PAN & SCAN) WARNER HOME VIDEO 23301	Sandra Bullock Hugh Grant	PG-13	27.98

JUNE 28
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	3 Weeks At Number 1			
1	1	ATLANTIS: MILO'S RETURN WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 25999	Animated	2003	NR	19.99
2		ABOUT SCHMIDT NEW LINE HOME ENTERTAINMENT/NEW LINE HOME VIDEO 6317	Jack Nicholson Kathy Bates	2002	R	22.98
3	2	TREASURE PLANET WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 28154	Animated	2002	PG	24.95
4	3	HARRY POTTER AND THE CHAMBER OF SECRETS WARNER HOME VIDEO 23591	Daniel Radcliffe Emma Watson	2002	PG	24.99
5	4	THE RECRUIT TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 29118	Al Pacino Colin Farrell	2003	PG-13	24.99
6		CITY OF LOST TOYS PARAMOUNT HOME ENTERTAINMENT 875413	Dora The Explorer	2003	NR	12.99
7		DRAGONBALL GT-BABY: PROLIFERATION FUNIMATION 04893	Animated	2003	NR	14.95
8		DRAGONBALL GT-BABY: CREATION FUNIMATION 04883	Animated	2003	NR	14.95
9	5	TWO WEEKS NOTICE WARNER HOME VIDEO 23301	Sandra Bullock Hugh Grant	2002	PG-13	22.99
10	6	SCOOBY-DOO MEETS THE HARLEM GLOBETROTTERS WARNER FAMILY ENTERTAINMENT/WARNER HOME VIDEO 2150	Scooby-Doo	2003	NR	14.95
11		ROLIE POLIE OLLIE: THE BABY BOT CHASE WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 30063	Animated	2003	NR	19.99
12		POWER RANGERS NINJA STORM VOL. 1: PRELUDE TO A STORM WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 28906	Animated	2003	NR	14.99
13		DRAGONBALL GT-BABY: PROLIFERATION FUNIMATION 04723	Animated	2003	NR	14.95
14	9	THE WILD THORNBERRYS MOVIE NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 339763	Animated	2002	PG	19.95
15		BLUE'S CLUES - SHAPES AND COLORS! PARAMOUNT HOME ENTERTAINMENT 875473	Animated	2003	NR	9.99
16	8	DRUMLINE FOXVIDEO 2007615	Nick Cannon Zoe Saldana	2002	PG-13	19.98
17	7	ANALYZE THAT WARNER HOME VIDEO 23300	Robert De Niro Billy Crystal	2002	R	15.99
18		DRAGONBALL GT-BABY: CREATION (EDITED) FUNIMATION 04822	Animated	2003	NR	14.95
19		THE INCREDIBLE HULK: ORIGINAL TELEVISION PREMIERE UNIVERSAL STUDIOS HOME VIDEO 61387	Animated	1978	NR	14.99
20	16	INSPECTOR GADGET 2 WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 25862	French Stewart	2003	G	22.95
21	13	LILO & STITCH WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 23988	Animated	2002	PG	24.95
22	21	PILATES FOR DUMMIES ANCHOR BAY ENTERTAINMENT 10948	Various Artists	2001	NR	9.99
23	18	THE METHOD PILATES: TARGET SPECIFICS CURRENT WELLNESS 840	Not Listed	1999	NR	12.98
24	19	SPY KIDS 2: THE ISLAND OF LOST DREAMS DIMENSION HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 23965	Antonio Banderas Alan Cumming	2002	PG	22.95
25		MONSTERS, INC. WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 23867	Billy Crystal John Goodman	2001	G	24.99

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. IRMAA gold certification for a minimum of 125,000 units or a dollar volume of \$3 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. IRMAA 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 28
2003

Billboard TOP DVD RENTALS

Top 100 Rentals based on Nielsen Rental data, provided by the Video Software Dealers Assn., from more than 12,000 video rental stores

THIS WEEK	LAST WEEK	TITLE LABEL/DISTRIBUTING LABEL & NUMBER	Principal Performers	RATING
		NUMBER 1	1 Week At Number 1	
1		DIE ANOTHER DAY (WIDESCREEN) MGM HOME ENTERTAINMENT 86884	Pierce Brosnan Halle Berry	PG-13
2	1	THE RECRUIT TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 29124	Al Pacino Colin Farrell	PG-13
3		ABOUT SCHMIDT NEW LINE HOME ENTERTAINMENT/NEW LINE HOME VIDEO 6319	Jack Nicholson Kathy Bates	R
4	2	NATIONAL SECURITY COLUMBIA TRISTAR HOME ENTERTAINMENT 607820	Martin Lawrence Steve Zahn	PG-13
5	3	CATCH ME IF YOU CAN DREAMWORKS HOME ENTERTAINMENT 89982	Leonardo DiCaprio Tom Hanks	PG-13
6	4	THE HOT CHICK TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 30580	Rob Schneider	PG-13
7	5	ANTWONE FISHER FOXVIDEO 2007706	Derek Luke Denzel Washington	PG-13
8	6	A GUY THING MGM HOME ENTERTAINMENT 1004109	Julia Stiles Jason Lee	PG-13
9	8	TWO WEEKS NOTICE WARNER HOME VIDEO 23418	Sandra Bullock Hugh Grant	PG-13
10	7	ANALYZE THAT WARNER HOME VIDEO 23417	Robert De Niro Billy Crystal	R

JUNE 28
2003

Billboard TOP VHS RENTALS

Top 100 Rentals based on Nielsen Rental data, provided by the Video Software Dealers Assn., from more than 12,000 video rental stores

THIS WEEK	LAST WEEK	TITLE LABEL/DISTRIBUTING LABEL & NUMBER	Principal Performers	RATING
		NUMBER 1	1 Week At Number 1	
1		DIE ANOTHER DAY MGM HOME ENTERTAINMENT 04785	Pierce Brosnan Halle Berry	PG-13
2		ABOUT SCHMIDT NEW LINE HOME ENTERTAINMENT/NEW LINE HOME VIDEO 6317	Jack Nicholson Kathy Bates	R
3	1	THE RECRUIT TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 29124	Al Pacino Colin Farrell	PG-13
4	2	NATIONAL SECURITY COLUMBIA TRISTAR HOME ENTERTAINMENT 608820	Martin Lawrence Steve Zahn	PG-13
5	3	CATCH ME IF YOU CAN DREAMWORKS HOME ENTERTAINMENT 89982	Leonardo DiCaprio Tom Hanks	PG-13
6	4	ANTWONE FISHER FOXVIDEO 2007706	Derek Luke Denzel Washington	PG-13
7	5	THE HOT CHICK TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 30580	Rob Schneider	PG-13
8	6	TWO WEEKS NOTICE WARNER HOME VIDEO 23418	Sandra Bullock Hugh Grant	PG-13
9	8	A GUY THING MGM HOME ENTERTAINMENT 1004107	Julia Stiles Jason Lee	PG-13
10	9	THE PIANIST UNIVERSAL STUDIOS HOME VIDEO 22766	Adrien Brody	R

IRMAA gold certification for a minimum of 125,000 units or a dollar volume of \$3 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. RIAA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 2003, VNU Business Media, Inc. All rights reserved.

Looking Out For Pro Audio Manufacturers

The Professional Audio Manufacturers Alliance (PAMA), founded in March by industry veteran **Paul Gallo** (Studio Monitor, *Billboard*, April 5), has nominated its first board of directors and embarked on opening initiatives to develop industry-based

As the professional audio industry has grown, various niche markets have evolved, each served by at least one association, conference, and trade show. PAMA will not host trade shows, Gallo says; more important to its membership is the opportunity to define itself and enhance profitability.

"Thirty years ago, pro audio was defined by AES [Audio Engineering Society] and what came out of one channel, because *everything* came out of one channel," Gallo says. "Now, we're all different parts: you have the install channel, the A/V channel, the high-end home channel, the touring channel—all these separate

distribution channels.

"The whole point of PAMA was that the manufacturers would have a group among themselves instead of being splintered off into all the separate channels," Gallo adds. "What we held was the first-ever formal gathering of people whose business is about professional audio."

Eighteen of the 24 initial members attended the meeting. Seven executives were nominated to serve on the first board of directors. They are **Davis Merrey** (Altec Lansing), **Jack Kelly** (Group One), **Mark Terry** (Harman Pro Group), **John Carey** (Klotz Digital), **Mike McGinn** (Shure), **Mathias von Heydekampf** (Telex), and **Steve Garth** (Steinberg North America).

The primary purpose of the first meeting was to form the official bylaws and charter, as well as future membership criteria. The members also moved to establish a task force, comprising PAMA

microphone manufacturers, to develop a sales tracking program for the mic market. Microphones, Gallo notes, will be the first market studied in depth.



"Although we're still a cottage industry, even the cottage businesses are larger today," Gallo says. "As the businesses become

larger, the executives are coming into the business from outside our industry. They're asking, 'How big is the business?' We don't know. Besides a general agreement to look deeper into market intelligence, one of our first initiatives will be to put together a sales tracking report for that segment of our industry."

"It was a very well-received subject, which in the past has not been easy to get across," Gallo adds. "The pro audio industry has never been defined in its economic base. Finally, it seems there's a homogenous agreement among these manufacturers that the industry needs to do some market intelligence, to find out our size and find out exactly the potential for our business."

PAMA's next full-membership meeting will take place prior to the 115th AES Convention in New York, which will be held Oct. 10-13 at the Jacob Javits Convention Center.

Studio Monitor
By Christopher Walsh
cwalsh@billboard.com



sales and marketing intelligence.

The inaugural meeting was held June 5 in Orlando, Fla., coinciding with the International Communications Industries Assn. conference, popularly known as InfoComm.

Teran's Idea Of Fun: Hard Rock On A Small Label

BY CHRISTOPHER WALSH

Louie Teran of Marcussen Mastering in Hollywood is a master of hard music.

Though he handles recordings across most musical genres, Teran, a mastering engineer, is fond of working with hard-rock artists, particularly smaller-label acts.

"We're talking hard, hard rock," Teran says. "I recently did a band called Strapping Young Lad's new record [SYL] on Century Media and a band called Lamb of God [*As the*

Palaces Burn, released May 6]. They're really extreme, hard, heavy. It's really fun doing those records."

Though most of the smaller-label projects have correspondingly small recording budgets, most of them, Teran reports, sound surprisingly professional.

"It's funny—sometimes you get these projects where, because maybe they didn't have tons of outboard gear, it sounds pretty good because they didn't have too much to mess around with; they couldn't process too much or overdo it," he says.

"So they basically just did a good balance, and it sounds good, whereas someone else doing it in Pro Tools may have had tons of plug-ins and really 'nuked' it or had so much outboard gear that they really over-processed it."

The ever-advancing capabilities and falling cost of digital equipment have enabled high-quality recording for comparatively little expense, though home studio productions can suffer from rooms and operators lacking the features and experience of a commercial facility. Without an understanding of acoustics and signal flow, for example, a musician does not become an engineer by acquiring a digital audio workstation.

"I get records from different groups, and sometimes they don't sound the greatest," Teran observes, "probably due to the fact that they don't have huge budgets. One thing you hear from more 'budget' stuff is that the low end is not right, be-

cause they're in a room that's not acoustically treated. There is still great value in going to a recording studio—the room's been designed sonically so you can hear what's going on."

In such cases, mastering takes on



even greater importance. Quality mastering can make a lesser recording viable in the larger marketplace.

"With any project I work on, I try to make it sound as good as possible," Teran says.

"Most of these bands are on really small labels, but it doesn't mean their stuff has to sound like it. When people hear their record sound better than they ever have, it's really great," he adds.

JUNE 28 2003 Billboard® PRODUCTION CREDITS					
BILLBOARD'S NO. 1 SINGLES (JUNE 21, 2003)					
CATEGORY	HOT 100	R&B	COUNTRY	MODERN ROCK	MAINSTREAM ROCK
TITLE Artist/ Producer (Label)	21 QUESTIONS 50 Cent Featuring Nate Dogg/Dirty Swift (G-Unit/Aftermath/ Interscope)	SO GONE Monica/ M. Elliott, Spike & Jamahl (J/RMG)	BEER FOR MY HORSES Toby Keith Duet With Willie Nelson/ J. Stroud, T. Keith (DreamWorks)	HEADSTRONG Trapt/ GGGarth, Trapt (Warner Bros.)	LIKE A STONE Audioslave/ R. Rubin (Interscope/Epic)
RECORDING STUDIO(S) (Location) Engineer(s)	ENCORE (Burbank, CA) Mauricio "Veto" Iragorri TEAMWORK (Long Island, NY) Sha Money XL	HIT FACTORY CRITERIA (Miami) Demacio Castellon	HIT FACTORY CRITERIA (Miami, FL) O'HENRY (Burbank, CA) Julian King	WAREHOUSE (Vancouver, British Columbia) Oean Maher	CELLO (Los Angeles, CA) Oavid Schiffman
CONSOLE(S)/ DAW(S)	SSL 4000 G	Neve 8078	SSL 9000 J	Neve (Air)	Neve 8078
RECORDER(S)	Pro Tools	Pro Tools	Sony 3348 HR, Pro Tools	Sony 3348, Pro Tools	ATR 124, Vintage API
RECORDING MEDIUM	Pro Tools	Pro Tools	Quantegy 467, Pro Tools	Quantegy 467, Pro Tools	EMTEC 900
MIX DOWN STUDIO(S) (Location) Engineer(s)	ENCORE (Burbank, CA) Or. Ore	HIT FACTORY CRITERIA (Miami) Scott Kiekiak	LOUO (Nashville, TN) Julian King	SOUNDTRACK (New York) Andy Wallace	CELLO (Los Angeles, CA) Rich Costey
CONSOLE(S)/DAW(S)	SSL 4000 G	SSL 9000 J	Sony Oxford DXF-R3	SSL G Series	SSL 9000 J
RECORDER(S)	Pro Tools	Studer A820, Pro Tools	Pro Tools	Sony 3348, Studer A827	ATR 1/2", Pro Tools
MIX DOWN MEDIUM	Pro Tools	Quantegy 499, Pro Tools	Pro Tools	EMTEC SM 900, Quantegy 467	Quantegy GP9
MASTERING (Location) Engineer	BERNIE GRUNDMAN (Los Angeles) Brian "Big Bass" Gardner	STERLING SOUND (New York) Chris Gehringer	MASTERMIX (Nashville, TN) Hank Williams	STERLING SOUND (New York) Ted Jensen	SONY (New York) Vlado Meller
CD/CASSETTE MANUFACTURER	UMVO	BMG	UMVO	WEA	SONY

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



'Duetto' Sets Tenor

BY MARK WORDEN

MILAN—A pair of artists from Italy and Argentina, a batch of classical and contemporary songs, and a backdrop of one of the most famous ancient sites in Rome. Those are the ingredients that Sony Classical hopes will deliver a globally successful crossover album for the label this year.

Being labeled "the heirs to the Three Tenors"—following the early-'90s combination of the talents of Luciano

Pavarotti, Plácido Domingo, and José Carreras—could be as much a curse as a blessing. But New York-based Sony Classical president Peter Gelb is confident that the term can be fairly applied to the pairing of Italy's Salvatore Licitra and Argentina's Marcelo Alvarez.

The pair's 14-track crossover album, *Duetto*, released June 20 in Italy and June 24 in the U.S., will be released in the rest of the world in September.

(Continued on page 64)

Value-Added Tax Poses Problems For EU Digital Sales

BY JULIANA KORANTENG

LONDON—A new European Union directive will require all Internet businesses operating across the 15-country trading bloc to pay value-added tax (VAT) on digital sales.

U.S. and non-EU businesses, which previously were able to minimize their tax liability, will now have to register in an EU state and pay the VAT, or sales tax, applicable in that country. The directive takes effect July 1.

The directive will add between 15% and 25% in tax to selected Internet transactions for the estimated 100 online retailers selling both CD products and authorized digital downloads in Western Europe.

The response from e-tailers, digital distributors, and industry experts has focused on the impact a compulsory VAT levy will have on the growth of online music sales in Europe, compared with the faster-growing U.S. market.

Ed Averdieck, marketing director of London-based online music service provider OD2—which provides the platform for digital music sales on Pan-European Internet service

provider Tiscali, France's Wanadoo, and the U.K.'s hmv.co.uk, among others—argues that the new directive threatens to slow down the European sector.

He notes that a digital track's average price is between 1.50 and 2 euros (\$1.76-\$2.35) in Europe. In the U.S., by comparison, consumers are paying the much cheaper 99 cents per track on Apple's iTunes Music Store and 79 cents per track on Rhapsody. Moreover, U.S.

consumers do not pay federal sales tax on online goods.

"As far as the consumer is concerned, they don't know about tax legislation," Averdieck says. "All they know about is what they have to pay. If the U.S. is allowed to have that advantage, then European stores will naturally be regarded

as more expensive."

Russel Coultart is CEO of recordstore.co.uk, which provides the infrastructure for artists and labels to sell CDs and related merchandise on the Internet directly to consumers. He says that the compulsory sales tax is not only an EU problem: In some U.S. states, a local sales

(Continued on page 64)



COULTART



AYERS

Mixed Response For Taiwan's Piracy Legislation

BY TIM CULPAN

TAIPEI, Taiwan—Newly passed amendments to Taiwan's Copyright Law will make it easier to prosecute optical-media pirates here.

In May, the annual U.S. Trade Representative (USTR) Special 301 Priority Watch List described Taiwan as "one of the largest sources of pirated optical media products in the world" (*Billboard*, June 7). The latest amendments to the country's Copyright Law are intended to improve local protection of intellectual property rights (IPR) while bringing Taiwan into line with international IPR standards.

The music, motion picture, and software industries have largely welcomed the changes, which became law June 6. But the local affiliate of the International Federation of the Phonographic Industry (IFPI) says the legislation remains flawed. The new amendments

supersede changes introduced in 2002 to the Copyright Law. At the time, industry insiders criticized those changes for lacking real "teeth" to tackle piracy.

Most significant among the new revisions is one that makes copying copyrighted goods a "public" crime. Such copying was previously considered a "private" or civil offense, meaning that a "victim" had to make a complaint before legal action could be taken. In practice, this proved too time-consuming, and relatively few cases came to court.

The change in categorization of the crime will enable police and prosecutors to act without a prior complaint from IP rights holders, making raids and arrests easier and quicker to execute.

The new legislation also increases the penalties for copyright violations. Those caught illegally duplicating or distributing

optical media now face prison terms of up to seven years, or a maximum of \$8 million New Taiwan (\$230,000). Judges are permitted to use a combination of fines and prison terms when handing down punishment.

"The amendment making piracy a 'public crime' is good in terms of production of pirated CDs," IFPI Taiwan secretary-general Robin Lee says.

The law maintains a previous distinction between "profit" and "nonprofit" offenses, however, which IFPI Taiwan is less happy with. Traders found in possession of five or less ille-

gal "copies," or of pirated goods with a street value of \$30,000 New Taiwan (\$850), but not caught in the actual act of selling them, are considered "nonprofit" pirates and their activities essentially decriminalized.

Lee criticizes the legal code for being vague about the definition of the term "copy." Without a legally watertight definition, he notes, "copy" could refer to one track, one disc, or one album. "The article is not complete," he says. "We cannot accept that."

Industry insiders expect Taiwan's sophisticated piracy network to adjust its business operations to take advantage of any gaps in the new legislation.

"The gangs distributing the music, movies, and software have gotten very creative in seeing the technical cracks in the law and have evolved distribution methods [appropriately]."

(Continued on page 64)



EASTWOOD



JAPAN		UNITED KINGDOM		GERMANY		FRANCE	
THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK
(JAPAN PUBLICATIONS INC.) 06/18/03		(OFFICIAL UK CHARTS CO.) 06/16/03		(MEDIA CONTROL) 06/18/03		(SNEP/IFOP/TITE-LIVE) 06/17/03	
SINGLES		SINGLES		SINGLES		SINGLES	
1	NEW	1	1	1	1	1	2
2	NEW	2	2	2	2	2	1
3	3	3	NEW	3	3	3	5
4	4	4	3	4	NEW	4	4
5	1	5	NEW	5	5	5	3
6	NEW	6	NEW	6	6	6	6
7	NEW	7	7	7	4	7	8
8	6	8	NEW	8	NEW	8	9
9	5	9	4	9	NEW	9	NEW
10	NEW	10	NEW	10	NEW	10	10
HOT MOVER SINGLES		HOT MOVER SINGLES		HOT MOVER SINGLES		HOT MOVER SINGLES	
15	NEW	11	NEW	13	NEW	20	NEW
19	NEW	15	NEW	17	NEW	27	32
27	NEW	17	NEW	18	22	34	37
30	NEW	21	NEW	19	32	37	47
		22	NEW	21	NEW	41	NEW
ALBUMS		ALBUMS		ALBUMS		ALBUMS	
1	5	1	NEW	1	1	1	NEW
2	NEW	2	1	2	2	2	1
3	3	3	NEW	3	NEW	3	2
4	4	4	3	4	3	4	4
5	2	5	4	5	NEW	5	3
6	8	6	2	6	6	6	16
7	7	7	10	7	7	7	7
8	1	8	13	8	4	8	5
9	9	9	7	9	5	9	9
10	11	10	5	10	8	10	NEW

CANADA		SPAIN		AUSTRALIA		ITALY	
THIS WEEK	LAST WEEK						
(SOUNDSCAN) 06/28/03		(AFYVE) 06/18/03		(ARIA) 06/16/03		(FIMI) 06/16/03	
SINGLES		SINGLES		SINGLES		SINGLES	
1	NEW	1	2	1	1	1	1
2	NEW	2	1	2	NEW	2	2
3	1	3	5	3	NEW	3	3
4	NEW	4	4	4	2	4	5
5	NEW	5	9	5	NEW	5	4
6	9	6	6	6		6	7
7	4	7	11	7	4	7	NEW
8	2	8	3	8	8	8	10
9	3	9	12	9	6	9	9
10	8	10	10	10		10	6
HOT MOVER SINGLES		HOT MOVER SINGLES		HOT MOVER SINGLES		HOT MOVER SINGLES	
16	NEW	11	NEW	13	NEW	14	19
19	24	17	20	17	NEW	15	29
29	NEW	19	NEW	25	NEW	28	32
				40	NEW	31	46
				43	46	32	50
ALBUMS		ALBUMS		ALBUMS		ALBUMS	
1	NEW	1	3	1	NEW	1	1
2	1	2	1	2	NEW	2	NEW
3	NEW	3	2	3	1	3	NEW
4	7	4	4	4	2	4	2
5	4	5	16	5	3	5	3
6	3	6	7	6	7	6	6
7	2	7	5	7	6	7	4
8	RE	8	NEW	8	4	8	5
9	10	9	6	9	5	9	10
10	6	10	11	10	NEW	10	11

Hits of the World is compiled at Billboard/London.

NEW = New Entry RE = Re-Entry

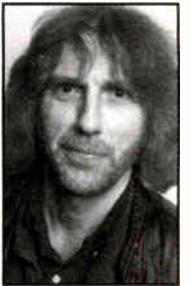
Spain Lends 'Ear'

Spain's **La Oreja de Van Gogh** is proving to be the country's most influential pop group since **Mecano** in the 1980s. By mid-June, the band had been at the top of the album charts for six weeks with *Lo Que Te Conté* *Mientras Te Hacías la Dormida*. So far, the album has sold 350,000 units; Sony Spain expects it to sell 2 million units internationally, topping sales of 1.7 million for the act's previous album (1.1 million in Spain and 600,000 overseas, mostly in Mexico).

slated for July. Fusing sounds of the Greek countryside with world music, *Horizon* embraces diverse genres and music traditions. French producer **Philippe Eidel** says, "I think everyone in Europe has a very special relation to

Global Pulse™

Nigel Williamson, Editor
nwilliamson@billboard.com



Lo Que Te Conté *Mientras Te Hacías la Dormida* came out toward the end of April in Spain and Latin America and one week later in the U.S. (see story, page 41). Europe-wide release is scheduled for later this year, with an emphasis on France and Italy. A May-October tour of Spain will be followed by a Latin American tour and U.S. dates.

HOWELL LLEWELLYN

POLE POSITION: Australian rock quartet **Motor Ace** is looking for chart success in the U.K., having already taken the top spot at home with its platinum-selling (70,000) sophomore album, *Shoot This*. Due in August in the U.K. by Doublethink, the album was produced by **Chris Sheldon** (**Foo Fighters**, **Therapy**). The single "Carry On"—which has already given the band its first Japanese top 10 hit—will precede it in July. Purveyor of melodious, epic rock, **Motor Ace** plays three London shows in mid-July before flying to Japan for an appear-

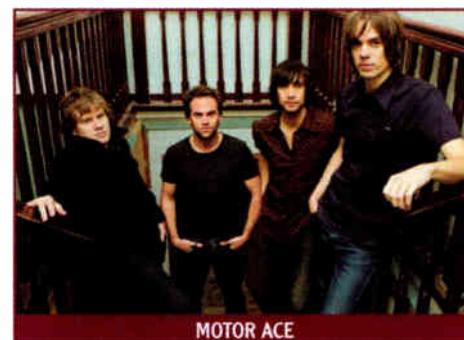
Greece." **Steve Lee**, director of Virgin marketing for EMI Recorded Music Continental Europe, adds, "The market is growing for more exotic sounds and collaborations between cultures, so *Horizon* comes at a good time. Greek music has a high profile after exposure from the hit movie *My Big Fat Greek Wedding*." **Vetta**, who sounds like a cross between **Loreena McKennitt** and **Enya**, will tour Europe this summer.

MARIA PARAVANTES

FRESH AIR: French rock trio **Mickey 3D** is making a name for itself with its latest album, *Tu Vas Pas Mourir De Rire*. The Virgin France set has more than doubled the combined sales of its two predecessors and has now sold 160,000 units worldwide. The majority of sales are in France, but the album—which mixes sardonic verse with acoustic guitars and electronic effects—has also performed well in such other French-speaking territories as Belgium, Switzerland, and Canada, according to

Virgin France international product manager **Laurence Muller**. The success of *Tu Vas Pas Mourir De Rire* has largely been driven by lead single "Respire," the highest hot mover on France's SNEP/IFOP chart, and its breathtaking video, which uses cartoon-style computer graphics to depict a child living in a bucolic virtual paradise.

JAMES MARTIN



MOTOR ACE

SERBIA'S BEST SELLER: Hip-hop is thriving in Serbia. According to leading music store chain IPS, *Bassivity Mix Tape First Time*, a compilation that represents the cream of young Serbian rap, has been the best-selling album of the past month. Released by Belgrade's newest record label, Bassivity Music, the project is the brainchild of producer **Vanja Ulepik** (aka **Oneya**). Some 20 MCs collaborated on the material, including **MC Shorty**, **Juice**, **Marchellow**, and members of the bands **Bad Copy** and **Beogradski**. Many of the raps reflect the traumatic political events of recent years and deal with growing up in an atmosphere of war, crime, and corruption.

PETAR JANJATOVIC

ETHNIC HORIZONS: Tradition meets technology on Greek singer **Kalliope Vetta's** latest album, *Horizon*. A joint Virgin Greece/Virgin France project, the album has been released in Greece, Switzerland, Germany, Austria, and Turkey. A French release is

Music & Media EUROCHART

Eurocharts are compiled by *Music & Media* from the national singles and album sales charts of 18 European countries.

THIS WEEK	LAST WEEK	(MUSIC & MEDIA) 06/18/03
SINGLES		
1	1	BRING ME TO LIFE EVANESCENCE FEATURING PAUL MCCOY WIND-UP/EPIC
2	2	I KNOW WHAT YOU WANT BUSTA RHYMES FEATURING MARIAH CAREY J
3	NEW	FIGHTER CHRISTINA AGUILERA RCA
4	6	SUR UN AIR LATINO LORIE SONY/EPIC
5	10	GET BUSY SEAN PAUL VP/ATLANTIC
6	5	FUR DICH YVONNE CATTERFELD HANSA
7	3	FAN PASCAL OBISPO EPIC
8	7	IGNITION R. KELLY JIVE
9	4	IN DA CLUB 50 CENT INTERSCOPE
10	8	ICH KENNE NICHTS/I'VE NEVER SEEN RZA FEATURING XAVIER NAIDOO EOEL
HOT MOVER SINGLES		
11	14	CHIHUAHUA DJ BOBO HANSA/RCA/DJ BOBO/VOGUE
13	21	LIVE IS LIFE HERMIE HOUSE BANO & DJ OTZI ULM
15	NEW	AICHA OUTLANDISH ARIOLA
19	NEW	DON'T WANNA LOSE THIS FEELING DANNI MINOGUE LONDON
20	59	EVERYWAY THAT I CAN SERTAB COLUMBIA
ALBUMS		
1	1	METALLICA ST. ANGER VERTIGO/MERCURY
2	NEW	RADIOHEAD HAIL TO THE THIEF PARLOPHONE
3	2	EROS RAMAZZOTTI 9 RCA
4	3	EVANESCENCE FALLEN WIND-UP/EPIC
5	NEW	ANNIE LENNOX BARE RCA
6	4	STEREOPHONICS YOU GOTTA GO THERE TO COME BACK V2
7	8	NORAH JONES COME AWAY WITH ME BLUE NOTE
8	5	LED ZEPPELIN HOW THE WEST WAS WON ATLANTIC
9	7	LINKIN PARK METEORA WARNER BROS.
10	10	DAVE GAHAN PAPER MONSTERS MUTE

THE NETHERLANDS		
THIS WEEK	LAST WEEK	(MEGA CHARTS BV) 06/16/03
SINGLES		
1	2	SUMMER JAM 2003 UNDERDOG PROJECT VS. SUNCLUB OIGIANCE
2	3	IK WOU DAT IK JOU WAS VELTHUIS & KEMPER CAPTOL
3	1	GET BUSY SEAN PAUL VP/ATLANTIC
4	4	TELL HER JIM BMG
5	5	WHEN I GET YOU ALONE THICKE INTERSCOPE
ALBUMS		
1	1	BLOF OMARM CAPTOL
2	3	METALLICA ST. ANGER VERTIGO
3	14	DE 3 MUSKETTIERI DE MUSICAL UNIVERSAL
4	NEW	RADIOHEAD HAIL TO THE THIEF PARLOPHONE
5	9	EROS RAMAZZOTTI 9 RCA

SWEDEN		
THIS WEEK	LAST WEEK	(GLF) 06/16/03
SINGLES		
1	3	WITHOUT YOU/SHE SAID ANDERS JOHANSSON MARIANN
2	1	ALIVE DA BUZZ BONNIER
3	2	IN THE SHADOWS THE RASMUS PLAYGROUND
4	51	EVERYWAY THAT I CAN SERTAB COLUMBIA
5	11	BRING ME TO LIFE EVANESCENCE FEATURING PAUL MCCOY COLUMBIA
ALBUMS		
1	NEW	METALLICA ST. ANGER MERCURY
2	1	CAROLA GULD PLATINA & PASSION—DET BASTA SONET
3	NEW	TOMAS LEDIN I SOMMARNATTENS LJUS METRONOME
4	35	PUGH ROGEFELDT PUGHS BASTA METRONOME
5	NEW	DAVE GAHAN PAPER MONSTERS MUTE

SWITZERLAND		
THIS WEEK	LAST WEEK	(MEDIA CONTROL SWITZERLAND) 06/17/03
SINGLES		
1	2	CHIHUAHUA DJ BOBO RCA
2	1	FUR DICH YVONNE CATTERFELD HANSA
3	3	IN DA CLUB 50 CENT INTERSCOPE
4	7	ICH KENNE NICHTS/I'VE NEVER SEEN RZA FEATURING XAVIER NAIDOO EOEL/NAIDOO RECORDS
5	4	GET BUSY SEAN PAUL VP/ATLANTIC
ALBUMS		
1	1	EROS RAMAZZOTTI 9 RCA
2	2	METALLICA ST. ANGER VERTIGO
3	NEW	RADIOHEAD HAIL TO THE THIEF PARLOPHONE
4	NEW	STEPHAN EICHER TAXI EUROPA VIRGIN
5	6	EVANESCENCE FALLEN WIND-UP/EPIC

IRELAND		
THIS WEEK	LAST WEEK	(IRMA/CHART TRACK) 06/12/03
SINGLES		
1	1	IGNITION R. KELLY JIVE
2	2	WE'VE GOT THE WORLD MICKEY JOE HART COLUMBIA
3	8	BRING ME TO LIFE EVANESCENCE FEATURING PAUL MCCOY WIND-UP/EPIC
4	NEW	FIGHTER CHRISTINA AGUILERA RCA
5	5	I KNOW WHAT YOU WANT BUSTA RHYMES FEATURING MARIAH CAREY J
ALBUMS		
1	NEW	RADIOHEAD HAIL TO THE THIEF PARLOPHONE
2	4	METALLICA ST. ANGER VERTIGO
3	3	JUSTIN TIMBERLAKE JUSTIFIED JIVE
4	2	FRAMES SET LIST PLATEAU
5	6	CHRISTINA AGUILERA STRIPPED RCA

AUSTRIA		
THIS WEEK	LAST WEEK	(AUSTRIAN IFPI/AUSTRIA TOP 40) 06/17/03
SINGLES		
1	2	ANYPLACE, ANYTIME, ANYWHERE NENA & KYM WILDE WARNER BROS.
2	1	FUR DICH YVONNE CATTERFELD HANSA
3	5	ICH KENNE NICHTS/I'VE NEVER SEEN RZA FEATURING XAVIER NAIDOO EOEL
4	3	ICH LEBE CHRISTINA UNIVERSAL
5	4	BRING ME TO LIFE EVANESCENCE FEATURING PAUL MCCOY WIND-UP/EPIC
ALBUMS		
1	3	METALLICA ST. ANGER VERTIGO
2	1	NENA 20 JAHRE—NENA FEAT NENA WEA
3	2	EROS RAMAZZOTTI 9 ARISTA
4	NEW	WOLFGANG AMBROS NAMENLOS BMG
5	5	YVONNE CATTERFELD MEINE WELT BMG

BELGIUM/WALLONIA		
THIS WEEK	LAST WEEK	(PROMUVI) 06/18/03
SINGLES		
1	2	FAN PASCAL OBISPO EPIC
2	1	SUR UN AIR LATINO LORIE EPIC
3	3	MA LIBERTE DE PENSER FLORENT PAGNY MERCURY
4	7	SANOMI URBAN TRAD MERCURY
5	5	PLANTATION KANA DISTRISOUND
ALBUMS		
1	1	JEAN-JACQUES GOLDMAN UN TOUR ENSEMBLE COLUMBIA
2	5	RADIOHEAD HAIL TO THE THIEF PARLOPHONE
3	8	METALLICA ST. ANGER VERTIGO
4	3	EROS RAMAZZOTTI 9 ARISTA
5	2	LED ZEPPELIN HOW THE WEST WAS WON ATLANTIC

ARGENTINA		
THIS WEEK	LAST WEEK	(CAPIF) 06/09/03
ALBUMS		
1	1	BANDANA VIVIR INTENTANDO BMG
2	NEW	FITO PAEZ NATURALEZA SANGRE OBN
3	NEW	RICKY MARTIN ALMAS DEL SILENCIO COLUMBIA
4	2	ERREWAY TIEMPO SONY
5	3	MANÁ REVOLUCION DE AMOR WEA LATINA
6	6	ALEX UBAGO QUE PIES TU? WARNER BROS.
7	8	NORAH JONES COME AWAY WITH ME BLUE NOTE
8	15	PINON FIJO POR LOS CHICOS... VIVO CENTRALIZA/BMG
9	10	BERSUIT VERGARABAT DE LA CABEZA CON BERSUIT UNIVERSAL
10	4	MADONNA AMERICAN LIFE MAVERICK/WARNER BROS.

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)			5	7		6		7	9	
NORAH JONES Come Away With Me (E)	10						4	4		9
LED ZEPPELIN How the West Was Won (W)		2	9			8				
ANNIE LENNOX Bare (B)	4		3	5		3		10		
METALLICA St. Anger (W/S/U)	2	1	4	1	5	2	3	1	2	2
RADIOHEAD Hail to the Thief (E)	3	8	1	3	1	1	8	2	3	4
EROS RAMAZZOTTI 9 (B)				2	8		7		1	6

Portuguese Labels Take Court Action Over Rights

BY CHRIS GRAEME

LISBON, Portugal—The Portuguese recording industry is pursuing through the courts what it claims are millions of euros in unpaid performance fees owed by TV and radio broadcasters.

The Portuguese Phonographic Assn. (AFP) says the country's two main independent TV channels, SIC TV and TVI, have not paid performance rights on recorded music (neighboring rights) since launching 10 years ago. SIC TV and TVI were both recently served with writs; the court cases are likely to be heard this year.

The cases have been brought by AFP on behalf of collecting society Audiogest. AFP says action is also being taken against one major, as-yet-unnamed, commercial radio station. Audiogest claims that scores of regional radio stations have also

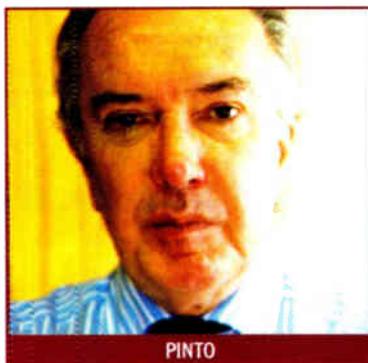
been the subject of complaints from artists and labels about non-payment of performance royalties.

"Although we cannot divulge how much is owed, the independent TV stations have not paid in over 10 years of operations—representing quite a considerable amount of money, running to millions of euros," Audiogest president Carlos Pinto says.

But both TV stations claim to be surprised that the record industry has taken legal action through Audiogest when, they insist, negotiations about establishing payment are not finished.

"We see this as an unfair means of negotiating pressure," TVI lawyer Victor Castro Rosa says. "We have always meant to pay the copyrights to their respective owners, as long as some fundamental conditions are made certain and clear—which they are not."

In their defense, both stations claim that their main activity is not the



PINTO

broadcasting of recorded music. Rather, insiders point out that their function is the broadcasting of "videograms and live programs."

When recorded music is included in videograms, the broadcasters claim its use is generally covered by the fees the stations pay to the licensees of such programming.

The two TV companies argue that

the criteria Audiogest used in determining the fees owed should also take into account the size of the viewing audience, how many times a program is aired, and the country of origin of the recordings.

In a bid to tighten up performance-rights collection on recordings, the local record industry set up Audiogest as a collecting society last November. It launched in the wake of the September 2001 amendments to Portugal's Intellectual Property Rights and Copyright Related Rights Code.

Those amendments brought in the legal requirement that collecting agencies should operate as co-operatives or associations and must be registered at the government's Ministry of Cultural Affairs. Audiogest collects and pursues performing and dubbing rights on recordings from a variety of users, including broadcasters, retail out-

lets, live venues, and bars.

The association has 14 members and is open to foreign and national phonographic companies. It is independent of the local International Federation of the Phonographic Industry affiliate, AFP, although most of its members are also part of the AFP.

Sony Music Portugal managing director Pinto was named Audiogest president for an initial two-year period following its launch. He claims that up to 300 regional radio stations have never paid performing rights to labels and artists. But he concedes that was because, in the past, labels "didn't have contracts in place with them."

"There is a huge task ahead of us," Pinto says. "Compared to our neighbor Spain, which has had a well-developed system up and running since the 1950s, we're somewhat behind and have a long way to go. At least we're going in the right direction."

Duets Set Tenor

Continued from page 61

Gelb tells *Billboard*: "This project was born out of the void that has existed in the classical and opera world since the Pavarotti, Domingo, and Carreras phenomenon."

Key in the label's promotional efforts is the broadcast of a free concert staged June 12 outside Rome's ancient Colosseum. To date, half a dozen countries have signed up for delayed broadcasting rights. Gelb, who has a background in TV production, hopes that "at least 30 territories will have come on board by the fall. This album is a global priority for Sony Music, not just Sony Classical."

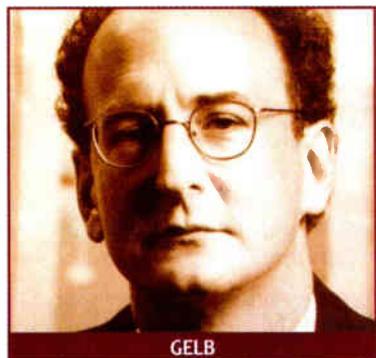
Alvarez and Licitra recorded the vocals for the album in early January in Milan.

Licitra, 34, who took the New York Met by storm in May 2002 after he was flown in to substitute for an ailing

Pavarotti in *Tosca*, started taking singing lessons at 19, when he was working as a graphic artist.

"I fell in love with this sort of music relatively late, and I hope that this project will help others follow suit," Licitra says.

The 41-year-old Alvarez studied music as a child, although he has admit-



GELB

ted to not seeing an opera until the age of 30. Before then, he had been an accountant for the family furniture business in his native Cordoba, Argentina.

Licitra says, "This isn't technically an opera project, as it contains adaptations of songs by composers like Rachmaninov, Bach, and Fauré."

There are also several contemporary contributions written by the album's U.S.-born producer/arranger, Steve Wood. The opening song, "Oltre la Tempesta," was penned by the Italian team of Francesco Sartori and Lucio Quarantotto, which frequently works with Universal artist Andrea Bocelli.

Emphasizing the international nature of the project, the track is scheduled to feature in the soundtrack of an Australian film, *Love's Brother*, due this fall.

Gelb says, "Running a classical label isn't an easy job these days, and you have to find alternatives, whether it be soundtracks or crossover projects like *Duetto*."

"Sales have been down since the CD boom of the 1980s. Once music lovers had replaced their vinyl, it became hard to persuade them that they needed another version of a particular symphony or opera. The situation changed dramatically with the Three Tenors; they have become a sort of benchmark for the genre."

Licitra agrees that "crossover is almost essential for the survival of classical music."

Using the Colosseum for the concert was a coup, Gelb explains. "It is a

highly recognizable location," he says, "but at the same time, a fairly rare one in concert terms. There are strict rules about performing inside the ruins."

Yet there were no such restrictions about planning a free concert outside the ancient amphitheater's walls, and Sony Italy worked closely with the office of Rome's mayor, Walter Veltroni, when planning the June 12 event.

After allowing Sony to use the Colosseum, the city effectively became the concert's organizer/promoter. Sony Classical holds the broadcast rights, except for territories where they are working with partners. These include state-owned RAI TV in Italy, which will air the show June 23; New York-based WYNET (a June 14 broadcast on behalf of PBS); and U.K. state broadcaster BBC (no broadcast date set). In France and Germany, the concert will be broadcast on an as-yet-unspecified date as a joint production. A Sony DVD containing the concert broadcast and additional footage will be released later this year.

Regarding the album's June release for Italy and the U.S. and the September date for everywhere else, Gelb says: "It's very hard to release a record in Europe in the summer, as entire coun-

tries shut down; the States doesn't have that problem. For Italy, the Rome concert made this a logical release date."

Gelb is wary of predicting a sales figure in today's troubled market, although he playfully suggests it will be somewhere between the 100,000 registered by Licitra's 2002 Sony Classical album *Debut*, featuring Puccini and Verdi standards, and the *Titanic* soundtrack, which the label says has shipped 28 million copies to date. He admits to hoping for "the pop kind of success that sometimes happens in the classical world."

Piracy Legislation

Continued from page 61

says John Eastwood, an intellectual-property lawyer for Taipei-based law firm Winkler Partners.

In Taiwan, pirate CDs are mainly sold through makeshift stands at "night markets," which disappear as quickly as they open. One concern, Lee notes, is that a vendor of pirated goods could sit in a night market with a table full of pirated CDs, but if their total value were less than \$30,000 New Taiwan and the vendor were not actually caught in the act of selling discs, police could not prosecute. "To sell is a crime, we know that. But to 'hold' pirated CDs remains a question mark."

One proposed amendment that did not make it into law would have made it illegal to tamper with or destroy copy-control features included in music/video/computer software. It thus remains legal in Taiwan to break or destroy copy-control or encryption mechanisms carried on such software.

Problems For E-Tailers

Continued from page 61

tax is also levied on digital sales.

"I don't think VAT is the key issue," he says. "There's already a massive difference between CD prices [across the world]. It reflects the local economy."

With digital downloads, which his

company plans to start offering later this year, he concedes there is no justification for significant price differences. But he adds, "A digital download costing 99 cents in the U.S. would convert to about 60 pence. If that included VAT, that would mean less money for the European retailer."

But for Richard Ayers, portal director at tiscali.co.uk, illegal downloads—not VAT—are the main concerns for European online retailers. "In time, once the [legitimate digital music] services become available in the U.K. and other European mar-

kets, people will choose the prices that will be useful for them."

Mark Mulligan, music analyst at London-based Jupiter Research, believes the VAT complaint is a "red herring" being used to deflect attention from the unrealistic conditions forced on digital download retailers by record labels.

"The prices are much more driven by the pricing models imposed by the labels, which are still prohibitive," he declares. He points out that the physical costs of producing a CD, including artist development, packaging, and physical distribution, can

explain why CD prices can vary geographically.

"Digital sales take into account only the licensing agreement, the digitization, and distribution," Mulligan says. "Therefore, there is a huge amount of flexibility. [Rights owners] can do much more with digital downloads than they can with CDs."

"I don't think VAT is in any way the driving force or inhibitor to the digital downloads business," he argues. "It has more to do with the content owner and providers getting the right price points."

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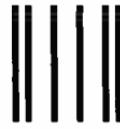
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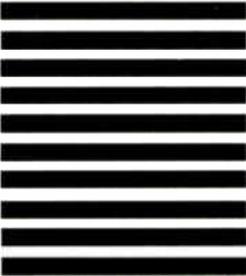
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THE INTERNATIONAL WEEK IN BRIEF

Spanish rights body SGAE says the level of illegal street selling of pirated CDs in Spain dropped during the first six months of 2003. A new report commissioned by SGAE says that some 21.3% of all CDs bought in the January-June period were pirated, compared with 25% during the first half of 2002. SGAE is aiming to reduce that figure to 5% by 2005. According to SGAE, Spain's worst-affected cities during the period were Granada and Madrid, where 52.6% and 40%, respectively, of all CDs sold were illegal. The report's publication followed anti-piracy raids by Spanish police on 12 apartments in Madrid, which resulted in 13 arrests. The raids were aimed at dismantling what the authorities claim was the largest CD piracy gang in the country. SGAE director of mechanical reproduction Juan Palomino says the gang imported blank CDs from Southeast Asia, and the discs arrived in Spain after passing through Turkey, the Netherlands, or Germany. The raids followed two months of coordination between SGAE, labels body AFYVE, and three police forces.

HOWELL LLEWELLYN

Declining record sales in the U.K. and a resulting drop in mechanical royalties contributed to the U.K.'s Mechanical Copyright Protection Society (MCPS) recording a 2% decrease in distributions to its members in 2002. In contrast, the Performing Right Society (PRS), its partner in the MCPS-PRS Alliance, reported distributable income last year up 5% from 2001. In total, MCPS distributions fell 2% to £221 million (\$363 million), down from £227 million (\$382 million) in 2001. The society, which does not report its total revenue, has approximately 16,000 composer, songwriter, and music publisher members. "In view of the difficult market conditions that we are witnessing for audio products, the 2002 results for MCPS were relatively good," MCPS executive director Sandra Cox says. The PRS saw distributable income rise 5% to £231 million (\$380 million), up from £221 million (\$372 million) in 2001. Total PRS revenue rose 5% to £268 million (\$440 million). During the period, the alliance's cost-to-income ratio held at 11%.

LARS BRANDLE



BMG Germany has signed a long-term distribution pact for Germany/Switzerland/Austria (G/S/A) with J-Star, a new Heidelberg-based Christian music label. Former Universal Germany chief Wolf-D. Gramatke is a consultant to J-Star, which is headed by managing director Ralf Schroeter. BMG G/S/A president Thomas M. Stein says BMG "has a leading position worldwide in gospel music and Christian contemporary music, which represents a growth market and is especially popular in the U.S. The J-Star label enhances the diversity of the company's repertoire."

WOLFGANG SPAHR

The Australian recording industry has bucked the worldwide trend for first-quarter 2003, posting a 9.05% increase in value to \$127.4 million Australian (\$84.8 million). The market saw shipment volumes rise 5.59% on the same period last year to 12.6 million units, according to figures prepared by the Australian Record Industry Assn. During the three months to March 31, shipments of CD albums increased 5.64% to 9.2 million units, with value up 5.12% to \$105.5 million Australian (\$70.2 million). The most spectacular improvement was seen in music DVDs and videos. More than 850,000 DVD/video units were shipped, up 194%, with value up 125.5% to \$13.6 million Australian (\$9 million).

CHRISTIE ELIEZER

Coldplay's second album, *A Rush of Blood to the Head* (Parlophone/EMI), qualified for a double Platinum Europe Award from the International Federation of the Phonographic Industry (IFPI) in May, marking shipments of 2 million copies across Europe. Mariah Carey's 1998 release *No. 1's* (Columbia/Sony) also reached double-platinum status during the month. IFPI Platinum Awards also went to the Cat Stevens compilation *Remember Cat Stevens—The Ultimate Collection* (Island/Universal), released in 1999, and Celine Dion's *One Heart* (Columbia/Sony), released in March. Both albums have now passed the 1-million-shipment mark.

TOM FERGUSON

Tokyo-based label Pony Canyon reported a 28% decline in record/audio software shipments June 16 to 10.8 billion yen (\$91.4 million) for the business year ended March 20. But a 42% increase in shipments of all video software (including music video/DVD) to 45.7 billion yen (\$386.8 million) saw the company's total sales for the year rise 20% to 59.9 billion yen (\$507 million). The company says another 3.4 billion yen (\$28.8) income came from other "miscellaneous" activities. Pony Canyon is part of the Fujisankei Communications media conglomerate; it does not release profit figures.

STEVE McCLURE

Newfoundland's Hynes Documents Local Life

Borealis' 'Get Back Change' Draws On Island Experiences

BY LARRY LeBLANC

TORONTO—From the windswept and isolated Canadian island of Newfoundland, Ron Hynes has carved out a formidable reputation as an eloquent, roots-styled singer/songwriter during a recording career spanning 30 years.

The 52-year-old Hynes says his new album, *Get Back Change*, was launched in style June 13 at his regular gigging spot, the Ship Inn in the provincial capital of St. John's.

Hynes performed to a packed house from 9 p.m. until 3 a.m. "By the time I got home, it was 4:30 the following morning," he confesses.

The album is released in Canada exclusively by the Toronto-based Borealis Recording Co. and distributed nationally by Festival Distribution in Vancouver.

Although arguably undervalued in mainstream music circles, Hynes is much-respected in roots music circles worldwide. His songs—including "Sonny's Dream," "Godspeed," "St. John's Waltz," "Atlantic Blue," and "No Change in the Weather" (the latter co-written with Toronto singer/songwriter Murray McLauchlan)—have been covered by such Canadian acts as the Ennis Sisters, Prairie Oyster, Cindy Church, Terry Kelly, the Irish Descendants, and John McDermott.

"Sonny's Dream" was written in 1976 about Hynes' Uncle Sonny (Thomas O'Neil), a country fan who taught him to play guitar. It has since become a folk music standard recorded by more than 30 artists, including Emmylou Harris, Ireland's Christy Moore, and Moore's compatriot Mary Moore.

"Ron is one of the premier songwriters in the nation," says Tony Ploughman, assistant manager of independent record store Fred's in St. John's. "As a lyricist, storyteller, and character developer, he has the skills to the max. This is a beautiful record."

The album's producer, Paul Mills, has a working relationship with Hynes dating back to a CBC Radio broadcast recording in 1972.

"Ron is widely respected as songwriter," Mills says, "and it was an honor to work with him."

Hynes' career kicked off in the early '70s. He played the Canadian coffeehouse circuit as a solo artist and with the Mimmers Troupe (a now-defunct theater company in Newfoundland). His first commercial recording was *Discovery*, released in Newfoundland by independent label Audat Records in 1972.

His career soared nationally as a

founding member of six-piece Newfoundland folk/rock act the Wonderful Grand Band, which recorded two albums, *The Wonderful Grand Band* (Clode Sound) in 1979 and *Living in a Fog* (Grand East Records) in 1981. Following the band's breakup, Hynes issued children's album *Small Fry* (Sound Ventures/Islander) in 1987.

Following that album, Hynes signed with EMI Music Canada. But after two sets—*Cryer's Paradise* (1993) and *Face to the Gale* (1997)—sold poorly, EMI dropped Hynes.

economic conditions.

Hynes' appreciation of Newfoundland's cultural life was shaped while growing up in the '60s in the village of Ferryland on the southern shore of Newfoundland's Avalon Peninsula. He says his first musical influences from elsewhere were Hank Williams, Roy Orbison, Del Shannon, and Johnny Cash, followed by the Beach Boys, the Beatles, and Bob Dylan.

"I'm a 'county' singer," he explains. "That's taking the 'r' out of country, and it describes [Eastern Canadian



HYNES

He subsequently concentrated on working closer to home and in 1998 independently released *Standing in Line in the Rain*. He followed that with another self-released project, *The Sandcastle Sessions*, in 2002.

"Ron has always been a songwriter I would use as a benchmark to look at other writers," says Glenn Meisner, a music producer for CBC Radio in Halifax, Nova Scotia. "But fame and stardom, that's gone now for him."

Hynes agrees. "As a young man, I dreamed of pop stardom like everybody else. I came to realize the important thing was to be a really good songwriter."

"The inheritance of songwriting in Newfoundland comes from 400 years of people writing songs in small communities. They didn't write songs to get a record deal or to have hits. They wrote them as a chronicle of their times," Hynes says.

The album is a study of (mostly Newfoundland) characters dealing with love, mid-life, and the ongoing pressure to move away because of eco-

artists] like Lenny Gallant and Jimmy Rankin. It's a mixture of the Irish influence, a love of country music, and a penchant for rock'n'roll."

Five songs on the new album also appeared on Hynes' *The Sandcastle Sessions*, recorded "live" in a Newfoundland cottage at a time when his song catalog was in limbo because of the bankruptcy of independent Toronto music group Song Corp. in 2001.

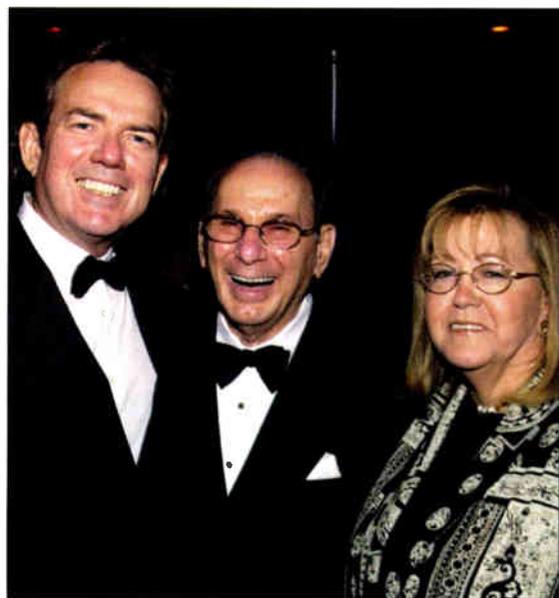
Peermusic Canada's acquisition of subsidiary Song Publishing's catalog—which includes Hynes' songs—was approved in November 2002 by the Ontario Superior Court in Toronto.

"Possible covers of the songs would come up and I'd say no, because I didn't know who to assign the publishing to," Hynes recalls.

The artist's contribution to Newfoundland culture was marked in 2002 by Memorial University in St. John's, which presented him with an honorary doctorate of letters. Hynes points out that there was a certain irony in the event: "This was from a university I failed out of in my first year."

Singing Their Praises

The 2003 Songwriters Hall of Fame (SHOF) induction ceremony was held June 12 at New York's Marriott Marquis. The 2003 songwriter inductees were Phil Collins, Little Richard, Van Morrison, and Queen. Among the special honorees was BMG Music Publishing Worldwide chairman Nicholas Firth, who received the Abe Olman Publisher Award. They were celebrated with performances by Wynonna, Pink, Billy Joel, Michael Amante, Paul Shaffer, Solomon Burke, Monica Mancini, Paul Williams, Marc Shaiman, Ray Charles, Barry Manilow, Melissa Errico, and Gavin DeGraw.



Jimmy Webb took home the Johnny Mercer Award. Pictured celebrating, from left, are Webb, SHOF chairman/CEO Hal David, and SHOF president Linda Moran.



Alicia Keys presented the Sammy Cahn Lifetime Achievement Award to Patti LaBelle. Pictured, from left, are performer Billy Joel, LaBelle, performer Barry Manilow, and Keys.



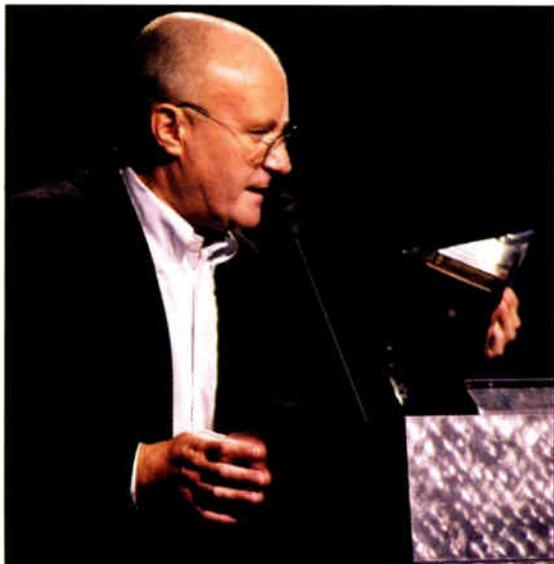
Wynonna performed at the event with Queen. Pictured, from left, are Queen's Brian May and Wynonna.



Jerry Seinfeld presented Tony Bennett with the Towering Performance Award for Towering Song "I Left My Heart in San Francisco" by Douglass Cross and George Cory (Colgems-EMI Music [ASCAP]). Pictured, from left, are Bennett, Seinfeld, and event producer Phil Ramone.



RCA Music Group chairman/CEO Clive Davis merited the Hitmaker Award, while EMI Music Publishing chairman/CEO Martin Bandier received the prestigious Patron of the Arts Award. Pictured, from left, are Davis, Bandier, and Motown founder Berry Gordy, who presented Bandier's award.



Phil Collins was a 2003 songwriter inductee.

Songwriters Celebrate Hall Of Fame Inductees

"We understand we're in the presence of greatness," said **Brian May**, as he and his fellow surviving **Queen** members were inducted into the Songwriters Hall of Fame (SHOF).

The 34th annual event, held June 12 at New York's Marriott Marquis, was marked by greatness.

The music performances were

as **Bandier** unleashed a drive that fell into the drink two feet short. "I learned right then, do not bet against **Marty Bandier** on *anything!*" said **Gordy**, who has since sold another 30% of **Jobete** to **EMI**.

Bandier testified to his strong support of the Hall of Fame. "You can't imagine **Judy Garland** without **Yip**

Harburg or **Harold Arlen**," he said of the "Over the Rainbow" songwriting team, "yet the public doesn't know who they are." He expressed the organization's longstanding goal of a museum

Words & Music
By **Jim Bessman**
jbessman@billboard.com



paramount. **Sammy Cahn** Lifetime Achievement Award winner **Patti LaBelle** delivered a soaring rendition of her **Tena Clark**-penned "Way Up There" tribute to the Columbia shuttle astronauts. But she just couldn't leave the stage without besting **Michael Amante's** preceding version of "Over the Rainbow"—though he had beautifully delivered it as a tribute to its lyricist **E.Y. "Yip" Harburg**, who was honored alongside **Duke Ellington** and **Vernon Duke** in the evening's Centennial segment.

Also spectacular—if comparatively subdued—was **Billy Joel's** musical line-by-line analysis of Johnny Mercer Award recipient **Jimmy Webb's** classic "Wichita Lineman." " 'And I need you more than want you,' " recited piano man **Joel**, who paused for a moment before drolly wondering out loud, "Isn't that a dis?" He continued the lyric: " 'And I want you for all time.' Holy shit! He must really need her!"

Webb, who presented **Joel** with the Mercer Award last year, bemusedly responded, "I've never been present at the dissection of one of my own songs before!" He told how he made the Los Angeles publishing rounds with a bag of songs before finding a home at Motown's music publishing affiliate **Jobete Music**, or "Motown West."

Webb recalled his first Motown cut "My Christmas Tree," which appeared on a 1965 **Supremes** Christmas LP. "It was no threat to 'White Christmas,' but it was my entry into the music business," he said, calling Motown "the best rock'n'roll college you could go to."

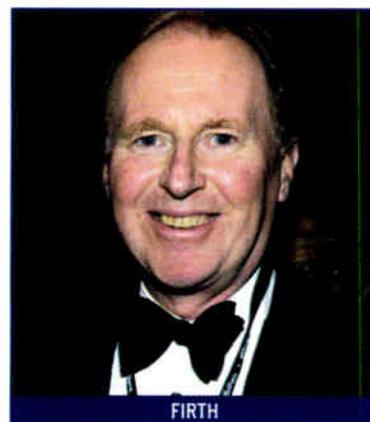
He then thanked Motown founder **Berry Gordy**, who had previously presented the Patron of the Arts Award to EMI Music Publishing chairman/CEO **Martin Bandier**.

For his part, **Gordy** recounted how he had bet **Bandier**, who had already acquired half of **Jobete**, that he couldn't hit a golf ball across a river. Then, with the remaining **Jobete** share at stake, **Gordy** held his breath

"where the public can learn of the great contributions [songwriters have made] to our lives," adding, "artists may come and go in our lifetime, but great songs last forever."

The other publisher feted was **Abe Olman** Publisher Award winner **Nicholas Firth**. The BMG Music Worldwide chairman remembered lunching many years ago with publisher and SHOF co-founder **Abe Olman**. **Firth** said he now shares **Olman's** "dream" of the Hall of Fame.

It was announced that the induction ceremony would be televised July 9, again on **Bravo**. It will require heavy editing, as it ran well past midnight—because of the lengthy closing presentation of the Hitmaker Award to RCA Music Group chairman/CEO **Clive Davis**.



While **Davis's** stature as a hitmaker is surely unrivaled, it would seem that devoting so much time in honoring him—including a heavily produced **Barry Manilow** performance segment and comprehensive video bio—runs counter to the Hall of Fame's intentions as professed by the likes of **Bandier**. **Davis** himself noted that he's not a songwriter, yet anyone who watches **Bravo** will likely learn way more about **Davis** than **Queen** and **Webb** and the night's other songwriter inductees, **Phil Collins**, **Little Richard**, and **Van Morrison**.

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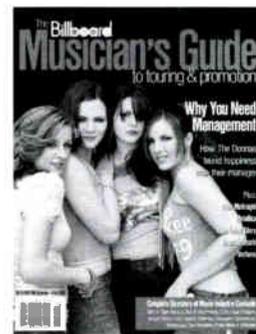
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Rights Fight

Continued from page 5

prevent a radio station from playing an album track."

As word spread among radio, the original version was added to more stations.

By then, Crow was nearing the end of the promotion cycle for her own album.

So, Trink says, "we went back to her label. After reconsidering the situation, we decided to actively promote the original version—while Universal South continued working with country radio." Stations played the version that fit their format.

TOO MUCH ISN'T A GOOD THING

Controlling an artist's image and the fear of overexposure are major factors when a label considers granting singles rights. Being featured on too many records can dilute that artist's impact, one label executive says.

The current Lil' Kim hit, "Magic Stick" featuring 50 Cent, was deliberately not promoted to radio at the request of the rapper's label.

Yet that did not stop radio from playing the album track.

Atlantic's urban GM Ronnie Johnson tells *Billboard* the label didn't get singles rights for the track, "but if we had, we would have been able to aggressively promote and market the record. We would have had the tools, like a video and maybe even performance opportunities. This would have allowed us to expand the sales and airplay on the record."

The reality is that "sometimes radio, as it did in this particular case, dictated that this was an official single," Johnson says.

If oversaturation is a concern for labels, it should be noted that 50 Cent's own singles still performed well while he was participating on the Lil' Kim track.

In the best cases, singles-rights agreements stipulate that a record must be released or serviced to radio by a certain date to prevent interfering with the featured artist's own record.

Earlier this year, Lava released Blue Man Group's second album, *The Complex*. It featured several guest turns by, among others, Dave Matthews ("Sing Along"), Venus Hum (a cover of Donna Summer's "I Feel Love"), and Gavin Rossdale ("The Current").

The label received single rights for the lead single, "Sing Along," and its follow-up, "The Current."

"Sing Along" was released at the right time, Blue Man Group co-founder Matt Goldman says. "We were lucky that Dave had a gap between albums. He agreed that this should be a single."

Ditto for Lava and Matthews' label, RCA.

Goldman notes that "Sing Along" was recorded with no guarantee of getting singles rights. "But it's become such a Dave song that we could never have rerecorded the song with another artist."

ORIGINAL OR REMIX?

Radio is not so concerned about the "official" single. In its original album version, Fabolous' new single, "Into You," features Ashanti, while the video

and a rerecorded version spotlights Fabolous labelmate Tamia.

For the most part, PDs say they are sticking to the original version of the song.

"Our stations are all playing [the version by] Fabolous and Ashanti, because that's the only version CD buyers have and can hear," says Steve Hegwood, owner of R&B group On-Top Broadcasting, which has stations in Norfolk, Va., and New Orleans, among other markets.

"When the video hits, we'll decide if we switch versions," he adds.

Jack Spade, PD of R&B WQSL/WQZL New Bern, N.C., is opting for the Ashanti version. He cites its "smoother sound," which makes it "a better fit for the song."

Ken Johnson, who oversees the R&B outlets of Cumulus Broadcasting, acknowledges that a number of PDs have gone with the rerecorded version.

"I like to stick to versions of songs that record companies are pushing, because of the possible additional exposure it may or should be getting, meaning video play and other stations," Johnson says.

Echoing label concerns, some PDs say Ashanti may be over-exposed.

"We're playing the Tamia version simply because we have a lot of Ashanti on the air already," says R. Dub, PD of rhythmic top 40 KOHT Tucson, Ariz.

But that's hard to square with the reality of stations playing between four or five 50 Cent singles on any given day.

Erik Johnson, PD of rhythmic top 40 KQCH Omaha, Neb., says that if the singles rights issue was not a problem, radio would "avoid the confusion of the remix. It would also create less confusion regarding [music research] hooks."

Some PDs say the confusion goes deeper than simply figuring out which version to play listeners in call-out research.

"In addition to the different performers, [even] the various mixes that are available to radio that don't make it to the consumer are an additional source of frustration," says Tracy Johnson, GM/PD of adult top 40 KFMB San Diego. Cumulus' Johnson says listeners understand there are multiple versions of a song, because "they are always on the Internet and all over BET and MTV. They will be aware of the controversy."

R&B KVEG Las Vegas is playing the Tamia version of "Into You." PD Sherita Saulsberry says that at first, "listeners were definitely confused. We received numerous calls from the listeners correcting the jocks: 'It's Ashanti, not Tamia; I have the album.' At one point, my jocks were just announcing Fabolous. Now the confusion has cleared and the listeners understand that there are two versions. If the second version is just as good or even better, who cares? It's a bonus for music lovers."

Mike Parsons, PD of modern AC KPEK Albuquerque, N.M., disagrees.

"It must suck for a listener to realize \$18 later that a song they purchased is "not exactly the song they heard and loved," he says. "I'm sick of getting the CD that has a rock mix, alternative mix, dance mix, country mix, and polka mix. The artist recorded the song a certain way. Leave it alone. Remember when we actually thought of music as art, not product?"

Additional reporting by Rashaun Hall and Sean Ross in New York.

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Billboard® VIDEO MONITOR

JUNE 28 2003
THE MOST-PLAYED CLIPS AS MONITORED BY NIELSEN BROADCAST DATA SYSTEMS
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For week ending
JUNE 15, 2003

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1234 W. Street, N.E., Washington, D.C. 20018	330 Commerce Street, Nashville, TN 37201	1515 Broadway, New York, NY 10036	1515 Broadway, New York, NY 10036
1 JOE BUDDEN, PUMP IT UP 2 DAVID BANNER, LIKE A PIMP 3 50 CENT, 21 QUESTIONS 4 ASHANTI, ROCK WIT U 5 BONE CRUSHER, NEVER SCARED 6 GIUWINE, IN THOSE JEANS 7 LUDACRIS, ACT A FOOL 8 BEYONCE, CRAZY IN LOVE 9 CHINGY, RIGHT THURR 10 MONICA, SO GONE 11 SEAN PAUL, LIKE GLUE 12 BUSTA RHYMES, I KNOW WHAT YOU WANT 13 THE ISLEY BROTHERS, WHAT WOULD YOU DO 14 FLOETRY, SAY YES 15 DA BRAT, IN LOVE WIT' CHU 16 LIL JON & THE EAST SIDE BOYZ, GET LOW 17 R. KELLY, SNAKE 18 NICK CANNON, FEELIN' FREAKY 19 HEATHER HEADLEY, I WISH I WASN'T 20 FABOLOUS, CAN'T LET YOU GO 21 JAHMEIN, PUT THAT WOMAN FIRST 22 JUSTIN TIMBERLAKE, ROCK YOUR BODY 23 LIL MO, 4 EVER 24 JENNIFER LOPEZ, I'M GLAD 25 JAY-Z, LA, LA, LA (EXCUSE ME AGAIN) 26 DJ KAYSLAY, TOD MUCH FOR ME 27 CLIPSE, HOT DAMN 28 SNOOP DOGG, BEAUTIFUL 29 WAYNE WOODER, NO LETTING GO 30 DIRTY HILL, I LOVE YOU 31 TAMIKA, DIRTYLY MISSING YOU 32 TALIB KWELL, GET BY 33 LI: KIM, THE JUMP OFF 34 GANG STARR, RITE WHERE U STAND 35 JAY-Z, EXCUSE ME MISS 36 TYRESE, SIGNS OF LOVE MAKIN' 37 MYA, MY LOVE IS LIKE...WO 38 E-40, ONE NIGHT STAND 39 50 CENT, MANY MEN 40 STAGGA LEE, ROLL WITH M.V.P.	1 KENNY CHESNEY, NO SHOES, NO SHIRT, NO PROBLEMS 2 TOBY KEITH, BEER FOR MY HORSES 3 BROOKS & DUNN, RED DIRT ROAD 4 BRAD PAISLEY, CELEBRITY 5 VINCE GILL, SOMEDAY 6 SHANIA TWAIN, FOREVER AND FOR ALWAYS 7 FAITH HILL, YOU'RE STILL HERE 8 MONTGOMERY GENTRY, SPEED 9 RASCAL FLATTS, LOVE YOU OUT LOUD 10 JIMMY WAYNE, STAY GONE 11 DWIGHT YOAKAM, THE BACK OF YOUR HAND 12 CHRIS CAGLE, WHAT A BEAUTIFUL DAY 13 DOLLY PARTON, I'M GONE 14 DARRYL WORLEY, HAVE YOU FORGOTTEN 15 TRACE ADKINS, THEN THEY DO 16 KEITH URBAN, SOMEBODY LIKE YOU 17 TERRI CLARK, THREE MISSISSIPPI 18 LONESTAR, MY FRONT PORCH LOOKING IN 19 MARTINA MCBRIDE, CONCRETE ANGEL 20 MONTGOMERY GENTRY, MY TOWN 21 TIM MCCORMAS, SHE'S MY KIND OF RAIN 22 BRIAN MCCORMAS, 99.9% SURE (I'VE NEVER BEEN HERE BEFORE) 23 ALISON KRAUSS, THE LUCKY ONE 24 GEORGE STRAIT, SHE'LL LEAVE YOU WITH A SMILE 25 ALAN JACKSON, DRIVE (FOR DADDY GENE) 26 RASCAL FLATTS, THESE DAYS 27 KENNY CHESNEY, BIG STAR 28 DIXIE CHICKS, LONG TIME GONE 29 FAITH HILL, WHEN THE LIGHTS GO DOWN 30 TOBY KEITH, COURTESY OF THE RED, WHITE & BLUE 31 DIERKS BENTLEY, WHAT WAS I THINKIN' 32 JOE NICHOLS, SHE ONLY SMOKES WHEN SHE DRINKS 33 TERRI CLARK, I JUST WANNA BE MAD 34 BUDDY JEWELL, HELP POUR OUT THE RAIN (LACEY'S SONG) 35 MARK WILLIS, IS SOMETHIN' 36 RHONDA VINCENT, YOU CAN'T TAKE IT WITH YOU 37 JOHNNY CASH, HURT 38 BLAKE SHELTON, HEAVY LIFTIN' 39 JENNIFER MANSON, THIS FAR GONE 40 JOE NICHOLS, BROKENHEARTSVILLE	1 BEYONCE, CRAZY IN LOVE 2 50 CENT, 21 QUESTIONS 3 KELLY CLARKSON, MISS INDEPENDENT 4 ASHANTI, ROCK WIT U 5 PINK, FEEL GOOD TIME 6 JOE BUDDEN, PUMP IT UP 7 EVANESCENCE, BRING ME TO LIFE 8 FABOLOUS, CAN'T LET YOU GO 9 METALLICA, ST. ANGER 10 BUSTA RHYMES & MARIAH CAREY, I KNOW WHAT YOU WANT 11 MONICA, SO GONE 12 GOOD CHARLOTTE, GIRLS & BOYS 13 MICHELLE BRANCH, ARE YOU HAPPY NOW 14 LILUX, IT'S ABOUT TIME 15 CHRISTINA AGUILERA, FIGHTER 16 JAHMEIN, PUT THAT WOMAN FIRST 17 BONE CRUSHER, NEVER SCARED 18 MYA, MY LOVE IS LIKE...WO 19 ROONEY, BLUE SIDE 20 WHITE STRIPES, SEVEN NATION ARMY 21 CHEVELLE, SEND THE PAIN BELOW 22 LUDACRIS, ACT A FOOL 23 T.A.T.U., NOT GONNA GET US 24 DEFTONES, MINERVA 25 QUEENS OF THE STONE AGE, GO WITH THE FLOW 26 JASON MRAZ, THE REMEDY (I WON'T WORRY) 27 STAINED, PRICE TO PLAY 28 SEAN PAUL, LIKE GLUE 29 COLD, STUPID GIRL 30 TRAPT, HEADSTRONG 31 LINKIN PARK, SOMEWHERE I BELONG 32 P.D., SLEEPING AWAKE 33 RADIOHEAD, THERE THERE 34 FINCH, WHAT IT IS TO BURN 35 ALL-AMERICAN REJECTS, THE LAST SONG 36 MARILYN MANSON, MOBSCEANE 37 EMINEM, WITHOUT ME 38 FOO FIGHTERS, TIMES LIKE THESE 39 WAYNE WOODER, NO LETTING GO	1 JEWEL, INTUITION 2 BEYONCE KNOWLES, CRAZY IN LOVE 3 TRAPT, CALLING ALL ANGELS 4 MATCHBOX TWENTY, UNWELL 5 PINK, FEEL GOOD TIME 6 EVANESCENCE, BRING ME TO LIFE 7 JENNIFER LOPEZ, I'M GLAD 8 MICHELLE BRANCH, ARE YOU HAPPY NOW 9 KELLY CLARKSON, MISS INDEPENDENT 10 SUGAR RAY, MR. BARTENDER (IT'S SO EASY) 11 FOO FIGHTERS, TIMES LIKE THESE 12 MARDON'S, HARDER TO BREATHE 13 ASHANTI, ROCK WIT U 14 LISA MARIE PRESLEY, LIGHTS OUT 15 GOO GOO DOLLS, SYMPATHY 16 AUDIOSLAVE, LIKE A STONE 17 UNCLE KRACKER, DRIFT AWAY 18 COLDFPLAY, CLOCKS 19 JASON MRAZ, THE REMEDY (I WON'T WORRY) 20 SHANIA TWAIN, FOREVER AND FOR ALWAYS 21 SNOOP DOGG, BEAUTIFUL 22 THORNS, I CAN'T REMEMBER 23 3 DOORS DOWN, THE ROAD I'M ON 24 SANTANA, THE GAME OF LOVE 25 ALL-AMERICAN REJECTS, SWING SWING 26 CHRISTINA AGUILERA, FIGHTER 27 CELINE DION, I DROVE ALL NIGHT 28 R. KELLY, IGNITION 29 JOHN MAYER, YOUR BODY IS A WONDERLAND 30 NO DOUBT, UNDERNEATH IT ALL 31 PINK, DON'T LET ME GET ME 32 RED HOT CHILI PEPPERS, BY THE WAY 33 PINK, GET THE PARTY STARTED 34 KID ROCK, PICTURE 35 NORAH JONES, DON'T KNOW WHY 36 RED HOT CHILI PEPPERS, CAN'T STOP 37 FRANKY PEREZ, SOMETHING CRAZY 38 JUSTIN TIMBERLAKE, CRY ME A RIVER 39 AVRIL LAVIGNE, UNCOMPlicated 40 JOHN MAYER, WHY GEORGIA
NEW ONES ASHANTI, ROCK WIT U BEYONCE, CRAZY IN LOVE SEAN PAUL, LIKE GLUE LIL JON & THE EAST SIDE BOYZ, GET LOW NICK CANNON, FEELIN' FREAKY JAY-Z, LA, LA, LA (EXCUSE ME AGAIN)	NEW ONES VINCE GILL, SOMEDAY JOE NICHOLS, SHE ONLY SMOKES WHEN SHE DRINKS BLAKE SHELTON, HEAVY LIFTIN'	NEW ONES MICHELLE BRANCH, ARE YOU HAPPY NOW JAHMEIN, PUT THAT WOMAN FIRST BONE CRUSHER, NEVER SCARED	NEW ONES BEYONCE, CRAZY IN LOVE THORNS, I CAN'T REMEMBER 3 DOORS DOWN, THE ROAD I'M ON

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1 LINKIN PARK, FAINT 2 EVANESCENCE, BRING ME TO LIFE 3 COLD, STUPID GIRL 4 ALL-AMERICAN REJECTS, THE LAST SONG 5 SUM 41, HELL SONG 6 AUDIOSLAVE, LIKE A STONE 7 CHEVELLE, SEND THE PAIN BELOW 8 MARILYN MANSON, MOBSCEANE 9 WHITE STRIPES, SEVEN NATION ARMY 10 DEFTONES, MINERVA 11 TRAPT, HEADSTRONG 12 TAPROOT, MINE 13 A.F.I., GIRL'S NOT GREY 14 STAINED, PRICE TO PLAY 15 ATARIS, IN THIS DIARY 16 LESS THAN JAKE, SHE'S GONNA BREAK SOON 17 FOO FIGHTERS, TIMES LIKE THESE 18 QUEENS OF THE STONE AGE, GO WITH THE FLOW 19 METALLICA, ST. ANGER 20 GOOSMACK, STRAIGHT OUT OF LINE 21 SALIVA, REST IN PIECES 22 REVIS, CAUGHT IN THE RAIN 23 3 DOORS DOWN, THE ROAD I'M ON 24 P.D., SLEEPING AWAKE 25 GOOD CHARLOTTE, THE YOUNG AND THE HOPELESS 26 GOOD CHARLOTTE, THE ANTHEM 27 SMILE EMPTY SOUL, BOTTOM OF A BOTTLE 28 50 CENT, 21 QUESTIONS 29 ALKALINE TRIO, WE'VE HAD ENOUGH 30 STARTING LINE, THE BEST OF ME	1 LONESTAR, MY FRONT PORCH LOOKING IN 2 MONTGOMERY GENTRY, SPEED 3 RANDY TRAVIS, THREE WOODEN CROSSES 4 JIMMY WAYNE, STAY GONE 5 BROOKS & DUNN, RED DIRT ROAD 6 DIAMOND RIO, I BELIEVE 7 TOBY KEITH, BEER FOR MY HORSES 8 SHANIA TWAIN, FOREVER AND FOR ALWAYS 9 TRACY BRAND, THE TRUTH ABOUT MEN 10 EMERSON DRIVE, ONLY GOD COULD STOP ME LOVING YOU 11 KENNY CHESNEY, NO SHOES, NO SHIRT, NO PROBLEMS 12 CLEDUS T. JUDO, WHERE'S YOUR MOMMY? 13 DIERKS BENTLEY, WHAT WAS I THINKIN' 14 DWIGHT YOAKAM, THE BACK OF YOUR HAND 15 TERRI CLARK, THREE MISSISSIPPI 16 DOLLY PARTON, I'M GONE 17 FAITH HILL, YOU'RE STILL HERE 18 TRACE ADKINS, THEN THEY DO 19 JENNIFER MANSON, THIS FAR GONE 20 BRIAN MCCORMAS, 99.9% SURE (I'VE NEVER BEEN HERE BEFORE) 21 BLAKE SHELTON, HEAVY LIFTIN' 22 BRAD PAISLEY, CELEBRITY 23 CHRIS CAGLE, WHAT A BEAUTIFUL DAY 24 BUDDY JEWELL, HELP POUR OUT THE RAIN (LACEY'S SONG) 25 BILLY GILMAN, SHADES OF LIFE (I AM) 26 GEORGE STRAIT, CARRYING YOUR LOVE WITH ME 27 GEORGE STRAIT, SHE'LL LEAVE YOU WITH A SMILE 28 KEITH URBAN, RAINING ON SUNDAY 29 GEORGE STRAIT, IF I KNOW ME 30 MARCEL, TENNESSEE	1 SEAN PAUL, LIKE GLUE 2 LINKIN PARK, FAINT 3 METALLICA, ST. ANGER 4 RADIOHEAD, THERE THERE 5 50 CENT, 21 QUESTIONS 6 JOE BUDDEN, PUMP IT UP 7 COLDPLAY, GET BUSY 8 SHAWN DESMAN, SPREAD MY WINGS 9 PHIL LAVIGNE, LOSING GRIP 10 FINGER ELEVEN, GOOD TIMES 11 SAM ROBERTS, WHERE HAVE ALL THE GOOD PEOPLE GONE 12 MYA, MY LOVE IS LIKE...WO 13 BEYONCE KNOWLES, CRAZY IN LOVE 14 METALLICA, ST. ANGER 15 EMINEM, SING FOR THE MOMENT 16 SUM 41, HELL SONG 17 LINKIN PARK, SOMEWHERE I BELONG 18 50 CENT, 21 QUESTIONS 19 BUSTA RHYMES & MARIAH CAREY, I KNOW WHAT YOU WANT 20 DEFTONES, MINERVA 21 STARTING LINE, THE BEST OF ME 22 LIL JON & THE EAST SIDE BOYZ, GET LOW 23 SMILE EMPTY SOUL, BOTTOM OF A BOTTLE 24 DJ KAYSLAY, TOD MUCH FOR ME 25 YEAH YEAH YEAHS, DATE WITH THE NIGHT 26 ROONEY, BLUE SIDE 27 LUDACRIS, ACT A FOOL 28 JACK JOHNSON, THE HORIZON HAS BEEN DEFEATED 29 STAINED, PRICE TO PLAY 30 WHITE STRIPES, SEVEN NATION ARMY	1 ASHANTI, ROCK WIT U 2 GIBB, GIVE UP THE GRUDGE 3 MICHELLE BRANCH, ARE YOU HAPPY NOW 4 SIMPLE PLAN, ADDICTED 5 EVANESCENCE, BRING ME TO LIFE 6 THREEDAYS GRACE, (I HATE) EVERYTHING ABOUT YOU 7 SEAN PAUL, GET BUSY 8 SHAWN DESMAN, SPREAD MY WINGS 9 PHIL LAVIGNE, LOSING GRIP 10 FINGER ELEVEN, GOOD TIMES 11 SAM ROBERTS, WHERE HAVE ALL THE GOOD PEOPLE GONE 12 MYA, MY LOVE IS LIKE...WO 13 BEYONCE KNOWLES, CRAZY IN LOVE 14 METALLICA, ST. ANGER 15 EMINEM, SING FOR THE MOMENT 16 SUM 41, HELL SONG 17 LINKIN PARK, SOMEWHERE I BELONG 18 50 CENT, 21 QUESTIONS 19 BUSTA RHYMES & MARIAH CAREY, I KNOW WHAT YOU WANT 20 WHITE STRIPES, SEVEN NATION ARMY 21 R. KELLY, SNAKE 22 JOE BUDDEN, PUMP IT UP 23 BRASSMUNK, BIG 24 OUR LADY PEACE, INNOCENT 25 CHRISTINA AGUILERA, FIGHTER 26 KELLY CLARKSON, MISS INDEPENDENT 27 DISTURBED, PRAYER 28 GOOD CHARLOTTE, THE YOUNG AND THE HOPELESS 29 CAESARS, JERK IT OUT 30 JENNIFER LOPEZ, I'M REAL
NEW ONES METALLICA, ST. ANGER LINDSEY, NEVER LEAVE YOU DIE TRYING, OXYGEN'S GONE SUNDAY DRIVER, FOREVER AGAIN FINGER ELEVEN, GOOD TIMES	NEW ONES VINCE GILL, SOMEDAY JOE NICHOLS, SHE ONLY SMOKES WHEN SHE DRINKS GEORGE STRAIT, BABY'S GOTTEN GOOD AT GOD	NEW ONES SEAN PAUL, LIKE GLUE ALL-AMERICAN REJECTS, THE LAST SONG LIL JON & THE EAST SIDE BOYZ, GET LOW LIL JON & THE EAST SIDE BOYZ, GET LOW ASHANTI, ROCK WIT U RADIOHEAD, CREEP	NEW ONES LILUX, IT'S ABOUT TIME R. KELLY, SNAKE OUR LADY PEACE, INNOCENT CAESARS, JERK IT OUT ALEXISOFIRE, PULMONARY ARCHERY LIAM LYNCH, UNITED STATES OF WHATEVER JAY-Z, LA, LA, LA (EXCUSE ME AGAIN) HIP JOINT INC., WHAT WENT ON

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING JUNE 28, 2003

CMC CALIFORNIA MUSIC CHANNEL	MUSIC TELEVISION LATIN AMERICA	URBAN 2-PROFESSIONS	VIVA Continuous programming
15 hours weekly 10227 E 14th St, Oakland, CA 94603	Continuous programming 1111 Lincoln Rd, Miami Beach, FL 33139	2 hours weekly 3300 Main St, Philadelphia, PA 19127	Im Media Park 2, 50670 Köln, Germany
1 PINK, FEEL GOOD TIME 2 LINKIN PARK, FAINT 3 MICHELLE BRANCH, ARE YOU HAPPY NOW? 4 KELLY CLARKSON, MISS INDEPENDENT 5 NICK CANNON, FEELIN' FREAKY 6 FRANKIE J, DON'T WANNA TRY 7 TRALLA, I WANT YOU 8 BLACK EYED PEAS, WHERE IS THE LOVE? 9 GOOD CHARLOTTE, THE YOUNG AND THE HOPELESS 10 JEWEL, INTUITION 11 LILUX, IT'S ABOUT TIME 12 LUDACRIS, ACT A FOOL 13 SIMPLE PLAN, ADDICTED 14 CHEVELLE, SEND THE PAIN BELOW 15 SEAN PAUL, GET BUSY	1 SYSTEM OF A DOWN, BODAM 2 MARILYN MANSON, MOBSCEANE 3 LINKIN PARK, SOMEWHERE I BELONG 4 EMINEM, SING FOR THE MOMENT 5 AVRI L LAVIGNE, I'M WITH YOU 6 50 CENT, IN DA CLUB 7 KELLY OSBOURNE, COME DIG ME OUT 8 NELLY, WORK IT 9 EVANESCENCE, BRING ME TO LIFE 10 MISSY "MISDEMEANOR" 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' YOU 19 AUDIOSLAVE, LIKE A STONE 20 MANIA, MARIPOSA TRACIONERA	1 STICKY FINGAZ, CAN'T CALL IT 2 DA BRAT, IN LOVE WIT CHU 3 50 CENT, 21 QUESTIONS 4 DJ KAYSLAY, TOD MUCH FOR ME 5 JOE BUDDEN, PUMP IT UP 6 50 CENT, IN DA CLUB 7 MD THUGS, ALL LIFE LONG 8 DIRTY HILL, LOVE YOU 9 KEITH MURRAY, YEAH YEAH U KNOW IT 10 50 CENT, MANY MEN (WISH DEATH) 11 CHINGY, RIGHT THURR 12 KENNY LATTIMORE & CHARITE MOORE, YOU DON'T HAVE TO CRY 13 HITMAN SAMMY SAM, STEP DADDY 14 BLU CANTRELLA, BREATHE 15 NELLY, PIMP JUICE 16 BENZINO, WOULD YOU	1 YVONNE CATTERFELD NAIDOO, FUR DICH 2 IZA, ICH KEINE NICHTS 3 NENA, ANYPLACE, ANYWHERE, ANYTIME 4 OUTLANDISH, AICHA 5 DJ TOMKEX, GANXTAVILLE PT. 3 6 ALEXANDER, STAY WITH ME 7 DANIEL KUEBLBOECK, HEARTBEAT 8 JULIETTE SHORPHEAN, CALLING YOU 9 AVRIL LAVIGNE, LOSING GRIP 10 BEYONCE, CRAZY IN LOVE

Fox To Invest In More Music

After the ratings boost by *American Idol* and *American Juniors*, the Fox network hopes to keep the music playing with a host of new offerings.

Fox aired *Summer Music Mania 2003* May 22. The concert special featured **Alice Cooper, Kelly Clarkson, Brian McKnight, and Ziggy Marley.**

The network will televise a Dale Earnhardt Tribute Concert July 10. It takes place June 28 at the Daytona International Speedway in Daytona Beach, Fla.

The concert special will star **Alabama, Brooks & Dunn, Kenny Chesney, Sheryl Crow, Goo Goo Dolls, Hootie & the Blowfish, and Delbert McClinton.**

Proceeds will benefit the Dale Earnhardt Foundation, named for the race-car champion who died in a racing accident in 2001. The foundation is run by his widow, **Teresa Earnhardt.**

"I think it's important that we help Teresa continue Dale's legacy," Alabama lead singer **Randy Owen**

TV PARTNERSHIP DEALS: MTV2 has joined forces with Mountain Dew's AMP Energy Drink for the AMP Bands Video Brawl contest. The contest (for independent and

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The Tube™**
By Carla Hay
chay@billboard.com



unsigned acts) runs until July 14. The winner will have their music video shown on MTV2.

Online voting at amp.mtv2.com will determine the winner among 12 finalists. Clips of the bands are available on the Web site, as well as on ampenergy.com.

The finalists include Victory Records' **Taking Back Sunday** and **Glasseater**; Nitro Records' **Don't Look Down**; and Vagrant Records' **Hey Mercedes**. A compilation CD of the finalists will be sent to radio stations.

Other prizes include an opening act slot for a future MTV2 \$2Bill concert and a guest VJ shift on

MTV2. An online voter will also be chosen to appear in the winning band's video.

Meanwhile, MuchLOUD—the MuchMusic spinoff channel for alternative rock and hard rock/heavy metal—has partnered with rock stations CFNY (102.1 the Edge) Toronto and CFOX Vancouver for cross-promotions. Corus Entertainment, which owns CFNY and CFOX, will discontinue operation of its rock-oriented Edge TV digital-TV service.



says of participating in the concert.

Also on tap for the summer is a new music series, *Soundmix*, which will feature regular people impersonating music stars.

Each week, a winner will receive cash and advance to the finals. The grand prize has yet to be announced. *Soundmix* currently airs in about 10 countries.

Auditions for the U.S. show will be held June 20, 21, and 22 at Ben Kitay Studios in Los Angeles.

And let's not forget the annual Billboard Awards, which Fox airs every December.

PRODUCTION COMPANY NEWS: Radical Media has named **Scott Spanjich** executive producer and signed director **Dave Meyers**. Spanjich was previously video commissioner at Epic Records. Meyers was previously repped by F.M. Rocks... Music-video director **Nick Quested** has joined the roster of F.M. Rocks. He was previously with production company Department of Film... Visual-effects production company **Steele VFX** has named **Ian Dawson** executive producer. He was a senior producer at R!OT Santa Monica.

Behind the Bullets

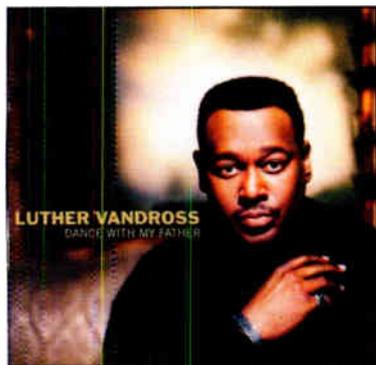
THE LATEST TRENDS FROM BILLBOARD'S CHARTS

Vandross Hits Career Peak As Health Improves

Other than the unfortunate circumstance of having to spend it in a hospital bed, this is the week **Luther Vandross** has waited for through his entire 27-year career. He's No. 1 on The Billboard 200.

Not just Top R&B/Hip-Hop Albums, where his new *Dance With My Father* becomes his eighth chart-topper. Not Hot R&B/Hip-Hop Singles & Tracks, where he has earned seven No. 1s.

This time he conquers the big chart—the money list. According to people I know who have worked with him, this is a pinnacle he has always sought.



Not only that, he rings the bell with by far his largest Nielsen SoundScan week, 442,000 copies. That more than triples his prior best sum, 136,000, which greeted his previous album in 2001, his first for current label J.

Capitalizing on the new album's splash, Legacy and Epic recall the crooner's earlier hits with *The Essential Luther Vandross*, which enters at No. 154. His earlier hits sets peaked at No. 26 in 1990 and No. 44 in 1997.

As Vandross' condition improves from his April 16 stroke, the accomplishments of *Dance With My Father* should offer him encouragement to smile.

ROCK'S IN MY HEAD: The monopoly that rock held for the previous four weeks on The Billboard 200 halts, but **Radiohead** makes sure the party doesn't end, starting at No. 3 on 300,000 copies.

Although falling shy of the

Over the Counter™

By Geoff Mayfield
gmayfield@billboard.com



rankings earned by its previous two albums (No. 1 in 2000, No. 2 in 2001), this marks the U.K. band's fattest Nielsen SoundScan frame, surpassing *Amnesiac*, which began in the runner-up slot with 231,500 units.

With advertising set for its original June 10 release date kicking in, last week's chart leader, **Metallica's** *St. Anger*, sees a minor second-week decline of 13%. But now it's official: That album's jump to an earlier street date not only cost **Jewel** her first No. 1 album but also jinxed WEA out of its first four-week run in seven years.

The last time the distributor ruled

the chart for that long was in 1996, when *Load* by—guess which band—**Metallica** held sway for four weeks.

Meanwhile, the campaign for *St. Anger* (No. 2, 362,500) activates the band on Top Pop Catalog. The No. 1 **Metallica** posts a 23% gain, while three of the band's older titles have increases of more than 40% (Nos. 5, 6, and 10).

Staind's *14 Shades of Grey* and **Led Zeppelin's** *How the West Was Won* preceded **Metallica** in WEA's three-week reign. Rock's four-week run started when **Marilyn Manson** arrived before those acts.

DAD'S DEAL: Just as Mother's Day stirred up album sales a few weeks ago, shopping for Father's Day gifts energizes this issue's charts.

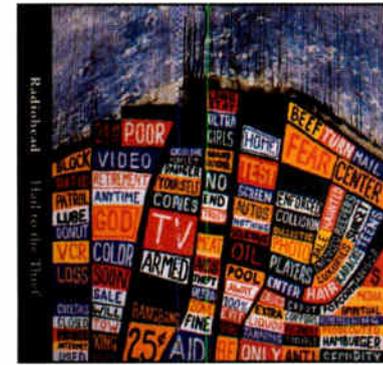
Warner Bros., for example, had its eye on the gift-giving occasion when it picked June 10 as the release date for **Steely Dan's** *Everything Must Go* (No. 9).

Father's Day looks like a factor in several of the big chart's bullets, including Greatest Gainer **Norah**

Jones (11-10, up 16,000 units), **Jimmy Buffett** (33-25, up 43%), and the **Rolling Stones** (161-121, up 61%).

Album volume of 13 million units is the largest we've seen since Easter week (*Billboard*, May 5). Of course, a strong June 10 slate helps, too, with **Annie Lennox** (No. 4), **George Strait** (No. 5), and rap rookie **Joe Budden** (No. 8) joining the march and each of the top five at 100,000-plus.

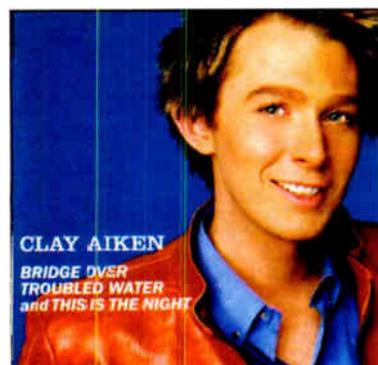
This is the first time since the Sept. 29, 2001, issue that six albums entered the top 10, reflecting the slate that hit stores on the fateful date of Sept. 11.



Feat Of Clay: Aiken Proves 'This Is The Night'

Fueled by enormous first full-week sales, **Clay Aiken's** "This Is The Night" and **Ruben Studdard's** "Flying Without Wings" make record-setting debuts on The Billboard Hot 100 at Nos. 1 and 2, respectively (see Chart Beat, page 86).

Aiken's single, which also features "Bridge Over Troubled Water," moves 393,000 copies. It has the largest Nielsen SoundScan week of any single since **Elton John's** "Candle in the Wind 1997"/"Something About the Way You Look Tonight" hit stores in 1997 (see story, page 84). John's tribute to **Princess Diana** sold 3.4 million copies in its first week and exceeded



Aiken's current tally in each of its first five frames.

The only other single besides John's in SoundScan's 12-year history to rally bigger weekly numbers than Aiken's was **Whitney Houston's** 1992 blockbuster "I Will Always Love You," which had more scans in four different frames.

Studdard's "Flying Without Wings"/"Superstar" sells a handsome 286,000 units. Next to Aiken's chart-topping total, his marks the largest SoundScan week since **Brandy & Monica's** "The Boy Is Mine" sold 329,000 in the issue dated June 27, 1998. The last time two songs each scanned more than 200,000 units was in the Jan. 9, 1993, issue, when Houston's "Love" (632,000) and **Wreckx-N-Effect's** "Rump Shaker" (259,000) topped the Hot 100 Singles Sales chart.

The force of these releases ups weekly singles sales 373% over last week's total (903,000 compared with 191,000) and 407% over the same week a year ago (178,000 units).

SinglesMinded™

Silvio Pietroluongo
silvio@billboard.com

Minal Patel
mpatel@billboard.com

Wade Jessen
wjessen@billboard.com



A/B SWITCH: The second track on Clay Aiken's single, "Bridge Over Troubled Water," has been added as the B-side to "This Is The Night" on Hot 100 Singles Sales, as the song debuts at No. 30 on the Adult Contemporary chart. It was noted in last week's column that the track with the most cumulative audience would get placement on the Hot 100 and R&B Singles & Tracks chart, while the B-side would be listed on the respective sales list if it appeared on any other singles chart.

While "Superstar" is Studdard's B-side on the Hot 100, it is the track receiving the most airplay at R&B radio and the title featured on Hot

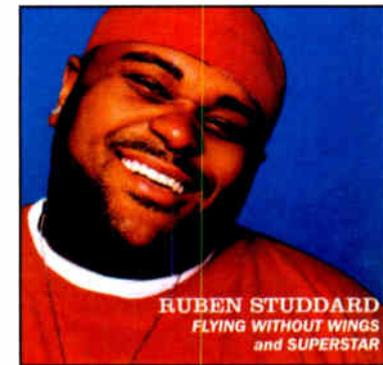
R&B/Hip-Hop Singles & Tracks, where it zips 61-2. Even though the release of the single brings it in at the summit of Hot R&B/Hip-Hop Singles Sales, "Superstar" takes a back seat on R&B/Hip-Hop Singles & Tracks to "So Gone" by **Monica**, because of the latter track's enormous airplay advantage (71.2 million to 8.7 million).

RUM RUN: With the biggest increase on Hot Country Singles & Tracks, **Alan Jackson** and **Jimmy Buffett's** "It's Five O'Clock Somewhere" is the first single of 2003 to leap into the top 20 in only two weeks, vaulting 31-20. "I'm Gonna Getcha Good!" by **Shania Twain** was the last track to blow into country's top 20 in two weeks, climbing 24-15 in the Oct. 26, 2002, issue.

Elsewhere on the chart, newcomer **Jimmy Wayne** ties the highest chart position for a debut single so far this year with "Stay Gone," which steps 5-4. Wayne's track matches the chart benchmark set by fellow newcomer **Aaron Lines** when his "You

Can't Hide Beautiful" stopped at No. 4 in the Feb. 15 issue. There were also only two debut singles to reach this chart's top five during the first six months of 2002—**Tommy Shane Steiner's** "What If She's an Angel" (No. 2) and **Emerson Drive's** "I Should Be Sleeping" (No. 4).

The same two labels that scored those breakthrough singles are involved in this year's feat. Wayne and Emerson Drive are on DreamWorks, while Steiner and Lines were issued on RCA. In another twist, two of the four acts have something else in common: Lines and Emerson Drive are Canadians.



Billboard® THE BILLBOARD® 200®

Sales data compiled by Nelsen SoundScan

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION	THIS WEEK		ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION
							LAST WEEK	2 WKS. AGO			
				1 Week At Number 1							
1	NEW		1	LUTHER VANDROSS J 51885/RMG (12 98/18 98)	NUMBER 1/HOT SHOT DEBUT Dance With My Father	1	50	71	T.A.T.U. ● INTERSCOPE 064107 (18 98 CD) [M]	200 KM/H In The Wrong Lane	13
2	1	—	2	METALLICA ELEKTRA 62853*/EEG (18 98 CD)	St. Anger	1	51	49	AVRIL LAVIGNE ▲ ⁵ ARISTA 147M (17 98 CD)	Let Go	2
3	NEW		1	RADIOHEAD CAPITOL 84543* (18 98 CD)	Hail To The Thief	3	52	31	JOHN MELLENCAMP COLUMBIA 90133/CRG (18 98 EQ CD)	Trouble No More	31
4	NEW		1	ANNIE LENNOX J 52350/RMG (18 98 CD)	Bare	4	53	44	BONE CRUSHER BREAK EM OFF/SD SO DEF 50995*/ARISTA (18 98 CD)	AttenCHUN!	11
5	NEW		1	GEORGE STRAIT MCA NASHVILLE 000114/UMGN (12 98/18 98)	Honkytonkville	5	54	51	EMINEM ▲ ⁸ WEB AFTERMATH 493290*/INTERSCOPE (12 98/18 98)	The Eminem Show	1
6	5	8	3	SOUNDTRACK DISTURBING THA PEACE/DEF JAM SOUTH 000426*/I/OJMG (12 98/18 98)	2 Fast 2 Furious	5	55	54	JOHN MAYER ▲ ³ AWARE/COLUMBIA 85293*/CRG (7 98 EQ/18 98) [M]	Room For Squares	8
7	3	2	19	50 CENT ▲ ⁴ SHADY/AFTERMATH 453544*/INTERSCOPE (12 98/18 98)	Get Rich Or Die Tryin'	1	56	63	JAMES TAYLOR WARNER BRDS 73837/WARNER STRATEGIC MARKETING (18 98 CD)	The Best Of James Taylor	11
8	NEW		1	JOE BUDDEN DEF JAM 000505*/I/OJMG (10 98/18 98)	Joe Budden	8	57	65	KENNY CHESNEY ▲ ² BNA 67038/RLG (12 98/18 98)	No Shoes, No Shirt, No Problems	1
9	NEW		1	STEELY DAN REPRISE 48435/WARNER BRDS. (18 98 CD)	Everything Must Go	9	58	45	TRAPT ● WARNER BRDS 48296 (18 98 CD) [M]	Trapt	42
				GREATEST GAINER							
10	11	5	68	NORAH JONES ▲ ⁷ BLUE NOTE 32068 (17 98 CD) [M]	Come Away With Me	1	59	56	THE ALL-AMERICAN REJECTS ● DOGHOUSE/DREAMWORKS 450407/INTERSCOPE (18 98 CD) [M]	The All-American Rejects	25
11	4	3	15	EVANESCENCE ▲ WIND-UP 13063 (18 98 CD)	Fallen	3	60	52	DARRYL WORLEY ● DREAMWORKS (NASHVILLE) 006940/INTERSCOPE (12 98/18 98)	Have You Forgotten?	4
12	2	—	2	JEWEL ATLANTIC 83638/AG (18 98 CD)	0304	2	61	46	GODSMACK ▲ REPUBLIC/UNIVERSAL 067854/UMRG (12 98/18 98)	Faceless	1
13	10	4	9	KELLY CLARKSON ▲ RCA 68159/RMG (18 98 CD)	Thankful	1	62	47	WEIRD AL YANKOVIC WAY MOBY/VOLCANO 31294/ZOMBA (18 98 CD)	Poodle Hat	17
14	9	1	3	LED ZEPPELIN ATLANTIC 83587/AG (12 98 CD)	How The West Was Won	1	63	50	COLD FLIP/GEFFEN 000066/INTERSCOPE (18 98 CD)	Year Of The Spider	3
15	12	9	11	CHER GEFFEN/MCA/WARNER BRDS 73852/WARNER STRATEGIC MARKETING (18 98 CD)	The Very Best Of Cher	4	64	59	MEST MAVERICK 48456/WARNER BRDS (12 98 CD)	Mest	64
16	NEW		1	THE BEACH BOYS CAPITOL 82710 (18 98 CD)	The Very Best Of The Beach Boys: Sounds Of Summer	16	65	60	3 DOORS DOWN ▲ REPUBLIC/UNIVERSAL 064396/UMRG (12 98/18 98)	Away From The Sun	8
17	8	6	8	SOUNDTRACK ● WALT DISNEY 96620 (18 98 CD)	The Lizzie McGuire Movie	6	66	60	SOUNDTRACK ▲ EPIC 87018/18 98 EQ CD	Chicago	2
18	7	—	2	LONESTAR BNA 67076/RLG (12 98/18 98)	From There To Here: Greatest Hits	7	67	48	PLAY MUSIC WORLD/COLUMBIA (CRG 18 98 EQ/12 98)	Replay	67
19	6	—	2	TRAIN COLUMBIA 86593/CRG (18 98 EQ CD)	My Private Nation	6	68	58	MARILYN MANSON NOTHING 000370/INTERSCOPE (18 98 CD)	The Golden Age Of Grottesque	1
20	NEW		1	JUSTIN GUARINI RCA 68188/RMG (18 98 CD)	Justin Guarini	20	69	58	DANIEL BEDINGFIELD ISLAND 065113*/I/OJMG (17 98 CD)	Gotta Get Thru This	41
21	13	12	12	LINKIN PARK ▲ ² WARNER BRDS. 48186* (18 98 CD)	Meteora	1	70	62	LIL JON & THE EAST SIDE BOYZ ● BME 2370*/TVT (13 98/17 98)	Kings Of Crunk	15
22	18	22	47	TOBY KEITH ▲ ³ DREAMWORKS (NASHVILLE) 450254/INTERSCOPE (11 98/18 98)	Unleashed	1	71	70	DIXIE CHICKS ▲ ⁵ MONUMENT/COLUMBIA 86840*/CRG (12 98 EQ/18 98)	Home	1
23	15	16	31	SEAN PAUL ▲ VP/ATLANTIC 83620*/AG (12 98/18 98)	Dutty Rock	9	72	39	JO DEE MESSINA CURB 78790 (18 98 CD)	Greatest Hits	14
24	26	13	7	SOUNDTRACK ● RCA 51189/RMG (18 98 CD)	American Idol Season 2: All-Time Classic American Love Songs	2	73	66	SIMPLE PLAN ● LAVA 83536/AG (17 98/12 98) [M]	No Pads, No Helmets...Just Balls	36
25	33	26	9	JIMMY BUFFETT ▲ MAILBOAT/MCA 067781/UMG (25 98 CD)	Meet Me In Margaritaville: Jimmy Buffett The Ultimate Collection	9	74	21	VARIOUS ARTISTS SIDE ONE DUMMY 71237 (8 98 CD)	Vans Warped Tour 2003 Compilation	21
26	14	7	4	STAINED FLIP/ELEKTRA 62882/EEG (18 98 CD)	14 Shades Of Grey	1	75	53	LISA MARIE PRESLEY ● CAPITOL 96668 (11 98/18 98)	To Whom It May Concern	5
27	16	19	42	COLDPLAY ▲ CAPITOL 40504* (12 98/18 98)	A Rush Of Blood To The Head	5	76	29	SUGAR RAY ATLANTIC 83616/AG (18 98 CD)	In The Pursuit Of Leisure	29
28	17	17	6	JACK JOHNSON ● JACK JOHNSON/UNIVERSAL 075012*/UMRG (18 98 CD)	On And On	3	77	94	RANDY TRAVIS WORD CURB 86236/WARNER BRDS (11 98/18 98)	Rise And Shine	73
29	NEW		1	SARAH BRIGHTMAN NEMO STUDIO 37180/ANGEL (18 98 CD)	Harem	29	78	79	HEATHER HEADLEY ● RCA 69376/RMG (12 98/18 98)	This Is Who I Am	38
30	20	23	11	THE WHITE STRIPES ● THIRD MAN 27148*/V2 (18 98 CD)	Elephant	6	79	64	JASON MRAZ ELEKTRA 62829/EEG (12 98 CD) [M]	Waiting For My Rocket To Come	64
31	25	21	12	CELINE DION ▲ ² EPIC 87185 (12 98 EQ/18 98)	One Heart	2	80	74	JAHEIM ● DIVINE MILL 48214/WARNER BRDS (18 98 CD)	Still Ghetto	8
32	22	15	17	R. KELLY ▲ ² JIVE 41812/ZOMBA (18 98 CD)	Chocolate Factory	1	81	75	TIM MCGRAW ▲ ² CURB 78746 (12 98/18 98)	Tim McGraw And The Dancehall Doctors	2
33	23	14	6	THE ISLEY BROTHERS FEATURING RONALD ISLEY ● DREAMWORKS 350409/INTERSCOPE (12 98/18 98)	Body Kiss	1	82	69	NELLY ▲ ⁶ FD REEL/UNIVERSAL 017747*/UMRG (12 98/18 98)	Nellyville	1
34	19	10	6	SOUNDTRACK WARNER SUNSET/MAVERICK 48411/WARNER BRDS (19 98 CD)	The Matrix Reloaded: The Album	5	83	NEW	DROPKICK MURPHYS HELLCAT 88448*/EPITAPH (18 98 CD)	Blackout	83
35	24	18	12	VARIOUS ARTISTS ▲ EMI/UNIVERSAL/SONY/ZOMBA 82344*/CAPITOL (12 98/18 98)	Now 12	3	84	NEW	GRANDDADDY V2 27155* (14 98 CD)	Sumday	84
36	30	25	10	GINUWINE ● EPIC 86960 (12 98 EQ/18 98)	The Senior	6	85	77	MARTINA MCBRIDE ▲ ² RCA (NASHVILLE) 67012/RLG (12 98/18 98)	Greatest Hits	5
37	32	24	15	LIL' KIM ● QUEEN BEE/ATLANTIC 83572*/AG (12 98/18 98)	La Bella Mafia	5	86	90	JOSH GROBAN ▲ ³ 143/REPRISE 48154/WARNER BRDS (18 98 CD) [M]	Josh Groban	8
38	27	20	4	DAVID BANNER SRC/UNIVERSAL 000312*/UMRG (12 98/18 98)	Mississippi: The Album	9	87	80	LYNYRD SKYNYRD SANCTUARY 84510 (18 98 CD)	Vicious Cycle	30
39	43	34	9	FLEETWOOD MAC REPRISE 48394/WARNER BRDS (18 98 CD)	Say You Will	3	88	67	RICKY MARTIN SDNY DISCOS 70439 (17 98 EQ CD)	Almas Del Silencio	12
40	38	29	10	AUDIOSLAVE ▲ INTERSCOPE/EPIC 86968* (18 98 EQ CD)	Audioslave	7	89	73	AFI ● NITRO/DREAMWORKS 450380*/INTERSCOPE (9 98 CD)	Sing The Sorrow	5
41	37	27	13	CHRISTINA AGUILERA ▲ ² RCA 68037*/RMG (12 98/18 98)	Stripped	2	90	57	FRANKIE J COLUMBIA 90073/CRG (12 98 EQ CD)	What's A Man To Do?	53
42	NEW		1	KENNY G BMG HERITAGE 50997/ARISTA (12 98/18 98)	Ultimate Kenny G	42	91	133	PACESETTER		
43	34	45	10	SHANIA TWAIN MERCURY 170314/UMGN (19 98 CD)	Up!	1	92	68	MANNHEIM STEAMROLLER/C.W. MCCALL AMERICAN GRAMAPHONE 1776 (16 98 CD)	American Spirit	78
44	35	28	12	KID ROCK ▲ ⁴ LAVA 83482*/AG (12 98/18 98)	Cocky	3	93	72	50 CENT SHADY/AFTERMATH 000108/INTERSCOPE (19 95 DVD/CD)	The New Breed	2
45	42	37	10	MATCHBOX TWENTY ▲ MELISMA/ATLANTIC 83612/AG (12 98/18 98)	More Than You Think You Are	6	94	105	MADONNA MAVERICK 48439/WARNER BRDS (18 98 CD)	American Life	1
46	36	31	7	GOOD CHARLOTTE ▲ DAYLIGHT 86486/EPIC (18 98 EQ CD)	The Young And The Hopeless	7	95	85	JOHNNY CASH ● AMERICAN 063339*/LUST HIGHWAY (18 98 CD)	American IV: The Man Comes Around	45
47	28	11	4	DEFTONES MAVERICK 48350*/WARNER BRDS (18 98 CD)	Deftones	2	96	61	RASCAL FLATTS ▲ LYRIC STREET 165031/HOLLYWOOD (12 98/18 98)	Melt	5
48	41	36	12	JUSTIN TIMBERLAKE ▲ ² JIVE 41823*/ZOMBA (12 98/18 98)	Justified	2	97	106	DJ KAYSLAY COLUMBIA 87048*/CRG (12 98 EQ/18 98)	The Streetsweeper: Vol. 1	22
49	40	32	15	FABOLOUS ● DESERT STORM/ELEKTRA 62791*/EEG (12 98/18 98)	Street Dreams	3	98	92	ELTON JOHN ▲ ² ROCKET UTV 001947/UMG (24 98 CD)	Greatest Hits 1970-2002	12
							99	55	UNCLE KRACKER LAVA 83542*/AG (12 98/18 98)	No Stranger To Shame	43
									VARIOUS ARTISTS BMG HERITAGE 52522/ARISTA (18 98 CD)	Ultimate Smash Hits	55

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																																					
														100	101	102	103	104	105	106	107	108	109	110	111	112	113	114	115	116	117	118	119	120	121	122	123	124	125	126	127	128	129	130	131	132	133	134	135	136
100	101	100	34	ROD STEWART ▲	It Had To Be You ... The Great American Songbook	4	151	121	110	15	WAYNE WONDER	No Holding Back	29																																					
101	82	80	12	STACIE ORRICO	Stacie Orrico	59	152	124	103	4	LESS THAN JAKE	Anthem	45																																					
102	108	87	15	THIRD DAY	Offerings II: All I Have To Give	18	153	175	158	6	VICKIE WINANS	Bringing It All Together	110																																					
103	78	63	1	THIRD EYE BLIND	Out Of The Vein	12	154	NEW	1	LUTHER VANDROSS	The Essential Luther Vandross	154																																						
104	84	72	11	FLOETRY	Floetic	19	155	131	101	9	PETE YORN	Day I Forgot	18																																					
105	91	82	14	CHEVELLE ●	Wonder What's Next	14	156	169	175	10	BEE GEES ▲	Their Greatest Hits—The Record	49																																					
106	100	102	13	VARIOUS ARTISTS ●	WOW Worship (Yellow)	44	157	138	95	25	TALIB KWELI	Quality	21																																					
107	89	88	33	SOUNDTRACK ▲	8 Mile	1	158	162	184	5	VARIOUS ARTISTS	ESPN Presents: Stadium Anthems Music For The Fans	149																																					
108	102	98	49	RED HOT CHILI PEPPERS ▲	By The Way	2	159	111	117	5	ALKALINE TRIO	Good Mourning	20																																					
109	76	84	44	SOUNDTRACK ●	Lizzie McGuire	31	160	135	111	12	PINK ▲	Missundaztood	6																																					
110	97	81	19	LIONEL RICHIE	The Definitive Collection	19	161	115	94	3	MISSY ELLIOTT ▲	Under Construction	3																																					
111	86	70	25	JENNIFER LOPEZ ▲	This Is Me...Then	2	162	144	181	4	ROONEY	Rooney	141																																					
112	98	89	36	KEITH URBAN ●	Golden Road	11	163	132	107	4	THE THORNS	The Thorns	62																																					
113	109	96	34	FOO FIGHTERS ●	One By One	3	164	164	152	18	MICHAEL BUBLE	Michael Buble	80																																					
114	81	62	7	KELLY PRICE	Priceless	10	165	NEW	1	B.B. KING	Reflections	165																																						
115	93	92	26	TYRESE ●	I Wanna Go There	16	166	107	—	2	GILLIAN WELCH	Soul Journey	107																																					
116	116	120	18	GEORGE STRAIT ●	For The Last Time: Live From The Astrodome	7	167	140	104	12	BRIAN MCKNIGHT ●	U Turn	7																																					
117	83	69	4	POWERMAN 5000	Transform	27	168	117	83	4	VARIOUS ARTISTS	Punk -0- Rama 8	79																																					
118	104	130	10	NEWSBOYS	Adoration: The Worship Album	33	169	136	126	5	MARCO ANTONIO SOLIS	Tu Amor O Tu Desprecio	59																																					
119	99	79	24	BUSTA RHYMES ●	It Ain't Safe No More...	43	170	182	170	33	ALISON KRAUSS + UNION STATION ●	Live	36																																					
120	161	163	27	THE ROLLING STONES ▲	Forty Licks	2	171	147	108	27	NAS ▲	God's Son	12																																					
121	38	73	4	LIVE	Birds Of Prey	28	172	165	148	35	FAITH HILL ▲	Cry	1																																					
122	128	136	11	MONTGOMERY GENTRY ●	My Town	26	173	122	166	4	REVIS	Places For Breathing	115																																					
123	37	86	5	KIDZ BOP KIDS ●	Kidz Bop 3	17	174	199	—	6	PETER CINCOTTI	Peter Cincotti	118																																					
124	126	138	9	CRAIG MORGAN	I Love It	124	175	170	160	9	TOBY KEITH	The Best Of Toby Keith: 20th Century Masters The Millennium Collection	45																																					
125	137	161	64	MERCYME ●	Almost There	67	176	184	157	4	EARTH, WIND & FIRE	Promise	89																																					
126	129	135	14	LED ZEPPELIN	Early Days & Latter Days: The Best Of Led Zepelin Volume One And Two	116	177	141	143	4	VARIOUS ARTISTS	Rasta Jamz	137																																					
127	125	125	32	JOE NICHOLS ●	Man With A Memory	72	178	193	190	12	SWITCHFOOT	The Beautiful Letdown	85																																					
128	95	85	29	SNOOP DOGG ▲	Paid Tha Cost To Be Da Bo\$\$	12	179	NEW	1	WILLIE NELSON	The Essential Willie Nelson	179																																						
129	114	112	16	LUCINDA WILLIAMS	World Without Tears	18	180	151	153	5	MAROON 5	Songs About Jane	151																																					
130	110	105	14	BEN HARPER	Diamonds On The Inside	19	181	166	—	2	JIM BELUSHI, DAN AYKROYD	Have Love Will Travel	166																																					
131	118	119	15	THE ATARIS	So Long, Astoria	24	182	NEW	1	PEARL JAM	Tokyo, Japan: March 3, 2003	182																																						
132	NEW	1	1	BROTHA LYNCH HUNG	Lynch By Inch: Suicide Note	132	183	NEW	1	CHICAGO ▲	The Very Best Of Chicago: Only The Beginning	38																																						
133	112	99	8	SOUNDTRACK	Holes	80	184	148	114	27	B2K ▲	Pandemonium!	10																																					
134	159	134	14	ALAN JACKSON ▲	Drive	1	185	NEW	1	PILLAR	Fireproof	185																																						
135	96	76	7	LIL' MO	Meet The Girl Next Door	17	186	172	168	19	VARIOUS ARTISTS ●	WOW Gospel 2003	29																																					
136	113	106	37	DIAMOND RIO ●	Completely	23	187	156	128	10	JAY-Z	Blueprint 2.1	17																																					
137	NEW	1	1	INSPECTAH DECK	Movement	137	188	142	155	4	ASHANTI	Ashanti: The 7 Series (EP)	142																																					
138	139	140	13	KEM	Kemistry	138	189	174	165	39	DISTURBED ▲	Believe	1																																					
139	149	122	34	SANTANA ▲	Shaman	1	190	130	—	2	DOLLY PARTON	Ultimate Dolly Parton	130																																					
140	134	129	17	FINCH	What It Is To Burn	99	191	153	139	8	MOBB DEEP	Free Agents: The Murda Mix Tape	21																																					
141	103	91	12	CAM'RON PRESENTS THE DIPLOMATS ●	Diplomatic Immunity	8	192	197	195	27	COUNTING CROWS ●	Hard Candy	5																																					
142	120	124	29	THE ROOTS ●	Phrenology	28	193	181	171	33	STEVIE WONDER	The Definitive Collection	35																																					
143	123	118	18	JOHN MAYER ●	Any Given Thursday	17	194	183	141	18	DONNIE MCCLURKIN	Donnie McClurkin... Again	31																																					
144	119	121	11	CHRIS CAGLE	Chris Cagle	15	195	146	54	3	O.A.R.	In Between Now And Then	54																																					
145	143	90	22	VARIOUS ARTISTS ●	Worship Together: I Could Sing Of Your Love Forever	39	196	157	—	2	VARIOUS ARTISTS	Church: Songs Of Soul & Inspiration	157																																					
146	167	145	38	ELVIS PRESLEY ▲	Elvis: 30 #1 Hits	1	197	160	137	6	NOFX	The War On Errorism	44																																					
147	163	164	35	FLEETWOOD MAC ▲	The Very Best Of Fleetwood Mac	12	198	150	144	34	MICHAEL W. SMITH ●	Worship Again	14																																					
148	NEW	1	1	ROSCOE	Young Roscoe Philaphornia	148	199	NEW	1	NICHOLE NORDEMAN	Woven & Spun	136																																						
149	152	142	44	QUEENS OF THE STONE AGE ●	Songs For The Deaf	17	200	176	185	37	SEETHER	Disclaimer	92																																					
150	NEW	1	1	FOUNTAINS OF WAYNE	Welcome Interstate Managers	150																																												

● Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numeral following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ◆ Certification for net shipment of 100,000 units (Dro). ▲ Certification of 200,000 units (Platino). ▲² Certification of 400,000 units (Multi-Platino). *Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows albums removed from Heatseekers this week. [M] indicates past or present Heatseeker title. © 2003, VNU Business Media, Inc., and Nielsen SoundScan, Inc. All rights reserved.

THIS WEEK		LAST WEEK		Billboard TOP JAZZ ALBUMS™	
				Sales data compiled by Nielsen SoundScan	
THIS WEEK	LAST WEEK	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	
1	2	PETER CINCOTTI	CONCORD 2462 [M]	Peter Cincotti	
2	1	DAVID SANBORN	VERVE 065576/VG	timeagain	
3	3	PAT METHENY	WARNER BROS. 48473	One Quiet Night	
4	5	DIANA KRALL	VERVE 065576/VG	Live In Paris	
5	4	REGINA CARTER	VERVE 065576/VG [M]	Paganini: After A Dream	
6	6	TONY BENNETT & K.D. LANG	RCA VICTOR 86014-AAL	A Wonderful World	
7	7	BOZ SCAGGS	GRAY CAT 4009/MAILBOAT	But Beautiful: Standards Volume 1	
8	8	DIANA KRALL	VERVE 065576/VG	The Look Of Love	
9	15	GLENN MILLER	RCA VICTOR 86014-AAL	Platinum Glenn Miller	
10	10	ARTURO SANDOVAL	CRESCENT 00017/COLUMBIA 87106/CRG [M]	Trumpet Evolution	
11	9	MILES DAVIS	LEGACY/UNIVERSAL CLASSICS GROUP	In Person Friday And Saturday Nights At The Blackhawk: Complete	
12	24	THE MARSALIS FAMILY	MARSALIS 613302/ROUNDER	A Jazz Celebration	
13	12	NATALIE COLE	VERVE 589774/VG	Ask A Woman Who Knows	
14	14	VARIOUS ARTISTS	PLAYBOY JAZZ 7507/CONCORD	Jazz After Dark	
15	11	VARIOUS ARTISTS	CAPITOL 9171	Lady Sings The Blues	
16	13	KEITH JARRETT/GARY PEACOCK/JACK DEJOHNETTE	ECM 10240/UNIVERSAL CLASSICS GROUP	Up For It: Live In Juan-les-Pins, France, July 2002	
17	16	NAT KING COLE	CAPITOL 81513	Love Songs	
18	17	THE BAD PLUS	COLUMBIA 87040/CRG	These Are The Vistas	
19	19	YELLOWJACKETS	HEADS UP 3075	Time Squared	
20	18	BILL FRISELL	NONESUCH 73661/AG	The Intercontinentals	
21	NEW	EDDIE PALMIERI	CONCORD PICANTE 2180/CONCORD	Ritmo Caliente	
22	20	VARIOUS ARTISTS	VERVE 000116/VG	The Diva Series: The Ultimate Diva Collection	
23	NEW	JOHN PIZZARELLI	TELARC 83577	John Pizzarelli Trio: Live At Birdland	
24	22	WAYNE SHORTER	VERVE 543558/VG	Alegria	
25	NEW	NINA SIMONE	VERVE 508653/VG	The Diva Series: Nina Simone	

THIS WEEK		LAST WEEK		Billboard TOP CONTEMPORARY JAZZ ALBUMS™	
				Sales data compiled by Nielsen SoundScan	
THIS WEEK	LAST WEEK	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	
1	1	NORAH JONES	BLUE NOTE 30088 [M]	Come Away With Me	
2	NEW	KENNY G	BMG HERITAGE 50997/ARISTA	Ultimate Kenny G	
3	17	NORAH JONES	BLUE NOTE 41747	Come Away With Me (SACD)	
4	2	ROY HARGROVE PRESENTS THE RH FACTOR	VERVE 065576/VG [M]	Hard Groove	
5	3	LIZZ WRIGHT	VERVE 065576/VG [M]	Salt	
6	4	THE RIPPINGTONS FEATURING RUSS FREEMAN	PIRAMID 114/CONCORD	Let It Ripp	
7	NEW	URBAN KNIGHTS	NARADA 80488	Urban Knights V	
8	NEW	VARIOUS ARTISTS	RENDEZVOUS 48333/WARNER BROS.	Golden Slumbers: A Father's Lullaby	
9	7	MINDI ABAIR	GRP 085270/VG	It Just Happens That Way	
10	6	KENNY G	ARISTA 14138	Paradise	
11	5	THE CRUSADERS	PRAVE/VERVE 060077/VG	Rural Renewal	
12	9	PAUL TAYLOR	PEAK 8516/CONCORD	Steppin' Out	
13	8	RICHARD ELLIOT	GRP 065553/VG [M]	Ricochet	
14	10	THE JOHN SCOFIELD BAND	VERVE 065596/VG	Up All Night	
15	13	STREETWIZE	SHANACHIE 5100	Work It!	
16	21	BONEY JAMES	WARNER BROS. 48004	Ride	
17	19	PAUL JACKSON, JR.	BLUE NOTE 41820	Still Small Voice	
18	18	JEFF LORBER	NARADA JAZZ 8330/NARADA	Philly Style	
19	12	WALTER BEASLEY	N-CODED 4238/WARLOCK [M]	Go With The Flow	
20	14	STANLEY CLARKE	LEGACY/COLUMBIA 87346/CRG	1, 2, To The Bass	
21	22	KEIKO MATSUI	SHOJUT 82438	The Piano	
22	16	VARIOUS ARTISTS	HIDDEN BEACH 87001/EPIC	Hidden Beach Recordings Presents: Unwrapped Vol. 2	
23	15	RONNY JORDAN	N-CODED 4181/WARLOCK	At Last	
24	NEW	KIM WATERS	SHANACHIE 5014 [M]	Someone To Love You	
25	11	SPYRO GYRA	HEADS UP 3074	Original Cinema	

THIS WEEK		LAST WEEK		Billboard TOP CLASSICAL ALBUMS™	
				Sales data compiled by Nielsen SoundScan	
THIS WEEK	LAST WEEK	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	
1	2	ANDREA BOCELLI	PHILIPS 47840/UNIVERSAL CLASSICS GROUP	Sentimento	
2	1	JANUSZ OLENICZAK WITH THE WARSAW PHILHARMONIC NATIONAL ORCHESTRA OF POLAND (STRUGALA)	SONY CLASSICAL 87739	The Pianist (Soundtrack)	
3	3	YO-YO MA	SONY CLASSICAL 85867	Classic Yo-Yo	
4	4	YO-YO MA	SONY CLASSICAL 87287	La Belle Epoque	
5	5	VARIOUS ARTISTS	CIRCA/VIRGIN 66967	The Most Relaxing Classical Album...Ever! II	
6	6	VARIOUS ARTISTS	EMI CLASSICS 62514/ANGEL	Pure Cinema Classics	
7	8	CARRERAS-DOMINGO-PAVAROTTI	DECCA 466999/UNIVERSAL CLASSICS GROUP	The Best Of The 3 Tenors	
8	7	GLENN GOULD	SONY CLASSICAL 87703	State Of Wonder	
9	10	ANDREA BOCELLI	DECCA 466017/UNIVERSAL CLASSICS GROUP	Puccini: Tosca	
10	9	CHANTICLEER	TELARC 40001/AG	A Portrait	
11	12	SHARON ISBIN	TELARC 45312/AG	Baroque Favorites For Guitar	
12	15	LUCIANO PAVAROTTI	DECCA/UTV 470331/UNIVERSAL CLASSICS GROUP	Romantica	
13	13	VLADIMIR HOROWITZ	RCA VICTOR 50748/AAL	Horowitz Rediscovered	
14	11	MURRAY PERAHIA	SONY CLASSICAL 87706	Schubert: Piano Sonatas D 958, 959, 960	
15	14	JUAN DIEGO FLOREZ	DECCA 000312/UNIVERSAL CLASSICS GROUP	Una Furtiva Lagrima	

THIS WEEK		LAST WEEK		Billboard TOP CLASSICAL CROSSOVER™	
				Sales data compiled by Nielsen SoundScan	
THIS WEEK	LAST WEEK	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	
1	8	SARAH BRIGHTMAN	NEMO STUDIO 37180/ANGEL	Harem	
2	1	JOSH GROBAN	143 REPRISE 48154/WARNER BROS. [M]	Josh Groban	
3	2	BOND	MBO/DECCA 470500/UNIVERSAL CLASSICS GROUP [M]	Shine	
4	3	JOSH GROBAN	143 REPRISE 48413/WARNER BROS.	Josh Groban In Concert	
5	NEW	CHRISTOPHER O'RILEY	SONY CLASSICAL 87321	True Love Waits: D'Riley Plays Radiohead	
6	4	CHARLOTTE CHURCH	COLUMBIA 86990/CRG	Prelude: The Best Of Charlotte Church	
7	6	ANDREA BOCELLI	PHILIPS 585341/UNIVERSAL CLASSICS GROUP	Ciel di Toscana	
8	5	OPERA BABES	SONY CLASSICAL 87803 [M]	Beyond Imagination	
9	7	SARAH BRIGHTMAN	NEMO STUDIO 33257/ANGEL	Classics	
10	9	RUSSELL WATSON	DECCA 473160/UNIVERSAL CLASSICS GROUP	Encore	
11	10	MARIO FRANGOULIS	SONY CLASSICAL 89805 [M]	Sometimes I Dream	
12	11	YO-YO MA & THE SILK ROAD ENSEMBLE	SONY CLASSICAL 89782	Silk Road Journeys: When Strangers Meet	
13	NEW	UTE LEMPER	DECCA 473491/UNIVERSAL CLASSICS GROUP	But One Day	
14	13	MORELENBAUM2/SAKAMOTO	SONY CLASSICAL 89816	A Day In New York	
15	12	THE AMERICAN TENORS	SONY CLASSICAL 89818	The American Tenors	

THIS WEEK		LAST WEEK		Billboard TOP NEW AGE ALBUMS™	
				Sales data compiled by Nielsen SoundScan	
THIS WEEK	LAST WEEK	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	
1	1	MANNHEIM STEAMROLLER/C.W. MCCALL	AMERICAN GRAMOPHONE 1776	American Spirit	
2	2	YANNI	VIRGIN 81516	Ethnicity	
3	3	YANNI	WINDHAM HILL 18106/BMG HERITAGE	Ultimate Yanni	
4	4	MANNHEIM STEAMROLLER	AMERICAN GRAMOPHONE 214	Romantic Melodies	
5	8	DANNY WRIGHT	REAL MUSIC 5518	Healer Of Hearts	
6	5	VARIOUS ARTISTS	VIRGIN 12000	Pure Moods IV	
7	6	JIM BRICKMAN	WINDHAM HILL/RCA VICTOR 11647/AAL	Love Songs & Lullabies	
8	9	GEORGE WINSTON	WINDHAM HILL/RCA VICTOR 11649/AAL	Night Divides The Day: The Music Of The Doors	
9	NEW	LISA LYNNE	NEW EARTH 2303	Hopes & Dreams	
10	7	AMETHYSTIUM	NEURODISC 88338/CAPITOL	Aphelion	
11	10	OTTMAR LIEBERT + LUNA NEGRA	HIGHWAY OCTAVE 80361/VIRGIN	Santa Fe Sessions	
12	NEW	STEVEN ANDERSON	MADACY 2881	100 Church Classics	
13	NEW	JIM BRICKMAN	WINDHAM HILL/RCA VICTOR 11589/AAL	Simple Things	
14	12	CUSCO	HIGHER OCTAVE 82259/VIRGIN	Inner Journeys	
15	13	VARIOUS ARTISTS	WINDHAM HILL/RCA VICTOR 11678/AAL	Windham Hill Chill	

Sales data for Classical, New Age, and Kid Audio charts compiled by Nielsen SoundScan

THIS WEEK		LAST WEEK		Billboard TOP CLASSICAL BUDGET	
				Sales data compiled by Nielsen SoundScan	
THIS WEEK	LAST WEEK	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	
1	1	GREAT TENORS	VARIOUS ARTISTS	PRIME CUTS	
2	2	GOD BLESS AMERICA: UNITED WE STAND!	VARIOUS ARTISTS	ST. CLAIR	
3	3	20 CLASSICAL FAVORITES	VARIOUS ARTISTS	MADACY	
4	4	BEST TRADITIONAL WEDDING MUSIC	VARIOUS ARTISTS	ST. CLAIR	
5	5	CLASSICAL MASTERPIECES: SPANISH GUITAR	VARIOUS ARTISTS	MADACY	
6	6	FOR YOUR WEDDING	VARIOUS ARTISTS	DECCA/UNIVERSAL CLASSICS GROUP	
7	7	CLASSICAL MASTERPIECES: CLASSICS FOR RELAXATION	VARIOUS ARTISTS	MADACY	
8	8	25 PIANO FAVORITES	VARIOUS ARTISTS	VOX/SPJ MUSIC	
9	9	GERSHWIN: AN AMERICAN IN PARIS	VARIOUS ARTISTS	MADACY	
10	10	CLASSICAL MASTERPIECES	VARIOUS ARTISTS	MADACY	
11	11	MOZART: SYMPHONY NOS. 40 & 41	VARIOUS ARTISTS	ST. CLAIR	
12	12	MOZART: 50 CLASSICAL HIGHLIGHTS	VARIOUS ARTISTS	ST. CLAIR	
13	13	MUSIC OF THE BEETLES	VARIOUS ARTISTS	RSD SYMPHONY ORCHESTRA	
14	14	BEETHOVEN: 25 FAVORITES	VARIOUS ARTISTS	VOX/SPJ MUSIC	
15	15	MOZART: 25 FAVORITES	VARIOUS ARTISTS	VOX/SPJ MUSIC	

THIS WEEK		LAST WEEK		Billboard TOP CLASSICAL MIDLINE	
				Sales data compiled by Nielsen SoundScan	
THIS WEEK	LAST WEEK	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	
1	1	BABY MOZART	VARIOUS ARTISTS	WALT DISNEY	
2	2	DISNEY'S BABY BEETHOVEN	VARIOUS ARTISTS	WALT DISNEY	
3	3	50 GREATEST CLASSICS	VARIOUS ARTISTS	ST. CLAIR	
4	4	SIMPLY THE BEST-CLASSICAL PASSION	VARIOUS ARTISTS	ERATO/AG	
5	5	VIVALDI'S GREATEST HITS	VARIOUS ARTISTS	RCA VICTOR/BMG CLASSICS	
6	6	MIDNIGHT ADAGIOS	VARIOUS ARTISTS	DECCA 000341/UNIVERSAL CLASSICS GROUP	
7	7	FOR GUILTY PLEASURES	VARIOUS ARTISTS	DECCA 000172/UNIVERSAL CLASSICS GROUP	
8	8	BABY EINSTEIN: BABY NEPTUNE	VARIOUS ARTISTS	BUENA VISTA/WALT DISNEY	
9	9	BRIDE'S GUIDE TO WEDDING MUSIC	VARIOUS ARTISTS	ANGEL	
10	10	THE #1 OPERA ALBUM	VARIOUS ARTISTS	DECCA/UNIVERSAL CLASSICS GROUP	
11	11	STARS & STRIPES	VARIOUS ARTISTS	BOSTON POPS ORCHESTRA (FIEDLER)	
12	12	COPLAND: APPALACHIAN SPRING	VARIOUS ARTISTS	NEW YORK PHILHARMONIC (BENSTEN)	
13	13	ART OF SEGOVIA	VARIOUS ARTISTS	ANDRES SEGOVIA	
14	14	BEST OF THE MILLENNIUM	VARIOUS ARTISTS	DECCA/UNIVERSAL CLASSICS GROUP	
15	15	BABY BACH	VARIOUS ARTISTS	WALT DISNEY	

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.

THIS WEEK		LAST WEEK		Billboard TOP KID AUDIO	
				Sales data compiled by Nielsen SoundScan	
THIS WEEK	LAST WEEK	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	
1	1	KIDZ BOP KIDS	KIDZ BOP 3	RAZOR & TIE 89060	
2	2	READ-ALONG	FINDING MEMO	WALT DISNEY 862088	
3	3	VARIOUS ARTISTS	DISNEYMANIA SUPERSTAR ARTISTS SING DISNEY... THEIR WAY!	WALT DISNEY 860785	
4	4	KIDZ BOP KIDS	KIDZ BOP 2	RAZOR & TIE 89055	
5	5	KIDZ BOP KIDS	KIDZ BOP	RAZOR & TIE 89042	
6	6	VARIOUS ARTISTS	GOLDEN SLUMBERS: A FATHER'S LULLABY	RENDEZVOUS 48333/WARNER BROS.	
7	7	THE WIGGLES	YUMMY YUMMY	LYRICK STUDIOS 9204	
8	8	VARIOUS ARTISTS	RADIO DISNEY JAMS VOL. 5	WALT DISNEY 860787	
9	9	VEGGIETALES	BOB AND LARRY'S SUNDAY SCHOOL	BIG IDEA 35077	
10	10	VARIOUS ARTISTS	DISNEY'S GREATEST: VOL. 1	WALT DISNEY 860653	
11	11	VARIOUS ARTISTS	DISNEY'S GREATEST: VOL. 2	WALT DISNEY 860654	
12	12	VARIOUS ARTISTS	TODDLER FAVORITES	MUSIC FOR LITTLE PEOPLE/KID RHINO 75262/RHINO	
13	13	VEGGIETALES	ON THE ROAD WITH BOB & LARRY	BIG IDEA 35032	
14	14	VARIOUS ARTISTS	DISNEY CHILDREN'S FAVORITES VOL. 1	WALT DISNEY 860665	
15	15	VEGGIETALES	O VEGGIE, WHERE ART THOU?	BIG IDEA 35033	
16	16	SPONGEBOB SQUAREPANTS	ORIGINAL THEME HIGHLIGHTS	NICK/JIVE 49500/20th	
17	17	SING-ALONG	SING ALONG WITH DISNEY'S PRINCESSES	WALT DISNEY 860683	
18	18	VARIOUS ARTISTS	KID'S DANCE PARTY	BNC SPECIAL PRODUCTS 44570	
19	19	VEGGIETALES	TODDLER TUNES: 26 CLASSIC SONGS FOR TODDLERS	BENSON 040556/20th	
20	20	VEGGIETALES	BOB & LARRY'S BACKYARD PARTY	BIG IDEA 35070	
21	21	VARIOUS ARTISTS	PRINCESS FAVORITES	WALT DISNEY 860746	
22	22	VARIOUS ARTISTS	PLAYHOUSE DISNEY 2	WALT DISNEY 860074	
23	23	VARIOUS ARTISTS	DISNEY'S PRINCESS COLLECTION	WALT DISNEY 860897	
24	24	VARIOUS ARTISTS	LILLO & STITCH ISLAND FAVORITES	WALT DISNEY 860797	
25	25	SONGS KIDS LOVE TO SING	25 SUNDAY SCHOOL SONGS	STRAIGHTWAY 82265	

Children's recordings: original motion picture soundtracks excluded

Albums with the greatest sales gains this week. Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). RIAA certification for net shipment of 1 million units (Platinum). RIAA certification for net shipment of 10 million units (Diamond). Numeral following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Dro). △ Certification of 200,000 units (Platino). △△ Certification of 400,000 units (Multi-Platino). *Asterisk indicates LP is available. Heatseeker Impact shows albums removed from Heatseekers this week. [M] indicates

JUNE 28 2003
Billboard® TOP POP CATALOG™

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	SALES	ARTIST	TITLE
1	1	1	37	111	METALLICA ♦ ³ ELEKTRA 611137/EEG (11.98/17.98)	NUMBER 1 Metallica
2	2	2	10	71	BOB MARLEY AND THE WAILERS ♦ ¹⁰ TUFF GONG/ISLAND 549904/UMGM (12.98/18.98)	Legend
3	4	6	44	44	BOB SEGER & THE SILVER BULLET BAND ▲ ⁸ CAPITOL 30334 (10.98/15.98)	Greatest Hits
4	3	3	10	10	COLDPLAY ▲ NETTWERK 30162/CAPITOL (11.98/17.98) [M]	Parachutes
5	11	14	14	14	METALLICA ▲ ¹ ELEKTRA 60812/EEG (11.98/18.98)	...And Justice For All
6	10	9	19	19	METALLICA ▲ ⁶ ELEKTRA 60439/EEG (11.98/18.98)	Master Of Puppets
7	5	4	14	14	KENNY CHESNEY ▲ ³ BNA 67976/RLG (12.98/18.98)	Greatest Hits
8	20	25	13	13	SOUNDTRACK ▲ LOST HIGHWAY/MERCURY 170063/UMGM (12.98/18.98)	GREATEST GAINER \$ O Brother, Where Art Thou?
9	8	8	13	13	TIM MCGRAW ▲ ³ CURB 7278 (12.98/18.98)	Greatest Hits
10	15	20	15	15	METALLICA ▲ ⁵ MEGAFORCE/ELEKTRA 80396/EEG (11.98/18.98)	Ride The Lightning
11	9	11	7	7	JACK JOHNSON ▲ ENJOY/UNIVERSAL 80094/UMRG (10.98 CD) [M]	Brushfire Fairytales
12	14	12	13	13	THE BEATLES ▲ ¹ APPLE 2800/AF1 CD (12.98/18.98)	1
13	6	7	13	13	EMINEM ▲ ⁸ WEB/AFTEMATH 490629/INTERSCOPE (12.98/18.98)	The Marshall Mathers LP
14	7	5	17	17	RASCAL FLATTS ▲ LYRIC STREET 16501/WOLFWOOD (11.98/18.98) [M]	Rascal Flatts
15	13	13	13	13	BEE GEES ▲ POLYDOR/UNIVERSAL 559220/UMRG (12.98/18.98)	One Night Only
16	12	10	13	13	LINKIN PARK ▲ ² WARNER BROS. 47755 (12.98/18.98)	[Hybrid Theory]
17	16	17	17	17	QUEEN ▲ ⁷ HOLLYWOOD 161265 (11.98/17.98)	Greatest Hits
18	42	48	17	17	JOHNNY CASH ▲ LEGACY/COLUMBIA (NASHVILLE) 69739/SONY (NASHVILLE) (7.98 EQ/11.98)	16 Biggest Hits
19	17	16	14	14	CELINE DION ▲ ¹ 550 MUSIC 63760/EPIC (12.98 EQ/18.98)	All The Way...A Decade Of Song
20	18	—	—	—	AC/DC ▲ ¹⁹ LEGACY 80207/EPIC (10.98 EQ CD)	Back In Black
21	25	22	27	27	SHANIA TWAIN ♦ ¹⁹ MERCURY 536003/UMGM (12.98/18.98)	Come On Over
22	45	45	22	22	FRANK SINATRA ● Classic Sinatra: His Great Performances 1953-1960 CAPITOL 23502 (11.98/17.98)	Classic Sinatra: His Great Performances 1953-1960
23	24	24	21	21	DIXIE CHICKS ♦ ¹² MONUMENT 68195/SONY (NASHVILLE) (10.98 EQ/17.98) [M]	Wide Open Spaces
24	27	21	13	13	PINK FLOYD ♦ ¹⁵ CAPITOL 82136* (10.98 CD)	Dark Side Of The Moon (SACD)
25	43	36	18	18	SIMON & GARFUNKEL ♦ ¹⁰ COLUMBIA 31350/CRG (10.98 EQ/17.98)	Greatest Hits
26	40	40	17	17	LYNYRD SKYNYRD ▲ The Best Of Lynyrd Skynyrd: 20th Century Masters The Millennium Collection MCA 11941 (6.98/11.98)	The Best Of Lynyrd Skynyrd: 20th Century Masters The Millennium Collection
27	23	23	17	17	GOOD CHARLOTTE ● DAYLIGHT 85845/EPIC (13.98 EQ CD) [M]	Good Charlotte
28	33	43	14	14	LUTHER VANDROSS ● LEGACY/V 66058/EPIC (10.98 EQ/17.98)	Greatest Hits
29	21	18	14	14	EMINEM ▲ ⁴ WEB/AFTEMATH 490287/INTERSCOPE (12.98/18.98)	The Slim Shady LP
30	22	19	18	18	DISTURBED ▲ ³ GIANT 24738/WARNER BROS. (11.98/17.98) [M]	The Sickness
31	31	33	17	17	ABBA ▲ ⁶ POLYDOR/UNIVERSAL 517007/UMRG (12.98/18.98)	Gold - Greatest Hits
32	29	29	14	14	ORIGINAL BROADWAY CAST RECORDING ● Mamma Mia! DECCA BROADWAY 54315 (18.98 CD)	Mamma Mia!
33	36	41	17	17	PHIL COLLINS ▲ ² FACE VALUE/ATLANTIC 83139/AG (10.98/17.98)	...Hits
34	19	15	14	14	THE BEACH BOYS The Greatest Hits Volume 1: 20 Good Vibrations CAPITOL 21860 (10.98/17.98)	The Greatest Hits Volume 1: 20 Good Vibrations
35	28	26	19	19	DEF LEPPARD ▲ ³ MERCURY 528718/UMGM (11.98/18.98)	Vault - Greatest Hits 1980-1995
36	46	—	—	—	WILLIE NELSON ▲ LEGACY/COLUMBIA (NASHVILLE) 69322/SONY (NASHVILLE) (7.98 EQ/11.98)	16 Biggest Hits
37	37	34	14	14	EAGLES ♦ ²⁸ ASYLUM/ELEKTRA 105/EEG (11.98/17.98)	Their Greatest Hits 1971-1975
38	41	32	17	17	VAN MORRISON ▲ POLYDOR/UNIVERSAL 537459/UMRG (12.98/18.98)	The Best Of Van Morrison
39	34	30	17	17	JAMES TAYLOR ♦ ¹¹ WARNER BROS. 3113 (7.98/11.98)	Greatest Hits
40	37	31	19	19	MICHAEL JACKSON ♦ ²⁶ EPIC 66073 (12.98 EQ/18.98)	Thriller
41	—	—	—	—	RADIOHEAD ▲ CAPITOL 55229 (10.98/16.98)	OK Computer
42	32	27	15	15	GUNS N' ROSES ▲ ¹⁵ Geffen 424148/INTERSCOPE (12.98/18.98)	Appetite For Destruction
43	44	44	15	15	SOUNDTRACK ▲ ² INTERSCOPE 493035 (12.98/18.98)	Moulin Rouge
44	—	—	—	—	CREEDEnce CLEARWATER REVIVAL ▲ ⁴ FANTASY 2 (12.98/17.98)	Chronicle The 20 Greatest Hits
45	30	—	—	—	TRAIN ▲ ² AWARE/COLUMBIA 69888/CRG (12.98 EQ/18.98)	Drops Of Jupiter
46	49	37	17	17	JIMI HENDRIX ▲ Experience Hendrix: The Best Of Jimi Hendrix EXPERIENCE HENDRIX 111671/MCA (12.98/18.98)	Experience Hendrix: The Best Of Jimi Hendrix
47	—	—	—	—	STYX ▲ A&M 540387/UNIVERSAL (10.98/17.98)	Greatest Hits
48	—	—	—	—	ZZ TOP ▲ ³ WARNER BROS. 26846 (11.98/17.98)	Greatest Hits
49	—	—	—	—	EAGLES ▲ ⁷ Geffen 424725/INTERSCOPE (12.98/18.98)	Hell Freezes Over
50	—	—	—	—	RADIOHEAD ▲ CAPITOL (10.98/15.98)	HOT SHOT DEBUT The Bends

JUNE 28 2003
Billboard® HEATSEEKERS™

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	SALES	ARTIST	TITLE
1	3	1	14	14	CRAIG MORGAN BROKEN BOW 77567 (13.98 CD)	NUMBER 1 I Love It
2	5	2	10	10	KEM MOTOWN 067516/UMRG (10.98/12.98)	Kemistry
3	—	—	—	—	ROSCOE PFRITY 28291/CAPITOL (10.98/18.98)	HOT SHOT DEBUT Young Roscoe Philaphornia
4	—	—	—	—	FOUNTAINS OF WAYNE S-CURVE 90875/CAPITOL (18.98 CD)	Welcome Interstate Managers
5	10	4	10	10	VICKIE WINANS VERITY 432142/DG (11.98/18.98)	Bringing It All Together
6	6	7	10	10	ROONEY Geffen 000242/INTERSCOPE (9.98 CD)	Rooney
7	1	—	—	—	GILLIAN WELCH ACONY 0305 (18.98 CD)	Soul Journey
8	2	6	10	10	REVIS EPIC 86514 (9.98 EQ CD)	Places For Breathing
9	15	24	10	10	PETER CINCOTTI CONCORD 2159 (18.98 CD)	Peter Cincotti
10	8	3	10	10	MARON 5 OCTONE 50001 (11.98 CD)	Songs About Jane
11	9	39	10	10	JIM BELUSHI, DAN AYKROYD HAVE LOVE 80200 (18.98 CD)	Have Love Will Travel
12	—	—	—	—	PILLAR MCA 000390 (12.98 CD)	Fireproof
13	33	26	10	10	NICHOLE NORDEMAN SPARROW 5194* (16.98 CD)	GREATEST GAINER \$ Woven & Spun
14	13	8	10	10	LILLIX MAVERICK 48323/WARNER BROS. (12.98 CD)	Falling Uphill
15	4	—	—	—	DAVE GAHAN MUTE/REPRISE 48471/WARNER BROS. (18.98 CD)	Paper Monsters
16	—	—	—	—	DIE TRYING ISLAND 050959/UMGM (9.98 CD)	Die Trying
17	16	11	10	10	ROY HARGROVE PRESENTS THE RH FACTOR VERVE 065192/VG (12.98 CD)	Hard Groove
18	14	5	10	10	BOLIVERT FOR SOUP SILVERTONE JIVE 11819/ZOMBA (12.98 CD)	Drunk Enough To Dance
19	7	—	—	—	EELS DREAMWORKS 000039/INTERSCOPE (18.98 CD)	Shootenanny!
20	18	12	10	10	SMILE EMPTY SOUL THR3BACK/LAVA 83539/AG (12.98 CD)	Smile Empty Soul
21	12	—	—	—	BUDDY GUY SILVERTONE 41843/ZOMBA (18.98 CD)	Blues Singer
22	—	—	—	—	DONNIE GIANT STEP/MOTOWN 000324/UMRG (12.98 CD)	The Colored Section
23	—	—	—	—	ROY D. MERCER CAPITOL (NASHVILLE) 38088 (17.98 CD)	Roy D. Hits The Road
24	30	23	10	10	LIZZ WRIGHT VERVE 589532/VG (12.98 CD)	Salt
25	23	16	10	10	KINDRED THE FAMILY SOUL HIDDEN BEACH 86491/EPIC (13.98 EQ CD)	Surrender To Love
26	21	—	—	—	GEORGE LOPEZ DGLIO 89133 (16.98 CD)	Team Leader
27	11	9	10	10	JEFF BATES RCA (NASHVILLE) 67071/RLG (11.98/17.98)	Rainbow Man
28	29	13	10	10	SMOKIE NORFUL EMI GOSPEL 20374 (8.98/16.98)	I Need You Now
29	—	—	—	—	DEEP DISH BOXED 025 (21.98 CD)	Global Underground: Toronto
30	32	31	10	10	HOT HOT HEAT SUB POP 70559* (12.98 CD)	Make Up The Breakdown
31	26	19	10	10	TAKING BACK SUNDAY VICTORY 176 (12.98 CD) [M]	Tell All Your Friends
32	17	14	10	10	CHANTAL KREVIASZUK COLUMBIA 86482/CRG (9.98 EQ CD)	What If It All Means Something
33	—	—	—	—	GRUPO BRYNDIS DISA 727040 (14.98 CD)	Memorias
34	28	18	10	10	JUANES ▲ ² SURCO 017532/UNIVERSAL LATINO (16.98 CD)	Un Dia Normal
35	20	33	10	10	REGINA CARTER VERVE 06554/VG (18.98 CD)	Paganini: After A Dream
36	—	—	—	—	LEE WILLIAMS AND THE SPIRITUAL QC'S MCG 7029 (11.98/16.98)	Right On Time
37	27	17	10	10	DWELE VIRGIN 80919* (9.98 CD)	Subject
38	24	15	10	10	12 STONES WIND UP 13069 (17.98 CD)	12 Stones
39	34	21	10	10	SENSES FAIL DRIVE THRU 000155/MCA (8.98 CD)	From The Depths Of Dreams (EP)
40	19	10	10	10	HITMAN SAMMY SAM ROCKY ROAD/COLLIPARK 000380/UMRG (12.98 CD)	Step Daddy
41	31	28	10	10	INTERPOL MATAADOR 545* (9.98 CD)	Turn On The Bright Lights
42	41	41	10	10	PEPE AGUILAR SHEKINAH 310119/UG (16.98 CD)	Y Tenerte Otra Vez
43	25	25	10	10	SHEKINAH GLORY MINISTRY KINGDOM 001/PGE (11.98/17.98)	Praise Is What I Do
44	22	—	—	—	DUSTY DRAKE WARNER BROS. (NASHVILLE) 48051/WVRN (18.98 CD)	Dusty Drake
45	—	—	—	—	DAMIEN RICE WARNER BROS. 48507 (18.98 CD)	O
46	38	30	10	10	HEZEKIAH WALKER & THE LOVE FELLOWSHIP CRUSADE CHOIR VERITY 43176/ZOMBA (11.98/17.98)	Family Affair II: Live At Radio City Music Hall
47	—	—	—	—	DON OMAR VI 450537 (15.98 CD)	The Last Don
48	—	—	—	—	AKWID UNIVERSION 310155/UG (14.98 CD)	Proyecto Akwid
49	36	37	10	10	GRUPO MOJADO UNIVIS ON 310112/UG (14.98 CD)	30 Inolvidables
50	43	—	—	—	JOSH KELLEY HOLLYWOOD 162377 (9.98 CD)	For The Ride Home

JUNE 28 2003
Billboard® TOP INDEPENDENT ALBUMS™

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	SALES	ARTIST	TITLE
1	2	1	14	14	LIL JON & THE EAST SIDE BOYZ ● BME 2370/TVT (13.98/17.98)	NUMBER 1 Kings Of Crunk
2	1	—	—	—	VARIOUS ARTISTS SIDE ONE DUMMY 71237 (8.98 CD)	Vans Warped Tour 2003 Compilation
3	—	—	—	—	DROPKICK MURPHYS HELLCAT 800446/EPITAPH (18.98 CD)	HOT SHOT DEBUT Blackout
4	7	4	10	10	MANNHEIM STEAMROLLER/C.W. MCCALL AMERICAN GRANAPHONE 1776 (16.98 CD)	GREATEST GAINER \$ American Spirit
5	6	6	14	14	CRAIG MORGAN BROKEN BOW 77567 (13.98 CD) [M]	I Love It
6	—	—	—	—	BROTHA LYNCH HUNG SICCMAD 07013 (17.98 CD)	Lynch By Inch: Suicide Note
7	—	—	—	—	INSPECTAH DECK IN THE PAINT 8660/KOCH (18.98 CD)	Movement
8	4	3	10	10	ALKALINE TRIO VAGRANT 381* (12.98 CD)	Good Mourning
9	3	—	—	—	GILLIAN WELCH ACONY 0305 (18.98 CD) [M]	Soul Journey
10	5	2	10	10	VARIOUS ARTISTS EPITAPH 86673 (7.98 CD)	Punk -O- Rama 8
11	13	16	10	10	PETER CINCOTTI CONCORD 2159 (18.98 CD) [M]	Peter Cincotti
12	12	8	10	10	EARTH, WIND & FIRE KALIMBA 973002 (18.98 CD)	Promise
13	10	26	10	10	JIM BELUSHI, DAN AYKROYD HAVE LOVE 80200 (18.98 CD)	Have Love Will Travel
14	8	7	10	10	MOBB DEEP LANDSPEED 3222/KOCH (14.98 CD)	Free Agents: The Murda Mix Tape
15	9	5	10	10	NOFX FAT WRECK CHORDS 657 (14.98 CD)	The War On Errorism
16	14	10	10	10	JOHN HIATT & THE GONERS NEW WEST 6045 (18.98 CD)	Beneath This Gruff Exterior
17	11	9	10	10	BLACK LABEL SOCIETY SPITFIRE 15091 (18.98 CD)	The Blessed Hellride
18	—	—	—	—	MO THUGS D3/MO THUGS 991/RIVIERA (18.98 CD)	The Movement
19	15	—	—	—	GEORGE LOPEZ DGLIO 89133 (16.98 CD) [M]	Team Leader
20	—	—	—	—	DEEP DISH GLOBAL UNDERGROUND 025 (21.98 CD) [M]	Global Underground: Toronto
21	24					

JUNE 28 2003		Billboard® TOP INTERNET ALBUM SALES™			
Sales data and internet sales reports compiled by Nielsen SoundScan					
THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	BILLBOARD 200 RANK
1	NEW		RADIOHEAD CAPITOL 84543*	1 Week At Number 1 Hail To The Thief	3
2	2		METALLICA ELEKTRA 62853*/EEG	St. Anger	2
3	NEW		LUTHER VANDROSS J 51885/RMG	Dance With My Father	1
4	NEW		ANNIE LENNOX J 52350/RMG	Bare	4
5	NEW		STEELY DAN REPRISE 48435/WARNER BROS	Everything Must Go	9
6	3		LED ZEPPELIN ATLANTIC 83587/AG	How The West Was Won	14
7	6	68	NORAH JONES ▲ BLUE NOTE 32088 [M]	Come Away With Me	10
8	RE-ENTRY		SOUNDTRACK ● RCA 51169/RMG	American Idol Season 2: All-Time Classic American Love Songs	24
9	7		SENSES FAIL DRIVE-THRU 00115/MCA [M]	From The Depths Of Dreams (EP)	—
10	4		JEWEL ATLANTIC 83638/AG	0304	12
11	15		KELLY CLARKSON ▲ RCA 68158/RMG	Thankful	13
12	NEW		SARAH BRIGHTMAN NEMO STUDIO 37180/ANGEL	Harem	29
13	NEW		MEST MAVERICK 48456/WARNER BROS	Mest	64
14	10	34	COLDPLAY ▲ CAPITOL 40504*	A Rush Of Blood To The Head	27
15	5		TRAIN COLUMBIA 86593/CRG	My Private Nation	19
16	11	13	EVANESCENCE ▲ WIND-UP 13063	Fallen	11
17	NEW		JUSTIN GUARINI RCA 68188/RMG	Justin Guarini	20
18	NEW		PEARL JAM EPIC 90207	Las Vegas: June 6, 2003	—
19	22		MANNHEIM STEAMROLLER/C.W. MCCALL AMERICAN GRAMAPHONE 1776	American Spirit	91
20	12	12	CHER GEFEN/MCA/WARNER BROS. 73852/WARNER STRATEGIC MARKETING	The Very Best Of Cher	15
21	NEW		PEARL JAM EPIC 90201	Irvine: June 2, 2003	—
22	13	6	JACK JOHNSON JACK JOHNSON/UNIVERSAL 075012*/UMRG	On And On	28
23	NEW		PEARL JAM EPIC 90198	San Francisco: June 1, 2003	—
24	RE-ENTRY		VARIOUS ARTISTS ● EMI SPECIAL MARKETS 62201/TIME LIFE	Worship Together: I Could Sing Of Your Love Forever	145
25	17	11	THE WHITE STRIPES ● THIRD MAN 27148*/V2	Elephant	30

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). Numeral following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro); ◇ Certification of 200,000 units (Platino); △ Certification of 400,000 units (Multi-Platino). * Asterisk indicates vinyl available. [M] indicates past or present Heatseeker title © 2003, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

JUNE 28 2003		Billboard® TOP SOUNDTRACKS™		
Sales data compiled by Nielsen SoundScan				
THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	IMPRINT & NUMBER/DISTRIBUTING LABEL
1	1	3	2 FAST 2 FURIOUS	DISTURBING THE PEACE/DEF JAM SOUTH 000426*/JDJMG
2	2	8	THE LIZZIE MCGUIRE MOVIE ●	WALT DISNEY 860080
3	4	7	AMERICAN IDOL SEASON 2: ALL-TIME CLASSIC AMERICAN LOVE SONGS ●	RCA 51169/RMG
4	3	6	THE MATRIX RELOADED: THE ALBUM	WARNER SUNSET/MAVERICK 48411/WARNER BROS.
5	5	22	CHICAGO ▲	EPIC 87018
6	7	33	8 MILE ▲ ⁴	SHADY 493508*/INTERSCOPE
7	6	44	LIZZIE MCGUIRE ●	BUENA VISTA 860791/WALT DISNEY
8	8	9	HOLES	WALT DISNEY 860092
9	9	105	O BROTHER, WHERE ART THOU? ▲ ⁷	LOST HIGHWAY/MERCURY 170069*/DJJMG
10	11	6	AMERICAN DREAMS: 1963-1964	HIP-D 000231/UME
11	10	19	DAREDEVIL: THE ALBUM ●	WIND-UP 13079
12	12	46	A WALK TO REMEMBER ●	EPIC 86311
13	16	105	MOULIN ROUGE ▲ ²	INTERSCOPE 493035
14	13	53	DISNEY'S LILO & STITCH ●	WALT DISNEY 860734
15	NEW		RUGRATS GO WILD!	NICKELDEEAN 162399/HOLLYWOOD
16	14	3	FINDING NEMO	WALT DISNEY 860078
17	15	17	CRADLE 2 THE GRAVE ●	BLODDLINE/DEF JAM 063615*/JDJMG
18	17	105	SHREK ▲	DREAMWORKS 450305/INTERSCOPE
19	RE-ENTRY		THE WILD THORNBERRYS MOVIE	NICK/JIVE 48503/ZOMBA
20	22	6	THE PIANIST	SONY CLASSICAL 87739
21	RE-ENTRY		FRIDA	DG 474150/UNIVERSAL CLASSICS GROUP
22	19	37	SWEET HOME ALABAMA	HOLLYWOOD 162364
23	24	7	BLUE COLLAR COMEDY TOUR: THE MOVIE	WARNER BROS. (NASHVILLE) 48424/WRN
24	20	49	SPIRIT: STALLION OF THE CIMARRON	A&M 493304/INTERSCOPE
25	21	4	QUEER AS FOLK: THE THIRD SEASON	TOMMY BOY 1568

JUNE 28 2003 Billboard® ARTIST INDEX™

- Chart Codes:**
 —ALBUMS—
 B200 (The Billboard 200)
 BG (Bluegrass)
 BL (Blues)
 CA (Country)
 CC (Contemporary Christian)
 CCA (Country Catalog)
 CJ (Contemporary Jazz)
 CL (Classical)
 CX (Classical Crossover)
 EA (Electronic)
 GA (Gospel)
 HOL (Holiday)
 HS (Heatseekers)
 IND (Independent)
 INT (Internet)
 JZ (Jazz)
 LA (Latin Albums)
 LPA (Latin Latin Pop)
 NA (New Age)
 PCA (Pop Catalog)
 RBA (R&B/Hip-Hop)
 RCB (R&B/Hip-Hop Catalog)
 RE (Reggae)
 RMA (Latin: Regional Mexican)
 TSA (Latin: Tropical/Salsa)
 WM (World Music)
 —SINGLES—
 A40 (Adult Top 40)
 AC (Adult Contemporary)
 CS (Country)
 CSS (Country Singles Sales)
 DC (Dance/Club Play)
 DS (Dance/Sales)
 H100 (Hot 100)
 HA (Hot 100 Airplay)
 HSS (Hot 100 Singles Sales)
 LPS (Latin: Latin Pop)
 LT (Hot Latin Tracks)
 MO (Modern Rock)
 RA (R&B Hip-Hop Airplay)
 RBH (R&B Hip-Hop)
 RMS (Latin: Regional Mexican)
 RO (Mainstream Rock)
 RP (Rap Tracks)
 RS (R&B Hip-Hop Singles Sales)
 T40 (Top 40 Tracks)
 TSS (Latin: Tropical/Salsa)
 Rankings from biweekly charts are listed in italics during a chart's unpublished week.
- 12 Stones:** CC 26; HS 38
2Pac: RBA 74; RBC 3, 4, 9, 15; H100 95; RA 43; RBH 46; RP 23
3 Doors Down: B200 65; A40 4; H100 17; HA 15; MO 27; RO 9, 14; T40 9
30 Dirty Junkies: DC 36
50 Cent: B200 7, 92; RBA 5, 27; H100 3, 5, 20, 30; HA 1, 2, 17, 25; HSS 38, 59; RA 2, 3, 14, 32, 34, 47, 59, 75; RBH 3, 4, 19, 33, 35, 51, 62, 75; RP 1, 2, 9, 15, 19; RS 15, 37; T40 6, 14, 17
54th Platoon: IND 40; RBA 49
702: RA 71; RBH 71
- A-**
Aaliyah: RBA 61; H100 56; HA 53; HSS 9; RA 21, 38; RBH 23, 36; RS 8
Mindi Abair: CJ 9
Abba: PCA 31
Ab-Luh: RA 62; RBH 58; RS 44
AC/DC: PCA 20
Yolanda Adams: GA 17, 21
Trace Adkins: CA 32; CS 18
AFI: B200 89; MO 33
AfroCelt: WM 12
Antonio Aguilar: LA 59
Pepe Aguilar: HS 42; LA 8; RMA 5; LPS 10; LT 9; RMS 21
Christina Aguilera: B200 41; A40 36; AC 5; H100 29; HA 28; HSS 41; T40 12
Clay Aiken: AC 30; H100 1, 94; HSS 1, 3, 8
AJ: RS 66
Akwid: HS 48; LA 12; RMA 6; LT 50; RMS 36; TSS 33
Alabama: CA 37
ALC: GA 37
Alkaline Trio: B200 159; IND 8
The All-American Rejects: B200 59; H100 67; HA 67; MO 29; T40 32
Gary Allan: CA 47; CS 45
Alvin Slaughter: GA 25
Amethystium: NA 10
Tori Amos: DC 33
Anastacia: DC 45
Steven Anderson: NA 12
Sunshine Anderson: DC 7
Jessica Andrews: CA 28
Los Angeles De Charly: LA 20; RMA 12
Marc Anthony: TSA 9; TSS 13
Tina Arena: DC 4; DS 10
Ricardo Arjona: LA 44; LPA 18; LPS 17, 32; LT 24
Aroma: RMS 38
Ashanti: B200 188; RBA 91; H100 9, 34; HA 7, 30; HSS 46; RA 5, 29; RBH 6, 30; RP 8; RS 23; T40 18, 30
Los Asks: LA 73
The Ataris: B200 131; MO 17
ATB: DC 38
Rodney Atkins: CS 52
Natacha Atlas: DC 49
Aubrey: DC 46
Audio Adrenaline: CC 37
Audiostars: B200 40; A40 23; H100 39; HA 38; MO 4, 25; RO 1, 24
Sherrie Austin: CS 44
Avalon: CC 14
Aventura: TSA 10
Dan Aykroyd: B200 181; BL 3; HS 11; IND 13
- B-**
B2K: B200 184; RBA 56
Baby Anne: EA 17
Baby: H100 90; RA 63; RBH 66; RS 71
- Baby Diva:** HSS 70; RS 33
Bacilos: TSS 38
The Bad Plus: JZ 18
Erykah Badu: HSS 53; RS 35
Becky Baeling: DC 1
Baha Men: WM 14
Anita Baker: RBA 54
Barca Ball: BL 8
Banda El Recodo: LA 17, 35; RMA 10, 19; LT 20; RMS 4
Banda Machos: LA 35; RMA 19
Banda Tierra Blanca: RMS 37
Alex Band: A40 29
David Banner: B200 38; RBA 41; H100 53; HA 51; HSS 40; RA 23; RBH 21; RP 14; RS 18
Buju Banton: RE 7
Shane Barnard: CC 38
Pancho Barraza: LA 32; RMA 17; RMS 33
Jeff Bates: CA 33; HS 27; CS 11; H100 65; HA 60
The Beach Boys: B200 16; PCA 34
Beanie Sigel: RS 54
Walter Beasley: CJ 19
The Beatles: PCA 12
Daniel Bedingfield: B200 69; A40 18; AC 4; DC 19; DS 2; H100 28; HA 27; HSS 19; T40 22
Bee Gees: B200 156; PCA 15
Benie Man: RE 11
Jim Belushi: B200 181; BL 3; HS 11; IND 13
Tony Bennett: JZ 6
Dierks Bentley: CS 24; CSS 3; H100 89; HSS 20
B.G.: IND 34; RBA 60
Big "C": RS 72
Big Moe: RBA 64
James Bignon & The Deliverance Mass Choir: GA 23
Big T: RA 74; RBH 74
Big Tigger: H100 25; HA 22; HSS 39; RA 16; RBH 20; RS 22; T40 37
David Bisbal: LPS 21; LT 30
Black Eyed Peas: H100 36; HA 34; RBH 86; T40 20
Black Label Society: IND 17; RO 12
Bobby "Blue" Bland: BL 11
Blaque: RS 73
Mary J. Blige: RBC 20; RA 37; RBH 40
The Blind Boys Of Alabama: GA 34
Andrea Bocelli: CL 1, 9; CX 7
Bond: CX 3
Bone Crusher: B200 53; RBA 10; H100 26; HA 24; HSS 26; RA 8; RBH 9; RP 6; RS 7
Bone Thugs-N-Harmony: RBC 12
Boomkat: HSS 36
La Bouche: DS 19
Bowling For Soup: HS 18
Bow Wow: RA 63; RBH 66
Michelle Branch: A40 12; AC 3; H100 35; HA 31; T40 16
Jim Brickman: NA 7, 13
Sarah Brightman: B200 29; CX 1, 9; INT 12
Bronco: LA 18; RMA 11
Brooks & Dunn: CCA 10, 19; CS 6; H100 48; HA 41
Garth Brooks: CA 56; CCA 15
Brotha Lynch Hung: B200 132; IND 6; RBA 21
BT: DC 18
Michael Buble: B200 164
Joe Budden: B200 8; RBA 2; H100 38; HA 39; HSS 28; RA 18; RBH 16; RP 12; RS 10
Jimmy Buffett: B200 25; CS 20; H100 75; HA 70
Los Bukis: LA 7, 36; RMA 4, 20
Busta Rhymes: B200 119; RBA 26; H100 7; HA 5; RA 10, 59; RBH 10, 62; RP 5; RS 58; T40 8
Juanita Bynum: GA 26
Tracy Byrd: CS 14
- C-**
Jorge Luis Cabrera: LT 32; RMS 9
Byron Cage: GA 12
Chris Cagle: B200 144; CA 21; CS 57; H100 84
Tego Calderon: TSS 35, 36
Kimberly Caldwell: H100 94; HSS 3, 8
Glen Campbell: CA 71
Cam'ron: B200 141; RBA 20; RS 65
Canned Heat: BL 14
Nick Cannon: HSS 67
Blu Cantrell: H100 85; HSS 15; RS 14
Mariah Carey: DS 3; H100 7; HA 5; HSS 22; RA 10; RBH 10; RP 5; RS 38, 58; T40 8
Caribbean Pulse: RE 13
Vanessa Carlton: A40 8; AC 10, 15; H100 46; HA 46; T40 34
Jose Carreras: CJ 7
Rodney Carrington: CA 34
Jeff Carson: CS 51
Deana Carter: CA 60; CS 36
Regina Carter: HS 35; JZ 5
Johnny Cash: B200 94; CA 12, 65; CCA 5; PCA 18
Rosanne Cash: CA 61
Tommy Castro: BL 12
C-Bo: IND 32; RBA 46
Kevin Ceallos: TSS 9
Cee-Lo: RBH 100
Chanticleer: CL 10
Steven Curtis Chapman: CC 22
JC Chasez: HSS 62
Chayanne: LA 52
Cher: B200 15; INT 20; DS 23
Cherish: H100 68; HA 75; HSS 13; RA 52; RBH 44; RP 20; RS 3
Kenny Chesney: B200 57; CA 5; CCA 1; PCA 7; CS 16; H100 78, 86; HA 74
Chevelle: B200 105; H100 77; HA 73; MO 2; RO 2
Chicago: B200 183
The Chieftains: CA 74; WM 9
Chingy: H100 21; HA 21; HSS 6; RA 15; RBH 12; RP 7; RS 2; T40 38
III (Chik Chik Chik): DS 22; HSS 55
Choppa: RS 70
Christafari: RE 10
Charlotte Church: CX 6
Peter Cincotti: B200 174; HS 9; IND 11; JZ 1
Cirque Du Soleil: WM 6
C-lanae: RS 63
Corey Clark: H100 94; HSS 3, 8
Kelly Clarkson: B200 13; INT 11; A40 27; H100 16; HA 13; T40 4
Maurette Brown Clark: GA 29
Stanley Clarke: CJ 20
Terri Clark: CA 38; CS 30
Patsy Cline: CCA 12
Clipse: RBA 73; RA 62; RBH 58; RS 44, 68
Tammy Cochran: CSS 9
Cold: B200 63; H100 88; HSS 54; MO 7; RO 8
Roscoe P. Coldchain: RA 62; RBH 58; RS 44
Coldplay: B200 27; INT 14; PCA 4; A40 7; DC 31; H100 50; HA 49; MO 23; T40 28
Nat King Cole: JZ 17
Natalie Cole: JZ 13
Phil Collins: PCA 33; AC 6
Colourful Karma: DC 32
Common: HSS 53; RS 35
Conjunto Primavera: LA 15, 26; RMA 8, 14; LT 15; RMS 2, 24
Control: LT 40; RMS 13
- Ry Cooder:** LA 23; LPA 9; WM 4
Cooler Kids: HSS 45
Deborah Cooper: DC 15
Costume: LA 37; TSS 16
Counting Crows: B200 192; A40 8; AC 15; H100 46; HA 46; T40 34
Deborah Cox: DC 3
El Coyote Y Su Banda Tierra Santa: LA 45; LT 28; RMS 7
Creedence Clearwater Revival: PCA 44
Elvis Crespo: TSA 11
The Cross Movement: CC 40
Sheryl Crow: A40 14; AC 14, 21; CSS 1; H100 32; HA 45; HSS 4
The Crusaders: CJ 11
Anthony Cruz: TSS 37
Celia Cruz: LA 37; TSA 2, 14
Cuisillos De Arturo Maclias: LA 39
Billy Currington: CS 35
Cusco: NA 14
- D-**
Da Brat: H100 68; HA 75; HSS 13; RA 52; RBH 44; RP 20; RS 3
Amy Dalley: CS 28
Miles Davis: JZ 11
Killey Dean: RBH 88
Debreca: RBH 89
Deep Dish: EA 11; HS 29; IND 20
Def Leppard: PCA 35
Deftones: B200 47; MO 10; RO 17
Jack DeJohnette: JZ 16
Delerium: DC 23
Julia Demato: H100 94; HSS 3, 8
John Denver: CCA 18
Terra Deva: DC 32
Louie DeVito: EA 9, 18; IND 50
Diamond Rio: B200 136; CA 20; CS 8; H100 54; HA 52
Die Trying: HS 16; MO 34; RO 36
Ani DiFranco: IND 39
Celine Dion: B200 31; PCA 19; AC 2, 22
The Diplomats: B200 141; RBA 20; RS 65
Dirty Vegas: EA 25
Disturbed: B200 189; PCA 30; RO 16, 25
Dixie Chicks: B200 71; CA 7; CCA 7, 11; PCA 23; CS 48; CSS 5; HSS 23
DJ Irene: EA 16
DJ Kayslay: B200 96; RBA 19
DJ Tiesto: EA 6
Domink: TSS 29
Pacido Domingo: CL 7
The Donnas: HSS 72
Donnie: HS 22; RBA 31
doubleDrive: RO 23
Rob Dougan: EA 24
Dusty Drake: CA 43; HS 44; CS 26
Dr. Dre: RBC 11, 22
Dropkick Murphys: B200 83; IND 3
Dru Hill: RBA 66; DC 35; H100 83; RA 27; RBH 29
Duelo: RMS 30
Dwele: HS 37; RBA 45; RBH 99
- E-**
Eagles: PCA 37, 49; A40 38; AC 12
Earth, Wind & Fire: B200 176; IND 12; RBA 34; RBH 78
Easy Star All-Stars: RE 8
eels: HS 19
Electric Six: EA 5; IND 38
Elephant Man: RBH 76
Valentin Elizalde: LT 36; RMS 11
- Missy "Misdemeanor" Elliott:** B200 161; RBA 53; RA 55; RBH 55; RS 73
Richard Elliot: CJ 13
Emerson Drive: CA 57; CS 33
Eminem: B200 54; PCA 13, 29; RBA 25; RBC 1, 8; H100 70; HA 69; RA 59, 75; RBH 62, 75; T40 33
Erasur: DS 15, 25
Evanesence: B200 11; INT 16; A40 5; H100 8; HA 6; MO 9, 40; RO 19; T40 1
Faith Evans: RS 68
Sara Evans: CS 21
Eve 6: MO 22
Shane Everett: CC 38
- F-**
Fabulous: B200 49; RBA 14; H100 12, 34, 49; HA 9, 30, 43; HSS 64; RA 6, 13, 29; RBH 7, 17, 30; RP 3, 8; RS 34, 49; T40 21, 30
Ralph Falcon: DC 12
Fannypack: HSS 68
Fantasy: DS 24
Fat Joe: H100 58; HA 55; RA 67; RBH 67; T40 31
Jose Feliciano: LA 11; LPA 6; LPS 11; LT 13
Alejandro Fernandez: LA 66
Ibrahim Ferrer: LA 14; TSA 1; WM 2
Tiziano Ferro: LPS 14; LT 19; TSS 39
FFH: CC 23
Field Mob: RBA 86; RBH 100
Flend: RBA 72
Finch: B200 140
Fischerspooner: DC 34
Five For Fighting: AC 13
Fleetwood Mac: B200 39, 147; A40 33; AC 17
The FlipMode Squad: H100 7; HA 5; RA 10; RBH 10; RP 5; RS 58; T40 8
Floetry: B200 104; RBA 17; H100 43; HA 35; RA 12; RBH 14
Juan Diego Florez: CL 15
Joseph Fonseca: TSS 19
Foo Fighters: B200 113; H100 82; MO 8; RO 22
Fountains Of Wayne: B200 150; HS 4
Foxy Brown: RBH 91
Mario Frangoulis: CX 11
Frankie J: B200 90; RBA 38; AC 28; H100 19; HA 23; HSS 14; LPS 28; LT 41; RBH 84; RS 5; T40 15; TSS 21
Kirk Franklin: CC 29; GA 7; RBA 83
Freddie Foxx: Bumpy Knuckles: RBA 95
Free: RA 66; RBH 68
Russ Freeman: CJ 6; IND 30
Freeway: RBA 43; RA 51; RBH 52; RS 41, 54
Friburn & Lirk: DC 24
Bill Frisell: JZ 20
Jackie Ray Frost: HSS 47; RS 28
Nelly Furtado: LPS 4; LT 8
- G-**
Kenny G: B200 42; CJ 2, 10
Juan Gabriel: LT 38; RMS 18
Dave Gahan: HS 15; DC 22; DS 11
Manuel Galban: LA 23; LPA 9; WM 4
Ashley Gearing: CS 50
Georgia Mass Choir: GA 22
Ghostland: DC 49
Vince Gill: CA 6; CS 31
Billy Gilman: CA 45
Ginuwine: B200 36; RBA 8; H100 33, 90; HA 29; RA 9; RBH 11; RS 71
Dana Glover: A40 32
Goapele: RBH 97
Godsmack: B200 61; MO 38; RO 6

Goldfrapp: EA 19
Fabian Gomez: LT 43; RMS 15
Good Charlotte: B200 46; PCA 27; MO 28
Goo Goo Dolls: A40 13
Glenn Gould: CL 8
Joshua Gracin: H100 94; HSS 3, 8
Grafic International: HSS 47; RS 28
El Gran Combo De Puerto Rico: LT 49; TSS 2
Grandaddy: B200 84
Nathan Granter: CX 15
El Gran Silencio: LT 38; RMS 18
Dobie Gray: A40 2; AC 1; H100 15; HA 12; T40 11
Al Green: RBC 14, 23
Lee Greenwood: CSS 8
Pat Green: CS 42
Vivian Green: RBA 37; DS 14; HSS 25; RA 45, 61; RBH 48, 63; RS 36
Josh Groban: B200 86; CX 2, 4; AC 27
Groove Armada: DC 7
Grupo Bryndis: HS 33; LA 3; RMA 2; RMS 22
Grupo Mojado: HS 49; LA 13; RMA 7
Grupo Montez De Durango: LT 47; RMS 20
Justin Guarini: B200 20; INT 17
Guns N' Roses: PCA 42
Buddy Guy: BL 4; HS 21
Nee-Nee Gwynn: HSS 70; RS 33

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Deitrick Haddon: CC 39; GA 11
El Halcón De La Sierra: RMS 35
Daryl Hall: IND 41
Daryl Hall John Oates: IND 31; AC 16
Fred Hammond: GA 16; RBA 96
Jennifer Hanson: CS 43
The Happy Boys: EA 15
Roy Hargrove: Cj 4; HS 17; RBA 42
Ben Harper: B200 130
H.A.W.K.: RA 74; RBH 74
Heather Headley: B200 78; RBA 16; H100 61; HA 56; RA 22; RBH 25
Hector & Tito: LA 19; LPA 7; TSS 32
Hemstock & Jennings: DC 6; DS 12
Jimi Hendrix: PCA 46
Eddy Herrera: TSS 4, 22
John Hiatt & The Goners: IND 16
Faith Hill: B200 172; CA 24; CCA 22; AC 8, 9; CS 34; CSS 7; HSS 60
Hitman Sammy Sam: HS 40; RBA 68; RBH 83; RS 55
Lionel Richie: GA 38
Loleatta Holloway: DC 14
Hope: DC 17
Vladimir Horowitz: CL 13
Hot Boys: RBA 90
Hot Hot Heat: HS 30; IND 22; MO 24
Whitney Houston: RBA 67; AC 20; DC 8; H100 99; HSS 31; RBH 81
Los Huracanes Del Norte: LA 63; RMS 39

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Enrique Iglesias: LA 43; LPA 17; LPS 3; LT 3; TSS 20
India: LA 58; TSA 3; DC 29; DS 11; LPS 27, 39; LT 26; TSS 1, 14
India.Arie: RBA 81
Industria Del Amor: LA 33; RMA 18
Inspectah Deck: B200 137; IND 7; RBA 29
Inspector: LPS 38
Interpol: HS 41; IND 25
Intocable: LA 16, 70; RMA 9; LT 17; RMS 3, 10
Los Invasores De Nuevo Leon: RMS 34
Sharon Isbin: CL 11
Ronald Isley: B200 33; RBA 6; H100 57; HA 54; RA 20; RBH 22
The Isley Brothers: B200 33; RBA 6; H100 57; HA 54; RA 20; RBH 22

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Alan Jackson: B200 134; CA 19; CCA 13; CS 20; H100 75; HA 70
Michael Jackson: PCA 40; RBC 13
Paul Jackson, Jr.: Cj 17
Jael: DC 23
Jaheim: B200 80; RBA 13; RBC 6; H100 31; HA 26; RA 7; RBH 8
Bishop T.D. Jakes: GA 13
Boney James: Cj 16
Etta James: BL 5
Jane's Addiction: MO 5; RO 15
Keith Jarrett: JZ 16
Jars Of Clay: CC 27
Javier: RA 65; RBH 64
Jay-el: RS 27
Jay-Z: B200 187; RBA 52, 82; RBC 16; DS 6; H100 6, 76, 98; HA 4; HSS 16, 30, 61; RA 4, 28, 46, 48, 64; RBH 5, 28, 49, 50, 57, 93; RP 25; RS 6, 16, 32, 57; T40 13
Jazze Pha: RBH 100
Buddy Jewell: CS 25; CSS 2; H100 79; HSS 5
Jewel: B200 12; INT 10; A40 11; DC 10; DS 5; H100 27; HA 44; HSS 7; T40 19
Elton John: B200 97
Jack Johnson: B200 28; INT 22; PCA 11; A40 31; MO 31
Syleena Johnson: RBA 62; HSS 52; RS 45
George Jones: CA 29; CC 16; CCA 14
Norah Jones: B200 10; Cj 1, 3; INT 7; A40 25; AC 7
Roy Jones, Jr.: RS 39
Romney Jordan: Cj 23
JS: RBH 80
Juanes: HS 34; LA 4; LPA 2; LPS 4; LT 8; TSS 34
Cledus T. Judd: CA 48
Julio: LPS 23; LT 39
Jung: DC 17

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Israel Kamakawiwo'ole: WM 8
John P. Kee: GA 19
Toby Keith: B200 22, 175; CA 3, 25, 39; CCA 21; CS 1; H100 22; HA 18
Kelis: RA 57; RBH 56; RP 24; RS 40
Josh Kelley: HS 50; A40 17
R. Kelly: B200 32; RBA 7; RBC 25; H100 13, 25; HA 11, 22; HSS 39, 52, 63, 75; RA 16, 30, 33, 72; RBH 20, 31, 34, 72; RS 22, 29, 45, 61; T40 7, 37
Kem: B200 138; HS 2; RBA 15; RA 49; RBH 47
Kid Rock: B200 44; A40 14; AC 21; CSS 1; H100 32; HA 45; HSS 4
Kidz Bop Kids: B200 123
Killer Mike: RBA 79; H100 26; HA 24; HSS 26; RA 8; RBH 9; RP 6; RS 7
Kinane: DC 43; DS 16
Kindred The Family Soul: HS 25; RBA 33; RA 60; RBH 60
B.B. King: B200 165; BL 2
K-Klass: DC 43; DS 16
Knoc-Turn'Al: RA 58; RBH 61
Beyonce Knowles: H100 6; HA 4; RA 4; RBH 5; T40 13
Diana Krall: JZ 4, 8
Alison Krauss + Union Station: B200 170; BG 1, 3; CA 23, 46
Chantal Kreviazuk: HS 32; A40 30
Krista: DC 39

Chad Kroeger: A40 29
Kumbia Kings: EA 22; LA 6, 74; LPA 3; LT 38; RMS 18

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Darrell Labrado: DS 7; HSS 58
k.d. lang: JZ 6
Daniel Lanois: IND 48
Larry The Cable Guy: CA 73
Lasgo: DS 18
Latif: HSS 65; RS 69
Kenny Lattimore: RBA 57
Avril Lavigne: B200 51; A40 9; AC 24; HSS 24, 43
Donald Lawrence & The Tri-City Singers: GA 18
Raphy Leavitt Y La Selecta: LA 69; TSA 4
Led Zeppelin: B200 14, 126; INT 6
Jaimie Lee: RS 66
Murphy Lee: H100 66; HA 62; RA 35; RBH 38; RP 18; T40 40
Stagga Lee: HSS 27; RBH 96; RS 19
Ute Lemper: CX 13
Annie Lennox: B200 4; INT 4
Alejandro Lerner: LPS 29; LT 46; TSS 30
Less Than Jake: B200 152
The Letter M.: RBH 91
La Ley: LA 24; LPA 10
Ottmar Liebert: NA 11
Lifetime: A40 24
Lil' Flip: RBA 80; H100 53; HA 51; HSS 40; RA 23, 70; RBH 21, 70; RP 14; RS 18
Lil Jon: RA 69; RBH 69
Lil Jon & The East Side Boyz: B200 70; IND 1; RBA 9; H100 40; HA 33; RA 19; RBH 18; RP 10; RS 39, 51
Lil' Kim: B200 37; RBA 12; H100 5; HA 2; RA 2, 42; RBH 3, 42, 77; RP 1, 21; RS 52; T40 14
Lillic: HS 14
Lil' Mo: B200 135; RBA 23; H100 12, 49; HA 9, 43; HSS 64; RA 6, 13, 66; RBH 7, 17, 68; RP 3; RS 34, 49; T40 21
Lil' Wyte: RBA 78
Limi-i-2: TSS 12
Limite: LA 75; LT 27; RMS 6
Aaron Lines: CS 40
Linkin Park: B200 21; PCA 16; H100 74; HA 72; MO 6, 13; RO 5, 27
Live: B200 121; A40 21
German Lizarra: LA 71
Lil Cool J: RA 73; RBH 73
Kimberley Locke: H100 94; HSS 3, 8
Lonestar: B200 18; CA 2, 64; CS 2; H100 23; HA 19
Loon: RA 57; RBH 56; RP 24; RS 40
George Lopez: HS 26; IND 19
Jennifer Lopez: B200 111; RBA 69; DC 9; DS 17; H100 55; HA 63; T40 23
Jeff Lorber: Cj 18
Kandice Love: RA 73; RBH 73
Patty Loveless: BG 12; CS 55
Ludacris: RBA 98; H100 44; HA 40; HSS 56; RA 25; RBH 26; RP 13; RS 26
Lumidee: H100 24; HA 20; HSS 33; RA 17; RBH 15; RS 21; T40 36
Lisa Lynne: NA 9
Lynyrd Skynyrd: B200 87; PCA 26; RO 34

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Yo-Yo Ma: CL 3, 4; CX 12
Made By Monkeys: DC 30
Madlib: RS 74
Madonna: B200 93; A40 35; DC 20; DS 4, 8; HSS 17, 66
Magic Juan: TSS 4
Taj Mahal: BL 9
Mana: LA 9; LPA 4; LPS 2; LT 2
Manmade God: RO 38
Mannheim Steamroller: B200 91; IND 4; INT 19; NA 1, 4
Victor Manuelle: TSA 19; TSS 5, 10, 32
Marilyn Manson: B200 68; MO 37; RO 21
Bob Marley: PCA 2; RBC 2; RE 9
Ziggy Marley: RBA 97; RE 4
Maroon 5: B200 180; HS 10; A40 16
The Marsalis Family: JZ 12
Mike Marshall: BG 14
Ricky Martin: B200 88; LA 1; LPA 1; DC 14; H100 96; LPS 1; LT 1; TSS 17
Mary Mary: GA 15
Massive Attack: EA 13
Master P: RS 70
matchbox twenty: B200 45; A40 1; AC 19; H100 10; HA 10; T40 2
Keiko Matsui: Cj 21
Maria Matto: DC 30
John Mayer: B200 55, 143; A40 10, 15; T40 39
Martina McBride: B200 85; CA 11; CS 39; H100 97
C.W. McCall: B200 91; IND 4; INT 19; NA 1
Delbert McClinton: BL 10
Donnie McClurkin: B200 194; CC 10; GA 3; RBA 44; RBC 18
Brian McComas: CS 15
Paul McCoy: A40 5; H100 8; HA 6; MO 9; RO 19; T40 1
Michael McDonald: AC 26
Tim McGraw: B200 81; CA 10; CCA 3, 23; PCA 9; CS 22; H100 93
McHayes: CS 46
Brian McKnight: B200 167; RBA 48; RA 56; RBH 59
Medaphoar: RS 74
John Mellencamp: B200 52; BL 1
Memento: RO 31
Roy D. Mercer: CA 31; HS 23
MercyMe: B200 125; CC 6, 21; AC 23
Jo Dee Messina: B200 72; CA 8
Mest: B200 64; INT 13
Metallica: B200 2; INT 2; PCA 1, 5, 6, 10; MO 21; RO 4
Pat Metheny: JZ 3
Method Man: RA 37; RBH 40
Mia: DC 40
Glenn Miller: JZ 9
Millie: LPS 12, 31; LT 16
Mobb Deep: B200 191; IND 14; RBA 40
Mark Mohr: RE 10
Monchy & Alexandra: TSA 8, 13; TSS 40
Monica: RBA 84; DC 5; H100 11; HA 8; HSS 74; RA 1; RBH 1; RS 24
Ricardo Montaner: LA 34; LPA 15; LPS 18; LT 25
Daniel Montenegro: CX 15
Pablo Montero: LPS 24; LT 35
Dr. Ed Montgomery: GA 37
John Michael Montgomery: CS 56
Montgomery Gentry: B200 122; CA 16; CS 5; CSS 6; H100 51; HA 48; HSS 32
Allison Moore: A40 14; AC 21; CSS 1; H100 32; HA 45; HSS 4
Chante Moore: RBA 57
Morelenbaum/Sakamoto: CX 14
Craig Morgan: B200 124; CA 17; HS 1; IND 5; CS 9; H100 62; HA 57
Van Morrison: PCA 38
Lou Mosley: RBA 87; HSS 49; RBH 94; RS 9
Brandy Moss-Scott: HSS 44; RS 12
Mo Thugs: IND 18; RBA 47; HSS 57; RS 56
Jason Mraz: B200 79; A40 6; H100 59; HA 61; T40 25
Mr. Cheeks: RA 42; RBH 42, 95; RP 21; RS 52
Mudvayne: RO 30
Rich Mullins: CC 32

Anne Murray: CA 50
Keith Murray: HSS 73; RBH 82; RS 30
Musiq: HSS 37
Mya: H100 81; HSS 12; RA 41; RBH 37; RS 4

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Napoleon: LA 68
Nas: B200 171; RBA 58; RBC 17; DS 17; H100 92; RA 44; RBH 45, 90; RP 22
Nate Dogg: H100 3; HA 1; HSS 38; RA 3; RBH 4; RP 2; RS 15; T40 6
Ultra Nate: DC 44
Luna Negra: NA 11
Frankie Negron: TSS 23
Nelly: B200 82; RBA 51; RBC 24; H100 66; HA 62; RA 35; RBH 38; RP 18; T40 40
Willie Nelson: B200 179; CA 26, 42, 75; CCA 8, 20; PCA 36; CS 1; H100 22; HA 18
Aaron Neville: GA 24
New Found Glory: HSS 34
The New Pornographers: IND 35
Newsboys: B200 118; CC 5; DS 20
Joe Nichols: B200 127; CA 18; CS 27
Nickel Creek: BG 2; CA 35; CCA 25; IND 21
The Nitty Gritty Dirt Band: BG 9
Noelia: LPS 19; LT 21; TSS 28
NOFX: B200 197; IND 15
Nichole Nordeman: B200 199; CC 12, 34; HS 13
Smokie Norful: GA 5; HS 28; HSS 35; RS 60
The Notorious B.I.G.: RBC 7, 10
Les Nublans: RBA 28

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The Oak Ridge Boys: CA 59
O.A.R.: B200 195
Obie: TSS 16
Sinead O'Connor: DC 49
Daniel O'Donnell: WM 5, 7, 15
Janusz Olejniczak: CL 2; STX 20
Don Omar: HS 47; LA 10; LPA 5
La Onda: RMS 27
Jamie O'Neal: CS 47
Yoko Ono: DS 13
Opera Babes: CX 8
Roy Orbison: CCA 24
Mauricio O'Reilly: CX 15
La Oreja De Van Gogh: LPS 34
Christopher O'Riley: CX 5
Stacie Orrico: B200 101; CC 2; DS 1; H100 60; HA 68; HSS 18; T40 27
Jeffrey Osborne: IND 42; RBA 50
Oscar G: DC 12

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Brad Paisley: CCA 17; CS 12; H100 63; HA 58
Robert Palmer: BL 13
Eddie Palmieri: JZ 21; TSA 6
Los Palominos: RMS 28
Palomo: LA 26; RMA 14; RMS 5
Panjabi MC: DS 6; H100 98; HSS 16; RA 64; RBH 57; RS 6
Paolo Conte: WM 13
Papa San: RE 15
Dolly Parton: B200 190; BG 15; CA 27
Pastor Troy: RS 39
Laura Pausini: DC 16
Luciano Pavarotti: CL 7, 12
P. Diddy: H100 66; HA 62; RA 35; RBH 38; RP 18; T40 40
Gary Peacock: JZ 16
Pearl Jam: B200 182; INT 18, 21, 23
Peedi Crakk: RA 51; RBH 52; RS 41, 54
Jennifer Pena: LPS 26; LT 22; RMS 31
Dottie Peoples: GA 28; RBA 93
Murray Perahia: CL 14
Amanda Perez: RBA 59; HSS 10; RS 11; T40 35
Perry: A40 22
Perpetuous Dreamer: DC 25
Pesado: RMS 25
Liz Phair: A40 20
Pharoahe Monch: RS 48
Phillips, Craig And Dean: CC 35
Pillar: B200 185; CC 9; HS 12; RO 40
Pink: B200 160; A40 39; H100 69; HA 65; HSS 42; T40 26
Pink Floyd: PCA 24
Alexandre Pires: LA 49; LPA 20; LPS 6; LT 4; TSS 24
John Pizzarelli: JZ 23
Los Players: LA 54
Play: B200 67
Plumb: A40 34
P.O.D.: CC 31; MO 30; RO 37
El Poder Del Norte: LA 60
Point Of Grace: CC 15
Pooch And The Young Inspirations: GA 36
The Postal Service: EA 7; IND 46
The Potter's House Mass Choir: GA 13
Powerman 5000: B200 117; RO 11
Julio Preciado Y Su Banda Perla Del Pacifico: RMS 32
Elvis Presley: B200 146; CA 22
Lisa Marie Presley: B200 75
Kelly Price: B200 114; RBA 18; RBH 85
Prince: RBA 99
Rachel Proctor: CS 41
ProHoeZak: A40 28
Prosperity: GA 33
Puretone: DC 11
Purple Kiddy: DC 27

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Q.Tip: HSS 53; RS 35
Queen: PCA 17
Queens Of The Stone Age: B200 149; MO 11; RO 18
A.B. Quintanilla III: LA 6; LPA 3; LT 38; RMS 18

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Racket City: RS 31
Radiohead: B200 3; INT 1; PCA 41, 50; MO 15
Eros Ramazzotti: LA 31; LPA 14; LPS 8; LT 5; TSS 11
Ramayah: GA 30
RA: RO 32
Rascal Flatts: B200 95; CA 13; CCA 4; PCA 14; CS 3; H100 45; HA 37
Rashed: RS 75
Carmen Rasmusen: H100 94; HSS 3, 8
Los Razos: LA 42; LT 31; RMS 8
Red Hot Chili Peppers: B200 108; MO 18, 19; RO 33
Redman: HSS 41
Los Rehenes: LA 41
Relient K: CC 13
Revue: RS 64
Revis: B200 173; HS 8; MO 35; RO 10
The RH Factor: Cj 4; HS 17; RBA 42
Damien Rice: HS 45
Lionel Richie: B200 110; RBA 77
The Riddler: EA 20
Los Rieleros Del Norte: LA 48; RMS 29
LeAnn Rimes: CA 66; CSS 10
The Rippingtons: Cj 6; IND 30
Jenni Rivera: RMS 40
Jerry Rivera: LPS 37; LT 29; TSS 8

Lupillo Rivera: LT 45; RMS 17
Rockik: DC 37
The Roc Project: DC 4; DS 10
Kiko Rodriguez: TSS 25
Roez Boyz: HSS 50; RS 13
Kenny Rogers: CS 53
Tito Rojas: TSS 27
The Rolling Stones: B200 120
Linda Ronstadt: CA 62
Roomful Of Blues: BL 15
Rooney: B200 162; HS 6
The Roots: B200 142; RBA 63
Rosario: LPS 36
Roscoe: B200 148; HS 3; RBA 22
Paulina Rubio: LPS 30; LT 48
Rushlow: CS 38
Russell: HSS 63; RS 29
Deric Rutman: CS 59

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Saliva: RO 35
David Sanborn: JZ 2
Arturo Sandoval: JZ 10
Gilberto Santa Rosa: LA 40; LPA 16; TSA 7; LPS 15; LT 11; TSS 3
Juan Santana: RS 65
Santana: B200 139; A40 29; AC 3; HSS 37; LPS 29; LT 46; TSS 30
Yoskar Sarante: TSS 18
Boz Scaggs: IND 27; JZ 7
Scarface: RBA 30
The John Scofield Band: Cj 14
The Scumfrog: DC 21
Sean Paul: B200 23; RBA 11; RE 1; H100 4, 41, 85; HA 3, 36; HSS 15; LPS 40; RA 11, 24; RBH 13, 24; RP 4, 11; RS 14, 42, 50; T40 3
Joan Sebastian: LA 55; LPS 33; LT 42; RMS 14
Jon Secada: LPS 25; LT 33; TSS 26
Seether: B200 200; MO 14; RO 13, 18
Bob Seger & The Silver Bullet Band: PCA 3
Selena: LA 30; LPA 13
Senses Fail: HS 39; INT 9
Shaggy: RE 6
Shakira: LA 22; LPA 8
Shalim: LPS 22; LT 34
Shekinah Glory Ministry: GA 8; HS 43; IND 26
Blake Shelton: CA 40; CS 32
Shinedown: MO 39; RO 20
Mike Shorey: H100 12; HA 9; HSS 64; RA 6; RBH 7; RP 3; RS 34; T40 21
Wayne Shorter: JZ 24
Shotgun The Representer: HSS 51; RS 17
Sidestepper: TSA 16
Sigur Ros: HSS 11
The Silk Road Ensemble: CX 12
Nina Simone: JZ 25
Simon & Garfunkel: PCA 25
Simple Plan: B200 73; H100 73; HA 71; T40 29
Frank Sinatra: PCA 22
Sin Bandera: LPS 16, 35; LT 23
Sixpence None The Richer: AC 25
Size Queen: DC 41
Ricky Skaggs & Kentucky Thunder: BG 4; CA 53
Skillz: RBH 92; RS 53
Smile Empty Soul: HS 20; MO 16; RO 29
Smilez & Southstar: RBA 92
Michael W. Smith: B200 198; CC 11, 18
Rickey Smiley: H100 94; HSS 3, 8
Snopce Dogg: B200 128; RBA 39; RA 31; RBH 32; RP 17; RS 43
Socialburn: MO 32; RO 26
Solange: RBA 100
Marco Antonio Solis: B200 169; LA 2; RMA 1; LPS 9; LT 7; RS 26
Son De Call: TSS 7
Soraya: LA 72; LPS 7; LT 10
The Spanish Harlem Orchestra: TSA 18
Bubba Sparxxx: HSS 29; RBH 98; RS 25
Renee Spearman And Prez: GA 33
Spyro Gyra: Cj 25
Stalind: B200 26; H100 100; MO 12, 36; RO 7, 39
Renee Stapey: DC 48
Lisa Stansfield: DC 42
Steely Dan: B200 9; INT 5
Rod Stewart: B200 100
Sticky Fingaz: RBA 85
Rebecca St. James: CC 25
George Strait: B200 5, 116; CA 1, 15, 30, 49; CS 13; H100 72; HA 66
Streetwise: Cj 15
The Streets: EA 14
Tadeusz Strugala: CL 2; STX 20
Ruben Studdard: AC 29; H100 2, 94; HSS 2, 3, 8; RA 53; RBH 2; RS 1
Styx: PCA 47
Sugar Ray: B200 76; A40 28
Keith Sweat: RBC 21
Switchfoot: B200 178; CC 8

-T-

Taking Back Sunday: HSS 31; IND 23
Talib Kweli: B200 157; RBA 32; RBH 79; RS 46
Dawn Tallman: DC 28
Tania: H100 34; HA 30; RA 29, 54; RBH 30, 54; RP 8; T40 30
Olga Tanon: LPS 20; LT 14; TSS 6, 15
L.A.T.u.: B200 50; DC 2
James Taylor: B200 56; PCA 39
Mark Taylor: GA 37
Paul Taylor: Cj 12
Susan Tedeschi: BL 7; IND 45
Los Temerarios: LA 7; RMA 4
Thalia: EA 10; LA 28, 50; LPA 12; H100 58; HA 55; LPS 13; LT 18; RA 67; RBH 67; T40 31; TSS 31
Thievery Corporation: EA 21
Chris Thile: BG 14
Third Day: B200 102; CC 3
Third Eye Blind: B200 103; A40 19
Richard Thompson: IND 36
The Thorns: B200 163
Three 6 Mafia: RA 70; RBH 70
T.I.: H100 26; HA 24; HSS 26; RA 8, 68; RBH 9, 65; RP 6; RS 7, 47
Los Tigres Del Norte: LA 57; RMS 23
Justin Timberlake: B200 48; RBA 35; A40 26; DC 13; DS 9; H100 14; HA 14; HSS 69; RBH 87; RS 62; T40 5
Tina Ann: DC 26
TLC: HSS 71
T. Nalja: RBA 71
Rigo Tovar: LA 56
Train: B200 19; INT 15; PCA 45; A40 3; H100 47; HA 50; T40 24
Transplants: IND 43
Trap: B200 58; H100 64; HA 59; MO 1; RO 3
Randy Travis: B200 77; CA 9; CC 1; CS 7; H100 52; HA 47
Trenyce: H100 94; HSS 3, 8
Rick Trevino: CS 60
Trick Daddy: H100 95; RA 43; RBH 46; RP 23
Trin-i-tee 57: GA 35
Los Tucanes De Tijuana: LA 21; RMA 13; LT 12; RMS 1

Josh Turner: CS 49
Evelyn Turrentine-Agee: GA 27
Shania Twain: B200 43; CA 4; CCA 6; PCA 21; AC 11; CS 10; H100 42; HA 32
Twista: RBC 19; RBH 77
Tyrese: B200 115; RBA 24; RA 26, 40; RBH 27, 43

-U-

Uncle Kracker: B200 98; A40 2; AC 1; H100 15; HA 12; T40 11
Keith Urban: B200 112; CA 14; CS 37; H100 91
Urban Knights: Cj 7
Adolfo Urias Y Su Lobo Norteno: LT 37; RMS 12, 19
The Used: MO 26

-V-

Luther Vandross: B200 1; IND 49; INT 3; PCA 28; RBA 1, 94; RBC 5; AC 18; H100 71; HA 64; RA 36; RBH 39; RS 67
Paul Van Dyk: DC 6; DS 12
Phil Vassar: CA 52
Stevie Ray Vaughan And Double Trouble: BL 6
Jaceli Velasquez: CC 24; LA 51; LPS 5; LT 6
Vendetta Red: MO 20
Venus Hum: DC 47
Johnny Vicious: EA 11
Rhonda Vincent: BG 5; CA 55; CS 58
David Visan: EA 23; WM 11

-W-

The Wailers: PCA 2; RBC 2; RE 9
Clay Walker: CS 23
Hezekiah Walker & The Love Fellowship Crusade Choir: CC 30; GA 9; HS 46; RBA 65
Sheila Walsh: WM 10
Warsaw Philharmonic National Orchestra Of Poland: CL 2; STX 20
Kim Waters: Cj 24
Latanza Watson: DC 27
Russell Watson: CX 10
David Waxman: EA 3; IND 33
Jimmy Wayne: CS 4; CSS 4; H100 37; HA 42; HSS 21
Weekend Players: DC 50
Gillian Welch: B200 166; HS 7; IND 9
Westside Connection: RA 58; RBH 61
The White Stripes: B200 30; INT 25; H100 87; MO 3
Doug Williams: GA 31
Hank Williams: CCA 9
Hank Williams Jr.: CCA 16
Lee Williams And The Spiritual QCs: GA 6; HS 36; IND 24
Lucinda Williams: B200 129; A40 40
Melvin Williams: GA 31
Pharrell Williams: H100 76; HSS 30, 53; RA 28, 31; RBH 28, 32; RP 17; RS 16, 35, 43
William Orbit: A40 39; H100 69; HA 65; T40 26
Mark Wilson: CA 44; CS 29
Charlie Wilson: RA 31; RBH 32; RP 17; RS 43
Mario Winans: RBH 95
Vickie Winans: B200 153; GA 1; HS 5
George Winston: LA 8
Wisn Y Yandel: LA 64
Stevie Wonder: B200 193
Wayne Wonder: B200 151; RBA 36; RE 2; H100 18; HA 16; RA 39; RBH 41; RP 16; T40 10
Darryl Worley: B200 60; CA 6; CS 17; H100 80
Danny Wright: NA 5
Lizz Wright: Cj 5; HS 24
Wynonna: CS 19

-X-

Yanni: NA 2, 3
Yellowjackets: JZ 19
Ying Yang Twins: H100 40; HA 33; RA 19; RBH 18; RP 10; RS 51, 59
Dwight Yoak

JUNE 28 2003 **Billboard MODERN ROCK TRACKS**™

Airplay monitored by Nielsen Broadcast Data Systems

THIS WEEK	LAST WEEK	TITLE	IMPRINT/PROMOTION LABEL	Artist
1	1	NUMBER 1		5 Weeks At Number 1
1	1	HEADSTRONG	WARNER BROS	Trapt
2	2	SEND THE PAIN BELOW	EPIC	Chevelle
3	3	SEVEN NATION ARMY	THIRD MAN/WZ	The White Stripes
4	4	LIKE A STONE	INTERSCOPE/EPIC	Audioslave
5	12	JUST BECAUSE	CAPITOL	Jane's Addiction
6	5	SOMEWHERE I BELONG	WARNER BROS	Linkin Park
7	9	STUPID GIRL	FLIP/GEFFEN/INTERSCOPE	Cold
8	8	TIMES LIKE THESE	ROSWELL/RCA/RMG	Foo Fighters
9	7	BRING ME TO LIFE	WIND UP	Evanescence Featuring Paul McCoy
10	10	MINERVA	MAVERICK/REPRISE	Deftones
11	11	GO WITH THE FLOW	INTERSCOPE	Queens Of The Stone Age
12	6	PRICE TO PLAY	FLIP/ELEKTRA/VEG	Staind
13	17	FAINT	WARNER BROS	Linkin Park
14	13	DRIVEN UNDER	WIND UP	Seether
15	14	THERE THERE	CAPITOL	Radiohead
16	16	BOTTOM OF A BOTTLE	LAVA	Smile Empty Soul
17	21	AIRPOWER		The Ataris
18	18	DOSED	WARNER BROS	Red Hot Chili Peppers
19	15	CAN'T STOP	WARNER BROS	Red Hot Chili Peppers
20	23	SHATTERDAY	EPIC	Vendetta Red
21	19	ST. ANGER	ELEKTRA/VEG	Metallica
22	26	THINK TWICE	RCA/RMG	Eve 6
23	20	THE SCIENTIST	CAPITOL	Coldplay
24	25	BANDAGES	SUB POP/SIRE/REPRISE	Hot Hot Heat
25	25	SHOW ME HOW TO LIVE	INTERSCOPE/EPIC	Audioslave
26	29	BLUE AND YELLOW	REPRISE	The Used
27	27	THE ROAD I'M ON	REPUBLIC/UNIVERSAL/UMRG	3 Doors Down
28	35	THE YOUNG AND THE HOPELESS	DAYLIGHT/EPIC	Good Charlotte
29	32	THE LAST SONG	DOGHOUSE/DREAMWORKS	The All-American Rejects
30	22	SLEEPING AWAKE	MAVERICK/REPRISE	P.O.D.
31	31	THE HORIZON HAS BEEN DEFEATED	JACK JOHNSON/UNIVERSAL/UMRG	Jack Johnson
32	37	EVERYONE	ELEKTRA/VEG	Socialburn
33	30	GIRL'S NOT GREY	NITRO/DREAMWORKS	AFI
34	38	OXYGEN'S GONE	ISLAND/IDJMG	Die Trying
35	24	CAUGHT IN THE RAIN	EPIC	Revis
36	36	SO FAR AWAY	FLIP/ELEKTRA/VEG	Staind
37	28	MOBSCENE	NOTHING/INTERSCOPE	Marilyn Manson
38	34	STRAIGHT OUT OF LINE	REPUBLIC/UNIVERSAL/UMRG	Godsmack
39	39	FLY FROM THE INSIDE	ATLANTIC	Shinedown
40	40	GOING UNDER	WIND UP	Evanescence

JUNE 28 2003 **Billboard MAINSTREAM ROCK TRACKS**™

Airplay monitored by Nielsen Broadcast Data Systems

THIS WEEK	LAST WEEK	TITLE	IMPRINT/PROMOTION LABEL	Artist
1	1	NUMBER 1		11 Weeks At Number 1
1	1	LIKE A STONE	INTERSCOPE/EPIC	Audioslave
2	7	SEND THE PAIN BELOW	EPIC	Chevelle
3	6	HEADSTRONG	WARNER BROS	Trapt
4	2	ST. ANGER	ELEKTRA/VEG	Metallica
5	4	SOMEWHERE I BELONG	WARNER BROS	Linkin Park
6	5	STRAIGHT OUT OF LINE	REPUBLIC/UNIVERSAL/UMRG	Godsmack
7	3	PRICE TO PLAY	FLIP/ELEKTRA/VEG	Staind
8	8	STUPID GIRL	FLIP/GEFFEN/INTERSCOPE	Cold
9	9	I'M ON	REPUBLIC/UNIVERSAL/UMRG	3 Doors Down
10	10	CAUGHT IN THE RAIN	EPIC	Revis
11	11	FREE	DREAMWORKS	Powerman 5000
12	12	STILLBORN	SPTIFIRE	Black Label Society
13	13	DRIVEN UNDER	WIND UP	Seether
14	15	WHEN I'M GONE	REPUBLIC/UNIVERSAL/UMRG	3 Doors Down
15	21	AIRPOWER		Jane's Addiction
16	14	REMEMBER	REPRISE	Disturbed
17	17	MINERVA	MAVERICK/REPRISE	Deftones
18	20	FINE AGAIN	WIND UP	Seether
19	16	BRING ME TO LIFE	WIND UP	Evanescence Featuring Paul McCoy
20	22	FLY FROM THE INSIDE	ATLANTIC	Shinedown
21	18	MOBSCENE	NOTHING/INTERSCOPE	Marilyn Manson
22	19	TIMES LIKE THESE	ROSWELL/RCA/RMG	Foo Fighters
23	23	IMPRINT	ROADRUNNER/IDJMG	doubleDrive
24	29	SHOW ME HOW TO LIVE	INTERSCOPE/EPIC	Audioslave
25	32	LIBERATE	REPRISE	Disturbed
26	27	EVERYONE	ELEKTRA/VEG	Socialburn
27	38	FAINT	WARNER BROS	Linkin Park
28	26	GO WITH THE FLOW	INTERSCOPE	Queens Of The Stone Age
29	28	BOTTOM OF A BOTTLE	LAVA	Smile Empty Soul
30	30	WORLD SO COLD	EPIC	Mudvayne
31	31	NOTHING SACRED	COLUMBIA	Memento
32	34	RECTIFIER	REPUBLIC/UNIVERSAL/UMRG	RA
33	35	CAN'T STOP	WARNER BROS	Red Hot Chili Peppers
34	33	RED WHITE AND BLUE	SANCTUARY	Lynyrd Skynyrd
35	25	REST IN PIECES	ISLAND/IDJMG	Saliva
36	37	OXYGEN'S GONE	ISLAND/IDJMG	Die Trying
37	24	SLEEPING AWAKE	MAVERICK/REPRISE	P.O.D.
38	40	SAFE PASSAGE	AMERICAN/IDJMG	Manmade God
39	39	SO FAR AWAY	FLIP/ELEKTRA/VEG	Staind
40	40	FIREPROOF	FLICKER/MCA	Pillar

JUNE 28 2003 **Billboard TOP 40 TRACKS**™

Airplay monitored by Nielsen Broadcast Data Systems

THIS WEEK	LAST WEEK	TITLE	IMPRINT/PROMOTION LABEL	Artist
1	1	NUMBER 1		2 Wks At No. 1
1	1	BRING ME TO LIFE	EVANESCENCE FEATURING PAUL MCCOY	WIND UP
2	4	UNWELL	MATCHBOX TWENTY	ATLANTIC
3	2	GET BUSY	SEAN PAUL	VP/ATLANTIC
4	6	MISS INDEPENDENT	KELLY CLARKSON	RCA/RMG
5	3	ROCK YOUR BODY	JUSTIN TIMBERLAKE	JIVE
6	5	21 QUESTIONS	50 CENT FEATURING NATE DOGG	SHADY/AFTERMATH/INTERSCOPE
7	7	IGNITION	R. KELLY	JIVE
8	8	I KNOW WHAT YOU WANT	BUSTA RHYMES & MARIAH CAREY	JAM/NARC/RMG/IDJMG
9	9	WHEN I'M GONE	3 DOORS DOWN	REPUBLIC/UNIVERSAL/UMRG
10	10	NO LETTING GO	WAYNE WUNDER	GREENSLEEVES/VP/ATLANTIC
11	12	DRIFT AWAY	UNCLE KRACKER FEAT. DOBIE GRAY	LAVA
12	11	FIGHTER	CHRISTINA AGUILERA	RCA/RMG
13	19	CRAZY IN LOVE	BEYONCE FEATURING JAY-Z	MUSIC WORLD/COLUMBIA
14	15	MAGIC STICK	LIL' KIM FEATURING 50 CENT	QUEEN BEE/ATLANTIC
15	14	DON'T WANNA TRY	FRANKIE J	COLUMBIA
16	17	ARE YOU HAPPY NOW?	MICHELLE BRANCH	MAVERICK/WARNER BROS
17	13	IN DA CLUB	50 CENT	SHADY/AFTERMATH/INTERSCOPE
18	21	ROCK WIT U (AWWWW BABY)	ASHANTI	MURDER INC./DEF JAM/IDJMG
19	18	INTUITION	JEWEL	ATLANTIC
20	23	WHERE IS THE LOVE?	BLACK EYED PEAS	A&M/INTERSCOPE
21	16	CAN'T LET YOU GO	FABOLOUS FEATURING MIKE SHOREY & LIL' MO	DE SERT/STORM/ELEKTRA/VEG
22	22	IF YOU'RE NOT THE ONE	DANIEL BEDINGFIELD	ISLAND/IDJMG
23	20	I'M GLAD	JENNIFER LOPEZ	EPIC
24	27	CALLING ALL ANGELS	TRAIN	COLUMBIA
25	28	THE REMEDY (I WON'T WORRY)	JASON MRAZ	ELEKTRA/VEG
26	32	FEEL GOOD TIME	PINK FEATURING WILLIAM ORBIT	COLUMBIA
27	26	STUCK	STACE ORRICO	FOREFRONT/VIRGIN
28	24	CLOCKS	COLDPLAY	CAPITOL
29	31	ADDICTED	SIMPLE PLAN	LAVA
30	34	INTO YOU	FABOLOUS FEATURING TAMIA OR ASHANTI	DE SERT/STORM/ELEKTRA/VEG
31	30	I WANT YOU	THALIA FEATURING FAT JOE	EMI/LATIN/VIRGIN
32	33	SWING, SWING	THE ALL-AMERICAN REJECTS	DOGHOUSE/DREAMWORKS
33	25	SING FOR THE MOMENT	EMINEM	WEBA/AFTERMATH/INTERSCOPE
34	35	BIG YELLOW TAXI	COUNTING CROWS FEAT. VANESSA CARLTON	GEFFEN/INTERSCOPE
35	29	ANGEL	AMANDA PEREZ	UNIVERSAL/POWERHOUSE/UMRG/VIRGIN
36	NEW	NEVER LEAVE YOU - UH OOH, UH OOH!	LUMIDEE	UNIVERSAL/UMRG
37	37	SNAKE	R. KELLY FEATURING BIG TIGGER	JIVE
38	NEW	RIGHT THURR	CHINGY	DISTURBING THE PEACE/PRIORITY/CAPITOL
39	39	WHY GEORGIA	JOHN MAYER	AWARE/COLUMBIA
40	NEW	SHAKE YA TAILFEATHER	NELLY, P. DIDDY & MURPHY LEE	BAD BOY/AMG

JUNE 28 2003 **Billboard ADULT CONTEMPORARY**™

Airplay monitored by Nielsen Broadcast Data Systems

THIS WEEK	LAST WEEK	TITLE	IMPRINT/PROMOTION LABEL	Artist
1	1	NUMBER 1		4 Weeks At Number 1
1	1	DRIFT AWAY	LAVA	Uncle Kracker Featuring Dobie Gray
2	2	HAVE YOU EVER BEEN IN LOVE	EPIC	Celine Dion
3	4	THE GAME OF LOVE	ARISTA	Santana Featuring Michelle Branch
4	3	IF YOU'RE NOT THE ONE	ISLAND/IDJMG	Daniel Bedingfield
5	5	BEAUTIFUL	RCA/RMG	Christina Aguilera
6	6	CAN'T STOP LOVING YOU	ATLANTIC	Phil Collins
7	7	DON'T KNOW WHY	BLUE NOTE/VIRGIN	Norah Jones
8	10	ONE	WARNER BROS	Faith Hill
9	9	CRY	WARNER BROS	Faith Hill
10	10	A THOUSAND MILES	A&M/INTERSCOPE	Vanessa Carlton
11	11	FOREVER AND FOR ALWAYS	MERCURY/IDJMG	Shania Twain
12	12	HOLE IN THE WORLD	ERC	Eagles
13	15	SUPERMAN (IT'S NOT EASY)	AWARE/COLUMBIA	Five For Fighting
14	13	SOAK UP THE SUN	A&M/INTERSCOPE	Sheryl Crow
15	16	BIG YELLOW TAXI	GEFFEN/INTERSCOPE	Counting Crows Featuring Vanessa Carlton
16	17	MAN ON A MISSION	U-WATCH	Daryl Hall John Oates
17	14	PEACEKEEPER	REPRISE	Fleetwood Mac
18	29	AIRPOWER		Luther Vandross
19	20	UNWELL	ATLANTIC	matchbox twenty
20	18	TRY IT ON MY OWN	ARISTA	Whitney Houston
21	19	PICTURE	LAVA/ATLANTIC	Kid Rock Featuring Sheryl Crow
22	22	I DROVE ALL NIGHT	EPIC	Celine Dion
23	23	I CAN ONLY IMAGINE	IND/CURB	MercyMe
24	24	I'M WITH YOU	ARISTA	Avril Lavigne
25	21	DON'T DREAM IT'S OVER	SQUIRT/CURB/REPRISE	Sixpence None The Richer
26	28	I HEARD IT THROUGH THE GRAPEVINE	MOTOWN/UMRG	Michael McDonald
27	27	YOU'RE STILL YOU	143/REPRISE	Josh Groban
28	25	DON'T WANNA TRY	COLUMBIA	Frankie J
29	30	FLYING WITHOUT WINGS	JRMG	Ruben Studdard
30	30	BRIDGE OVER TROUBLED WATER	RCA/RMG	Clay Aiken

JUNE 28 2003 **Billboard ADULT TOP 40 TRACKS**™

Airplay monitored by Nielsen Broadcast Data Systems

THIS WEEK	LAST WEEK	TITLE	IMPRINT/PROMOTION LABEL	Artist
1	1	NUMBER 1		9 Weeks At Number 1
1	1	UNWELL	ATLANTIC	matchbox twenty
2	2	DRIFT AWAY	LAVA	Uncle Kracker Featuring Dobie Gray
3	4	CALLING ALL ANGELS	COLUMBIA	Train
4	3	WHEN I'M GONE	REPUBLIC/UNIVERSAL/UMRG	3 Doors Down
5	7	BRING ME TO LIFE	WIND UP	Evanescence Featuring Paul McCoy
6	6	THE REMEDY (I WON'T WORRY)	ELEKTRA/VEG	Jason Mraz
7	5	CLOCKS	CAPITOL	Coldplay
8	8	BIG YELLOW TAXI	GEFFEN/INTERSCOPE	Counting Crows Featuring Vanessa Carlton
9	9	I'M WITH YOU	ARISTA	Avril Lavigne
10	10	WHY GEORGIA	AWARE/COLUMBIA	John Mayer
11	11	INTUITION	ATLANTIC	Jewel
12	13	ARE YOU HAPPY NOW?	MAVERICK/WARNER BROS	Michelle Branch
13	12	SYMPATHY	WARNER BROS	Good Goo Dolls
14	14	PICTURE	LAVA/ATLANTIC	Kid Rock Featuring Sheryl Crow
15	15	YOUR BODY IS A WONDERLAND	AWARE/COLUMBIA	John Mayer
16	16	HARDER TO BREATHE	OCTONE/JRMG	Maroon 5
17	18	AMAZING	HOLLYWOOD	Josh Kelley
18	17	IF YOU'RE NOT THE ONE	ISLAND/IDJMG	Daniel Bedingfield
19	19	BLINDED (WHEN I SEE YOU)	ELEKTRA/VEG	Third Eye Blind
20	22	AIRPOWER		Liz Phair
21	21	HEAVEN	RADIOACTIVE/MCA	Live
22	25	SOMETHING CRAZY	LAVA	Franky Perez
23	27	LIKE A STONE	INTERSCOPE/EPIC	Audioslave
24	26	TAKE ME AWAY	DREAMWORKS	Lifehouse
25	23	COME AWAY WITH ME	BLUE NOTE/VIRGIN	Norah Jones
26	28	ROCK YOUR BODY	JIVE	Justin Timberlake
27	30	MISS INDEPENDENT	RCA/RMG	Kelly Clarkson
28	20	MR. BARTENDER (IT'S SO EASY)	ATLANTIC	Sugar Ray Featuring ProHoeZak
29	33	WHY DON'T YOU & I	ARISTA	Santana Featuring Alex Band Or Chad Kroeger
30	24	IN THIS LIFE	COLUMBIA	Chantal Kreviazuk
31	32	THE HORIZON HAS BEEN DEFEATED	JACK JOHNSON/UNIVERSAL/UMRG	Jack Johnson
32	31	RAIN	DREAMWORKS	Dana Glover
33	29	PEACEKEEPER	REPRISE	Fleetwood Mac
34	34	REAL	CURB	Plumb
35	36	HOLLYWOOD	MAVERICK/WARNER BROS	Madonna
36	37	FIGHTER	RCA/RMG	Christina Aguilera
37	37	CRYSTAL VILLAGE	COLUMBIA	Pete Yorn
38	39	HOLE IN THE WORLD	ERC	Eagles
39	NEW	FEEL GOOD TIME	COLUMBIA	Pink Featuring William Orbit
40	NEW	RIGHTEOUSLY	LOST H BWAY/IDJMG	Lucinda Williams

Compiled from a national sample of airplay supplied by Nielsen Broadcast Data Systems' Radio Track service. 106 mainstream rock stations, 90 modern rock stations, 91 adult contemporary stations and 87 adult top 40 stations are electronically monitored 24 hours a day, 7 days a week. Top 40 Tracks is compiled from a national sample of Mainstream Top 40, Rhythmic Top 40 and Adult Top 40 stations. The 263 Top 40 Tracks stations are electronically monitored 24 hours a day, 7 days a week. Top 40 Tracks awards bullets based on increase in audience impressions. On the remaining detection-based charts, tracks with increase in detections over the previous week are bulleted regardless of chart movement. A record which has been on the chart for more than 20 weeks will generally not receive a bullet, even if it registers an increase. Records below the top 20 (top 15 for AC and Adult Top 40) are removed from the chart after 26 weeks. Airpower awarded to songs appearing in the top 20 on both the Nielsen BDS Airplay and Audience charts for the first time with increases in both detections and audience (Top 40 Tracks excluded). Videoclip availability. © 2003, VNU Business Media, Inc. All rights reserved.

Chart Codes: CS (Hot Country Singles); H100 (Hot 100 Singles); LT (Hot Latin Tracks) and RBH (Hot R&B Hip/Hop Singles).
TITLE (Publisher - Licensing Org.) Sheet Music Dist., Chart, Position.

21 ANSWERS (High On Life, ASCAP/Break North, SOCAN/Me-benish, ASCAP/Universal, ASCAP/50 Cent, ASCAP/Mo Loving, ASCAP/EMI April, ASCAP), WBM, RBH 68

21 QUESTIONS (High On Life, ASCAP/Break North, SOCAN/Me-benish, ASCAP/Universal, ASCAP/50 Cent, ASCAP), WBM, H100 3; RBH 4

21 QUESTIONS (AGAIN) (High On Life, ASCAP/Break North, SOCAN/Me-benish, ASCAP/Universal, ASCAP/50 Cent, ASCAP/Rock, ASCAP/X Marc's Tha Spot, BMI), WBM, RBH 89

24'S (Ya Majesty's Music, ASCAP/Toompstone, BMI) RBH 65

4 EVER (WBM, SESAC/Babyboy's Little, SESAC/Noon-time South, SESAC/Amore, BMI/Mo Loving, ASCAP/J Brasco, ASCAP), WBM, H100 49; RBH 17
99.9% SURE (I'VE NEVER BEEN HERE BEFORE) (WB, ASCAP/Songs Of R. Joseph, ASCAP/French Hip, ASCAP/Annotation, ASCAP), WBM, CS 15

-A-

ACA ENTRE NOS (LGA, BMI) LT 20

ACT A FOOL (Ludacris, ASCAP/EMI April, ASCAP/Copyright Control), HL, H100 44; RBH 26

ADDICTED (Warner Chappell, SOCAN/Wet Wheelie, SOCAN/High-Maintenance, SOCAN/Stinky Music, SOCAN/Drop Out, SOCAN/Slutty, SOCAN/Lanni Tunes, SOCAN) H100 73

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 100

ALL IN THE WAY (Maurice White, ASCAP/Sony/ATV Tunes, ASCAP/Stilla Qid, ASCAP/Vaughnwa, ASCAP/Wendi Vaughn, ASCAP), HL, RBH 78

ALMOST HOME (Triple Shoes, BMI/Magic Mustang, BMI/Sufferin' Succotash, ASCAP) CS 9; H100 62

ALLICINADO (EMI Blackwood, BMI) LT 19

AMAZING (LL Cool J, ASCAP) LT 4

AMAZIN' (LL Cool J, ASCAP/Sony/ATV Tunes, ASCAP/The Waters Of Nazareth, BMI/EMI Blackwood, BMI/Chase Chad, ASCAP/EMI April, ASCAP) RBH 73

ARE YOU HAPPY NOW? (I'm With The Band, ASCAP/WB, ASCAP/Dillon Jackson, ASCAP), HL/WBM, H100 35

ASI TE QUIERO (Edimusa, ASCAP) LT 42

-B-

THE BACK OF YOUR HAND (Hanks Cat, ASCAP) CS 54

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 21

BAILA CASANOVA (Ledani, ASCAP/Brill Building, ASCAP/Where's My Cut, ASCAP/Pen, ASCAP/World Deep, BMI/Sony/ATV Latin, BMI) LT 48

BEAUTIFUL (My Own Chit, BMI/The Waters Of Nazareth, BMI/EMI Blackwood, BMI/Chase Chad, ASCAP/EMI April, ASCAP), HL, RBH 32

BEER FOR MY HORSES (Tokoco Tunes, BMI/Sony/ATV Tree, BMI/Big Yellow Dog, BMI), HL, CS 1; H100 22

BEWARE OF THE BOYS (MUNDIATO BACH KE) (Songs Of Universal, BMI/EMI Blackwood, BMI), HL/WBM, H100 98; RBH 57

BIG STAR (EMI Blackwood, BMI/Singles Only, BMI), HL, H100 86

BIG YELLOW TAXI (Siquomb, BMI), WBM, H100 46

BREATHE (The God's Cryin', ASCAP/Sony/ATV Tunes, ASCAP/Ghetto Fabulous, ASCAP/VOCO, BMI/City Hous-ing, 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

BRING ME TO LIFE (Zombies Ate My Publishing, BMI/Forthfallen, BMI/Dwight Frye, BMI), WBM, H100 8

-C-

CALLING ALL ANGELS (EMI April, ASCAP/Blue Lamp, ASCAP), HL, H100 47

CANDI BAR (Illiote, ASCAP/Zomba, ASCAP/DJ Khalil, BMI/S.O.L., BMI/Yipity Yipity, ASCAP), WBM, RBH 82

CAN'T LET YOU GO (Desert Storm, BMI/F.O.B., ASCAP/N.Q.C., ASCAP/Mo Loving, ASCAP/EMI April, ASCAP) H100 12; RBH 7

CAN'T STOP WON'T STOP (Copyright Control/Six Figs, BMI) RBH 53

CAN YOU HEAR ME WHEN I TALK TO YOU? (Harnen, ASCAP/Love Pig, ASCAP) CS 50

CASI (Yami, BMI) LT 10

CELEBRITY (EMI April, ASCAP/Sea Gayle, ASCAP), HL, CS 12; H100 63

CHICKS DIG IT (Mark Hybner, ASCAP/Cagle Blue, ASCAP/Casey Donovan, BMI) CS 57

CLAVAME TU AMOR (Kike Santander, BMI/Ensign, BMI/Santander Melodies, ASCAP/Famous, ASCAP) LT 21

CLOCKS (BMG Songs, ASCAP), HL, H100 50

CLOSER (Life Is What We Music, ASCAP/Crystal House Music, ASCAP/Tigers Milk, ASCAP) RBH 97

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 56; RBH 23

COMO OLVIDARTE (Ser-Ca, BMI) LT 44

CONCRETE ANGEL (Universal-Songs Of PolyGram International, BMI/HopeChest, BMI/Glitterfish, BMI), WBM, H100 97

CRAZY (Songs Of Universal, BMI/Bajuni Beat, BMI/Javier Cake, ASCAP) RBH 64

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/Unichap-pell, BMI), HL/WBM, H100 6; RBH 5

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 95

-D-

DAME (Sony/ATV Discos, ASCAP/Arjona Musical, ASCAP) LT 24

DAMNI! (Drugstore, ASCAP/Lil Jon 00017 Music, BMI/White Rhino, BMI/Lil' Buddy Dewberry, BMI) RBH 69

DANCE WITH MY FATHER (Uncle Ronnie's, ASCAP/EMI April, ASCAP/Chi-Bo, ASCAP), HL, H100 71; RBH 39

DAYS LIKE THIS (Castle Street, ASCAP/Cal IV, ASCAP) CS 41

LOS DEMAS (Warner-Tamerlane, BMI/Pancho And Bingo, BMI) LT 39

DON'T WANNA TRY (SoulSick Muzik, BMI/Logitcane, BMI/Jumping Bean, BMI) H100 19; RBH 84

DRIFT AWAY (Almo, ASCAP), HL, H100 15

-E-

EMOTIONAL ROLLERCOASTER (EMI April, ASCAP/Blue Erro Soul, ASCAP/Yoruba Peoples Music, ASCAP), HL, RBH 48

ENTRE EL DELIRIO Y LA LOCURA (Kike Santander, BMI/Ensign, BMI/Clear Mind, ASCAP/Famous, ASCAP) LT 22

ENTREGA TOTAL (EMI Blackwood, BMI) LT 35

EVERY LITTLE THING (EMI April, ASCAP/Pang Toon, BMI/Songs Of Universal, BMI/Tunes Of The Village, BMI/Zomba Melodies, SESAC/Agatha Monroe, SESAC, HL/WBM, CS 47

EXCUSE ME MISS (EMI April, ASCAP/Carter Boys, ASCAP/The Waters Of Nazareth, BMI/EMI Blackwood, BMI/Chase Chad, ASCAP), HL, RBH 50

-F-

FANATIC (Sony/ATV Tunes, ASCAP/Vivian S. Green, ASCAP/Fred David Kenney, Jr., ASCAP), HL, RBH 63

FAR AWAY (Family Soul, ASCAP/Babies Formula, BMI) RBH 60

FEEL GOOD TIME (Rondor London, PRS/Almo, ASCAP/Beck Hansen's, ASCAP/Hollenbeck, BMI), HL, H100 69

A FEW QUESTIONS (Noble Vision, ASCAP/Green Dog, BMI) CS 23

FIGHTER (Xtina, BMI/Scott Storch, ASCAP/TVT, ASCAP/BMG-Careers, BMI), HL, H100 29

FIND A WAY (Modat, ASCAP/916, BMI) RBH 99

FLIPSIDE (Eftartoe, ASCAP/F.O.B., ASCAP/Copyright Control) RBH 52

FLYING WITHOUT WINGS (Rokstone, PRS/Songs Of Windswept Pacific, BMI/Irving, BMI), HL, H100 2

FOREVER (R.Kelly, BMI/Zomba Songs, BMI) RBH 72

FOREVER AND FOR ALWAYS (Universal-Songs Of PolyGram International, BMI/Loon Echo, BMI/Out Of Pocket, ASCAP/Zomba, ASCAP), WBM, CS 10; H100 42

FOTOGRAFIA (Peermusic III, BMI/Camaleon, BMI) LT 8

FOUR-WHEEL DRIVE (EMI Tower Street, BMI/EMI Blackwood, BMI), HL, CS 56

FRONTIN' (The Waters Of Nazareth, BMI/EMI Blackwood, BMI/EMI April, ASCAP/Carter Boys, ASCAP), HL, H100 76; RBH 28

-G-

GET BUSY (EMI April, ASCAP/Tafari, ASCAP), HL, H100 4; RBH 13

GET BY (Pen Skills, BMI/EMI Blackwood, BMI/Ye World Music, ASCAP/WB, ASCAP), HL/WBM, RBH 79

GET DOWN (Zomba, ASCAP/III Will, ASCAP/EMI April, ASCAP/Salaam Remi, ASCAP/Dijon, BMI/Unichappell, BMI/Golo, BMI) RBH 90

GET LOW (TVT, ASCAP/Swole, ASCAP/Da Crippler, BMI/ColiPark, BMI/DWC, BMI) H100 40; RBH 18

GOD BLESS THE U.S.A. (Songs Of Universal, BMI/Universal-Songs Of PolyGram International, BMI), WBM, H100 94

GODSPEED (SWEET DREAMS) (Universal-PolyGram International, ASCAP/St. Julien, ASCAP), WBM, CS 48

-H-

HAIL MARY (Songs Of Universal, BMI/Joshua's Dream, BMI/Gimme Minz, BMI/Universal, ASCAP/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 62

HAVE YOU FORGOTTEN? (EMI April, ASCAP/Pittsburg Landing, ASCAP/Warner-Tamerlane, BMI), HL/WBM, CS 17; H100 80

HEADSTRONG (WBM, SESAC/Traptism, SESAC), WBM, H100 64

HEAVY LIFTIN' (Universal, ASCAP/Memphisto, ASCAP/Work Horse, SESAC/Pacific Wind, SESAC/Zomba Songs, BMI/Teren It Up, BMI), WBM, CS 32

HELL YEAH (Zomba Songs, BMI/R.Kelly, BMI/Money Mack, BMI), WBM, H100 90

HELP POUR OUT THE RAIN (LACEY'S SONG) (My Little Jewell, BMI) CS 25; H100 79

HE PROPOSED (Ice Water, ASCAP/EMI April, ASCAP), HL, RBH 85

HERIDA MORTAL (World Deep, BMI/Blueplatinum, ASCAP/Sony/ATV Latin, BMI/Sony/ATV Discos, ASCAP) LT 29

HONESTY (WRITE ME A LIST) (Sony/ATV Acuff Rose, BMI/New Works, BMI), HL, CS 52

HOT DAMN (GeMarc, ASCAP/Terradome, ASCAP/The Waters Of Nazareth, BMI/EMI Blackwood, BMI/Chase Chad, ASCAP/EMI April, ASCAP), HL, RBH 58

HOW YOU GONNA ACT LIKE THAT (Zovkation, ASCAP/BMG Songs, ASCAP/First Avenue, ASCAP/Demis Hot Songs, ASCAP/E Two, ASCAP/EMI April, ASCAP/E.D. Duz-It, BMI), HL, RBH 27

HOW YOU WANT THAT (Donceno, ASCAP/Rhythm Bluntz, ASCAP/Universal, ASCAP/Jack Knight, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/Issy & Nemo Tunes, ASCAP), HL/WBM, RBH 56

HOY EMPIEZA MI TRISTEZA (Edimusa, ASCAP) LT 47

HOY ES ADIOS (Migrant, BMI/Where's My Cut, ASCAP/Pen, ASCAP/The Fly And The Bee, ASCAP/Universal-Musica, ASCAP) LT 46

-I-

I BELIEVE (Sony/ATV Acuff Rose, BMI/Write On Music, BMI), HL, CS 8; H100 54

I CAN (Zomba, ASCAP/III Will, ASCAP/EMI April, ASCAP/Salaam Remi, ASCAP/Street Tuff, ASCAP/Selma, BMI), HL/WBM, H100 92; RBH 45

I CAN ONLY IMAGINE (Simpleville, ASCAP/Fun Attic, ASCAP) CS 51

I CAN'T BE YOUR FRIEND (Warner-Tamerlane, BMI/Writers Extreme, BMI/EMI April, ASCAP/Waltz Time, ASCAP), HL/WBM, CS 38

ICE CREAM (R.Kelly, BMI/Zomba Songs, BMI), WBM, RBH 80

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/50 Cent, ASCAP), WBM, RBH 35

IF YOU LET ME (Stone Agate, BMI/EMI Blackwood, BMI) RBH 94

IF YOU'RE NOT THE ONE (Sony/ATV Tunes, ASCAP), HL, H100 28

IGNITION (Zomba Songs, BMI/R.Kelly, BMI), WBM, H100 13; RBH 34

I KNOW WHAT YOU WANT (Starbus, BMI/Dutty Nigga, ASCAP/Killa 4, ASCAP/Rah Digga, ASCAP/Cyphercliff, ASCAP/EMI April, ASCAP), HL, H100 7; RBH 10

I'LL NEVER LEAVE (Zomba Songs, BMI/R.Kelly, BMI), WBM, RBH 31

I LOVE YOU (North Avenue, ASCAP/EMI April, ASCAP/Mr. Yeah, ASCAP/WB, ASCAP/Lil Black, ASCAP/Royalty Network, ASCAP/The Dboogie Act., ASCAP/Urban Warfare, ASCAP), HL/WBM, H100 83; RBH 37

I'M GLAD (Nuyorican, BMI/Sony/ATV Songs, BMI/Milk Chocolate Factory, ASCAP/TuneSmith Advance-ments, ASCAP/ædon Christopher, ASCAP/Coni Tiffani, BMI/Zomba Songs, BMI), HL/WBM, H100 55

I'M JUST A GIRL (Deanaling, ASCAP/BPJ Administration, ASCAP/Turtle Wins The Race, ASCAP/Annotation, ASCAP/WB, ASCAP), WBM, CS 36

I'M MISSING YOU (Steve Wariner, BMI/Kidbilly, BMI), WBM, CS 53

IN DA CLUB (High On Life, ASCAP/Ain't Nuthin' Goin' On But Funking, ASCAP/WB, ASCAP/Blotter, ASCAP/Elvis Mamba, ASCAP/Universal, ASCAP/50 Cent, ASCAP/Music Of Windswept, ASCAP), WBM, H100 20; RBH 33

I NEED A MAN (Pork, ASCAP/Aurelius, ASCAP) RBH 91

I LOVE WIT CHU (Thowin' Tantrums, ASCAP/Air Control, ASCAP/EMI April, ASCAP/T Funk, BMI/Notting Hill, BMI/Songs Of Universal, BMI), HL, H100 68; RBH 44

IN MY DREAMS (Mundo, BMI/EMI Blackwood, BMI/Rumbalo, BMI/Toto Tunes, ASCAP/Winning Circle, ASCAP/Bluewater, ASCAP), HL, CS 60

IN THOSE JEANS (Music Of Windswept, ASCAP/Hand In My Pocket, ASCAP/Harvey "The Rock" Hester, ASCAP), WBM, H100 33; RBH 11

INTO YOU (J Brasco, ASCAP/Desert Storm, BMI/Mr. Manatti, BMI/EMI Blackwood, BMI/Duro, BMI), HL, H100 34; RBH 30

INTUITION (Wiggly Tooth, ASCAP/EMI April, ASCAP/Apollinaire, BMI/EMI Blackwood, BMI), HL, H100 27

I STILL LOVE YOU (EMI Blackwood, BMI/The Waters Of Nazareth, BMI/EMI April, ASCAP/Chase Chad, ASCAP), HL, RBH 71

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 46

IT'S FIVE O'CLOCK SOMEWHERE (EMI April, ASCAP/Sea Gayle, ASCAP/Warner-Tamerlane, BMI/R. Joseph, BMI), HL/WBM, CS 20; H100 75

I WANT YOU (Cofi Tiffani, BMI/Mindsetter's Music, BMI/Regory Bruno's, BMI/JadaChris, BMI/Sony/ATV Songs, BMI/Jelly's Jams, ASCAP/Joseph Cartagena, ASCAP/Almo, ASCAP), HL, H100 58; RBH 67

I WISH I WASN'T (EMI April, ASCAP/Flyte Tyme, ASCAP/Minneapolis Guys, ASCAP/Ji Branda, ASCAP), HL, H100 61; RBH 25

-J-

JIMMY MATHIS (Virginia Beach, ASCAP/WB, ASCAP/Two Hundred Miles From Civilization, BMI/EMI Blackwood, BMI/Glass Slipper, ASCAP) RBH 98

THE JUMP OFF (Notorious K.I.M., BMI/Warner-Tamer-lane, BMI/Virginia Beach, ASCAP/WB, ASCAP/LB Fam, ASCAP/EMI April, ASCAP/Universal, ASCAP/Mr. Cheeks, ASCAP/EMI Blackwood, BMI), HL/WBM, RBH 42

-K-

KILOMETROS (Sony/ATV Discos, ASCAP/Peermusic III, BMI) LT 23

-L-

LA-LA-LA (EXCUSE ME AGAIN) (EMI April, ASCAP/Carter Boys, ASCAP/The Waters Of Nazareth, BMI/EMI Blackwood, BMI/Chase Chad, ASCAP), HL, RBH 49

LET'S GET DOWN (Shad Moss, BMI/Warner-Tamer-lane, BMI/Bubba Gee, BMI/Noontime Tunes, BMI/R.O.C., BMI/INB, BMI/Ya Majesty's Music, ASCAP), WBM, RBH 66

LIGHTS OUT (Hoobangin Music, ASCAP/DreamWorks Songs, ASCAP/EMI Blackwood, BMI/Crypton Music, BMI/Universal, ASCAP/Gangsta Boogie, ASCAP/Knoc-Tum!AI, ASCAP/Baby Ree Toonz, BMI), HL, RBH 61

LIKE A PIMP (Crump Tight, ASCAP/Lucky, BMI/WB, ASCAP) H100 53; RBH 21

LIKE A STONE (Disappearing One, ASCAP/Melee Savvy Music, BMI/Me 3, BMI/LBV Songs, BMI) H100 39

LIKE GLUE (Dutty Rock, ASCAP/EMI April, ASCAP/Tony Kelly, BMI/Universal-Songs Of PolyGram, BMI/VP, BMI), HL/WBM, H100 41; RBH 24

LLORARE LAS PENAS (Nati, BMI/Ventura, ASCAP) LT 30

LONG BLACK TRAIN (Sony/ATV Tunes, ASCAP/Drivers Ed, ASCAP), HL, CS 49

LO QUE YO TUVE CONTIGO (Universal Musica, ASCAP/Rubet, ASCAP/2000 Amor, ASCAP/Sony/ATV Dis-cos, ASCAP) LT 13

LOVE AT 1ST SIGHT (Zomba, ASCAP) RBH 40

LOVE CALLS (Kem, BMI) RBH 47

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 28

THE LOVE SONG (Warner-Tamerlane, BMI/Smith Haven, BMI/Big Red Tractor, ASCAP/Think Well, ASCAP/Sony/ATV Acuff Rose, BMI), HL/WBM, CS 11; H100 65

LOVE YOU OUT LOUD (Sony/ATV Cross Keys, ASCAP/Onaly, ASCAP), HL, CS 3; H100 45

LOVIN' ALL NIGHT (Sony/ATV Cross Keys, ASCAP), HL, CS 55

-M-

MAGIC STICK (Notorious K.I.M., BMI/Warner-Tamer-lane, BMI/High On Life, ASCAP/C. Evans, ASCAP) 221, ASCAP/Careers-BMG, BMI/Universal, ASCAP/50 Cent, ASCAP), HL/WBM, H100 5; RBH 3

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/Herbicious, ASCAP), HL/WBM, RBH 88

MARIA CHUCHENA (MARIA SUSENA) (Peer Int'l, BMI) LT 31

MARIPOSA TRACIONERA (Tulum, ASCAP/EMI April, ASCAP) LT 2

ME FALTA VALOR (Bello Musica, BMI) LT 9

MISS INDEPENDENT (Rhettisk, ASCAP/Xtina, BMI/Careers-BMG, BMI/Copyright Control/LegRhythm, BMI), HL, H100 16

MISS YOU (Naked Under My Clothes, ASCAP/Chrysalis, ASCAP/October Eighth, BMI/Noontime Tunes, BMI/Warner-Tamerlane, BMI/Music Of Windswept, ASCAP/Hand In My Pocket, ASCAP), WBM, RBH 36

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JUNE 28 2003				Billboard®				HOT 100 AIRPLAY™			
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 5 Wks At No. 1 50 CENT (SHADY/AFTERMATH/INTERSCOPE)	26	19	15	Put That Woman First JAY-Z (RCA/ARISTA)	51	55	1	Like A Pimp DAVID BANNER FEAT. LIL FLIP (SRC/UNIVERSAL/UMRG)
2	3	10	Magic Stick LIL KIM FEAT. 50 CENT (QUEEN BEE/ATLANTIC)	27	25	12	If You're Not The One DANIEL BEDINGFIELD (ISLAND/IDJMG)	52	36	15	I Believe DIAMOND RIG (ARISTA/NASHVILLE)
3	2	18	Get Busy SEAN PAUL (V/A/ATLANTIC)	28	23	12	Fighter CHRISTINA AGUILERA (RCA/RMG)	53	66	3	Come Over AALIYAH (BLACKGROUND/UNIVERSAL/UMRG)
4	7	6	Crazy In Love Beyoncé feat. Jay-Z (MUSIC WORLD/COLUMBIA)	29	49	3	In Those Jeans GINO WINE (EPIC)	54	58	11	What Would You Do? THE ISLEY BROTHERS (JIVE)
5	4	17	I Know What You Want Busta Rhymes & Mariah Carey (MONARC/RMG/IDJMG)	30	35	3	Into You FABOLOUS (DESERT STORM/ELEKTRA/EEG)	55	64	3	I Want You THALIA FEAT. FAT JOE (EMI LATIN/VIRGIN)
6	6	16	Bring Me To Life EVANESCENCE FEAT. PAUL MCCOY (WIND-UP)	31	39	4	Are You Happy Now? MICHELLE BRANCH (MAVERICK/WARNER BROS.)	56	69	9	I Wish I Wasn't HEATHER HEADLEY (RCA/RMG)
7	10	8	Rock Wit U (Awww Baby) ASHANTI (MURDER INC./DEF JAM/IDJMG)	32	43	6	Forever And For Always SHANIA TWAIN (MERCURY/IDJMG)	57	56	5	Almost Home CRAIG MORGAN (BROKEN BOW)
8	9	10	So Gone MONICA (J/RMG)	33	47	4	Get Low LIL JIN & THE EAST SIDE BOYZ (BME/TVT)	58	68	3	Celebrity BRAD PAISLEY (ARISTA/NASHVILLE)
9	5	17	Can't Let You Go FABOLOUS (DESERT STORM/ELEKTRA/EEG)	34	53	3	Where Is The Love? BLIN9 & EYED FEAS (A&M/INTERSCOPE)	59	57	13	Headstrong TRAF (WARNER BROS.)
10	8	18	Unwell MATCHBOX TWENTY (ATLANTIC)	35	26	14	Say Yes FLUETRY (SOLJAZZ/DREAMWORKS)	60	60	4	The Love Song JEFF BATES (RCA/NASHVILLE)
11	11	20	Ignition R KELLY (JIVE)	36	50	2	Like Glue SEAN PAUL (V/A/ATLANTIC)	61	63	9	The Remedy (I Won't Worry) JASON MRAZ (ELEKTRA/EEG)
12	15	14	Drift Away UNCLE KRACKER FEAT. DOBBIE GRAY (LAVA)	37	28	13	Love You Out Loud RASCAL FLATTS (LYRIC STREET)	62	—	1	Shake Ya Tailfeather NELLY P. DIDDY & MURPHY LEE (BAD BOY/UMRG)
13	16	7	Miss Independent KELLY CLARISON (RCA/RMG)	38	32	18	Like A Stone AUGIE ASHLEY (INTERSCOPE/EPIC)	63	42	9	I'm Glad JENNIFER LOPEZ (EPIC)
14	12	15	Rock Your Body JUSTIN TIMBERLAKE (JIVE)	39	46	11	Pump It Up JOE BUDDEN (DEF JAM/IDJMG)	64	—	1	Dance With My Father LUTHER VANDROSS (J/RMG)
15	14	32	When I'm Gone 3 DOORS DOWN (PUBBLIC/UNIVERSAL/UMRG)	40	45	4	Act A Fool LUDACRIS (DISTURBING THE PEACE/DEF JAM SOUTH/IDJMG)	65	—	1	Feel Good Time PINK FEAT. WILLIAM ORBIT (COLUMBIA)
16	13	23	No Letting Go WAYNE WUNDER (GREENSLEEVES/W/A/ATLANTIC)	41	48	3	Red Dirt Road BROOKS & DUNN (ARISTA/NASHVILLE)	66	71	2	Tell Me Something Bad About Tulsa GEORGE STRAIT (MCA/NASHVILLE)
17	17	25	In Da Club 50 CENT (SHADY/AFTERMATH/INTERSCOPE)	42	33	10	Stay Gone JIMMY WAYNE (DREAMWORKS/NASHVILLE)	67	74	3	Swing, Swing THE ALL AMERICAN REJECTS (DOGHOUSE/DREAMWORKS)
18	21	9	Beer For My Horses TOKY KETH & WILLI NELSON (DREAMWORKS/NASHVILLE)	43	34	12	4 Ever LIL MO FEAT. FABOLOUS (THE GOLD MIND/ELEKTRA/EEG)	68	67	7	Stuck STACIE ORRICO (FOREFRONT/VIRGIN)
19	20	11	My Front Porch Looking In LONESTAR (BNA)	44	41	11	Intuition JEWEL (ATLANTIC)	69	59	13	Sing For The Moment EMINEM (WEBB/AFTERMATH/INTERSCOPE)
20	27	5	Never Leave You - Uh Ooh, Uh Ooh! LUMIDEE (UNIVERSAL/UMRG)	45	30	24	Picture KID ROCK (LAVA/ATLANTIC/UNIVERSAL SOUTH/WRN)	70	—	1	It's Five O'Clock Somewhere ALAN JACKSON & JIMMY BUFEY (ARISTA/NASHVILLE)
21	29	4	Right Thurr CHINGY (DISTURBING THE PEACE/PRIORITY/CAPITOL)	46	51	14	Big Yellow Taxi COUNTING CROWS (GEFFEN/INTERSCOPE)	71	—	1	Addicted SIMPLE PLAN (LAVA)
22	18	10	Snake R KELLY FEAT. BIG TIGGER (JIVE)	47	38	13	Three Wooden Crosses RANDY TRAVIS (WORD/CURB/WARNER BROS. CHRISTIAN/WRN)	72	62	16	Somewhere I Belong LINKIN PARK (WARNER BROS.)
23	22	12	Don't Wanna Try FRANKIE (COLUMBIA)	48	52	4	Speed MONTGOMERY GENTRY (COLUMBIA/NASHVILLE)	73	72	6	Send The Pain Below CHEVELLE (EPIC)
24	24	9	Never Scared BRIAN CRUISHER (BREAK EM OFF/ISO SO DEF/ARISTA)	49	37	22	Clocks CO. UN. BY (CAPITOL)	74	—	1	No Shoes, No Shirt, No Problems KENNY Chesney (BNA)
25	44	5	P.I.M.P. 50 CENT (SHADY/AFTERMATH/INTERSCOPE)	50	54	6	Calling All Angels TRAIN (COLUMBIA)	75	65	6	In Love Wit Chu DA BRAT FEAT. CHERISH (ISO SO DEF/ARISTA)

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JUNE 28 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	19	14	NUMBER 1 This Is The Night/Bridge Over Troubled Water 1 Wk At No. 1 CLAY AIKEN (RCA/RMG)	26	31	11	Never Scared BRIAN CRUISHER (BREAK EM OFF/ISO SO DEF/ARISTA)	51	—	1	Chow, Chow, Chow SHERYL NEE (WEA/REPRISE/IMP. GROUPS/ENTERTAINMENT)
2	22	3	Flying Without Wings/Superstar RUBEN STULLEN (J/RMG)	27	26	4	Roll Wit M.V.P. (We Be Like! The La La Song) TAGGAE LEE (M.P./ARTISTDIRECT)	52	42	11	Guess What (Guess Again) STYLENA JOHNSON FEAT. K. KELLY (JIVE)
3	1	9	God Bless The U.S.A. AMERICAN IDOL FINALISTS (RCA/RMG)	28	25	8	Pump It Up JOE BUDDEN (DEF JAM/IDJMG)	53	58	11	Come Close (Closer) COMMON (MCA)
4	2	31	Picture KID ROCK FEAT. ALLISON MOORER (UNIVERSAL SOUTH/IDJMG)	29	52	3	Jimmy Mathis BUBBA SPARXXX (BEAT CLUB/INTERSCOPE)	54	40	11	Stupid Girl COLD (FLIP/GEFFEN/INTERSCOPE)
5	3	21	Help Pour Out The Rain (Lacey's Song) BUDDY JEWELL (COLUMBIA/NASHVILLE)	30	20	3	Frontin' PHARRELL FEAT. JAY-Z (STAR TRAK/ARISTA)	55	33	2	Me & Giuliana Down By The Schoolyard THE CHICK CHICK CHIK! (TOUCH AND GO)
6	56	2	Right Thurr CHINGY (DISTURBING THE PEACE/PRIORITY/CAPITOL)	31	27	4	Try It On My Own WHITNEY HOUSTON (ARISTA)	56	45	4	Act A Fool LUDACRIS (DISTURBING THE PEACE/DEF JAM SOUTH/IDJMG)
7	4	8	Intuition JEWEL (ATLANTIC)	32	28	14	Speed MONTGOMERY GENTRY (COLUMBIA/NASHVILLE)	57	41	10	All Life Long MU THUGS (ISLAND THUGS/RIVERA)
8	6	7	What The World Needs Now Is Love AMERICAN IDOL FINALISTS (RCA/RMG)	33	32	3	Never Leave You - Uh Ooh, Uh Ooh! LUMIDEE (UNIVERSAL/UMRG)	58	54	4	I Want My Island Girl DARRELL LABRADO (ALOHA)
9	5	7	Miss You AALIYAH (BLACKGROUND/UNIVERSAL/UMRG)	34	50	2	Head On Collision NEW FOUND GLORY (DRIVE THRU/MCA)	59	57	20	In Da Club 50 CENT (SHADY/AFTERMATH/INTERSCOPE)
10	7	4	Angel AMANDA PEREZ (UNIVERSAL/POWERHOUSE/UMRG/VIRGIN)	35	51	3	I Need You Now (Live) SMOKIE NORFUL (EMI GOSPEL)	60	—	1	You're Still Here FAITH HILL (WARNER BROS. WRN)
11	47	3	Untitled #1 SIGUR RÓS (PIRANHAPHAT/MCA)	36	34	15	The Wreckoning BOOMKAT (DREAMWORKS)	61	55	8	Stop JAY-Z (RCA/FELLA/DEF JAM/IDJMG)
12	—	1	My Love Is Like... Wo MYA (A&M/INTERSCOPE)	37	38	4	Nothing At All SANTANA FEAT. MUSIC (ARISTA)	62	61	16	Blowin' Me Up (With Her Love) JC CHASEZ (JIVE)
13	8	8	In Love Wit Chu DA BRAT FEAT. LHERICH (ISO SO DEF/ARISTA)	38	30	6	21 Questions 50 CENT (SHADY/AFTERMATH/INTERSCOPE)	63	49	9	Rich Man RUSSELL FEAT. R. KELLY (R/PYRAMID/ORPHEUS)
14	9	7	Don't Wanna Try FRANKIE (COLUMBIA)	39	21	3	Snake R KELLY (JIVE)	64	48	4	Can't Let You Go FABOLOUS (DESERT STORM/ELEKTRA/EEG)
15	12	1	Breathe BLU CANTRON FEAT. SEAN PAUL (REZONE/ARISTA)	40	63	4	Like A Pimp DAVID BANNER FEAT. LIL FLIP (SRC/UNIVERSAL/UMRG)	65	—	3	I Don't Wanna Hurt You LATIF (MOTOWN/UMRG)
16	13	4	Beware Of The Boys (Mundian To Bach Ke) PAUL JUNG (MCA/ATLANTIC)	41	37	30	Dirrty CHRISTINA AGUILERA FEAT. REDMAN (RCA/RMG)	66	—	32	Die Another Day MADONNA (WARNER BROS.)
17	10	11	American Life MADONNA (MAVERICK/WARNER BROS.)	42	64	14	Family Portrait PINK (ARISTA)	67	72	14	Your Pops Don't Like Me (I Really Don't Like This Dude) NICK CANNON (NICK/JIVE)
18	14	3	Stuck STACIE ORRICO (FOREFRONT/VIRGIN)	43	35	14	I'm With You AVRIL LAVIGNE (ARISTA)	68	—	1	Camel Toe FANNYPACK (TOMMY BOY)
19	11	2	If You're Not The One DANIEL BEDINGFIELD (ISLAND/IDJMG)	44	39	1	Starting With Me BRIAN MOSS-SCOTT (HEAVENLY TUNES)	69	60	10	Cry Me A River JUSTIN TIMBERLAKE (JIVE)
20	16	4	What Was I Thinkin' DIERKS BENTLEY (CAPITOL/NASHVILLE)	45	62	7	All Around The World (Punk Debutante) COOLER KIDS (DREAMWORKS)	70	59	19	No Means No NEE NEE GWYN (BASE HIT)
21	15	6	Stay Gone JIMMY WAYNE (DREAMWORKS/NASHVILLE)	46	36	3	Rock Wit U (Awww Baby) ASHANTI (MURDER INC./DEF JAM/IDJMG)	71	—	7	Hands Up TLC (ARISTA)
22	17	1	Through The Rain MARIAH CAREY (MONARC/ISLAND/IDJMG)	47	53	6	Respect My Pimpin' GRAFIC INTERNATIONAL (GRAFIC)	72	65	2	Who Invited You THE DONNAS (ATLANTIC)
23	18	17	Landslide DIXIE CHICKS (MONUMENT/EMM/COLUMBIA)	48	29	5	Blowin' Me Up (Callin' Me) ZELIN (ZUN/NATIVE/P.A.L.)	73	66	4	Candi Bar KEITH MURRAY (DEF JAM/IDJMG)
24	24	4	Losing Grip AVRIL LAVIGNE (ARISTA)	49	46	11	If You Let Me LOU MOSLEY (JENSTAR)	74	—	1	So Gone MONICA (J/RMG)
25	23	18	Emotional Rollercoaster VIVIAN GREEN (COLUMBIA)	50	43	10	63/64 ROZÉ BOYZ (GREEN TEETH BAYSIDE)	75	73	10	Soldier's Heart R KELLY (JIVE)

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JUNE 28
2003

Billboard®

HOT 100®

Table with columns: THIS WEEK, LAST WEEK, 2 WKS. AGO, WEEKS ON CHART, TITLE, PRODUCER (SONGWRITER), IMPRINT & NUMBER/PROMOTION LABEL, Artist, PEAK POSITION. Includes sections for Greatest Gainer/Airplay and Greatest Gainer/Sales.

• 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. • Videoclip available and is removed upon Recording Industry Association of America (RIAA) certification. • RIAA certification for net shipment of 500,000 units or 25,000 units for DVD single (Gold) • RIAA certification for net shipment of 1 million units or 50,000 units for DVD single (Platinum), with additional million indicated by a number following the symbol. • Retail Launch: indicates first full week that retail release contributes to song's point total. Airplay only songs are not eligible for the Hot 100 until they reach the top 75 of the Hot 100 Airplay chart. Songs are removed from the Hot 100 and Hot 100 Airplay charts simultaneously if they have been on the Hot 100 for more than 20 weeks and rank below 50. • CD Single available. • DVD Single available. • CD Maxi-Single available. • Cassette Single available. • Vinyl Maxi-Single available. • Vinyl Single available. • Cassette Maxi-Single available. Catalog number is for CD. • Indicates unavailable, in which case, catalog number is for CD, C, or C2, respectively, based on availability. © 2003, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

RIAA Executive Search

Continued from page 1

size of a house on anyone who's stolen the industry's ruby slippers.

No wonder the search committee is still looking.

"I think what they're looking for is a warmer, fuzzier Hilary Rosen," a fellow lobbyist says. "That's going to be tough."

Despite facing many huge issues, the incoming RIAA chief may be spared from pursuing any immediate legislative remedies, an RIAA spokesman says.

Much can be achieved outside the halls of Congress, thanks to the landmark cross-industry agreement in January among the RIAA, the Business Software Alliance (BSA), and the Computer Systems Policy Project (CSPP), the spokesman says.

The groups pledged to resolve differences without pursuing legislation on such issues as how content owners should be able to use technology to protect their property.

The signers include such BSA heavies as Adobe, Apple, Dell, Hewlett-Packard, and Microsoft, as well as CSPP members Intel, IBM, Motorola, and Unisys (*Billboard*, Jan. 25).

The agreement may prove to be one of the major achievements of Rosen's tenure.

Some insiders think that when better economic times come, the new RIAA leader may consider pursuing a full performance right in sound recordings. Under such a deal, traditional radio and TV would pay royalties to artists and labels in addition to forking over song royalties.

"Every other major country has one," says a veteran industry player here. "It would be a big fight, but if they had the money, why not try?"

Rosen plans to leave at the end of this month, when her contract expires, but will continue as a consultant for one year.

The original January departure announcement said she would step down "by the end of the year," but an RIAA spokesperson now says the phrase meant "at any time before the end of the year."

Rosen says she wants to devote more time to her family. Additionally, at press time it was learned that CNBC has hired Rosen as an on-air commentator, effective Aug. 1. She will be discussing politics on the cable network's *Capitol Report* and industry issues on the shows *Power Lunch* and *Squawk Box*.

Until a successor to Rosen is found, RIAA president/general counsel Cary Sherman will head the group, taking on the temporary title of CEO.

The search committee—which includes Sherman, Universal Music Group president/COO Zach Horowitz, and Sony Music executive VP Michelle Anthony—met June 17 in New York with the executive search firm Korn/Ferry International to discuss another round of possible candidates.

Sources say that none of the candi-

dates that have been mentioned in published reports or industry circles are actively being considered for Rosen's job.

These include Reps. W.J. "Billy" Tauzin, R-La., and Jennifer Dunn, R-Wash.; former New York mayor Rudolph Giuliani; and TV anchor and former New York congresswoman Susan Molinari.

Victoria Clarke, who resigned June 15 as U.S. assistant secretary of defense for public affairs and Pentagon spokesperson, also has been mentioned. Before her Pentagon job, Clarke did outside public-relations work for the RIAA.

The committee has apparently not considered Rep. Mary Bono, R-Calif., who has some experience with the industry both as a lawmaker and widow of the late Sonny Bono. An aide to Bono told *Billboard* that the lawmaker would be interested in the job (*Billboard Bulletin*, June 13).

Like all RIAA executives hired in the past decade, Rosen came to the trade group without any record industry experience. She was one of the first execs hired by her predecessor Jay Berman, serving initially as the RIAA's first government relations chief.

In 1994, she was promoted to president/COO. When Berman left to take the chairmanship of the International Federation of the Phonographic Industry in 1998, Rosen was promoted to president/CEO. She got the chairman/CEO title in 2002.

Rosen's top-level bosses, the senior executives of the five major U.S. record companies, were quick to laud her tenure upon the announcement of her resignation in January (*Billboard*, Feb. 1). Rosen fulfilled the industry's agenda for dealing with mounting international trade and piracy concerns and free-speech issues.

Most important, she and her team convinced Congress that updated legislation was necessary to protect the industry's intellectual property in the digital age.

After a two-year effort, the Digital Millennium Copyright Act (DMCA) was enacted in 1998. The RIAA then used the new law to pursue copyright infringers on the street, in the backrooms of warehouses, and on the Internet at a time when peer-to-peer services fostered an explosion in piracy.

This aggressive agenda made Rosen the lightning rod for criticism from consumer and tech advocates who believe the DMCA tilts too much to copyright holders and should have offered wider fair-use protections to Web users and music fans.

Manus Cooney, who worked with Napster's Washington, D.C., team after a career on Capitol Hill as the majority counsel for the Copyright Committee, thinks Rosen fulfilled the major job duty for the head of a trade group, which is to serve as a shield to protect the companies the group represents.

"They let her take the heat," he says. "Whether it was the marketing of inappropriate material to young people or suing online music services, you can't put all those decisions in the lap of Hilary Rosen. It's what the companies wanted." Cooney is now CEO of the Potomac Counsel lobbying firm.

Colleagues here describe Rosen as rough-and-tumble on the job, al-

though in the past year, they have noticed a toned-down approach. According to those who experienced Rosen's in-your-face demeanor, the difference in style between her and her predecessor was apparent.

"Back then, we found her not to be all that effective for her client, because she was inflammatory, too partisan and confrontational," a former senior staffer on the House Judiciary Committee recalls. But with the passage of time, the source admits, "she's done a hell of a job."

For Rosen, a staunch advocate of First Amendment rights, one of the toughest times on the Hill was defending the industry's parental advisory sticker.



Lawmakers were pressing for a "one size fits all" sticker that offered parents specific warnings about inappropriate language or content. She also took fire when Federal Trade Commission reports revealed that record companies were marketing adult content recordings to minors and shouldered the effort to initiate some changes.

During Rosen's tenure, the RIAA's budget grew three-fold. It currently stands at about \$43.6 million, holding steady since 2001, despite the downturn in member revenue in the past two years.

Artists Cold To Digital

Continued from page 1

such artists as Will Smith and Alanis Morissette.

Perhaps even more frustrating to the digital service providers and their consumers are the holes in the catalogs of artists that otherwise are available.

Sean Ryan, chief executive of listen.com, says the biggest content problem facing digital services is the "mishmash of rights that are available artist by artist, depending upon the artist's relationship with the label."

That means some artists' music is available for streaming only, some is for download only, some is download album only, and some just isn't available—even if it used to be. For example, Kid Rock's latest album, *Cocky*, was recently pulled from the digital services.

As a partial solution, the labels are looking for ways to make other content available for digital distribution while they hammer away at clearance

By contrast, the budget for the Motion Picture Assn. of America, which represents the major movie studios, was \$41.3 million in 2001, the most recent year budget figures are available.

Rosen's reported salary is \$1.2 million, plus expenses and bonuses.

"The downturn has clearly affected us," Rosen tells *Billboard*. "Obviously, it makes our job more focused and more important."

Rosen recalls the "significant layoffs" at the RIAA last year, where there were cuts affecting "about 15% of our staff." "What we did [subsequently] is to consolidate programs and drop certain activities like our marketing research arm.

"This year, though," she adds, "we've

added more people to anti-piracy, particularly at the street level. But we don't have the resources to do the kind of things it would be nice to be doing."

That would include more public education about the value of music, a parental advisory label, and lyrics education.

"The majority of our resources are focused on piracy. And the legislative efforts are focused there too," she says.

Cooney says he does not believe the downturn in the industry has put the RIAA "in dire straits."

Now more than ever, he says, the

trade group merits sizable funding. "Copyright law, the trade and international issues, are so much more critical to the workings of the recording industry that they can't afford to abandon Washington."

The traditional divide between the artist community and the labels has also dogged Rosen. She first ran into a hornets' nest when the group moved to change the copyright law to codify sound recordings as "works made for hire" and convinced lawmakers to insert a provision in an unrelated 1999 budget bill.

Rosen defended the action because in her view, it was just a technical change in the law.

Opponents claimed the change was substantial because it took away a right given to all copyright owners except those creating works for hire—the right to reclaim their works after 35 years of exploitation.

Rosen decided to step away from the controversy, and Congress repealed the change in 2000.

Jay Rosenthal, a Washington, D.C.-based co-counsel for the Recording Artists' Coalition, says in retrospect, "I do not believe Hilary is anti-artist at heart. But she never quite understood the depth of artist dissatisfaction, and perhaps that is why she felt betrayed by artists."

Last year, the RIAA and some of its member companies also angered artists with their efforts to keep in place an amendment in the California labor code that exempts recording artists from the state's seven-year limit on personal service contracts.

Eagles manager and former record label boss Irving Azoff says the industry made "a tactical error" in not embracing artists and getting them on their side in the fight over piracy, which is the biggest issue threatening their existence.

"Labels are getting clobbered and artists are getting clobbered," he says.

deals with their holdout stars.

Consistency in clearing artists' material for digital distribution varies from label to label. Internet music executives say that success hinges on the strength of leadership inside the label, as well as its commitment to digital distribution.

BMG, for example, is winning praise from the digital services for its recent success in clearing music by key artists including Avril Lavigne, Britney Spears, Justin Timberlake, and Christina Aguilera.

A variety of acts, from today's stars—like 50 Cent and Norah Jones—to veteran entertainers—such as the Beach Boys—now have music available for sale in digital form.

While Apple has sold more than 3 million downloads through its Mac-only iTunes Music Store, the absence of such veteran acts as the Beatles and the Rolling Stones is increasingly conspicuous.

Industry hopes are running high that the pay-per-download business will morph into a mainstream phenomenon once it hits the PC market. That, they believe, may convince the biggest and best acts to be represented in digital services.

But exactly when music from miss-

ing A-list acts will be available for download—on sites other than unlicensed file-sharing networks like Kazaa—is anyone's guess.

Myriad financial, contractual, and creative issues are holding up commercial distribution of superstar content. This promises to continue for some time.

Not only do artists have less control over how the consumer experiences their music in the digital realm, but the economics are radically different as well.

Instead of divvying the spoils of a \$12 to \$18 CD sale, record companies, artists, and songwriters are vying for nickels and dimes from 99-cent downloads.

Artist representatives say that the hit to the bottom line is significant for artists in a singles-oriented model—especially for those writing their own material.

Rather than collecting songwriting mechanicals on as many as 14 tracks, plus an artist royalty on the album sale, payment is being parsed on a per-track basis.

Theoretically, the revenue will be made up by the volume of singles sold.

(Continued on next page)

NARM Seeks New Leader

Continued from page 1

chandise since 1989, comes amid shrinking music sales, which have weakened NARM's primary members: music retailers.

The advent of Internet commerce also has raised difficult issues and increasingly placed music merchandisers and labels at odds.

To make matters worse, some argue that the divide between different kinds of music retailers is wider than ever and threatens to pull apart the association.

Mike Dreese, CEO of Newbury Comics in Brighton, Mass., is among those who think that given all this, the selection of Horovitz's successor is crucial.

She will leave in mid-July to become head of the Professional Assn. of Innkeepers International, an association serving the bed-and-breakfast industry.

NARM chairman David Schlang, executive VP of Alliance Entertainment Corp.—who announced the resignation June 13—says the search team will look inside and outside the industry.

Jim Donio, NARM's executive VP, has already indicated that he would like to be considered. He will probably assume the helm for day-to-day operations in the interim.

Other industry names have also been floated, such as former Wherehouse Entertainment president Larry Gaines and Len Cosimano, who recently left Borders Books & Music, where he was VP of multimedia.

Continued from preceding page

But until the PC market is up and running, that's only a supposition.

Other reasons for withholding material abound.

"There are some artists who say, 'I'm not going to participate until the system is figured out,'" one management source says.

For example, Warner Bros. Records band Linkin Park recently pulled its music from digital services. Sources say the group has expressed concerns about undercutting album sales.

Some artists, like Madonna, are stipulating that their music be sold exclusively in an album bundle. Ditto acts like Radiohead and Jewel.

No digital service, however, currently offers consumers the ability to buy unseparated albums. Access to other artist content is being slowed by negotiations over royalty terms.

To make up for the shift to singles sales, some artists who have control of their digital rights are looking for a bigger royalty rate than the labels want to grant.

If the average act nets 18 cents of the 65- to 70-cent payout to the record company on the typical 99-cent down-

"Clearly, in contentious times, it's hard to find leadership to advocate for tough positions in a rapidly changing world, where old friends can suddenly be at your throat," Dreese says.

OPPOSITE SIDES

Indeed, for years NARM ignored the cries of merchants to take legal action against the majors over record clubs. Eventually, it did sue Sony Music Entertainment, alleging that the hyperlinks embedded in CDs leading to Sony's online stores amounted to unfair competition.

That suit was dropped in late 2001, after it became clear that NARM would likely lose the case.

But the damage was done.

As other digital issues emerged and found their way into the legislative process, NARM and the Recording Industry Assn. of America (RIAA), which represents labels, increasingly found themselves on opposite sides, much to the chagrin of major-label executives.

The situation was exacerbated when Jim Urie, president of Universal Music & Video Distribution, joined the NARM board of directors in March 2002, replacing Dave Mount.

Distribution executives became eligible to sit on the board when the organization restructured its membership in 1996. But that was when digital distribution and all its related issues were still pie in the sky.

Whatever the impetus, Urie's tenure as a director was far different from the other major executives who preceded him on NARM's board.

CONTENTIOUS RELATIONS

From the start, many sources say that Urie challenged Horovitz's leadership as never before, apparently on behalf of the RIAA.

"The big retailers told Urie to tone it down, but they didn't stop him," one source says. "Pam didn't get the support that she thought

load, star acts are seeking upwards of 40 cents, sources say.

In some cases, the digital royalty debate and approval of online distribution is being wrapped into larger contract negotiations, especially in cases where an artist is seeking a new or upgraded deal.

DAMAGE CONTROL

Just how damaging to digital distribution the inconsistency in selection of A-list material actually is is a matter of debate.

Some Internet companies with their eyes on digital distribution are holding a long-term view.

"I'm not looking at holdouts from the subscription service or from the digital world as a problem at this point," says Evan Harrison, VP/GM of AOL Music. "You've got a handful of catalogs that aren't in yet, but they're going to come around."

Though securing that content for distribution won't be easy, "there aren't necessarily any easy wins left on a label-by-label basis," listen.com's Ryan says. "So now it comes down to grinding it out artist by artist and, in some cases, management company by management company."

she ought to have."

Urie denies that he was following the RIAA's agenda, but he acknowledges that he did not always see eye to eye with Horovitz.

"Pam's relationship with the record companies was at times contentious," Urie says. "Occasionally, it's necessary for the retailers to stand their ground. But it becomes a matter of degree. Pam was so well-educated on the issues that sometimes the board followed her lead blindly."

He cites Horovitz's apparent support of legislation to limit the length of copyrights that would have forced recordings into the public domain earlier.

The legislation was not only bad for record labels and copyright own-

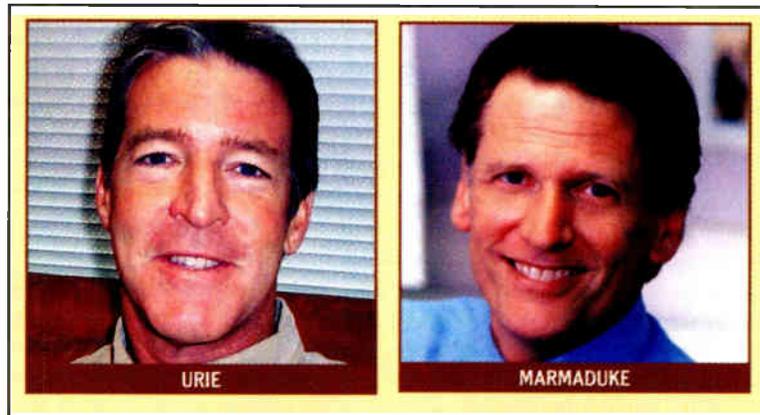
each side to use the legislative process to shape laws to their own advantage," says Joe Micallef, president of Allegro and a NARM board member.

"Given that, the content owners shouldn't have been on the board."

In March, the NARM directors voted to remove the distribution companies from the board and instead revive the manufacturers' advisory committee. The move will become effective in August, when the new NARM officers are appointed.

Dreese hails the removal of the distributors from the board, which has been reduced to 11 members.

"In a world where the RIAA is already strong enough, NARM in some ways allowed the labels to co-opt them by



ers, Urie says, but it was "very detrimental" to NARM.

"It would have the effect of benefiting a couple of big accounts with the wherewithal to manufacture these titles themselves and create a lopsided playing field," he says.

Retailers and labels have always had disagreements, but these often concerned operational issues that could be solved within the industry.

But the stakes—and differences between the two camps—escalated when the issues became part of a bigger picture. Other industries also shaped the debate.

Sources say music merchandisers were particularly resentful of the majors' apparent initial attempt to cut retail out of digital distribution by launching MusicNet and Pressplay.

Also, NARM and the RIAA chose different methods to address the issues, and that in itself became an issue between the two trade associations, some sources suggest.

"RIAA looks at legal and governmental remedies that their members need, while NARM's orientation does not have a government focus and seeks market-based and consensus solutions," one source says.

Further, with the convergence of government and technological issues, "what RIAA saw as good for the labels and assumed would be good for retailers, on closer look wasn't so good, which is why we had to articulate the retailers' need," Horovitz says.

Consequently, at times, there was a clash on substance as well as style.

Amid the debates between Urie and Horovitz, it became clear to the board that there were conflicts of interest between the majors and the retailers on such issues as digital downloading and Internet retailing.

"It's legitimate for the content owners and the retailers to have diametrically opposed views on issues and for

having them on the board," he says.

But NARM chairman Schlang plays down the differences. "When I started this job almost a year-and-a-half ago, I wanted to improve the relationship between NARM and RIAA. We try to talk to each other and be cooperative."

Differences of opinion between the majors and the retailers are only one of the forces shaping NARM's future. Another problem for NARM is that the various constituents within retail increasingly have different perspectives on issues.

"We have as many problems with other retailers as we do with the labels, so it is hard to mediate that," says Don VanCleave, executive director of the Coalition for Independent Music Stores (CIMS).

Dreese says, "In a world of the big box against everybody else, it's unclear how much NARM can add. Is NARM there to fulfill the needs of the top four or five accounts, or is it seeking to broaden itself and support the lesser entities?"

John Marmaduke, chairman of Hastings Entertainment, supports the notion that NARM can serve all music merchandisers.

"In nine out of 10 issues, Best Buy agrees with the independents. The 10th issue, where they don't agree, would be on the exclusives," he says.

Best Buy, the largest music account, regularly obtains exclusive product and windows for selling music. Independents say the practice forces fans to buy from those stores, instead of letting them choose where they want to shop.

A PLACE FOR INDIES?

One independent merchant says that with accounts like Wal-Mart and Best Buy having a say in NARM's agenda, "it will make the independent look for another place to make it happen."

That merchant points to the upcoming independent retail summit in August. Newbury Comics and

three coalitions—the Music Monitor Network, the Alliance of Independent Media Stores, and CIMS—will be participating.

"The August meeting could be a trial run," the merchant says. "While the coalitions are different from one another and different from Newbury, we have enough in common that it might work."

Dreese adds, "In a perfect world, this meeting would have been done under NARM auspices."

But VanCleave does not see the meeting as a competitor to NARM.

"This meeting is more about music and not about programs and issues," VanCleave says. "We need our own gathering. We are very different. It's about the indie dialogue to the major. At any other convention, the message is muddled. Whether this grows into a bigger thing or if we don't do it again, I have no idea."

NARM's Donio says the association can serve all of its constituencies.

"We have just started an independent retail advisory committee, which is not coalition-based but independent-based, since there are many store owners that are not a part of the various retail coalitions. It's a healthy sign for the association to keep the indies as involved as possible."

Alayna Hill-Alderman of Record Archives in Rochester, N.Y., acknowledges that NARM tries hard to reach out to independents but says that economics stand in the way.

"Indie store owners can't afford to spend \$2,000-\$4,000 a year to attend NARM meetings," she says.

And the price of NARM involvement is rising. The organization represents a shrinking segment in a downsizing industry, but its annual budget remains steady, ranging between \$2.6 million and \$2.8 million during the past three years.

"You can see it in attendance at the annual convention," Donio says. "Once, we had 3,400, now 1,600 are in attendance. The companies that are still here are sending fewer people."

To maintain its services, NARM has increased dues about 10% this year, following an even bigger bump two years ago.

NARM has always had its share of naysayers, including those that questioned the value of the organization's two main meetings, the annual convention and the fall conference. The fall conference has been eliminated, but the annual convention, a 40-year tradition, has always seemed safe.

Now some wonder if moving the meeting next year from its usual March setting to August will cause people to view the convention differently.

Trans World Entertainment chairman Bob Higgins is against having the convention in August.

"While that may be a good time for labels and distribution companies to present product [in time for the holiday selling season], NARM meetings have been a place where many more issues can be discussed," he says.

"If the meeting is in March, there is time to get the issues resolved before the holidays, but I don't think you can after the August meeting."

Donio says the overwhelming majority of NARM's members voted in favor of moving the conference.

Simon Says

Continued from page 1

music industry right now, but we've made a huge point with the *Idol* phenomenon," Fuller told *Billboard* in a rare interview. "The demand for music is intense. The problem facing the industry is how we turn that into business."

That and one other observation led to the creation of the *Idol* franchise, he says.

"I observed youth culture. I saw that individuals around the world were feeling more empowered. I saw a huge demand for music. You put all of that together, and it was a matter of seeing that people want more power in choosing the music they want. It was really that simple."

Indeed, the *Idol* franchise is a worldwide phenomenon.

The *Idol* TV shows (co-produced by Fremantle Media) have scored massive ratings for their respective networks and lucrative sponsorship deals since the original U.K. *Pop Idol* series debuted in 2001.

And the offshoot *Idol* ventures—the tours (see story, page 25), the merchandising, and other parts of the franchise—have also been successful.

What's more, finalists and winners from the shows have consistently racked up hits.

In the U.S., *American Idol* struck gold again with second-season winner Ruben Studdard and second-place finalist Clay Aiken. Both debuted in the top two spots of The Billboard Hot 100 this issue (see Singles Minded, page 71, and Chart Beat, page 86).

Aiken's "This Is the Night" (RCA

Records), Studdard's "Flying Without Wings" (J Records), and the second-season *American Idol* Finalists' "God Bless the U.S.A." (RCA) have jump-started the fading market for retail singles (see story, this page).

This issue, *Idol* singles reign in the top three spots of the Hot 100 Singles Sales chart.

ENTREPRENEUR AT HEART

With his music business roots in artist management, Fuller has come a long way to his current perch at the top of a multimedia empire.

He got his start as a manager by handling the career of Paul Hardcastle, whose 1985 international hit "19" inspired the name of Fuller's company. Since then, he has guided the careers of acts ranging from Eurythmics to the Spice Girls.

"I am a music lover and entrepreneur at heart," he says.

As for juggling the careers of so many artists at the same time, Fuller says, "It hasn't been that complicated. We've just become more cautious about finding new talent."

Finding new talent for his company is the reason why he created the *Idol* TV franchise.

"A lot of TV shows get made by people in the TV business, but I come from the music business," Fuller explains. "The *Idol* shows are an example of how we in the industry have to step outside of our box in giving people the power of choice."

He says that three elements needed to be in place for the show to be a success: "First, we had to find quality singers. Second, we had to empower the viewers. And third, we had to make it 'tevisual,' something people would watch like a soap opera."

That "soap opera" element has drawn criticism from some people, who believe that the *Idol* shows are tacky and are set up to exploit and

humiliate the participants.

The show's critics usually point to the parade of bad-singer auditions aired on the show and to Simon Cowell, the most notorious *Idol* judge. Cowell's brutal criticisms of contestants have been the subject of much discussion.

Fuller explains: "The music business is probably the toughest business in the entertainment industry. We didn't want to paint a pretty picture of what the business is like. We didn't want this show to be passive and fake. Too many people see bullshit on TV instead of hearing the truth. That's why [*Idol*] has been so popular: People see how real it is."

As for *Idol* judge Cowell, Fuller quips, "Love or hate him, his opinion is usually right."

Fuller vehemently denies that any aspect of *Idol*'s voting is rigged or that contestants are coached on what to say to the judges.

He asserts that the contracts the contestants sign are "absolutely fair" and typical of most reality shows.

Fuller declined to discuss the details of the contracts, except to say that a lot of what has been written in the media about these contracts is untrue.

"I understand why people criticize the show, because when there's anything in life that's successful, you'll always find people who have a problem with it," he says.

As for *Idol* contestants who go on to sign with 19 for personal management, Fuller says that the company typically has an agreement to represent each act for about four years.

Fuller emphasizes that his company's success has been a "team effort." For the *Idol*'s record-sales success, he gives much of the credit to business partner BMG and BMG's RCA Music Group, headed by chairman Clive Davis (*Billboard*, May 31).

"The music industry has a lot of problems," Fuller states. "But I think I can play a part in resolving those problems."

EXPANDING THE EMPIRE

The London-based 19 Entertainment empire consists of multiple business operations wrapped in the enigma of a privately owned company.

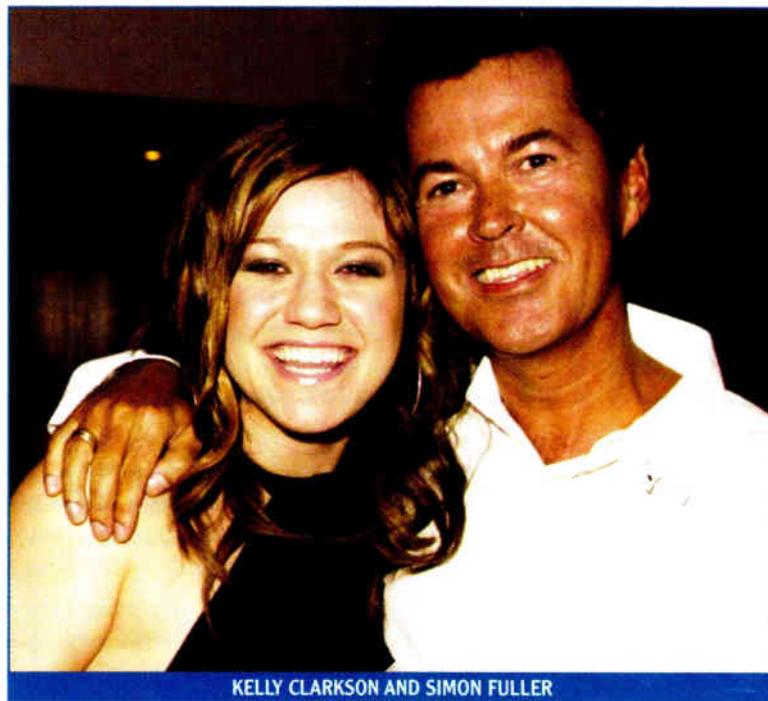
The management division handles the careers of a small army of acts. They include several *Idol* winners and finalists; S Club, S Club Juniors, and Annie

sions and the results from different nations."

In addition to *World Idol*, Fuller has two other new music shows in the works.

I Love Music will be a weekly magazine-style show that is expected to debut next year on the U.K.'s ITV network.

Fuller says the *I Love Music* episodes will have different themes. "It'll be a celebration of music. The themes might be the celebration of music by the charts, by the year, by



KELLY CLARKSON AND SIMON FULLER

Lennox; and numerous hit songwriters and producers. 19's TV production company is behind the *Idol* and S Club TV shows around the world.

19 Recordings, the company's record label, has partnered with BMG Music to release records from *Idol* winners around the world.

The company has a publishing division, and 19's merchandising operation includes the lucrative *Idol* franchise and various sponsorship opportunities.

Even with all of his *Idol* success, however, Fuller is feeling restless. He says he wants to move on to other ideas.

"My ambitions for the show have been realized," he says. So Fuller is looking ahead to his other music-based TV projects.

World Idol, a concept that he first revealed on these pages (*Billboard*, Aug. 3, 2002), will air before the end of the year, he says.

Fuller aims to make *World Idol* the Olympics of the music business. Winners from different *Idol* shows from around the world will compete against each other for the *World Idol* title.

He further explains the show's concept: "We'll amortize the voting so that we assign points based on things like the size of country. To make it fair, people won't be allowed to vote for singers from their own country. That way, a large country like the U.S. won't necessarily skew the results in its favor."

Fuller says that the viewer voting for *World Idol* will be done by phone and the Internet.

"The judges will be involved in voting," he adds. "So the final vote will be a combination of the judges' deci-

artists, [or] by movies."

Fuller is also in discussions with ITV to put his new show, *Music for Britain*, on the air next year.

Music for Britain is a telethon that Fuller says was inspired by the U.K.'s successful Comic Relief and Children in Need telethons.

Music for Britain will be artist-driven, with various charitable causes getting the spotlight.

"We could have artists who want to raise money for the town they grew up in or any cause they choose," Fuller notes.

The mogul also hints that he is going to drop a bombshell on the music industry.

It is an idea that he says he cannot openly talk about for now, but he promises that "it will be a revolution."

Fuller hints to *Billboard* that the idea has to do with "making music much easier to get, in terms of listening, downloading, and purchasing. It's a simple idea that no one has really done before."

Until that idea comes to fruition, Fuller says he still has some challenges ahead of him.

He wants to get the *Idol* TV show on-air in Japan. "We're in every major country, or have plans to be, except for Japan. It's our last big holdout."

Fuller is aware that he has beaten the odds during a time of economic malaise.

He concludes, "Music isn't going to go away, and I think it's our greatest art form. So we in the business shouldn't treat people's demand for music as though it is declining. I don't think demand is declining. What needs to change is how we satisfy people in getting the music they want."

Some 'Idol' Thoughts

Ruben Studdard and Clay Aiken sat down with *Billboard* correspondent Fred Bronson for an extensive Q&A session. Following are some highlights. For the complete transcript, log on to billboard.com.

Clay on his *American Idol* audition: [Co-executive producer Nigel Lythgoe] scared me to death because he said, "I don't care how good you can sing. I'm looking for someone that I can put on a TV show. I'm looking for someone with personality." Well, that scared me, because I didn't really have one.

Ruben on his musical upbringing: My father used to buy everything new. So when I got to middle school, I got in the band and I really became a big jazz fan, so he would buy me all my [John] Coltrane and Miles Davis CDs. My mama was the biggest Luther Vandross fan, so I used to imitate Luther and the O'Jays.

Clay on making the cut: Looking back on it, I think, "How many times did I deserve to get cut? Or how many times was I right on the line?" There was a guy in my group of five who was just as good as me, and he didn't make it through. I could have gone then.

Ruben on seeing other contestants voted off: The person who was leaving was mad about it. There wasn't too much consoling going on. We just had a good time.

And even when a person gets off the show, they're never away from us longer than a week.

Clay on song selection: We got the theme, and the only restriction was whether or not the song could be cleared. They gave us pros and cons, plus they thought, "We're not going to sway you to pick something and then be wrong about it."

Ruben on winning the competition: I always used to dream my whole life. It's just funny that it came this way, but I never wanted to do anything else with my life.

Clay on Simon Cowell: Simon was like the wicked stepbrother. He's an honest guy. In my opinion, he realizes that he's the reason this show is so popular, but he doesn't take his persona too seriously. Simon probably made me work harder than anyone else.

Ruben on season one of *American Idol*: I thought it was kind of cheesy at first, so that's why it's kind of funny that I'm actually even having a conversation with you about me being the *American Idol*.

Clay's advice for season-three contestants: [They should] enjoy themselves, but really make sure they get their rest and be ready for more work than they could imagine.

EVENTS CALENDAR

JUNE

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 International Music Products Assn. (NAMM) Sum-**

mer Trade Show, Gaylord Center, Nashville. 323-965-1990.

July 22, **2003 Florida Heroes Awards**, presented by the Florida chapter of NARAS, Mandarin Oriental, Miami. 305-672-4060.

July 24-26, **Southeast Music Entertainment Summit**, Durham Marriott, Durham, N.C. 919-824-7583.

July 25-29, **78th Annual International Assn. of Assembly Managers (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, **Eighth 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.

SEPTEMBER

Sept. 3, **Fourth Annual Latin Grammy Awards**, presented by LARAS, AmericanAirlines Arena, Miami. 305-672-0047.

Sept. 8, **Man of the Year Award Dinner Honoring Bruce Lundvall**, presented by the Nordoff-Robbins Music Therapy Foundation, Essex House, New York. 212-707-2818.

Sept. 18-20, **Fourth Annual Americana Music Assn. Conference**, Renaissance Nashville Hotel. 615-438-7500.

Sept. 22-24, **2003 Billboard Dance Music Summit**, Union Square Ballroom, New York. 646-654-4660.

OCTOBER

Oct. 5-8, **2003 International Entertainment Buyers Assn. (IEBA) Conference**, Hilton Suites, Nashville. 615-463-0161.

Oct. 10-13, **115th Audio Engineering Society (AES) Convention**, Jacob K. Javits Convention Center, New York. 212-661-8528.

NOVEMBER

Nov. 6, **SESAC Country Music Awards**, SESAC Headquarters, Nashville (by invitation only).

Nov. 19-20, **Second Annual Hollywood Reporter/Billboard Film & TV Music Conference**, Renaissance Hollywood Hotel, Los Angeles. 646-654-4660.

Submit items for *Lifelines and Events Calendar to Margo Whitmire* at Billboard, 5055 Wilshire Blvd., Los Angeles, Calif. 90036 or at mwhitmire@billboard.com.

music business attorney and former *Billboard* contributor.

Linda Roderick to William Fisher, May 10 in Lanark, Ill. Groom is front desk receptionist for Curb Records.

Despina Gianopoulos to Jay Landers, June 7 in Santa Barbara, Calif. Groom is senior VP of A&R for Walt Disney Records.

DEATHS

Julie Todd Hayes, 42, of leukemia, June 1 in Manhattan. Hayes represented the Ramones and the Replacements while with former agency Premier Talent, where she was also responsible for booking such acts as U2, Van Halen, Bon Jovi, and the Who in the Eastern U.S. and Canada. Hayes is survived by her husband. Memorial contributions can be made to the Cancer Care Film Fund, 1275 First Ave., Suite 240, New York, N.Y. 10021.

LIFE LINES

BIRTHS

Girl, **Cara Grace**, to **Liz and Jason McFadden**, May 28 in Livingston, N.J. Father is senior director of promotion for Virgin Records.

Boy, **Niko Ruffin**, to **Angie Martinez and Nokio**, June 12 in New York. Mother is an Elektra recording artist. Father is member of Dru Hill.

Girl, **Stevy Joy Ru**, adopted from China by **Mary Beth and Steven Curtis Chapman**, in Nashville. Father is a Christian contemporary recording artist.

MARRIAGES

Sharon Brox to David Wykoff, April 18 in Boston. Groom is a

homefront

Billboard Information Group events & happenings

Trumpeter Blows Away IMWS Competition



ORBERT DAVIS

Trumpeter Orbert Davis emerged victorious at the Midwest finals of the Independent Music World Series (IMWS) recently at the Elbo Room in Chicago. A national unsigned artist competition, the IMWS is presented by CD manufacturer Disc Makers in association with *Billboard's Musician's Guide to Touring & Promotion* and other sponsors.

Davis, who performs in the Chicago area with various groups under his name, was among six finalists chosen by a *Billboard* judging panel to take part in the Midwest showcase and competition. More than

1,300 unsigned bands and individual artists submitted entries for the Midwest competition. The other finalists were Stephanie Dosen (of Waukesha, Wis.), Smokin' With Superman (Madison, Wis.), the Response (Milwaukee), the Lancaster Sound (Yukon, Okla.), and Phat Phunktion (Middleton, Wis.).

The grand-prize winner was selected best out of the six at the competition by a second panel of judges comprising music business and media professionals from the Midwest area. As the grand-prize winner, Davis took home over \$35,000 in prizes, including a complete Disc Makers CD manufacturing package, tons of music gear, memberships, and more.

The final installment of the current showcase series will take place July 31 at 3rd and Lindsley in Nashville for the Southeast region. For information, call 888-800-5796 or visit discmakers.com/music/imws.

personnel DIRECTIONS



HEASMAN

Jon Heasman has been promoted from deputy editor to executive editor of *Music & Media*, the pan-European sister publication of *Billboard*.

London-based Heasman will oversee all editorial content in *Music & Media*, along with editor in chief Emmanuel Legrand, to whom he reports.

Heasman began his association with *Music & Media* in 1995 as a freelance reporter covering the U.K. radio business. In 1996, he joined the staff as features editor. Heasman became news editor in 1997 and then deputy editor in 1999. He began his career as a radio presenter with top 40 station Mercia FM in Coventry, England, and later moved into print journalism with *The Graduate Post* newspaper. He received a degree in politics from the University of Warwick in 1989.

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 • bbevents@billboard.com

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'Idol' Runner-Up Is Now No. 1

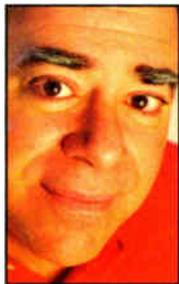
It was only 12 weeks ago that Clay Aiken joined five of his fellow contestants from *American Idol* at the *Billboard* office in Los Angeles to find out how The *Billboard* Hot 100 is compiled and how someone can achieve a No. 1 hit. If that lesson seemed abstract then, it's now a reality for the 24-year-old Raleigh, N.C., native, as his debut single, "This Is the Night" (RCA), enters the chart in pole position, a feat considered almost impossible under current chart policies (see *Singles Minded*, page 71).

Aiken's single is the first to debut at No. 1 since chart rules were changed in December 1998 to allow airplay-only tracks onto the Hot 100. That made it possible for songs to enter the survey in the lower rungs as soon as they had enough airplay.

Aiken was the runner-up in the second season of *American Idol*, and much will be made of the fact that winner **Ruben Studdard** debuts behind Aiken

Chart Beat

By Fred Bronson
fbronson@billboard.com



at No. 2 with his first single, "Flying Without Wings" (J). That shouldn't distract from the fact that Aiken and Studdard make chart history: This is the first time since the Hot 100 was introduced in August 1958 that the top two spots are held by new entries. It almost happened the week of Feb. 28, 1998, when **Celine Dion's** "My Heart Will Go On" debuted at No. 1 and **Will Smith's** "Gettin' Jiggy Wit It" opened at No. 3.

"This Is the Night" is the first pop song to top the Hot 100 in 2003, and it is the first since "A Moment Like This" by **Kelly Clarkson**, the winner of the first season of *American Idol*, reigned for two weeks in October 2002.

Aiken is the first solo male vocalist to top the Hot 100 without also appearing on Hot R&B/Hip-Hop Singles & Tracks since **Enrique Iglesias**, who ruled with "Be With You" in June 2000.

"This Is the Night" is the 60th No. 1 single of the rock era for RCA. Aiken is the 11th solo male vocalist on RCA to reach the top of the pop singles chart; he joins **Elvis Presley**, **Perry Como**, **Neil Sedaka**, **Lorne Greene**, **S/Sgt. Barry Sadler**, **Nilsson**, **John Denver**, **David Bowie**, **Rick Springfield**, and **Rick Astley**. Sedaka and Aiken met when the former was a celebrity judge on *American Idol*.

Aiken isn't the only one having his first No. 1 hit with "This Is the Night." It's the first chart-topper for songwriters **Aldo Nova**, **Gary Burr**, and **Chris Braide**.

Studdard is No. 1 on another *Billboard* chart. His version of "Superstar/Flying Without Wings" heads up Hot R&B/Hip-Hop Singles Sales. On the Hot R&B/Hip-Hop Singles and Tracks chart, "Superstar" leaps 61-2, runner-up to labelmate **Monica's** "So Gone." It's the biggest move into the top five since the chart has been compiled with Nielsen SoundScan and Nielsen Broadcast Data Systems information.

More Fred Bronson each week at www.billboard.com.



Margetson: Record Man, Toy Man

When you walk into the office of Atlantic Records senior director of media and artist relations Sydney Margetson, the first thing you notice is his figures. The office, which looks one-part toy store, proudly displays Margetson's collection of action figures of color.

Inspired by a co-worker who collected *Star Wars* memorabilia, Margetson decided to display his hobby in his office as well.

"I have a large collection of general comic book and science-fiction memorabilia at home," says Margetson, who began seriously collecting two years ago. "I decided to display the black characters [in my office]. So, I bought a couple and put them up. Then people who came into the office would see the collection and in turn send stuff to me or tell me where to find new figures."

Margetson's love of action figures, particularly those of color, dates back to his early childhood.

"Growing up, there was only one black superhero action figure—the Black Falcon," Margetson says. "That was the only black toy I remember that was available, rather than the black imitation of whatever other toys were out. So, as an adult, when I began to see them, I wanted to collect them. It wasn't until my co-worker showed me the value of [collecting] that I started keeping them in the original package. It's just become a compulsion."

RASHAUN HALL

Among Margetson's prized possessions are the entire set of Disney's *Gargoyles* action figures, a Jam Master Jay action figure from Mezco Toys, and a 2Pac action figure from All Entertainment.

"The 2Pac one I bought for \$15, and now it's worth over \$100," Margetson says with pride. "I went back to the store where I bought it recently, and a couple was asking about it and the cashier there said it was \$100. I was shocked. So, I decided to get stuff that I know will be exclusive, like the Run-D.M.C. dolls. I picked those up as soon as they hit the stands. You can hardly find them now."

Margetson's Holy Grail is now a mini-bust of Marvel superhero the Black Panther. "I went into a lawyer's office recently and he said, 'I bet you don't have this one,'" Margetson says. "And I didn't. I had never seen it before. It's only available on eBay, and they're a lot of money because they only made 4,000 of them."

His collection also includes Vital Toys' Snoop Dogg doll, Mattel's Brandy doll, and various McFarlane Toys figures.

Margetson is constantly surprised by the reactions his collection sparks.

"There are a lot of people into [collecting] that you just don't know," he says. "A lot of artists will come in and will see a toy and start talking about it. It's a common bond with childhood."



One Love, Yo!

The Wu-Tang Clan's Method Man recently convened with reggae royalty Stephen and Damien Marley at Lion's Den Studio in Miami to record a track for Def Jam's forthcoming *Red Star Sounds, Vol. 3: Def Jamaica*. Slated for an August release and comprising collaborations between hip-hop and reggae artists, the disc also finds Capone N' Noreaga collaborating with Wayne Wonder and Lexxus and Cam'Ron with Buju Banton. Def Jam creates each title in the Red Star series with the Heineken Music Initiative, which funnels partial proceeds of each disc into music education programs in urban communities across the U.S. Pictured, from left, are fellow Marley sibling Julian Marley, Stephen, Method Man, and Damien.

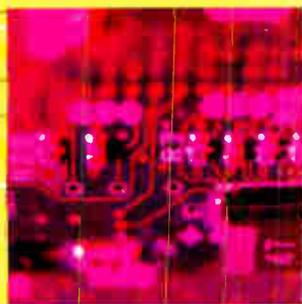


Hailing Havens

'60s folk icon **Richie Havens** was honored June 4 with the National Music Council's (NMC) American Eagle Award, an honor given annually to those exemplifying ongoing excellence and achievement in music. Havens, left, was given the award by fellow '60s folkie **Odetta**, center, during a ceremony at New York's Supper Club. At right is NMC director **David Saunders**.

RIM SHOTS by Mark Parisi





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