

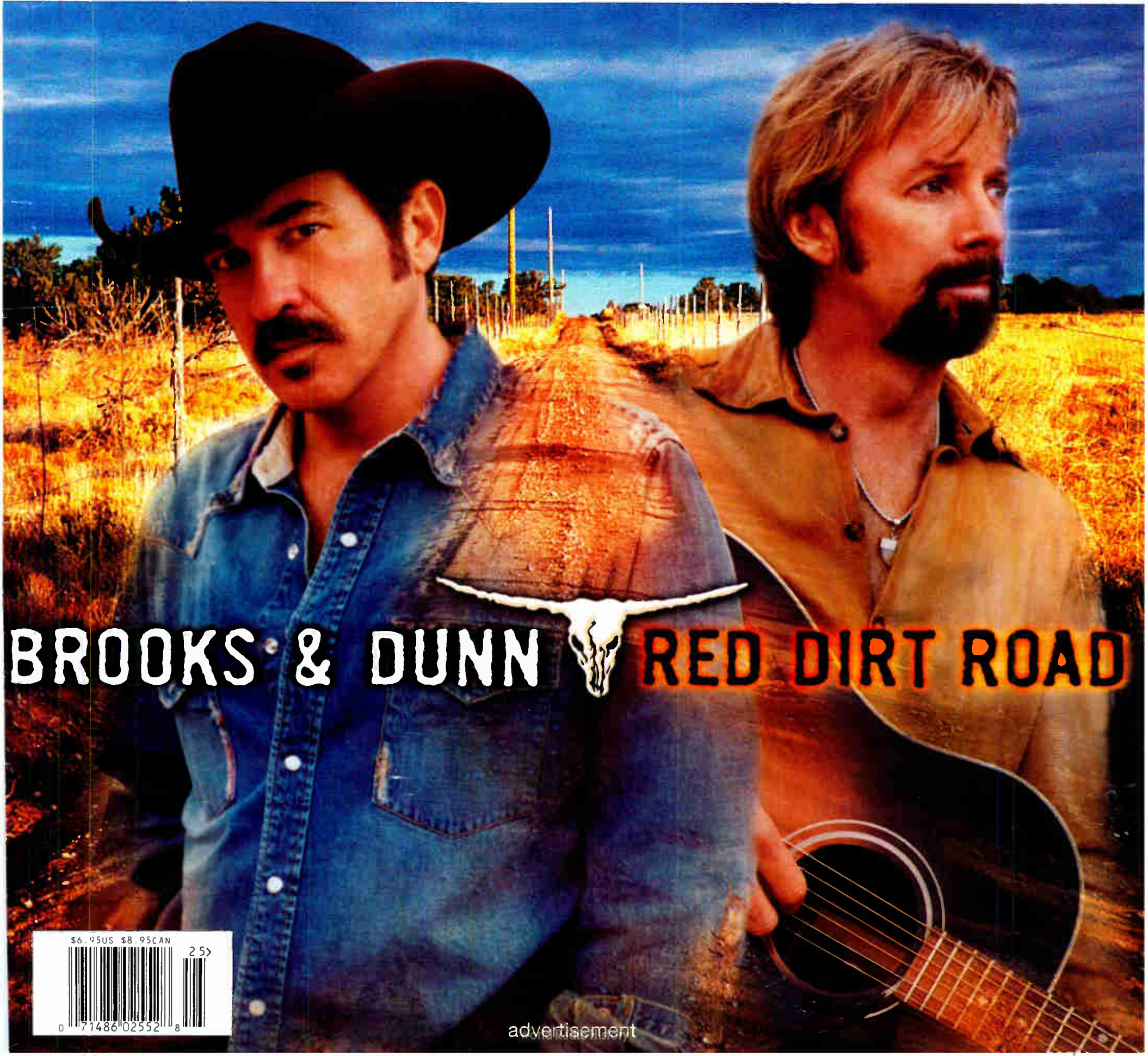
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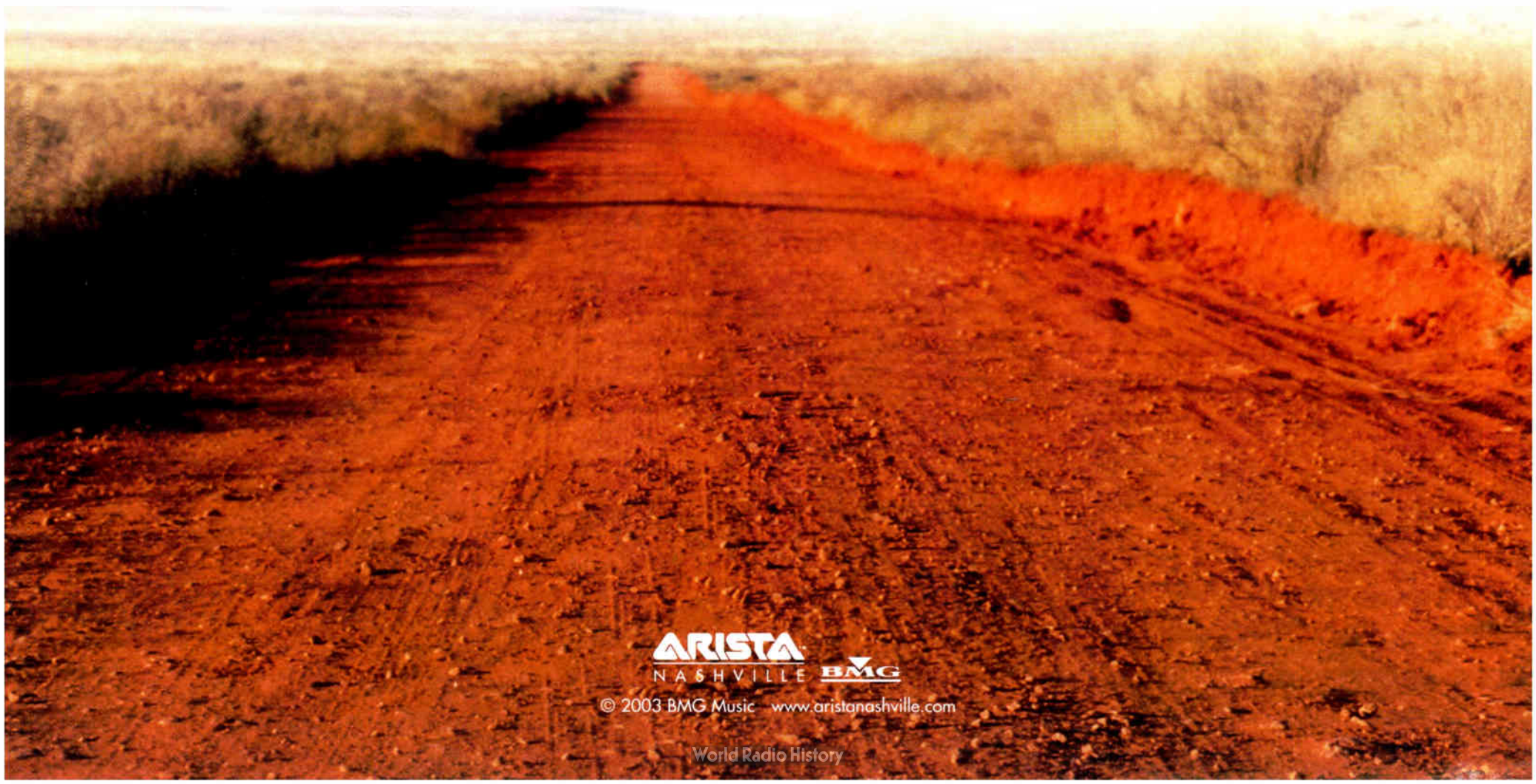
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World Radio History

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New Billboard Design; Opinion Section Debuts

See Page 14

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HOT SPOTS



7 Rock-Solid Metallica

With a mid-week release, the rock icon's *St. Anger* spits out the competition and tops The Billboard 200.



19 Beyoncé's Business

Beyoncé Knowles' solo bow—released ahead of schedule—is expected to be a summer blockbuster for the music biz.



43 Down On Don

With the Eagles' new single debuting exclusively at Best Buy, smaller merchants are accusing Don Henley of selling out.

Taking A Bite Of Apple

Competitors Rushing Digital Services To Market

BY BRIAN GARRITY and CHRIS MORRIS

A month after Apple opened the doors to its digital music store, at least seven media and technology powerhouses have taken the starting blocks in the race to capture the PC market.

Meanwhile, Apple is looking to widen its offerings through deals with independent labels.

Microsoft, AOL, MTV, amazon.com, Yahoo, Roxio, and MusicMatch are among the companies exploring

pay-per-download services, according to sources.

Each company has long expressed a desire to tap into the 99-cent digital singles business.



But with Apple planning to bow a PC version of iTunes—perhaps by the end of the year—rivals of the computer maker are upping the speed of development for their à la carte services, sources familiar with the companies say.

They are attempting to keep pace with Apple, which is now courting support for iTunes from

(Continued on page 68)



JOBS

Bowie's Back

After A Long Hiatus, Rocker Ready To Tour

BY RAY WADDELL

David Bowie is poised to deliver a worldwide dose of Reality.

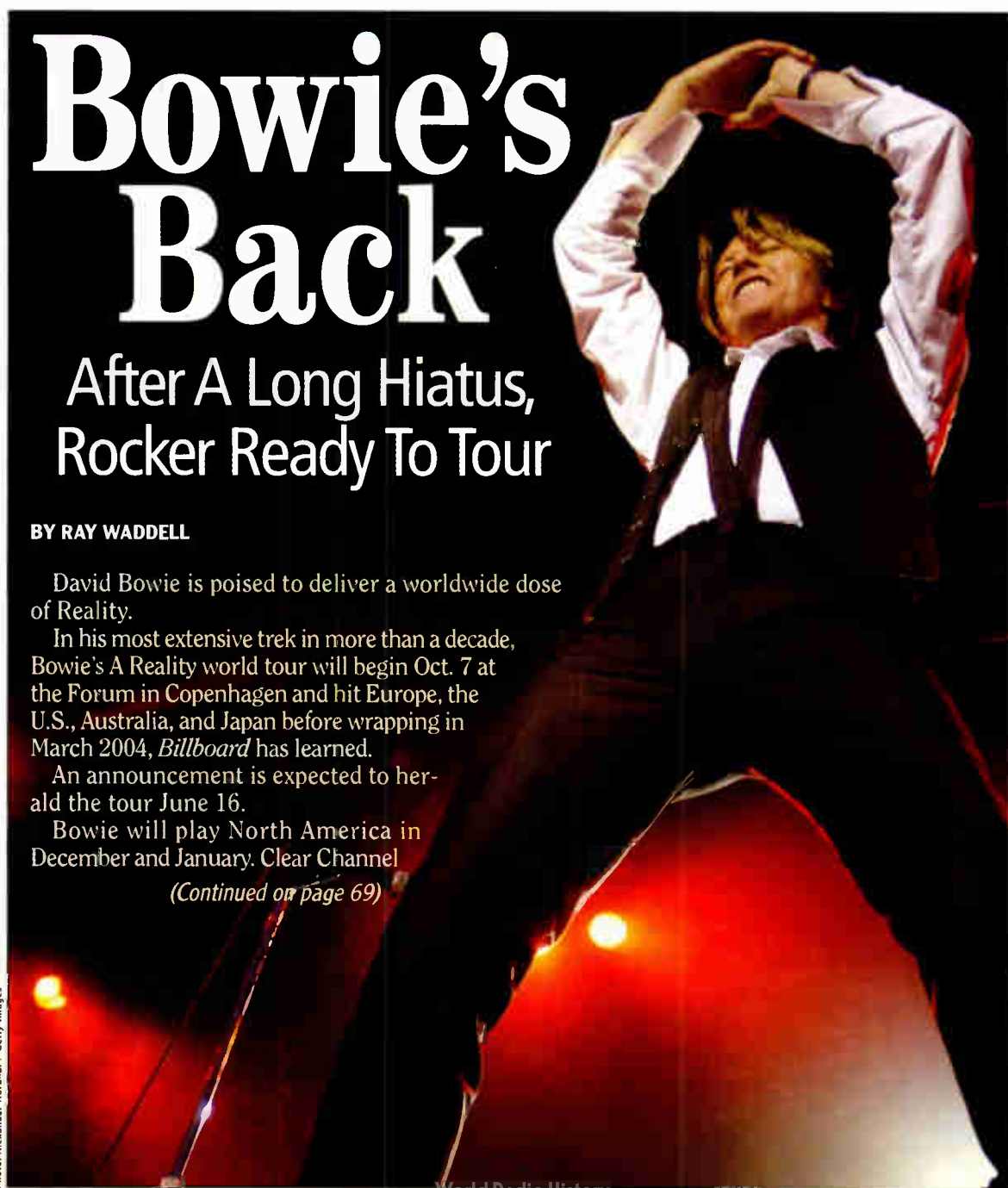
In his most extensive trek in more than a decade, Bowie's A Reality world tour will begin Oct. 7 at the Forum in Copenhagen and hit Europe, the U.S., Australia, and Japan before wrapping in March 2004, *Billboard* has learned.

An announcement is expected to herald the tour June 16.

Bowie will play North America in December and January. Clear Channel

(Continued on page 69)

Photo: Alexander Nordhal / Getty Images



MCA Braces For Merger With Geffen

Layoffs Rock Staff, With More Possible

BY MELINDA NEWMAN

LOS ANGELES—As former MCA artist Tom Petty sang, "The waiting is the hardest part."

For up to 75 MCA staffers who were laid off June 9, the waiting is over. But with more firings and roster cuts possible, Petty's words should be echoing in the heads of MCA employees and artists as they await official word on the label's merger with Geffen Records.



SCHUR

Current Geffen president Jordan Schur is expected to run the combined entity. He replaces MCA president Jay Boberg, who left the label in mid-January.

"I don't have a clue what's going on," admits Gary Kurfirst, manager of MCA rock act Live. "I haven't heard from Jordan."

"It's too early to tell the impact of all these changes," says Paul Nugent, manager of developing band SouthFM, whose MCA debut came out May 20. "We haven't talked to anyone at the new company yet, but we hope that ultimately we get to benefit from their decisions."

The official announcement of the (Continued on page 68)

ASCAP 2003 WINNERS

SONGWRITER OF THE YEAR

Timbaland - Winning Song Titles:

"I Care 4 U"

"More Than A Woman"

"Oops (Oh My)"

"Work It"



RHYTHM & SOUL

AWARD WINNING R&B/HIP-HOP SONGS:

"A Woman's Worth" by Alicia Keys
Writers: **Alicia Keys, Erika Rose**
Publishers: **EMI Music Publishing, Lellow Productions, Inc., Phoenix Rose Music Publishing**

* "Always On Time"
by Ja Rule featuring Ashanti
Writer: **Seven**

"Anything" by Jaheim featuring Next
Writers: **R. L. Huggar, Kay Gee, Falonte Moore**
Publishers: **Divine Mill Music, EMI Music Publishing, Famous Music Corp., Lonte Music, Uh Oh Entertainment, Warner/Chappell Music, Inc.**

* "Baby" by Ashanti
Writers: **Ashanti, Chink Santana, Scarface**
Publishers: **Famous Music Corp., N The Water Publishing, Inc., Pookietoots Publishing, Soldierz Touch, Universal Music Publishing Group**

* "Butterflies" by Michael Jackson
Writer: **Andre Harris**
Publishers: **Dirty Dre Music, Jat Cat Music Publishing, Inc., Universal Music Publishing Group**

* "Dilemma" by Nelly featuring Kelly Rowland
Writers: **Antoine Macon, Nelly**
Publishers: **BMG Songs, Inc., EMI Music Publishing, Shack Suga Entertainment**

"Don't You Forget It" by Glenn Lewis
Writers: **Glenn Lewis (SOCAN), Andre Harris**
Publishers: **Dirty Dre Music, Jat Cat Music Publishing, Inc., Universal Music Publishing Group, Warner/Chappell Music Canada, Ltd. (SOCAN)**

"Gimme The Light" by Sean Paul
Writers: **Sean Paul, Troy "Troyton" Rami**
Publishers: **Black Shadow Records, Inc., Dutty Rock Music, EMI Music Publishing**

* "Halfcrazy" by Musiq
Writers: **Ivan Barlas, Carvin Haggins, Musiq**
Publishers: **Nivrac Tyke Music, Soul Child Music, Tetragrammaton Music, Touched by Jazz Music, Universal Music Publishing Group**

* "Hot In Herre" by Nelly
Writer: **Nelly**
Publisher: **BMG Songs, Inc.**

* "I Care 4 U" by Aaliyah
Writers: **Missy "Misdemeanor" Elliott, Timbaland**
Publishers: **Mass Confusion Productions, Virginia Beach Music, Warner/Chappell Music, Inc.**

* "I Love You" by Faith Evans
Writers: **Anthony Best, Mechalie Jamison**
Publishers: **BMG Songs, Inc., EMI Music Publishing, Gloria's Boys Music, Justin Combs Publishing, Still Diggin Music**

* "I Need A Girl: (Part One)" by P. Diddy featuring Usher & Loon
Writers: **Jack Knight, Loon, Lo Down**
Publishers: **Dakoda House, Donceno Music Publishing, EMI Music Publishing, Hot Heat Music, Justin Combs Publishing**

* "I Need A Girl: (Part Two)" by P. Diddy & Ginuwine featuring Loon, Mario Winans & Tammy Ruggieri
Writers: **P. Diddy, Loon, Lo Down, Frank Romano**
Publishers: **Donceno Music Publishing, EMI Music Publishing, Hot Heat Music, Jesse Jaye Music, Justin Combs Publishing**

* "Just A Friend 2002" by Mario
Writers: **Biz Markie, Warryn Campbell, John "Jubu" Smith**
Publishers: **Cold Chillin' Music, Dango Music, EMI Music Publishing, Nyrraw Music, Warner/Chappell Music, Inc.**

* "Lights, Camera, Action!" by Mr. Cheeks
Writer: **Mr. Cheeks**
Publishers: **Mr. Cheeks Publishing, Universal Music Publishing Group**

* "Luv U Better" by LL Cool J
Writers: **Chad Hugo, LL Cool J**
Publishers: **Chase Chad Music, EMI Music Publishing, LL Cool J Music, Sony/ATV Tunes, LLC**

"More Than A Woman" by Aaliyah
Writers: **Stephen "Static" Garrett, Timbaland**
Publishers: **Black Fountain Music, EMI Music Publishing, Herbilicious Music, Virginia Beach Music, Warner/Chappell Music, Inc.**

* "Oh Boy" by Cam'ron featuring Juelz Santana
Writers: **Just Blaze, Juelz Santana**
Publisher: **F.O.B. Music Publishing**

"Oops (Oh My)" by Tweet
Writers: **Missy "Misdemeanor" Elliott, Timbaland, Tweet**
Publishers: **Fo Shawna Productions, Mass Confusion Productions, Virginia Beach Music, Warner/Chappell Music, Inc.**

* "Pass The Courvoisier Part II" by Busta Rhymes featuring P. Diddy & Pharrell
Writers: **Chad Hugo, Ali Shaheed Muhammad, Mystikal, Q-Tip, Malik "Phife" Taylor**
Publishers: **Chase Chad Music, EMI Music Publishing, Jazz Merchant Music, The Braids Publishing, Zomba Enterprises, Inc.**

* Share of song not licensed through ASCAP
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TOP R&B/HIP-HOP SONG:

* "Foolish" by Ashanti

Writers: Ashanti, Bunny DeBarge, Mark DeBarge, Seven

Publishers: EMI/Jobete Music Publishing, Pookietoots Publishing, Universal Music Publishing Group



THE ASCAP BROADCASTER LEGEND AWARD

Hal Jackson

"Rock The Boat" by Aaliyah
Writers: Stephen "Static" Garrett, Eric Seats, Rapture Stewart
Publishers: Black Fountain Music, E Beats Music, EMI Music Publishing, Herbilicious Music, Rap Tracks Publishing, Warner/Chappell Music, Inc.

* "U Don't Have To Call" by Usher
Writer: Chad Hugo
Publishers: Chase Chad Music, EMI Music Publishing

* "U Got It Bad" by Usher
Writers: Jermaine Dupri, Usher
Publishers: EMI Music Publishing, So So Def Music, UR-IV

* "What's Luv?" (From Juwana Mann) by Fat Joe featuring Ashanti
Writers: Big Pun, Chink Santana, Fat Joe, Terry Britten (PRS)
Publishers: Famous Music Corp., Jelly's Jams, LLC., Joseph Cartagena Music, Let Me Show You Music, Soldierz Touch, Warner/Chappell Music, Inc.

TOP REGGAE ARTIST:
Beenie Man

OTHER REGGAE HONOREES:
Shaggy
Bob Marley
UB40
Sean Paul

AWARD WINNING RAP SONGS:

* "Always On Time"
by Ja Rule featuring Ashanti
Writer: Seven

* "Dilemma"
by Nelly featuring Kelly Rowland
Writers: Antoine Macon, Nelly
Publishers: BMG Songs, Inc., EMI Music Publishing, Shack Suga Entertainment

* "Down 4 U" by Irv Gotti Presents The Inc. featuring Ashanti, Ja Rule, Charli Baltimore & Vita
Writers: Ashanti, Chink Santana, Seven
Publishers: Famous Music Corp., Pookietoots Publishing, Soldierz Touch, Universal Music Publishing Group

* "I Need A Girl (Part One)" by P. Diddy featuring Usher & Loon
Writers: Jack Knight, Loon, Lo Down
Publishers: Dakoda House, Donceno Music Publishing, EMI Music Publishing, Hot Heat Music, Justin Combs Publishing

* "I Need A Girl (Part Two)" by P. Diddy & Ginuwine featuring Loon, etc.
Writers: P. Diddy, Loon, Lo Down, Frank Romano
Publishers: Donceno Music Publishing, EMI Music Publishing, Hot Heat Music, Jesse Jaye Music, Justin Combs Publishing

* "Lights, Camera, Action!" by Mr. Cheeks
Writer: Mr. Cheeks
Publishers: Mr. Cheeks Publishing, Universal Music Publishing Group

* "Oh Boy" by Cam'ron featuring Juelz Santana
Writers: Just Blaze, Juelz Santana
Publisher: F.O.B. Music Publishing

* "Pass The Courvoisier Part II" by Busta Rhymes featuring P. Diddy & Pharrell
Writers: Chad Hugo, Ali Shaheed Muhammad, Mystikal, Q-Tip, Malik "Phife" Taylor
Publishers: Chase Chad Music, EMI Music Publishing, Jazz Merchant Music, The Braids Publishing, Zomba Enterprises, Inc.

TOP RAP SONG:

* "Hot In Herre" by Nelly

Writer: Nelly

Publisher: BMG Songs, Inc.

* "We Thuggin'" by Fat Joe featuring R Kelly
Writer: Fat Joe
Publishers: Jelly's Jams, LLC., Joseph Cartagena Music

"Welcome To Atlanta" by Jermaine Dupri & Ludacris
Writers: Jermaine Dupri, Jalil Hutchins, Ludacris, Christine Perren, Freddie Perren, Lawrence Smith
Publishers: EMI Music Publishing, EMI/Jobete Music Publishing, Funk Groove Music Publishing, Ludacris Music Publishing, Inc., Shaniah Cymone Music, Zomba Enterprises, Inc.

* "What's Luv?" (From Juwana Mann) by Fat Joe featuring Ashanti
Writers: Big Pun, Chink Santana, Fat Joe, Terry Britten (PRS)
Publishers: Famous Music Corp., Jelly's Jams, LLC., Joseph Cartagena Music, Let Me Show You Music, Soldierz Touch, Warner/Chappell Music, Inc.

* "Work It" by Missy "Misdemeanor" Elliott
Writers: Missy "Misdemeanor" Elliott, Darryl "DMC" McDaniels, Joseph "Run" Simmons, Timbaland
Publishers: Mass Confusion Productions, Virginia Beach Music, Warner/Chappell Music, Inc.

TOP SOUNDTRACK SONG OF THE YEAR

* "What's Luv?" (From Juwana Mann) by Fat Joe featuring Ashanti
Writers: Big Pun, Chink Santana, Fat Joe, Terry Britten (PRS)
Publishers: Famous Music Corp., Jelly's Jams, LLC., Joseph Cartagena Music, Let Me Show You Music, Soldierz Touch, Warner/Chappell Music, Inc.



PUBLISHER OF THE YEAR

EMI Music Publishing –

Winning Song Titles:

"A Woman's Worth"
"Anything"
"Dilemma"
"Gimme The Light"
"I Love You"
"I Need A Girl (Part One)"
"I Need A Girl (Part Two)"
"Just A Friend 2002"
"Luv U Better"
"More Than A Woman"
"Pass The Courvoisier Part II"
"Rock The Boat"
"U Don't Have To Call"
"U Got It Bad"
EMI / Jobete Music Publishing
"Foolish"
"Welcome To Atlanta"

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Unpublished
No. 1 on this week's unpublished charts

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12 Two new studies suggest that the industry is neglecting adult consumers.

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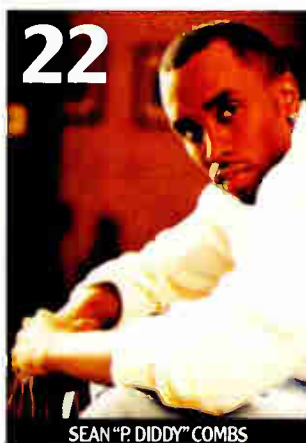
19 **The Beat:** Hollywood Records signs Polyphonic Spree to a multi-faceted deal that includes touring proceeds.



21 **The Classical Score:** Jean-Yves Thibaudet performs exclusive Erik Satie pieces on the new Decca release *The Complete Solo Piano Music*.

22 **Soundtracks:** Sean "P. Diddy" Combs relaunches Bad Boy Records with its inaugural soundtrack release, *Bad Boys II*.

24 **Touring:** Fan Fair changes its name to the CMA Music Festi-



val in an effort to attract a broader audience

26 **R&B:** Timbaland is honored as songwriter of the year at ASCAP's 16th annual Rhythm & Soul Music Awards.

28 **Beats & Rhymes:** Greensleeves' Steven "Lenky" Marsden discusses Sean Paul and Wayne Wonder's success with the singles he wrote.

30 **Latin Notas:** Pau Donés gets positive with Jarabe de Palo's new Warner album, *Bonito*.

34 **Beat Box:** Epic/Legacy releases Dead or Alive's new album, *Evolution—The Hits*.

36 **Country:** Texas oil company executives launch Wildcatter Records and sister attraction Wildcatter Ranch and Resort.

46 **Songwriters & Publishers** Patty Allen clarifies the terms of Music Sales Group's deal with the Kitty Anne Music Catalog.

52 **Studio Monitor:** Using the equipment from Looking Glass Studios, Tony Visconti gives T. Rex's *Electric Warrior* album an impressive surround-sound remix.

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41 **Beat Street** uses the popularity it has gained as a shopping destination to launch its Beat Street Records label.

42 **The Indies:** The NARM Classical/Jazz Issue Forum and the Blues Music Assn. will release their second CD blues sampler, *Get the Blues 2*.

44 **Home Video:** Coming Home Studios makes deals with labels for more efficient production and distribution of music DVD titles.

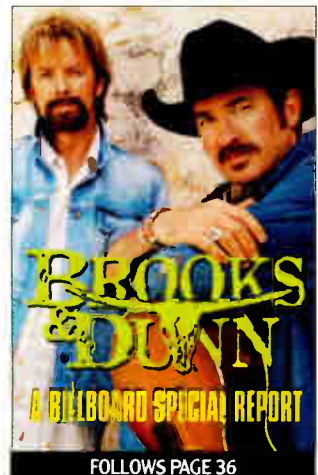


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47 A parliamentary declaration on piracy and counterfeiting is sent to the governments of all EU member states.

49 **Global Pulse:** Paolo Conte is developing a U.S. fan base with the success of his latest album, *Reveries*.



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QUOTE OF THE WEEK

When iTunes drops on Windows, it's all over.

BRIAN McNELLIS, LAKESHORE RECORDS
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TOP OF THE NEWS



'Anger' Management

Metallica Launches Pre-Emptive Strike Against Piracy Of New Set

BY ED CHRISTMAN

NEW YORK—Releasing an album in these days of rampant piracy is taking on all the characteristics of a military campaign.

Just ask Metallica's management team. While the band was cranking out its new *St. Anger*, the team was mapping out contingency plans and "rapid deployment" strategies in strictest secrecy.

When a threat surfaced that inferior pirated copies of the album might make it to the Internet and cannibalize sales, they launched a pre-emptive strike.

"In releasing this album, we tried to think of every contingency so that if we had to roll it out early, we would be able to do a pretty good job," says Cliff Burnstein, co-president in the band's management company, Q-Prime, who

(Continued on page 56)

Cuban Defectors Face Hurdles To U.S. Success

BY LEILA COBO

MIAMI—When Cuban salsa star Carlos Manuel Pruneda—who goes by Carlos Manuel—made up his mind to defect from Cuba, he phoned his colleague and countryman Manolín in Miami.

And he said, "Hey bro, I'm following in your footsteps," Manolín recalls.

Here in the U.S., both artists are seeking to further their careers. But it's a tough path, even with the precedent of major success in Cuba.

Manolín defected from Cuba 18 months ago. Until his departure, he was arguably the island's biggest young salsa star.

With Manolín gone, Carlos Manuel y su Clan took over, with their dynamic mix of timba, hip-hop and salsa, accentuated by choreographed moves from sexy singer/dancers.

Thirty-year-old Carlos Manuel played a concert June 5 at Mexico City's Hard Rock Café and during the following weekend, crossed the border into the U.S. He was released by immigration agents June 11.



CARLOS MANUEL

While Manolín left for what he calls "personal and political reasons," Carlos Manuel says he left primarily for professional reasons, looking for the kind of worldwide success that's hard to find in the confines of Cuba.

"This is happening, first and foremost, for my career," Carlos Manuel says, speaking from a cell phone on

(Continued on page 70)

A LOOK AHEAD

Vandross Set For Best Sales Week

BY GEOFF MAYFIELD

LOS ANGELES—Luther Vandross' album *Dance With My Father* appears destined for a first week at or above 300,000 units.

A start that large would more than double the singer's best Nielsen SoundScan week, achieved when his *J* debut opened with 135,000 copies in June 2001. A tally that large would also give the R&B crooner a shot at the No. 1 slot on The Billboard 200, depending on what sort of slide Metallica's *St. Anger* has in its second week.

The Metallica album tops the current chart at 418,000 copies during a four-day selling window (see story, this page, and *Over the Counter*, page 57). Advertising scheduled for Metallica's original June 10 arrival could soften

the band's second-week slide.

Radiohead's *Hail to the Thief* is also due for a loud start: Retailers' first-day numbers promise a launch in the range of 200,000-250,000.

Vandross, felled by a stroke April 16, has been unable to promote the album's release. But his mother, Mary Vandross, has filled in on the media circuit.

Two singles from *American Idol* loom large, as second-season runner-up Clay Aiken (RCA) and winner Ruben Studdard (J) can each surpass 200,000, with the former having a shot at a 300,000-plus week (see *Singles Minded*, page 57). Aiken's might be the first single to surpass 300,000 copies since Brandy & Monica's "The Boy Is Mine" started with 329,000 in 1998.

MIDEM Drops 2004 Rates Organizer Adapts To State Of The Industry

BY GORDON MASSON

LONDON—Reacting to the financial difficulties facing the music industry, Reed Midem is drastically cutting its prices for the MIDEM 2004 music trade show.

Scheduled for Jan. 25-29 in Cannes, France, MIDEM 2004 is slashing its attendance fees by 41% to 500 euros (\$585) for anyone who registers before Oct. 31, 2003.

Additionally, MidemNet (Jan. 24) attendees are being offered a 33% reduced rate of 210 euros (\$246) if they register before the same date, while prices for exhibitor stands and advertising have been frozen at 2003 rates.

"Everybody wants to be at MIDEM and recognizes the importance of being there," Reed Midem CEO Paul Zilk

says. "But life is tough, so we have to make sure that people can afford it."

The promotion is part of Reed Midem's drive to at best maintain the number of delegates and exhibitors at its trade shows. The company's annual exhibitions in Cannes cover a

number of different industries, including TV, interactive content, education, and real estate.

Zilk says the music part of the program "is definitely the hardest-hit of all the sectors in our portfolio."

He cites two reasons for the dramatic price cut. "Firstly, the MIDEM team has spent a lot of time talking to our clients over the last few months. People are feeling pain, so clearly we have a responsibility to make sure that MIDEM fits the means of our clients in a difficult year.

"Secondly, the market is expensive for small companies and individuals, and we want to make it possible for more of them to join in," Zilk continues.

Beyond the rate reduction, Zilk is also tackling associated cost and service issues surrounding MIDEM.



ZILK

UMVD Nearly Doubles Latin Share

BY LEILA COBO

MIAMI—The leading U.S. distribution company has never been more than an also-ran for Latin music, placing dead last in U.S. market share as recently as three years ago.

Not anymore. Universal Music & Video Distribution's (UMVD) share of the Latin marketplace has nearly doubled in a year, from 18.8% in first-quarter 2002 to 32.5% in first-quarter 2003, according to Nielsen SoundScan.

That vaults it to No. 1 from No. 3, leaving behind longtime market leader Sony Music. And last month, for the week ending May 11, UMVD achieved a 40.38% market share, the largest ever in Latin on a weekly basis, according to Nielsen SoundScan.

UMVD's quantum leap is largely the result of the distribution deal inked with the Univision Music Group (UMG) and its Fonovisa and Disa labels.

But the numbers also reflect a fundamental change in the way Latin music is sold in the U.S.: It is shifting from Latin mom-and-pops



LÓPEZ

to mass merchants. And they indicate a heightened awareness of the importance of allocating resources specifically to the Latin marketplace.

"[Many] accounts are targeting Latin product as a growth area," says Harry Fox, Warner Music Latina VP of sales. "They know, they follow the

trends, they follow the population growth, and they realize that there's an opportunity there to capture that Latin consumer."

FIERCE COMPETITION

But because Latin is a niche market, the competition to get product into major accounts is ferocious.

"It's like any niche label," says Gregg Vickers, VP of sales for EMI Latin USA, which is distributed by EMI Music Marketing (EMM).

"We have to struggle against the Britney Spearses of the world. You have to have a story to sell, not only to the distribution people but to the accounts. As a Latin label, we have to take the responsibility of exciting the customer and EMM."

EMM also saw its distribution market share rise to 11.3% for first-quarter 2003, from 9.2% for the same quarter last year.

But if the competition to get into stores is stiff for the majors, who have clout, it's even tougher for indies. As a result, many smaller labels who used to sell well on their own have recently signed major dis-

tribution deals to increase their sales and visibility in the U.S. and Puerto Rican marketplace.

In the past six months, for example, EMI has signed deals with several indies—including Max Mex, Aries, Puerto Rico's Gogo Music, and Vene Music—and expects to see market-share gains by the end of this quarter.

And UMVD's explosion, of course, can be directly traced to its UMG/Fonovisa/Disa deals, as well as to distribution agreements with smaller indies like Puerto Rico's VI Music, which specializes in Latin rap and reggaetón.

"Latin was a tremendous growth opportunity for us," says Gustavo López, UMVD VP of Latin sales and

marketing. Equally important, UMVD has been able to accommodate its new product thanks to an expanded Latin department. That enables it to operate independently from the labels it represents.

MAKING LATIN A PRIORITY

Some seven years ago, the company assigned Latin product to Latin music "specialists" within its domestic distribution system, as opposed to simply piling Latin product on top of everything else a general sales rep had to pitch.

Designating Latin reps within the distribution system, López says, "plays a factor in this ongoing effort to grow the [Latin] business at the

(Continued on page 70)

UMI Rethinks Online Plans

Reorganized ELabs, Apple To Team In Europe

BY GORDON MASSON

LONDON—The time for talking about online music is over.

Universal Music International (UMI) believes that now is the time to start delivering promised online revenue streams in Europe through a reorganized eLabs and to work with Apple on a European iTunes Music Store.

The company is merging Universal Mobile and the Universal Music eLabs efforts outside of North America to form a new division, New Technologies & Media.

The division is headed by Boyd Muir, UMI's London-based executive VP/CFO. He reports to Jorgen Larsen, UMI chairman/CEO.

eLabs was established to develop new business opportunities and digital delivery systems for recorded music. But, Muir says, "eLabs will now be about implementation rather than strategizing."

Muir says his priorities are to help establish a viable, legitimate online music service in Europe—"Apple being the favorite at the moment"—and to continue developing anti-piracy measures.

"Universal Mobile is not only generating revenues but is generating cash and profits, primarily through ring tones and messaging," Muir says. Universal Mobile produces and distributes such music services as voicemail, short message services, video streaming, and downloads for mobile phones.

UMI is working with Apple on plans to roll out the Apple iTunes Music Store service in Europe.

Apple is keen to do this as soon as possible. But

with some of the issues that need to be addressed, it probably won't happen before the start of 2004.

"We're still trying to help [Apple] understand rights issues," Muir says. "For example, Universal can have the rights for an artist in the U.S. but not have the rights for [that artist] in Germany."

But such issues as the lack of a music publishing agreement in Europe should not prevent legitimate online music services from launching. "Money can be reserved pending an eventual settlement of the terms between the publishers and the record companies," Muir says.

When it comes to piracy, he notes: "The key words are 'educate' and 'litigate.' We will educate to begin with, but if we struggle to get any traction, we'll have to look at some of the major offenders and see what we can do through litigation.

"For instance," Muir continues, "we've been asking companies that advertise on Kazaa if they realized what kind of material their name was appearing beside. We've had a very favorable response, because a lot of companies just let an agency handle their advertising, so they don't realize what is going on."

The New Technologies & Media restructure means that Cédric Ponsot, president/CEO of Universal Mobile, now reports to Muir. Barney Wragg, Universal Music eLabs VP, takes on a broader role for eLabs' international operations, assuming the responsibilities of Ian Moss, VP of e-commerce, who is leaving UMI to become a partner at Terra Firma Management. Wragg reports to Muir and to Larry Kenswil, eLabs president for Universal Music Group in the U.S.



MUIR

Market Watch

A Weekly National Music Sales Report

YEAR-TO-DATE OVERALL UNIT SALES

	2002	2003	
Total	281,066,000	256,134,000	(↘8.9%)
Albums	274,912,000	252,042,000	(↘8.3%)
Singles	6,154,000	4,092,000	(↘33.5%)

YEAR-TO-DATE SALES BY ALBUM FORMAT

	2002	2003	
CD	259,452,000	242,923,000	(↘6.4%)
Cassette	14,788,000	8,326,000	(↘43.7%)
Other	672,000	793,000	(↗18.0%)

OVERALL UNIT SALES

This Week	10,677,000	This Week 2002	11,742,000
Last Week	10,581,000	Change	↘9.1%
Change	↘0.9%		

ALBUM SALES

This Week	10,486,000	This Week 2002	11,560,000
Last Week	10,392,000	Change	↘9.3%
Change	↘0.9%		

SINGLES SALES

This Week	191,000	This Week 2002	182,000
Last Week	189,000	Change	↗4.9%
Change	↗1.1%		

YEAR-TO-DATE ALBUM SALES BY STORE TYPE

	2002	2003	
Chain	141,609,000	128,942,000	(↘8.9%)
Independent	36,386,000	28,814,000	(↘20.8%)
Mass Merchant	87,487,000	84,501,000	(↘3.4%)
Nontraditional	9,430,000	9,786,000	(↗3.8%)

YEAR-TO-DATE ALBUM SALES BY STORE LOCALE

	2002	2003	
City	64,042,000	57,142,000	(↘10.8%)
Suburb	113,357,000	106,572,000	(↘6.0%)
Rural	97,513,000	88,328,000	(↘9.4%)

ROUNDED FIGURES

FOR WEEK ENDING 6/8/03

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

**THE
RCA MUSIC GROUP
IS ABOUT
TO EXPLODE!**



DAVE MATTHEWS BAND

Unquestionably the #1 band in the U.S., Dave Matthews Band has sold more than 26 million albums and DVDs and has performed in front of more than 9 million fans throughout their storied career. DMB will prove it again as they embark on yet another sold out tour this summer.

Debut Solo Album In Stores September, 2003.



LUTHER VANDROSS

One voice towers above the rest. Luther Vandross' *Dance With My Father* is an unforgettable new chapter from the world's greatest male R&B vocalist. This amazing album includes the powerful cuts "Think About You", "Lovely Day" and "Dance With My Father", with guest appearances by Busta Rhymes, Beyonce Knowles, Queen Latifah and Foxy Brown.

In Stores Now!



ANNIE LENNOX

The original DIVA returns with a career defining album.

"Will next year's Grammys be the Annie Lennox show? Based on the intoxicating new music Lennox will be tough to deny." - *Hollywood Reporter*

"*Bare* is an emotional ride to shake your nerves and rattle your brain" - *Los Angeles Times*

"*Lennox Triumphs!*" - *The New York Daily News*

In Stores Now!



MONICA

She's back! The multi-Platinum, Grammy Award winning artist returns with her electrifying J Records debut album *After The Storm*. Includes the #1 single "So Gone" produced by Missy Elliott, plus "Don't Gotta Go Home" (featuring DMX), "Knock Knock", "U Should've Known Better" and "Go To Bed Mad" (duet with Tyrese). The album includes the hidden bonus cut: Missy Elliott's "So Gone" Remix (featuring Busta Rhymes), and a limited edition bonus CD with exclusive, unreleased tracks plus the hot new video for "So Gone".

In Stores June 17.

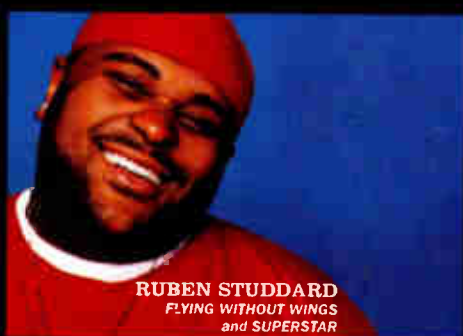


JUSTIN GUARINI

JUSTIN GUARINI

Millions voted for Justin - now his debut album is here. The album features the future hits "Sorry", "Unchained Melody", "I Saw Your Face" and "Get Here". A major media blitz is underway heralding the album's release. His debut single and video hit the airwaves this month.

In Stores Now!



RUBEN STUDDARD
FLYING WITHOUT WINGS
and SUPERSTAR

RUBEN STUDDARD

He's THE American Idol of 2003. His first single is 'Flying Without Wings/Superstar'. Ruben will be headlining the national American Idol tour this Summer. The single and video are out now and retail sales are already exploding to at least top 2 in the first week!

Debut Album In Stores August, 2003.



CLAY AIKEN
BRIDGE OVER
TROUBLED WATER
and THIS IS THE NIGHT

CLAY AIKEN

A runner up by the narrowest of margins, Clay's millions of fans demanded an album from him! His debut will be coming August 2003. His debut single "This Is The Night"/"Bridge Over Troubled Water" is in stores now. Look for Clay on the national American Idol tour on the road this Summer! All by himself on the cover of *Rolling Stone* next week! Retail sales of his single the first week are the largest sales of the year for any single so far released.

Debut Album In Stores August, 2003.



SILVERTIDE

"All the sweat and swagger you might find in the garage - only with AC/DC size riffs and shoot-to-thrill solos." - *Guitar One*

Finally, a rock and roll band has come along to invigorate the scene and shift what fans want and expect. Their name is SILVERTIDE. Their *American Excess* EP is growing an underground rock press buzz and intensifying word of mouth is spreading from the streets of Philadelphia.

EP In Stores Now!



GAVIN DEGRAW

CHARIOT

GAVIN DEGRAW

"With the intensity of a bluesy-crooner, DeGraw's original songs evoke Van Morrison or early Billy Joel." - *Time Out New York*

"His honest voice has a raspy hard-luck edge that makes you take every word he sings as truth."

- *Village Voice*

Gavin DeGraw, the artist *Time Out New York* called an "Electrifying live performer destined for stardom", is a truly stirring artist and musician.

Debut Album, Chariot, In Stores July 22.



KINGS OF LEON

"The Next Wave--10 To Watch. New artists who will make your world a better place in 2003."

- *Rolling Stone*

"The NME Hot List 2003, something astonishing."

- *NME*

Combine bluesy rock & roll, Southern boogie and Sixties-style garage and you get Kings of Leon. From Tennessee, these three young brothers and their cousin are carving out a remarkable buzz around the world. The band's first full-length album, *Youth And Young Manhood*, arrives in July.



longwave THE STRANGEST THINGS

LONGWAVE

"The *Strangest Things* bends, rocks and spins melodies in ways lesser bands could merely hope to achieve"

- *Alternative Press*

100 Bands You Need To Know

New York rockers fresh off the road with The Raveonettes on the CMJ/MTV 2 Advanced Warning Tour continue on the road all summer.



HOTWIRE

"The Southern California quartet can lure fans of the Vines as easily as fans of Deftones and Quicksand"

- *Metal Edge*

On Hotwire's full-length major-label debut *The Routine*, those life-changing influences from these long-time friends coalesce into something musically new. The Routine's dozen songs mark the debut of a young band with old souls and a fresh sound. Hotwire appear on OZZFEST all summer long.

In Stores Now!

AND COMING THIS FALL...ALICIA KEYS, WYCLEF, ROD STEWART, ANGIE STONE,



CHRISTINA AGUILERA

"*FOUR STARS - This is the album that will truly sustain Aguilera's career!*" - NY POST

Christina Aguilera is meaningfully defining the sound of her generation. With 23 million albums and singles sold worldwide, 3 Grammy Awards, and 5 Top 40 #1s to date, Christina is a truly top ranking international star. Her new album *Stripped* is already multi-platinum, and her third single 'Fighter' is a big hit. This month Christina goes on tour with Justin Timberlake for what is the must-see show of the year.

In Stores Now!



BUSTA RHYMES

"*This is Busta's best work, making him the Greatest Show in Rap. *****" - Blender

Busta Rhymes unleashed his latest arsenal, *It Ain't Safe No More*, leading with the explosive hit "Make It Clap," which spawned the super-remix with Sean Paul and Spliff Star. Now, Busta brings the heat to a new level with the run-away smash "I Know What You Want" featuring Mariah Carey, exploding everywhere!

In Stores Now!



MAROON 5

"*The perfect blend of melody & grit, Maroon 5 is one of the best bands to come along.*" - John Mayer

They've now scanned 100,000 albums and are climbing fast. Their live shows "are already legendary"(NY Post). The band creates explosive songs. With hits like "Harder To Breathe", "This Love", and "She Will Be Loved" to come, the sky is the limit!

In Stores Now!



KELLY CLARKSON

"*This is a win beneath her wings! Her range is awesome: in a dozen tracks, she owns Pop, R&B, Country and Gospel. America was right to idol-ize her!*" - Entertainment Weekly

"*At last! Kelly Clarkson's album Thankful does just what it needs to do. She tackles every genre of music with plenty to thrill!*" - Billboard

Kelly Clarkson's *Thankful* became the #1 album in the U.S. with 300,000 copies sold its first week. Now platinum, *Thankful* is still soaring with top of the chart sales.

In Stores Now!



FOO FIGHTERS

"*The best Foo Fighters album. There's a new urgency to them!*" - Spin

"*They got down to making their best album, a very 90s kind of triumph.*" - Rolling Stone

Absolutely one of the world's best rock bands, The Foo Fighters' new album has sold over 2 million copies worldwide. The album's first single 'All My Life' was #1 on the Modern Rock chart for 12 straight weeks! With the second single 'Times Like These', the band is continuing its domination of the rock landscape.

In Stores Now!



TYRESE

"*Bottom line recommendation: Go for the Tyrese album!*" - People Magazine

Tyrese's debut album on J Records is about to be certified Platinum! The first single, "How You Gonna Act Like That" hit #1 on the Urban charts. With the sizzling second single "Signs of Love Makin'," and his starring movie blockbuster *2 Fast 2 Furious*, Tyrese's star continues to soar.

In Stores Now!



HEATHER HEADLEY

"*It's time to make room for Miss Heather Headley, the latest, greatest, oh-so-cool singer of soul. Headley is a one of a kind talent, she is the real thing!*" - Billboard

"*The Best R&B Record of the year!*" - CNN International
"*A show-stopping star!*" - The New York Times

This debut album is already Gold and it's won Heather the Soul Train Music Award nomination for Best R&B/Soul New Artist.

In Stores Now!



AMERICAN IDOL

SEASON 2 - ALL TIME CLASSIC AMERICAN

American Idol Season 2 features classic American love songs performed by the 11 finalists. While only one singer can be crowned an American Idol, all 11 tracks here show the star power of these young performers. The compilation album also features group performances of the Burt Bacharach classic 'What The World Needs Now Is Love' and the #1 hit single 'God Bless The USA'.

In Stores Now!



MY MORNING JACKET

"*America's best new band!*" - NME

This Louisville, Kentucky quintet is perhaps the most acclaimed new group to emerge from Mid-America in the past two years. On their third full-length album and ATO/RCA debut, *My Morning Jacket* brings us more of the beautifully classic, yet artistically progressive sound that garnered them their deserving reputation as one of today's most exciting new acts — on record and on stage.

In Stores August 19.



CASSIDY

"*All I can say is the man is the future! He will not lose because at his age, he already got the game figured out!*" - R. Kelly

This lyrical heavyweight has a rep that would rival that of a champion new prize fighter. Hailing from Philly, Cassidy is the latest release from Swizz Beat's Full Surface Records and he's taking over the streets AND radio this Summer!

In Stores Fall 2003.



SHELLS

"*Shells is the newest, hottest, mutha f*ck@ out there. He is another J Records rap savior!*"

- Funk Master Flex. Hot 97, NYC

Shells could give any New Yorker chills on the middle of July. A Harlem native, he won *The Source* magazine's unsigned hype contest. With collabos under his belt from Mario to Funk Master Flex to Carl Thomas, he is positioned to be the next one to watch.

In Stores Fall 2003.



PRETTY TONY

"*Pretty Tony is THE NEXT THANG!!!!*" - Jazze Pha

Putting Arkansas on the map this young singer, songwriter, rapper and musician is unlike any artist you've ever seen or heard. The buzz gets louder every day!

In Stores Fall 2003.

EVE 6, THE CALLING, VERTICAL HORIZON and THE STROKES



records



Hairspray stars Harvey Fierstein and Marissa Jaret Winokur celebrate their lead acting Tony Awards. (Photo: Dimitrios Kambouris/WireImage)

'Hairspray' Sweeps Tonys

BY CARLA HAY

NEW YORK—*Hairspray's* sweep of the 2003 Tony Awards highlighted Broadway's current passion for contemporary pop music and pop culture.

Hairspray, which was inspired by the sounds of 1960s pop, won eight awards, including best musical and best original score.

CBS aired the U.S. telecast of the 57th annual ceremony, which was held June 8 at Radio City Music Hall.

Billy Joel opened the show with a live performance of "New York State of Mind" in the heart of Times Square.

Joel, along with Stuart Malina, won the best orchestrations award for *Movin' Out*, the musical based on Joel's hits. That show also won the best choreography award for Twyla Tharp.

Backstage at the awards show, Joel talked about the dance-oriented *Movin' Out*, which has a live band onstage and does not follow the traditional musical format of having narrative dialogue.

"It's opened up the potential to do different kinds of musicals, which is a good thing because it will stimulate talented people to create different

genres," Joel said.

Joel's next project may keep him in the theater. He is working on a script that he's been "kicking around for a couple of years. I haven't finished all the loose ends. I need a writer's writer—a real professional—to work with me on it."

Movin' Out begins a U.S. tour in February 2004.

Hairspray is based on the 1988 John Waters movie of the same name. The musical also will launch a U.S. tour next year.

Harvey Fierstein—whose role as a woman in *Hairspray* earned him the Tony for best performance by a leading actor in a musical—said that he jumped at the chance to do the show.

"Playing a woman is different from playing a drag queen," Fierstein quipped.

Hairspray songwriters Marc Shaiman and Scott Wittman shared the Tony Award for best original score.

On writing the music for *Hairspray*, Shaiman said, "It just poured out of us, because we are those people in *Hairspray*."

Shaiman added that he and Wittman are developing a musical of Steven Spielberg's hit film *Catch Me If You Can*.

Other musicals winning two Tonys were *Nine—The Musical* (best revival of a musical and best featured actress in a musical for Jane Krakowski) and *La Bohème* (best lighting design and best scenic design).

Hip-hop mogul Russell Simmons won a Tony (best special theatrical event) for *Russell Simmons' Def Poetry Jam on Broadway*, a spoken-word production he co-produced.

"The success of the show speaks to the diversity on Broadway," Simmons said backstage.

According to the League of American Theatres and Producers, Broadway's 2002-2003 season set a box-office revenue record of more than \$705 million, up 9.8% from the previous season.

Hugh Jackman hosted the 2003 Tony Awards show. The telecast earned a 5.4 rating/9 share (7.86 million U.S. viewers), according to Nielsen Media Research. The ratings took a slight dip from the 2002 Tony Awards show, which had a 5.6 rating/9 share (7.98 million U.S. viewers).

For a complete list of winners, log on to billboard.com/bb/awards/index.jsp.

NEWSLINE

THE WEEK IN BRIEF

SONY NASHVILLE CUTS ROSTER: New Sony Music Nashville president John Grady has cut in half the combined artist roster of the company's four imprints: Columbia, Epic, Monument, and Lucky Dog. Eleven artists have been dropped, including Pam Tillis, Mark Chesnutt, BlackHawk, Tammy Cochran, Billy Gilman, Michael Peterson, and comedian Cledus T. Judd. Also gone are Brad Martin, Clint Daniels, Little Big Town, and Wynn Varble. The combined Sony artist roster now includes only 11 signed artists, along with a handful of development deals. Those remaining are Mary Chapin Carpenter, Travis Tritt, Montgomery Gentry, Patty Loveless, Marty Stuart, Dixie Chicks, Charlie Robison, the Deraillers, and newcomers Buddy Jewell and Colt Prather. New to the roster is Rodney Crowell. **PHYLIS STARK**

KOPPELMAN COUNSELS JACKSON: Charles Koppelman has signed on as an advisor to Michael Jackson on music and business matters. The chairman/CEO of CAK Entertainment tells *Billboard* he continues "to be actively involved" in seeking acquisition targets, and "it's certainly possible" that Jackson's music publishing holdings could play a role in any deals he might pursue. Koppelman is seen as a potential buyer for major-label assets that could be sold as the industry consolidates. Jackson's holdings include a stake in Sony/ATV Music Publishing, home to the Beatles catalog. Jackson may have releases on the market by year's end, according to a statement. "I am sure our work together will break new ground," the singer says in the release. **MATTHEW BENZ**

GERSH'S STRUMMER TAKING SHAPE: Details have emerged about Strummer Recordings, the Universal-distributed label run by former Capitol president Gary Gersh that was first announced last year (*Billboard Bulletin*, March 19, 2002). Strummer is being 100% funded by Universal Records and is based in Beverly Hills, Calif., according to a source. The label is in the process of appointing staffers. Strummer's first release, due June 24, is the debut effort from the Mars Volta, *De-Loused in the Comatorium*. The label has also signed New York act the Rapture, which will release a set in the fall, produced by DFA (Primal Scream, Radio 4). **TODD MARTENS**

PIRACY CAUCUS FORMED IN HOUSE: Thirty-seven bipartisan members of the House of Representatives will become members of a new bipartisan Congressional Caucus on Intellectual Property Promotion and Piracy Prevention. The role of the informal group, to form June 17, will be to create a forum for intellectual property rights issues and educate other members of Congress and staff about intellectual property rights. The caucus will work and consult with administration officials, intellectual property holders, and consumer groups. **BILL HOLLAND**

Studies Urge Targeting Adults

BY MATTHEW BENZ and BRIAN GARRITY

NEW YORK—Two recent studies offer further evidence that the music industry is losing sight of older consumers.

First-quarter music sales fell 10% in the U.S. compared with last year. But sales were 16% lower among 36- to 50-year-olds, according to data from market-research firm NPD Intellect.

NPD gathered the data from an average of 2,000 music transactions that it surveys weekly and uses to make projections for the entire country older than the age of 13.

Others have warned in recent years that the music industry is neglecting



the over-30 market, which accounted for 56% of U.S. music sales last year, according to the Recording Industry

Assn. of America (RIAA). NPD suggests that it is more important than ever for the music industry to refocus.

"Near-term population growth trends should stand as a warning to the industry to reach out to older buyers, because the core teen and college market population is not expected to grow over the next five years," NPD VP Russ Crupnick said in a statement.

To generate business from those 35 and older, NPD says the industry should promote legacy acts, designate sections in stores for "adult" consumers, and create targeted marketing campaigns for those ages.

NPD's research suggests that as *(Continued on page 69)*

Glastonbury Evades Extinction But Organizers Insist There Is Room For Improvement

BY LARS BRANDLE

LONDON—The headliners at this year's Glastonbury festival are proof of the annual U.K. event's continuing international stature.

Yet its organizers insist they are anything but complacent. While tickets for the June 27-29 festival sold out in record-breaking time, the event came perilously close to derailing.

And were it not for a "marathon" meeting with local council members earlier this year to secure a second license application, Glastonbury may well have been consigned to history.

But it survived, with aims of reaching greater heights than at any time since its inception in 1970.

One notable initiative that organizers are considering introducing for 2004 is a priority ticket system, set up for those fans who were unable to get tickets for Glastonbury 2003.

"We may have sold the tickets this year, but we have got to entertain the crowd, and we've got to give the crowd a great festival—and we haven't done that yet," says Melvin Benn, managing director of Mean Fiddler Music Group, the giant U.K. music festival and venue promoter in charge of Glastonbury's operational management.

(Continued on page 69)

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

- ▶ NEW ARTIST SHOWCASES
- ▶ AURN SALUTE TO THE FINALIST RECEPTION
- ▶ UP CLOSE N' PERSONAL SUPERSTAR INTERVIEW
- ▶ BMI URBAN AWARDS SHOW (invitation only)
- ▶ LIVING LEGENDS DINNER an unprecedented event honoring the legends of R&B Hip-Hop
- ▶ RADIO COVERAGE IN OVER 12 KEY MARKETS VIA AURN
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- ▶ PROVOCATIVE PANEL SESSIONS covering the industry's current trends, issues and challenges. Topics include:
ARTIST & MONEY MANAGEMENT, MARKETING DEAL MAKING, INDIE VS. MAJOR LABELS, CROSSOVER, EMERGING TRENDS

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HONORING THE TOP URBAN ARTISTS OF THE YEAR

Last year's winners and performers included: Usher, Ginuwine, Sean Paul, Timbaland, Mr. Cheeks, Rockwilder, Martin Luther. Stay tuned for this year's lineup.

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THE LIVING LEGENDS FOUNDATION MENTORING SESSION

A session designed to escalate the professional development of artists, writers and producers. This exciting session will allow participants one on one access to the best in the music industry.

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AURN will conduct a six-week National Radio Promotion that will bring lucky listeners and their guests to the Conference and Awards show.



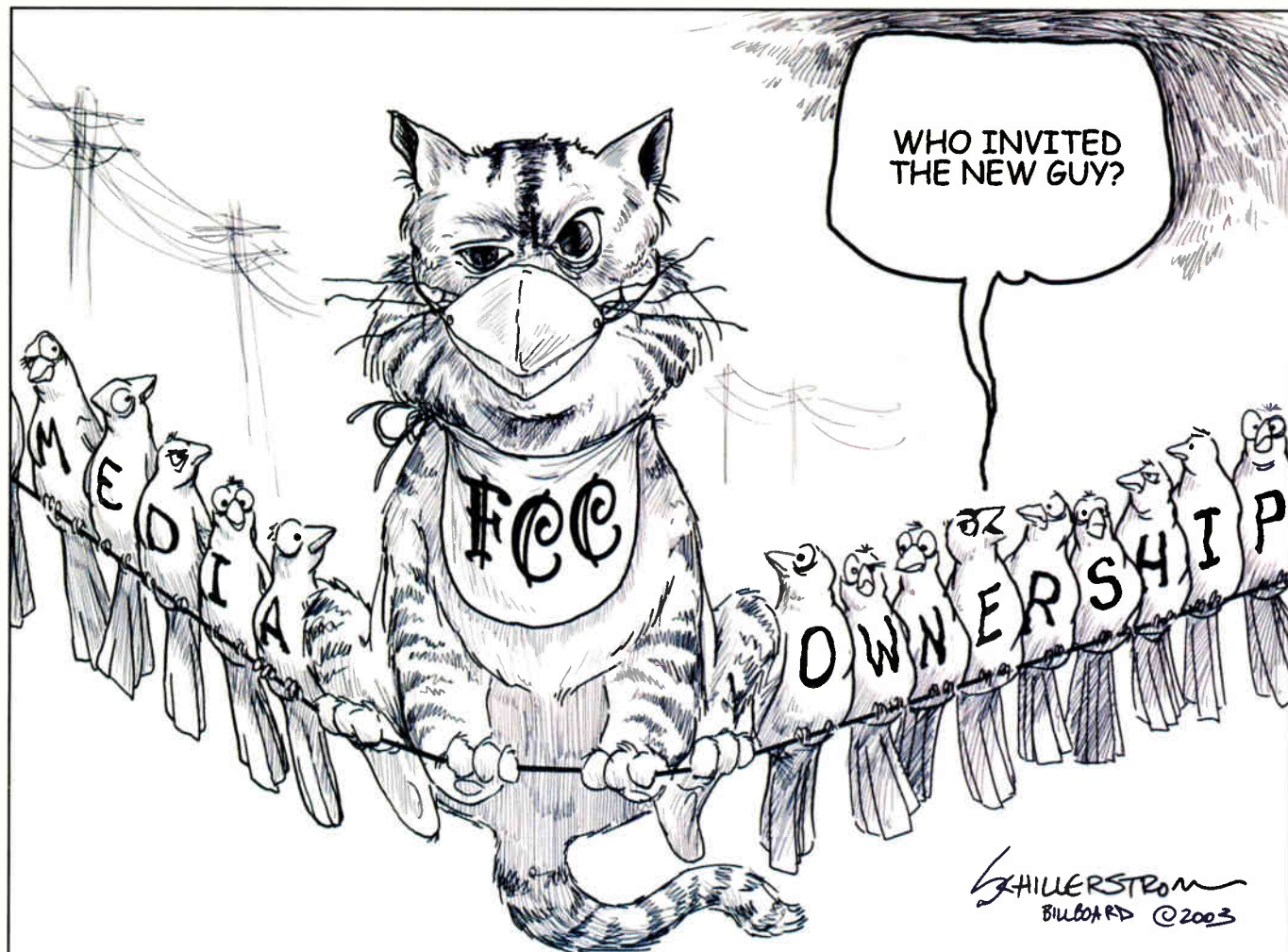
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Billboard Enters New Phase

When the marketplace speaks, it's usually a good idea to listen. We've been doing a lot of listening lately—to our readers, our advertising customers, and a number of top people in the music industry.

Some of the fruits of those discussions are the page you are reading now and the adjoining commentary page, which are being reintroduced after a long hiatus.

This week, Don Passman, one of the industry's top legal minds, offers some insights into the controversy surrounding digital music. It's critical to have a forum for such viewpoints, especially given everything that's happening these days in music, from rampant piracy and the industry's sales meltdown to the brouhaha over the Dixie Chicks. A constructive dialogue is the best way to solve problems.

As the industry's newspaper, we are uniquely positioned to provide that forum, and we intend to take that role very seriously. But that's just one of the suggestions we're acting on.

We also learned from our readers that they expect us to be a key provider of continuous, up-to-the-minute news and

information. And they want us to provide analytical tools that help them better understand the challenges they face.

Our customers said they need us to provide a critical link to the marketplace. They realize how important it is to have their message delivered efficiently to decision-makers. No other publication reaches them with quite the same level of credibility as *Billboard*.

Consider this week's issue the starting point for a grand, industry-wide dialogue.

Our commitment to those ends is reflected most visibly in the redesign of this week's issue. We wanted to capture all of the color and creativity that makes our dynamic industry unique. But that's just the tip of the iceberg.

We have extensively reorganized *Billboard* internally to ensure that it remains the source of industry information into the 21st century. Under President and Publisher John Kilcullen, *Bill-*

board, *Billboard Bulletin*, *billboard.com*, our special publications, our chart operations, and *Airplay Monitor* have been consolidated and renamed the Billboard Information Group (BIG).

Editor in chief Keith Girard will oversee all content for BIG platforms. Ken Schlager will serve as executive editor reporting to Girard, and *Billboard* managing editor Michael Ellis will become associate publisher. He'll oversee *Billboard* charts, *Billboard Directories*, the *Billboard Information Network*, *Billboard Books*, an expanded *Billboard Café*, and other special administrative duties under Kilcullen. Geoff Mayfield will continue as director of charts and adds senior analyst duties.

The goal of the reorganization is to deliver breaking news, analysis, in-depth reporting, special reports, and timely data to our readers. Going forward, we intend to bring applied business intelligence to the marketplace. So consider this week's issue the starting point for a grand, industry-wide dialogue.

We look forward to a robust, constructive debate—because, in the final analysis, we all have one thing in common: a great passion for music.

Billboard

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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.

Demand for music has never been stronger, even if it's going out the back door . . .

The Digital Tunnel Will Yield Light

It's 1979. The music industry is in the toilet. Kids are putting their time and money into arcade games. Home taping is ripping off the music business. The U.S. economy is wobbly. Everyone's predicting the end of the world.

Sounds familiar? To quote Yogi Berra, it's "déjà vu all over again."

There's no doubt that the current storm of digital piracy is unlike anything we've ever seen. But when it's harnessed for the forces of good instead of evil, I think it's going to make things better than ever.

I may be in the minority on this, because a lot of people think it's never going to recover. And it's true that the major record companies are having a hard time turning their gigantic ships.

They've built massive infrastructures around the traditional CD retail business, which is suffering badly. It's also become so expensive to market records—among independent promotion, "price and positioning" at retail, videos, and so on—that it's hard to make a profit.

On the other hand, demand for music has never been stronger—even if it's going out the back door instead of the front. And because marketing a mainstream record is so expensive, there are opportunities for independents to grow up in the cracks. Independents can make money selling relatively small numbers and can develop

more off-center, interesting music, which is the kind of music that can break through and revitalize the biz.

The specific way out of this mess isn't yet clear. But I think the broad strokes are:

1. Make piracy more difficult. This is a leapfrog game, as the hackers and security geeks see who can out-techno each other; and
2. Maybe give people something online that they'd actually like.

The results of the Apple down-

loading site are encouraging, but they're also skewed. Apple users can't use most of the peer-to-peer programs, and Apple users tend to be older. In fact, if you look at the music they're downloading, it's clearly adult-oriented.

On the other hand, this is also good news. The music industry tends to lop you off as soon as you get into your 20s. So maybe the new world will bring back the old folks.

At the moment, artists and companies are still figuring out what kinds of deals to make with each other. Which is exactly what's supposed to happen when there's a

tectonic shift in the industry—as when CDs and cassettes first showed up. With the introduction of any new technology, there's always a period where nobody understands the economics, and one side or the other ends up disadvantaged; historically, it's been the artists.

But the reality is that nobody is doing very well at the moment. Online earnings are minimal, and new technologies are expensive until they become established enough to reduce the prices. But as time moves along, we'll find a balance.

Here's what's happening currently:

- Record companies are of course taking all rights in the digital space, as they know this will be an important—if not the most important—exploitation in the future. But what they pay for these rights varies considerably.
- Old-fashioned CD royalties are computed by paying the artist a percentage (anywhere from 12%-20%, depending on bargaining power), with most in the range of 13%-16% of the suggested retail list price. Before applying the percentage to the retail price, companies deduct a packaging deduction (25% for CDs), a "configuration deduction" (meaning they take off another 15% to 20% because it's a CD and not a cassette. Cassettes haven't meant anything for the past few years, but this is a convenient way to pay the artist less), and another 15% for "free goods" that don't exist.

• For digital downloads, some companies are taking the artist's royalty and applying it against the price paid by the consumer for the download, less a packaging deduction, a configuration deduction, and free goods. In other words, they're treating it just like a sale

could be 50% or more than the other way of computing royalties.

Another change on the horizon is a surge in the single track business. In other words, rather than having to buy an album, you can just buy the tracks you like. While a lot of people moan about this, I don't think it's such a bad thing. The music business in the '50s and '60s was a singles business as well as an album business. And it shouldn't make much difference whether you sell 100 single tracks or 10 albums, as long as your bottom line is in black ink.

Single tracks have another advantage. Artists don't have to wait until they collect 12 or 14 songs before releasing product; they can put out two or three at a time. Just because we haven't done it that way doesn't mean it won't work.

Back to the big picture. I think we're in for a painful short term, but the forced changes will make for a healthy long term. It's easy to look good when you're successful—you can throw money at problems and not really feel it.

But when there's a downturn, you have to figure out how to do it smarter. So while the digital age is disruptive, it's just one of the cycles you have to endure in any business—the music biz in particular—before things get rosy again.

Don Passman is a leading music industry attorney and author of the book All You Need to Know About the Music Business.

Taking Issue
By Don Passman



through a store, using the price paid by the consumer as the suggested retail list price.

• But a few companies are paying the full CD royalty—with no configuration reduction—and applying it against the consumer price without any packaging deduction or free goods. This makes a substantial difference in how much an artist gets. In fact, it

Letters

Award Shows Ignore Producers Far Too Often

Heaven knows we don't really need yet another awards show on TV. But there is one vital segment of our industry whose members are, for the most part, left out in the cold. I'm referring to record producers.

Sure, the Grammy folks honor producers of current and recent recordings, and occasionally, lifetime achievement awards are given by the National Academy of Recording Arts and Sciences, the Rock &

Roll Hall of Fame, and the Rhythm & Blues Foundation.

But I'm talking about a whole host of legendary gentlemen without whom many milestone recordings would probably never have sounded so brilliant from the day that they were committed to wax!

A few producers spring immediately to mind . . . Allen Toussaint, who not only produced countless New Orleans hits but also

played on most of them.

Richard Barrett, whose steady hand guided not only Frankie Lymon & the Teenagers to stardom but also the Three Degrees and Little Anthony & the Imperials.

Luther Dixon, the mastermind behind those unforgettable hits by the Shirelles.

Bobby Robinson, the King of Fire & Fury Records, who gave us both "Kansas City" by Wilbert Harrison and "The Sky Is Crying" by Elmore James.

As Willie Tee said at Earl King's funeral: "One of the things we have to do is find a

better way to give flowers to our legends before they pass."

A Record Producers Hall of Fame would be a way to draw attention to a vital group of creative folks whose work could be assessed and studied by a new generation of music lovers.

Alan Warner
Senior VP, catalog promotion
EMI Music Publishing
Los Angeles

Making A Case For Jewel Boxes

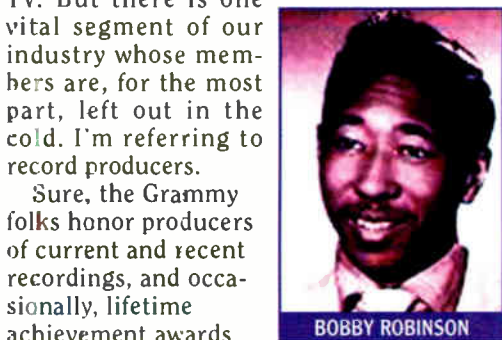
Seems like almost all new

releases are being shipped in Digipaks instead of jewel cases. Since when did consumers ask for this change?

Jewel cases work; they've done so for 20 years now! As someone who owns well over 1,000 CDs, I can tell you I hate Digipaks!

Note to record companies: Changing a hard case to a flimsy one and keeping prices high doesn't encourage me to buy new or remastered CDs. Listen to consumers like me who want to do the right thing by not pirating.

Kevin Crossman
Fremont, Calif.



BOBBY ROBINSON

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GARMENT • SATURDAY NIGHT BACK TO YOU • LOVABLE
YOU SEND ME • (I LOVE YOU) • SENTIMENTAL REASONS
ONLY SIXTEEN • YOU WERE MADE FOR ME • WIN YOUR
LOVE FOR ME • WONDERFUL • SUMMERTIME
CHAIN GANG • SAD MOOD • STAYIN' THE NIGHT
AWAY • HAVING A PARTY • ON HOME TO ME
NOTHING CAN CHANGE THE • THE RED ROOSTER
ANOTHER SATURDAY NIGHT • DUMPLING • AIN'T
THAT GOOD NEWS • TENNESSEE • MEET ME AT
MARY'S PLACE • GOOD TIMES • TAKE • THAT'S WHERE
IT'S AT • A CHANGE IS GOING TO COME • SOUL • THE BEST
THINGS IN LIFE ARE FREE • THEY • NOBODY KNOWS
YOU WHEN YOU'RE DOWN • IT • FRANKIE AND
JOHNNY • I'M GONNA BE A DERNNESS (I LOVE
YOU) FOR YOU • AND A HAMMER
(THE HAMMER) • JUST WISTIN' THE
NIGHT AWAY • BLOWIN' IN
THE WIND • E (WASN'T
BUILT IN • IN STREET
BLUES • SEE WALTZ
FALLING • VE • GOOD
TIMES • OLE WORLD
SHAKIN' • JNTRY BOY
TRY A • OND TIME
ANOTHER • IG • THAT'S
WHERE • ODY LOVES
YOU • NG • KEEP
MOVIN' • IE HEM OF
HIS C • TO YOU
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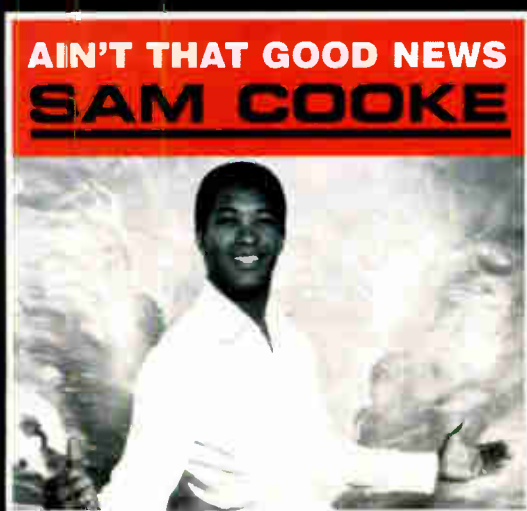


Photo by William Claxton

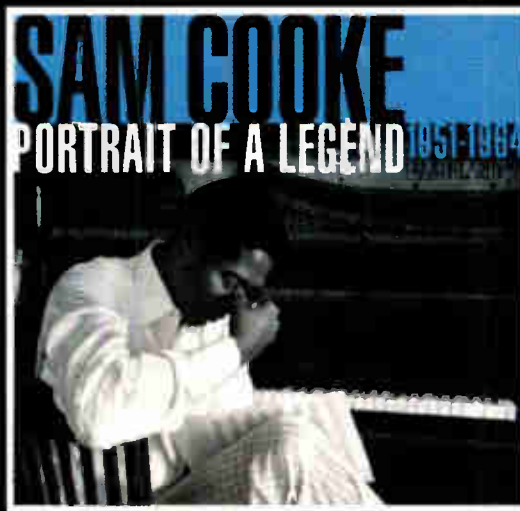
Some Artists Made Music. Sam Cooke Made History.

Nearly 40 years after his last record, Sam Cooke continues to influence generation after generation.

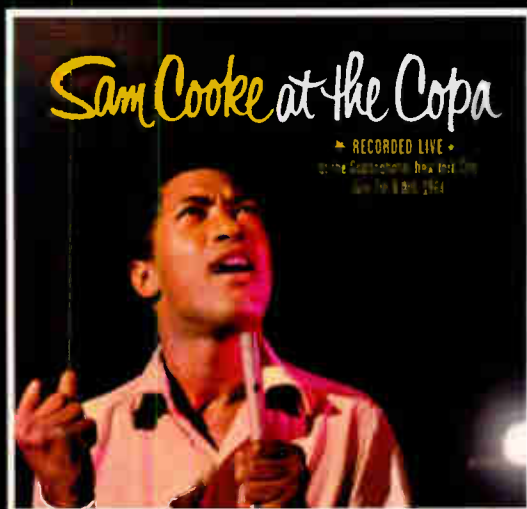
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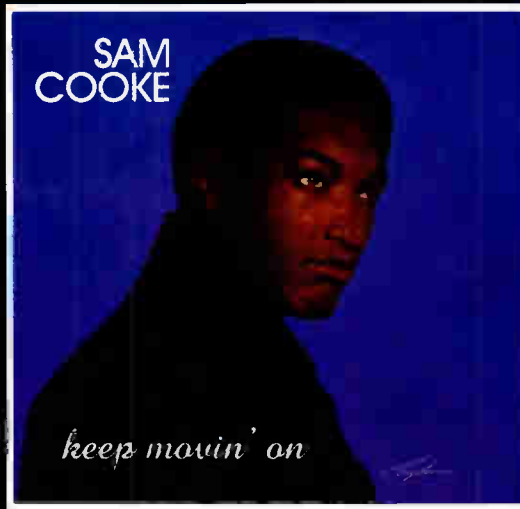
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- The first of his Tracey Records imprint
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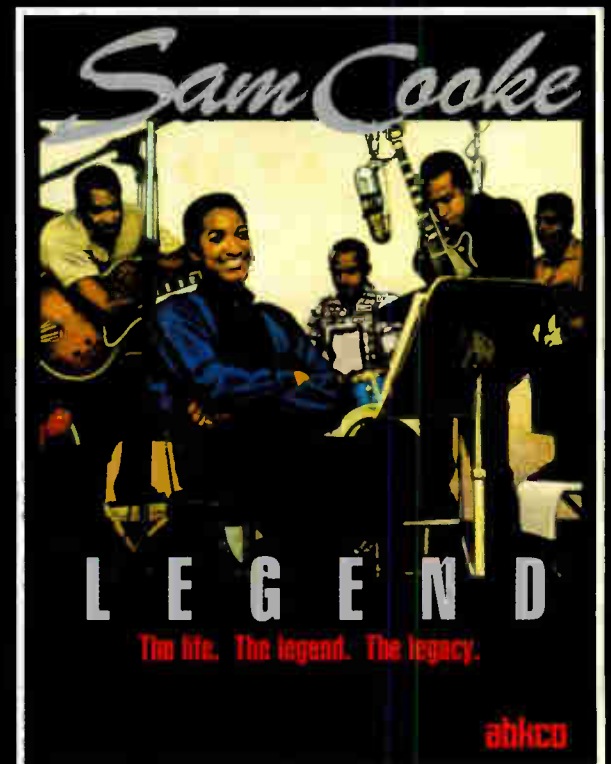
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 - Restored and remastered Hybrid SACD
 - 30 tracks plus...



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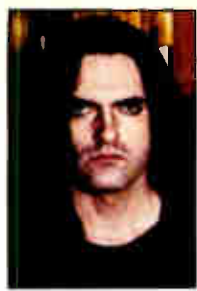
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World Radio History



POP / ROCK / COUNTRY / R&B / HIP-HOP / LATIN / DANCE / TOURING

Hollywood Goes On Signing Spree

Hollywood Records has signed the 24-member **Polyphonic Spree** (PS) for North America in a multifaceted deal that includes a piece of the band's touring proceeds.

For the uninitiated, PS is the brainchild of former **Tripping Daisy** leader **Tim DeLaughter**. The 2½-year-old ensemble, clad in white

Christ Superstar, PS is best experienced live at one of the many outdoor festivals the outfit will play this summer, including England's Glastonbury Festival; Bonnaroo in Manchester, Tenn.; and the Austin City Limits Festival in Austin.

Given the act's strong attraction as a live draw and its unproven radio

appeal in these formulaic times, Hollywood Records' deal made sense to DeLaughter.

"I didn't have any hesitation about giving up touring money because I knew if we were going to continue to let our live show flourish, we needed help," DeLaughter says.

He adds that the Hollywood contract is structured so that PS's masters eventually revert back to the group.

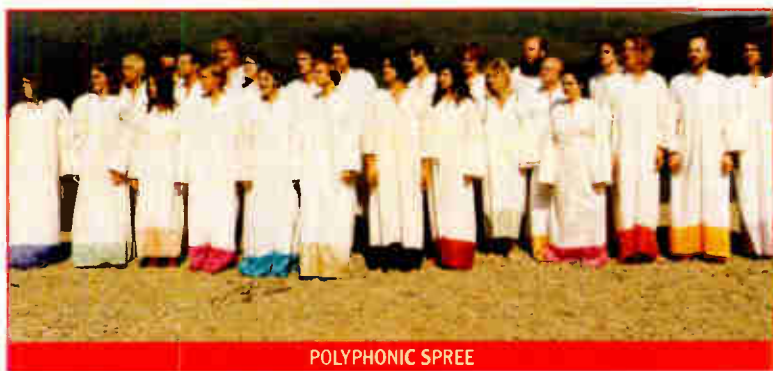
For **Bob Cavallo**, chairman of Hollywood parent Buena Vista Music
(Continued on page 21)

The Beat™

By Melinda Newman
mnewman@billboard.com



robes with bright colors at the bottom, performs uplifting melodies replete with orchestral arrangements. Part *Magical Mystery Tour*, part *Up With People*, part *Jesus*



POLYPHONIC SPREE

Crazy About Beyoncé

Columbia Pushes Album Date Ahead By Two Weeks

BY RASHAUN HALL

With lead single "Crazy in Love" taking off at radio and video outlets, Columbia Records has decided to jump the gun for Beyoncé's highly anticipated solo debut.

Now due June 24, the multifaceted superstar's *Dangerously in Love* (Musie World/Columbia) was rushed forward from its previous July 8 release date.

"We're really just responding to the market," Columbia Records president Will Botwin says.

"We went with the intention of putting out the album on July 8... [but] the

way radio—at all formats—has jumped all over this thing changed that.

"We were also concerned with the threat of the album getting leaked" to the Internet, Botwin admits. "We moved it up a couple of weeks with the idea that we would not only have a great first week of sales, but a great follow-up week."

Last issue, the single, featuring Jay-Z, cracked The Billboard Hot 100's top 10 at No. 8. The single is currently No. 7 on that chart and No. 5 on Hot R&B/Hip-Hop Singles & Tracks.

"I always thought it was an incredible song," Beyoncé says. "I wasn't sure that people were going to understand it because it was so different—it doesn't sound like anything else... But the

(Continued on page 21)



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BY CHRISTA TITUS

BROOKLYN, N.Y.—When Type O Negative's fifth studio album, *Life Is Killing Me* (Roadrunner), hits the streets June 17, frontman Peter Steele is ready for people to start complaining.

The bassist/vocalist/songwriter predicts a backlash from the not-so-radio-friendly album track "I Like Goils." The rapid-fire tirade is a treatise on his unbudging heterosexual orientation that contains outrageously politically incorrect lyrics.

But the PC state of mind is what Steele wants to bash—not homosexuality or any particular individual.

"The song was poking fun at PC. I did this because I can't wait to see what happens," he admits. "To my knowledge, I did no wrong. I use the word 'queer' because I'm a heterosexual. Isn't it sexist that only a homosexual can use the word 'queer' but a heterosexual can't? Shouldn't both be wrong? Or both be right?"

Steele sums up "Goils" as "a stupid sociological experiment. If we are all equal, and we have freedom of speech, what does it fucking matter what we say?"

What Type O Negative has to say—and its admittedly warped way of expressing it—matters to its fans. The doom-laden metal act has returned with more poignant compositions that are at times morbid, amusing, frightening, or the three combined, which is what their following loves.

DARK THOUGHTS

Infidelity, death, and depression are among the dreary subjects the band has set to music. The group comprises Steele, keyboardist Josh Silver, drummer Johnny Kelly, and guitarist Kenny Hickey.

As its lyricist, Steele takes an unflinching look at whatever sorrows are blackening his heart and pours them into his words. (Steele is published by Roadblock Music/Pyromantic Publishing, care of BMG Songs [ASCAP].)

This time, Steele focuses on themes of betrayal and revenge—in "... A Dish Best Served Coldly"—as well as venting his opinion on managed health care and coming to terms with the mortality of one's parents (the title track and "Nettie").



Type O Negative's 'Life' Style

Song On Act's Fifth Set Pokes Fun At Political Correctness

"Life Is Killing Me" is a reflection on Steele's late father, whom he insists would have lived longer if he had better medical care.

"I really don't like doctors, because they're supposed to take the Hippocratic oath—which I call the hypocritical oath—and everything, as usual, just comes down to money," Steele explains.

"Sometimes I feel like older people are being kept alive just to increase a physician's income. I really can't understand why we can so easily euthanize beautiful creatures like cats and dogs, but we keep the scum of the earth, mainly human beings, alive and in pain."

Musically, the uptempo beat and anthemic chorus on "Goils" will remind listeners of "Unsuccessfully

Coping With the Natural Beauty of Infidelity" from the band's 1991 debut, *Slow, Deep and Hard*.

(The song is a likely reason why Steele thinks "Goils" will irritate people. "Unsuccessfully" gave voice to a man berating his lover after he discovered that she was unfaithful. He says it was based on a painful real-life experience. Critics thought it was misogynistic.)

On *Life*, fans will recognize the gothic elements that permeated 1994's *Bloody Kisses*. The heavily layered sound and eerie atmospheres invoked on 1996's *October Rust* are also present.

Silver, who co-produced the album with Steele, says the new set is vastly different from the previous studio album, 1999's *World Coming Down*.

"That was a much more stark, realistic album," Silver observes. "I hate to use the word 'fun,' because it pains me to do so, but for lack of a better term, it is a slightly more fun album, more eclectic, *Bloody Kisses*-type of thing."

But Type O Negative doesn't enter the studio intending to explore a particular musical focal point.

Silver says, "Everything changes right up until the final moment—including the final moment half the time—and I wouldn't want to limit it to some kind of preconceived notion that could be better or could even be worse. I don't think it's fair to restrict a process that just flows naturally."

CRACKING THE CHARTS

Airplay has been limited for Type O

Negative. The *Bloody Kisses* songs "Christian Woman" and "Black No. 1 (Little Miss Scare-All)" garnered significant play on college radio and late-night metal shows. They helped the album become Type O Negative's best-selling set to date. According to Nielsen SoundScan, *Bloody Kisses* has moved 864,000 copies. *October Rust* has sold 402,000.

"Everything Dies" from *World Coming Down* peaked at No. 37 on the *Billboard* Mainstream Rock Tracks chart. Beyond that, Type O Negative's gloomy melodies and blunt lyrics have not gotten much play on monitored stations.

But that may be changing. "I Don't Wanna Be Me" went to active rock, metal, and specialty formats in May. Now, *Billboard* sister publication *Airplay Monitor* lists it as No. 38 on its Active Rock chart.

According to Bob Johnsen, Roadrunner senior director of marketing, several large-market stations have added the track. They include active rock WAAF Boston and WCCC Hartford, Conn., and modern rock KTBZ Houston.

"We are so pumped with the new material that we committed to a radio campaign to work the first single," Johnsen says. "We're going to work it to rock radio stations nationwide." A video is also being shot for the song.

The Internet, print advertising, and price-and-positioning programs will play a part in marketing *Life*. One incentive the label is using to generate early sales is rewarding consumers who pre-order the CD at such New York-area retailers as Vintage Vinyl and Looney Tunes with a ticket to an invitation-only Type O Negative show Friday, June 13 at New York's CBGB.

Type O Negative is racked by major retailers, but independently owned outlets are also vital to its sales.

"In the New York area, you have two of the most important mom-and-pop [stores] in the country; you have Vintage Vinyl and you have Looney Tunes, and that level of store is key for this band," Johnsen observes, noting that given its strong underground following, secondary markets are almost like primaries for the act.

A headlining tour in Europe will run June 19-July 11. The group then kicks off a 14-date U.S. trek July 25 at the Worcester (Mass.) Palladium.

Crazy About Beyoncé

Continued from page 19

great song and people get it. I guess they were happy to hear something fresh."

As one-third of platinum-plus trio Destiny's Child, Beyoncé is no stranger to the top of the charts. The group's last studio set, *Survivor*, debuted atop both the Top R&B/Hip-Hop Albums chart and The *Billboard* 200 in 2001 (*Billboard*, May 19, 2001).

The group announced in late 2001

that it would take a break so that each member could pursue solo projects. Michelle Williams and Kelly Rowland released their solo debuts in 2002.

"It's something we all had to do," Beyoncé says. "You get to a point where you depend on someone for so much for so long, and you need to grow and learn about yourself and make mistakes on your own. It's part of becoming an adult. I'm happy that I got to write songs from my heart... I was able to express myself as a young woman, as an individual, and as a solo artist."

While Rowland and Williams achieved success with their solo sets, expectations are sky-high for Beyoncé's album. "Destiny's Child is the biggest female-based

vocal group in the world," Botwin says. "We sold 9 million albums around the world on the last studio album, so coming into this solo project, expectations for exceptional success and creativity are there. She's always been identified as the leader of the group, so the most pressure has been on her to deliver a record that is great and to have success out of the box."

Beyoncé says she "really tried not to think about those expectations."

"It affects your performance when you're thinking about other people. Some days, it got a little hard... I wondered if people would understand it and like it. I also wanted to make sure that [this album] showed my growth vocally and as a writer. But when I went into

the studio... I just vibed and did whatever I felt. Once I finished, then I thought about all that other stuff."

Beyoncé is a spokeswoman for L'Oréal and Pepsi. The singer's endorsement deal with Pepsi will play a crucial role in promoting *Dangerously in Love*.

Pepsi is featuring "Crazy in Love" in its Pepsi First Taste campaign. Beyoncé and her music will also be featured in future Pepsi TV commercials. Sony's electronics division has also teamed with Columbia to offer a 45-second videoclip on all Sony Vaio computers and Sony Clie handheld PDAs, which will lead consumers to the Sony Web site to purchase her album.

Beyoncé has also made a name for

herself in Hollywood. The singer made her feature-film debut last summer in *Austin Powers in Goldmember*. For her next role, Beyoncé will play a singer in Paramount Films' *The Fighting Temptations* with Cuba Gooding Jr.

Sony Music president Don Ienner believes that *Dangerously* may be a defining moment in Beyoncé's career.

"I don't think there is anyone else in Beyoncé's league at the moment," he says. "Emerging from a hugely successful group like Destiny's Child is never easy, but the overwhelmingly positive response to Beyoncé's solo music, combined with a blossoming acting career, clearly shows that she is a true superstar."

Pianist Revives Rare Satie Pieces

Much critical praise was lavished upon *The Magic of Satie*, performer **Jean-Yves Thibaudet's** September 2002 Decca release devoted to the perennially popular piano music of eccentric French composer **Erik Satie**. So it may come as a surprise to learn that the elegant pianist had long rebuffed the label's requests to record such a recital.

"What they wanted to do was one CD with all the popular Satie stuff," Thibaudet recalls. "I said that I could do it, of course, but it didn't interest me very much. It would be a very commercial project, and I didn't see the need to do it."

Decca countered with a proposition that caught Thibaudet's fancy: They asked him to record Satie's complete key-

board oeuvre. On June 10, the label issued the resulting set, *The Complete Solo Piano Music*, which consists of five discs for the price of three.

The challenge proved revelatory. Not only did Thibaudet lavish his customary care and persuasive artistry upon such familiar Satie fare as the *Gymnopédies* and *Gnossiennes*, but he also quickly learned that there was more to the composer than he had ever imagined.

Thibaudet met leading Satie scholar

minutes of music that is recorded for the first time, including some of his strongest and most wonderful pieces."

Some of the works that Thibaudet performs here, such as the newly discovered *Seventh Gnossienne*, were actually hidden in plain sight, partially incorporated into other compositions and only identified through Satie's own correspondence with publishers and peers.

As Thibaudet trawled through Satie's languorous dreamscapes and puckish miniatures at length, his

Classical Score
By Steve Smith
classicalscore@earthlink.net



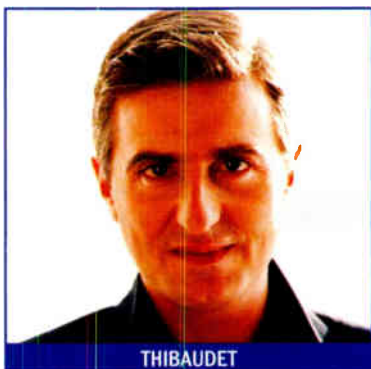
opinion of the composer completely changed. He now believes that Satie was every bit as significant as the more widely respected French composers **Debussy**, **Ravel**, and **Fauré**.

"Satie was a unique composer who created a completely new musical language," Thibaudet says. "He was using his own chords, his own style, his own atmosphere in the way he wrote for the piano. And he was very modern for his time: He was the first minimalist composer, writing repetitive music 50 years before [John] Cage. And in **Bill Evans** and other jazz pianists, you surely hear Satie's influence in the harmonies."

With his new project, Thibaudet becomes the latest in a small but distinguished group of pianists that has championed Satie's cause. Ironically, one of his own teachers, the esteemed **Aldo Ciccolini**, is also one of the composer's foremost proponents. Yet instructor and student never discussed or worked on Satie's music.

"I was speaking about that with him the other night at dinner," Thibaudet says. "I think we both agree that Satie is one of those composers that you don't need to—and shouldn't—play for a teacher. He's a very personal composer, especially because he didn't write anything in the music but the notes. There are very few remarks about tempi and dynamics."

"Ciccolini could only have told me, 'This is the way I play it,' but he couldn't have told me to play it that way. It's a very personal and subjective thing: You have to think for yourself and find your own way to do it."



Ornella Volta, who showed him a tremendous body of work still widely unknown to the world at large.

"I realized that the guy had written so much music and that there was such a variety—each piece was so different," Thibaudet says.

Volta introduced Thibaudet to a surprisingly large number of Satie works that were never published or had fallen out of print long ago.

"She [had all of] these unpublished manuscripts that were never performed or recorded," Thibaudet says. "There was an incredible amount of material; I think we have almost 100

The Beat

Continued from page 19

Group, the deal is sound—even without the guarantee of radio play. "This is tour- and TV-driven. We're going to spend a lot of money marketing the brand, and the return is their [live] career. For example, if they ever did a fixed-base show that stayed in one place, we'd be the producer of the show." That's entirely a possibility, since DeLaughter says he'd like for there to be four Polyphonic Sprees.

Cavallo adds that he plans to spread PS's message across the Disney landscape. "I can use the theme parks, television, the ABC family, our theatrical division, and other areas to break this band."

Indeed, DeLaughter already plans to make a children's record for Walt Disney Records.

Hollywood will rerelease the group's independent CD *The Beginning Stages Of...* bundled with a four-track CD on June 24. A new studio album will come out in 2004.

Outside of North America, PS is signed to Warner Music-distributed 679 Records.

MANAGEMENT DERBY: As Atlantic Records artist **Jewel** debuts this issue at a career high of No. 2 on The Billboard 200 with *0304*, she is meeting with many top names in her search for a new manager, according to sources. Her mother/manager, **Lenebra Carroll**, will now primarily focus on Jewel's charity endeavors. In other management changes, **Jennifer Lopez** is expected to meet with prospective new managers in a few weeks, according to her representative. The week of June 9, Lopez jettisoned both her longtime manager **Benny Medina** and Endeavor agent **Patrick Whitesell**, who had represented her for eight months. She is now booked by Creative Artists Agency.

GOLDEN GUNS: Velvet Revolver—a new group comprising **Stone Temple Pilots' Scott Weiland**; **Guns N' Roses' Slash**, **Duff McKagan**, and **Matt Sorum**; and **Suicidal Tendencies' Dave Kushner**—is off to a fast start at radio with first single "Set Me Free." The *Hulk* soundtrack tune is already getting top phones at modern rock WBCN Boston, XTRA San Diego, and KROQ Los Angeles.

The band, managed by Immortal Entertainment's **Dana Millman-Dufine** and **David Codikow**, has recorded a number of songs for its album debut, but it has yet to ink a label deal.

CH-CH-CHANGES: MCA A&R VPs **Tom Sarig** and **Marc Nathan** have both left the company following a restructuring (see story, page 1). Nathan may be reached at mdnathan@pacbell.net. Sarig may be contacted at tomsarig@hotmail.com.

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Music

Bad Boy Returns With Soundtrack

Sean "P. Diddy" Combs likes to think big.

So when the entertainment mogul decided to relaunch his Bad Boy Records with new distributing partner Universal Records, he determined that it would be with an album that he predicts will be "the biggest soundtrack of the year."

That album is *Bad Boys II*, which will be released July 15. It is the first soundtrack ever released by the Bad Boy label.

Combs' label had been affiliated with Arista Records. The two companies parted ways last year. Combs brought Bad Boy to Universal earlier this year under a three-year deal in which Universal will market, distribute, and promote Bad Boy releases worldwide (*Billboard*, Feb. 15).

The *Bad Boys II* movie opens July 18 in U.S. theaters. The Columbia Pictures action flick features returning stars **Will Smith** and **Martin**

Lawrence, who starred in the 1995 film *Bad Boys*.

Unlike many soundtracks, *Bad Boys II* consists entirely of previously unreleased songs.

The album boasts an all-star list of multi-platinum artists, including **Jay-Z**, **P. Diddy**, **Justin Timberlake**, **Nelly**, **Beyoncé Knowles**, **Mary J. Blige**, and **Snoop Dogg**.

Combs tells *Billboard*, "You hear so many competitive stories about the music business, but I want to emphasize that this soundtrack was a

Those collaborations include Nelly and P. Diddy featuring **Murphy Lee** on "Shake Ya Tail Feather"; **the Notorious B.I.G.** and **50 Cent** on "Realest N!##@S"; **Snoop Dogg** featuring **Loon** on "Gangsta Shit"; **Fat Joe** and **P. Diddy** on "Girl I'm a Bad Boy"; and **P. Diddy**, **Lenny Kravitz**, and **Pharrell** on "Show Me Your Soul."

Bad Boy has released two first singles from the project: "Shake Ya Tail Feather" and **Jay Z's** "La-La-La (Excuse Me Again)." Combs says the next single will be "Show Me Your Soul."

The mogul says, "I had just closed my deal with Universal, and I heard they were going to be doing some-

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By Carla Hay
chay@billboard.com



thing with *Bad Boys II*. I always wanted to be involved with the sequel, so I called up Will Smith, [*Bad Boys II* movie producer] **Jerry Bruckheimer**, and **Martin Lawrence** and told them I wanted to put out the *Bad Boys II* soundtrack."

Bad Boy president **Lewis Tucker** says the label is planning a multimedia blitz to market the album.

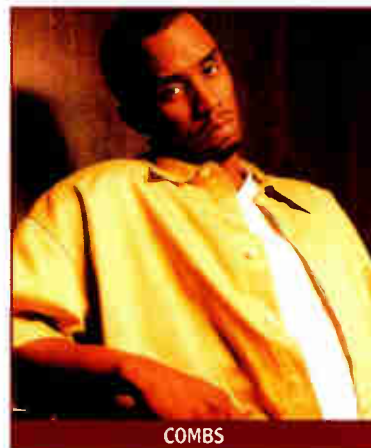
"We're having a Bad Boy weekend the weekend before the album's release. We're looking at taking over radio with spots for the soundtrack and a lot of phoner-driven contests and requests."

Radio stations in more than 75 markets will have giveaways for about 125 *Bad Boys II* movie screenings.

Mtv.com will host a listening party for the soundtrack. In addition, Combs and *Bad Boys II* stars **Lawrence** and **Gabrielle Union** will appear on MTV's *Total Request Live* around the time of the movie's release. MTV's *Making the Video* series will feature an episode about the "Shake Ya Tail Feather" video. BET will also air a special segment about the *Bad Boys II* movie and soundtrack. At press time, air dates were to be determined.

Combs says he is looking forward to starting a new chapter in the history of his label, which he founded in 1991.

"A lot of boutique labels were around then, and mine is one of the few that's still standing. I've made a lot of friends along the way, and that has a lot to do with why I've been able to put out great records like this one."



COMBS

real cohesive effort. I don't usually ask people for a lot of favors, but I called in a lot of favors to do this soundtrack. My friends really helped me out.

"An artist like Justin Timberlake had never done a soundtrack song before this one," he continues. "This album also has collaborations that you can't find anywhere else."

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LINKIN PARK

Linkin Park, Room 5 Crash Into U.K. Charts

Linkin Park's "Metora" (Warner Bros.) powered straight to No. 1 on the U.K. album chart yesterday (March 30) to become the band's first chart-topping success in the territory. Britain also has a new No. 1 single, as Gareth Gates' three-week run with "Spirit in the Sky" (S/BMG) came to an end. Entering at No. 1 is "Make Luv" (Positiva) by Room 5 featuring Oliver Cheatham. »

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Barnyard Trek: 'Cirque Du Soleil Meets The Opry'

BY RAY WADDELL

NASHVILLE—In a touring concept that is both refreshingly retro and boldly innovative, the Electric Barnyard tour is taking music to the “forgotten people.”

The idea is retro because, like the Louisiana Hayride and Opry tours decades ago, Electric Barnyard is taking a multi-act package to markets that major tours seldom visit. The talent includes founder Marty Stuart, Merle Haggard, BR549, Rhonda Vincent, Connie Smith, and Old Crow Medicine Show.

And the tour is innovative because not only does it carry its own venue, concessions, and production, it also has the first sponsorship from the Waffle House restaurant chain, along with media boosts from CMT: Country Music Television and powerhouse AM radio station WSM Nashville.

Stuart says he would like the tour to become an annual event. According to him, the Electric Barnyard “is like Cirque du Soleil meets the Grand Ole Opry touring show. And we’re carrying our own show palace.”

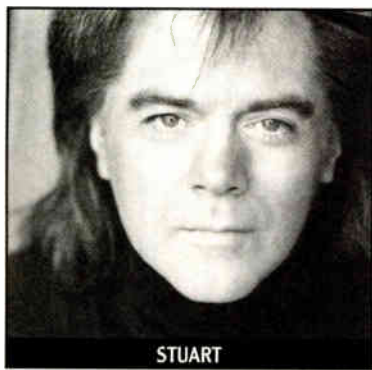
Barnyard also boasts a “dream team” behind the scenes. The tour is a joint production of Stuart, Chicago-based Jam Productions, and Stuart’s agency, Buddy Lee Attractions (BLA). It features local marketing input from country promotion guru Ben Farrell, president of Lon Varnell Enterprises.

“It’s a wonderful, exciting idea that hasn’t been done in a long time,” BLA president Tony Conway says. “Carrying the venue with you is unique, espe-

cially into these tertiary markets. We wanted to play markets where this event would be a major attraction.”

Along the route, Haggard and Stuart will play acoustic sets at jails, prisons, and rehab centers. Stuart says, “We want to take a little hope and enjoyment to some hearts out there.”

The tour is booked for 25 markets, beginning July 6 at the city park in Sierra Vista, Ariz. More dates could be added, depending on success and artist availability.



STUART

Stuart says the genesis of the tour and its targeted markets sparked when he returned to the road after a three-year layoff in spring 2002 and asked Conway to “basically hide me in the backroads” until Stuart and his Fabulous Superlatives worked out their kinks.

“We started playing all these ‘B’ markets, and I noticed whenever we played somewhere, a lot of people started showing up,” Stuart recalls. “They seemed to want the type of music we were playing.”

Stuart hatched the idea of a country touring extravaganza for smaller markets. He took the idea to Conway and then Haggard at the latter’s concert in Louisville, Ky.

“Marty presented the concept to Merle and myself on Aug. 23 last year,” recalls Lance Roberts, Haggard’s agent at Bobby Roberts Co. “Hag liked it and was excited about going to some of these smaller, more rural markets off the beaten path.”

Stuart says Haggard is a natural for the tour. “The first person that came to mind was Hag, the poet of the common man,” Stuart recalls. “He’s written these folks’ story. When I told him about it, he said, ‘It sounds like we’re going back and remembering the forgotten people.’”

The traveling venue is an open-air, tent-like structure with a capacity of 4,000 (which is expandable to 8,000), a hybrid of a traveling venue once used on the Festival con Dios contemporary Christian tour.

With tickets priced at \$25 in advance and \$30 day-of-show, the gross potential could top \$5 million for the 25 dates from ticket sales alone.

Production is relatively streamlined, traveling on six trucks, all wrapped with the Electric Barnyard/Waffle House logo. The tour should also save money on venue rentals.

“It plays mostly fairgrounds, along with city parks, ball parks, and arena parking lots,” Conway says. All acts will share lights, sound, and staging. BR549, Vincent, and Old Crow Medicine Show are primarily acoustic acts, while Stuart and Haggard will

each take their full bands (in Haggard’s case, the Strangers) and share backline gear.

Producers have been impressed with Stuart’s hands-on approach to all aspects of the tour. “Marty has worked with us very closely, from top to bottom,” Jam co-president Army Granat says.

Doors will open between 4 p.m. and 5 p.m., and shows will begin between 6:30 p.m. and 7 p.m.

With seven hours between when



the doors open and the final curtain call, that leaves plenty of time for patrons to make use of ancillary revenue producers. Those include carnival midway games, a hydraulic bull, bungee jumping, rock climbing, and such concessions as hot dogs, nachos, pizza, and, of course, beer.

“You couldn’t do an Electric Barnyard tour without beer,” Conway notes.

Those ancillaries, plus the Waffle House sponsorship, help offset the relatively low ticket price. “Both Marty and Merle felt they really want-

ed to give people an inexpensive ticket,” Conway says.

The tour sponsors themselves bring a lot to the party. Both CMT and WSM will be behind the trek throughout. Waffle House will place posters in its 1,400 restaurants in 26 states and will play new Stuart and Haggard singles on Waffle House jukeboxes.

“When you have a national restaurant chain, CMT, and one of the most powerful AM stations in the country behind it, that’s a pretty good surge,” Conway says.

“I’m a Waffle House veteran,” Stewart adds. “I’m proud that we’re their first sponsorship.”

Farrell will coordinate media promotion in each market and is high on the concept. “These days, unless you’re really big in this business, you need something remarkable or you’re in trouble,” he observes. “To me, what’s really remarkable about this, above and beyond the artists, is the venue. This should be a very exciting thing for all these towns.”

Routing without hitting major markets was a bit of a challenge. Rather than Chicago, New York, and Los Angeles, or even Cleveland, St. Louis, and Indianapolis, this tour focuses on such cities as Tulare, Calif.; Klamath Falls, Ore.; Rome, Ga.; Tusculumbia, Ala.; and Lynchburg, Va. And, yes, it will play in Peoria.

“We looked at markets where Marty or Merle might be bigger or where they hadn’t played,” Granat says. “These are not everyday markets, and that’s by design, not by chance.”

Time Looks Right For Baobab’s Big U.S. Outing

BY WES ORSHOSKI

Since Senegal’s Orchestra Baobab reunited last year after a 15-year hiatus, the lives of its 10 members have been filled with moments occasionally bordering on the surreal.

For guitarist and co-founder Latfi Bengeloune, one such moment came last summer, when the Afro-Cuban group played the hallowed Fillmore Auditorium in San Francisco during its inaugural visit to the States. The seven-date tour supported the act’s revered 2002 comeback set, *Specialist in All Styles* (World Circuit/Nonesuch).

The Fillmore is a place that Bengeloune, like so many musicians and music-lovers, recognizes as sacred ground for any artist, regardless of nationality.

Taking the stage made famous by the likes of Jimi Hendrix, Santana, and the Grateful Dead was “amazing,” Bengeloune says. “When you have those names in your head from the time when you were a young musician, it’s



ORCHESTRA BAOBAB

just amazing to be able to play the same place as those guys.”

Although it will mostly hit festivals and lesser-known small theaters, the 30-year-old Orchestra Baobab will get another taste of life on the road in the U.S. this month. On June 17, the act launches its first extensive tour of North America in Ann Arbor, Mich.

Before disbanding in the late ’80s, Orchestra Baobab had achieved near-

legendary status among purveyors of the Afro-Cuban groove, and the act was undisputed music royalty in its native country.

Since reuniting last year, the group, now featuring a mix of original and new members, has reached a level of sales and respect never attained by its earlier incarnation.

With this 21-show tour—which includes pairs of gigs in New York and

San Francisco and four stops in Canada—the new version of Orchestra Baobab continues to bolster both the original’s legacy and its own reputation.

And the act could not have reunited and taken on North America at a better time. Thanks to the global success of Buena Vista Social Club, the market for world music is perhaps better than ever.

Nevertheless, the group has much work to do in North America, notes Chris Colbourn of Newtonville, Mass.-based Concerted Efforts. He is Orchestra Baobab’s booking agent for the continent.

Colbourn says this tour is actually a primer for a bigger North American trek planned for spring 2004, when the group will visit theaters and universities.

Orchestra Baobab is so popular in Europe that Colbourn says he was only able to steal the group away from the continent for a month of dates. He observes that it is really taking off there, especially in France.

As a result, the tour skips the South, Southeast, and Southwest and only hits three or four Midwestern cities.

While Baobab’s music seems a natural fit for the many festivals it will visit in the U.S. and Canada, one of the things that makes the group unusual, Colbourn notes, is the ease with which it can switch from festival to club. Last year, for example, while in New York, Baobab played both Summerstage in Central Park and tiny Greenwich Village club Joe’s Pub.

Bengeloune says one of those aforementioned surreal moments happened at that Summerstage show, as he looked out at scores of audience members singing every lyric.

The dream realized with Orchestra Baobab’s reunion will continue for the foreseeable future, he says, adding that the group may return to the studio by year’s end. “It was a dream, and when you have a dream, you always want it to go longer and longer—the longer the better. So, for us, and for me, especially, I pray for it.”

ARTIST(S)	VENUE/ DATE	GROSS/ TICKET PRICE(S)	ATTENDANCE/ CAPACITY	PROMOTER
DIXIE CHICKS, JOAN OSBORNE	Xcel Energy Center, St. Paul, Minn. June 6-7	\$2,152,655 \$65/\$45/\$35	35,587 two sellouts	Jam Prods.
DIXIE CHICKS, JOAN OSBORNE	Bradley Center, Milwaukee June 5	\$1,032,690 \$65/\$45/\$35	17,364 sellout	Jam Prods.
TIM MCGRAW	Delta Center, Salt Lake City May 1	\$642,165 \$50/\$30	12,423 sellout	Outback Concerts, Xentel
WBCN RIVER RAVE: BECK, GOOD CHARLOTTE, JACK JOHNSON, SALIVA, DROPKICK MURPHYS, EVANESCENCE, & OTHERS	Tweeter Center for the Performing Arts, Mansfield, Mass. May 25	\$628,960 \$65/\$25	16,385 19,930	Clear Channel Entertainment
X-FEST: GODSMACK, STAINED, EVANESCENCE, THE USED, THE DONNAS, PUNCHLINE, COLD, JULIANA THEORY, & OTHERS	Post-Gazette Pavilion at Star Lake, Burgettstown, Pa. May 26	\$611,557 \$37/\$17.50	20,994 23,273	Clear Channel Entertainment
Y100 FEZTIVAL: AUDIOSLAVE, BECK, THE USED, THE ROOTS, AFI, FINCH, THE STARTING LINE, & OTHERS	Tweeter Center at the Waterfront, Camden, N.J. May 26	\$589,305 \$47/\$35	15,151 26,031	Clear Channel Entertainment, WPLY
COLDPLAY, EISLEY, RON SEXSMITH	Shoreline Amphitheatre, Mountain View, Calif. May 30	\$583,740 \$39.50/\$25	20,217 21,895	Clear Channel Entertainment
VICENTE FERNANDEZ, BANDA EL RECODO	Arrowhead Pond, Anaheim, Calif. May 25	\$569,730 \$125/\$35	7,429 10,577	CIE, Hauser-CIE Events, Nederlander Organization
YANNI	ARCO Arena, Sacramento, Calif. May 8	\$554,520 \$69.25/\$41.25	10,102 sellout	Danny O'Donovan, Concerts West
TIM MCGRAW	Van Andel Arena, Grand Rapids, Mich. May 23	\$552,919 \$65/\$49.50	9,773 12,119	Clear Channel Entertainment
JOURNEY, STYX & REO SPEEDWAGON	Aladdin Theatre for the Performing Arts, Las Vegas May 10	\$531,165 \$95/\$75/\$55	6,897 6,965	Concerts West
JAMES TAYLOR	Verizon Wireless Amphitheater, Charlotte, N.C. May 30	\$527,535 \$45/\$10	18,802 18,812	Clear Channel Entertainment
YANNI	Hollywood Bowl, Hollywood, Calif. May 4	\$526,430 \$129.50/\$104.50	8,773 12,659	Danny O'Donovan, Concerts West
YANNI	Xcel Energy Center, St. Paul, Minn. May 30	\$520,806 \$69/\$41	9,008 10,217	Danny O'Donovan, Concerts West
YANNI	HP Pavilion, San Jose, Calif. May 10	\$509,813 \$77.50/\$50	7,918 9,890	Danny O'Donovan, Concerts West
AVRIL LAVIGNE, GOB, SIMPLE PLAN	Paul E. Tsongas Arena, Lowell, Mass. May 15-16	\$507,944 \$35	15,024 two sellouts	Mass Concerts
YANNI	Arrowhead Pond, Anaheim, Calif. May 3	\$488,435 \$77.50/\$50	8,773 9,652	Danny O'Donovan, Concerts West
YANNI	Savvis Center, St. Louis June 1	\$481,939 \$69.50/\$41.50	8,750 9,688	Danny O'Donovan, Concerts West
YANNI	Pepsi Center, Denver May 21	\$474,810 \$71.50/\$43.50	8,105 9,765	Danny O'Donovan, Concerts West
TIM MCGRAW	Bi-Lo Center, Greenville, S.C. May 25	\$474,519 \$59.75/\$29.75	9,870 sellout	Clear Channel Entertainment, The Messina Group
ANITA BAKER	Wolf Trap National Park, Filene Center, Vienna, Va. May 23	\$473,510 \$42/\$25	13,815 14,056 two shows	in-house
JAMES TAYLOR	Cynthia Woods Mitchell Pavilion, The Woodlands, Texas May 18	\$453,952 \$50/\$25	14,997 15,484	Clear Channel Entertainment
BROOKS & DUNN, RASCAL FLATTS, BRAD PAISLEY, AARON LINES, JEFF BATES, CLEDUS T. JUDD	Hyundai Pavilion at Glen Helen, Devore, Calif. May 24	\$440,330 \$57/\$21.50	13,926 20,216	Clear Channel Entertainment
YANNI	Rose Garden, Portland, Ore. May 16	\$422,193 \$67/\$39.50	7,180 9,220	Danny O'Donovan, Concerts West
JOURNEY, REO SPEEDWAGON & STYX	HP Pavilion, San Jose, Calif. May 16	\$418,735 \$55/\$45/\$35/\$17.50	8,937 12,868	Concerts West
WBLI SUMMER JAM: LL COOL J, MICHELLE BRANCH, SHAGGY, LISA MARIE PRESLEY, & OTHERS	Tommy Hilfiger at Jones Beach Theater, Wantagh, N.Y. May 25	\$417,833 \$86.50/\$26.50	12,202 13,944	Clear Channel Entertainment
YANNI	KeyArena, Seattle May 18	\$414,919 \$67.50/\$39.50	7,675 10,432	Danny O'Donovan, Concerts West
JOURNEY, STYX & REO SPEEDWAGON	ARCO Arena, Sacramento, Calif. May 22	\$413,867 \$53.25/\$48.25/\$38.25/\$28.25	8,493 12,205	Concerts West
TOBY KEITH	Sullivan Arena, Anchorage, Alaska May 24	\$412,688 \$65.50/\$39.50	7,639 sellout	Rick Van Santan, Goldenvoice
JOURNEY, STYX & REO SPEEDWAGON	Delta Center, Salt Lake City May 28	\$393,349 \$66/\$46/\$39.50	8,378 12,782	Concerts West
YANNI	General Motors Place, Vancouver May 17	\$380,954 (\$521,907 Canadian) \$81.50/\$59.50	7,134 9,942	Danny O'Donovan, Concerts West
RED HOT CHILI PEPPERS, QUEENS OF THE STONE AGE, THE MARS VOLTA	Air Canada Centre, Toronto May 13	\$372,473 (\$517,510 Canadian) \$39.59/\$30.59/\$21.23	15,945 sellout	House of Blues Canada
MATCHBOX TWENTY, SUGAR RAY	Air Canada Centre, Toronto May 7	\$369,224 (\$513,889 Canadian) \$49.94/\$35.57/\$23.35	9,032 10,000	House of Blues Canada
ZZ TOP, KENNY WAYNE SHEPHERD, DOUBLE TROUBLE	DTE Energy Music Center, Clarkston, Mich. May 23	\$366,578 \$52.50/\$33.50	15,202 sellout	Clear Channel Entertainment, Palace Sports & Entertainment
BIG HEAD TODD & THE MONSTERS, HOOTIE & THE BLOWFISH	Red Rocks Amphitheatre, Morrison, Colo. May 17	\$354,419 \$44.50/\$39.50	8,813 9,450	Clear Channel Entertainment

Fan Fair Gets New Name, Seeks Broader Audience

Most everyone in the Nashville music community knows that Fan Fair—as it had been so called for some 30 years—was forever changed when the event moved from the ragged-but-right Tennessee State Fair-

grounds to downtown three years ago. Performances are now held at the Nashville Coliseum, Riverfront Park, and at more than a dozen downtown night spots during Fan Fair After Hours.

If anyone had any doubts that this is not your father's Fan Fair, the country music love fest removed them by announcing the event would henceforth be known as the CMA Music Festival, beginning with the June 10-13, 2004, run. The name change reflects the role of its producer, the Country Music Assn. (CMA), and also hints at broadening beyond country music.

CMA executive director Ed Benson says the name change "has a broad range of intent, most of which is focused on trying to enlarge attendance over the next three to five years and to allow for better success in the local market. Our research indicates a negative conno-

could make that happen."

The festival costs about \$2.5 million—\$2.6 million to produce, which is relatively efficient compared with similarly sized events. However, the event gets a huge boost from artists

On The Road™
By Ray Waddell
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eschewing their normal performance fees. The lineup of 42 acts at the Coliseum, 82 downtown, and dozens more after hours would equal close to \$2 million in guarantees at normal rates.

Among the headliners this year were Alan Jackson, Brooks & Dunn, Martina McBride, Kenny Chesney, Alabama, Wynonna, Phil Vassar, Rodney Crowell, Patty Loveless, Billy Ray Cyrus, and many more.

That said, some of country music's biggest stars—including Tim McGraw, Faith Hill, Dixie Chicks, George Strait, Shania Twain, and Toby Keith—did not make an appearance this year.

"We'd always like to have more headliners, but that's just not reality because of scheduling conflicts," Benson says. "I don't think anyone has ever said they're not gonna play Fan Fair. Our schedule is traditionally some headliners, some mid-level acts, and some new acts. The perennials have come to expect that kind of lineup. There may be a perception [among some] that all the stars are always in Nashville during Fan Fair, but that has never been the case."

Even so, the lineup was impressive enough for fans to snag 7,400 advance tickets for 2004's festival, up from 7,290 last year. Still, change hasn't come without its detractors.

"We've been taking some guff from the conservative side of the Fan Fair contingency, the 25% that come on a perennial basis," Benson admits. "But our research says that 50% of our attendees are first-timers."

CHICKS SELLING TIX: The June 6-7 Dixie Chicks concerts at Xcel Energy Center in St. Paul, Minn., were the highest-attended back-to-back concerts to date at the 3-year-old facility. The combined total attendance for the Dixie Chicks' Top of the World tour performances was 39,636. The group performed in front of 19,754 people June 6 and 19,882 on June 7, eclipsing the 33,841 total attendance at Neil Diamond's Oct. 26-27, 2001, performances.



BENSON

tation for the name 'Fan Fair' locally, which is totally based on an out-moded perception."

Meanwhile, CMA producers cited "aggregate attendance" of 124,300, down 1.7% from last year. That means attendance averaged 31,075 per day for the June 5-8, 2003, run. That is a big improvement on the 24,000-person cap set at the fairgrounds, but that doesn't mean the event makes more money now.

"It's enormously expensive to put this show on downtown," says Benson, adding that even with the increased attendance the show still won't be profitable when revenue is weighed against expenses.

"We're right on the fault line of making this financially successful. Another 10,000-15,000 people

Hidden Beach Label Shoring Up More Talent

Singer/songwriter **Lina** finds a new home at Hidden Beach. Her hypnotic fusion of R&B, hip-hop, and swing propelled critical acclaim for her 2001 Atlantic debut, *Stranger on Earth*.

Managed by industry veteran **Skip Miller's** Panda Entertainment Group, Lina expects her Hidden Beach maiden flight to launch later this year.

Rhythm & Blues
By Gail Mitchell
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Among the additional acts on the label's July 1 *Hidden Hits Vol. 1* unsigned-artists compilation (Words & Deeds, *Billboard*, June 14) are **United Soul**, **Kevin Brown**, and BMI/Atlanta's urban showcase winner, singer/songwriter **Tori Alamazé**.

Also on the Hidden Beach docket: **Jill Scott** trombonist **Jeff Brad-**

shaw. He has recorded *Bone Deep*, a solo album guest-starring **Scott, Bilal, Floetry**, and **Glenn Lewis**. It's due in late summer.

HOT FUN: **Floetry** and **Bilal** team up again Aug. 5 for BMI's annual urban awards. They join So So Def/Arista newcomer **Anthony Hamilton** in a tribute to BMI's 2003 Icon honoree, **Isaac Hayes**. Staged at Miami's Fontainebleau Hilton, the event precedes the *Billboard/American Urban Radio Networks R&B/Hip-Hop Conference & Awards* show at Miami's Roney Palace (Aug. 6-8).

WORTH HER SALT: Such talented newcomers as Capitol's **Javier**, Virgin's **Dwele**, DKG's **Rhian Benson**, Hollywood's **Calvin Richardson**, and So So Def/Arista's **Anthony Hamilton** stand at the forefront of a mouthwatering supply of just plain good music that is out now

or coming soon. Add to that list Verve's **Lizz Wright**.

The singer/songwriter's debut, *Salt* (May 13), may be steeped in jazz, but her soul, gospel, blues, and pop influences (**Donny Hathaway**, **Oleta Adams**, **Abbey Lincoln**, **Nina Simone**) are also showing. Wright's mature contralto and sing-anything range belie her 23 years.

"It's hard to answer what my sound is," the Atlanta-based artist says. "Music reflects life, and I'm still learning what's what. I knew recording would be difficult, because I really have no defined sound. And I was determined not to be locked into one. Genres aren't as important as people make them."

Wright plays the 25th annual *Playboy Jazz Festival* June 14-15 at the Hollywood Bowl.

'UH OOOH!' Every summer there are certain songs that are inescapable. No matter where you go, there they are. **Lumidee's** debut single, "Never Leave You (Uh Oooh, Uh Oooh!)" is quickly making a run for that title.

"I've been recording for three years," says Lumidee (pronounced

"Loomie Dee"). "We've been doing our thing in the streets, but we never put anything out until this



single. We just threw it out there, and it got a tremendous response." R&B/hip-hop WQHT (Hot 97) New York on-air personalities DJ

Camilo and **DJ Enuff** were the first to play the single, initially released on New York-based indie Straight Face. The track samples music from "Diwali (Rhythm)" written by **Steven "Lenky" Marsden** (see *Beats & Rhymes*, page 28).

The single is currently No. 15 on the Hot R&B/Hip-Hop Singles & Tracks chart and No. 29 on The *Billboard* Hot 100. It serves as the introduction to Lumidee's Straight Face/Universal debut, *Almost Famous* (June 24).

ON THE RECORD: **Aretha Franklin** returns with a killer single, "The Only Thing Missin'." Produced by **Troy Taylor** (**Whitney Houston**, **Ginuwine**), the song is from her long-awaited and still-untitled Arista album, which arrives Sept. 16.

This will be Franklin's first major Arista release since 1998's *A Rose Is Still a Rose*. The diva herself is producing tracks along with **Jimmy Jam & Terry Lewis** and others... **Tyrha Lindsey**, who has worked with **Valerie Simpson** and **Mary Wilson**, releases her soul/jazz debut, *Everlasting*, through indie LAI Communications (tyrhaonline.com).

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

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. Videoclip availability. © 2003. VNU Business Media, Inc. All rights reserved.

Timbaland, EMI Top ASCAP List

BY RASHAUN HALL

NEW YORK—Timbaland was honored as songwriter of the year and EMI Music Publishing was named publisher of the year during ASCAP's 16th annual Rhythm & Soul Music Awards. Radio icon Hal Jackson was presented with the organization's inaugural *Legendary Broadcaster Award*.

The presentations took place June 10 at the Hammerstein Ballroom of the Manhattan Center in New York. ASCAP president/chairman Marilyn Bergman hosted the event.

Timbaland was recognized for four ASCAP Award-winning songs: Aaliyah's "I Care 4 U" and "More Than a Woman," Tweet's "Oops (Oh My)," and Missy Elliott's "Work It."

"This award is really not mine," Timbaland said during his acceptance speech. "I want to dedicate this to Baby Girl [Aaliyah], who isn't here anymore. I also want to give credit to Ginuwine, Missy, and Playa. The best is yet to come."

Other top song winners were Ashanti's "Foolish" (top R&B/hip-hop song), Nelly's "Hot in Herre" (top rap song), and Fat Joe's "What's Luv?" (top soundtrack song of the year).

When combined with its EMI/Jobete Music Publishing division, EMI Music Publishing scored a total of 16 award-winning songs. Those include "A Woman's Worth" (written

by Alicia Keys and Erika Rose), "Dilemma" (Antoine Macon and Nelly), "Gimme the Light" (Sean Paul and Troy "Troyton" Rami), and "Pass the Courvoisier Part II" (Chad Hugo, Ali Shaheed Muhammad, Mystikal, Q-Tip, and Malik "Phife" Taylor).

This marks the 10th year that ASCAP has named EMI as Rhythm & Soul publisher of the year.



Bergman presented the broadcaster award to New York radio legend Jackson. The black radio pioneer was cited for introducing the music of America's great songwriters and composers to millions of radio listeners. Throughout his long career, Jack-

son has paved the way for many aspiring African-American broadcasters, musicians, and performers. He was the first African-American host of a jazz show on the ABC network, the first African-American to host an interracial network TV show on WNBC-TV, and the first African-American inducted into the National Assn. of Broadcasters Hall of Fame in spring 1980.

Jackson celebrated 60 years in broadcasting in 1999 and continues to be heard on R&B/hip-hop WBSL New York.

"This was one of the greatest nights of my life," Jackson says. "It was such an honor to receive this wonderful award from ASCAP. I'm so grateful for the opportunity to meet and share this experience with so many songwriters and publishers... I can't find the words to thank ASCAP for presenting me with this very special honor."

Beenie Man was honored as the year's top reggae artist. Additional reggae honorees were Shaggy, the late Bob Marley, UB40, and Sean Paul.

The evening's ceremony featured performances by Playa, Ty Tribbett & GA, Glenn Lewis, and Lil' Mo.

ASCAP's Rhythm & Soul Music Awards annually honors songwriters and publishers of the top ASCAP songs in R&B, hip-hop, rap, dance, and reggae. For a complete list of winners, log on to billboard.com/bb/awards/index.jsp.

JUNE 21
2003

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

THIS WEEK	LAST WEEK	2 WKS. AGO	Nielsen Broadcast Data Systems		Nielsen SoundScan		PEAK POSITION	THIS WEEK	LAST WEEK	2 WKS. AGO	PEAK POSITION	Nielsen Broadcast Data Systems		Nielsen SoundScan		PEAK POSITION
			TITLE	PRODUCER (SONGWRITER)	IMPRINT & NUMBER/PROMOTION LABEL	Artist						TITLE	PRODUCER (SONGWRITER)	IMPRINT & NUMBER/PROMOTION LABEL	Artist	
			NUMBER 1		1 Week At Number 1							HOT SHOT DEBUT				
1	4	5	SO GONE ◊	M.ELLIOTT, S.PIKE & JAMAHL (M.ELLIOTT, K.CUNNINGHAM, J.RYE, Z.AHMOUNDELI)	1	Monica	1	50	50	50	50	21 ANSWERS	MIDI MARIA (C.JACKSON, K.RISTO, J.CAMERON, V.CAMERON, C.STONE, J.BURKE)	Lil' Mo Featuring Free	NO LABEL PROMO	50
2	2	4	MAGIC STICK	PHANTOM OF THE BEATS, SHA MONEY (K.JONES, C.JACKSON, C.EVANS, M.CLEVOIX, R.RAVON, R.HAWKINS)	2	Lil' Kim Featuring 50 Cent	2	51	61	70	51	WHAT UP GANGSTA	R.TELOW (C.JACKSON, R.TELOW)	50 Cent	SHADY/AFTERMATH ALBUM CUT/INTERSCOPE	51
3	1	1	21 QUESTIONS ◊	MIDI MARIA (C.JACKSON, K.RISTO, J.CAMERON, V.CAMERON)	1	50 Cent Featuring Nate Dogg	1	52	49	48	52	SHOULDA, WOULDA, COULDA	THE UNDERDOGS (B.MCKNIGHT, H.MASON, JR., D.THOMAS, E.DAWKINS, T.DIXON)	Brian McKnight	MOTOWN ALBUM CUT/UMRG	35
4	3	2	CAN'T LET YOU GO ◊	JUST B, A.T.E. & BASS (J.JACKSON, J.SMITH, C.STONE, D.BRASCO)	2	Fabulous Featuring Mike Shorey & Lil' Mo	2	53	54	58	53	SIGNS OF LOVE MAKIN'	THE UNDERDOGS, T.GIBSON (T.GIBSON, H.MASON, JR., D.THOMAS)	Tyrese	J ALBUM CUT/RMG	53
5	7	10	CRAZY IN LOVE	R.HARRIS (M.B.KNOWLES (B.KNOWLES, R.HARRISON, S.CARTER, E.RECORD)	5	Beyonce Featuring Jay-Z	5	54	55	66	54	CAN'T STOP, WON'T STOP	DIGGA (C.RIES, H.MUHAMMED, D.BRANCH)	Young Gunz	ROC A FELLA/DEF JAM ALBUM CUT/IDJMG	54
6	6	6	PUT THAT WOMAN FIRST	KAYGEE D BINGHAM (K.GIST, D.BINGHAM, B.MUHAMMED, C.LIGHTY, M.BROWN, J.HOAGLAND, W.BELL, B.T.JONES)	5	Jaheim	5	55	45	47	55	HAIL MARY	HURT, M.BADD (T.SHAHUR, B.WASHINGTON, Y.FULAK, K.COOPER, J.PAQUETTE, T.J.WRICE, M.MATHERS, C.JACKSON, T.SMITH)	Eminem, 50 Cent & Busta Rhymes	NO LABEL PROMO	33
7	12	12	ROCK WIT U (AWWWW BABY) ◊	C.SANTANA, I.RV.GOTTLI (A.DIHIJAS, A.PARKER, I.LORENZO)	7	Ashanti	7	56	56	59	56	OFFICIALLY MISSING YOU	7 (S.AURELIUS)	Tamia	ELEKTRA ALBUM CUT/VEG	56
8	5	3	I KNOW WHAT YOU WANT ◊	RICK ROBEK (T.SMITH, W.LEWIS, H.MCNAIRE, L.JONES, R.FISHER, R.THOMAS)	2	Busta Rhymes & Mariah Carey Featuring The Flipmode Squad	2	57	60	60	57	SHAKE YA TAILFEATHER	SH BRIDGES (NELLY, Y.SMITH, M.LEE, J.BRIDGES)	Nelly, P. Diddy & Murphy Lee	BAD BOY SOUNDTRACK CUT/UMRG	57
9	9	9	SNAKE ◊	R.KELLY (R.KELLY)	9	R. Kelly Featuring Big Tigger	9	58	60	60	58	HOT DAMN ◊	THE NEPTUNES (G.THORNTON, T.THORNTON, P.L.WILLIAMS, C.HUGO)	Clipse Featuring Ab-Live & Rosco P. Coldchain	STAR TRAK 51300/ARISTA	58
10	8	8	SAY YES	A.HARRIS (M.AMBROSIO, N.STEWART, A.HARRIS)	8	Floetry	8	59	78	82	59	I STILL LOVE YOU	THE NEPTUNES (P.L.WILLIAMS, C.HUGO)	702	MOTOWN SOUNDTRACK & ALBUM CUT/UMRG	49
11	11	11	NEVER SCARED ◊	A.JOHNSON (BONECRUSHER)	11	Bone Crusher Featuring Killer Mike & T.I.	11	60	57	53	60	FAR AWAY	E.PERRY (KINOWED THE FAMILY SOUL, D.IVORY (F.DANTZLER, A.GRAYDON, E.PERRY))	Kindred The Family Soul	HIDDEN BEACH ALBUM CUT/EPIC	53
12	10	7	GET BUSY ◊	S.MARSDEN (S.HENRIQUES, S.MARSDEN)	1	Sean Paul	1	61	61	61	61	SUPERSTAR ◊	J.MCMILLAN (B.BRAMLETT, L.RUSSELL)	Ruben Studdard	EMI 51786/RMG	61
13	13	13	4 EVER ◊	B.M.COX, C.LOVE (B.M.COX, C.LOVE, C.STONE, J.JACKSON)	13	Lil' Mo Featuring Fabolous	13	62	63	46	63	MY LOVE IS LIKE... WOAH	M.ELLIOTT, C.K.B. HARRISON, E.DAWKINS, R.FAIR (M.ELLIOTT, C.BEREAL, K.BEREAL)	Mya	ARM ALBUM CUT/INTERSCOPE	62
14	22	33	IN THOSE JEANS	J.VINES, E.LUMPKIN, H.MESTER (E.LUMPKIN, H.MESTER)	14	Ginuwine	14	64	70	—	64	GIRLFRIEND ◊	R.KELLY (R.KELLY)	B2K	T.U.G. 79856/EPIC	19
15	20	20	NEVER LEAVE YOU - UH OOH, UH OOOH! ◊	TEDSMOOTH (L.CEDENO, T.MENDEZ, S.MARSDEN)	15	Lumidee	15	65	65	67	65	FANATIC	F.D.KENNEY, JR., V.GREEN (V.S.GREEN, F.D.KENNEY, JR.)	Vivian Green	COLUMBIA ALBUM CUT	64
16	16	16	PUMP IT UP ◊	JUST BLAZE (J.BUDDEN, J.SMITH, J.DAVIS, B.HIGGINS, J.JACKSON, A.S.MUHAMMED, JONES, T.SMITH)	16	Joe Budden	16	66	67	74	66	RIDIN' SPINNERS	DJ.PALANCI, J.J.HOUSTON, P.PREKINE, R.D.CAPITON, R.DUNN, G.B.WHITFIELD, T.TIMMING, C.DUNN, J.R.E.WING, C.A.YOUNG, W.COLLINS, J.PATTERSON, WINE.WESTON	Three 6 Mafia Featuring Lil' Flip	HIPPLE MANGLES ALBUM CUT/COLUMBIA	65
17	18	18	HOW YOU GONNA ACT LIKE THAT	THE UNDERDOGS (T.GIBSON, H.MASON, JR., D.THOMAS, E.DAWKINS)	3	Tyrese	3	67	67	74	67	LET'S GET DOWN	JAZZE PHA (S.MOSS, P.ALEXANDER, R.GRIFFIN, C.HARRIS)	Bow Wow Featuring Baby	COLUMBIA ALBUM CUT	66
18	23	25	GET LOW ◊	LIL JON (J.SMITH, S.NORRIS, E.JACKSON, D.HOLMES)	18	Lil Jon & The East Side Boyz Featuring Ying Yang Twins	18	68	69	75	68	I WANT YOU	C.ROONEY, D.DELUGE (C.ROONEY, G.BRUNO, J.CARTAGENA, B.RUSSELL)	Thalia Featuring Fat Joe	EMI LATIN ALBUM CUT/VIRGIN	67
19	19	21	P.I.M.P.	D.PORTER (C.JACKSON, D.PORTER)	19	50 Cent	19	69	75	—	69	CRAZY	E.RODGERS, C.STURKEN, A.SLATER (E.RODGERS, C.STURKEN, J.COLONI)	Javier	CAPITOL ALBUM CUT	68
20	21	37	RIGHT THURR ◊	TRAK STARZ (S.DAUGHERTY, A.LEE, H.BAILEY)	20	Chingy	20	70	58	49	70	HE PROPOSED	O.CINTRON, B.ARRINGTON, C.SMITH (B.ARRINGTON)	Kelly Price	DEF SOUL ALBUM CUT/IDJMG	58
21	28	31	LIKE A PIMP ◊	D.BANNER (L.CRUMP, W.E.BUTLER)	21	David Banner Featuring Lil' Flip	21	71	77	77	71	GET BY ◊	K.WEST (T.K.GREENE, K.WEST, N.SIMONE)	Talib Kweli	RAWKUS 13338/MCA	29
22	14	14	WHAT WOULD YOU DO?	R.KELLY (R.KELLY)	14	The Isley Brothers Featuring Ronald Isley	14	72	73	68	72	24'S ◊	D.J.TOOMP (C.HARRIS, A.DAVIS)	T.I.	GRAND HUSTLE 88124/ATLANTIC	71
23	25	28	COME OVER	B.M.COX, K.HICKS, JAZZE PHA (B.M.COX, P.ALEXANDER, K.HICKS, J.AUSTIN)	23	Aaliyah	23	73	62	55	73	LIGHTS OUT	DAMIZZA (D.JACKSON, D.ROLISON, W.CALHOUN, R.HARBOR, D.YOUNG)	Westside Connection Featuring Knoc-Turn'Al	HOD BANGIN' /BABY REE ALBUM CUT/BUNGLAD	68
24	32	44	LIKE GLUE ◊	T.KELLY (S.HENRIQUES, T.KELLY)	24	Sean Paul	24	74	62	55	74	STEP DADDY ◊	T.JETTER, HILL (W.A.BLOOM, F.SMITH, S.KING, JR., T.JETTER, HILL)	Hitman Sammy Sam	ROCKY ROAD/COLLIPARK 000434/UMRG	41
25	17	19	I WISH I WASN'T	J.JAM, T.LEWIS (J.HARRIS III, T.LEWIS, J.WRIGHT)	17	Heather Headley	17	75	74	76	75	YOU ALREADY KNOW	T.BELTRIP (J.HAWKINS, T.BELTRIP)	H.A.W.K. Featuring Big T	GHEETO DREAMS ALBUM CUT/GAME FACE	74
26	30	34	ACT A FOOL ◊	K.MCMASTERS (C.BRIDGES, K.MCMASTERS)	26	Ludacris	26	76	59	54	76	MAKE ME A SONG ◊	TIMBALAND, S.STORCH (W.MILLSAP, C.NELSON, T.MOSLEY, K.OEAN, S.GARRETT, R.STEWART, E.SEATS)	Kiley Dean	BEAT CLUB 000460/INTERSCOPE	54
27	27	27	I LOVE YOU ◊	NOKIO, NOKCO (T.RUFFIN, M.ANDREWS, R.WALLER, D.MOREHEAD)	27	Dru Hill	27	77	76	—	77	GET DOWN	NAS, S.REMI (N.JONES, S.GIBBS, J.BROWN, K.BOBBITT, F.WESLEY)	Nas	ILL WILL ALBUM CUT/COLUMBIA	76
28	15	15	BEAUTIFUL ◊	THE NEPTUNES (C.BROADUS, P.L.WILLIAMS, C.HUGO)	3	Snoop Dogg Featuring Pharrell & Uncle Charlie Wilson	3	78	87	72	78	ALL IN THE WAY	M.WHITE, W.VAUGHN (M.WHITE, W.VAUGHN, W.VAUGHN, W.VAUGHN)	Earth, Wind & Fire	KALIMBA ALBUM CUT	77
29	33	38	FRONTIN'	THE NEPTUNES (P.L.WILLIAMS, S.CARTER)	29	Pharrell Featuring Jay-Z	29	79	63	69	79	THUG LUV	S.STORCH (I.JONES, S.STORCH, C.MITCHELL)	Lil' Kim Featuring Twista	QUEEN BEE ALBUM CUT/ATLANTIC	72
30	24	17	IN DA CLUB ◊	DR. DRE, M.ELIZONDO (C.JACKSON, A.YOUNG, M.ELIZONDO)	1	50 Cent	1	80	68	63	80	ICE CREAM	R.KELLY (R.KELLY)	JS	DREAMWORKS S ALBUM CUT	63
31	26	22	NO LETTING GO ◊	S.MARSDEN (W.CHARLES, S.MARSDEN)	14	Wayne Wonder	14	81	64	73	81	CANDI BAR ◊	KHALIL (K.MURRAY, K.ABDUL-RAHMAN, PAUSTIN)	Keith Murray	DEF JAM 000563/IDJMG	63
32	29	23	IGNITION ◊	R.KELLY (R.KELLY)	2	R. Kelly	2	82	82	81	82	21 QUESTIONS (AGAIN)	MARCUS D.L. (C.JACKSON, K.RISTO, J.CAMERON, V.CAMERON, D.SMITH, MARCUS D.L.)	Debra	MASS APPEAL PROMO	42
33	34	35	MISS YOU ◊	T.BISHOP (T.BISHOP, J.AUSTIN)	1	Aaliyah	1	83	90	90	83	TRY IT ON MY OWN ◊	BABYFACE (J.EDMONDS, N.WALTON, BABYFACE, C.SAGER, A.SIMMONS)	Whitney Houston	ARISTA 51156/	81
34	36	36	I'LL NEVER LEAVE ◊	R.KELLY (R.KELLY)	34	R. Kelly	34	84	66	62	84	PON DE RIVER, PON DE BANK ◊	R.BLAKE (D.BRIAN)	Elephant Man	VP 6404/	83
35	47	51	INTO YOU	DJ CLUE, DURO (J.JACKSON, E.SHAUK (IFILL))	35	Fabulous Featuring Tamia Or Ashanti	35	85	72	71	85	I NEED A MAN ◊	7 (I.MARCHAND, S.AURELIUS)	Foxy Brown Featuring The Letter M.	ILL NA NA/DEF JAM 000251/IDJMG	62
36	31	24	I CAN	S.REMI (N.JONES, S.GIBBS, R.HAMMOND)	7	Nas	7	86	81	61	86	PATIENTLY WAITING	EMINEM (C.JACKSON, M.MATHERS, L.RESTO, M.ELIZONDO)	50 Cent Featuring Eminem	SHADY/AFTERMATH ALBUM CUT/INTERSCOPE	56
37	37	30	THE JUMP OFF ◊	TIMBALAND (K.JONES, T.MOSLEY, T.KELLY, R.ROGERS)	8	Lil' Kim Featuring Mr. Cheeks	8	87	79	79	87	ROCK YOUR BODY	THE NEPTUNES (J.TIMBERLAKE, C.HUGO, P.L.WILLIAMS)	Justin Timberlake	JIVE ALBUM CUT	45
38	42	32	IN LOVE WIT CHU ◊	L.T.HUTTON (S.HARRIS, L.T.HUTTON)	32	Da Brat Featuring Cherish	32	88	80	80	88	AMAZIN' ◊	THE NEPTUNES (J.T.S.MITH, P.L.WILLIAMS, C.HUGO)	LL Cool J Introducing Kandice Love	DEF JAM 000310/IDJMG	79
39	42	32	EMOTIONAL ROLLERCOASTER ◊	J.BERVINE (V.S.GREENE, E.ROBERSON, D.SUNLADE)	13	Vivian Green	13	89	71	56	89	DON'T WANNA TRY ◊	FRANKIE J. J.GALVEZ (F.J.BAUTISTA)	Frankie J	COLUMBIA 73672	80
40	41	41	HOW YOU WANT THAT ◊	YOGI, S.COMBS, C.DIMANCHE, SLAM (C.HAWKINS, J.GRAHAM, S.COMBS, J.KNIGHT, K.ROGERS)	41	Loon Featuring Kelis	41	90	91	85	90	CRUSH ON YOU ◊	M.WINANS, THE HIMEN (T.KELLY, M.WINANS, J.KNIGHT)	Mr. Cheeks Featuring Mario Winans	UNIVERSAL 000448/UMRG	52
41	39	29	EXCUSE ME MISS ◊	THE NEPTUNES (S.CARTER, P.L.WILLIAMS, C.HUGO)	1	Jay-Z	1	91	85	86	91	CLOSER ◊	AMP LIVE, M.TIGER (G.MOHLABANE, A.ANDERSON, M.AABERG)	Goapele	5K/BLAZE 0087/ABB	85
42	44	42	STILL BALLIN	FRANK NITTY JOHN (NY J. (T.SHAUK, J.JACKSON, F.PIMENTEL, M.YOUNG))	31	2Pac Featuring Trick Daddy	31	92	86	86	92	WHERE IS THE LOVE? ◊	WILLIAMS, A.P.L. (DE APR FAIR WILLIAMS, J.TIMBERLAKE, J.GOMEZ, A.PINEDA, P.BOARD, M.FRATANTONO, G.PAJON, JR., J.CURTIS)	Black Eyed Peas	ARM 000714/INTERSCOPE	91
43	44	40	FLIPSIDE	JUST BLAZE (L.PRIDGEN, J.SMITH, P.ZAYAS)	40	Freeway Featuring Peedi Crakk	40	93	85	86	93	STOP ◊	SWIZZ BEATZ (S.CARTER, K.DEAN)	Jay-Z	ROC A FELLA/DEF JAM 000358/IDJMG	53
44	38	26	BEWARE OF THE BOYS (MUNDIAN TO BACH KE) ◊	PANJABI MC (PANJABI MC, J.JANJUA, G.LARSON, S.PHILLIPS)	21	Panjabi MC Featuring Jay-Z	21	94	94	98	94	ROLL WIT M.V.P. (WE BE LIKE! THE LA LA SONG) ◊	M.V.P. ENTERTAINMENT (R.CIVILLES, E.NEWMAN, M.PEREZ, M.RIPERTON, R.RUDOLPH)	Stagg Lee	M.V.P. 01128/ARTISTDIRECT	68
45	46	52	DANCE WITH MY FATHER	L.VANDROSS (L.VANDROSS, R.MARK)	46	Luther Vandross	46	95	95	96	95	IF YOU LET ME ◊	D.PAYNE, L.MOSLEY (F.WILSON)	Lou Mosley	JENSTAR 1383	89
46	51	57	LOVE CALLS	KEM (K.DWENIS)	47	Kem	47	96	96	—	96	BLOWIN' ME UP (CALLIN' ME) ◊	T.HOUSE (JUNA, THOUSE, OMEGA)	Zion	ZION/NATIVE 6055/PAL	95
47	48	43	P***YCAT ◊	M.ELLIOTT, E.MCCALLA, JR. (M.ELLIOTT, E.MCCALLA, JR.)	26	Missy "Misdemeanor" Elliott	26	97	83	84	97	RESPECT MY PIMPIN' ◊	C.FULLER (C.FULLER)	Graff International Featuring Jackie Ray Frost	C.GRAFF 50000	96
48	52	65	LA-LA-LA (EXCUSE ME AGAIN) ◊	THE NEPTUNES (S.CARTER, P.L.WILLIAMS, C.HUGO)	49	Jay-Z	49	98	99	—	98	ALL I KNOW ◊	JAZZE PHA, G.STREET, C.LOVE (S.JOHNSON, D.CRAWFORD, P.ALEXANDER, T.BURTON, G.STREET)	Field Mob Featuring Cee-Lo & Jazze Pha	MCA 113950/	77
49	52	65	LA-LA-LA (EXCUSE ME AGAIN) ◊	THE NEPTUNES (S.CARTER, P.L.WILLIAMS, C.HUGO)	49	Jay-Z	49	99	89	91	99	STARTING WITH ME ◊	B.MOSS, SCOTT (B.MOSS, SCOTT)	Brandy Moss-Scott	HEAVENLY TUNES 2005	88
			LA-LA-LA (EXCUSE ME AGAIN) ◊	THE NEPTUNES (S.CARTER, P.L.WILLIAMS, C.HUGO)	49	Jay-Z	49	100	89	91	100	JIMMY MATHIS	TIMBALAND (W.MATHIS, T.MOSLEY, C.MCCOY, K.BUTTREY)	Bubba Sparxxx	BEAT CLUB 000747/INTERSCOPE	99
			LA-LA-LA (EXCUSE ME AGAIN) ◊	THE NEPTUNES (S.CARTER, P.L.WILLIAMS, C.HUGO)	49	Jay-Z	49					CLOSURE	G.LEVERT, R.BOWLAND (G.LEVERT, R.BOWLAND, N.MCKINNEY)	Gerald Levert	ELEKTRA ALBUM CUT/VEG	57

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. ◊ Video clip available. ◊ Indicates retail single available and is removed upon Recording Industry Association of America (RIAA) certification. RIAA certification for net shipment of 500,000 units (Gold). RIAA certification for net shipment of 1 million units (Platinum), with additional million indicated by a number following the symbol. Retail Launch indicates first full week that retail release contributes to song's power total. Airplay-only songs are not eligible for the Hot R&B/Hip-Hop Singles & Tracks until they reach the top 75 of the Hot R&B/Hip-Hop Airplay chart. Song are removed from the Hot R&B/Hip-Hop Singles & Tracks and Hot R&B/Hip-Hop Airplay charts simultaneously if they have been on the Hot R&B/Hip-Hop Singles & Tracks 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. Cas. S. Max-Single available. Catalog number is for. * Indicates unavailable, in which case, catalog number is for. (M), (S), (T), (V), (W), (X), (Y), (Z) respectively, based on availability. ©2003, VNU Business Media, Inc., and Nielsen SoundScan, Inc. All rights reserved.

JUNE 21
2003

Billboard® HOT R&B/HIP-HOP AIRPLAY™

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	2	Magic Stick	LIL KIM FEAT. MC CANT (QUEEN BEE/ATLANTIC)	26	31	Act A Fool	LUDACRIS (DISTURBING THE PEACE/DEF. JAM SOUTH/UMRG)	51	43	Hail Mary	EMINEM, 50 CENT & BUSTA RHYMES (NO LABEL)
2	4	So Gone	MONICA (J/RMG)	27	17	Beautiful	SNOOP DOGG (DOGGYSTYLE/PRIORITY/CAPITOL)	52	53	Signs Of Love Makin'	TYRESE (J/RMG)
3	1	21 Questions	50 CENT (SHADY/AFTERMATH/INTERSCOPE)	28	26	I Love You	DRU HILL (DEF. SOUL/UMRG)	53	38	Beware Of The Boys (Mundian To Bach Ke)	PANJABI MC FEAT. JAY-Z (SEDUENCE)
4	3	Can't Let You Go	FABOLOUS (DESERT STORM/ELEKTRA/VEEG)	29	27	In Da Club	50 CENT (SHADY/AFTERMATH/INTERSCOPE)	54	54	21 Answers	LIL' MO FEAT. FREE (NO LABEL)
5	6	Crazy In Love	BEYONCÉ FEAT. JAY-Z (MUSIC WORLD/COLUMBIA)	30	33	Frontin'	PHARRELL FEAT. JAY-Z (STAR TRAK/ARISTA)	55	—	Shake Ya Tailfeather	NELLY, P. DIDDY & MURPHY LEE (BAD BOY/UMRG)
6	7	Put That Woman First	JAEHIM (DIVINE MILL/WARNER BROS.)	31	24	No Letting Go	WAYNE WONDER (GREENSLEEVES/VP/ATLANTIC)	56	55	Officially Missing You	TAMIA (ELEKTRA/VEEG)
7	11	Rock Wit U (Awww Baby)	ASHANTI (MURDER INC./DEF. JAM/UMRG)	32	29	Ignition	R. KELLY (JIVE)	57	52	Can't Stop, Won't Stop	YOUNG GUNZ (ROC-A-FELLA/DEF. JAM/UMRG)
8	5	I Know What You Want	BUSTA RHYMES & MARIAH CAREY (J/MONARC/RMG/UMRG)	33	39	I'll Never Leave	R. KELLY (JIVE)	58	—	I Still Love You	702 (MOTOWN/UMRG)
9	8	Say Yes	FLOETRY (SOULJAZZ/DREAMWORKS)	34	45	Into You	FABOLOUS (DESERT STORM/ELEKTRA/VEEG)	59	57	Far Away	KINDRED THE FAMILY SOUL (HIDDEN BEACH/EPIC)
10	12	Never Scared	BONE CRUSHER (BREAK EM OFF/SO SO DEF/ARISTA)	35	35	Miss You	AALIYAH (BLACKGROUND/UNIVERSAL/UMRG)	60	60	Hot Damn	CLIPSE (STAR TRAK/ARISTA)
11	9	Get Busy	SEAN PAUL (VP/ATLANTIC)	36	30	I Can	NAS (HILL WILL/COLUMBIA)	61	—	Superstar	RUBEN STUDDARD (J/RMG)
12	10	Snake	R. KELLY FEAT. BIG TIGGER (JIVE)	37	41	If I Can't	50 CENT (SHADY/AFTERMATH/INTERSCOPE)	62	—	My Love Is Like... W.O.A.H.	MYA (A&M/INTERSCOPE)
13	13	4 Ever	LIL' MO FEAT. FABOLOUS (THE GOLD MIND/ELEKTRA/VEEG)	38	34	Emotional Rollercoaster	VIVIAN GREEN (COLUMBIA)	63	69	Fanatic	VIVIAN GREEN (COLUMBIA)
14	22	In Those Jeans	GINUWINE (EPIC)	39	36	The Jump Off	LIL KIM FEAT. MR. CHEEKS (QUEEN BEE/ATLANTIC)	64	56	Girlfriend	B2K (E!/G/EPIC)
15	20	Never Leave You - Uh Ooh, Uh Oooh!	LUMIDEÉ (UNIVERSAL/UMRG)	40	37	Excuse Me Miss	JAY-Z (ROC-A-FELLA/DEF. JAM/UMRG)	65	—	Let's Get Down	BOW WOW FEAT. BABY (COLUMBIA)
16	14	How You Gonna Act Like That	TYRESE (J/RMG)	41	42	Still Ballin'	213 (DEF. JAM/INTERSCOPE)	66	74	Crazy	JAVIER (CAPITOL)
17	15	What Would You Do?	THE ISLEY BROTHERS (DREAMWORKS)	42	46	In Love Wit Chu	GA HINAT FEAT. CHERISH (SO SO DEF/ARISTA)	67	63	Ridin' Spinners	THREE 6 MAFIA (HYFNOTIZE MINDS/LUDU/COLUMBIA)
18	18	Pump It Up	JOE BUDDEN (DEF. JAM/UMRG)	43	40	How You Want That	LOON FEAT. KELIS (BAD BOY/UMRG)	68	71	Lights Out	WESTSIDE CONNECTION (HOD BANGIN' BABY/REE/BUNGALOW)
19	21	Get Low	LIL' JON & THE EAST SIDE BOYZ (BME/TVT)	44	44	Dance With My Father	LUTHER VANDROSS (J/RMG)	69	58	Get By	TALIB KWELI (RAWKUS/MCA)
20	23	Right Thurr	CHINGY (DISTURBING THE PEACE/PRIORITY/CAPITOL)	45	50	Love Calls	KEM (KEMISTRY/MOTOWN/UMRG)	70	66	He Proposed	KELLY PRICE (DEF. JAM/UMRG)
21	28	Like A Pimp	DAVID BANNER FEAT. LIL' FLIP (SRC/UNIVERSAL/UMRG)	46	47	Flipside	FREEMAY FEAT. PEEDIE CRANK (ROC-A-FELLA/DEF. JAM/UMRG)	71	73	You Already Know	H.A.W.K. FEAT. THE LOON (GHETTO DREAMS/GAME FACE)
22	19	P.I.M.P.	50 CENT (SHADY/AFTERMATH/INTERSCOPE)	47	48	Missy	MISSY (MISDEMEANOR/ELLIOTT (THE GOLD MIND/ELEKTRA/VEEG))	72	—	All In The Way	EARTH, WIND & FIRE (KALIMBA)
23	16	I Wish I Wasn't	HEATHER HEADLEY (RCA/RMG)	48	59	What Up Gangsta	50 CENT (SHADY/AFTERMATH/INTERSCOPE)	73	—	Thug Liv	LIL' KIM FEAT. TWISTA (QUEEN BEE/ATLANTIC)
24	25	Come Over	AALIYAH (BLACKGROUND/UNIVERSAL/UMRG)	49	49	Shoulda, Woulda, Coulda	BRIAN MCKNIGHT (MOTOWN/UMRG)	74	—	24's	T.I. (GRAND HUSTLE/ATLANTIC)
25	32	Like Glue	SEAN PAUL (VP/ATLANTIC)	50	51	La-La-La (Excuse Me Again)	JAY-Z (BAD BOY/UMRG)	75	67	I Want You	THALIA FEAT. FAT JOE (EMI/LATIN/VIRGIN)

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

Marsden Has Been 'Busy' On The Charts

One of the architects behind reggae's recent mainstream popularity is producer Steven "Lenky" Marsden. He manned the boards for both Sean Paul's "Get Busy" and Wayne Wonder's "No Letting Go."

The former recently topped the Hot R&B/Hip-Hop Singles & Tracks chart and The Billboard Hot 100. The latter song is currently No. 14 on the Hot 100.

Marsden has also produced a track that features Cam'ron and Buju Banton. In addition, Marsden is an artist in his own right. He recently served as tour keyboardist for Banton. He plans to release his own album sometime in the near future.

In the meantime, fans can check out Marsden's latest Greensleeves compilation, *Masterpiece*.

"I made those songs for *Diwali*," Marsden says, referring to their inclusion on his compilation, released on the Greensleeves label. "I did some different overdubs on them to give each song a different identity."

"With Sean, I added more strings to give a more mystic feel to the track. For Wayne, I did a more R&B-driven track."

Beats & Rhymes™
By Rashaun Hall
rhall@billboard.com



FLASH FORWARD: The legendary Grandmaster Flash is still moving the crowd. The New York-based DJ is penning his memoirs with *Daily News* reporter/biographer Chris Coleman. A title and publisher for the biography are still being determined.

Flash—who is managed by Mark Green at Celebrity Talent Agency—is also jumping into the endorsement game. He has inked deals with Pro-Keds footwear and the American Eagle outfitters (AE) clothing store chain.

He begins shooting the Pro-Keds ads shortly. That campaign is slated to launch in the fall. Under the AE banner, Flash will promote a T-shirt line targeting college kids. More than 700 stores will begin stocking the line in November.

In the meantime, Flash will join fellow DJs Kid Capri, DJ Premier, and Funkmaster Flex in an all-star tribute to the late Jam Master Jay at this year's BET Awards. The event, which will be telecast live, takes place June 24 at Los Angeles' Kodak Theatre.



The success of both singles came as a surprise to Marsden. He sees that success not only as an accomplishment for the artists but for the genre as a whole.

"I'm very happy for artists like Sean and Wayne," Marsden says. "As for dancehall, those guys being in the front will help other guys in Jamaica get a break. It's good for up-and-coming Jamaican artists and the reggae/dancehall business."

The singles' success has benefited Marsden as well. The producer recently completed a remix with pop/rock group Smash

FOR THE RECORD: In the May 10 issue, I noted that Martin Luther is one of several musicians sitting in as a guest guitarist with the Roots on their recent tour. But I forgot to mention that the San Francisco-based singer/songwriter is signed to GoodVibe Recordings.

In the May 24 column, I wrote that *Fantom of the Beats* produced tracks for *Inspectah Deck's The Movement* (I.N.S. Productions/Koch/In the Paint). Unfortunately, because incorrect information was provided, I misspelled *Fantom of the Beats'* name.

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

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	32	Snake/If I'll Never Leave	R. KELLY (JIVE)	26	44	4 Ever	LIL' MO FEAT. FABOLOUS (THE GOLD MIND/ELEKTRA/VEEG)	51	54	Get By	TALIB KWELI (RAWKUS/MCA)
2	28	Frontin'	PHARRELL FEAT. JAY-Z (STAR TRAK/ARISTA)	27	42	Stop/Excuse Me Miss Again	JAY-Z (ROC-A-FELLA/DEF. JAM/UMRG)	52	36	Soldier's Heart	R. KELLY (JIVE)
3	2	In Love Wit Chu	GA BRAT FEAT. CHERISH (SO SO DEF/ARISTA)	28	8	Respect My Pimpin'	GRACIE INTERNATIONAL (GRAFI)	53	—	Hood Money	CNN (CAPONE N NOREAGA) (DEF. JAM/UMRG)
4	1	Don't Wanna Try	FRANKIE J. (COLUMBIA)	29	46	Right Thurr	CHINGY (DISTURBING THE PEACE/PRIORITY/CAPITOL)	54	—	Get Low	LIL' JON & THE EAST SIDE BOYZ (BME/TVT)
5	3	Miss You	AALIYAH (BLACKGROUND/UNIVERSAL/UMRG)	30	39	Beautiful	SNOOP DOGG (DOGGYSTYLE/PRIORITY/CAPITOL)	55	68	Choppa Style	CHOPPA FEAT. MASTER P (TAKE 6/NEW NO LIMIT/UMRG)
6	4	Beware Of The Boys (Mundian To Bach Ke)	PANJABI MC FEAT. JAY-Z (SEDUENCE)	31	25	In Da Club	50 CENT (SHADY/AFTERMATH/INTERSCOPE)	56	69	Smith Bros	BAERWON (ICE WATER/GOODVIBE/FAT BEATS)
7	34	Rock Wit U (Awww Baby)	ASHANTI (MURDER INC./DEF. JAM/UMRG)	32	33	The Jump Off	LIL KIM FEAT. MR. CHEEKS (QUEEN BEE/ATLANTIC)	57	—	Sick Of Being Lonely	FELIX MUD (MCA)
8	11	Never Scared	BONE CRUSHER (BREAK EM OFF/SO SO DEF/ARISTA)	33	—	Jimmy Mathis	BUBBA SPAROOK (BEAT CLUB/INTERSCOPE)	58	51	Like Glue	SEAN PAUL (VP/ATLANTIC)
9	19	Pump It Up	JOE BUDDEN (DEF. JAM/UMRG)	34	27	So Gone	MONICA (J/RMG)	59	—	The Midnight Creep	THE ALCHEMIST/1ST INFANTRY (ALC/LANDSPEED)
10	10	21 Questions	50 CENT (SHADY/AFTERMATH/INTERSCOPE)	35	—	Chow, Chow, Chow	SHOTGUN THE REPRESENTER (BLACK 5 ENTERTAINMENT)	60	45	Nice Girl, Wrong Place	GANG STARR FEAT. BOY B.I.G. (VIRGIN)
11	21	Never Leave You - Uh Ooh, Uh Oooh!	LUMIDEÉ (UNIVERSAL/UMRG)	36	23	Throw Up	RADIEF (D.J. 1447/LANDSPEED)	61	—	Any Type Of Way	BIG DADDY KANE (FAT BEATS)
12	12	Angel	AMANDA PEREZ (POWERHOUSE/VIRGIN)	37	53	Come Close (Closer)	CONWAY (MCA)	62	—	Cry Me A River	JUSTIN TIMBERLAKE (JIVE)
13	13	Starting With Me	BRANDY MOSS SCOTT (HEAVENLY TUNES)	38	41	How You Want That	LOON FEAT. KELIS (BAD BOY/UMRG)	63	55	I Don't Wanna Hurt You	LATIF (MOTOWN/UMRG)
14	6	If You Let Me	LOU MOSLEY (JENSTAR)	39	37	Guess What (Guess Again)	SYLVEENA JOHNSON FEAT. R. KELLY (JIVE)	64	—	Pon De River, Pon De Bank	ELEPHANT MAN (VP)
15	15	63/64	ROZE BOYZ (GREEN TEETH/BAYSIDE)	4	47	Hot Damn	CLIPSE (STAR TRAK/ARISTA)	65	—	Your Pops Don't Like Me (I Really Don't Like This Dude)	NICK CANNON (NICK/JIVE)
16	7	Blowin' Me Up (Callin' Me)	ZION (ZION/NATIVE/P.A.)	41	22	Emotional Rollercoaster	VIVIAN GREEN (COLUMBIA)	66	62	Virginity	TG4 (TUG/ARM/INTERSCOPE)
17	24	Rich Man	RUSSELL FEAT. R. KELLY (R/PP/RAMID/DRPHEUS)	42	9	No Means No	NEE-NEE QUINN (BASE HIT)	67	56	5 Star Hoopie	THE 5 STAR (MCA)
18	16	Breathe	BLU CANTRELL FEAT. SEAN PAUL (REDZONE/ARISTA)	43	5	Who Run This	ROY JONES, JR. (BODY HEAD)	68	—	Smoke Did It	LDS (INNER CIRCLE)
19	20	Can't Let You Go/Damn	FABOLOUS (DESERT STORM/ELEKTRA/VEEG)	34	—	24's	T.I. (GRAND HUSTLE/ATLANTIC)	69	31	I Know What You Want	BUSTA RHYMES & MARIAH CAREY (J/MONARC/RMG/UMRG)
20	14	Act A Fool	LUDACRIS (DISTURBING THE PEACE/DEF. JAM SOUTH/UMRG)	45	48	Step Duddy	HITMAN SAMMY SAM (ROCKY ROAD/COLLUPARK/UMRG)	70	65	Star	702 FEAT. CLIPSE (MOTOWN/UMRG)
21	18	Be About Yours	JAY EL (POWERHOUSE/DRPHEUS)	46	40	All Life Long	MO THINS (DSMD THUGS/RIVIERA)	71	—	Ugly	BLAQUE FEAT. MISSY ELLIOTT (ELEKTRA/VEEG)
22	26	Roll Wit M.V.P. (We Be Like! The La La Song)	STAGGALEE (M.V.P./ARTISTDIRECT)	47	35	Through The Rain	MARIAH CAREY (MCA/ATLANTIC)	72	—	Drop It	LDS (INNER CIRCLE)
23	17	Candi Bar	KEITH MURRAY (DEF. JAM/UMRG)	48	67	Get Busy	SEAN PAUL (VP/ATLANTIC)	73	—	Risky Business	MURS (DEFINITE JUNG)
24	30	Flipside	FREEMAY FEAT. PEEDIE CRANK (ROC-A-FELLA/DEF. JAM/UMRG)	49	49	One For Peedi Crackk	PEEDIE CRANK (ROC-A-FELLA/DEF. JAM/UMRG)	74	—	Back In The Day	MISSY ELLIOTT FEAT. JAY-Z (THE GOLD MIND/ELEKTRA/VEEG)
25	29	Like A Pimp	DAVID BANNER FEAT. LIL' FLIP (SRC/UNIVERSAL/UMRG)	50	73	Hell Is A Flame	BIG C (SOUTHPAW/K.E.S.)	75	—	Incomplete	C. LANAÉ (WRIGHT ENTERPRISES)

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

JUNE 21
2003

Billboard® TOP R&B/HIP-HOP ALBUMS™

Sales data compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan					Sales data compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan								
THIS WEEK	LAST WEEK	2 WKS AGO	WEEKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION	THIS WEEK	LAST WEEK	2 WKS AGO	WEEKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION
1	3	—	2	NUMBER 1 SOUNDTRACK DISTURBING THE PEACE/DEF JAM SOUTH 000426*/DJMGM (12.98/18.98)	1 Week At Number 1 2 Fast 2 Furious	1	50	47	53	1	VARIOUS ARTISTS OMI/UTV 06763/UME (18.98 CD)	Church: Songs Of Soul & Inspiration	50
2	2	1	3	DAVID BANNER SRC/UNIVERSAL 000312*/UMRG (12.98/18.98)	Mississippi: The Album	1	51	44	55	2	DRU HILL DEF SOUL 063377*/DJMGM (12.98/18.98)	Dru World Order	2
3	1	2	4	THE ISLEY BROTHERS FEATURING RONALD ISLEY DREAMWORKS 450409*/INTERSCOPE (12.98/18.98)	Body Kiss	1	52	48	50	3	DONNIE MCCLURKIN VERITY 43199/ZOMBA (12.98/18.98)	Donnie McClurkin... Again	12
4	4	3	5	50 CENT SHADY/AFTERMATH 493544*/INTERSCOPE (12.98/18.98)	Get Rich Or Die Tryin'	1	53	40	48	4	WHITNEY HOUSTON ARISTA 14747 (12.98/18.98)	Just Whitney...	3
5	5	6	7	R. KELLY JIVE 41812/ZOMBA (18.98 CD)	Chocolate Factory	1	54	71	57	5	B2K T.U.G. 86995*/EPIC (12.98 EQ/18.98)	Pandemonium!	3
6	6	5	8	BONE CRUSHER BREAK EM OFF/SO DEF 50995*/ARISTA (18.98 CD)	AttenCHUN!	1	55	51	35	6	FIEND FIEND ENTERTAINMENT 2002 (17.98 CD)	Fiend Presents: Can I Burn? 2	55
7	7	16	9	GINUWINE EPIC 86960 (12.98 EQ/18.98)	The Senior	1	56	32	49	7	B.G. CHOPPA CITY/IN THE PAINT 8465/KOCH (18.98 CD)	Livin' Legend	4
8	11	9	10	GREATEST GAINER LIL JON & THE EAST SIDE BOYZ BME 2370*/TVT (12.98/18.98)	Kings Of Crunk	2	57	57	54	8	KENNY LATTIMORE & CHANTE MOORE ARISTA 14751 (12.98/18.98)	Things That Lovers Do	3
9	8	7	11	LIL' KIM QUEEN BEE/ATLANTIC 83572*/JAG (12.98/18.98)	La Bella Mafia	4	58	69	62	9	THE ROOTS MCA 112996* (18.98 CD)	Phrenology	11
10	13	10	12	SEAN PAUL VP/ATLANTIC 83620*/JAG (12.98/18.98)	Dutty Rock	4	59	67	66	10	2PAC AMARU/DEATH ROW 497070*/INTERSCOPE (18.98/24.98)	Better Dayz	1
11	9	11	13	JAHEIM DIVINE MILL 48214/WARNER BROS. (18.98 CD)	Still Ghetto	3	60	64	62	11	JENNIFER LOPEZ EPIC 86231 (18.98 EQ CD)	This Is Me...Then	5
12	15	14	14	FABOLOUS DESERT STORM/ELEKTRA 62791*/JEG (12.98/18.98)	Street Dreams	3	61	65	60	12	VARIOUS ARTISTS SUCKA FREE/DEF JAM SOUTH 000426*/DJMGM (12.98/18.98)	Lil' Flip And Sucka Free Present 7-1-3 And The Underground Legend: Remixed	35
13	10	4	15	DJ KAYSLAY COLUMBIA 87048*/CRG (12.98 EQ/18.98)	The Streetsweeper: Vol. 1	4	62	64	52	13	DONNIE GIANT STEP/MOTOWN 000324/UMRG (12.98 CD) [M]	The Colored Section	52
14	12	8	16	KELLY PRICE DEF SOUL 586777*/DJMGM (12.98/18.98)	Priceless	2	63	65	60	14	SOUNDTRACK SHADY 493508*/INTERSCOPE (12.98/19.98)	8 Mile	1
15	14	12	17	FLOETRY DREAMWORKS 450313*/INTERSCOPE (17.98 CD)	Floetic	4	64	49	46	15	SOUNDTRACK THA ROW 63053 (18.98 CD)	Dysfunkcional Family	14
16	19	21	18	KEM MOTOWN 067516/UMRG (18.98/12.98) [M]	Kemistry	16	65	73	85	16	VARIOUS ARTISTS RAZOR & TIE 89062 (18.98 CD)	Rasta Jamz	65
17	16	17	19	HEATHER HEADLEY RCA 69376/RMG (12.98/18.98)	This Is Who I Am	14	66	56	64	17	AALIYAH BLACKGROUND/UNIVERSAL 060082/UMRG (12.98/18.98)	I Care 4 U	1
18	17	13	20	CAM'RON PRESENTS THE DIPLOMATS ROC-A-FELLA/DEF JAM 063211*/DJMGM (12.98 CD)	Diplomatic Immunity	1	67	86	67	18	FIELD MOB MCA 113051* (18.98 CD)	From Tha Roota To Tha Toota	4
19	18	18	21	LIL' MO ELEKTRA 62835*/EAG (18.98 CD)	Meet The Girl Next Door	4	68	58	65	19	HEZEKIAH WALKER & THE LOVE FELLOWSHIP CRUSADE CHOIR VERITY 43199/ZOMBA (12.98/18.98) [M]	Family Affair II: Live At Radio City Music Hall	37
20	20	15	22	50 CENT SHADY/AFTERMATH 000108/INTERSCOPE (19.98 DVD/CD)	The New Breed	1	69	63	73	20	ANITA BAKER ATLANTIC 78209/RHINO (17.98 CD)	The Best Of Anita Baker	29
21	23	22	23	EMINEM WEB/AFTERMATH 493290*/INTERSCOPE (12.98/19.98)	The Eminem Show	1	70	70	81	21	CLIPSE STAR TRAK 14735*/ARISTA (12.98/18.98)	Lord Willin'	1
22	25	29	24	TYRESE J 20041/RMG (12.98/18.98)	I Wanna Go There	2	71	68	69	22	DOTTIE PEOPLES ATLANTA INT L 10279 (18.98/13.98)	Churchin' With Dottie	65
23	21	20	25	BUSTA RHYMES J 20043*/RMG (12.98/18.98)	It Ain't Safe No More...	10	72	74	68	23	JAY-Z ROC-A-FELLA/DEF JAM 063380*/DJMGM (15.98/19.98)	The Blueprint 2: The Gift And The Curse	1
24	24	23	26	SCARFACE J PRINCE 42024/RAP-A-LOT (12.98/18.98)	Balls And My Word	3	73	79	71	24	LIL' WYTE HYPNDTIZE MINDS 3604/STREET LEVEL (17.98 CD) [M]	Hypnotize Minds Presents: Doubt Me Now	44
25	22	24	27	LES NUBIANS OMTDWN 82569/HIGHER DCTAVE (17.98 CD)	One Step Forward	16	74	80	58	25	HOT BOYS CASH MONEY/UNIVERSAL 860966*/UMRG (12.98/18.98)	Let 'Em Burn	3
26	28	27	28	TALIB KWELI RAWKUS 113048*/MCA (18.98 CD)	Quality	6	75	60	59	26	KILLER MIKE AQUEMINI/COLUMBIA 86862*/CRG (12.98 EQ/18.98)	Monster	4
27	31	25	29	MOBB DEEP LANDSPEED 9222*/KOCH (14.98 CD)	Free Agents: The Murda Mix Tape	4	76	88	79	27	LIL' FLIP SUCKA FREE/DEF JAM SOUTH 000426*/DJMGM (12.98/18.98)	Undaground Legend	4
28	39	19	30	EARTH, WIND & FIRE KALIMBA 973002 (18.98 CD)	Promise	19	77	72	—	28	T. NAIJA NDK 0537 (15.98 CD)	Rhythm Of Love	72
29	29	31	31	VIVIAN GREEN COLUMBIA 86357*/CRG (12.98 EQ/18.98)	Love Story	14	78	81	80	29	VARIOUS ARTISTS BMG HERITAGE 52522/ARISTA (18.98 CD)	Ultimate Smash Hits	78
30	26	26	32	SNOOP DOGG DDGGYSTYLE/PRIORITY 39157*/CAPITOL (12.98/18.98)	Paid Tha Cost To Be Da BoSS	3	79	82	77	30	LOU MOSLEY JENSTAR 1379 (11.98 CD)	Finally	72
31	27	33	33	BRIAN MCKNIGHT MDTDWN 067315/UMRG (12.98/18.98)	U Turn	4	80	61	78	31	KIRK FRANKLIN GOSPO CENTRIC 70037/ZOMBA (11.98/17.98)	The Rebirth Of Kirk Franklin	1
32	30	36	34	JUSTIN TIMBERLAKE JIVE 41823*/ZOMBA (12.98/18.98)	Justified	2	81	62	63	32	LIONEL RICHIE MDTDWN/UTV 068140/UME (18.98 CD)	The Definitive Collection	31
33	—	—	1	HOT SHOT DEBUT BIG MOE WRECKSHOP 4040 (17.98 CD)	Moe Life	33	82	62	63	33	INDIA.ARIE MDTDWN 064755/UMRG (12.98/18.98)	Voyage To India	1
34	36	28	3	DWELE VIRGIN 80919* (9.98 CD) [M]	Subject	28	83	97	96	34	ASHANTI MURDER INC./JAM 586830*/DJMGM (12.98/18.98)	Ashanti	1
35	46	39	4	KINDRED THE FAMILY SOUL HIDDEN BEACH 86491/EPIC (13.98 EQ CD) [M]	Surrender To Love	35	84	91	76	35	ZIGGY MARLEY PRIVATE MUSIC/RCA VICTOR 11636/AAL (18.98 CD)	Dragonfly	84
36	33	—	5	FRANKIE J COLUMBIA 90073*/CRG (12.98 EQ CD)	What's A Man To Do?	33	85	91	76	36	CHOPPA TAKE FO/NEW NO LIMIT 075007/UMRG (12.98/18.98)	Straight From The N.O.	17
37	35	34	6	WAYNE WONDER VP/ATLANTIC 83628*/JAG (9.98/14.98)	No Holding Back	10	86	55	47	37	STICKY FINGAZ D3 9916/RIVIERA (18.98 CD)	Decade	37
38	45	30	7	FREEWAY ROC-A-FELLA/DEF JAM 586920*/DJMGM (12.98/18.98)	Philadelphia Freeway	3	87	—	—	38	ASHANTI MURDER INC./JAM 000494/DJMGM (9.98 CD)	Ashanti: The 7 Series (EP)	87
39	34	41	8	MISSY ELLIOTT THE GOLD MIND/ELEKTRA 62813*/EAG (12.98/18.98)	Under Construction	2	88	—	—	39	YO GOTTI RAP HUSTLAZ 2490/TVT (18.98 CD) [M]	Life	59
40	53	32	9	ROY HARGROVE PRESENTS THE RH FACTOR VERVE 065192*/VG (12.98 CD) [M]	Hard Groove	32	89	94	94	40	WILLIE CLAYTON END ZONE 2056 (10.98/17.98)	The Last Man Standing	89
41	41	37	10	54TH PLATOON FUBU 9001 (15.98 CD) [M]	All Or N.O.thin	21	90	94	94	41	NIVEA JIVE 41746/ZOMBA (11.98/17.98) [M]	Nivea	35
42	—	—	1	LUTHER VANDROSS J 51885*/RMG (12.98/18.98)	Dance With My Father	42	91	100	95	42	SCARFACE RAP-A-LDT/NOD TRYBE 12646*/VIRGIN (12.98/18.98)	Greatest Hits	10
43	38	45	11	NELLY FO REEL/UNIVERSAL 017747*/UMRG (12.98/18.98)	Nellyville	1	92	89	74	43	LUDACRIS DISTURBING THE PEACE/DEF JAM SOUTH 586446*/DJMGM (12.98/18.98)	Word Of Mouf	1
44	43	44	12	VARIOUS ARTISTS EM/UNIVERSAL/SDNY/ZOMBA 82344/CAPITOL (12.98/18.98)	Now 12	10	93	75	70	44	BABY CASH MONEY/UNIVERSAL 060076*/UMRG (12.98/18.98)	Birdman	4
45	52	40	13	HITMAN SAMMY SAM ROCKY ROAD/COLLAPSER 000380/UMRG (12.98 CD) [M]	Step Daddy	27	94	93	—	45	SOUNDTRACK BLOODLINE/DEF JAM 063615*/DJMGM (12.98/18.98)	Cradle 2 The Grave	3
46	42	38	14	JAY-Z ROC-A-FELLA/DEF JAM 000297/DJMGM (15.98 CD)	Blueprint 2.1	6	95	92	—	46	702 MDTOWN 066130/UMRG (12.98/18.98)	Star	22
47	54	43	15	AMANDA PEREZ PDWERHOWSE 82131*/VIRGIN (18.98 CD) [M]	Angel	36	96	92	—	47	GERALD LEVERT ELEKTRA 62795*/EAG (12.98/18.98)	The G Spot	2
48	37	42	16	NAS ILL WILL/COLUMBIA 86930*/CRG (12.98 EQ/18.98)	God's Son	1	97	98	84	48	LUTHER VANDROSS J 20007/RMG (12.98/18.98)	Luther Vandross	2
49	59	51	17	SYLEENA JOHNSON JIVE 41815/ZOMBA (11.98/17.98) [M]	Chapter 2: The Voice	19	98	87	97	49	BONE THUGS-N-HARMONY RUTHLESS 86594*/EPIC (12.98 EQ/18.98)	Thug World Order	3
							99	87	97		JA RULE MURDER INC./DEF JAM 063487*/DJMGM (12.98/18.98)	The Last Temptation	2
							100	—	—		DIRTY INFINITY/UNIVERSAL 018415/UMRG (12.98/18.98)	Keep It Pimp & Gangsta	13

JUNE 21
2003

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

Sales data compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan					Sales data compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan						
THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	TOTAL CHART WKS	THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	TOTAL CHART WKS
1	1	23	NUMBER 1 EMINEM WEB/AFTERMATH 49028*/INTERSCOPE (12.98/18.98)	The Marshall Mathers LP	120	13	13	13	DR. DRE AFTERMATH 49048*/INTERSCOPE (12.98/18.98)	Dr. Dre—2001	168
2	2	344	BOB MARLEY AND THE WAILERS TUFF GONG/ISLAND 549504/DJMGM (12.98/18.98)	Legend	344	14	8	14	JAY-Z FREEZE/ROC-A-FELLA 50902*/CAPITOL (10.98/16.98)	Reasonable Doubt	281
3	6	374	2PAC DEATH ROW 63008*/KOCH (19.98/25.98)	All Eyez On Me	374	15	15	15	MICHAEL JACKSON EPIC 66073 (12.98 EQ/18.98)	Thriller	252
4	4	116	JAHEIM DIVINE MILL 47452*/WARNER BROS. (11.98/17.98)	[Ghetto Love]	116	16	18	16	MARY J. BLIGE UPTOWN 110681/MCA (16.98/11.98)	What's The 411?	167
5	7	233	2PAC AMARU/DEATH ROW 490301*/INTERSCOPE (19.98/24.98)	Greatest Hits	233	17	20	17	NELLY FO REEL/UNIVERSAL 157743*/UMRG (12.98/18.98)	Country Grammar	140
6	3	29	LUTHER VANDROSS LEGACY/EPIC 10.98 EQ/17.98	Greatest Hits	29	18	—	—	NAS COLUMBIA 57684*/CRG (7.98 EQ/11.98)	Illmatic	71
7	5	167	EMINEM WEB/AFTERMATH 49028*/INTERSCOPE (12.98/18.98)	The Slim Shady LP	167	19	11	11	AL GREEN HI/THE RIGHT STUFF 3020/CAPITOL (10.98/17.98)	Greatest Hits	428
8	9	260	MAKAVELI DEATH ROW 63012*/KOCH (12.98/17.98)	The Don Killuminati: The 7 Day Theory	260	20	19	19	DR. DRE DEATH ROW 63000*/KOCH (11.98/17.98)	The Chronic	315
9	17	352	2PAC AMARU/JIVE 41636/ZOMBA (11.98/17.98)	Me Against The World	352	21	—	—	TWISTA CREATOR S WAY/ATLANTIC 92757*/AG (11.98/17.98) [M]	Adrenaline Rush	133
10	14	274	BONE THUGS-N-HARMONY RUTHLESS 86443*/EPIC (10.98 EQ/15.98)	E. 1999 Eternal	274	22	—	—	DMX RUFF RYDERS/DEF JAM 558227*/DJMGM (12.98/18.98)	It's Dark And Hell Is Hot	184
11	12	282	THE NOTORIOUS B.I.G. BAD BOY 73011*/ARISTA (19.98/24.98)	Life After Death	282	23	—	—	NAS COLUMBIA 67015*/CRG (10.98 EQ/16.98)	It Was Written	94
12	10	395	THE NOTORIOUS B.I.G. BAD BOY 73009*/ARISTA (11.98/18.98)	Ready To Die	395	24	—	—	R. KELLY JIVE 41705*/ZOMBA (12.98/18.98)	tp-2.com	104
						25	—	—	THREE 6 MAFIA HYPNDTIZE MINDS/LDUD 1732/CRG (11.98 EQ/18.98)	When The Smoke Clears Sixty 6, Sixty 1	41

Albums with the greatest sales gains this week. Catalog albums are 2-year old titles that have fallen below No. 100 on The Billboard 200 or reissues of older albums. Total Chart Weeks column reflects combined weeks title has appeared on the Top R&B/Hip-Hop Albums and Top R&B/Hip-Hop Catalog Albums. Recording Industry Assn. of America (RIAA) certification for net shipment of 500,000 album units 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). 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: C Certification for net shipment of 100,000 units (Doro). P Certification of 200,000 units (Platino). T 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.

Regional Mexican Radio Tops Among U.S. Hispanics

LEILA COBO

MIAMI—While regional Mexican is the favored radio format among Hispanics in the U.S., top 40 radio—an English-language format—comes in second.

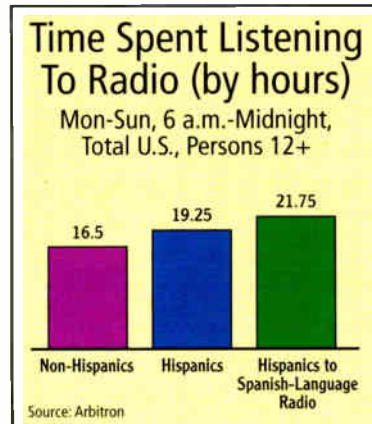
Arbitron's recently released 2003 edition of *Hispanic Radio Today: How America Listens to Radio* tracks radio listening patterns in the U.S. For the first time, it combined consumer data from research firm Scarborough Research to additionally provide detailed information on the consumer habits of Hispanic radio listeners in 2002.

A finding of the Arbitron study is that Spanish-language radio continues to flourish, as does the Hispanic population in the U.S. Today, there are 699 Spanish-language stations in the country, up from 564 only four years ago.

That number represents 5.7% of the 13,685 stations in the country and represents a growth that's a little faster than the overall market, according to Thom Mocarsky, Arbitron VP of communications.

"Spanish formats are booming in

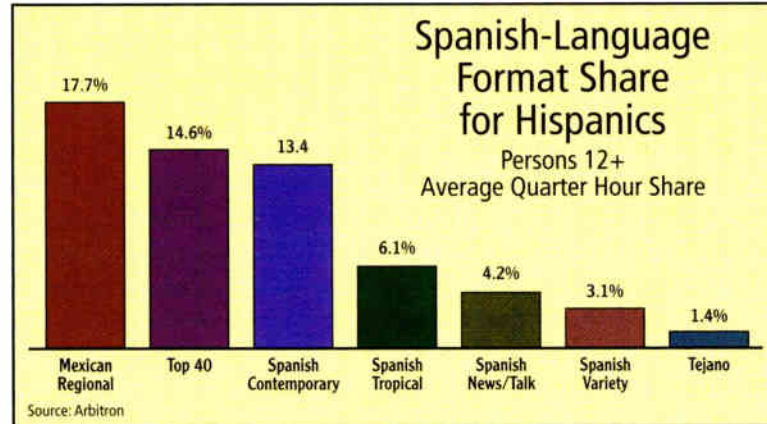
terms of their growth over time," Mocarsky says. "What we're seeing is confirmation of what we knew all along: Hispanics are avid radio listeners—far more than the average."



For one, Hispanics listen to radio more than their non-Hispanic counterparts, averaging about 19 hours per week vs. 16 hours per week for non-Hispanics. When listening to Spanish-language stations only, the average jumps to almost 22 hours per week.

In addition, Spanish radio's total "average quarter-hour persons"

share, which measures the number of people listening to a particular station for more than five minutes at a time, has risen to 8.1% of the nation's total in 2002, up 1.1% from 2001.



When it comes to Spanish-language formats, regional Mexican reigns, just as it does in record sales. The format accounts for 17.7% of all Hispanic listening, up 3.1% from the year before.

But among Hispanic listeners in general, the second-most favored format is English-language top 40, with

14.6% of the audience. Spanish contemporary radio ranks third, with 13.4%—up 2.5% from the year before—while another English-language format, adult contemporary,

follows with 8.2% of the audience. Tropical trails with just 6.1%, and Tejano has a mere 1.4% of listenership, probably because the format is mostly confined to Texas.

Two key programming issues stand out in the study. The first is that while the number of Hispanics aged 18-64 listening to radio is fair-

ly consistent, those 65 and older are the least likely among Hispanics to listen to radio.

Perhaps as important, more than 80% of Hispanics who listen to top 40 English-language radio are under 35, with teens accounting for one-third of all Hispanic top 40 listening. These findings bolster the perennial allegation from many in the record industry that Spanish radio—which is reluctant to play new artists—does not serve the needs of a younger audience.

"The key here is that people who are young prefer the latest stuff, and they will turn to [top 40] as well as Hispanic radio [for it]," Mocarsky says. But, he cautions, "just because they listen to [top 40] radio doesn't mean they don't listen to Spanish-language radio."

Arbitron does not factor in language preference in its market report. Hispanic households, Mocarsky says, are defined as specified by the household members. And although Spanish preference is tracked, it will likely not be used in market reports until 2006 (*Billboard*, Nov. 30, 2002).

Jarabe Looks On Bright Side With 'Bonito'

Does the track "Cambia la Piel," from Spanish band **Jarabe de Palo's** new CD *Bonito*, sound familiar?

Sure it does. It was recorded by **Ricky Martin** for his album *Sound Loaded*, but it was never released as a single.

"Ricky called me and said, 'I want a song by Jarabe de Palo,'" lead singer/songwriter **Pau Donés** says. "And I said, 'I have something I think you'll like.' And he recorded it, but in a completely different style. [The Martin version was produced by **KC Porter**.] And we decided to retake it, because it's a very, very pretty song."

The Jarabe version is the same as the group's live rendition, including the haunting piano solo at the end. But the remainder of the track, a danceable salsa, is as upbeat as most of the album.

Donés says the group's recent

optimism is not because of its change of label, although he describes the band's new deal with Warner (after a mostly phenomenally successful three-album run with Virgin) as "very good" both in economic and artistic terms.

Instead, he says, *Bonito* is the result of "waking up one day and realizing that I was under siege. I read the newspaper, and the information is negative. I walk down the street, and people are angry. I was being attacked by a flow of negative information that almost made me want to stay in bed. So I said, 'We'll do something that doesn't have a bad vibe.' And that's the direction it took. The album is a catalog of [different kinds of] music. But the mood is good."

As for that

Latin Notas
By Leila Cobo
lcobo@billboard.com



DONÉS

other feel-good Spanish phenomenon, TV reality show *Operación Triunfo*, Donés is not so positive.

"The most important thing for an artist isn't fame or money or popularity or glamour," Donés says. "It's art—the capacity to communicate and transmit. And those shows, in the end, are deceitful. People begin to think artists are created in four months and that musicians are like that."

EMMANUEL'S NEW SOUND: How do you market a veteran singer best-known for his romantic material, who releases a double-album of two CDs featuring two completely different styles and aimed at completely different audiences?

Universal Music Latino is taking it slowly but surely with *Emmanuel Presenta . . .*, the new album by Mexican **Emmanuel**. In a complete about-face, the first

CD in the set includes contemporary arrangements of Latin standards from the '50s, '60s, and '70s, while the second CD features remixed versions of the same tracks by such world-renowned DJs as **Roger Sánchez** and **Robbie Rivera**.

Emmanuel Presenta . . . will be marketed to two different audiences. The youth audience will be targeted not by promoting the artist himself but by playing the music in discos and clubs and through street-team marketing.

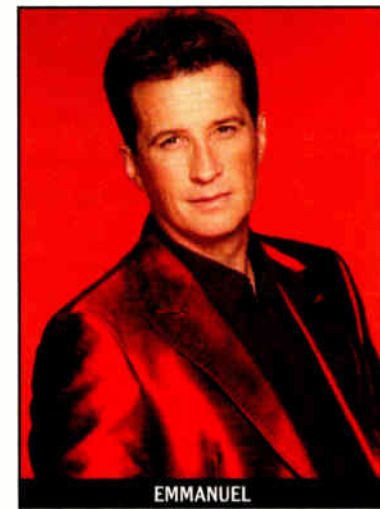
Although the Latin market seldom releases commercial singles, "Guajira" and "Suavecito" will be sold as singles in Europe, with the

hope that success there will rebound back to Latin America.

Also, a Coca-Cola radio campaign during which a DJ announces the single "Bodeguero" has aired on 120 stations nationwide.

"We want to create a Latin dance phenomenon," says **Jesús López**, chairman of Universal Music Latin America/Iberian Peninsula. "The campaign isn't based on Emmanuel; it's based on dance. I hope to sell many maxi-singles. This could be the next 'Mambo No. 5.'"

The second marketing stage will be targeted at the adult contemporary market.



EMMANUEL

FAREWELL: **Baldomero Ricardo Cané Gómez**, who for nearly three decades was a member of seminal Cuban folk group **Los Muñequitos de Matanzas**, died unexpectedly June 5 in his native Matanzas, Cuba. The cause of death was heart failure. Cané was 55. The grandson of **Valentín Cané**, leader of **Sonora Matancera**, Cané was a member of various musical groups in Matanzas before joining **Los Muñequitos** as a singer in 1976.

Cané's strong rumbero voice, coupled with his knowledge of Cuban folklore and popular music and his capacity to stir up audience participation, made him a key member of the group.

Los Prisioneros Regain Musical Freedom

BY MARCELO FERNANDEZ BITAR

SANTIAGO DE CHILE, Chile—Los Prisioneros released their fourth studio album 13 years ago and then dropped out of sight.

During the 1990s, the band—one of the most respected in the history of Chilean rock—lived on in reputation only.

Now, they are back to being an unstoppable success story.

This new chapter in Los Prisioneros' history began in 2001, when the group announced a one-night-only reunion show. After tickets sold out before the advertising campaign had even started, a second show was added.

Those shows, at Santiago's Estadio Nacional, drew more than 120,000 people and became the most attended musical event staged by any Chilean act.

A live album recorded at the shows was released, a nationwide concert tour was programmed, and the band even toured the U.S., Mexico, Spain, Bolivia, and Peru.

Los Prisioneros released a new, self-titled studio album with 10 new songs June 5. The disc sold 20,000 copies during its first three days in stores, according to retailers. The set showcases the band's musical prowess better than any of its earlier recordings.

"We embarked on a project without knowing that it would become so big, so successful, and so long," drummer Miguel Tapia says. Los Prisioneros also includes bassist Claudio Narea and



LOS PRISIONEROS

frontman/guitarist/songwriter Jorge González.

The band released four studio albums on EMI between 1984 and 1990. The final album, *Corazones*, did not feature Narea but was successful nevertheless. The remaining members decided to call it quits in 1992, after a celebrated show at Chile's Viña del Mar festival and a farewell tour.

All three embarked on solo careers or formed new bands but never achieved the level of success of the original act. A 1992 greatest-hits album proved the group's ongoing popularity, as did a two-CD package of previously unreleased material in 1996.

A big element in the success, according to González, is that a new generation of fans,

between 9 and 15 years old, had begun following the group. Now this new fan base far outnumbers the nostalgic fans who witnessed Los Prisioneros' first act in the '80s. González says, "This made it easier to plan a new album, because we could take any musical direction without worrying about alienating our old, diehard fans."

The popularity of Los Prisioneros in Chile is such that a June 5 record signing at retail giant FERIA del Disco had to be suspended because the local city hall demanded an extravagant warranty payment to ensure security for the 10,000-plus expected fans.

The group has fierce political views. The band's current single is "Ultraderecha," a catchy, ska-

infused rhythm with sarcastic, tongue-in-cheek social comments about right-wingers who appear to control government, religion, and economics in the name of freedom.

Although the track has enjoyed ample airplay, Chile's traditionally conservative media has criticized the band. As a result, the group limited interviews at home for the new release and instead focused its promotional efforts on Peru, Ecuador, Colombia, Mexico, and Spain.

For *Los Prisioneros*, band manager Carlos inked a licensing deal with Warner Music Chile. Managing director Alfonso Carbone describes the deal as "non-conventional," because it covers only one album at a time.

Carbone says, "We are sure that this great album can fare well [for Warner] outside Chile, and we consider them a regional priority."

Already, the group's live set has sold a reported 50,000 units; a two-DVD set released last year holds the all-time record for DVD sales in Chile, with 23,000 units. There are also plans for a boxed-set reissue of the band members' solo albums from the 1990s.

The new studio album is the best part of the reunion for Los Prisioneros.

"We always were considered a really creative group, so we obviously could not limit ourselves to concerts [playing only] old songs," González says. "So many years have passed that it was a great moment to show all that we had learned, and an album is always like starting a new band. That is truly exciting."

YERBA BUENA PRESIDENT ALIEN

"...the future sound of urban America" - Interview Magazine



Photo: Mark Seliger



President Alien
#1 Latin Album on
College Radio
(CMJ N Chart)
Produced by Andres Levin

"...a musicologist's dream...a record with tasty detail...something serious gained for pop." - *New York Times*

"...a band that's re-inventing Latin Dance music into something both fresh and funkily familiar." - *Miami Herald*

"...the most eagerly anticipated record to come out of New York's...Latin music scene in years." - *Los Angeles Times*

"Yerba Buena has emerged as a messiah among Latin fans...what 21st century pop music can ideally be." - *Miami New Times*

"...President Alien is as imaginative as it is addictive." - *Amazon.com*

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Billboard® TOP LATIN ALBUMS™

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION	WEEKS	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION	
														WKS
1	1	1	3	RICKY MARTIN SONY DISCOS 70439 (17.98 EO CD)	Almas Del Silencio	1	3	49	49	6	CUISILLOS DE ARTURO MACIAS MUSART 2709/BALBOA (16.98 CD)	Las Romanticas De Cuisillos	41	
2	2	2	5	MARCO ANTONIO SOLIS FONOVISA 350840/UG (16.98 CD)	Tu Amor D Tu Desprecio	1	5	50	37	33	VARIOUS ARTISTS FONOVISA 350791/UG (13.98 CD)	Los 30 Corridos Mas Prohibidos	27	
3	6	7	13	A.B. QUINTANILLA III PRESENTS KUMBIA KINGS EMI LATIN 40514 (16.98 CD)		4	1	51	52	53	VARIOUS ARTISTS UNIVISION 310126/UG (14.98 CD)	Parranda Tequilera: 25 Exitos	51	
4	5	3	10	LOS TEMERARIOS/LOS BUKIS FONOVISA 350832/UG (14.98 CD)	20 Inolvidables	1	1	52	47	45	ANTONIO AGUILAR MUSART 12708/BALBOA (5.98/12.98)	Con Tambora	40	
5	3	5	55	JUANES Δ ² SURCO 017532/UNIVERSAL LATINO (16.98 CD) [M]	Un Dia Normal	2	1	53	45	41	EL PODER DEL NORTE DISA 724071 (13.98 CD)	Querer Es...22 Poderosos Exitos	30	
6	4	9	2	GRUPO BRYNDIS DISA 726995 (18.98 CD/DVD) [M]	Memorias	4	1	54	50	46	VARIOUS ARTISTS UNIVISION 310110/UG (16.98 CD)	Arcoiris Musical Mexicano Vol. 3	12	
7	9	6	8	GRUPO MOJADO UNIVISION 310112/UG (14.98 CD) [M]	30 Inolvidables	6	1	55	46	35	INDIA ○ SONY DISCOS 87454 (16.98 EO CD) [M]	Latin Songbird: Mi Alma Y Corazon	7	
8	8	8	11	CONJUNTO PRIMAVERA FONOVISA 350786/UG (14.98 CD) [M]	Nuestra Historia	4	1	56	53	50	GERMAN LIZARRAGA DISA 727037 (14.98 CD)	Su Historia Musical: 32 Pegaditas	30	
9	12	15	11	PEPE AGUILAR UNIVISION 310119/UG (16.98 CD) [M]	Y Tenerte Dtra Vez	1	1	57	43	40	NAPOLEON UNIVISION 310120/UG (14.98 CD)	30 Inolvidables	33	
10	11	16	42	MANA Δ ² WARNER LATINA 48566 (10.98/18.98)	Revolucion De Amor	1	1	58	51	51	INTOCABLE EMI LATIN 80819 (21.98 CD/DVD)	La Historia	1	
11	10	10	11	BRONCO FONOVISA 350787/UG (14.98 CD) [M]	30 Inolvidables	3	1	59	NEW	1	RICARDO MONTANER WARNER LATINA 60317 (17.98 CD)	Prohibido Dlvidar	59	
				\$\$\$ GREATEST GAINER \$\$\$					60	54	54	LOS TIGRES DEL NORTE FONOVISA 050666/UG (14.98 CD)	La Reina Del Sur	1
12	23	—	2	LA LEY WEA ROCK 60265/WARNER LATINA (17.98 CD)	Libertad	12	1	61	48	43	LOS ASKIS DISA 726999 (15.98 CD/DVD)	Ritmo Y Sabor	28	
13	7	4	3	HECTOR & TITO VI 450583 (22.98 CD) [M]	La Historia Live	4	1	62	NEW	1	VARIOUS ARTISTS UNIVISION 310117/UG (14.98 CD)	Como Te Extran 70's Y 80's: 20 Exitos Vol. 3	62	
14	14	13	17	INTOCABLE EMI LATIN 80818 (14.98 CD)	La Historia	3	1	63	57	36	DUELO UNIVISION 310116/UG (14.98 CD)	Desde Hoy	36	
15	22	22	3	LOS ANGELES DE CHARLY FONOVISA 350872/UG (13.98 CD)	Recuerdos	15	1	64	NEW	18	SOUNDTRACK MILAN 36005 (17.98 CD)	Talk To Her	24	
16	15	12	31	PANCHO BARRAZA MUSART 2713/BALBOA (16.98 CD) [M]	Las Romanticas De Pancho Barraza	12	1	65	55	64	GRUPO BRYNDIS DISA 727040 (14.98 CD)	Memorias	55	
17	13	11	3	LOS TUCANES DE TIJUANA UNIVERSAL LATINO 036202 (14.98 CD) [M]	Imperio	11	1	66	69	59	LOS REHENES FONOVISA 350671/UG (13.98 CD)	Dtro Vino, Dtra Copa	46	
18	19	21	3	JOSE FELICIANO UNIVERSAL LATINO 000083 (17.98 CD)	Senor Bolero 2	2	1	67	NEW	1	SORAYA EMI LATIN 81120 (14.98 CD)	Soraya	67	
19	20	14	5	INDUSTRIA DEL AMOR UNIVISION 310114/UG (14.98 CD) [M]	30 Inolvidables Vol. 2	11	1	68	58	58	LIMITE UNIVERSAL LATINO 066373 (8.98/13.98) [M]	Soy Asi	8	
20	16	17	31	SHAKIRA Δ ² SONY DISCOS 87611 (15.98 EO CD)	Grandes Exitos	1	1	69	71	—	LA ONDA EMI LATIN 83892 (13.98 CD)	Dtra Dnda	69	
				🎵 HOT SHOT DEBUT 🎵					70	63	72	GILBERTO SANTA ROSA SONY DISCOS 70371 (15.98 EO CD)	Solo Bolero	40
21	—	—	1	VARIOUS ARTISTS DISA 727042 (14.98 CD)	Las 30 Cumbias Mas Pegadas Vol. 2	21	1	71	61	67	KUMBIA KINGS ○ EMI LATIN 42526 (7.98/11.98)	All Mixed Up: Los Remixes	3	
22	21	19	6	VARIOUS ARTISTS FONOVISA 350837/UG (13.98 CD)	30 De Sax En Sax Vol. 1	14	1	72	66	61	SIN BANDERA Δ ² SONY DISCOS 84806 (16.98 EO CD) [M]	Sin Bandera	12	
23	17	20	16	THALIA EMI LATIN 81595 (14.98 CD) [M]	Thalia's Hits Remixed	7	1	73	NEW	5	VARIOUS ARTISTS INTEGRITY 19629/TIME LIFE (18.98 CD)	Songs 4 Worship En Espanol: Canta Al Senor	2	
24	18	18	12	IBRAHIM FERRER WORLD CIRCUIT/NONESUCH 73650/AG (18.98 CD) [M]	Buenos Hermanos	6	1	74	70	69	VARIOUS ARTISTS DISA 727039 (13.98 CD)	Historia Musical Grupera	18	
25	26	52	53	THALIA Δ ² EMI LATIN 39753 (10.98/17.98) [M]	Thalia	1	1	75	67	71	MOLOTOV SURCO 066661/UNIVERSAL LATINO (14.98 CD)	Dance & Dense Denso	19	
26	27	29	34	SELENA ○ EMI LATIN 42096 (16.98 CD)	Dnes	4	1							
27	31	24	6	BANDA EL RECODO/BANDA MACHOS UNIVISION 310144/UG (14.98 CD)	Las Dos Grandes	20	1							
28	30	37	11	SOUNDTRACK DG 474150/UNIVERSAL CLASSICS GROUP (13.98 CD)	Frida	4	1							
29	36	25	8	LOS RAZOS RCA 50631/BMG LATIN (13.98 CD) [M]	Hierbabuena	12	1							
30	34	31	17	LOS REHENES DISA 727034 (14.98 CD) [M]	Historia Musical: 30 Pegaditas	10	1							
31	24	28	19	RY CODDER MANUEL GALBAN PERRO VERDE/NONESUCH 79691/AG (18.98 CD)	Mambo Sinuendo	1	1							
32	28	32	7	JOAN SEBASTIAN MUSART 12867/BALBOA (8.98/13.98)	Coleccion De Dro	28	1							
33	38	26	27	LOS BUKIS FONOVISA 050691/UG (14.98 CD) [M]	30 Inolvidables	1	1							
34	29	27	19	VARIOUS ARTISTS UNIVISION 310099/UG (13.98 CD)	30 Gruperas De Coleccion	6	1							
35	25	—	2	VARIOUS ARTISTS PINA 270138/UNIVERSAL LATINO (14.98 CD)	Pina The Company	25	1							
				🔥 PACESETTER 🔥										
36	62	—	2	EL COYOTE Y SU BANDA TIERRA SANTA EMI LATIN 84534 (13.98 CD)	Grandes Exitos Originales	36	1							
37	39	34	10	LOS RIELEROS DEL NORTE FONOVISA 350794/UG (14.98 CD) [M]	En Vivo	16	1							
38	33	39	24	CELIA CRUZ SONY DISCOS 87607 (14.98 EO CD)	Hits Mix	31	1							
39	35	44	9	TIZIANO FERRO EMI LATIN 82884 (13.98 CD)	Rojo Relativo	35	1							
40	32	23	11	ALEXANDRE PIRES RCA 50632/BMG LATIN (16.98 CD) [M]	Estrella Guia	12	1							
41	42	30	11	RIGO TOVAR FONOVISA 350788/UG (14.98 CD) [M]	30 Inolvidables	15	1							
42	60	—	4	LOS PLAYER'S MUSART 2741/BALBOA (12.98 CD)	Ranchero De	42	1							
43	41	42	3E	ENRIQUE IGLESIAS ● UNIVERSAL LATINO 064385 (11.98/18.98)	Quizas	1	1							
44	49	55	59	CHAYANNE Δ ² SONY DISCOS 84667 (10.98 EO/16.98) [M]	Grandes Exitos	1	1							
45	NEW	1	1	EROS RAMAZZOTTI RCA 52294/BMG LATIN (17.98 CD)	9 (Spanish Version)	45	1							
46	40	38	9	JACI VELASQUEZ SONY DISCOS 87652 (16.98 EO CD)	Milagro	24	1							
47	44	47	28	RICARDO ARJONA Δ ² SONY DISCOS 84564 (17.98 EO CD) [M]	Santo Pecado	3	1							
48	65	60	17	LOS HURACANES DEL NORTE UNIVISION 310103/UG (15.98 CD) [M]	28 Huracanazos	10	1							

LATIN POP ALBUMS	TROPICAL/SALSA ALBUMS	REGIONAL MEXICAN ALBUMS
RICKY MARTIN ALMAS DEL SILENCIO (SONY DISCOS)	IBRAHIM FERRER BUENOS HERMANOS (WORLD CIRCUIT/NONESUCH/AG)	MARCO ANTONIO SOLIS TU AMOR D TU DESPRECIO (FONOVISA/UG)
A.B. QUINTANILLA III PRESENTS KUMBIA KINGS 4 (EMI LATIN)	CELIA CRUZ HITS MIX (SONY DISCOS)	LOS TEMERARIOS/LOS BUKIS 20 INOLVIDABLES (FONOVISA/UG)
JUANES UN DIA NORMAL (SURCO/UNIVERSAL LATINO)	INDIA LATIN SONGBIRD, MI ALMA Y CORAZON (SONY DISCOS)	GRUPO BRYNDIS MEMORIAS (DISA)
MANA REVOLUCION DE AMOR (WARNER LATINA)	VARIOUS ARTISTS BACHATAHITS 2003 (J&N/SONY DISCOS)	GRUPO MOJADO 30 INOLVIDABLES (UNIVISION/UG)
LA LEY LIBERTAD (WEA ROCK/WARNER LATINA)	MONCHY & ALEXANDRA CONFESIONES... (J&N/SONY DISCOS)	CONJUNTO PRIMAVERA NUESTRA HISTORIA (FONOVISA/UG)
HECTOR & TITO LA HISTORIA LIVE (VI)	GILBERTO SANTA ROSA VICEVERSA (SONY DISCOS)	PEPE AGUILAR Y TENERTE DTRA VEZ (UNIVISION/UG)
JOSE FELICIANO SEÑOR BOLERO 2 (UNIVERSAL LATINO)	MARC ANTHONY LIBRE (COLUMBIA/SONY DISCOS)	BRONCO 30 INOLVIDABLES (FONOVISA/UG)
SHAKIRA GRANDES EXITOS (SONY DISCOS)	ELVIS CRESPO GREATEST HITS (SONY DISCOS)	INTOCABLE LA HISTORIA (EMI LATIN)
THALIA THALIA'S HITS REMIXED (EMI LATIN)	AVENTURA WE BROKE THE RULES (PREMIUM LATIN/J&N)	LOS ANGELES DE CHARLY RECUERDOS (FONOVISA/UG)
THALIA THALIA (EMI LATIN)	RAPHY LEAVITT Y LA SELECTA EN VIVO 30 ANIVERSARIO (VI)	PANCHO BARRAZA LAS ROMANTICAS DE PANCHO BARRAZA (MUSART/BALBOA)
SELENA ONES (EMI LATIN)	VARIOUS ARTISTS SALSASHITS 2003 (J&N/SONY DISCOS)	LOS TUCANES DE TIJUANA IMPERIO (UNIVERSAL LATINO)
RY CODDER MANUEL GALBAN MAMBO SINUENDO (PERRO VERDE/NONESUCH/AG)	VARIOUS ARTISTS DUO BACHATERO (EMI LATIN)	INDUSTRIA DEL AMOR 30 INOLVIDABLES VOL. 2 (UNIVISION/UG)
VARIOUS ARTISTS PINA THE COMPANY (PINA/UNIVERSAL LATINO)	CELIA CRUZ LA NEGRA TIENE TUMBADO (SONY DISCOS)	VARIOUS ARTISTS LAS 30 CUMBIAS MAS PEGADAS VOL. 2 (DISA)
TIZIANO FERRO ROJO RELATIVO (EMI LATIN)	VARIOUS ARTISTS LOS MEJORES DE LA BACHATA 2003 (MOCK & ROLL/SONY DISCOS)	VARIOUS ARTISTS 30 DE SAX EN SAX VOL. 1 (FONOVISA/UG)
ALEXANDRE PIRES ESTRELLA GUIA (RCA/BMG LATIN)	VICTOR MANUELLE LE PREGUNTABA A LA LUNA (SONY DISCOS)	BANDA EL RECODO/BANDA MACHOS LAS DOS GRANDES (UNIVISION/UG)
ENRIQUE IGLESIAS QUIZAS (UNIVERSAL LATINO)	VARIOUS ARTISTS REVENTON (MOCK & ROLL/SONY DISCOS)	SOUNDTRACK FRIDA (DG/UNIVERSAL CLASSICS GROUP)
CHAYANNE GRANDES EXITOS (SONY DISCOS)	VARIOUS ARTISTS MERENHITS 2003 (J&N/SONY DISCOS)	LOS RAZOS HIERBABUENA (RCA/BMG LATIN)
EROS RAMAZZOTTI 9 (SPANISH VERSION) (RCA/BMG LATIN)	THE SPANISH HARLEM ORCHESTRA UN GRAN DIA EN EL BARRIO (ROPEAD OPE/AG)	LOS REHENES HISTORIA MUSICAL 30 PEGADITAS (DISA)
JACI VELASQUEZ MILAGRO (SONY DISCOS)	SIDESTEPPER 3AM (IN BEATS WE TRUST) (PALM)	JOAN SEBASTIAN COLECCION DE ORD (MUSART/BALBOA)
RICARDO ARJONA SANTO PECADO (SONY DISCOS)	VARIOUS ARTISTS BACHATA EN LA CALLE OCHO 2003 (PROTEL/UNIVERSAL LATINO)	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 (Platino). △² Certification of 400,000 units (Multi-Platino). *Astenski 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.

Latin Music 6 Pack

2003 #3

BILLBOARD'S ONGOING COVERAGE OF THE LATIN MUSIC INDUSTRY

The Rise Of Rap

The Number Of Latin Artists And Size Of Latin Audiences Keeps Growing

Rap, hip-hop and reggaetón (a modern form of reggae dancehall) are hardly new to the Latin market. Over the past decade, rappers have become a

seen a rise in rap acts on Billboard's Top Latin Albums charts, as more and more artists are being scooped up for major distribution, with labels like EMI, Sony and Universal expressing their interest in developing the genre.

Among the new batch of rising acts and established artists expanding their horizons, here are a handful to keep an eye on.

DADDY YANKEE

At 26, Ramón Ayala, better known as "Daddy Yankee," is already a veteran of the rap/reggaetón field and—since childhood—has been

"I feel very grateful because it's been 13 years of making music. To be accepted by the public is very difficult," says Daddy Yankee, who made Billboard's Top Latin Albums chart for the first time last year. "I have to be realistic: if artists do not innovate, their career is over. As long as I am healthy, I'm gonna keep on working with lots of energy," he adds.

Daddy Yankee has also developed an eye for production, and has collaborated with Nicky Jam, Guatauva and Playero. His latest album, *El Cangri.com*, which he also produced, was nominated for a Latin Grammy.

This year, Daddy Yankee is expanding his reach, and he recently visited Honduras and Panama for promotion. In August, he will release his sixth album, *El Cangri.com 2: Barrio Fino*, on VI Music, which is currently distributed by UMVD. The album's launch will be supported by a massive concert at the Roberto Clemente Coliseum in San Juan, Puerto Rico.

DON OMAR

William Omar Landrón Rivera, artistically known as Don Omar, is Puerto Rico's up-and-coming rap/reggaetón artist. He started singing in church, where he was part of such groups as the No Limits House Band and the Christian Rappers. But, in the last three years, his participation on more than 20 rap albums has made him very popular in the genre. His latest contribution was to *MTP*, a multi-artist compilation in which his song "Dale Don Dale" was chosen as the radio single, helping

Continued on page LM-4



Tego Calderón

common feature on many pop albums, and, more telling, various acts—from Sindicato Argentino del Hip Hop to Orishas—have appeared on the Billboard charts and in mainstream consciousness.

The rap movement is significant enough that there is a rap category at the Latin Grammys, destined to serve purveyors of the genre from the entire Spanish-language marketplace. But here in the U.S., the rise of Spanish-language rap as a movement has been hampered by a lack of mainstream distribution. While many of the best-selling rising rap acts reside in Puerto Rico, most are signed to independent deals. Distribution of the albums is independent, as well, and is mostly confined to the island. But the past year has



Don Omar

using songs to paint a portrait of the social issues he has experienced. His discography includes five albums and more than 50 guest appearances (a common trend in the rap/reggaetón field), including collaborations with Anglo and Latin artists Nas, DJ Tony Touch, Big Pun, Grupo Mania, Olga Tañón and Domingo Quiñones.

Picky Publishers

Pubs Are Being More Selective About Signings And More Serious About Synch Rights

BY LEILA COBO

MIAMI—It used to be that one co-writing credit on Billboard's Hot Latin Tracks chart or on a moderately successful album could get you a comfortable little publishing deal—one where you turned in songs that the publisher would shop. Also, singer/songwriters with artistic aspirations used to land record deals via their publishers, who would nurture and develop them and then showcase them to labels. But in the Latin music world, those days, while not entirely over, are cer-

acts and doling out advances, and by looking for new sources of revenue.

"We are definitely taking into consideration the current condition of the record industry when making writer deals, because there's no way around the fact that fewer record sales mean less money from mechanicals," says Claribel Cuevas, senior creative director of Famous Music Publishing. "The focus is to get great songs placed, which will give us more chances of getting singles,



From left: *peermusic's* Spanberger, *EMI's* Casonú and *Universal's* Alvarez

tainly fading, as publishers read-just the way they do business due to the realities of depressed sales and the virtual disappearance of the Latin American market.

COPING WITH LESS

"You're signing less, you're trying to pay less; you're looking for deals that have gained some success," says Kathy Spanberger, president of *peermusic*. "It's harder and harder to develop talent in the long run. If there's any expansion, it's in TV and alternative marketing. And you mine the gold that most publishers have—and we have—which is the catalog." Times are "stringent," adds Spanberger. "But it doesn't stop."

The way to keep it going, say publishing executives, is by being increasingly selective when it comes to signing new

thus generating more income and reducing the risk of not recouping on our writers. In the meantime, I believe that publishers have to be more conservative with our writer advances."

This certainly means that some artists freak out when their contracts are up for renewal, or when they get an offer that doesn't quite jive with their expectations.

"But it's better to have a deal than no deal," notes Spanberger. "There aren't too many places to go."

Of course, this doesn't mean that no one is getting signed, or that big advances aren't available for writers who are delivering hits.

When it comes to signing untested writers, however, "we are very selective and use all the

Continued on page LM-4

ASCAP IS IN DA HOUSE... LATIN RAP & HIP HOP



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Conference Panelists Rally Around Rap

BY JUDY CANTOR

Proclaiming rap "a revolution in Latin music," participants and audience members championed the future of the genre at a Billboard Latin Music Conference panel in May that felt more like a rally than an industry seminar.

"There will be a time when Spanish rap and reggae will be accepted by the mainstream," said Oscar Cortez, known as DJ Kazzanova, who produces a daily rap segment on WCAA Latino Mix in New York. "Mainstream does not mean pop. A

label executives on the panel or in the audience was viewed by participants as indicative of the work that needs to be done for Latin rap to be seen as a viable genre, despite vibrant underground scenes in markets including Miami, where the conference was held, New York, Los Angeles and Chicago.

"The movement has gone through changes, and it's going to keep evolving," said Anthony Perez, producer and director, of Perfect Image Film & Video Pro-



Magic Juan

lot of people are getting up-to-date with real Spanish hip-hop and recognizing the music from the street." Cortez's and other panelists' comments were greeted with cheers from audience members, who displayed the grassroots enthusiasm for rap, reggaeton and other hip-hop styles that have made the music so popular among Latin American and U.S. youth.

"Right now, it's about taking chances," said panel moderator Yolanda Foster, VP of programming at Mun2 Television, whose live daily show *The Roof* showcases artists from the urban Latin scene. "That's what's making a difference. We're educating the advertisers. We're bringing them a whole new market of urban and bilingual. The street has to keep busy, because the big guys will start listening."

Several panelists pointed to the success in Puerto Rico of dancehall-style reggaeton as an example of the possibilities for rap in other Latin markets. "Reggaeton is a voice that hasn't been heard in a while, the voice of the Pueblo," said Robi Draco Rosa, artist, producer and founder of the label Phantom Vox, adding that reggaeton makes up 60%-70% of all record sales in Puerto Rico. "This is such an exciting time."

The lack of a presence by major-

duction, which produces programming for Mun2. "As record labels become more interested, we all have to fight against bureaucracy and established agendas. We can't think that we're going to change people's square way of thinking in a day."

Perez and other participants urged those working with rap to increase awareness by stepping up street marketing efforts. "We have to clear the path," he said. "No one's going to clear it for us."

Panelists acknowledged that, as in the Anglo world, producers and promoters have to make efforts to eradicate prejudices about rap music and rap artists. In addition, they advocated for urban Latin music that could break down geographical and cultural barriers and appeal to young audiences in diverse Spanish-speaking countries and U.S. regions.

"Black is black everywhere you go," said Dominican rapper and producer Magic Juan, who had early success as the lead singer of seminal Latin rap group Proyecto Uno. "But Latin is a bunch of different countries. We've got to find a way to make it musically hot so that everyone, everywhere, will get what's going on. That's what's going to make this music really popular." ■

Rapping Up The Charts

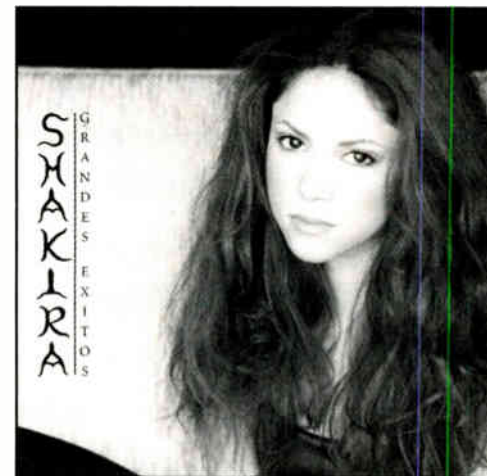
Most chart recaps in the Latin Music 6-Pack for Hot Latin Tracks and Top Latin Albums are year-to-date rankings, beginning with the Dec. 7, 2002, issue (the start of the 2003 chart year) and running through the May 24 issue. The recap for the Top Latin Rap/Hip-Hop Albums runs from the June 1, 2002, issue through the May 24 issue.

The Hot Latin Tracks recap is based on radio stations' gross audience impressions as monitored by Nielsen Broadcast Data Systems. Titles receive credit for airplay for each week they appear on the chart. The recaps for Top Latin Albums and Top Latin Rap/Hip-Hop Albums are based on point-of-sale data as compiled by Nielsen SoundScan. Titles receive credit for sales for each week they appear on the pertinent chart. The Top Rap/Latin Hip-Hop Albums recap was culled using information from the Top Latin Albums chart.

Top Latin Albums

Pos. TITLE—Artist—Imprint/Label

- 1 **GRANDES EXITOS**—Shakira—Sony Discos
- 2 **UN DIA NORMAL**—Juanes—Surco/Universal Latino
- 3 **LAS KETCHUP**—Las Ketchup—Shakertown/Columbia/Sony Discos
- 4 **MAMBO SINUENDO**—Ry Cooder Manuel Galban—Perro Verde/Nonesuch/AG
- 5 **SANTO PECADO**—Ricardo Arjona—Sony Discos
- 6 **30 INOLVIDABLES**—Los Bukis—Fonovisa/UG
- 7 **LA HISTORIA**—Intocable—EMI Latin
- 8 **LA REINA DEL SUR**—Los Tigres Del Norte—Fonovisa/UG
- 9 **ONES**—Selena—EMI Latin
- 10 **REVOLUCION DE AMOR**—Mana—Warner Latina



Hot Latin Tracks

Pos. TITLE—Artist—Imprint/Label

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



Hector & Tito



Ricardo Arjona

Top Latin Rap/Hip-Hop Albums

Pos. TITLE—Artist—Imprint/Label

- 1 **A LA RECONQUISTA**—Hector & Tito—VI Music
- 2 **EL ABALLARDE**—Tego Calderon—White Lion
- 3 **DANCE & DENSE DENSO**—Molotov—Surco/Universal Latino
- 4 **LOS HOMERUN: ES VOL. 1**—Daddy Yankee—VI Music
- 5 **EN LA ESQUINA**—Chicos De Barrio—WEAMex/Warner Latina

Top Latin Rap/Hip-Hop Artists

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

- 1 **HECTOR & TITO** (1) VI Music
- 2 **TEGO CALDERON** (1) White Lion
- 3 **MOLOTOV** (1) Surco/Universal Latino
- 4 **DADDY YANKEE** (2) VI Music
- 5 **CHICOS DE BARRIO** (1) WEAMex/Warner Latina

Top Latin Rap/Hip-Hop Imprints

Pos. IMPRINT (No. of Charted Titles)

- 1 **VI MUSIC** (4)
- 2 **WHITE LION** (2)
- 3 **SURCO** (2)
- 4 **WEAMEX** (1)
- 5 **EMI LATIN** (1)

Top Latin Rap/Hip-Hop Labels

Pos. LABEL (No. of Charted Titles)

- 1 **VI MUSIC** (4)
- 2 **WHITE LION** (2)
- 3 **UNIVERSAL LATINO** (2)
- 4 **WARNER LATINA** (1)
- 5 **EMI LATIN** (1)

RISE OF RAP

Continued from page LM-1

the album sell more than 60,000 copies.

Now, he's readying the release of his debut album, *The Last Don*, under the guidance of Héctor "El Bambino," one-half of popular reggaetón duo Héctor & Tito. Set to hit stores this month, *The Last Don* includes guest artists as diverse as rock band La Secta, tropical/merengue acts Tony Tún Tún and Lími-T 21, and reggaetón artists Héctor & Tito, and Daddy Yankee.

"My best achievement is having made myself known as a respectable artist," says Omar. "The best payment an artist can have is the support and respect of the audience. Without having a solo album out in the market, I have the privilege of counting both."

TEGO CALDERON

For more than a decade, Tego Calderón performed many odd jobs, the latest being a cab driver, while he dreamed of being a rap artist. He jumped at an opportunity to be featured on a rap compilation, and his excellent performance led to multiple album appearances.

Now, at 30, he is the most popular rap/reggaetón artist in Puerto Rico due to his debut album, *El Aballarde*, on White Lion Records, which has reportedly sold more than 100,000 copies. Not surprisingly, his March 14 presentation at Roberto Clemente Coliseum drew a sold-out crowd.

But what has boosted Calderón's acceptance, not only among rap/reggaetón fans but also among mainstream audiences, is his unique style. Calderón fuses hip-hop with uptempo rhythms such as reggaetón, salsa and bomba (a form of call-and-response tribal music driven by heavy percussion). And he delivers his lyrics in a more relaxed and easier-to-digest manner than the more fast-paced, angry style of rap. As of this year, Calderón will be able to go even more mainstream, thanks to a management deal with Samcord Productions (which represents Paulina Rubio) and major distribution through BMG.

"I owe much of my success to my musical upbringing. I learned every type of music; I was influenced by Ismael [Rivera] and hardcore rap—Public Enemy, N.W.A.," says Calderón. "I am

grateful to life, to people. I think that will be reflected in my [upcoming] album."

DON DINERO

Last year, Miami radio audiences were treated to something of an oddity: a rap track, by a completely unknown act, playing in heavy rotation on popular tropical station WRTO 98.3, Salsa 98. It was "Pana Pana" by Don Dinero, a New York rapper of Cuban parents, whose music is reminiscent of Orishas in its use of Cuban rhythms and melodies but is far more urban in its rap content. Don Dinero (whose real name is José Manuel), who's been rapping since he was 8, took the song to Salsa 98 PD Leo Vela after numerous record executives turned down his independently produced CD, *Qué Bola*. "You know what they told me? This album will never work," says Dinero. "Now, every label wants me."

Dinero is sticking with Cuban Connection, the label he created with his brother, and which he initially distributed through Reyes Records in Miami. Now, he's inked a distribution deal with Universal, which should help his music gain entry to Puerto Rico.

In the meantime, he's working on a compilation album called *La Conexión*, which will feature Cuban Connection acts, as his second single, "Desahogo," starts to hit other radio stations nationwide. Things, he says, can only

get better. Which makes sense, given his name.

"Everybody that knows me on the street calls me Dinero, Don Dinero. In my neighborhood, if people need money, they come to me. I have a gift for that." —L.C.

PICKY PUBLISHERS

Continued from page LM-1

best arguments based on feeling and research to set our goals," says Nestor Casonú, regional managing director, EMI Music Publishing Latin America. In EMI's case, says Casonú, the goal is to sign "self-contained" acts. "Those we know will record their own songs."

What is increasingly rare, many say, is to simply pick up songs with the hopes of placing them, or to sign non-performing songwriters only, unless they can deliver a set number of tracks already recorded and released on a major label in the U.S.

THE GOOD NEWS

One promising source of revenue is the plethora of TV reality shows, where contestants night after night perform covers of established Latin hits and then record and release those versions.

In Spain, for example, hit reality show *Operación Triunfo* "has had tremendous impact on publishers," says Alvaro de Torres, MD of Warner/Chappell Music Spain. Torres says he conducted a publishers' study after *OT 1* covering every release from the show, which indicated Warner/Chappell led the results with a 20% share of publishing rights. "All publishers who had historic catalogs did well from the covers recorded by *OT* artists: EMI, Clipper's in Barcelona and Walt Disney Publishing, because one million-selling album consisted of Disney cover versions," he explains.

While revenue is drying up on the mechanical end, it's rising on the synchronization side, with increasing opportunities in various areas.

"With the market being what it is right now, placing songs in film, TV and commercials has definitely become an alternative source of income," says Cuevas. "What we have experienced is more of a demand for Latin music, especially for film and TV programs being produced in Hollywood for the Latino and general markets."

And, she adds, a recent, emerging source of income has been ring tones, with several companies acquiring the rights to ring tones of

classic and current hit Latin tracks.

The ring-tone business, says Casonú, is also very strong in Latin America. Companies pay approximately \$20 to \$25 to license each song and then take the most recognizable portion of a melody and turn it into a ring tone. Approximately 10 cents are paid per download. Add it up, and these are important numbers.

"The fact of the matter is record sales keep declining and publishers need to have additional sources of income," says Iván Alvarez, senior VP Latin America, Universal Music Publishing Group. Going after synchronization fees, he adds, is not new, "but it's become more relevant with the decline in record sales." Opportunities abound, says Alvarez, even for acts who have traditionally not sold well. "Especially in the U.S.

for major motion pictures, we can get a very substantial synch fee for a song where the record hasn't sold. Take Los Amigos Invisibles. These guys haven't sold the amount of units they should. Their synch fees are in the six figures, whereas their mechanical figures—we're lucky if we get them in the five figures."

Another act that's capitalized on synch uses while floundering on sales is new Mexican band Kinky, whose music has been used in half a dozen English-language films, commercials and TV series. In Kinky's case, its publishing company, EMI, has actively pushed the group's music, both in Mexico, where the band is signed, and in the U.S., through EMI's film/sound-track division.

What would happen with a band like Kinky today? On the one hand, it fits the description of a "self-contained" act: a rock group that records its own material. On the other, when the members were signed, they were untested.

"We have the great ability to sign things we believe in creatively," says peer music's Spanberger. "It's not just market share but great talent."

But, she admits, when it comes to development deals, "I wouldn't say we don't do any, but it's harder to do. Or you need the deal to be reasonable, so you can hold on to them for a longer period of time, until the business rights itself." ■



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Platinum Man. Spanish newcomer Alex Ubago collected his ninth platinum album (one for each 100,000) for a total of 900,000 copies shipped in Spain of his debut album *Que Pides Tú?* Pictured, from left, are DRO EastWest deputy managing director/A&R director Alfonso Perez, Ubago, and DRO EastWest managing director Jose Carlos Sanchez.

América Latina...

NEWS FROM SOUTH OF THE BORDER

In Mexico: After a successful promotional visit to Spain last September to promote the album *La Reina del Sur* and film the video to the title track, Los Tigres del Norte are preparing to launch their first full-length concert tour in that country. The norteño group will take its music to nine cities, starting July 18 in Pamplona and ending July 28 in Santiago de Compostela . . . Spanish singer/songwriter Alex Ubago received a gold album for sales in Mexico of more than 75,000 copies of his debut album, *Qué Pides Tú?* According to Mexican news agency Notimex, 22-year-old Ubago says he plans to begin recording his sophomore effort in September. On June 1, Ubago also received his ninth platinum album in Spain for sales of more than 900,000 albums.

TERESA AGUILERA and LEILA COBO

In Brazil: Coinciding with the publication of a book with the same title, Universal Music is releasing *A Era Dos Festivais*, a 28-track compilation of tracks by the winners of the memorable Brazilian music TV festivals that took place between 1965 and 1972. The repertoire features standards performed by Elis Regina, Caetano Veloso, Gilberto Gil, Nara Leão, Mutantes, and others . . . Acclaimed singer/songwriter Caetano Veloso is in Rio de Janeiro to record an all-English album of tracks by, among others, Cole Porter and Kurt Cobain. One featured track is Morris Albert's hit "Feelings." Universal plans to release the disc during the fall.

TOM GOMES

In Argentina: Popular radio DJ Alfredo Rosso has released a compilation album on EMI Argentina that features international acts in heavy rotation on his radio show, *La Casa del Rock Naciente*.

The show airs on Argentina's FM Rock & Pop. Acts featured on the compilation include David Byrne and Bonnie Raitt, as well as such new bands as the Vines.

MARCELO FERNANDEZ BITAR

In Puerto Rico: Popular rapper Tego Calderon and merengue-pop act Gisselle have been confirmed as part of the supporting cast of the musical *La Verdadera Historia de Pedro Navaja*. They join salsa singer Gilberto Santa Rosa and pop diva Yolandita Monge, who play Pedro Navaja and Diana la Maromera, respectively. Calderon will play El Lince de la Barandilla, while Gisselle will be Betty McKenna. The musical opens in October at Centro de Bellas Artes de Caguas . . . Ras Records, home to such popular reggae acts as Culture, Midnite, Israel Vibrations, and Gondwana, has released the self-titled debut album by 11-piece Puerto Rican ensemble Bayanga. The band, led by four percussionists, fuses uptempo Caribbean and Brazilian rhythms. Ras Records, a division of Sanctuary Records distributed in the U.S. by BMG Distribution, will release the album in selected European countries this summer.

RANDY LUNA

In the Dominican Republic: A group of rock artists performed June 6 at a concert honoring popular merengue artist Juan Luis Guerra and his band, 4-40. Participating musicians included Audrey Campos, Pavel Núñez, Máximo Martínez, JLS, Laura Rivera, and Tony Almont. The event took place at Teatro La Fiesta del Renaissance Jaragua Hotel and Casino in Santo Domingo. Another show is scheduled for June 13 at Centro de la Cultura in Santiago de Chile. Guerra was present at the tribute, but he did not join the acts onstage.

RANDY LUNA

Dead Or Alive Goes For Another Spin

On June 24, Epic/Legacy will issue *Dead or Alive's Evolution—The Hits*.

Released May 19 in the U.K., the 18-track set culls songs from *Sophisticated Boom Boom* (1983), *Youthquake* (1985), *Mad, Bad and Dangerous to Know* (1986), *Nude* (1989), *Nukleopatra* (1995), and *Fragile* (2000).

Also included are new recordings of "Lover Come Back to Me," "Turn Around and Count 2 Ten," and "You Spin Me Round (Like a Record)."

"I really did not want to do this album," *Dead or Alive* frontman Pete Burns says. "I've never been the type to complete a record and then

listen to it after the fact. For me, once it's done, it's done."

Needless to say, Burns says he was terrified to compile the songs for *Evolution*. But something happened along the way.

"I was amazed to learn that the songs still sounded modern," he notes. "And they didn't sound like everything else that came out of the Stock Aitken Waterman [production] factory."

Indeed. *Dead or Alive* hits like "You Spin Me Round (Like a Record)" and "Brand New Lover" remain fresh and vital for today's electroclash contingent.



In recent weeks, *Dead or Alive* (Burns and Steve Coy) has treated clubgoers in London to a few live shows, including one at the weekly Nag Nag Nag party, held at the Ghetto club. (A U.S. tour is being

discussed.)

"By playing in these electroclash clubs, it becomes clear that our songs are still relevant," Burns says.

When asked about the evolution of his image, Burns will only say, "I have nothing to apologize for or explain. I am not harming anyone. It is my art, my self."

Beat
Box™

By Michael Paoletta
mpaoletta@billboard.com



HIGHER THINGS: Kim English's on-again/off-again relationship with Nervous Records is on (again). According to Nervous A&R director Kevin Williams, the artist's second full-length studio recording (*My Destiny*) is scheduled for a late-summer release.

To tide over English's fans until then, Nervous has just issued an English sampler/EP, *New Soul Sides*.

Featured tracks include "C'est la Vie," "Love That Jazz," and the neo-soul gem "Simply Grateful."

U.K. label suSU Concept has already released "Simply Grateful" as a single. Both Nervous and suSU will issue remixes of "C'est la Vie" next month.

ABOVE THE CLOUDS: Veteran disco singer Jo-Carol Davidson, who recorded as Jo-Carol, died June 4 at California Pacific Medical Center in San Francisco of a cerebral aneurysm. She was 47.

Throughout the '80s, Jo-Carol recorded for San Francisco-based Megatone Records. Additionally, she recorded with many of the label's artists, including Sylvester, Modern Rocketry, and Jo-Lo.

She also lent her voice to such CD-ROMs as *Clifford the Big Red Dog* (Scholastic).

When not in the studio, Jo-Carol—an AIDS and environmental activist—worked at animation studio Wild Brain as its public relations director.

Most recently, Jo-Carol was honing her musical craft on San Francisco's cabaret circuit.

A memorial service was held June 7 at Fort Funston, part of the Golden Gate National Recreation Area in San Francisco.

Jo-Carol is survived by her husband, Tyler Davidson; her parents, Estelle and Murray Block; and two brothers, Paul and Richard Block.

JUNE 21 2003

Billboard HOT DANCE MUSIC

Club Play

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON	TITLE	IMPRINT & NUMBER/PROMOTION LABEL	Artist
NUMBER 1 1 Week At Number 1						
1	2	4	7	LOVE THAT MAN (DANCE MIXES)	ARISTA 52296	Whitney Houston
2	9	12	7	GETAWAY	UNIVERSAL PROMO/DJMRG	Becky Baeling
3	5	10	9	NOT GONNA GET US (D. AUDE, R. MOREL, & L. TEE MIXES)	INTERSCOPE PROMO	t.A.T.u.
4	7	8	3	STUCK IN A GROOVE	MTA 27781/V2	Puretone
5	6	9	3	RELIGHT MY FIRE	SONY IMPORT	Martin Featuring Loleatta Holloway
6	10	13	8	NEVER (PAST TENSE)	TOMMY BOY SILVER LABEL 2401/TOMMY BOY	The Roc Project Featuring Tina Arena
7	14	24	4	PLAY YOUR PART (REMIXES)	J PROMO/RMG	Deborah Cox
8	11	18	7	NOTHING BUT YOU	MUTE 9204	Paul Van Dyk Featuring Hemstock & Jennings
9	4	5	11	IF YOU'RE NOT THE ONE (METRO, PASSENGERZ, MANTESE, S. LAWRENCE MIXES)	ISLAND 000241/DJMG	Daniel Bedingfield
10	1	3	11	IF THAT'S LOVE (REMIXES)	ATLANTIC PROMO	Laura Pausini
11	3	1	10	ROCK YOUR BODY (REMIXES)	JIVE PROMO	Justin Timberlake
12	15	22	5	EASY	JIVE ELECTRO 40056/JIVE	Groove Armada Featuring Sunshine Anderson
13	8	2	9	AMERICAN LIFE (REMIXES)	MAVERICK 42614/WARNER BROS.	Madonna
14	23	32	3	SO GONE (SCUMFROG MIXES)	J PROMO/RMG	Monica
15	20	25	6	I'M GLAD (P. OAKENFOLD & FORD MIXES)	EPIC PROMO	Jennifer Lopez
16	12	6	12	SEDUCE ME NOW	SONY DISCOS 08655/JELLYBEAN	India
17	25	35	4	INTUITION (REMIXES)	ATLANTIC 08122	Jewel
18	26	36	3	ALRIGHT	TOMMY BOY SILVER LABEL 2405/TOMMY BOY	Murk (Dscar G. & Ralph Falcon)
19	27	31	4	REAL LOVE	EMERGE 30070/CENTAUR	Deborah Cooper
20	13	16	9	ELEFANTS	STAR 69 12571	Friburn & Urik
21	24	26	7	YOU MEAN THE WORLD TO ME	CUTTING 458	Jung Featuring Hope
22	16	7	11	DUST.WAV	RADIKAL 99158	Perpetuous Dreamer
23	19	11	11	HEAVENLY LIGHT	SIAAG 002	Dawn Tallman
24	29	33	5	SOMNAMBULIST	NETTWERK 33190	BT
25	22	19	11	PEOPLE ARE PEOPLE	TOPAZ IMPORT	30 Dirty Junkies
26	17	14	12	I AM READY	STAR 69 12521	Size Queen
27	21	21	8	THE 15TH	CAPITOL PROMO	Fischerspooner
28	32	30	5	I TRY	STAR 69 PROMO	Made By Monkeys Featuring Maria Matto
POWER PICK						
29	40	—	2	MUSIC REVOLUTION	EFFIN 1001	The Scumfrog
30	36	45	3	I DO (CHRIS THE GREEK & ORANGE FACTORY MIXES)	HEART 82002	Tina Ann
31	34	38	5	I LOVE YOU (REMIXES)	DEF SOUL 000305/DJMG	Dru Hill
32	38	—	2	AFTER ALL	NETTWERK 33194	Delerium Featuring Jael
33	18	17	13	LOVE IS A CRIME	DAYLIGHT PROMO/EPIC	Anastacia
34	37	47	3	BANG ON	NERVOUS 20524	Purple Kitty Featuring Lanza Waters
35	33	27	9	WILLING & ABLE	DEE VEE PROMO/MUSICRAMA	Aubrey
36	39	46	—	CLOCKS (REMIXES)	CAPITOL PROMO	Coldplay
37	43	—	2	DIRTY STICKY FLOORS (REMIXES)	MUTE 42620/REPRISE	Dave Gahan
38	42	—	2	FOR THE MUSIC	DDTDDTDDT 014	Colourful Karma Featuring Terra Deva
39	35	34	6	ALL AROUND THE WORLD (NORTY COTTO REMIX)	BMG HERITAGE PROMO	Lisa Stansfield
HOT SHOT DEBUT						
40	NEW	—	1	DON'T MAKE ME COME TO VEGAS (TIMO MAAS REMIX)	EPIC 79888	Tori Amos
41	28	20	1	MONTANA	MCA PROMO	Venus Hum
42	45	—	2	MEMORIES	TOMMY BOY SILVER LABEL 2406/TOMMY BOY	Rockik
43	30	15	14	I'LL BE THERE	MULTIPLY/FFRR PROMO/WARNER STRATEGIC MARKETING	Weekend Players
44	31	23	13	RAINY DAY	ROBBINS 72084	Renee Stacey
45	NEW	—	1	I DON'T WANNA STOP	RADIKAL 99180	ATB
46	NEW	—	1	LET ME BE YOUR ANGEL	HENRY STREET 584	Krista
47	NEW	—	1	ADDICTED	MIADREAMWORLD IMPORT	Mia
48	46	41	5	I'LL BE YOUR ANGEL	NU LIFE 98845/LOGIC	Kira
49	41	29	19	GUIDE ME GOD	RASA/TOMMY BOY SILVER LABEL 2286/TOMMY BOY	Ghostland Featuring Sinead O'Connor & Natacha Atlas
50	47	44	6	BIG ROOM DRAMA	JBD IMPORT	Pete Heller & Tedd Patterson Present The Look & Feel

Dance Singles Sales and Sales Breakouts data compiled by



Dance Singles Sales

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON	TITLE	IMPRINT & NUMBER/DISTRIBUTING LABEL	Artist
NUMBER 1 10 Weeks At Number 1						
1	1	1	11	IF YOU'RE NOT THE ONE (REMIXES)	ISLAND 000241/DJMG	Daniel Bedingfield
2	4	1	11	STUCK (THUNDERPUSS REMIX)	FOREFRONT 38889/VIRGIN	Stacie Orrico
3	3	2	18	THROUGH THE RAIN (HEX HECTOR/MAC QUAYLE REMIX)	MONARC/ISLAND 063793/DJMG	Mariah Carey
4	2	4	3	INTUITION (REMIXES)	ATLANTIC 88122/AG	Jewel
5	4	3	7	AMERICAN LIFE (REMIXES)	MAVERICK 42614/WARNER BROS.	Madonna
6	5	5	10	BEWARE OF THE BOYS (MUNDIAN TO BACH KE)	SEQUENCE 8011	Panjabi MC
7	NEW	—	1	DIRTY STICKY FLOORS (REMIXES)	MUTE/REPRISE 42620/WARNER BROS.	Dave Gahan
8	6	6	3	I WANT MY ISLAND GIRL	ALOHA 1	Darrell Labrado
9	7	7	24	CRY ME A RIVER (DIRTY VEGAS, J. FIASCO, & B. HAMEL MIXES)	JIVE 40073	Justin Timberlake
10	8	9	7	NOTHING BUT YOU	MUTE 9204	Paul Van Dyk Featuring Hemstock & Jennings
11	10	12	34	DIE ANOTHER DAY (REMIXES)	WARNER BROS. 42492	Madonna
12	11	11	16	EMOTIONAL ROLLERCOASTER (REMIXES)	COLUMBIA 79850/CRG	Vivian Green
13	13	10	7	NEVER (PAST TENSE)	TOMMY BOY SILVER LABEL 2401/TOMMY BOY	The Roc Project Featuring Tina Arena
14	9	8	11	WALKING ON THIN ICE (REMIXES)	MINDTRAIN/TWISTED/THE RIGHT STUFF 82669/CAPITOL	Dno
15	14	13	13	AGAIN	TV/PYRAMID 91010/ORPHEUS	Fantasy
16	NEW	—	1	ME & GIULIANI DOWN BY THE SCHOOLYARD	TOUCH AND GO 247	!!! (Chk Chk Chk)
17	12	—	2	DON'T MAKE ME COME TO VEGAS (TIMO MAAS REMIX)	EPIC 79888	Tori Amos
18	18	17	6	ALONE	ROBBINS 72074	Lasgo
19	RE-ENTRY	—	7	GOSSIP FOLKS (FATBOY SLIM REMIX)	THE GOLD MIND/ELECTRA 67387/EG	Missy "Misdemeanor" Elliott Featuring Ludacris
20	16	14	5	MAKE ME SMILE (COME UP AND SEE ME)	MUTE 9208	Erasure
21	17	15	6	SEDUCE ME NOW	SONY DISCOS 08655/JELLYBEAN	India
22	24	24	7	THRIVE (IS THAT JAMES DANCING? MIX)	SPARROW 77951	Newsboys
23	23	23	43	ALIVE (THUNDERPUSS REMIX)	EPIC 97579	Jennifer Lopez
24	RE-ENTRY	—	9	NO ONE'S GONNA CHANGE YOU	ROBBINS 72081	Reina
25	NEW	—	1	VERBAL	NINJA TUNE 12118	Amon Tobin

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

Billboard TOP ELECTRONIC ALBUMS

THIS WEEK	LAST WEEK	WKS. ON	ARTIST	TITLE
Sales data compiled by Nielsen SoundScan				
NUMBER 1 3 Weeks At Number 1				
1	1	3	SOUNDTRACK	Queer As Folk: The Third Season
2	5	3	DAVID WAXMAN	Ultra.Trance:2
3	2	8	VARIOUS ARTISTS	30th Anniversary Collection: Ultimate Disco
4	3	5	TIESTO	Nyana
5	10	1	VARIOUS ARTISTS	Ultimate Dance Divas
6	4	8	LOUIE DEVITO	Dance Divas
7	13	3	ELECTRIC SIX	Fire
8	6	10	THALIA	Thalia's Hits Remixed
9	9	15	JOHNNY VICIOUS	Ultra. Dance 03
10	7	9	THE POSTAL SERVICE	Give Up
11	14	27	THE STREETS	Original Pirate Material
12	11	3	DJ IRENE	Fearless
13	NEW	—	SOUNDTRACK	The Animatrix: The Album
14	12	7	MASSIVE ATTACK	100th Window
15	16	2	THE HAPPY BOYS	Techno Party (Volume 1)
16	NEW	—	ROB DOUGAN	Furious Angels
17	8	7	THE RIDDLER	Dance Mix NYC -- Vol. 3
18	18	3	BABY ANNE	Mixed Live
19	15	5	GOLDFRAPP	Black Cherry
20	19	31	LOUIE DEVITO	N.Y.C. Underground Party 5
21	17	6	CHRISTIAN DWIGGINS	Trance Classics
22	20	35	THIEVERY CORPORATION	The Richest Man In Babylon
23	22	14	DAVID VISAN	Buddha-Bar V
24	RE-ENTRY	—	KUMBIA KINGS	All Mixed Up: Los Remixes
25	21	15	FISCHERSPOONER	#1

Albums with the greatest sales gains this week. Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). RIAA certification for net shipment of 1 million units (Platinum). RIAA certification for net shipment of 10 million units (Diamond). 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 (Gold). Certification of 200,000 units (Platinum). Certification of 400,000 units (Multi-Platinum). *Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked ED, and all other CD prices, are equivalent prices, which are projected from wholesale prices. [M] indicates past or present Heatseeker title. ©2003, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

JUNE 21 2003

Billboard HOT DANCE BREAKOUTS

Club Play	Dance Singles Sales
1 TALK 2 ME K-Klass Featuring Kinane TOMMY BOY SILVER LABEL/TOMMY BOY	1 HEAVEN IS A PLACE ON EARTH Ruudaman RADIKAL
2 WHENEVER (THE REMIXES) Jody Watley PEACE BISQUIT/AVITONE/SHANACHIE	2 TALK 2 ME K-Klass Featuring Kinane TOMMY BOY SILVER LABEL/TOMMY BOY
3 TREMBLE Clare Quilty DCIDE	3 CERAMICS IS THE BOMB Chris Clark WARP
4 DON'T WANNA TRY Frankie J COLUMBIA	4 TANNGA Speedy J MUTE
5 FALLING OVER YOU Gizelle DVE	5 FUCK ME ON THE DANCEFLOOR Disco D RAPSTER/IK7

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

Oil Money Fuels Western Venture

BY DEBORAH EVANS PRICE

Several Texas oil company executives are joining forces to build a new resort and launch a Western music record label northwest of Fort Worth in Graham, Texas.

Wildcatter Records will bow this summer with a new album by veteran singer/songwriter Joni Harms.

Once completed, Wildcatter Ranch will include an amphitheater on the banks of the Brazos River, a recording studio, and a resort offering visitors a variety of experiences, from horseback riding to Western music concerts.

"Sometimes when destiny is taking you by the hand, you just have to go with it," says Anne Skipper, CEO of Wildcatter Ranch and Resort, citing the availability of prime Graham property and the ease with which the new venture is taking off.

When a friend in the Fort Worth tourism industry mentioned the need for attractions outside the Dallas/Fort Worth metroplex, Skipper, longtime oil business associate Ken Haggart, and tourism professional Claire Spivey began laying plans for the resort. The venture takes the name of a person who drills an oil well in an unproven area.

Wildcatter Ranch is currently

open for day excursions and camping trips. Skipper projects the completed resort will open in 2005.

The idea to add a Western music label to the mix came about when Western Music Assn. president/cowboy poet Mickey Dawes met the Wildcatter principals at a Texas rodeo. Dawes came on board as president of the new label. Texas businessman Joe Joyer has been named VP of marketing.

"We all believe that this project is very viable," says Joyer, adding that the principals are very excited about having Harms as the flagship artist.

Dawes says that Wildcatter Records will be "a mix of people that love the West and understand the music business."

Harms, whose career includes stints on the Capitol Nashville and Warner Western labels, says she was contemplating issuing her next project independently but is happy to be with Wildcatter.

The Western music community "has badly needed to have another label for Western music, another home for artists who are wanting to really focus mostly on making the music vs. trying to do the whole process themselves," Harms says.

Harms is currently in a Nashville

studio working on her label debut with producer Biff Watson.

Haggart says Graham is the perfect spot to launch the new resort/record label.

"The location is one hour and 20 minutes from Fort Worth. That's the central corridor for Western music," Haggart says.

"So much Western music is about Western history. Fort Worth [residents] always brag it's where the West began."



(FROM LEFT) JOYER, SKIPPER, DAWES (IN REAR), HAGGART, AND HARMS



Will Rogers Nominees Announced

BY DEBORAH EVANS PRICE

NASHVILLE—Curly Musgrave, Dan Roberts, Craig Chambers, Dave Alexander, Sons of the San Joaquin, and Joni Harms are among the top nominees for the eighth annual Will Rogers Cowboy Awards.

The Academy of Western Artists (AWA) will present the awards July 8 in Fort Worth, Texas, at the Scott Theater.

Sons of the San Joaquin, Musgrave, Chambers, Alexander, and Roberts earned three nods each. Harms earned nominations in two divisions: the Western music female and Western swing female categories.

In conjunction with the awards show, the AWA will also host the Western Music Expo July 7-8 at the

Holiday Inn North in Fort Worth.

AWA president Bobby Newton hopes the expo will appeal to "everyone between the musician and the

spectator," including those who work in "tape duplication, recording studios, photography, [DJs], publicists, studio musicians, and media."

The expo will also include a talent showcase and a fashion show of Western design clothing.

Based in Gene Autry, Okla., the AWA recognizes excellence in the

Western arts, including music, cowboy poetry, yodeling, and other interests, such as saddle making and chuck wagon cooking. Following is a partial list of nominees in the music categories:

Entertainer of the year: Eli Barsi, Wylie Gustafson, Ian Tyson, Curly Musgrave, Sons of the San Joaquin.

Western music male: Don Edwards, Brenn Hill, Curly Musgrave, Dan Roberts, Dave Stamey.

Western music female: Kip Calahan, Belinda Gail, Joni Harms, Jill Jones, Jean Prescott.

Rising star: Kip Calahan, Tammy Gislason, Kata Hay, Kacey Musgraves, Sisters of the Silver Sage.

For a complete list of nominees, log on to billboard.com/bb/awards/index.jsp.



NEWTON

In Troubled Times, Country Embraces Spiritual Themes

Terrorism, war, economic hard times, and a certain amount of bandwagon jumping are among the factors country radio programmers cite for the rise in religious-themed songs getting play in the format right now.

Randy Travis' recent chart-topper, "Three Wooden Crosses," is joined by such spiritual singles as Jeff Carson's remake of MercyMe's "I Can Only Imagine," Phil Vassar's recent "This Is God," Sherré Austin's "Streets of Heaven," Buddy Jewell's "Help Pour Out the Rain (Lacey's Song)," Clay Walker's "A Few Questions," and Jimmy Wayne's upcoming single, "I Love You This Much."

"People are looking for answers and comfort and find both in religion," radio consultant Joel Raab says, explaining the proliferation of these singles.

Raab thinks the songs reflect the core values of the "vast majority" of country listeners. "Country listeners are, as a lifegroup, more religious, more conservative, and

[more] patriotic than the average Americans, so it's a natural."

"It is very obvious that we're at a time where God, family, and country are top of mind," agrees WCTK Providence, R.I., music director Sam Stevens.

"While song themes appear to always come in waves," WKIS Miami

PD Bob Barnett says, "spiritualism—however you want to define it—and patriotism never go out of fashion in country music."

Consultant Larry Daniels cites a more earthly reason for the proliferation of spiritual songs. "The moment some subject or style soars to the top of the charts, others will follow; some because they feel

inspired, others because it's just business and they want to take advantage of the current trend."

And while Daniels says, "I can't recall ever having received a com-

plaint from a listener for playing a religious song on a country station," he has received complaints about playing too many of another country music staple: drinking songs.

"That's the great thing about the country format," he adds. "It's about everyday people and the things we do—the good, the bad, the ugly. We've done it all, and [then] we pray for forgiveness."

ON THE ROW: Country WMSI Jackson, Miss., music director Van Haze joins Universal South Records as Southwest regional promoter, effec-

tive June 23. Haze, who will be based in Dallas, replaces Jake LaGrone, who has formed Fort Worth, Texas-based management company Vantage Entertainment

al promoter at Lyric Street Records.

SIGNINGS: Columbia artist and *Nashville Star* winner Buddy Jewell has signed with the Fitzgerald Hartley Co. for management. Meanwhile, *Nashville Star*'s first runner-up, John Arthur Martinez, has signed with Refugee Management International.

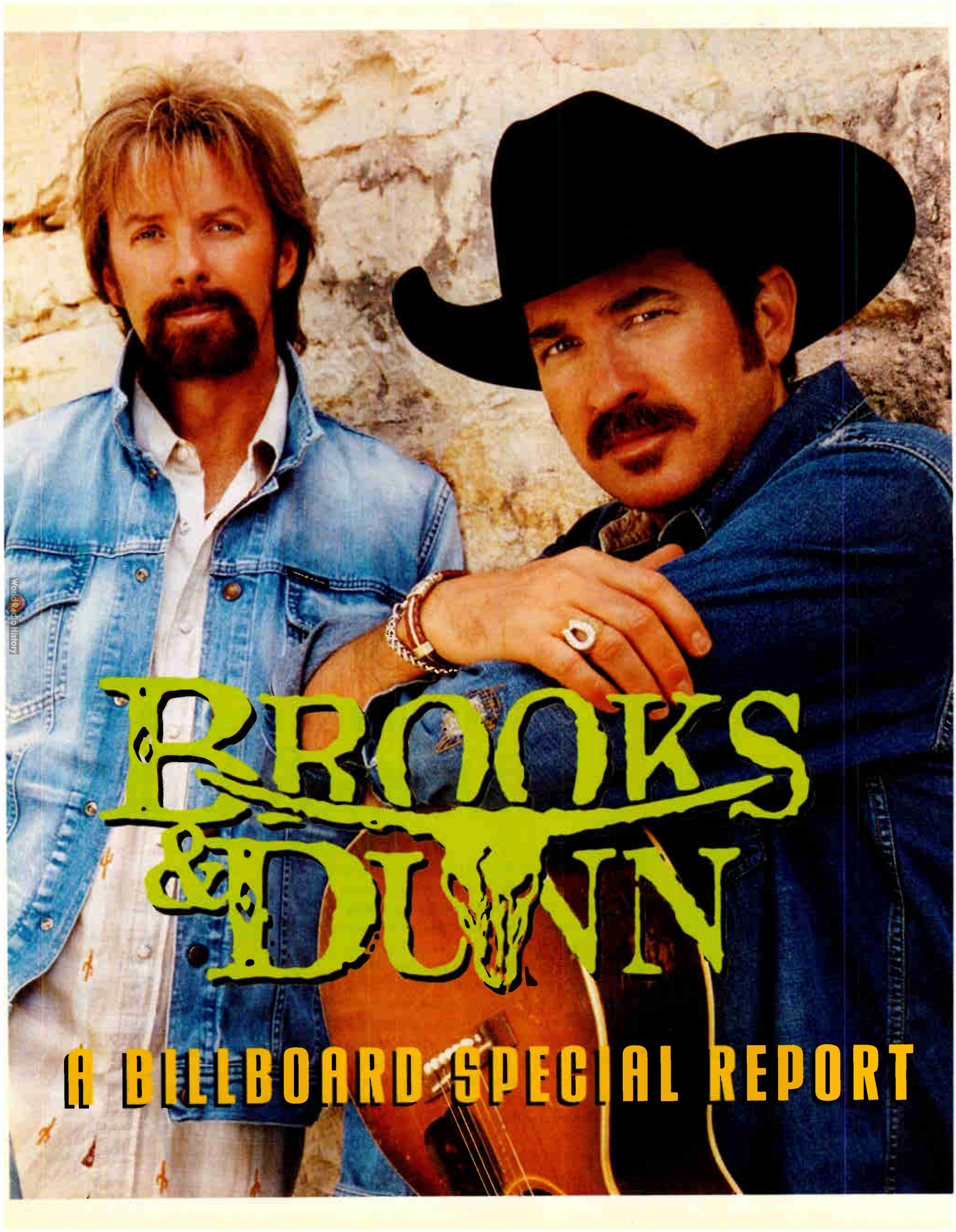
ARTIST NEWS: Country WUSN (US99) Chicago and the *Chicago Tribune* will sponsor a free outdoor concert with Shania Twain July 27 at Hutchinson Field in the city's Grant Park. The show will be filmed for an NBC-TV special scheduled to air in August. It will be Twain's fourth network special. The event is being produced by Jam Productions. The station is the primary source for distribution of the 50,000 tickets.

Dualtone Records will release June Carter Cash's final recording, *Wildwood Flower*, Sept. 9. Cash recorded the album between October 2002 and March 2003. She died May 15 at age 73 (*Billboard*, May 31).

Nashville Scene

By Phyllis Stark
pstark@billboard.com





World Radio History

BROOKS & DUNN

A BILLBOARD SPECIAL REPORT

Hard Workin' Men

Country's Most Successful Duo Has Sold 25 Million Albums, Taken Touring To A New Level And Is Still Having As Much Fun As Ever

BY RAY WADDELL

Like some sort of Butch Cassidy and Sundance Kid of country music, Kix Brooks and Ronnie Dunn have parlayed talent, daring and a rene-gade spirit into the most successful run a country duo has ever realized.

In a dozen years together, Brooks & Dunn have broken the bank: So far they've sold 25 million albums, scored 17 *Billboard* chart-toppers, walked away with dozens of industry accolades and rocked the world of tens of thousands of country boys and girls in live concerts. As Brooks & Dunn, they found success right out of the box with four consecutive No. 1s from their now multiplatinum debut, *Brand New Man*, in 1991. But their success together came after years of dues paying on their own.

LIGHTNING IN A BOTTLE

Both artists made their bones as songwriters in Nashville while failing to make much impact as solo artists. But together, the duo is lightning in a bottle, having weathered artistic shifts, industry cycles and a brief slump with remarkable resiliency. Today, they remain at the top of their game as singers, songwriters and performing artists.

On the surface, the key to B&D's synergistic relationship appears simple: Dunn, the long, lean balladeer with keen songwriter's instincts and a bluesman's soul, and Brooks, the rowdy energizer, life-of-the-party storyteller and onstage dynamo who keeps the party flame well lit.

But the duo's phenomenon is not so easily explained, as they can effortlessly switch roles, with Brooks conveying a ballad with sincere aplomb ("You're Gonna Miss Me When I'm Gone") and Dunn cranking up the intensity with relish ("Hard Workin' Man"). Their harmonies and vocal interplay can breathe new life to a familiar warhorse like "My Maria," and both possess a gambler's nerve and an uncanny knack for zeroing in on hits, creating a versatility and blend few have ever matched.

"It's hard to put your finger on what it is about them," says veteran producer Scott Hendricks, one of the first to work with B&D in the studio and an ongoing fan and friend. "There's just a chemistry that happens with these two guys, and it really works. I've worked with a lot of big artists over the years, and Brooks & Dunn are the definition of what superstars are."

JOURNEY TO SUCCESS

Kix and Ronnie began their respective journeys distant geographically but near philosophically. Brooks grew up in Shreveport, La., a hotbed of musical influences that includes everything from cajun to country to soul. (He grew up on the same street as Johnny Horton's widow.)

Dunn was born in Coleman, Texas, and moved with his family to another city rife with musical heritage, Tulsa, Okla.

"There was a lot of clubs and a real active music scene," says Dunn of Tulsa. "Leon Russell's band and [Eric] Clapton's band were both from there. All kinds of music mixed up. You could go down to King's Ballroom

Continued on page B-14



THE BILLBOARD INTERVIEW

Brooks & Dunn

BY DEBORAH EVANS PRICE

When Brooks & Dunn first hit the charts in 1991, it was like a strong, fresh wind had blown through the country music community. Their hard-charging brand of honky-tonk bravado mixed with wistful introspection earned the duo undying support from legions of fans. Their music speaks of broken hearts and fresh starts, boot-scootin' good times and moments of quiet reflection.

It's a musical landscape populated with neon moons and border towns—terrain that is as rugged emotionally as it is geographically. It's a readily identifiable sound that has made them country music's most successful duo. They've built a thriving career on a foundation of creativity and loyalty, with a healthy respect for each other's differences and appreciation for their common bonds.

Kix Brooks and Ronnie Dunn talk to *Billboard* about their journey.

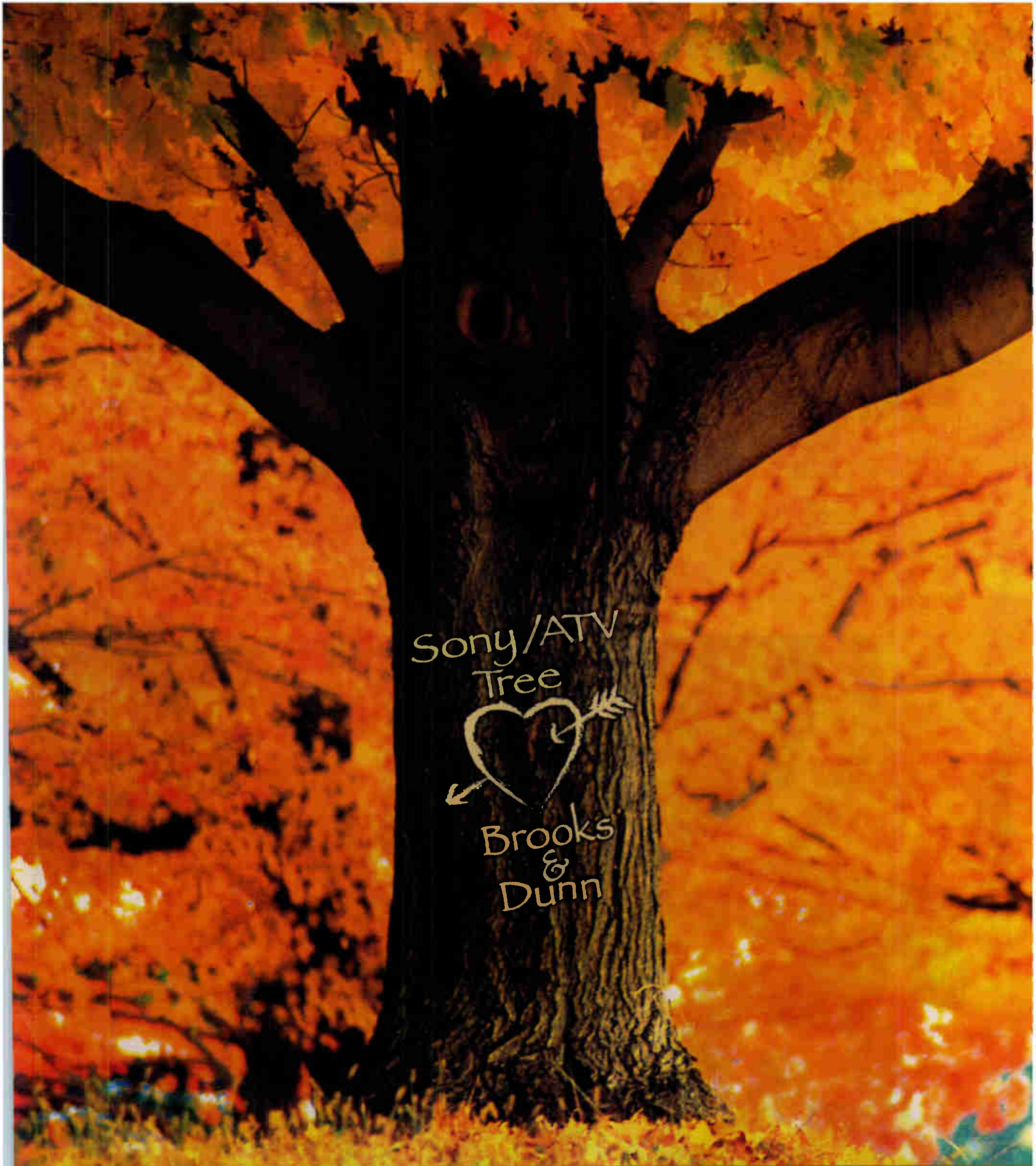
Former Arista Nashville chief Tim DuBois—currently heading Universal South with former MCA Nashville president Tony Brown—introduced you two and subsequently signed you to Arista. What were your initial impressions of each other?

Ronnie Dunn: Tim DuBois had played me a couple of songs that Kix had cut, and I liked the way they sounded. [The music] kind of had an Eagles type edge to it and was a little more progressive than traditional country. I thought it was cool. When I met him, he didn't have a hat on—just curly hair—and he was a nice, friendly fellow.

Kix Brooks: [Ronnie] wasn't that friendly. I said, "What's his problem?" [laughs] Tim pretty much did the same thing for both of us. He played me "Boot Scootin' Boogie" and "Neon Moon," and they were really good songs. Ronnie is still the first person I ever met from out of town who hadn't been here [in Nashville] and hadn't been exposed to co-writing who was writing really good country songs. I thought that was just amazing.

What were your hopes and expectations for the first record?

Continued on page B-4



Sony/ATV
Tree



Brooks
&
Dunn

Sony/ATV Music Publishing

NEW YORK

NASHVILLE

LOS ANGELES

World Radio History

THE BILLBOARD INTERVIEW

Continued from page B-2

Dunn: Our initial goal was to get a gold record and tour the Southwest—Texas, Oklahoma, Louisiana and places like that. We were pretty much told ahead of time that we were going to be regionalized. They wanted us to be [known] as a honky-tonk band.

Brooks: Both of us had been kicked in the head so many times. I can remember when we were wanting a gold record and a No. 1, but I don't think either one of us thought that was a real goal as much as a dream.

Dunn: A gold record was an issue of survival more than anything. That's what we had to do to be able to re-up for the second record.

Your debut album has been certified six times platinum. Obviously, it was a hit, and you got the chance to make another. Arista at that time was a new label, breaking ground in Nashville and stirring things up. How did it feel to be part of that?

Dunn: A lot of "No, you can't do that!" was being overcome at that time. The biggest thing that stands out in those early days was what a team effort it was from day one. It made you want to work with that team.

Brooks: There was so much fresh, young energy there—not that the staff was young in years—but the whole energy level was just fun, exciting, great! We didn't feel like [any one artist] was a priority. Everybody worked all together to make that label pop. Tim was really smart in having a small roster. Everybody he had, he firmly believed in. When he signed somebody,

he was determined.

I've heard that, in making the first album, you didn't use the studio musicians everyone else was using at the time and instead took a chance on some new players.

Brooks: At the time, most of those players were demo musicians. I think that had a lot to do with why



Lighting up the stage with an electrifying performance

we were kind of fresh. We made an effort to do different things. After that record hit, all of a sudden, those guys started showing up on a lot of other records. Then [producer] Don Cook became a real successful producer. We felt like we had something really unique and real special early on.

Dunn: Ideally, what we should have done was taken

all those players and just hit the road with them and become a band, but we couldn't afford them. The Stones couldn't afford those guys now.

Brooks: When we did *Brand New Man*, we got to the end of the session, and Paul Worley [now chief creative officer at Warner Bros. Nashville] was upstairs. Paul was a great guitar player. We asked him to come down and play. He told us he had to go get his kids and he didn't have time. We told him we had a guitar and amp [and asked him to] just do anything. Even if it sucked, we just needed something on there. He had five minutes. He was sitting on the amp, hunkered over, and he did this guitar part and wailed through it, then threw the guitar down and ran out of the studio. All of us were like, "What a show off!" Then we started listening to it, and it was pretty cool.

We tried a steel solo that we thought country radio would like and, at the end of the day, we looked at each other and said, "You know, what we had on the demo is what we liked." It's not what we were supposed to be doing, but it's really what we liked.

In what ways are the two of you different?

Dunn: Kix is a lot more accepting and less cynical than I am, but I don't think I'm overly cynical. I'm always the one to initiate change if it comes along. I'm a little more quick to pull the trigger sometimes.

Brooks: Ronnie has the ability to say, "They'll have to understand that, as an artist, we can still be friends, but I've got to work with somebody else or I'll go nuts because I'm tired of doing this. We already did this." Not that I get locked into a certain place, but, at the

Continued on page B-6

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THE BILLBOARD INTERVIEW

Continued from page B-1

same time, if that was successful and fun, you set up and do it again. So, on a lot of the things that we worked out, we thought them through and found compromises.

In what ways are you similar?

Dunn: We have the same goal: making Brooks & Dunn work. We both derive fulfillment from it. If you are going to be thrust into a partnership, it's better to be different than to be similar and walking in the same shoes. We found that our greatest strength has been differences in the long run. It's just like if you try to walk in the same shoes, you are going to crowd one another, and we don't. He's completely different than I am onstage, and that's fine. We gravitate naturally to different parts of the business. We each have our niche.

Brooks: We probably each tend to put a smile on the other one's face. We are real competitive, but at the same time not afraid to appreciate when the other one shines. It was probably harder in the early going than it is now because we were trying to figure out how this was going to shake out.

You've each sung lead on hit singles, but, over the years, Ronnie's voice is the one dominating country radio. Kix, how do you feel about that?

Brooks: Fortunately, radio has embraced Ronnie's voice. That's good. As an artist and a songwriter, it's really satisfying for me to have an outlet for my songs



On the Neon Circus tour

and, as a singer, I still get to sing on the album. I feel like my voice is there and I've definitely had some good hits as a singer, too. "You're Gonna Miss Me When I'm Gone" was [a No. 1 single] at a time when we needed it. It's not like I feel like somebody's throwing me a bone as much as I have a contribution to make in terms of sales and as an artist. I appreciate what a great singer Ronnie is. I couldn't say that if I honestly was sitting here going, "I could sing as good as he could." I don't feel that way; I appreciate what a great singer he is. I feel like, from a heartfelt singer-

songwriter standpoint, I have something to offer there. That's the kind of singer I am. I'm at peace with it.

Dunn: There is star quality that he has on the live stage that I just can't do. I just can't go there, and that's good. That's what makes it work.

Have you ever thought of doing solo records?

Dunn: Just for selfish reasons. I've thought sometimes about maybe [recording] just a record of music that no one would listen to but me ... but there's a dynamic that's even hard for us to see that makes this thing work and gives it magic. When you separate it, at some point it is going to suffer, and I don't think that's necessary—not for the benefit of either one of us being a solo artist.

Your first six albums were each multi-platinum selling releases. Then 1999's Tightrope came along and thus far has only been certified gold. What happened? Were sales hurt by the changes at Arista as Tim DuBois and other top executives left and the label was folded into the RCA Label Group?

Dunn: Tim said that that record wasn't going to fly. He told me one day, "You could bring me five big hits, we'll never make it fly. We're out of here." It was a really good learning experience. That's just something that happens a lot [when labels are in transition], so we were fragmented. Thankfully [RCA Label Group chairman] Joe Galante stepped in after that one record and saved the day. He set us back on course.

Continued on page B-12

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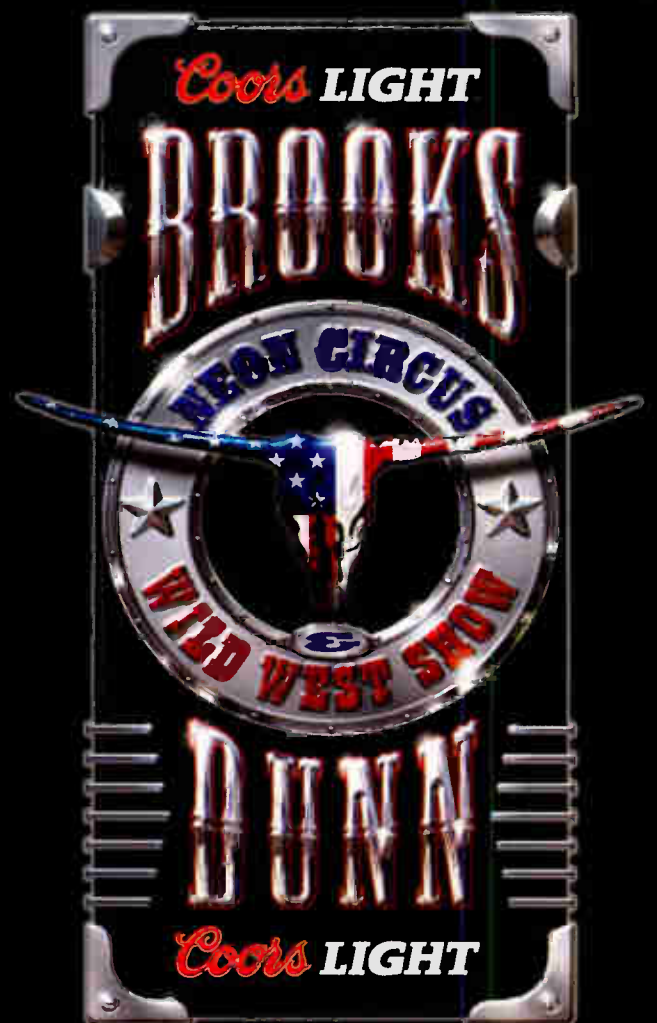
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LEGENDS IN THE MAKING

Friends, Colleagues Share Fond Memories Of Kix And Ronnie's Career

By Debbie Galante Block



Brooks and Dunn with Reba McEntire

experienced the kindness of Brooks first hand. "Kix is an honorary chair for Monroe," she says. "He has done many things for the Home, including helping us with an annual fundraiser."

But, in addition to money, Brooks sets a fine example for the children and shows them how special they are by attending the Home's sports events and dinners.

Harman continues, "He has even brought guitars out here to try to encourage music in their lives. I can't say enough good things about Kix. We've recognized him and his wife as volunteers of the year for everything they have done for us."

GREAT ENTERTAINERS

Most everyone who has worked with Brooks & Dunn keeps them close to their heart. Cook, who continues to work with the duo, says his relationship with them has been the high point of his career. "I got to watch them develop from being a club act to an arena act," he says. "I was there at the last club gig they did in Phoenix. The people were just hanging off the ceiling. It was obvious this place could not contain what was inside it anymore. It was a rush for me to be a part of that. I will always treasure those memories and those times."

When the duo signed to Arista back in the early '90s, Mike Dungan, current president & CEO of Capitol Records Nashville, was there. "From day one," he says, "they were two kids in a candy store having a blast, regardless of the outcome. They are always thinking

Continued on page B-10

always have a little piece of my heart, as well."

The duo also stays close to its community. Brooks & Dunn contribute to a number of philanthropic organizations and do a variety of things for different charities, both individually and together. Patty Harman, president of Monroe Harding Children's Home, has

Kix & Ronnie,

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Don Cook

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Tracy Byrd



Montgomery Gentry



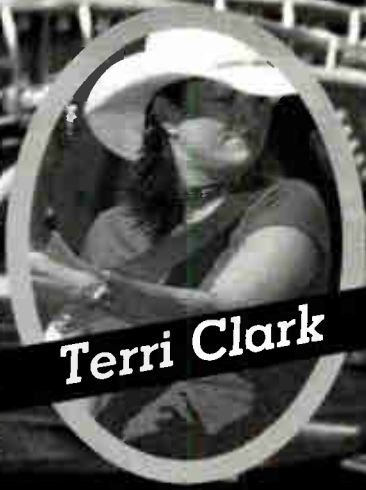
Rascal Flatts



Keith Urban



Jo Dee Messina



Terri Clark



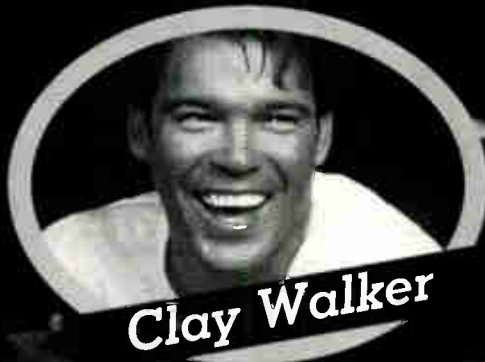
Chris Cagle



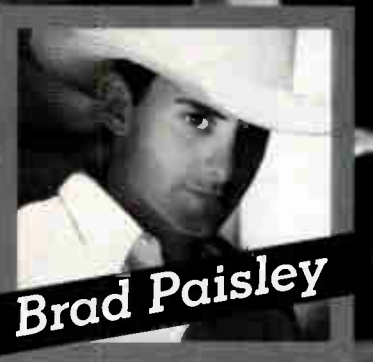
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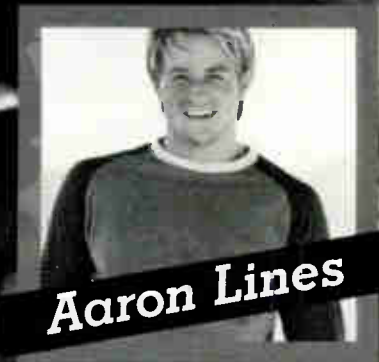
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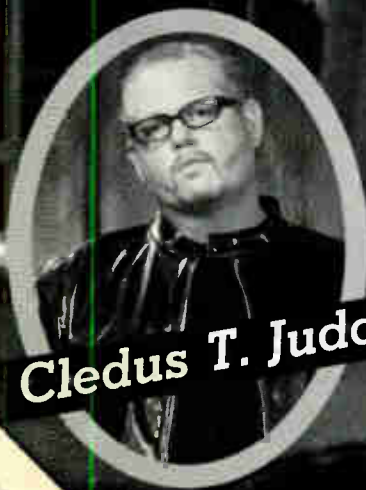
Clay Walker



Brad Paisley



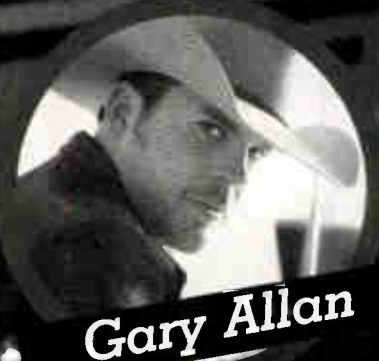
Aaron Lines



Cledus T. Judd



Lonestar



Gary Allan



Jeff Bates

JUNE 21, 2003

LEGENDS

Continued from page B-8

about the show and reevaluating it, and they realize the importance of people having fun rather than just sitting and listening to music. That impresses me more than anything. As personalities and as people, they have not changed since the days they had nothing. They still have the same warmth and the same 'aw shucks' personalities."

Brooks & Dunn's loyalty does not go unnoticed either. Southern California Sound Image has had a relationship with the duo for almost a decade. Everett Lybolt, director of Nashville operations, says, "I really appreciate their loyalty to my company. Their whole organization is just wonderful. It's been great, and I hope they have many more years of success."

Ronnie and Kix bring different talents to the duo, colleagues say. Donna Hilley, president and CEO of Sony/ATV Music Publishing Nashville, says, "As a duo, they are unique and original, and both are great songwriters. They have learned to play to their strengths. Ronnie is just the greatest male singer in country music and knows how to sing his way into the hearts of his fans. Kix is a great entertainer and showman. Together they are the greatest duo ever in country music. They stick to the basics—great songs."

Others confirm what Hilley says. For example, Clive Davis, chairman and CEO of RCA Music Group, agrees that Brooks & Dunn define country music at its finest. "They're absolutely great writers, musicians, vocalists and entertainers," Davis says. "More than successful chart artists, they are truly hall of famers, and I look at their incredible

career milestones with much pride and respect. [They have] provided me with indelible and long-lasting memories."

Perhaps one of the most important keys to a long, illustrious career is the "live" connection to fans. Reba McEntire says, "Like Merle Haggard, Willie Nelson and Johnny Cash were the songwriters who created the classic country songs of their generation. Ronnie and Kix have written some of the songs that will become classics of our generation. They work extremely hard to deliver live shows that thrill the fans, which is so important in having a long-term career. They're great to tour with, and I'm lucky to have them as my friends."

Toby Keith says, "Ronnie is a great honky-tonk singer—probably the best in a long time—and a real good songwriter. Throw in Kix Brooks' songwriting and energetic performances, and you end up with an electric rodeo."



Kind words: Toby Keith

DREAM COME TRUE

International lighting company Bandit Lites started working with Brooks & Dunn when they first started headlining. Mike Golden, VP, says, "They're not just music, they're entertainment.

In their 2003 show, they've incorporated a 25 to 30 foot wide steer head made out of strobes. They probably pump more confetti into the crowd than any act I deal with. They have streamers that shoot out from the stage and different inflatables. Almost every song has its own gag in it. They do everything from rock'n'roll to your softest ballads. It's a show we are all very proud of."

Dick Clark agrees. "Part of the magic of Brooks & Dunn lies in the way they present themselves. They truly enjoy their performances. The music is great, but their personalities...they endear themselves to the audience," he says, still laughing about an incident that hap-

pened at the Academy of Country Music Awards that only went to prove that the show must go on. "As part of their road show scenery, Brooks & Dunn had a giant inflatable bull; it was as big as the whole stage. Well, that bull decided to collapse in the middle of the act on live television. We got a lot of mileage out of that. The sagging bull—it was a riot, and the joy of live television."

Artists who tour with the band consider themselves lucky. Aaron Lines says, "I've always been a fan of Brooks & Dunn, so it's a dream come true to actually tour with them. I find myself going out to watch their sets every night, not only as a fan of their music but because it's a great learning experience for me at this stage in my career."

Also an opening act on Brooks & Dunn's current tour is Jeff Bates. He says, "I think that Ronnie Dunn is the country vocalist of our generation. He can wrap his voice around a song and deliver it like nobody else. Kix Brooks is not only a solid tunesmith, he has the ability to communicate on a personal level with his audience as if he had run into them at the grocery store. He makes them feel comfortable and right at home and then turns right around and kicks their butts with unbridled spontaneous energy that rolls off the stage like an Oklahoma tornado."

Troy Lee Gentry, who, along with Eddie Montgomery, makes up one half of Montgomery Gentry, says, "In the Spring of 1999, we started out with 'Hillbilly Shoes,' and it was that fall that Brooks & Dunn's manager gave us a call to do some dates with Kix and Ronnie. They were great to us, and we learned a lot from watching them. They invited us back out with them last year on the Neon Circus tour."

"Kix and Ronnie are legends. We respect them and appreciate all they've done to pave the way—but they're getting old, so they better watch out ... we're after their asses," laughs Montgomery. ■

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THE BILLBOARD INTERVIEW

Continued from page B-6

How?

Dunn: Just having that solid machine. Joe has a monster over there, and he runs it like a very organized general. What you need behind you is a support team. It's as [important] as your art and your music. You can have all the stars lined up, you can be a great singer or songwriter and make good music, but if you don't have that machine behind you, you aren't going to get a shot. Especially in today's environment, it's just not going to happen.

New duo Montgomery Gentry came on strong and was nipping at your heels. Tightrope hadn't done as well as previous albums and the Steers & Stripes album was coming at a critical juncture. How did you feel going into it?

Brooks: There was a lot of creative energy going in to that record. Mark Wright wanted to show us that he is a great producer. Galante wanted to show that Brooks & Dunn is still a viable act and he'd put us back on the map where we were two records ago. Ronnie and I obviously wanted to come in and show Joe and Mark what we could do, so everybody comes to the table wanting to be at the top of their game. Instead of in this routine of "OK, let's make another record," all of a sudden we were like, "Let's really show everybody what we can do here." Everybody was thinking that way.

Dunn: Joe was determined to show us that he could make it happen and he was behind it. What a great place to land.

Seems like there were some rumors swirling around the industry at this time.

Dunn: Other labels were starting rumors that we

were breaking up, and they'd tell radio that there wasn't much going on here.

Ever any truth to any of those rumors?

Brooks: We've never felt like quitting. We have said if we can make it two more years, we'll be OK. But two years come around, and we say, if we can make it two more years... [laughs]

Dunn: When we say that, we are beat up and tired. I remember jumping up one day in South Dakota—we battled a blizzard all night long on the road—and I walked on the bus and said, "I'm quitting, I can't take it." It was just awful.

The new album, Red Dirt Road [due July 15], has a lot of the good-time, fun songs people expect from Brooks & Dunn, but it also feels more introspective.

Dunn: This is the most honest record we've made since *Brand New Man*. I think a lot of it is where we are in life. And I think the undercurrent that triggered this reflection is what's going on in the world. It's the first time we perceived us, as Americans, as being threatened. Once that happens and you take a quick look around and take these little snapshots of how you grew up, you go, "This isn't so bad." I think we needed that as a culture.

You've been doing the Neon Circus tour for three years now. How did you come up with the concept?

Dunn: We saw Cirque du Soleil in Vegas, and I loved the way the cast would work the crowd and I threw out the idea of coming up with ways to integrate that with a kind of a rodeo type presentation with different characters.

Brooks: Before the show started in Vegas, they had clowns that were walking the aisles and grabbing people's popcorn out of their hands, just screwing every-

thing up. I saw that and I told Ronnie we ought to get some rodeo clowns out there and just screw with people. One thing led to another, and we have a big mess on our hands now. [laughs]

Dunn: You will be involved whether you want to or not. When you buy that ticket, just get ready to come fly, that's it.

Brooks: We set up at 3 o'clock in the afternoon, and the main stage starts at like 5:30. We have a hypnotist that hypnotizes people and the world's strongest man that does all this wild stuff. We have BMX bikers, the guys bring all their ramps and do all these types of things. There's just a whole variety of things going on, a lot of stuff for people to do and see to keep them occupied so there's no down time.

After more than a decade together, how would you describe your relationship?

Dunn: We are just like brothers, and that's good. There is an understanding. When the music is done, we go hang out and do everything we like to do and enjoy that. We aren't nearly as different in real life as we are on stage.

Brooks: The comfortable thing about our relationship is it doesn't need a lot of maintenance. That's a comfortable friendship. We can get together and have the time of our lives, whether it's hunting or whatever.

You've had an incredibly successful run and it doesn't seem to be slowing down. How much longer do you see Brooks & Dunn continuing?

Dunn: The public will dictate that. We enjoy doing this more than anything. This is it. I have enough money, but what else am I going to do, golf? I don't think so. There's nothing I like better. I'm on vacation doing what I do, nothing else compares. I'd rather be doing this. That's sick. [laughs] ■



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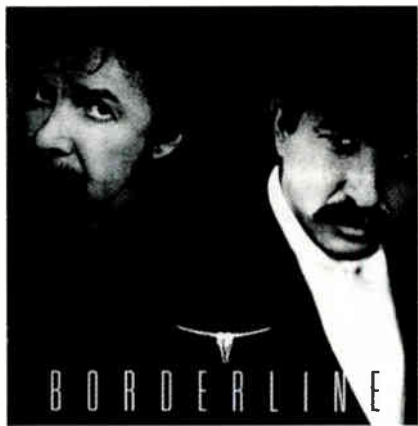
BROOKS
& DUNN

On The Charts

THE DUO'S BIGGEST HITS

Brooks & Dunn's top album, *Borderline*, spent seven weeks at No. 1 on Top Country Albums and is one of three chart-topping discs for the duo. The act's other two No. 1 sets were *Steers & Stripes* (2001) and *Waitin' on Sundown* (1994). On the Hot Country Singles & Tracks chart, they have scored a whopping 17 No. 1 singles—making them the duo with the most No. 1 titles on the country singles chart. Additionally, they have earned 44 top-40 entries on this chart. "Ain't Nothing 'Bout You," released in 2001, is their longest-running No. 1. The track spent six weeks atop the chart.

Titles on these charts are ordered by peak position on their respective chart. If more than one title peaked at the same position, ties were



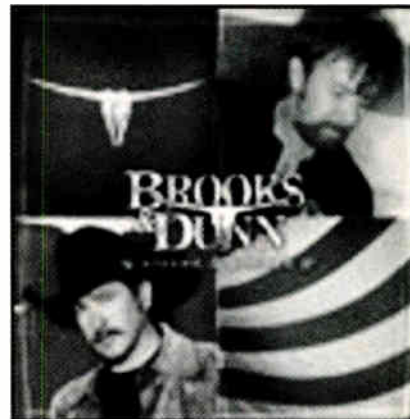
broken by the number of weeks spent at the peak. If ties still remained, they were broken by the number of weeks on the chart and then in the top 10 and/or top 40, depending on where the title peaked.

The charts were compiled by Keith Caulfield.

TOP COUNTRY ALBUMS

Rank, Title, Peak Position, Debut Date (Label)

1. *Borderline*, No. 1, May 4, 1996 (Arista Nashville)
2. *Steers & Stripes*, No. 1, May 5, 2001 (Arista Nashville/RLG)
3. *Waitin' on Sundown*, No. 1, Oct. 15, 1994 (Arista)
4. *Hard Workin' Man*, No. 2, March 13, 1993 (Arista)



Steers & Stripes holds the No. 1 single, "Ain't Nothing 'Bout You"

5. *The Greatest-Hits Collection*, No. 2, Oct. 4, 1997 (Arista Nashville)
6. *Brand New Man*, No. 3, Aug. 31, 1991 (Arista)
7. *If You See Her*, No. 4, June 20, 1998 (Arista Nashville)
8. *Tight Rope*, No. 6, Oct. 9, 1999 (Arista Nashville/RLG)
9. *It Won't Be Christmas Without You*, No. 12, Oct. 26, 2002 (Arista Nashville/RLG)
10. *Super Hits*, No. 43, April 17, 1999 (Arista Nashville)

HOT COUNTRY SINGLES & TRACKS

Rank, Title, Peak Position (Weeks on Chart), Debut Date (Label)

1. "Ain't Nothing 'Bout You," No. 1 (6), Feb. 17, 2001 (Arista Nashville)
2. "Boot Scootin' Boogie," No. 1 (4), May 23, 1992 (Arista)
3. "How Long Gone," No. 1 (3), July 4, 1998 (Arista Nashville)
4. "My Maria," No. 1 (3), April 6, 1996 (Arista)
5. "If You See Him/If You See Her" duet with Reba, No. 1 (2), May 2, 1998 (MCA Nashville/Arista Nashville)
6. "My Next Broken Heart," No. 1 (2), Oct. 12, 1991 (Arista)
7. "Neon Moon," No. 1 (2), Feb. 1, 1992 (Arista)
8. "You're Gonna Miss Me When I'm Gone," No. 1 (2), June 10, 1995 (Arista)
9. "Brand New Man," No. 1 (2), June 22, 1991 (Arista)
10. "She's Not the Cheatin' Kind," No. 1 (2), Aug. 27, 1994 (Arista)

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HARD WORKIN' MEN

Continued from page B-2

and hear Asleep at the Wheel, David Allan Coe and people like that, and, at the same time, you go across town and hear Clapton's band sitting in and jamming at a blues or rock club."

Their two paths converged in Nashville as songwriters, with Kix enjoying some chart success via other artists and Dunn having won the national Marlboro talent contest.

FUTURE CHART-TOPPERS

"Part of [Ronnie's] winnings included 40 hours in the studio with producer Barry Beckett, and I engineered it," recalls Hendricks. "I fell in love with his voice."

Hendricks took Dunn's tapes to Tim DuBois, then head of fledgling Arista Nashville. As Hendricks and DuBois traveled to Knoxville for a Tennessee Volunteers football game, Hendricks popped in a Ronnie Dunn



tape that included three future No. 1s: "Boot Scootin' Boogie," "Neon Moon" and "She Used to Be Mine."

Meanwhile, producer Don Cook had been pitching Brooks to DuBois, who was hot to sign a duo to Arista Nashville. "That was when Allen Butler and Mike Dungan were at the label with me, and all three of us were working on it, but we couldn't find [a duo] that really excited us," says DuBois. A Brooks/Tim Mensey duo deal never worked out, so Hendricks suggested Dunn.

"I thought that was a great idea, so I took Kix and Ronnie out to lunch and introduced them," says DuBois. "I said, 'You may think I'm crazy, but you guys need to hang out and write together and see what happens.' Within three or four weeks, the first song they brought to me was 'Brand New Man,' and I pretty much offered them a deal on that."

"The first day all three of us got together," adds Cook, "we wrote a No. 1 song, so, yeah, I guess you could say there was a little chemistry there. The beautiful thing was, nobody would give us songs, so we had to write 'em ourselves. I thank God for that now."

After DuBois sealed the duo deal and Bob Titley came in as manager (Clarence Spalding joined the management team in 1993), Cook and Hendricks entered the studio to record the tracks that became *Brand New Man*. According to Brooks, DuBois "gave us all the rope that we needed to hang ourselves. That really made us feel good that he had enough faith in our ability to let us go do what we do."

The title cut topped the *Billboard* chart in September of 1991, and Brooks & Dunn never looked back. "It had a little magic dust on it," DuBois says of the project. "The more music we made, the more excited we all got about it."

Such out-of-the-gate success even caught their manager off guard.

Continued on page B-16



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The meteoric rise of line dancing and the dozens of country music dance clubs that sprouted up in the early '90s were in many ways propelled by country's first big remix, a dance version of Brooks & Dunn's "Boot Scootin' Boogie."

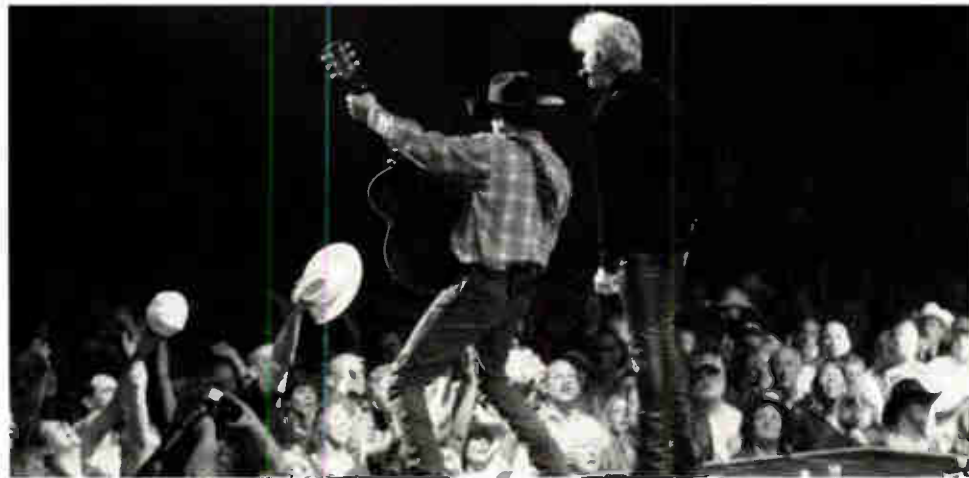
Penned by Ronnie Dunn in homage to a legendary Tulsa, Okla., watering hole, "Boot Scootin' Boogie" was the duo's fourth single. It spent four weeks at No. 1 on the Billboard country chart in the late summer of 1992. Despite its success and terpsichory subject matter, dance remixes in country music were uncharted territory. Some might say it were so for a reason.

"That [remix] started a revolution that a lot of us might have been better off without," laughs Tim DuBois, who signed Brooks & Dunn to Arista Nashville in 1991. "You know something's going on when you've got three country dance clubs in Youngstown, Ohio."

Producer Scott Hendricks came up with the notion of a country dance mix. "I had an idea to do a dance mix that was actually a little different from what we ended up with," Hendricks recalls. "I was looking for someone to let me experiment creatively with their music, and 'Boot Scootin' Boogie' was a good candidate. To their credit, Kix and Ronnie said, 'Go for it.' A lot of people wouldn't have gone out on that limb."

Engineer Brian Tankersley, a Los Angeles import to Nashville production, came up with the actual mix,

The Remix Of "Boot Scootin' Boogie" Got Fans Lining Up On Dance Floors Across The Country



Audiences still have an overwhelming reaction to "Boot Scootin'"

Hendricks says. "He did about a minute and a half of that song, and I took it to Kix and Ronnie. They didn't know what to think, but Tim said to finish it." says Hendricks.

According to DuBois, "I'm not gonna say I thought it was a great idea, but it was the perfect song to do it with. And it started a phenomenon."

Some at Arista Nashville were opposed to the idea, says Hendricks. "I'm not gonna mention any names, but somebody over at Arista said, 'This will never fly,'" he says, adding that, ultimately, the final decision went to the artists. "Kix and Ronnie signed off on it. I give them credit; it was a bold thing for them to do."

Many of the country dance clubs disappeared as quickly as they sprung up, but line dancing retains a devoted following among the hardcore, as does the song. "I've gone with other acts into places like Billy Bob's and, to this day, just as soon as that song comes on, people swarm the dance floor," notes B&D co-manager Clarence Spalding. "It was the right song at the right time."

Co-manager Bob Titley agrees that "Boot Scootin'" was the centerpiece of the early '90s country club boom but thinks other B&D records equally impacted the success of the duo's early career. "It's interesting that there has been so much focus on 'Boot Scootin'," he says. "But really, the stealth career record for them was 'Neon Moon.' We sold a quarter of a million records of the debut single,

'Brand New Man.' Then, the second single, 'My Next Broken Heart,' was a big hit at radio but had no impact on record sales.

"But with 'Neon Moon,' sales exploded," Titley continues, "and then we followed that up with 'Boot Scootin'."

And the rest, as they say, is history.

—R.W.

GREENBERG

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HARD WORKIN' MEN

Continued from page B-14

"I saw them at first as an act that would have hits at radio and sell a lot of records in the Southwest," says Titley. "Once that first album got going, it was pretty clear they were destined to be pretty strong."

The B&D writing collaboration has lasted; while the two often write separately, the title cut off their latest album, *Red Dirt Road*, is a Brooks/Dunn co-write. The song, an exuberant coming-of-age, midtempo tune, ranks up along with any song the two have ever written.

The depth of the new record gives testament to a career with legs. "As far as their durability, everybody

involved is a dedicated, hard worker, from them on down," says Titley. "But, ultimately, it comes down to the music."

IN THE STUDIO

With Brooks & Dunn, work ethic melds with fun-loving spirit, which leads to good records. "They're like a couple of big kids in the studio, always wanting to have a good time," observes Mark Wright, producer of B&D's last two studio albums, along with a Christmas record. "My job, a lot of the time, is to make sure the song doesn't get screwed up by the record."

Wright says Kix and Ronnie often leave the studio with tracks and work on vocals at their respective home

studios. "Vocally, they get a lot done at their houses," he says. "Ronnie will go out to the barn, and Kix has a studio in his basement."

The two are both open to a free exchange of ideas. "We're all three songwriters, and a lot of ideas get thrown back and forth," says Wright, adding that the duo is more than willing to take chances. "When you've done 11- or 12-years' worth of records, you have to start being adventurous, or you'll repeat yourself. They don't want to ever repeat themselves, and that's one of the things I love about them."

Those along for the whole ride continue to be impressed. "To watch this thing grow from an idea to an industry has been a remarkable thing," says Cook. "I was at their last club date at Toolie's in Phoenix, and it was wild. You could see that this was no club act."

PROFESSIONAL, FREE-WHEELIN'

For all their free-wheelin' persona, B&D maintain a busy schedule both on the road and off. But not too busy...

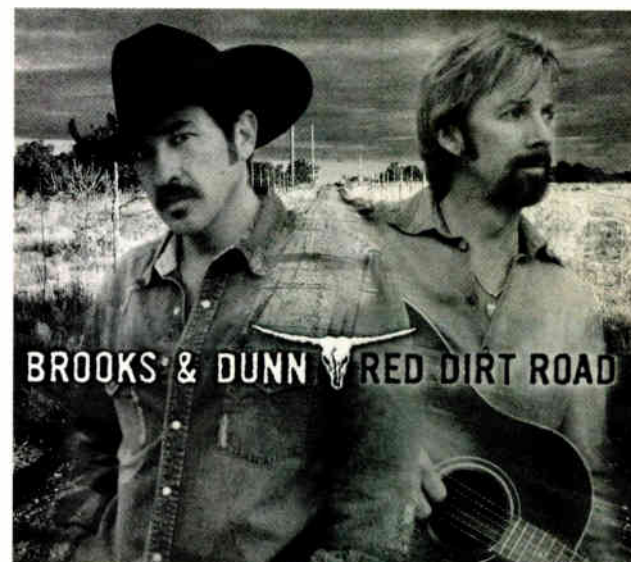
"One of the things about them that continues to impress me is their desire and work ethic, knowing they don't have to be out there doing it," says Wright. "Don't get me wrong, these guys know how to recreate. I [ask] 'em, 'You guys were only in [the studio] for two hours, what are you doing with your other 22 hours?'"

Much of that time has been spent running up and

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down the highway. From the beginning, B&D have worked the road hard. "They take their job and music as seriously as anybody you'll see, but they still know how to have a good time doing it," says Rick Shipp, co-head of the William Morris Agency's Nashville office and B&D's agent since they started touring. "I truly believe if they weren't having a good time, they wouldn't be out there."

In the loosely defined managerial duties of Titley and Spalding, the latter oversees touring. It is a touring career built with care. "When I came on board [in March of 1993], they were the opening act for Reba McEntire," says Spalding. "In the fall of '93, we went out into some small markets to test the waters to see if we had enough juice to headline ourselves. We sold them all out."

While other bands may have headlined earlier, Brooks & Dunn waited until they had eight top-10 hits under their belts. "I imagine there were probably some people in town calling us fools for leaving all that money on the table," says Spalding. "But it was a group decision that, when we went out as headliners, we wanted to make sure we had the fanbase to support it. We found out we did."

Professionalism also marks the duo's touring career. "I don't think I've ever cancelled a date on them, and we're talking about well over 1,000 shows," says Shipp. "I had 'em on a run through the Southwest back in '91, and Ronnie got sick and couldn't sing. Rather than cancel a date at Billy Bob's Texas [Fort Worth], Kix sang lead. They were just 'Brooks &' that night."

Since they have been a headlining act, B&D have focused on keeping their tours consistently innovative

and entertaining, from co-headlining treks with Reba McEntire to their multi-act Neon Circus & Wild West Show—now in its third incarnation—with more than 100 shows in the books. With top-rank support that has included Montgomery Gentry, Toby Keith, Keith Urban, Trick Pony, Dwight Yoakam and Rascal Flatts, the Neon Circus amphitheater extravaganza has turned into the country party that kicks off the summer.

AT HOME ONSTAGE

Brooks says Neon Circus is about providing a continuous good time for fans. "There's a lot of stuff for people to do and see, and then they take it in between acts and see jugglers and [we] keep people occupied so there's no down time," he says. "You can come and bring your girlfriend or kids or whoever, and you know from the time you get there that there will be something to do." Adds Dunn of the tour's sponsor and backstage camaraderie, "There's no risk when you have Coors on board. Free beer."

Owning a stage presence honed in beer joints and dancehalls, Kix and Ronnie are as at home onstage as in the studio. "They're one of the best live acts I've ever seen," says Brian O'Connell, who oversees country music for Clear Channel Entertainment (CCE), producers of Neon Circus. "With the amazing vocal talents of Ronnie and the wildness of Kix, it's like controlled chaos. They feed off the crowd. I've never seen them have an off night."

They've seldom had an off night at the box office either. Even during country music's lean years of the past decade, B&D have been a robust and consistent box-office performer, having reported nearly \$130 million in concert grosses to Billboard Boxscores as headliners.

Such touring success is no accident. "They're always very conscious of the package, the sound and lights, the gags, the music, the whole thing," says Shipp. "Ronnie and Kix, their management, the crew, the band—they're all guys that know how to do their jobs and enjoy doing it."

According to Dunn, "It's a blast. Going out there and doing those shows is fun."

Kix and Ronnie are very involved in what ends up onstage. "They have a vision of what they want to project, and it's my job to put it together," says Spalding.

Touring, recording and songwriting have combined to create a career of impressive consistency. "It all comes back to their work ethic," says Spalding. "They were journeymen. They had years of playing in the clubs and surviving in this business without record deals or hits."

DOWN THE RED DIRT ROAD

As for what the future will bring to this dynamic act, it is a safe bet it won't be boring. Whether it's doing CMT's *Crossroads* with ZZ Top or coheadlining the Jackson County Fair in Jackson, Mich., in August with Sheryl Crow, Brooks & Dunn continue to push the envelope.

"Kix and Ronnie are always open to doing lots of things," says Spalding. "I wish I knew where it was going from here. Every year, we're trying to create something better, not necessarily bigger."

In terms of record-making, Titley has a pet project for the duo he'd like to see come to fruition. "I come out of the honky-tonk world, and a secret part of me wants to see them do a real honky-tonk record," he says.

The road is always part of the plan. Spalding says the B&D camp already has 80% of 2004's touring booked. It won't be another Neon Circus outing, but rather the *Red Dirt Road* tour. "We're not going to do away with Neon Circus," he stresses. "We've just done it three years in a row. It's time to give it a rest and then bring it back in a couple of years. This year, Neon Circus travels 12 trucks and 123 people; it has been very profitable, but it's so big, we end up having to play the same places every year."

Titley takes a similar view. "A *Red Dirt Road* tour concept ties into the album well, and it fits a need. There are some valuable markets we've had to bypass on Neon Circus."

And Brooks & Dunn never want to keep going to the same places. ■



This year's Neon Circus, from left: Rascal Flatts (Jay Demarcus, Gary LeVox, Joe Don Rooney), Aaron Lines, Kix Brooks, Ronnie Dunn, Jeff Bates, Brad Paisley and Cledus T. Judd

25 million albums. 1 million miles.

>> Congratulations Kix and Ronnie.
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"LOST AND FOUND"

"BOOT SCOOTIN' BOOGIE"
BROOKS & DUNN
"NEON MOON"

"WE'LL BURN THAT BRIDGE"
BROOKS & DUNN
"SHE USED TO BE MINE"

ALL TIME FAVORITE

"THAT AIN'T NO WAY TO GO"
BROOKS & DUNN
"SHE'S NOT THE CHEATIN' KIND"

"LITTLE MISS HONKY TONK"
BROOKS & DUNN
"YOU'RE GONNA MISS ME (WHEN I'M GONE)"

"MY MARIA"
BROOKS & DUNN
"I AM THAT MAN"

"A MAN THIS LONELY"
BROOKS & DUNN
"HE'S GOT YOU"

"IF YOU SEE HIM, IF YOU SEE HER" WITH REBA
BROOKS & DUNN
"HOW LONG GONE"

"HUSBANDS AND WIVES"
BROOKS & DUNN
"AIN'T NOTHING 'BOUT YOU"

ALL TIME FAVORITE

"ONLY IN AMERICA"
BROOKS & DUNN
"THE LONG GOODBYE"

"ROCK MY WORLD (LITTLE COUNTRY GIRL)"
BROOKS & DUNN
"I'LL NEVER FORGIVE MY HEART"

"RED DIRT ROAD"
BROOKS & DUNN
"HARD WORKIN' MAN"

**A Record To Be Proud Of
Congratulations From Bob & Clarence**

JUNE 21
2003

Billboard® TOP COUNTRY ALBUMS™

THIS WEEK	LAST WEEK	WKS. AGO	WEEKS ON CHART	Sales data compiled by Nielsen SoundScan		Title	PEAK POSITION	THIS WEEK	LAST WEEK	WKS. AGO	WEEKS ON CHART	Sales data compiled by Nielsen SoundScan		Title	PEAK POSITION
				ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL							ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL		
1			1			NUMBER 1 / HOT SHOT DEBUT 1 Week At Number 1		38	38	37	43		NICKEL CREEK	This Side	2
						LONESTAR BNA 67078/RLG (12.98/18.98)		39	39	41	31		MARK WILLIS	Greatest Hits	16
2	1	2	44			TOBY KEITH ³ DREAMWORKS 450254/INTERSCOPE (11.98/18.98)	Unleashed	40	37	35	17		VINCE GILL	Next Big Thing	4
3	3	4	29			\$ GREATEST GAINER \$		41	32	26	6		BILLY GILMAN	Music Through Heartsongs: Songs Based On The Poems Of Mattie J.T. Stepanek	15
						SHANIA TWAIN MERCURY 170314/UMGN (11.98/18.98)	Up!	42	43	42	11		SOUNDTRACK	Blue Collar Comedy Tour: The Movie	29
4	2	1	3			JO DEE MESSINA	Greatest Hits	43	40	38	6		CLEDUS T. JUDD	A Six Pack Of Judd (EP)	19
						CURB 78790 (11.98/18.98)		44	41	39	10		GARY ALLAN	Alright Guy	4
5	4	3	8			DARRYL WORLEY	Have You Forgotten?	45	42	55	11		WILLIE NELSON & FRIENDS	Stars & Guitars	18
						DREAMWORKS 000640/INTERSCOPE (12.98/18.98)		46	54	50	6		RHONDA VINCENT	One Step Ahead	30
6	6	6	31			KENNY CHESNEY ²	No Shoes, No Shirt, No Problems	47	46	48	32		VARIOUS ARTISTS	Totally Country Vol. 2	5
						BNA 87008/RLG (12.98/18.98)		48	44	49	10		ALISON KRAUSS + UNION STATION	New Favorite	3
7	5	5	41			DIXIE CHICKS ⁶	Home	49	50	51	22		GEORGE STRAIT	The Road Less Traveled	1
						MONUMENT/COLUMBIA 86840/CRG (12.98/18.98)		50	49	52	12		DEANA CARTER	I'm Just A Girl	6
8	9	9	20			TIM MCGRAW ²	Tim McGraw And The Dancehall Doctors	51	45	46	11		ROSANNE CASH	Rules Of Travel	16
						CURB 78746 (12.98/18.98)		52	29	29	100		LONESTAR	I'm Already There	1
9	7	7	10			MARTINA MCBRIDE ²	Greatest Hits	53	53	53	10		EMERSON DRIVE	Emerson Drive	13
						RCA 67012/RLG (12.98/18.98)							🔊 PACESETTER 🔊		
10	8	8	32			RASCAL FLATTS	Melt	53	55	66	33		ANNE MURRAY	Country Croonin'	13
						LYRIC STREET 165031/HOLLYWOOD (12.98/18.98)							STRAIGHTWAY 35775 (11.98/18.98)		
11	13	13	34			RANDY TRAVIS	Rise And Shine	55	52	45	11		SOUNDTRACK	Nashville Star: The Finalists	25
						WORD-CURB 86236/WARNER BROS. (11.98/18.98)							COLUMBIA 87169/SONY (12.98/18.98)		
12	10	11	35			KEITH URBAN	Golden Road	56	51	54	36		LEANN RIMES	Twisted Angel	3
						CAPITOL 32936 (10.98/18.98)							CURB 78747 (12.98/18.98)		
13	11	10	31			JOHNNY CASH	American IV: The Man Comes Around	57	47	43	4		VARIOUS ARTISTS	It'll Come To You... The Songs Of John Hiatt	37
						AMERICAN 063339/LOST HIGHWAY (18.98/18.98)							VANGUARD 79735 (11.98/18.98)		
14	12	12	42			DIAMOND RIO	Completely	58	48	44	11		RICKY SKAGGS & KENTUCKY THUNDER	Live At The Charleston Music Hall	32
						ARISTA NASHVILLE 67046/RLG (11.98/17.98)							SKAGGS FAMILY/LYRIC STREET 901004/HOLLYWOOD (18.98/18.98) [M]		
15	14	15	17			GEORGE STRAIT	For The Last Time: Live From The Astrodome	59	56	70	17		LINDA RONSTADT	The Very Best Of Linda Ronstadt	19
						MCA NASHVILLE 170319/UMGN (12.98/18.98)							ELEKTRA 76109/RHINO (17.98/18.98)		
16	15	19	10			CHRIS CAGLE	Chris Cagle	60	62	71	74		GARTH BROOKS ³	Scarecrow	1
						CAPITOL 40516 (11.98/18.98)							CAPITOL 31330 (10.98/18.98)		
17	16	16	46			JOE NICHOLS	Man With A Memory	61	58	62	70		VARIOUS ARTISTS	Totally Country	2
						UNIVERSAL SOUTH 170285 (11.98/17.98) [M]							BNA 67043/RLG (12.98/18.98)		
18	20	22	10			CRAIG MORGAN	I Love It	62	65	63	17		BLAKE SHELTON	Blake Shelton	3
						BROKEN BOW 77567 (13.98/18.98) [M]							WARNER BROS. 24731/WARN (11.98/17.98)		
19	19	21	41			MONTGOMERY GENTRY	My Town	63	61	61	5		VARIOUS ARTISTS	Country Gospel	56
						COLUMBIA 86520/SONY (11.98/18.98)							MADACY CHRISTIAN 1423/MADACY (12.98/18.98)		
20	17	18	6			DOLLY PARTON	Ultimate Dolly Parton	64	63	59	4		MARCEL	You, Me And The Windshield	48
						RCA/BMG HERITAGE 52008/RLG (18.98/18.98)							MERCURY 170303/UMGN (10.98/12.98)		
21	17	18	6			JESSICA ANDREWS	Now	65	66	56	3		THE OAK RIDGE BOYS	Colors	56
						DREAMWORKS 450356/INTERSCOPE (12.98/18.98)							SPRING HILL 21042/WARNER BROS. (14.98/18.98)		
22	18	17	73			ALAN JACKSON ⁴	Drive	66	70	67	7		VARIOUS ARTISTS	Best Of Country	63
						ARISTA NASHVILLE 67039/RLG (12.98/18.98)							MADACY 1424 (11.98/18.98)		
23	22	25	34			FAITH HILL ²	Cry	67	64	68	7		LARRY THE CABLE GUY	Lord, I Apologize	67
						WARNER BROS. 48001/WARN (12.98/18.98)							ARK 21 810076 (11.98/18.98)		
24	21	20	37			ELVIS PRESLEY ³	Elvis: 30 #1 Hits	68	64	68	7		BILLY RAY CYRUS	The Best Of Billy Ray Cyrus: 20th Century Masters The Millennium Collection	59
						RCA 68079/RMG (12.98/18.98)							MERCURY 170165/UMGN (12.98/18.98)		
25	23	23	8			TOBY KEITH	The Best Of Toby Keith: 20th Century Masters The Millennium Collection	69	72	—	14		VARIOUS ARTISTS	Pure Country Classics: The #1 Hits	37
						MERCURY 170351/UMGN (12.98/18.98)							UTV 064091/UME (11.98/18.98)		
26	24	24	31			ALISON KRAUSS + UNION STATION	Live	70	71	72	28		THE CHIEFTAINS	Down The Old Plank Road/The Nashville Sessions	21
						ROUNDER 610515 (19.98/18.98)							RCA VICTOR 63971/AAL (12.98/18.98)		
27	25	14	3			JEFF BATES	Rainbow Man	71	57	65	41		PHIL VASSAR	American Child	4
						RCA 67071/RLG (11.98/17.98) [M]							ARISTA NASHVILLE 67077/RLG (11.98/17.98)		
28	26	27	10			WILLIE NELSON	The Essential Willie Nelson	72	68	73	35		JOHNNY CASH	The Essential Johnny Cash	29
						LEGACY/COLUMBIA 86740/SONY (25.98/18.98)							LEGACY/COLUMBIA 86290/SONY (17.98/18.98)		
29	27	30	63			GEORGE STRAIT	The Best Of George Strait: 20th Century Masters The Millennium Collection	73	60	60	31		TRICK PONY	On A Mission	13
						MCA NASHVILLE 170280/UMGN (11.98/18.98)							WARNER BROS. 48238/WARN (12.98/18.98)		
30	28	28	10			DUSTY DRAKE	Dusty Drake	74	69	57	3		TIM WILSON	Super Bad Sounds Of The '70s	57
						WARNER BROS. 48051/WARN (18.98/18.98) [M]							CAPITOL 37886 (17.98/18.98)		
31	28	28	10			GEORGE JONES	The Gospel Collection: George Jones Sings The Greatest Stories Ever Told	75	73	74	2		VARIOUS ARTISTS	Classic Country: Road Songs	74
						BANDIT/BNA 170531/RLG (11.98/18.98)							BMG SPECIAL PRODUCTS 18996/TIME LIFE (18.98/18.98)		
32	30	31	20			ALABAMA	In The Mood: The Love Songs								
						RCA 67052/RLG (11.98/18.98)									
33	35	34	17			RODNEY CARRINGTON	Nut Sack								
						CAPITOL 36579 (11.98/18.98)									
34	31	33	67			TRACE ADKINS	Chrome								
						CAPITOL 30618 (10.98/17.98)									
35	34	32	22			TERRI CLARK	Pain To Kill								
						MERCURY 170325/UMGN (11.98/18.98)									
36	36	36	18			BLAKE SHELTON	The Dreamer								
						WARNER BROS. 48237/WARN (12.98/18.98)									
37	33	40	72			TOBY KEITH ²	Pull My Chain								
						DREAMWORKS 450297/INTERSCOPE (12.98/18.98)									

● Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numeral following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro). △ Certification of 200,000 units (Platino). △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 percent-age growth. Heatseeker Impact shows albums removed from Heatseekers this week. [M] indicates past or present Heatseeker title. © 2003, VNU Business Media, Inc., and Nielsen SoundScan, Inc. All rights reserved.

JUNE 21
2003

Billboard® TOP COUNTRY CATALOG ALBUMS™

THIS WEEK	LAST WEEK	Sales data compiled by Nielsen SoundScan		TOTAL CHART WKS	THIS WEEK	LAST WEEK	Sales data compiled by Nielsen SoundScan		TOTAL CHART WKS
		ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL				ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	
1	1			141	13	16	PATSY CLINE ³	12 Greatest Hits	784
				157	14	17	HANK WILLIAMS	20 Of Hank Williams Greatest Hits	116
2	2			133	15	18	JOHN DENVER	The Best Of John Denver	251
				280	16	15	FAITH HILL ⁸	Breathe	187
3	3			292	17	14	TIM MCGRAW ²	Set This Circus Down	111
				218	18	—	GARTH BROOKS ¹⁵	Double Live	197
4	4			248	19	13	TOBY KEITH ²	Greatest Hits Volume One	236
				197	20	19	SOUNDTRACK ³	Coyote Ugly	149
5	5			242	21	20	BRAD PAISLEY	Part II	106
				299	22	21	BROOKS & DUNN	Steers & Stripes	107
6	6			398	23	—	GEORGE JONES	16 Biggest Hits	124
				398	24	—	ROY ORBISON	16 Biggest Hits	64
7	7			462	25	22	THE JUDDS		

JUNE 21
2003

Billboard® HOT COUNTRY SINGLES & TRACKS

THIS WEEK	LAST WEEK	WKS. AGO	WEEKS IN	Airplay monitored by Nielsen Broadcast Data Systems			PEAK POSITION	TITLE	Artist	IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION	TITLE	Artist	IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
				TITLE	PRODUCER (SONGWRITER)	IMPRINT & NUMBER/PROMOTION LABEL									
				Airplay monitored by Nielsen Broadcast Data Systems				NUMBER 1				HOT SHOT DEBUT			
1	1	3	22	2 Weeks At Number 1			1	BEER FOR MY HORSES J. STROUD, T. KEITH (T. KEITH, S. EMERICK)	Toby Keith Duet With Willie Nelson	DREAMWORKS 450785	1	IT'S FIVE O'CLOCK SOMEWHERE K. STEGALL (J. BROWN, D. ROLLINS)	Alan Jackson & Jimmy Buffett	ARISTA NASHVILLE ALBUM CUT	31
2	2	6	18	Lonestar			2	MY FRONT PORCH LOOKING IN D. HUFF (R. MCDONALD, F. MYERS, D. PRIMMER)	Lonestar	BNA ALBUM CUT	2	WHEN YOU THINK OF ME C. LINDSEY, M. WILLS (T. VERGES, B. JAMES)	Mark Wills	MERCURY 172267	29
3	3	4	22	Rascal Flatts			3	LOVE YOU OUT LOUD M. BRIGHT, M. WILLIAMS, RASCAL FLATTS (B. JAMES, L. WILSON)	Rascal Flatts	LYRIC STREET ALBUM CUT	3	THREE MISSISSIPPI B. GALLIMORE (R. LINDSEY, T. VERGES, ANGELO)	Terri Clark	MERCURY 172262	33
4	4	1	27	Diamond Rio			1	I BELIEVE M. D. CLUTE (S. EWING, D. KEES)	Diamond Rio	ARISTA NASHVILLE ALBUM CUT	1	SOMEDAY V. GILL (V. GILL, R. MARX)	Vince Gill	MCA NASHVILLE 000123	33
5	7	9	20	Jimmy Wayne			5	STAY GONE C. LINDSEY, J. STROUD (J. WAYNE, B. KIRSCH)	Jimmy Wayne	DREAMWORKS 000345	5	HEAVY LIFTIN' B. BRADDOCK (R. RUTHERFORD, B. H. ROBERT, G. TEREN)	Blake Shelton	WARNER BROS. ALBUM CUT/WRN	35
6	5	2	25	Randy Travis			1	THREE WOODEN CROSSES K. LEHNING (D. JOHNSON, K. WILLIAMS)	Randy Travis	WORD-CURB/WARNER BROS. CHRISTIAN ALBUM CUT/WRN	1	ONLY GOD (COULD STOP ME LOVING YOU) J. KING, J. STROUD, R. MARX (R. J. LANGE)	Emerson Drive	DREAMWORKS 450788	36
7	10	11	25	Montgomery Gentry			7	SPEED B. CHANCEY (J. STEELE, C. WALLIN)	Montgomery Gentry	COLUMBIA 73864	7	YOU'RE STILL HERE B. GALLIMORE, F. HILL (A. MAYO, M. BERG)	Faith Hill	WARNER BROS. ALBUM CUT/WRN	36
8	9	12	23	Craig Morgan			8	ALMOST HOME C. MORGAN, P. O. DONNELL (C. MORGAN, K. K. PHILLIPS)	Craig Morgan	BROKEN BOW ALBUM CUT	8	I'M JUST A GIRL D. CARTER, D. HUFF (D. CARTER, B. MANN)	Deana Carter	ARISTA NASHVILLE ALBUM CUT	38
9	11	14	21	Brooks & Dunn			9	RED DIRT ROAD K. BROOKS, R. DUNN, M. WRIGHT (K. BROOKS, R. DUNN)	Brooks & Dunn	ARISTA NASHVILLE ALBUM CUT	9	WALK A LITTLE STRAIGHTER C. CHAMBERLAIN (B. CURRINGTON, C. CHAMBERLAIN, C. BEATHARD)	Billy Currington	MERCURY 000587	39
10	13	13	23	Jeff Bates			10	THE LOVE SONG K. BEARD, S. HENDRICKS (J. BATES, K. BEARD, C. BEATHARD)	Jeff Bates	RCA ALBUM CUT	10	I CAN'T BE YOUR FRIEND J. BALDING, C. DINAPOLI, T. RUSHLOW (R. CLAWSON, B. CRISLER)	Rushlow	LYRIC STREET ALBUM CUT	40
11	15	19	14	Brad Paisley			11	CELEBRITY F. ROGERS (B. PAISLEY)	Brad Paisley	ARISTA NASHVILLE ALBUM CUT	11	DAYS LIKE THIS C. LINDSEY (R. PROCTOR, D. BLACKMAN)	Rachel Proctor	BNA ALBUM CUT	41
12	14	20	11	Shania Twain			12	FOREVER AND FOR ALWAYS R. J. LANGE (S. TWAIN, R. J. LANGE)	Shania Twain	MERCURY ALBUM CUT	12	THIS FAR GONE J. HANSON, G. DROMAN (M. NESLER, T. MARTIN)	Jennifer Hanson	CAPITOL ALBUM CUT	42
13	17	16	11	George Strait			13	TELL ME SOMETHING BAD ABOUT TULSA T. BROWN, G. STRAIT (R. LANE)	George Strait	MCA NASHVILLE 000586	13	LOVE CHANGES EVERYTHING C. FARREN (A. LINES, C. FARREN)	Aaron Lines	RCA ALBUM CUT	40
14	6	5	32	Chris Cagle			4	WHAT A BEAUTIFUL DAY R. WRIGHT (C. CAGLE, M. POWELL)	Chris Cagle	CAPITOL ALBUM CUT	4	WAVE ON WAVE D. MORRIS, T. BROWN (P. GREEN, D. NEUHAUSER, J. POLLARD)	Pat Green	REPUBLIC ALBUM CUT/UNIVERSAL SOUTH	44
15	8	7	25	Keith Urban			3	RAINING ON SUNDAY D. HUFF, K. URBAN (D. BROWN, R. FOSTER)	Keith Urban	CAPITOL ALBUM CUT	3	IT DOESN'T MEAN I DON'T LOVE YOU B. ROWAN (B. PINSON, T. WILLIAMS, J. SPILLMAN)	McHayes	UNIVERSAL SOUTH 000329	44
16	12	8	14	Darryl Worley			1	HAVE YOU FORGOTTEN? F. ROGERS, J. STROUD (D. WDRLEY, W. VARBLE)	Darryl Worley	DREAMWORKS 000063	1	EVERY LITTLE THING K. STEGALL, J. O'NEAL, R. DEAN, S. TILLIS	Jamie D'Neal	MERCURY 000584	46
17	16	17	13	Tracy Byrd			16	THE TRUTH ABOUT MEN B. J. WALKER, JR. (T. JOHNSON, R. LEE, P. OVERSTREET)	Tracy Byrd	RCA ALBUM CUT	16	WHO WOULDN'T WANNA BE ME K. URBAN (M. POWELL, K. URBAN)	Keith Urban	CAPITOL ALBUM CUT	47
18	20	21	14	Brian McComas			18	99.9% SURE (I'VE NEVER BEEN HERE BEFORE) L. REYNOLDS (B. AUSTIN, G. BARNHILL)	Brian McComas	LYRIC STREET ALBUM CUT	18	STREETS OF HEAVEN D. HUFF, J. BALDING (S. AUSTIN, P. DUNCAN, A. KASHA)	Sherrie Austin	BROKEN BOW ALBUM CUT	48
19	19	15	23	Kenny Chesney			2	BIG STAR N. WILSON, B. CANNON, K. CHESNEY (S. SMITH)	Kenny Chesney	BNA ALBUM CUT	2	THIS ONE'S FOR THE GIRLS M. MCBRIDE, P. WORLEY (C. LINDSEY, M. LINDSEY, A. MAYO)	Martina McBride	RCA ALBUM CUT	49
20	22	23	7	AIRPOWER			20	WHAT THE WORLD NEEDS D. HUFF, WYNNONNA (H. LAMAR, B. JAMES)	Wynonna	ASYLUM, CURB ALBUM CUT	20	GODSPEED (SWEET DREAMS) DIXIE CHICKS, L. MAINES (R. FOSTER)	Dixie Chicks	MONUMENT ALBUM CUT/EMN	50
21	21	22	11	Trace Adkins			21	THEN THEY DO S. HENDRICKS, T. BRUCE (J. COLLINS, S. RUS)	Trace Adkins	CAPITOL ALBUM CUT	21	LONG BLACK TRAIN M. WRIGHT, F. ROGERS (J. TURNER)	Josh Turner	MCA NASHVILLE ALBUM CUT	50
22	24	28	1	Kenny Chesney			22	NO SHOES, NO SHIRT, NO PROBLEMS N. WILSON, B. CANNON, K. CHESNEY (C. BEATHARD)	Kenny Chesney	BNA ALBUM CUT	22	THE BACK OF YOUR HAND P. ANDERSON (G. L. HENRY)	Dwight Yoakam	AUDIUM ALBUM CUT	52
23	23	24	17	Sara Evans			23	BACKSEAT OF A GREYHOUND BUS S. EVANS, P. WORLEY (C. LINDSEY, H. LINDSEY, A. MAYO, T. VERGES)	Sara Evans	RCA ALBUM CUT	23	I'M MISSING YOU K. ROGERS, J. GUESS, J. CHEMAY (B. KIRSCH, S. WARINER)	Kenny Rogers	DREAMCATCHER ALBUM CUT	49
24	29	35	4	Tim McGraw			24	REAL GOOD MAN B. GALLIMORE, T. MCGRAW, D. SMITH (R. RUTHERFORD, G. TEREN)	Tim McGraw	CURB ALBUM CUT	24	I CAN ONLY IMAGINE D. JOHNSON, M. LLOYD, M. CURB (B. MILLARD)	Jeff Carson	ASYLUM-CURB ALBUM CUT	54
25	25	25	9	Clay Walker			25	A FEW QUESTIONS J. RITCHIE, C. WALKER (P. MOORE, R. SCOTT, A. WHEELER)	Clay Walker	RCA ALBUM CUT	25	FOUR-WHEEL DRIVE S. HENDRICKS, J. M. MONTGOMERY (K. HARRIS)	John Michael Montgomery	WARNER BROS. ALBUM CUT/WRN	52
26	27	30	10	Dierks Bentley			26	WHAT WAS I THINKIN' B. BEAVERS (D. RUTTAN, B. BEAVERS, D. BENTLEY)	Dierks Bentley	CAPITOL 77963	26	LOVIN' ALL NIGHT E. GORDY, JR. (R. CROWELL)	Patty Loveless	EPIC ALBUM CUT/EMN	53
27	26	26	14	Dusty Drake			26	ONE LAST TIME B. CRAIN, C. SCHLEICHER, P. WORLEY (P. J. MATTHEWS, K. K. PHILLIPS)	Dusty Drake	WARNER BROS. 16651/WRN	26	CAN YOU HEAR ME WHEN I TALK TO YOU J. HARNEN (J. HARNEN, R. MANWILLER)	Ashley Gearing	LYRIC STREET ALBUM CUT	57
28	31	31	1	Joe Nichols			28	SHE ONLY SMOKES WHEN SHE DRINKS B. ROWAN (C. HARRINGTON, T. MARTIN, T. NICHOLS)	Joe Nichols	UNIVERSAL SOUTH 000157	28	IN MY DREAMS R. MALO (R. TREVINO, R. MALO, A. MILLER)	Rick Trevino	WARNER BROS. ALBUM CUT/WRN	58
29	28	32	1	Buddy Jewell			28	HELP POUR OUT THE RAIN (LACEY'S SONG) C. BLACK (B. JEMELLI)	Buddy Jewell	COLUMBIA 73865	28	SUDDENLY D. CHILD, P. AMATO, G. PAGANI (D. CHILD, A. CARLSSON)	LeAnn Rimes	ASYLUM-CURB ALBUM & SOUNDTRACK CUT	43
30	30	27	14	Amy Dalley			27	LOVE'S GOT AN ATTITUDE (IT IS WHAT IT IS) L. WILFONG, A. DALLEY, T. MILLER, B. BAKER	Amy Dalley	CURB ALBUM CUT	27	HONESTY (WRITE ME A LIST) T. HEMPTER, A. HINDS (D. HENT, P. CLEMENTS)	Rodney Atkins	CURB ALBUM CUT	60

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

Billboard® TOP BLUEGRASS ALBUMS

THIS WEEK	LAST WEEK	WKS. AGO	WEEKS IN	Sales data compiled by Nielsen SoundScan			PEAK POSITION	TITLE	Artist	IMPRINT & NUMBER/DISTRIBUTING LABEL
1	1	31	2	NUMBER 1			31 Weeks At Number 1	ALISON KRAUSS + UNION STATION	Live	ROUNDER 610515
2	2	43	2	SUGAR HILL 3941			This Side	NICKEL CREEK		
3	5	6	10	ROUNDER 610497 [M]			One Step Ahead	RHONDA VINCENT		
4	3	26	10	ROUNDER 610495			New Favorite	ALISON KRAUSS + UNION STATION		
5	4	11	10	SKAGGS FAMILY LYRIC STREET 901004/HOLLYWOOD [M]			Live At The Charleston Music Hall	RICKY SKAGGS & KENTUCKY THUNDER		
6	6	10	10	WALT DISNEY 82883			Best Of Disney	VARIOUS ARTISTS	O Mickey, Where Art Thou?: The Voices Of Bluegrass Sing The Best Of Disney	
7	7	9	10	MADACY CHRISTIAN 3241/MADACY			Best Of Bluegrass Gospel	VARIOUS ARTISTS		
8	8	24	14	CAPITOL 40177			Will The Circle Be Unbroken, Volume III	THE NITTY GRITTY DIRT BAND		
9	9	30	10	UNIVERSAL SPECIAL PRODUCTS 18701/TIME LIFE			Time-Life's Treasury Of Bluegrass	VARIOUS ARTISTS		
10	12	30	10	EPIC 85651/SONY			Mountain Soul	PATTY LOVELESS		
11	11	4	10	SUGAR HILL 3967			Into The Cauldron	MIKE MARSHALL & CHRIS THILE		
12	13	47	10	BLUE EYE 3946/SUGAR HILL			Halos & Horns	DOLLY PARTON		
13	14	16	10	KING 318			Legends Of The Fiddle: 20 Bluegrass Classics	VARIOUS ARTISTS		
14	14	16	10	CMH 0002			The Fantastic Pickin' Dn Series: Bluegrass	VARIOUS ARTISTS		
15	15	16	10	TIME LIFE 18861			The Time-Life Treasury Of Bluegrass: America's Music	VARIOUS ARTISTS		

Records with the greatest sales gains this week. Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album 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 multimillion titles indicated by a numeral following the symbol. [M] indicates past or present Heatsseeker title. © 2003, VNU Business Media, Inc., and Nielsen SoundScan, Inc. All rights reserved.

Billboard® TOP COUNTRY SINGLES SALES

THIS WEEK	LAST WEEK	WKS. AGO	WEEKS IN	Sales data compiled by Nielsen SoundScan			PEAK POSITION	TITLE	Artist	IMPRINT & NUMBER/DISTRIBUTING LABEL
1	1	20	2	NUMBER 1			30 Weeks At Number 1	PICTURE	Kid Rock Featuring Allison Moorer	UNIVERSAL SOUTH 172274
2	—	—	1	COLUMBIA 79865/SONY				HELP POUR OUT THE RAIN (LACEY'S SONG)	Buddy Jewell	
3	2	3	3	DREAMWORKS 002345/INTERSCOPE				STAY GONE	Jimmy Wayne	
4	4	3	3	CAPITOL 77963				WHAT WAS I THINKIN'	Dierks Bentley	
5	3	12	3	MONUMENT/COLUMBIA 79857/CRG				LANDSLIDE	Dixie Chicks	
6	5	14	3	COLUMBIA 79864/SONY				SPEED	Montgomery Gentry	
7	6	17	3	CURB 73128				GOD BLESS THE USA	Lee Greenwood	
8	8	12	3	EPIC 79865/SONY				LOVE WON'T LET ME	Tammy Cochran	
9	7	3	3	UNIVERSAL SOUTH 000329				IT DOESN'T MEAN I DON'T LOVE YOU	McHayes	
10	10	12	3	CURB 73116				CAN'T FIGHT THE MOONLIGHT	LeAnn Rimes	

Records with the greatest sales gains this week. Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album 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 multimillion titles indicated by a numeral following the symbol. [M] indicates past or present Heatsseeker title. © 2003, VNU Business Media, Inc., and Nielsen SoundScan, Inc. All rights reserved.

ALBUMS

Edited by Michael Paoletta

POP

► SARAH BRIGHTMAN

Harem
PRODUCER: Frank Peterson
Angel 37180
RELEASE DATE: June 10

The concept behind *Harem* is blending Middle Eastern melodies and rhythms with Western dance-tinged pop—something Ofra Haza, and even Sting, already achieved with more ingenuity and dance-floor credibility. But Brightman's soprano voice is what's unique here. While she lacks the power to sell several tracks, her breathy delivery is certainly easy on the ears. She's at her best putting subtle spins on such old chestnuts as "What a Wonderful World" and "Stranger in Paradise." She occasionally hits her stride in her Middle Eastern milieu: "Mysterious Days" is potent and original, and "The Journey Home" (by Indian film composer A.R. Rahman) displays intriguing melody lines. Iraqi singer Kadim Al Sahir joins Brightman on "The War Is Over Now"—a smart move with solid results, but one that leaves listeners wondering why similar creative decisions aren't apparent elsewhere on the set.—**WH**

MINIBAR

Fly Below the Radar
PRODUCERS: Dusty Wakeman, Rami Jaffee, Greg Richling, Sid Jordan
Foodchain 0008
RELEASE DATE: June 10

This transplanted U.K.-to-L.A. quartet, which released one fine album on Universal two years ago, steps back into the fray with a tuneful effort. Minibar is often lumped in with its hometown's country-rock posse, but its current work owes more to '60s psychedelia than it does to Gram Parsons. Fronted by principal writers Simon Perry and Sid Jordan, the band displays solid songcraft, and it plays with a muscularity not heard in its earlier work. "It Is What It Is," "Unstoppable," "Fragile," and the countrified "Martha" are among the most propitious tracks for rock and modern rock radio. The set includes a bonus EP, which features a cover of the Smiths' "Ask," among other tracks.—**CM**

NATACHA ATLAS

Something Dangerous
PRODUCERS: various
Mantra/Beggars Group MNTCD 1035
RELEASE DATE: June 3

Internationally renowned for her multi-ethnic sound, Natacha Atlas seamlessly melds authentic Indo-Arabic musical forms with a mélange of North African and contemporary Western musical influences (including R&B, dancehall, and electronic) on her fifth solo album. Her distinct vocals have appeared on

ESSENTIALS



METALLICA

St. Anger
PRODUCER: Bob Rock
Elektra 62853
RELEASE DATE: June 5

While it occurred during the course of several years, it seems as if Metallica lost its might, aura, and credibility overnight. That's partly because with each new album, the band makes it harder for us to recall when it was the most creative, venomous metal act on the planet. Sadly, *St. Anger* (the No. 1 album on The Billboard 200 this issue) at one point finds the once-supremely-cool James Hetfield delivering wince-worthy, post-Layne Staley vocals more appropriate for the 14-year-old fan who attended an... *And Justice for All* concert rather than that tour's über-ferocious master of ceremonies. Too-often accidentally comical, *St. Anger* (rushed to retail five days early, see story, page 7) is a throwaway that finds these one-time pioneers sounding old and sorely in need of a new direction.—**WO**

various collaborative projects, including works by composer David Arnold, Transglobal Underground, Jah Wobble, and Cheb i Sabbah. Similarly, *Something Dangerous* finds Atlas working with an assemblage of acclaimed world musicians, programmers, and guest vocalists. The set is a cross-continental musical celebration that is rich with songs (in Hindi and English) that are equally mystical, transcendent, and ingeniously contemporary. The sensuous midtempo "Simple Heart" (featuring Sinéad O'Connor) and the melodic title track (featuring Princess Julianna) best encapsulate Atlas' ambitious multi-genre vision. Although musically dense at times, *Something Dangerous* is a bold and accessible endeavor.—**CR**

DANCE/ELECTRONIC

WANDA DEE
The Goddess Is Here!
PRODUCER: Giuseppe D.
G.E.R.L. 713
RELEASE DATE: June 3

Wanda Dee once worked with British rave group the KLF. For some, this will

ANNIE LENNOX

Bare
PRODUCERS: Stephen Lipson, Andy Wright
J Records 82876-52350
RELEASE DATE: June 10

Bare is Annie Lennox's first set of solo, self-penned material since her 1992 debut album, *Diva*. (*Medusa*, issued in 1995, was a collection of covers.) It showcases a woman who is collecting her thoughts following a loss. (Lennox and documentary filmmaker Uri Fruchtmann recently divorced.) Universal themes of adoration, loneliness, depression, hope,



and healing abound. The bittersweet, electro-charged lead single, "Pavement Cracks," is about seeing the light at the end of a darkened tunnel. Conversely, "The Hurting Time" finds the artist at one of life's lowest points. By the album's closer, "Oh God," Lennox is awaiting tomorrow's sun—knowing it will come. Mature and very elegant, *Bare* is one of the year's best albums.—**MP**

mean something, while others will simply yawn. Whatever camp you find yourself in, one thing is certain: *The Goddess Is Here!* lacks luster and excitement. Too often, Dee and producer Giuseppe D. simply go through the motions on one too many remakes ("Slave to the Rhythm" and "Controversy," among others). Cover versions of "I Ain't Been Licked" (featuring Freda Payne) and "Don't Leave Me This Way" (featuring Loleatta Holloway) retain none of the verve or emotion of the classic versions (by Diana Ross and Thelma Houston, respectively). If Dee is truly a "goddess," she needs to work up more of a sweat next time around.—**MP**

COUNTRY

► **GEORGE STRAIT**
Honkytonkville
PRODUCER: Tony Brown, George Strait
MCA 02422
RELEASE DATE: June 10

As talented, traditionally minded singers sprout like weeds in Nashville, George Strait sings from the heart of Texas with class and style on his 31st MCA release.



STEELY DAN

Everything Must Go
PRODUCERS: Walter Becker, Donald Fagen
Reprise 48435
RELEASE DATE: June 10

While it didn't reach the heights of the group's '70s glories, Steely Dan's 2000 comeback album, *Two Against Nature*, struck enough of a nerve with the listening public to help it win the 2001 Grammy Award for album of the year. Not much has changed on *Everything Must Go*, particularly the trademark incongruity between lyrical content and the supporting funky jazz-rock musical backdrops. Narrators find themselves stalked by psychotic women ("Lunch With Gina"), indulging in psychedelic drugs ("Slang of Ages," marking Walter Becker's first Steely Dan lead vocal), and roasting in misery in the hot sun ("Blues Beach"). Ultimately, *Everything Must Go* is thin on the one commodity usually so plentiful in the band's oeuvre: tunes that make a real lasting impression.—**JC**

Refreshingly retro, the record lives up to its billing from the opening mega-twang of "She Used to Say That to Me" and the swaying, fiddle-laced title cut. The ballads are killer: "Look Who's Back From Town," "Heaven's Missing an Angel," "Cowboys Like Us," and "Tell Me Something Bad About Tulsa." Strait can also crank up the tempo with ease, as on "I Found Jesus on the Jailhouse Floor" and the likably goofy "Honk if You Honky Tonk." As on the gentle closer, "My Infinite Love," Strait keeps it simple throughout; the result is a superb addition to a remarkable catalog.—**RW**

LATIN

► **JIMENA**
Jimena
PRODUCERS: various
Crescent Moon 70449
RELEASE DATE: June 3

She's young, blond, and has an unusual name. But Jimena may become a well-known moniker if she delivers on the promise that comes when a talented Mexico City-based singer teams with such big-name producers as Emilio Estefan Jr.

and his Miami-based Crescent Moon label. This 14-track debut is marked by innovative and surprisingly energetic arrangements featuring *rallentato* accordions, vocal overdubs, and prevalent violins. There's the now-standard multi-format song, "Maldita Ignorancia," which comes in *ranchera*, pop, *cumbia*, and *norteño* flavors. Dance fans will warm up to the high-spirited cumbia "No Ruegues" and country-rock "Cara Dura." While her dulcet vocals recall those of *grupero* diva Emily, Jimena can also croon like Gloria Estefan (the pop-bolero "Y Llegaste Tú"). Radio-friendly stuff, for sure. It remains to be seen how Jimena will be received by *grupero* fans.—**RB**

WORLD

★ LOOP GURU

Bathtime With Loop Guru
PRODUCERS: Jamuud & Saam
Hypnotic CLP 1294
RELEASE DATE: June 10

When the instrumental credits listed in the CD booklet include "quantum physics," "insect manipulation," and "luminous wetlook," you know you're in for an unusual listening experience. But the abnormal is *de rigueur* for British ethno-techno group Loop Guru. *Bathtime With Loop Guru* follows the sample-happy grooves and stolen themes of previous Guru outings. The band, now reduced to a duo of Jamuud & Saam (aka Dave Muddyman and Sam Dodson, respectively), freely samples sitars and mellotrons, Kraftwerk rhythms, and gamelan cycles—all collaged onto delirious, dub-trippy grooves. Loop Guru really would've been happy as a '60s psychedelic band, hanging out between Frank Zappa and Pink Floyd, but forged a few years too late. Yet, it has adapted to the technology and tone of the day, mixing sly humor into its most chilled and sensual album to date.—**JD**

CHRISTIAN

★ JILL PARR

Orbit
PRODUCER: Brian Hardin
Christian Records 2497330052
RELEASE DATE: June 3

A Michigan native who has taken up residence in Nashville, Jill Parr has a strong, supple voice that is adept at delivering lush AC ballads and frisky, uptempo pop. An impressive debut, *Orbit* features songs that explore faith from a variety of angles—from questioning and confusion to surrender and peace. Power ballads "This I Know" and "Feel the Scars," as well as an engaging cover of Sting's "If I Ever Lose My Faith in You," are especially noteworthy. Though Parr didn't write any of the songs, she brings a confessional, vulnerable quality to each vocal performance.—**DEP**

(Continued on page 40)

CONTRIBUTORS: Bradley Bamberger, Ramiro Burr, Jonathan Cohen, John Diliberto, Gordon Ely, Deborah Evans Price, Steven Graybow, Rashaun Hall, Wayne Hoffman, Chris Morris, Wes Orshoski, Michael Paoletta, Craig Roseberry, Chuck Taylor, Christa L. Titus, Ray Waddell. **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 39)

GOSPEL

LEE WILLIAMS & THE SPIRITUAL QC'S

Right on Time
PRODUCER: Jerry Peters
MCG 7029
RELEASE DATE: June 3

After two decades of toiling in near-anonymity, Lee Williams & the Spiritual QC's burst out of their hometown of Tupelo, Miss., in 1997. Between its first two albums, the group took a huge step toward reintroducing the masses to the seminal art form of the gospel quartet. This new album will surely build on that momentum. *Right on Time* spotlights all-original material that could alternately wake the dead and warm the coldest heart. The title track is a relentless rocker. "Jesus Made a Way" is pumping gospel/R&B with an irresistible Stax/Volt soul groove, while "I've Found a Friend" is a stirring, bluesy ballad. Williams and crew continue to roll on, rock solid.—**GE**

JAZZ

► DAVID SANBORN timeagain

PRODUCER: Stewart Levine
Verve 065578
RELEASE DATE: June 3

With this disc, Sanborn breaks out of the contemporary jazz mold in a big way. There is nary a sequenced rhythm or clichéd melody to be found here—just inviting, largely acoustic settings that allow the saxophonist plenty of improvisational opportunities. Sanborn takes liberties in arranging such songs as Stevie Wonder's "Isn't She Lovely," embellishing the well-worn melodies with his own rhythmic and melodic ideas, while three original compositions add an extra dose of Sanborn's own tuneful persona. The biggest revelation, however, is how dynamic Sanborn sounds when bereft of the contemporary settings he has explored for so long, as his improvisations gently toy with an ever-changing array of thoughtful lines.—**SG**

NEW AGE

★ ALEX DE GRASSI

Now and Then: Folk Songs for the 21st Century

PRODUCER: Alex de Grassi
33rd St. 3317
RELEASE DATE: June 10

Alex de Grassi's years as one of Windham Hill's signature artists made him an icon of finger-style guitar playing, both for his musicianship and compositions. On *Now and Then*, he goes into his childhood music box to pull out folk songs from the early part of America's history. "Swing Low Sweet Chariot," "St. James Infirmary," and even "Shortnin' Bread" populate this CD like an old Burl Ives record—but de Grassi isn't Burl Ives. These chestnuts are launch pads for a deceptively complex and intricate instrumental recording. Just when you think it's going to be a skillful but rote run-through of songs you were sick of hear-

ing as a child, de Grassi takes off in a new direction, where vintage Americana turns into Middle Eastern scales, reggae grooves, and minimalist meditations. De Grassi takes "Oh Susanna" to places she's never been before.—**JD**

CLASSICAL

CHRISTOPHER O'RILEY

True Love Waits—Christopher O'Riley Plays Radiohead

PRODUCER: Da-Hong Seetoo
Odyssey/Sony Classical SK 87321
RELEASE DATE: June 10

Jazz piano star Brad Mehldau recorded instrumental versions of a few Radiohead songs long before Chris O'Riley, who is a fine classical pianist, based a whole album on them. More to the point, Mehldau's improvisational élan enabled him to use the undeniably lovely Radiohead melodies as a mere starting point for elaboration, much as he would with a Gershwin tune. Bound to the printed page of his transcriptions, O'Riley's renditions can come across with a faintly new-age vibe, despite his bell-like tone and subtle touch. Radiohead fans will hear this music—sans the sound of the band and Thom Yorke's lyrical voice—as little better than Muzak; newcomers may be forgiven for wondering how an avant-rock band's material could have so little edge. Mehldau never misleads. Despite his best intentions, O'Riley does.—**BB**

VITAL REISSUES

QUEENSRYCHE

Revolution Calling
REISSUE PRODUCER: David Tedds
ORIGINAL PRODUCERS: various
EMI 7243-5-51672
RELEASE DATE: June 10

With founding member Chris DeGarmo recently rejoining progressive metal band Queensrÿche in the studio, EMI's reissuing of the group's first seven studio albums in this slim boxed set is perfectly timed. This queen's ransom yields rare live and studio cuts (a dramatic cover of "Scarborough Fair," an acoustic take on "The Killing Words"). Twenty years after self-releasing its self-titled debut, the ever-evolving group endures. The conceptual opus *Operation: Mindcrime* is Queensrÿche's signature piece, but the gothic leanings of *Rage for Order*, the slick metal crunch of *Empire*, and the richly textured *Promised Land* make for catalog standouts. And *Hear in the Now Frontier*—which was not critically well-received—still warrants another listen with an open mind. This well-executed collection includes photos, liner notes, and the exclusive CD-ROM game *Promised Land*.—**CLT**

Billboard.com

Also reviewed online this week:

- Testors, *Complete Recordings 1976-1979* (Swami)
- Granddaddy, *Sumday* (V2)
- Yonder Mountain String Band, *Old Hands* (Frog Pad)

SINGLES

Edited by Chuck Taylor

POP

NICK LACHEY Shut Up (3:04)

PRODUCER: the Matrix
WRITERS: L. Christy, S. Spock, G. Edwards, N. Lachey
PUBLISHERS: various
Universal 20958 (CD promo)
 In its day, 98° was the No. 3 boy band, behind giants 'N Sync and Backstreet Boys. Nick Lachey held the group's lead—in terms of vocals, star presence, and sex appeal. Now married to fellow youth idol Jessica Simpson, there's little doubt that Lachey is ready to put boyhood memories in the scrapbook and step ahead, à la Justin Timberlake. He wrote and produced uptempo pop finger-thumper "Shut Up" with hot hit machine the Matrix, coming up with a funky party anthem that conjures '70s soul to fervent effect. Radio will be a mean battle, since most pop stations value image over substance these days—but Lachey's appealing "Shut Up" will silence those who don't believe he's got the goods to remain focused in the spotlight.—**CT**

R&B

► LIL JON & THE EAST SIDE BOYZ FEATURING YING YANG TWINS

Get Low (4:15)
PRODUCER: Lil Jon
WRITERS: J. Smith, S. Norris, E. Jackson, D. Holmes
PUBLISHERS: various
TVT 2376 (CD promo)

Lil Jon & the East Side Boyz team with Ying Yang Twins, TVT's new act, for their latest single. And like previous releases, "Get Low" is a party banger. Jon, who also serves as the track's producer, brings his trademark gruff edge to the infectious hook. For their part, Ying Yang's D-Roc and Kaine each serve up a Southern-fried verse thick with tales of late nights at the strip club. The result is another crunked-up affair that will make any Atlanta native spin. Lil Jon & the East Side Boyz's current set, *Kings of Crunk*, was recently certified gold. Singles like "Get Low" are the reason why.—**RH**

COUNTRY

► GARY ALLAN Tough Little Boys (3:51)

PRODUCERS: Mark Wright, Gary Allan
WRITERS: D. Sampson, H. Allen
PUBLISHERS: EMI April/Sea Gayle, ASCAP; Coburn, BMI
MCA 02389 (CD promo)
 Gary Allan has staked a strong claim on country radio with sultry ballads and self-assured honky-tonk numbers, but here he takes an unexpected turn with a sweet, sensitive homage to the emotions behind fatherhood. Penned

ESSENTIALS



MYA My Love Is Like . . . Wo (3:29)
PRODUCERS: Missy Elliott, CKB
WRITERS: M. Elliott, C. Bereal, K. Bereal
PUBLISHERS: Mass Confusion/WB/C Son/Wet Ink Red, ASCAP; Black Soul Connection/Wet Ink Blue, BMI
A&M 602498079096 (CD promo)
 The doe-eyed girl next door is proving to be quite a versatile performer, with a decidedly vampish performance in the movie *Chicago* and new imaging that redresses Mya as a sexy and certain young woman. The first single from forthcoming *Moodring*, due July 22, is a playfully coy call to arms for the singer's more tactile attributes, from her love, her kiss, and her touch to her sex, ass, and body—all of which "are like wo." Get it? An appropriately hip-swaying beat swirls around the vocal, courtesy of ever-hitworthy producer Missy Elliott. This is the record that will propel Mya to the A-list among today's pop/R&B icons; throughout the song, she delivers womanly strength and sass with a knowing wink. *Moodring* sounds like a perfect fit.—**CT**



DEUCE PROJECT Stone Cold (3:56)
PRODUCERS: the Berman Brothers
WRITERS: M. van Dyke, J. McMillan
PUBLISHERS: EMI Germany/Edition MichelVan Der Klugt/EMI Blackwood, BMI
Maverick 48329 (CD promo)
 The majority of new rock acts in the 2000s are corporate-stamped to sound precisely like whomever was topping the radio charts six months previous. That's why it's a pleasant surprise to spin "Stone Cold" from Maverick duo Deuce Project, which delivers the seemingly impossible: individuality. Pretty-boy lead singer Josh McMillan and acoustic guitarist Noah Pearce—boyhood friends from Austin since age 8—have a fresh, magnetic single, meshing crafty Brit pop with lush orchestral drama, à la the Verve's modern classic "Bitter Sweet Symphony." The Berman Brothers, best-known in the U.S. for launching dance siren Amber, deserve quite a nod for reinventing themselves here and daring to steer these guys on a course that waves the glory flag high. At last, music worth buying in 2003.—**CT**

by Don Sampson and Harley Allen, the lyric says, "When tough little boys grow up to be dads/They turn into big babies again." The song recounts how a father feels watching his child learn to walk, start school, and get married and how the false bravado of childhood gives way to myriad parental emotions. Allan turns in a tender, thoughtful performance that wrings every drop of emotion from the song without schmaltz. "Daddy" songs have always fared well at country radio; this is no exception.—**DEP**

ROCK

DAVID GRAY Caroline (3:37)

PRODUCERS: Gray/McClune/Polson
WRITER: D. Gray
PUBLISHER: Chrysalis Music, ASCAP
ATO/Iht/RCA RDJ 52846 (CD promo)
 "Caroline" makes perfect sense as the next single from David Gray's *A New Day at Midnight* disc. Musically, it employs the same formula as Gray's breakthrough smash, "Babylon"—electronic elements strewn across his acoustic guitar strumming. Yet, it's quite unlikely that the light, midtempo track will do much for Gray: Like so many cuts on *New Day*, "Caroline" (which is remixed here) is dull, and his

yearning-to-be-close-to-you lyric—although touching—isn't nearly as magnetic as those found throughout the stunning *White Ladder* album. For something more satisfying and substantial, check out the *New Day* cuts "Freedom" and "Be Mine."—**WO**

AC

► DARYL HALL & JOHN OATES Man on a Mission (3:44)

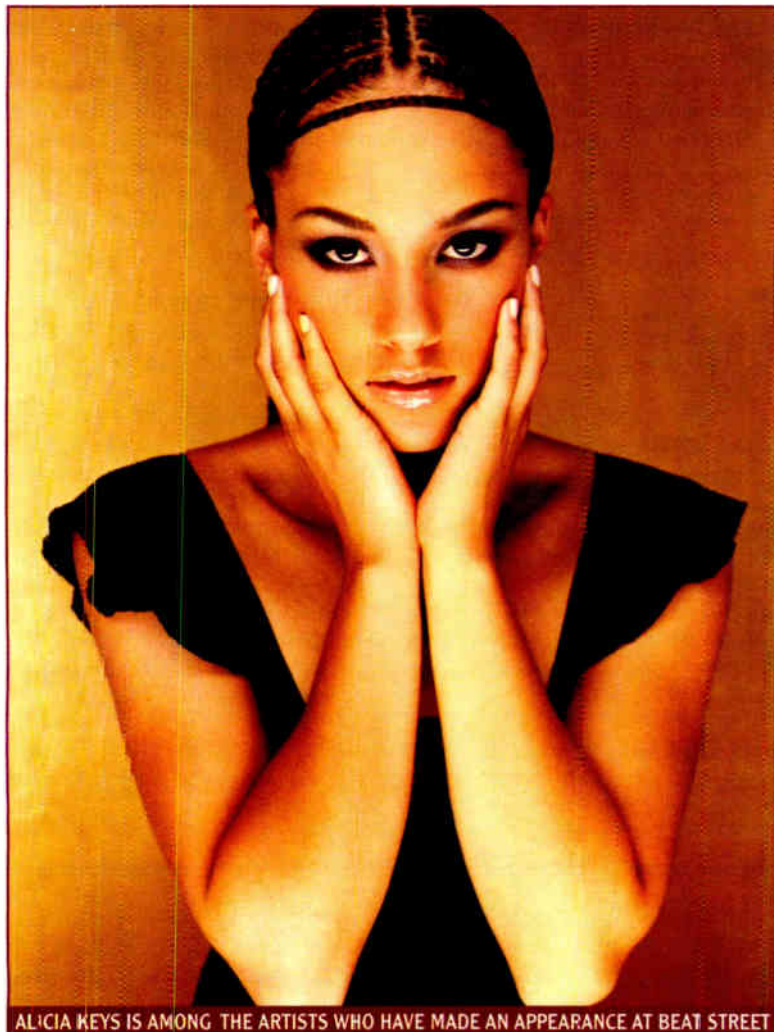
PRODUCERS: Daryl Hall, T-Bone Wolk, Brian Rawling, Mark Taylor
WRITERS: D. Hall, J. Oates, P. Barry, S. Torch
PUBLISHERS: Careers/BMG/Hot Cha, BMI; Rive Droit Music
U-Watch Records (CD promo)
 Amazing! Hall & Oates are three for three, as the third release from current album *Do It for Love* scores on the AC chart, following the No. 1 title track and "Forever for You." And with good reason: "Man on a Mission" is another seamless slice of soulful pop glory, beaming with sunny beats and an immediately inviting melody. Again, Daryl and John sound as inspired as any newbie act hungry for its first taste of success. To be able to rally with work this good 30 years in is quite a rarity. To have radio notice on top of that is nothing short of a phenomenon.—**CT**



Retail



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



ALICIA KEYS IS AMONG THE ARTISTS WHO HAVE MADE AN APPEARANCE AT BEAT STREET

The Beat Goes On

Celebrity Clientele, Niche Catalog Keep R&B/Hip-Hop Retailer Viable

BY JACLYN MARINESE

NEW YORK—The hip and the famous and a strong selection of used and hard-to-find records are helping Beat Street Records not only to beat the economic downturn but also to launch a new business.

The store is using its reputation as a favored shopping destination for some of the industry's biggest DJs and hip-hop artists to work its way into the label business.

The Brooklyn, N.Y.-based retailer launched a record label under the same name in January.

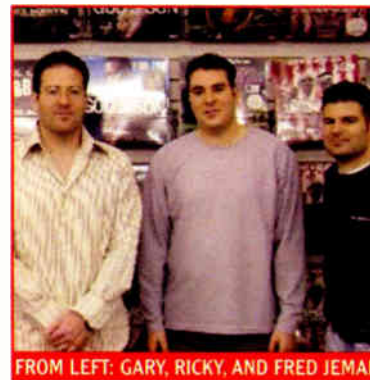
TAPPING CONNECTIONS

Beat Street is owned by the three Jemal brothers: Gary, 31; Ricky, 33; and Fred, 36. The store spans the length of a city block and is the self-proclaimed largest record store in Brooklyn.

It caters to a host of DJs, MCs, musicians, and celebrity regulars by promoting their music in-store, and it's using those connections to move into the record business.

Beat Street is financing the label

independently. Gary sees it as an opportunity for the business to diversify its revenue base.



FROM LEFT: GARY, RICKY, AND FRED JEMAL

The imprint launched in January and is housed in the offices at the back of the store. It is distributing label catalog independently.

As a means to recruit talent, Gary—who acts as the label's head—and A&R man DJ Sickamore plan to hold a 32-MC open mic battle in the coming weeks.

The event will be hosted by such DJs as Clark Kent, Clue, and Camil-

lo and will be held at the store.

The label is currently working with two Brooklyn-based acts: Bedford-Stuyvesant-born Northstar and Crown Heights lyricist Angelous.

Sickamore says the label will not limit itself to Brooklyn artists, but such talent is a natural fit for Beat Street.

To promote its artists, the label will release a Beat Street mix tape, mixed by Sickamore.

Most of the label's production so far is by France-based group Get Large Productions.

BUILDING A FRANCHISE

As for the store, used and hard-to-find original records are its speciality.

The retailer has generated credibility for its label among tastemakers and music fans by carrying early singles from the likes of the Notorious B.I.G. and Jay-Z, who promoted their music at the shop before they won major-label support.

Beat Street's top sellers are in line with the *Billboard* charts. Current
(Continued on page 42)

Look, Listen & Play: AOL Plugs Content At Retail

BY TRUDI M. ROSENBLUM

NEW YORK—AOL is expanding the promotion of its popular music and movies programming beyond the Web and into retail stores.

The move is an effort to create greater consumer interest in its Internet service.

AOL is plugging its entertainment offerings in 6,000 retail locations—including Circuit City, Blockbuster, CompUSA, and Gateway—with an eight-week promotional campaign designed to lure new subscribers.

The move comes as AOL faces slowing subscriber growth for its dial-up Internet service and struggles to attract consumers to its broadband service.

The campaign, called Look, Listen & Play, showcases the AOL content premier features First Look, First Lis-

ten, First View, and First Play.

The First franchise enables AOL members to preview upcoming albums and singles (First Listen), movies (First Look), music videos (First View), and videogames (First Play) ahead of other media outlets.

The exclusive content appears on AOL 48 hours before it is available anywhere else.

Each store participating in the Look, Listen & Play initiative carries 6-foot-high AOL merchandising displays with entertainment photos, descriptions of the programs, and free AOL sign-up discs with 1,045 trial hours.

In addition, a video highlight reel explaining AOL's programming is shown on monitors throughout the stores.

Vanilla Coke is sponsoring the promotion. Its logo is used in all programming.

While AOL executives acknowl-

edge that it is difficult to tell whether the First programs draw new subscribers, the company is hoping that a high profile for the franchise will help drive business.

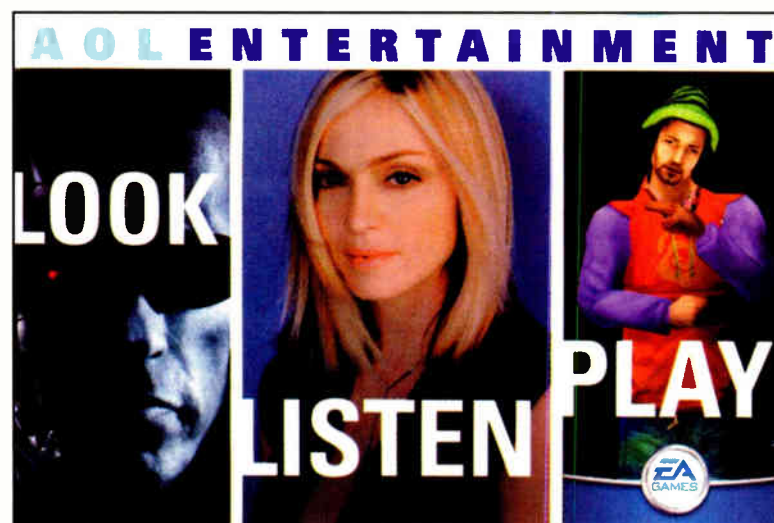
In some cases, AOL is already drawing consumer traffic in the millions with such programming.

The company says the premiere of the Christina Aguilera track "Infatuation" garnered 1.98 million streams in a single day and that the bow of Britney Spears' "Boys" drew 1.35 million streams in one day.

The program is also proving successful in reaching an older demographic.

Fleetwood Mac's "Peacekeeper" generated 886,000 listens in one day and 1.1 million listens in two days, AOL reports.

AOL programming coinciding with the Look, Listen & Play campaign includes First Listens of songs by Beyoncé Knowles, Jewel, Pink, Annie Lennox, and Michelle Branch.



AOL is also looking to plug the entertainment programming features Sessions@AOL, Broadband Rocks, and Listening Parties.

The challenge is in transforming features that have been used as a customer retention tool into a selling point for the service, AOL

executives say.

Bill Wilson, GM of AOL Music/VP of AOL Entertainment, says, "Our tracking studies have shown that for members who are interacting with these programs, their satisfaction with AOL has increased by double digits."

Summer Is The Time To 'Get The Blues' Again

The NARM Classical/Jazz Issue Forum and the Blues Music Assn., the blues trade group, will release their second CD blues sampler, *Get the Blues 2*, July 8. Ryko Distribution will handle the package.

The sampler is retail-priced at only \$1.98. It will include tracks by recent W.C. Handy Awards winner **Shemekia Copeland**, the **Blind Boys of Alabama**, **Kim Wilson**, **Ronnie Earl**, and the late grand masters **Howlin' Wolf** and **Muddy Waters**.

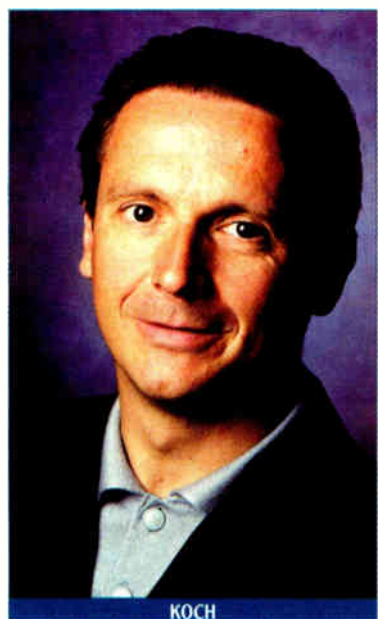
The indie labels represented on *Get the Blues 2* include Alligator, M.C., Severn, Yellow Dog, Tone-Cool, Stony Plain, and Blind Pig.

The first *Get the Blues* collection, released last year, boasted a similar blow-out price and potent lineup. The compilation was one of the major blues sales successes of 2002. It sold more than 87,000 units, according to Nielsen SoundScan, and reached No. 4 on the *Billboard* year-end Top Blues Albums chart.

Proceeds from the sampler's sales benefit the NARM Scholarship Foundation.

The new collection is especially timely: Congress has passed a resolution deeming 2003 "the year of

the blues," and director **Martin Scorsese's** forthcoming PBS series should considerably heighten the profile of the genre.



KOCH

HOOKING UP: Koch Entertainment (Canada) and Koch Vision have signed fulfillment deals with Sony Music Canada. Sony will take over warehousing, shipping, invoicing,

and collections for the two firms—which are divisions of Port Washington, N.Y.-based Koch Entertainment Distribution—effective Aug. 1.

Toronto-based Koch (Canada) will still employ a 40-member staff to handle sales and marketing for its distributed audio and video lines.

Explaining the move, Koch chairman **Michael Koch** says, "We have become too big in Canada to continue servicing the Canadian marketplace from Port Washington, but not big enough to warrant our own Canadian distribution center."

Sylvian Hits The

INDIE ROAD: Add the name of singer/songwriter **David Sylvian** to the list of veteran performers who have established their own indie labels.

Sylvian, who spent 22 years as a Virgin Records artist, has launched Samadhi Sound, which he will mostly distribute direct to retail. He will also make the recordings available through his Web site,

davidssylvian.com.

The first offering from the imprint, *Blemish*, is scheduled for release June 24. Cut primarily as a solo recording at the musician's New Hampshire home studio, the album also includes three collaborations between Sylvian and English guitar experimentalist **Derek Bailey**.

Orders for Samadhi product are

The
Indies

By Chris Morris

cmorris@billboard.com



summer additions to its apparel line, which will be marketed with a free mini-CD featuring its artists.

The San Francisco-based indie is putting 10 new streetwear designs on the market; the designs spin off the label's electronica, Afro-Cuban, and old-school jazz and R&B offerings. The summer mini-CD includes tracks by **Leroy & the Drivers**, **Nobody**, **John Arnold**, and label mainstay **Greyboy**.

INTO THE DVD FRAY: Burnside Distribution in Portland, Ore., has joined the ranks of audio distributors handling DVD product.

Burnside's late-June book includes several nonexclusive music-related titles from Vestopul and Music Video Distributors; so far, the only exclusive title is Category 5 Films' *The Last Days of the Hate Bombs*, a feature about the farewell tour of the Orlando, Fla., garage band.

Burnside VP **Bill McNally** says the firm is seeking other exclusive DVD titles.

Additional reporting by Larry LeBlanc in Toronto.

The Beat Goes On

Continued from page 41

best sellers include Jay-Z, Fabolous, and 50 Cent.

Of the day 50 Cent's *Get Rich or Die Tryin'* hit the streets, Gary says, "As long as we've been in business, there's nothing that ever sold like that, except the day when Biggie died.

"That was the busiest day in Beat Street history... we ordered 14,000 pieces and sold out."

Hip-hop accounts for 40% of the store's 5,000-plus vinyl titles; reggae accounts for 30%, R&B 20%, and classics and breakbeats 10%.

Beat Street's inventory of 3,000 CD titles is broken down into mostly hip-hop and R&B, with some reggae, classics, and a small pop section.

It also carries an array of DJ-related equipment, films, posters, and magazines in its 12,000-square-foot retail space on Fulton Avenue.

The store's Web site, established in 1995, accounts for 10% of its business.

The average price of a CD is \$15.99—a markup ranging from 15%-20%. Vinyl albums are also

about \$15.99, carrying a markup of between 25% and 30%.

CELEBRITY SCENE

Phife Dog from a Tribe Called Quest, actor/comedian Chris Rock, and actress Annabella Sciorra have been spotted shopping there.

It is also common to find some of the industry's biggest-name DJs checking out the merchandise on the store's \$50,000 sound system.

According to the Jemals, DJ Funk Master Flex recently dropped \$3,000 on vinyl at the store. (That's after getting his discount.)

Other top DJs—including Tony Touch, Clark Kent, Biz Markie, Clue, Camillo, Roc Raider, Craig-G., and Spinderella—are among the clientele.

"I can't think of another store whose impact compares to that of Beat Street on the hip-hop DJs in New York and throughout the world," says DJ Mister Cee of R&B/hip-hop WQHT New York (Hot 97). He was once known as Big Daddy Kane's DJ, as well as one of the early proponents of Notorious B.I.G.

Mister Cee describes Beat Street as a supermarket for urban music and vinyl.

A native of the Bedford-Stuyvesant neighborhood in New York, Mister Cee started shopping at Beat Street in 1989. He says the store has helped many DJs' careers by pushing their mix tapes, including his own. "It was the first store to sell my 120-minute mix tapes. That led to

more people hearing about me."

Artists who have made in-store appearances for record releases at Beat Street include Lil' Kim, Alicia Keys, Sean Paul, Red Man, Ghostface Killah, Carl Thomas, Capone-N-Noreaga, Erick Sermon, and the late Aaliyah.

Jay-Z did an in-store in 1996 before his first album, *Reasonable Doubt*. Foxy Brown filmed the video for her song "B.K. Anthem" in front of the store, and MTV often uses the location in its video countdown programming.

Keys made a particularly memorable appearance.

"She would not leave; she was here for so many hours," Gary recalls. "She kissed everybody hello, and when they told her she had to go, she said, 'These are my fans, and I'm staying until everyone gets their autograph.'"

FAMILY BUSINESS

The Jemals grew up in Asbury Park, N.J. They spent their spare time working for their cousins' electronics store, Discount House of Sound, which was also on Fulton Avenue.

That original 500-square-foot store opened in 1981. It carried mainly electron-

ics, with a small section of house and freestyle cassettes and 45s.

Four relocations later, the store finally settled at 349 Fulton Ave., adopting the Beat Street name in 1984, after the film.

The Jemal brothers were more interested in the music side of the business. They took over Beat Street in 1990 with the intention of transforming it into a music-only store.

"When we were old enough," Fred says, "we gave [our cousins] \$3,000, and they gave us the store. We had to work to pay them back for a year, but we tripled their numbers within the first year."

Soon, hip-hop started taking off. The brothers began to phase out the house music while building on hip-hop, R&B, and reggae.

"We're not a Tower Records or a Virgin," Fred says. "But we try to special-order a lot of titles that you wouldn't see at Virgin."

Sales rose steadily until 2000, when business started to taper off. "Business hasn't been the same since [Sept. 11, 2001]," Gary admits.

He says it is hard to say whether the growing digital market has affected sales, but street bootlegging has clearly hurt.

"This business is not a profitable business at all. We never really got into it for money," Fred says. "We just loved it, and we got into it because we enjoy it."



LIL' KIM

UMVD Restructures; Eagles Fly Exclusively

The majors' distribution companies continue to be restructured as they contend with the consolidating account base.

While I was on vacation the week of June 9, Universal Music & Video Distribution (UMVD) became the fourth major in less than a year to implement dramatic changes. Prior to the UMVD move, EMI Recorded Music North America, the Warner Music Group, and Sony Music Entertainment had all changed distribution heads and restructured their distribution operations.

UMVD's sales staff is now divided into three channels of trade, rather than the previous regional branch structure. The mass merchants/big-box retailers will be headed by **Shane Maily**, who joins the company as VP from

outside the music industry. National music specialty chains will be headed by senior VP of sales **Mike Gillespie**. Local independents/regional music chains will be overseen by three regional directors.

Rich Grobecker, previously the Boston regional director, will oversee the East and Detroit. **David Cline**,

who oversaw the Los Angeles office, will be in charge of the West, Minnesota, and Chicago. **Larry Howell** of the Dallas office will oversee the South and the rest of the Midwest. All five report to senior VP of sales **Mike Davis**, who in turn reports to UMVD executive VP **Jim Weatherson**.

The other regional directors have been reassigned or—as in the cases of **Mike Jones** in New York and **Denise**

looking at where the business is now and where it's headed. No offices are closing. We are committed to having a full staff presence in each market."

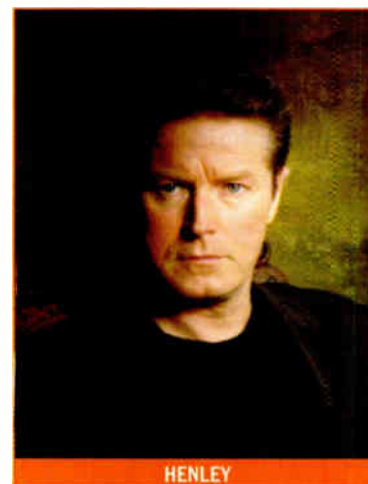
An internal UMVD memo explaining the changes notes that the top 12 accounts constitute 82% of all UMVD business but that tastemaker retail store accounts would still be key to the health of the overall business.

"We are absolutely committed to all three channels," Weatherson says.

In addition to salespeople, each of the 11 offices will house marketing staffers, overseen by a marketing director. The marketing directors continue to report to senior VP of marketing and artist development **Cliff O'Sullivan**. As part of the changes, the marketing staff will also direct efforts to reach consumers wherever they are, with the goal of driving them to stores to create sales for UMVD product, Weatherson adds.

SOLO FLIGHT: Best Buy continues to be the music industry's marketing powerhouse. In its latest coup, it has captured a one-month exclusive window in selling the Eagles' "Hole in the World" DVD single. But as can be expected, other retailers are none too happy with the move.

In an open letter to **Don Henley**



HENLEY

and the Eagles, 54 independent stores and regional chains question that decision in light of the stances Henley has taken as a founder of the Recording Artists' Coalition and a leading advocate for artists' rights.

The letter asks how Henley can "rail against the consolidation of power in the radio industry and amongst large record labels" and then let one of the biggest retailers have an exclusive on the Eagles. "We respectfully ask," the letter continues,

"where has your integrity and sense of fairness gone?"

The letter also pointed out that the strategy would force Eagles fans to search for the single instead of being able to purchase it wherever they chose.

The single, which Best Buy is selling for \$6.99, contains two discs: a CD single of "Hole in the World" and a DVD with a video single and outtakes from the video and the band's Farewell I tour. Best Buy gets it for four weeks through July 10. Its Musicland and the Future Shop subsidiaries join in during the last three weeks. It then becomes available to all retail through Bay-side Distribution.

Irving Azoff, manager of the Eagles, was unavailable for comment. But a letter he sent to retailers in response explains that he made the decision without input from the band. Further, he said that the Eagles are trying to forge new ground by not putting their music out through the majors. Azoff said he is a "part-time, one-man" label and needs Best Buy's financial and marketing clout to let fans know the song is available.

Retail Track

By Ed Christman
echristman@billboard.com



Willis in Atlanta—have left the company. In other changes, **Mike Greene**, the senior VP who oversaw the 11 regional directors, has been reassigned within distribution to run sales for catalog, classics and jazz, and associated labels.

Weatherson tells Retail Track, "The restructuring came as a result of

RIAA Certifications For May

Following are the May Recording Industry Assn. of America certifications of album shipments:

MULTI-PLATINUM ALBUMS

Elton John, *Greatest Hits*, Island/Mercury, 16 million.

Steve Miller Band, *Greatest Hits 1974-1978*, Capitol, 13 million.

Alan Jackson, *Drive*, Arista Nashville, 4 million.

Johnny Cash, *Johnny Cash at San Quentin*, Columbia, 3 million.

Johnny Cash, *Johnny Cash at Folsom Prison*, Columbia, 3 million.

John Mayer, *Room for Squares*, Aware/Columbia, 3 million.

Nine Inch Nails, *Pretty Hate Machine*, TVT, 3 million.

LSG, *LSG*, Elektra, 2 million.

Linkin Park, *Meteora*, Warner Bros., 2 million.

R. Kelly, *Chocolate Factory*, Jive/Zomba, 2 million.

PLATINUM ALBUMS (1 million units)

Jimmy Buffett, *Meet Me in Margaritaville: Jimmy Buffett the Ultimate Collection*, Mailboat/MCA/UME, his eighth.

Eric Johnson, *Ah Via Musicom*, Capitol, his first.

Godsmack, *Faceless*, Republic/Universal Records, its third.

Kirk Franklin, *The Rebirth of Kirk Franklin*, Gospo Centric, his fifth.

R. Kelly, *Chocolate Factory*, Jive/Zomba, his fifth.

Kelly Clarkson, *Thankful*, RCA Records, her first.

Various artists, *Wow Gospel 1999*, Verity.

Linkin Park, *Meteora*, Warner Bros., its third.

Johnny Cash, *Super Hits*, Columbia, his seventh.

Johnny Cash, *His Greatest Hits, Vol. 2*, Columbia, his eighth.

GOLD ALBUMS (500,000 units)

Various artists, *Wow Worship Together: I Could Sing of Your Love Forever*, EMI Special Markets/Time Life.

Jimmy Buffett, *Meet Me in Margaritaville: Jimmy Buffett the Ultimate Collection*, Mailboat/MCA/UME, his 15th.

Various artists, *Wow Worship Yellow*, EMI CMG/Word/Provident/Zomba.

Frank Sinatra, *Classic Sinatra*, Capitol, his 29th.

Vivian Green, *A Love Story*, Columbia, her first.

Giunwine, *The Senior*, Epic, his fourth.

Lisa Marie Presley, *To Whom It May Concern*, Capitol, her first.

T.a.t.u., *200 KMH in the Wrong Lane*, Interscope, its first.

The White Stripes, *Elephant*, Third Man/V2 Records, their second.

Godsmack, *Faceless*, Republic/Universal Records, its third.

Brian McKnight, *U Turn*, Motown, his sixth.

Joe Nichols, *Man With a Memory*, Universal South, his first.

Trapt, *Trapt*, Warner Bros., its first. Soundtrack, *Cradle 2 the Grave*, Bloodline Records/Def Jam.

Dru Hill, *Dru World Order*, Def Jam/Def Soul, its third.

R. Kelly, *Chocolate Factory*, Jive/Zomba, his fifth.

Kelly Clarkson, *Thankful*, RCA Records, her first.

Cam'ron Presents the Diplomats, *Diplomatic Immunity*, Roc-a-Fella/Def Jam, his first.

Linkin Park, *Meteora*, Warner Bros., its third.

Darryl Worley, *Have You Forgotten?*, DreamWorks Nashville/Interscope, his first.

Kurt Carr, *Awesome Wonder*, Gospo Centric, his first.

Marilyn Manson, *Portrait of an American Family*, Interscope, his fifth. Soundtrack, *American Idol Season 2: All Time Classic Love Songs*, RCA Records.



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Billboard TOP KID VIDEO					
Sales data compiled by Nielsen VideoScan					
THIS WEEK	LAST WEEK	TITLES	TITLE LABEL/DISTRIBUTING LABEL & NUMBER	YEAR OF RELEASE	PRICE
1	1	2	NUMBER 1 2 Weeks At Number 1 ATLANTIS: MILO'S RETURN WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 25999	2003	19.99
2	2	4	SCOOBY-DOO MEETS THE HARLEM GLOBETROTTERS WARNER FAMILY ENTERTAINMENT/WARNER HOME VIDEO 2150	2003	14.99
3	3	4	THE WIGGLES: WIGGLES BAY HIT ENTERTAINMENT 12502	2003	14.99
4	5	12	SPRING FOR STRAWBERRY SHORTCAKE DIC ENTERTAINMENT/FOXVIDEO 2007030	2003	12.99
5	6	11	BOB THE BUILDER: BUILDING FRIENDSHIP HIT ENTERTAINMENT 24113	2003	14.99
6	4	11	CHARLOTTE'S WEB 2: WILBUR'S GREAT ADVENTURE PARAMOUNT HOME ENTERTAINMENT 871843	2002	14.99
7	6	12	MEET STRAWBERRY SHORTCAKE DIC ENTERTAINMENT/FOXVIDEO 2008504	2003	12.99
8	7	12	BARNEY'S OUTDOOR FUN HIT ENTERTAINMENT 2088	2003	14.99
9	8	20	SPONGEBOB SQUAREPANTS: SEA STORIES NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 875623	2002	12.99
10	20	18	SCOOBY-DOO AND THE LEGEND OF THE VAMPIRE WARNER FAMILY ENTERTAINMENT/WARNER HOME VIDEO 1930	2003	19.99
11	9	12	DORA THE EXPLORER: WISH ON A STAR NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 874673	2001	12.99
12	10	13	DORA THE EXPLORER: MOVE TO THE MUSIC NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 875633	2002	12.99
13	11	13	JIMMY NEUTRON-BOY GENIUS: TIME WARP NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 875533	2003	12.99
14	15	11	BARNEY'S READ WITH ME DANCE WITH ME HIT ENTERTAINMENT 2080	2003	14.99
15	19	16	BABY MOZART WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 61799	2000	14.99
16	16	17	DORA THE EXPLORER: DORA'S MAP ADVENTURES NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 875143	2003	12.99
17	23	11	BABY EINSTEIN: BABY NEPTUNE-DISCOVERING WATER WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 30172	2003	14.99
18	13	11	SCOOBY-DOO MEETS BATMAN WARNER FAMILY ENTERTAINMENT/WARNER HOME VIDEO 1936	2002	14.99
19	14	11	JIMMY NEUTRON-BOY GENIUS: WHEN PANTS ATTACK NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 875343	2003	12.99
20	14	12	DORA'S BACKPACK ADVENTURE NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 876853	2002	12.99
21	18	12	SPONGEBOB SQUAREPANTS: THE SPONGE WHO COULD FLY NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 875603	2003	12.99
22	11	17	SPONGEBOB SQUAREPANTS: BIKINI BOTTOM BASH NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 875443	2003	12.99
23	12	17	BLUE'S CLUES: ABC'S AND 123'S NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 825743	1998	9.99
24	12	17	101 DALMATIANS II: PATCH'S LONDON ADVENTURE WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 23971	2003	26.99
25	21	24	SESAME STREET: KIDS' FAVORITE SONGS SONY WONDER 56431	2001	9.99

Billboard RECREATIONAL SPORTS				
Sales data compiled by Nielsen VideoScan				
THIS WEEK	LAST WEEK	TITLES	TITLE PROGRAM SUPPLIER & NUMBER	PRICE
1	19	1	NUMBER 1 1 Week At Number 1 WWE: REY MYSTERIO 619 SONY MUSIC ENTERTAINMENT 59383	12.99
2	1	1	WWE: NO WAY OUT 2003 SONY MUSIC ENTERTAINMENT 59357	16.95
3	2	1	WWE: WRESTLEMANIA XIX-MARCH 30, 2003 SONY MUSIC ENTERTAINMENT 59359	16.99
4	3	1	WWE: ROYAL RUMBLE 2003 SONY MUSIC ENTERTAINMENT 59355	14.95
5	2	1	WWE: DIVAS-DESERT HEAT SONY MUSIC ENTERTAINMENT 59385	14.95
6	4	1	WWE: DIVAS UNDESSEFO SONY MUSIC ENTERTAINMENT 59345	14.95
7	6	1	WWE: SURVIVOR SERIES 2002 SONY MUSIC ENTERTAINMENT 59351	19.95
8	5	1	WWE: SUMMERSLAM 2002 SONY MUSIC ENTERTAINMENT 59321	19.98
9	9	1	WWE: RAW TENTH ANNIVERSARY SONY MUSIC ENTERTAINMENT 59381	12.95
10	8	1	AND1 MIXTAPE TOUR 2002 VENTURA DISTRIBUTION 3413	14.98
11	10	1	WWE: NO MERCY SONY MUSIC ENTERTAINMENT 59325	19.95
12	7	1	WWE: GLOBAL WARNING TOUR SONY MUSIC ENTERTAINMENT 59375	19.95
13	14	1	AND1 MIXTAPE VOLUME 5 VENTURA DISTRIBUTION 311250	14.98
14	15	1	ENTERTAINER'S BASKETBALL CLASSIC AT RUCKER PARK: THE SECOND SEASON VENTURA DISTRIBUTION 1416	14.95
15	13	1	WWE: ARMAGEDDON 2002 SONY MUSIC ENTERTAINMENT 59353	16.95
16	11	1	STREETBALL: THE AND1 MIX TAPE TOUR VENTURA DISTRIBUTION 1463	19.95
17	20	1	WWE: KING OF THE RING SONY MUSIC ENTERTAINMENT 59617	14.95
18	17	1	WWE: SUMMERSLAM 2001 SONY MUSIC ENTERTAINMENT 5932	19.98
19	19	1	THE BEST OF BACKYARD WRESTLING: VOL. 5 VENTURA DISTRIBUTION 76369	19.99
20	18	1	TONY HAWK: GSTP 2001 REDLINE ENTERTAINMENT 77036	14.98

Billboard HEALTH & FITNESS				
Sales data compiled by Nielsen VideoScan				
THIS WEEK	LAST WEEK	TITLES	TITLE PROGRAM SUPPLIER & NUMBER	PRICE
1	1	1	NUMBER 1 3 Weeks At Number 1 THE METHOD PILATES: TARGET SPECIFICS CURRENT WELLNESS 840	12.98
2	2	2	PILATES FOR DUMMIES ANCHOR BAY ENTERTAINMENT 10948	9.99
3	6	6	METHOD ALL IN ONE CURRENT WELLNESS 906	12.98
4	4	4	CRUNCH: PICK YOUR SPOT PILATES ANCHOR BAY ENTERTAINMENT 12273	9.95
5	5	5	LESLIE SANSONE: SUPER FAT BURNING GOODTIMES HOME VIDEO 530210	9.95
6	3	3	LESLIE SANSONE: HIGH CALORIE BURN GOODTIMES HOME VIDEO 430210	9.95
7	7	7	LESLIE SANSONE: GET UP & GET STARTED GOODTIMES HOME VIDEO 330210	9.95
8	8	8	LESLIE SANSONE: WALK THE WALK GOODTIMES HOME VIDEO 1790	24.98
9	9	9	PILATES: BEGINNING MAT WORKOUT GAIAM VIDEO 1231	14.98
10	10	10	DENISE AUSTIN: MAT WORKOUT BASED ON THE WORK OF J.H. PILATES ARTISAN HOME ENTERTAINMENT 10152	14.98
11	11	11	THE METHOD PILATES: PRECISION TONING CURRENT WELLNESS 572	12.98
12	15	15	THE CRUNCH: TAE BOXING WORKOUTS ANCHOR BAY ENTERTAINMENT 10813	14.98
13	13	13	TARGET TONING WORKOUT-ABS OF STEEL WARNER HOME VIDEO 51368	9.95
14	16	16	BILLY BLANKS: THE BEST OF TAE-BO-ULTIMATE ABS VENTURA DISTRIBUTION 2001	12.99
15	12	12	FIRM PARTS: SCULPTED BUNS, HIPS & THIGHS GOODTIMES HOME VIDEO 20156	9.95
16	17	17	PILATES YOGA TWO-PACK ARTISAN HOME ENTERTAINMENT 61294	19.98
17	14	14	FIRM: BODY SCULPTING SYSTEM GOODTIMES HOME VIDEO 62210	9.95
18	18	18	DARRIN'S DANCE GROOVES VENTURA DISTRIBUTION 10499	14.98
19	19	19	PAULA ABDUL'S GET UP AND DANCE! ARTISAN HOME ENTERTAINMENT 60214	9.98
20	20	20	LESLIE SANSONE: WALK THE WALK-FIRM WALK GOODTIMES HOME VIDEO 1791	9.95

◆ IRMAA gold certification for sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◆ IRMAA platinum certification for sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, or 50,000 units or \$2 million at suggested retail for nontheatrical titles. ©2003 VNU Business Media, Inc. and Nielsen VideoScan Inc. All rights reserved.

Home Video

Firm Seeks Labels For DVD Deals

BY CATHERINE APPLEFELD OLSON

Last week's record-breaking single-week sales for Atlantic's *Led Zeppelin DVD* indicate the strong potential of concert DVDs (*Billboard*, June 14).

With major record labels debating how to best produce, market, and package music DVDs, independent companies are striving to create a more efficient production and distribution model by partnering with them and shouldering some of the costs. Coming Home Studios (CHS) is one of those companies.

CHS's new business strategy divvies up key tasks in the creation of its music DVD titles. The company will fund the production of the discs, and major record labels will handle distribution. Previously, CHS directly competed with labels by licensing its concert DVDs to independent distributors, including Image Entertainment, Eagle Vision, and Koch Entertainment.

CHS's strategy also involves artists in the creation process. Artists will receive at least 50% of a project's royalties, CHS says.

"We want the labels to see us as the place to come when they want to do a DVD," says Daniel Catullo, CHS president/CEO and co-founder. "Our business model is about giving both the artist and label the most they can get."

Kicking off CHS's strategy is a new deal with Universal Canada that creates a CHS boutique label under the Universal umbrella. In the U.S., CHS thus far has relationships with Roadrunner, Interscope, Warner Bros., and Universal Music Group, according to Catullo.

More than 100,000 copies of the company's next big title, *Rush: Vapor Trails*, will be shipped in the U.S. through Rounder Records/Universal Music Group this August, according to CHS. Sanctuary and JVC will distribute the title in select international markets.

CHS was founded in 2000 by Catullo and Glenis Gross, both former executives at Backstreet Entertainment. The company has produced and co-distributed 14 DVD concert titles featuring such acts as Godsmack, the Go-Go's, Etta James, Marilyn Manson, Matchbox Twenty, and Staind.

CHS is about to close a deal that would give it TV and DVD rights to the Rockin' in Rio music festival, which alternates between Rio de Janeiro and Lisbon, Portugal.



CATULLO

Billboard TOP MUSIC VIDEOS					
Sales data compiled by Nielsen SoundScan					
THIS WEEK	LAST WEEK	TITLES	TITLE LABEL / DISTRIBUTING LABEL & NUMBER	Principal Performers	TAPE/DVD PRICE
1	1	2	NUMBER 1 2 Weeks At Number 1 LED ZEPPELIN ATLANTIC VIDEO 970198	Led Zeppelin	29.99 DVD
2	2	1	THE NEW BREED INTERSCOPE VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 000108	50 Cent	19.95 CD/DVD
3	3	10	THE BEATLES ANTHOLOGY ▲ ¹³ CAPITOL VIDEO 90190	The Beatles	149.95/69.95
4	NEW	10	TRILOGY EAGLE VISION 30036	The Cure	24.99 DVD
5	NEW	7	PURPLE SHOW PSYCHOPATHIC VIDEO 4013	Twiztid	19.99 DVD
6	4	3	WHEN THE LIGHTS GO DOWN WARNER MUSIC VIDEO 38579	Faith Hill	16.95 DVD
7	5	18	LIVE IN NEW ORLEANS ▲ ² BLUE NOTE/EMI HOME VIDEO 90427	Norah Jones	14.95 DVD
8	NEW	10	WORSHIP ▲ JIVE/ZOMBA VIDEO 10061	Michael W. Smith	14.98/19.98
9	6	27	JOSH GROBAN IN CONCERT ● WARNER REPRIS VIDEO 48413	Josh Groban	27.98 CD/DVD
10	7	17	HELL FREEZES OVER ▲ ⁹ GEFEN HOME VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 39548	Eagles	24.95/24.99
11	12	17	LET'S GET LOUD ● EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 54137	Jennifer Lopez	14.95/19.95
12	24	83	VIDEO GREATEST HITS: HISTORY ▲ ¹ EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 50123	Michael Jackson	14.98/24.98
13	10	13	MTV UNPLUGGED V2.0 ▲ VAGRANT 378	Dashboard Confessional	18.99 CD/DVD
14	26	11	LOVERS LIVE ▲ EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 54204	Sade	14.98/19.98
15	13	14	FOR THE LAST TIME: LIVE FROM THE ASTRODOME ● MCA/NASHVILLE VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 17631	George Strait	19.95 DVD
16	9	3	EVERYONE'S A STAR RAZOR & TIE/BMG VIDEO 89065	Kidz Bop Kids	12.99/16.99
17	11	17	AN EVENING WITH THE OXIE CHICKS ▲ ² COLUMBIA MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 55322	Oxie Chicks	14.95/19.95
18	27	10	LIVE FROM AUSTIN, TEXAS ▲ ² EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 9130	Stevie Ray Vaughan And Double Trouble	14.95/19.97
19	28	10	PULL OVER ● COLUMBIA MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 54400	James Taylor	14.98/19.98
20	14	1	LA HISTORIA EMI LATIN VIDEO 80619	Intocable	14.98 CD/DVD
21	18	3	LOSING GRIP ARISTA RECORDS INC./BMG VIDEO 51025	Avril Lavigne	7.99 DVD
22	22	1	THE DANCE ▲ WARNER REPRIS VIDEO 38486	Fleetwood Mac	19.95/24.97
23	15	1	SECRET WORLD LIVE GEFEN HOME VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 493594	Peter Gabriel	24.95/19.95
24	16	11	ANY GIVEN THURSDAY ▲ COLUMBIA MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 55315	John Mayer	14.95/19.95
25	35	4	LIVE AT THE EL MOCAMBO ▲ ² EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 60111	Stevie Ray Vaughan	14.95/19.97
26	21	1	TRY IT ON MY OWN ARISTA RECORDS INC./BMG VIDEO 50538	Whitney Houston	7.99 DVD
27	25	13	DRIVE-THRU RECORDS DRIVE THRU VIDEO 60080	Various Artists	16.95 DVD
28	14	11	HISTORY ON FILM: VOLUME II EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 50138	Michael Jackson	14.95/19.97
29	32	11	LIVE AT FOLSOM FIELD, BOULDER, COLORADO ▲ BMG VIDEO 85042	Dave Matthews Band	19.98/24.98
30	NEW	10	LIVE: 2001 ● COLUMBIA MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 54029	Journey	14.98/19.98
31	19	11	I'M WITH YOU/SK8ER BOI ● ARISTA RECORDS INC./BMG VIDEO 51024	Avril Lavigne	7.99 DVD
32	8	7	AUSTRALIAN HOMECOMING SPRING HOUSE VIDEO/CHORDANT DIST. GROUP 44510	Gaither Vocal Band	29.95/24.95
33	20	28	BACK IN THE U.S. LIVE 2002 ▲ ³ CAPITOL VIDEO 77989	Paul McCartney	19.98/24.98
34	NEW	10	WOMAN OF HEART AND MIND EAGLE VISION 30039	Joni Mitchell	19.99 DVD
35	NEW	10	ONE NIGHT ONLY: LIVE ▲ ² EAGLE ROCK ENTERTAINMENT/IMAGE ENTERTAINMENT 5474	Bee Gees	19.98/24.99
36	17	1	THE MADRIGALS EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 89083	Howie Day	9.99 CD/DVD
37	NEW	10	DISASTERPIECES ▲ ROADRUNNER VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 610967	Slipknot	14.98/24.98
38	39	2	NOTHING AT ALL ARISTA RECORDS INC./BMG VIDEO 51159	Santana	7.99 DVD
39	37	14	SUPERNATURAL LIVE ▲ ² ARISTA RECORDS INC./BMG VIDEO 15750	Santana	19.95/24.97
40	36	1	ALIVE IN SEATTLE IMAGE ENTERTAINMENT 9659	Heart	19.95/24.95

◆ IRMAA gold cert. for sales of 25,000 units for video singles. ◆ RIAA gold cert. for sales of 50,000 units for SF or LF videos. ◆ RIAA platinum cert. for sales of 100,000 units for SF or LF videos. ◆ RIAA platinum cert. for sales of 50,000 units for SF or LF videos certified prior to April 1, 1991. ◆ RIAA platinum cert. for 50,000 units for SF or LF videos certified prior to April 1, 1991. ©2003 VNU Business Media, Inc. and Nielsen SoundScan Inc. All rights reserved.

JUNE 21
2003

Billboard TOP DVD SALES

Sales data compiled by Nielsen VideoScan

THIS WEEK	LAST WEEK	TITLE LABEL/DISTRIBUTING LABEL & NUMBER	Principal Performers	RATING	PRICE
		NUMBER 1 1 Week At Number 1			
1	NEW	THE RECRUIT BUENA VISTA HOME ENTERTAINMENT 29124	Al Pacino Colin Farrell	PG-13	29.99
2	NEW	NATIONAL SECURITY COLUMBIA TRISTAR HOME ENTERTAINMENT 607820	Martin Lawrence Steve Zahn	PG-13	27.99
3	NEW	THE PIANIST (WIDESCREEN) UNIVERSAL STUDIOS HOME VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 22766	Adrien Brody	R	26.99
4	NEW	A GUY THING MGM HOME ENTERTAINMENT 1004109	Jason Lee Julia Stiles	PG-13	26.99
5	1	STAR TREK: NEMESIS (WIDESCREEN) PARAMOUNT HOME ENTERTAINMENT 338994	Patrick Stewart Jonathan Frakes	PG-13	29.99
6	8	THE MATRIX WARNER HOME VIDEO 17737	Keanu Reeves Laurence Fishburne	R	24.98
7	3	ATLANTIS: MILO'S RETURN WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 25998	Animated	NR	29.99
8	2	ANTWONE FISHER (WIDESCREEN) FOXVIDEO 2007706	Derek Luke Denzel Washington	PG-13	27.98
9	NEW	THE PIANIST (PAN & SCAN) UNIVERSAL STUDIOS HOME VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 23631	Adrien Brody	R	26.99
10	5	ANTWONE FISHER (PAN & SCAN) FOXVIDEO 2007715	Derek Luke Denzel Washington	PG-13	27.98
11	4	SEX AND THE CITY: THE COMPLETE FOURTH SEASON HBO HOME VIDEO/WARNER HOME VIDEO 99208	Sarah Jessica Parker Kim Cattrall	NR	49.99
12	6	25TH HOUR TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 30582	Edward Norton Rosario Dawson	R	29.99
13	10	CATCH ME IF YOU CAN (WIDESCREEN) DREAMWORKS HOME ENTERTAINMENT 89982	Leonardo DiCaprio Tom Hanks	PG-13	29.95
14	7	STAR TREK: NEMESIS (PAN & SCAN) PARAMOUNT HOME ENTERTAINMENT 56694	Patrick Stewart Jonathan Frakes	PG-13	29.99
15	11	THE HOT CHICK TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 30580	Rob Schneider	PG-13	29.99
16	13	TREASURE PLANET WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 28152	Animated	PG	29.95
17	14	CATCH ME IF YOU CAN (PAN & SCAN) DREAMWORKS HOME ENTERTAINMENT 90332	Leonardo DiCaprio Tom Hanks	PG-13	29.95
18	9	ADAPTATION (WIDESCREEN) COLUMBIA TRISTAR HOME ENTERTAINMENT 607601	Nicolas Cage Meryl Streep	R	26.99
19	17	HARRY POTTER AND THE CHAMBER OF SECRETS (WIDESCREEN) WARNER HOME VIDEO 23592	Daniel Radcliffe Emma Watson	PG	29.95
20	NEW	A BUG'S LIFE WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 30449	Animated	G	29.99
21	15	ANALYZE THAT (WIDESCREEN) WARNER HOME VIDEO 23417	Robert De Niro Billy Crystal	R	27.99
22	12	DANCES WITH WOLVES (SPECIAL EDITION) MGM HOME ENTERTAINMENT 68805	Kevin Costner	PG-13	29.99
23	21	HARRY POTTER AND THE CHAMBER OF SECRETS (PAN & SCAN) WARNER HOME VIDEO 24457	Daniel Radcliffe Emma Watson	PG	29.95
24	20	TWO WEEKS NOTICE (PAN & SCAN) WARNER HOME VIDEO 23301	Sandra Bullock Hugh Grant	PG-13	27.98
25	26	FAMILY GUY VOLUME ONE FOXVIDEO 2006951	Animated	NR	49.98
26	19	ANALYZE THAT (PAN & SCAN) WARNER HOME VIDEO 30020	Robert De Niro Billy Crystal	R	27.99
27	18	20,000 LEAGUES UNDER THE SEA WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 27327	Kirk Douglas James Mason	G	29.99
28	RE-ENTRY	LEGALLY BLONDE MGM HOME ENTERTAINMENT 1002626	Reese Witherspoon	PG-13	26.98
29	RE-ENTRY	WHEN HARRY MET SALLY MGM HOME ENTERTAINMENT 1001460	Billy Crystal Meg Ryan	R	24.98
30	28	MIYAZAKI'S SPIRITED AWAY WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 29781	Animated	PG	29.99
31	31	MAID IN MANHATTAN (WIDESCREEN) COLUMBIA TRISTAR HOME ENTERTAINMENT 6009748	Jennifer Lopez Ralph Fiennes	PG-13	27.95
32	NEW	TALK TO HER COLUMBIA TRISTAR HOME ENTERTAINMENT 08916	Lenor Watling Geraldine Chapman	NR	26.99
33	29	THE TRANSPORTER FOXVIDEO 2007439	Jason Statham	PG-13	27.98
34	25	TWO WEEKS NOTICE (WIDESCREEN) WARNER HOME VIDEO 23418	Sandra Bullock Hugh Grant	PG-13	27.95
35	RE-ENTRY	RONIN MGM HOME ENTERTAINMENT/WARNER HOME VIDEO 67439	Robert De Niro	R	24.98
36	27	X-MEN 1.5 FOXVIDEO 2006293	Patrick Stewart Ian McKellen	PG-13	26.95
37	39	THE BOONDOCK SAINTS FOXVIDEO 2002807	Willem DaFoe	R	14.95
38	NEW	THE ADVENTURES OF JIMMY NEUTRON: BOY GENIUS - CONFUSION FUSION NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 87532	Animated	NR	19.99
39	RE-ENTRY	ROAD HOUSE MGM HOME ENTERTAINMENT 610042	Patrick Swayze Ben Gazzara	R	14.95
40	32	DRUMLINE (WIDESCREEN) FOXVIDEO	Nick Cannon Zoe Saldana	PG-13	27.98

JUNE 21
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 2 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	2	TREASURE PLANET WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 28154	Animated	2002	PG	24.95
3	3	HARRY POTTER AND THE CHAMBER OF SECRETS WARNER HOME VIDEO 23591	Daniel Radcliffe Emma Watson	2002	PG	24.99
4	NEW	THE RECRUIT TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 29418	Al Pacino Colin Farrell	2003	PG-13	24.99
5	4	TWO WEEKS NOTICE WARNER HOME VIDEO 23301	Sandra Bullock Hugh Grant	2002	PG-13	22.99
6	5	SCOOBY-DOO MEETS THE HARLEM GLOBETROTTERS WARNER FAMILY ENTERTAINMENT/WARNER HOME VIDEO 2150	Scobby-Doo	2003	NR	14.95
7	6	ANALYZE THAT WARNER HOME VIDEO 23417	Robert De Niro Billy Crystal	2002	R	15.99
8	7	DRUMLINE FOXVIDEO 2007615	Nick Cannon Zoe Saldana	2002	PG-13	19.98
9	8	THE WILD THORNBERRYS MOVIE NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 339763	Animated	2002	PG	19.95
10	12	BROWN SUGAR FOXVIDEO 2007370	Taye Diggs Sanaa Lathan	2002	PG-13	14.98
11	25	UNFAITHFUL FOXVIDEO 207375	Richard Gere Diane Lane	2002	R	14.98
12	10	THE WIGGLES: WIGGLES BAY HIT ENTERTAINMENT 2502	The Wiggles	2003	NR	14.95
13	11	LILO & STITCH WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 23988	Animated	2002	PG	24.95
14	18	THE BANGER SISTERS FOXVIDEO 2007367	Goldie Hawn Susan Sarandon	2002	R	14.98
15	14	MY BIG FAT GREEK WEDDING HBO HOME VIDEO/WARNER HOME VIDEO 91993	Nia Vardalos John Corbett	2002	PG	22.95
16	17	INSPECTOR GADGET 2 WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 25862	French Stewart	2003	G	22.95
17	20	X-MEN FOXVIDEO 2007411	Patrick Stewart Ian McKellen	2000	PG-13	22.98
18	22	THE METHOD PILATES: TARGET SPECIFICS CURRENT WELLNESS 940	Not Listed	1999	NR	12.98
19	21	SPY KIDS 2: THE ISLAND OF LOST DREAMS DIMENSION HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 23965	Antonio Banderas Alan Cumming	2002	PG	22.95
20	19	MIYAZAKI'S SPIRITED AWAY WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 29782	Animated	2002	PG	19.99
21	23	PILATES FOR DUMMIES ANCHOR BAY ENTERTAINMENT 10548	Various Artists	2001	NR	9.99
22	NEW	ONE HOUR PHOTO FOXVIDEO 2007372	Robin Williams	2003	R	9.99
23	NEW	THE GOOD GIRL FOXVIDEO 2007330	Jennifer Aniston Jake Gyllenhaal	2003	R	9.99
24	NEW	POKEMON 4EVER WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 29173	Pokemon	2003	NR	19.95
25	NEW	SWEET HOME ALABAMA TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 29150	Reese Witherspoon Josh Lucas	2002	PG-13	22.95

● RIAA gold cert. for sales of 50,000 units or \$1 million in sales at suggested retail. ▲ RIAA platinum cert. for sales of 100,000 units or \$2 million in sales at suggested retail. ◆ IRMA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 2003, VNU Business Media, Inc. and Nielsen VideoScan. All rights reserved.

JUNE 21
2003

Billboard TOP DVD RENTALS

THIS WEEK	LAST WEEK	TITLE LABEL/DISTRIBUTING LABEL & NUMBER	Principal Performers	RATING
		NUMBER 1 1 Week At Number 1		
1	NEW	THE RECRUIT TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 29124	Al Pacino Colin Farrell	PG-13
2	NEW	NATIONAL SECURITY COLUMBIA TRISTAR HOME ENTERTAINMENT 607820	Martin Lawrence Steve Zahn	PG-13
3	1	CATCH ME IF YOU CAN DREAMWORKS HOME ENTERTAINMENT 89982	Leonardo DiCaprio Tom Hanks	PG-13
4	3	THE HOT CHICK TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 30580	Rob Schneider	PG-13
5	2	ANTWONE FISHER FOXVIDEO 2007706	Derek Luke Denzel Washington	PG-13
6	NEW	A GUY THING MGM HOME ENTERTAINMENT 1004109	Julia Stiles Jason Lee	PG-13
7	4	ANALYZE THAT WARNER HOME VIDEO 23417	Robert De Niro Billy Crystal	R
8	5	TWO WEEKS NOTICE WARNER HOME VIDEO 23418	Sandra Bullock Hugh Grant	PG-13
9	7	ADAPTATION COLUMBIA TRISTAR HOME ENTERTAINMENT 607601	Nicolas Cage Meryl Streep	R
10	NEW	THE PIANIST UNIVERSAL STUDIOS HOME VIDEO 22766	Adrien Brody	R

JUNE 21
2003

Billboard TOP VHS RENTALS

THIS WEEK	LAST WEEK	TITLE LABEL/DISTRIBUTING LABEL & NUMBER	Principal Performers	RATING
		NUMBER 1 1 Week At Number 1		
1	NEW	THE RECRUIT TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 29124	Al Pacino Colin Farrell	PG-13
2	NEW	NATIONAL SECURITY COLUMBIA TRISTAR HOME ENTERTAINMENT 608820	Martin Lawrence Steve Zahn	PG-13
3	1	CATCH ME IF YOU CAN DREAMWORKS HOME ENTERTAINMENT 89982	Leonardo DiCaprio Tom Hanks	PG-13
4	2	ANTWONE FISHER FOXVIDEO 2007696	Derek Luke Denzel Washington	PG-13
5	5	THE HOT CHICK TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 30580	Rob Schneider	PG-13
6	3	TWO WEEKS NOTICE WARNER HOME VIDEO 23418	Sandra Bullock Hugh Grant	PG-13
7	4	ANALYZE THAT WARNER HOME VIDEO 23300	Robert De Niro Billy Crystal	R
8	NEW	A GUY THING MGM HOME ENTERTAINMENT 1004107	Julia Stiles Jason Lee	PG-13
9	NEW	THE PIANIST UNIVERSAL STUDIOS HOME VIDEO 22766	Adrien Brody	R
10	6	ADAPTATION COLUMBIA TRISTAR HOME ENTERTAINMENT 607601	Nicolas Cage Meryl Streep	R

◆ IRMA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◆ IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 2003, VNU Business Media, Inc. All rights reserved.

Electronic Games Boost Licensing Revenue

Songwriters, Publishers Benefit From Trend; Some Are Pushing For Royalties, Advances

BY STEVE TRAIMAN

LOS ANGELES—Facing an industry-wide decline in mechanical royalties, music publishers and songwriters are increasingly turning to a new revenue source—videogames.

Original and licensed music from emerging and established acts “can command from \$800 to \$1,200 a minute, with a typical game using from 20 to 90 minutes,” says Bob Rice, chief executive of Four Bars Entertainment.

Rice participated in the “Writing Music for Games” seminar sponsored by the Society of Composers & Lyricists (SCL) during last month’s Electronic Entertainment Expo in Los Angeles.

“Once you’re ‘in’ the medium, a composer can earn \$250,000 or more a year from games,” Rice says.

Richard Stumpf, VP for marketing and licensing at Cherry Lane Music Publishing, says most gaming companies traditionally look for a flat-fee buyout that can range from \$1,500 for a song from a new artist to \$20,000 for six songs from Elvis Presley.

“With some games selling up to 5 million or more copies, we’ve been pushing hard for royalties and

advances, and we did work a royalty deal with Sony Computer Entertainment for its multi-artist PlayStation 2 game *Frequency*,” he says.

Cherry Lane’s game placements are with such leading developers as Elec-

tronic Arts (EA), Activision, Konami, THQ, Midway, and Buena Vista Games (formerly Disney Interactive). They involve contemporary artists and draw primarily on partnerships with DreamWorks Publishing and World Wrestling Entertainment.

Cherry Lane and DreamWorks have a license out for Logan 7 tracks for EA’s *NHL 2004*, and quotes are out for Powerman 5000 tracks on EA’s *NASCAR Thunder 2004* and *NFL Gameday 2004*. They are also seek-

the *Matrix* title that was released simultaneously with the *Matrix Reloaded* movie. “The game music had to merge seamlessly with the action movie footage,” Lundborg says. “And we had to complete three hours of music in a

composer at Novalogic, says two to three hours of game music can be used to create a 45-minute-plus CD as a pre-order bonus, a gift with purchase and for sale.

“If we can work more of these into the business plan, music can subsidize itself, and once the game is successful, a ‘special-edition’ release can include a bonus CD soundtrack,” says Brower, who also was an SCL panelist.

Clearly, then, publishers and composers are in the videogame business. “We are taking that responsibility [for original game music]—and it’s our future,” Rice says. “We will have a platinum-selling soundtrack of original game music within two years.”

Greg O’Connor-Read, founder of the music4games.net Web service and an SCL moderator, says the American Federation of Musicians L.A. chapter’s landmark videogame contract was used for the first time, involving 84 members of the Hollywood Studio Symphony. They signed for EA’s new *Medal of Honor: Rising Sun* soundtrack.

Stumpf says, “We’re actively seeking support within the publishing community to hold strong for [game] royalties and advances. We anticipate that gaming revenues will continue to rise for our clients.”



They Got Game. The Society of Composers & Lyricists music panel included, from left, Novalogic audio director/composer Russ Brower; composer Michael Giacchino; Billy Martin of Lunch With Picasso Music; moderator Greg O’Connor-Read, founder of music4games.net; Four Bars Entertainment chief executive Bob Rice; composer Danny Pelfrey; Scott Snyder of Atari; and Jack Wall, senior director of Game Audio Network Guild. (Photo: Steve Traiman)

tronic Arts (EA), Activision, Konami, THQ, Midway, and Buena Vista Games (formerly Disney Interactive).

They involve contemporary artists and draw primarily on partnerships with DreamWorks Publishing and World Wrestling Entertainment.

ing a Dr. Octagon track for Activision’s *Tony Hawk’s Underground*, among others.

But integrating music into games can be challenging, game music producer Eric Lundborg notes.

Lundborg worked on the Atari *Enter*

very short time.”

Rice points to Steven Spielberg’s observation that music and sound represent 50% of the value of all his films: “Music is equally important to games associated with those films,” he says.

Russ Brower, an audio director and

Kitty Anne Catalog Remains In Allen’s Hands

No, **Patty Allen** has not sold Charlie Deitcher Productions, the company that owns 50% of the publishing rights and 50% of the writer rights worldwide of the music of her late husband, **Robert Allen**.

But when the Music Sales Group acquired the Kitty Anne Music catalog containing many of Robert’s pop and jazz standards (*Songwriters & Publishers*, *Billboard*, May 24), many people understandably figured that she had.

“I received many phone calls asking me if I’d sold my company,” Patty says. She explains that Music Sales actually acquired 50% of the publishing rights to the Kitty Anne Music catalog.

“Charlie Deitcher Productions owns the other 50% of the publishing—and 50% of the writer rights,” she says. “The other 50% of the writer rights are owned by other people.”

Composer/lyricist Robert Allen wrote most of his songs with late lyricist **Al Stillman**. Their hits include **Perry Como’s** Christmas classic “(There’s No Place Like) Home for the Holidays,” **Johnny Mathis’** signature tunes “Chances Are” and “It’s Not for Me to Say,” and the **Four Lads’**

“Moments to Remember.”

“Soon after my husband died in September 2000, I came to realize what a remarkable teacher he was,” Patty says. “He had prepared me to run the company in a way that his



ROBERT ALLEN

music would continue to flourish.”

Patty places “on the front burner” an appearance by the Four Lads Aug. 29 at the Westhampton

Beach Performing Arts Center in Long Island, N.Y., featuring her husband’s music. “I’ve been on the radio promoting Robert’s music,” she says, “and we’re now working on recording Robert’s last song he wrote prior to his death, ‘I’m Loving You a Lot.’ **Bob McGrath**—Bob from *Sesame Street*—is reissuing a wonderful children’s album with 10 original songs written by Robert because of the requests from moms all over who grew up playing the 1971 album. And we’ve just signed a deal with Carl Fischer to represent, reissue, and revitalize Robert’s music.”

Carl Fischer Music has released a new choral and band arrangement of “(There’s No Place Like) Home for the Holidays,” Patty reports, and it is producing a definitive songbook of Robert’s works. Carl Fischer CEO **Lauren Keiser** says, “It’s a crime for these standard songs to be out of print and not available to the public. We are proud to be associated with Allen’s gifted work, and we look forward to developing editions for educational and general performance.”

Incidentally, EMI Music Publishing’s ever-knowledgeable senior VP of catalog promotion, **Alan**

Warner, informs us that Kitty Anne Music was named after big-band vocalist **Kitty Kallen** and **Anne Delugg**.

“It was so called because it was owned by musical director/songwriter/accordion player **Milton Delugg**, whose late wife was Anne, while singer Kitty Kallen was the wife of Milt’s longtime associate, producer **Budd Granoff**,” Warner says. “Milt’s a sprightly 84 and still recalls being arranger/conductor on **Jackie Wilson’s** hit record of **Berry Gordy’s** ‘To Be Loved’ a mere 45 years ago. He’s semi-retired, but come Thanksgiving Day, you’ll once again find him directing the musical activities for the Macy’s Parade. Now, that’s longevity!”

But who was **Charlie Deitcher**? “That was Bob’s father’s name,” Patty says. “It wasn’t showbiz enough for him, but he did name his company after his father!”

ASCAP’S ENHANCEMENTS: ASCAP has redesigned its Web site to achieve greater graphic impact, a

stronger focus on members, and more user-friendly navigation. It features enlivened home page headlines and updated news and information.

“As our members now use the ASCAP site for everything from title registration to the identification of collaborators, we saw opportunities for enhancing their experience,” ASCAP CEO **John**

Words & Music

By Jim Bessman
jbessman@billboard.com

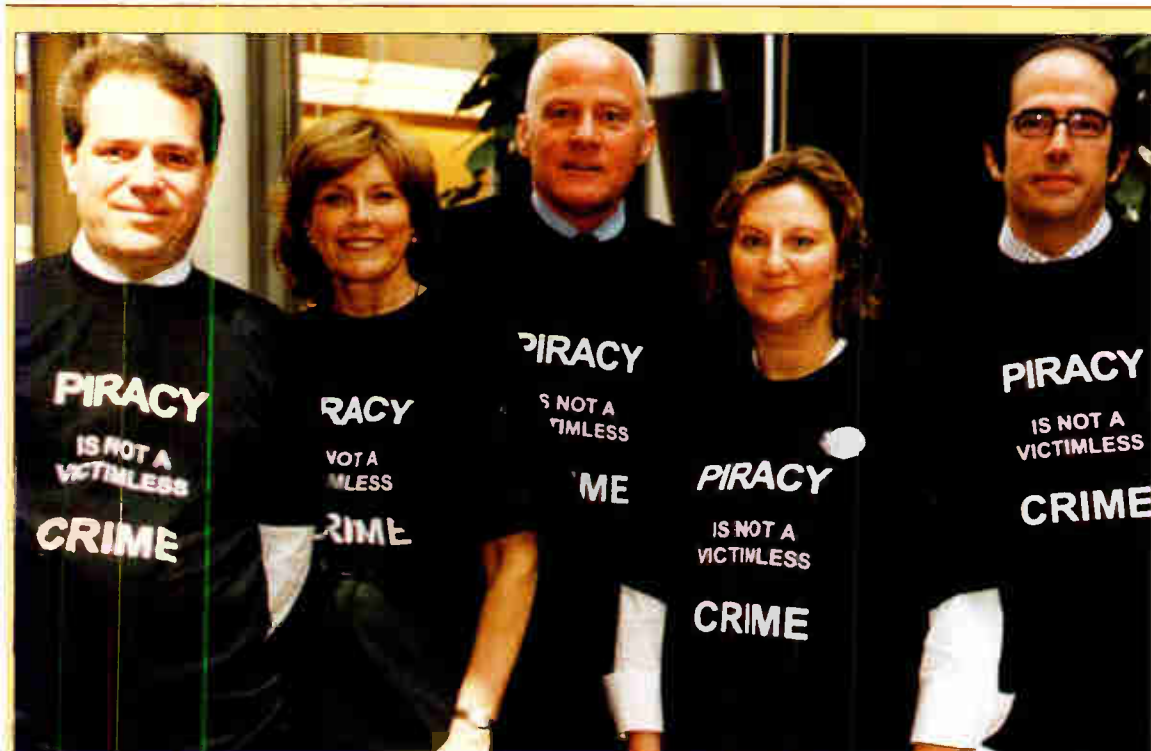


LoFrumento says. “Because ASCAP is owned by its members, we are always looking for new ways to anticipate and satisfy their needs as music creators and publishers. This new and functional design reflects our very unique member-driven philosophy.”

ASCAP tallies more than 2.2 million page views and in excess of 18 million hits on its site per month.



TOP OF THE NEWS



Joining the Fight. Members of the European Parliament (MEPs) display their support for the parliament's "Declaration on the Fight against Piracy and Counterfeiting in the Enlarged EU." Showing their colors, from left, are U.K. Conservative MEP Charles Tannock, French Conservative MEP Janelly Fourtjou, U.K. Labour MEPs Michael Cashman and Arlene McCarthy, and Spanish Conservative MEP Marcelino Oreja Arburua.

IFPI Hails Declaration

MEPs Send Anti-Piracy Message To EU Member States

BY LEO CENDROWICZ

BRUSSELS—A parliamentary declaration on piracy and counterfeiting in the European Union has been sent to the governments of all EU member states.

Five Members of the European Parliament (MEPs) confirmed June 5 in Strasbourg, France (where the parliament is based), that they had succeeded in mustering enough signatures for the declaration.

The five had gathered the 314 signatures—slightly more than half of the 626 MEPs—needed for the parliament to send Europe's lawmakers a powerful political message about the dangers of pirated and illegally downloaded music, movies, and software.

The "Declaration on the Fight against Piracy and Counterfeiting in the Enlarged EU" claims that some 17,000 jobs are lost each year in the EU as a direct result of piracy, while governments lose out on millions of euros in tax revenue. It calls on the European Commission (EC)—the EU's executive body—and EU governments to ensure that future laws provide strong and harmonized measures to combat piracy.

The declaration was sent June 5 to the EC, the EU's Council of Ministers, the 15 EU member states' governments, and the governments of the 10 "accession

countries" set to join the EU in 2004.

International Federation of the Phonographic Industry (IFPI) director Frances Moore says, "We have been fighting piracy for some time, but we always knew that real progress would only come when there was a serious political commitment from governments. This declaration demonstrates the political will that is needed to tackle the extent of the piracy problem facing the music sector and other creative industries today."

'This declaration demonstrates the political will that is needed to tackle the extent of the piracy problem facing the music sector today.'

—FRANCES MOORE, IFPI

Moore's comments contrast with the music industry reaction to the commission's own draft enforcement directive to fight piracy. Unveiled late January, it was immediately slammed by the music sector as too feeble to cope with the onslaught of piracy (*Billboard*, Feb. 15).

The declaration is seen by EU observers as having important political clout, not least for its rarity value. About 20 attempts are made annually at a declaration, usually on an issue that crosses party lines, but on average only one is carried each year.

The declaration lacks formal legal status in the EU's decision-making machinery, but it is a formal statement of the parliament's position. The recipients are subjected to

(Continued on page 51)

French Group Sues Warner, EMI Over Use Of CDs

BY LISA PASOLD

PARIS—A French consumer rights body is taking legal action against the local affiliates of Warner Music and EMI Recorded Music regarding their production of copy-protected CDs.

Paris-based UFC-Que Choisir is attempting to stop labels releasing such CDs because, it claims, they penalize the consumer and they cannot be played on all platforms. The first court case hearings will take place June 24 and June 27 at a Paris court that has not yet been named.

"The record companies have behaved like the sorcerer's apprentice."

Alain Bazot says, "They put out these protected CDs without looking at all the possible consequences. The idea of a protected CD is completely acceptable only if all normal uses for the consumer exist."



RONY

Founded in 1951, UFC-Que Choisir is an independent nonprofit association. It argues that France's 1994 Copyright Law establishes a right for users to make home copies of recorded music and that copy-protecting CDs infringes that right.

"We've become increasingly alarmed," Bazot says, "by the growing production of these locked CDs, which not only can't be copied but also can't be played on certain platforms."

(Continued on page 50)

Folk Festivals Grow In Canada

BY LARRY LeBLANC

TORONTO—Support from national radio and video stations remains vital in boosting artists' careers. But for many Canadian acts, appearing on the country's extensive circuit of outdoor summer folk festivals has grown ever more important in marketing terms during the past few years.

Suppliers and acts are gearing up for this summer's round of festivals. Jack Schuller is president of Vancouver-based Festival Distribu-

tion, which sells roots-styled music on-site at the festivals and supplies local retailers in markets where such events are held annually. He says that other than the traditionally busy fourth-quarter ship-out peak in November, "July and August are our busiest sales months. The volume is at the festival site. Selling 400 CDs is not unusual for one artist over a weekend."



CLARKE

Rick Fenton, artistic director of the Winnipeg Folk Festival, adds, "More artists are inter-

(Continued on page 50)



JAPAN		UNITED KINGDOM		GERMANY		FRANCE	
THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK
(DEMPA PUBLICATIONS INC.) 06/11/03		(OFFICIAL UK CHARTS CO.) 06/09/03		(MEDIA CONTROL) 06/11/03		(SNEP/FOP/TITE-LIVE) 06/10/03	
SINGLES		SINGLES		SINGLES		SINGLES	
1	NEW	1	NEW	1	1	1	NEW
2	NEW	2	1	2	2	2	1
3	2	3	3	3	7	3	4
4	4	4	2	4	3	4	2
5	1	5	NEW	5	5	5	5
6	8	6	NEW	6	4	6	3
7	NEW	7	7	7	9	7	NEW
8	NEW	8	9	8	8	8	6
9	5	9	6	9	14	9	7
10	3	10	NEW	10	11	10	8
HOT MOVER SINGLES		HOT MOVER SINGLES		HOT MOVER SINGLES		HOT MOVER SINGLES	
12	NEW	13	NEW	11	NEW	13	17
21	NEW	14	NEW	13	18	18	NEW
23	NEW	20	NEW	15	22	29	32
25	NEW	22	NEW	17	25	30	37
27	NEW	23	NEW	20	33	31	38
ALBUMS		ALBUMS		ALBUMS		ALBUMS	
1	5	1	NEW	1	NEW	1	NEW
2	3	2	NEW	2	NEW	2	1
3	1	3	NEW	3	1	3	NEW
4	NEW	4	NEW	4	NEW	4	2
5	NEW	5	1	5	NEW	5	NEW
6	NEW	6	6	6	4	6	NEW
7	2	7	5	7	2	7	3
8	6	8	7	8	NEW	8	5
9	4	9	4	9	3	9	6
10	NEW	10	NEW	10	8	10	4
CANADA		SPAIN		AUSTRALIA		ITALY	
(SOUNDSCAN) 06/21/03		(AFYVE) 06/11/03		(ARIA) 06/09/03		(FIMI) 06/09/03	
SINGLES		SINGLES		SINGLES		SINGLES	
1	1	1	1	1	1	1	1
2	2	2	2	2	2	2	2
3	3	3	3	3	NEW	3	4
4	4	4	6	4	4	4	6
5	7	5	4	5	3	5	3
6	9	6	17	6	6	6	10
7	6	7	8	7	5	7	19
8	5	8	5	8	7	8	20
9	8	9	11	9	8	9	11
10	10	10	9	10	9	10	15
HOT MOVER SINGLES		HOT MOVER SINGLES		HOT MOVER SINGLES		HOT MOVER SINGLES	
14	19	11	NEW	11	15	13	17
17	NEW	19	NEW	13	16	17	NEW
22	26	20	NEW	19	22	21	24
27	RE			23	27	25	29
28	NEW			30	33	25	32
ALBUMS		ALBUMS		ALBUMS		ALBUMS	
1	NEW	1	1	1	1	1	NEW
2	NEW	2	NEW	2	2	2	1
3	4	3	11	3	3	3	2
4	3	4	3	4	7	4	NEW
5	5	5	NEW	5	NEW	5	3
6	2	6	6	6	5	6	8
7	6	7	10	7	6	7	4
8	7	8	2	8	10	8	NEW
9	NEW	9	4	9	9	9	6
10	RE	10	8	10	NEW	10	20

Hits of the World is compiled at Billboard/London.

NEW = New Entry RE = Re-Entry

Growing Following Boosts 'Reveries'

Engaging Italian jazz pianist, singer/songwriter, and self-professed "world's best kazoo player" **Paolo Conte** has been enjoying critical and commercial success with his latest album, *Reveries* (Nonesuch/CGD East West), which was released last month. Conte has a strong following in Europe, particularly in France and the Netherlands, and is beginning to develop a U.S. fan base. CGD East West Italy GM

came on board immediately. Three years later, our dream has come true." Previewed at this year's Cannes Film Festival, *Interstella 5555* was released

Global Pulse™

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Luciano Linzi says, "This album follows 2000's *Best of Paolo Conte*, which did 1 million units worldwide and was intended as a visiting card for the North American market." The 16-track set has gone gold in Italy and France. Linzi is confident that sales will be boosted further by live dates throughout June. "We also hope he will play in America, as press reviews and live performances are his main form of promotion. His albums continue to sell well a year after their release."

in 30 French theaters May 28 and secured cinema distribution in Japan, Russia, Portugal, and the Baltic states. EMI plans to release a DVD of the film in December.

JAMES MARTIN

TYPICALLY ALTERNATIVE: "There's nothing more boring than a band with a typical sound," says **Jan Muchow**, leader of cult Czech duo *Ecstasy of St. Theresa*. It's highly unlikely that the adventurous duo, which is completed by singer/actress **Katerina Winterová**, could ever be described as typical of anything. One of the few Czech acts to achieve success beyond their homeland, the pair have worked on film and theater scores. The duo's latest album, *Slouthing*, on EMI subsidiary Escape, is a deliberately obtuse and minimalist affair, but it has already claimed the title of alternative album of the year at the Czech Music Awards.

MARK WORDEN

DAFT STAR: Parisian electronic duo **Daft Punk** has scored a feature-length film, *Interstella 5555: The Story of the Secret Star System*. Overseen by Japanese animation legend **Leiji Matsumoto** and written and scored by Daft Punk's **Guy-Manuel de Homem-Christo** and **Thomas Bangalter**, the hour-long "space opera" completes the story begun by the videos of singles "One More Time," "Aerodynamic," "Digital Love," and "Harder Better Faster Stronger," in which an evil impresario

YOU'VE BEEN FRAMED: The **Frames** have shot straight to the top of the Irish album charts with their live album, *Setlist*, released on their own Plateau label. Led by former street busker **Glen Hansard**, the Dublin-based band also has three studio albums currently in the Irish top 40. *Setlist* was compiled from a series of shows in Dublin's Vicar St. venue and captures the spirit of the band's intense folk-rock, which has soaked up a range of influences from **Will Oldham** to the **Waterboys**. Hansard recently presented a series on Irish TV called *Other*



A SCENE FROM THE DAFT PUNK-SCORED FILM 'INTERSTELLA 5555'

kidnaps and brainwashes an extra-terrestrial rock group, transforms them into prefabricated pop stars, brings them back to Earth, and manipulates them to the top of the charts. Each "movement" of this silent film is accompanied by a track from the duo's 2001 album, *Discovery* (Virgin). "The project was born in 2000, when we flew out to Tokyo with an hour of music and our own script," Bangalter says. "Leiji gave us a warm reception, and after listening to the music, he

Voices, which showcased a broad spectrum of local singer/songwriters and neo-folk singers. The Frames tour the U.S. in June but return to the U.K. for the Glastonbury Festival. Hansard fondly remembers his days strumming for his supper on the streets of Dublin: "But with the busking, it was always about attracting a crowd around you and keeping them there. It was never about the money. It was more about getting everybody involved somehow."

NICK KELLY

Music & Media

EUROCHART

Eurocharts are compiled by Music & Media from the national singles and album sales charts of 18 European countries.

(MUSIC & MEDIA) 05/11/03

SINGLES

1	6	BRING ME TO LIFE EVANESCENCE FEATURING PAUL MCGOY WIND-UP/EPIC
2	1	I KNOW WHAT YOU WANT BISTA/RHYMES FEATURING MARIAH CAREY J
3	NEW	FAN PASCAL OBISPO EPIC
4	2	IN DA CLUB 50 CENT INTERSCOPE
5	5	FUR DICH YVONNE CATERFIELD HANSA
6	3	SUR UN AIR LATINO LOHIE SONY/EPG
7	4	IGNITION R. KELLY JIVE
8	13	ICH KENNE NICHTS RZA FEATURING XAVIER NAIDOO VIRGIN
9	16	LAISSONS ENTRER LE SOLEIL LA RECHERCHE DE LA NOUVELLE STAR BMG
10	17	GET BUSY SEAN PAUL VP/ATLANTIC

HOT MOVER SINGLES

14	NEW	S CLUB 7 BEST—THE GREATEST HITS POLYOR
16	NEW	JEAN-JACQUES GOLDMAN UN TOUR ENSEMBLE COLUMBIA
16	NEW	SEED MUSIC MONKS DOWNBEAT
28	31	SEAN PAUL DUTTY ROCK VP/ATLANTIC
32	NEW	XAVIER NAIDOO ALLES GUTE VOR UNS NAIDOO RECORDS

ALBUMS

1	NEW	METALLICA ST. ANGER VERTIGO
2	71	EROS RAMAZZOTTI ARIOLA
3	1	EVANESCENCE FALLEN WIND-UP/EPIC
4	NEW	STEREOPHONICS YOU GOTTA GO THERE TO COME BACK VZ
5	6	LED ZEPPELIN HOW THE WEST WAS WON ATLANTIC
6	2	MARILYN MANSON THE GOLDEN AGE OF GROTESQUE INTERSCOPE
7	9	LINKIN PARK METEORA WARNER BROS
8	5	NORAH JONES COME AWAY WITH ME BLUE NOTE
9	4	SOUNDTRACK THE MATRIX RELOADED WARNER BROS.
10	NEW	DAVE GAHAN PAPER MONSTERS MUTE

THE NETHERLANDS

(MEGA CHARTS BV) 06/09/03

1	2	GET BUSY SEAN PAUL ATLANTIC
2	9	SUMMER JAM 2003 UNDERDOG PROJECT VS. SUNCLUB DIGI/DANCE
3	3	IK WOU DAT IK JOU WAS VELTHUIS & KEMPER CAPITOL
4	1	TELL HER JIM BMG
5	6	WHEN I GET YOU ALONE THICKE INTERSCOPE

ALBUMS

1	NEW	BLOF OMARIM CAPITOL
2	2	DI RECT OVER THE MOON DINO
3	NEW	METALLICA ST. ANGER VERTIGO
4	3	ILSE DE LANGE CLEAN UP WEA
5	1	LIVE BIRDS OF PRAY UNIVERSAL

SWEDEN

(GLF) 06/09/03

1	1	ALIVE DA BUZZ BONNIER
2	2	IN THE SHADOWS THE RASMUS PLAYGROUND
3	3	WITHOUT YOU/SHE SAID ANDERS JOHANSSON MARIANN
4	5	IN DA CLUB 50 CENT INTERSCOPE
5	4	GENOM ELD OCH VATTEN SAREK START KLART

ALBUMS

1	3	CAROLA GULD PLATINA & PASSION—OET BASTA SONET
2	NEW	DA BUZZ MORE THAN ALIVE BONNIER
3	1	ROBERT WELLS RHAPSODY IN ROCK—COMPLETE COLLECTION VIRGIN
4	4	THE CARDIGANS LONG GONE BEFORE DAYLIGHT STOCKHOLM
5	20	TOMMY KORBERG GRANSLOS—DET BASTA MED UNIVERSAL TV

DENMARK

(IFPI/NIELSEN MARKETING RESEARCH) 06/10/03

1	2	IF YOU'RE NOT THE ONE DANIEL BEINGFIELD POLYOR
2	1	PLEASE PLEASE FUEL CAPITOL
3	3	STIPPIN OUT LAZE SONY
4	4	THE SEED (2.0) THE ROOTS FEATURING CODY CHESNUTT MCA
5		THEM GIRLS ALEX CAPITOL

ALBUMS

1	NEW	METALLICA ST. ANGER VERTIGO
2	2	SHU-BI-DUA 200 CMC
3	1	DIVERSE M.G.P. 2002—DE UNGES MELODI G UNIVERSAL
4	NEW	PA SLAGET 12 LET'S DANCE 3 RECAR
5	3	SVEDBANKEN CHRIS OG CHOKOLADE FABRIKKEN PLAYGROUND

NORWAY

(VERDENS GANG NORWAY) 06/09/03

1	NEW	SHE'S SO HIGH KURT NILSEN BMG
2	4	IN DA HOUSE LBR TRIBE RECORDS
3	2	BLI HOS MEG DINA UNIVERSAL
4	1	THINGS ARE GONNA CHANGE CHRISTIAN INGEBRIGTSEN UNIVERSAL
5	3	COME DOWN HERE FENRIK LANE LLOY

ALBUMS

1	NEW	METALLICA ST. ANGER UNIVERSAL
2	1	VARIOUS ARTISTS IDOL '03 BMG
3	NEW	DDE VIE KONGA EMI
4	2	OZZY OSBOURNE THE ESSENTIAL EPIC
5	3	D'SOUND DOUBLE HEARTED OAWORKS

NEW ZEALAND

(RECORD PUBLICATIONS LTD.) 06/09/03

1	1	IN DA CLUB 50 CENT INTERSCOPE
2	2	ANGEL AMANDA PEREZ VIRGIN
3	6	IF YOU'RE NOT THE ONE DANIEL BEINGFIELD POLYOR
4	7	BEAUTIFUL SNOOP DOGG FEATURING PHARRELL WILLIAMS CAPITOL
5	8	STUCK STACHE ORRICO VIRGIN

ALBUMS

1	1	BIC RUNGA BEAUTIFUL COLLISION COLUMBIA
2	NEW	DEFTONES DEFTONES MAVERICK/WARNER BROS.
3	2	NORAH JONES COME AWAY WITH ME BLUE NOTE
4	3	JACK JOHNSON ON AND ON CAPITOL
5	4	AUDIOSLAVE AUDIOSLAVE EPIC

PORTUGAL

(PORTUGAL/AFP) 06/11/03

1	NEW	UM POUCO MAIS DE AZUL MODERADOS DE PARANHOS EMI
2	2	SING FOR THE MOMENT EMINEM INTERSCOPE
3	1	THERE THERE RADIOHEAD PARLOPHONE
4	3	LOSE YOURSELF EMINEM INTERSCOPE
5	6	SUNRISE SIMPLY RED UNIVERSAL

ALBUMS

1	NEW	METALLICA ST. ANGER VERTIGO
2	3	SERGIO GODINHO O IRMAO DO MEIO CAPITOL
3	2	DAVID FONSECA SING ME SOMETHING NEW MERCURY
4	1	SUPER DRAGONES PORTO CAMPEAO VIDISCO
5	22	EVANESCENCE FALLEN WIND-UP

ARGENTINA

(CAPIF) 06/09/03

1	1	BANDANA VIVIR INTENTANDO BMG
2	NEW	FITO PAEZ NATURALEZA SANGRE DBN
3	NEW	RICKY MARTIN ALMAS DEL SILENCIO COLUMBIA
4	2	ERREWAY TIEMPO SONY
5	3	MANÁ REVOLUCION DE AMOR WEA LATINA
6	6	ALEX UBAGO QUE 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)	4		4	7		3		6	10	
NORAH JONES Come Away With Me (E)						7		2		7
LED ZEPPELIN How the West Was Won (W)	9		7					10		
METALLICA St. Anger (W,S,U)	1	5	3	1	3	1	2			3
EROS RAMAZZOTTI 9 (B)				2	5		5		1	9

Japan Prepares A Project To 'Treasure'

BY STEVE McCLURE

TOKYO—A new campaign aims to further cultural exchanges between Japan and the nations of Southeast Asia.

Two of the Asian region's most popular singer/songwriters are combining their talents on the initiative's theme song, which is set for a region-wide release during the coming months.

Japan's Kazufumi Miyazawa and Singapore's Dick Lee have co-written "Treasure the World" (published by Tokyo-based Five D Corp.) for the J-ASEAN Pops campaign. The Japan Foundation, which promotes cultural, sporting, educational, and economic exchanges between Japan and other nations, is planning, organizing, and largely funding the initiative.

A Japan Foundation spokeswoman says, "This song will be used to create a sense of shared awareness that we are contemporaries



MIYAZAWA

living in the same world." The foundation is jointly funded by the Japanese government and the country's private sector.

Lending the campaign non-financial backing are the Japanese Foreign Ministry and the Japanese embassies of the 10 ASEAN (Assn. of Southeast Asian Nations) member countries. J-ASEAN Pops is

part of the ASEAN-Japan Exchange Year 2003 program, which was announced by Japanese prime minister Junichiro Koizumi last year.

Japanese vocalist Chika Yuri has recorded English- and Japanese-language versions of the song, which Toshiba-EMI is releasing as a single June 25 in Japan. The Japanese version of the song has lyrics by Toshiba-EMI-signed singer/songwriter Taeko Onuki and is titled "Anata Ni Ai Ni Ikou." Acts from each ASEAN member country will record "Treasure the World" in their local languages.

The J-ASEAN Pops campaign will also include the staging of concerts during the next few months featuring many of the artists who have recorded the song. The concerts will take place in various cities in ASEAN countries and in Japan, beginning June 25 in Kuala Lumpur, Malaysia, and running through December.



LEE

There are also plans to produce a radio program titled *Tokyo Beat*. This will be broadcast in local languages by radio stations throughout Southeast Asia with the aim of promoting Japanese pop music in general and "Treasure the World" in particular.

Miyazawa, leader of Toshiba-EMI pop-rock band the Boom and an

accomplished solo artist, wrote the music for the song. Lee—who has released numerous albums, produced various artists, and written several musicals—wrote the lyrics.

"When I was first approached with the concept of working on this project, I thought it was a tremendous honor," Miyazawa says. "At the same time, I also knew that this was going to be very tough, because I am very much aware of the differences between the music in each of these countries. So the idea of creating something that could be a kind of standard in all of these countries was very difficult indeed."

Lee adds, "I feel that Asian people are very spiritual, and the theme of the lyrics to this song—and, I hope, this campaign—is to reach out spiritually, because we have a spiritual bond with each other. I'm looking forward to all the different interpretations of the song that will be coming out."

Canadian Folk Fests

Continued from page 47

ested in playing festivals today, including higher-profile acts. I am getting calls from booking agents who wouldn't have phoned 10 years ago. Folk music has broadened to cover a wide range of music, both in the minds of artists and audiences alike."

For two decades, the top folk festival tier in Canada—in terms of audience and the clout to attract top-name artists—has consisted of the Edmonton Folk Music Festival (which is held in August) and the Calgary Folk Music Festival, the Winnipeg Folk Festival, and the Vancouver Folk Music Festival (which are held in July).

That tier is followed by a smaller but still prominent group that includes the Ottawa Folk Festival, the Regina Folk Festival (held in Regina, Saskatchewan), and the Summerfolk Music & Crafts Festival (held in Owen Sound, Ontario). All take place in August. A number of smaller festivals are also held across the country during the summer.

Booking agents say that the attraction of all of these "community"-styled festivals for their clients is that the audiences attending them are significant music fans.

"Festivals attract audiences that, once they find something, stay attached to it," says agent Richard Mills at S.L. Feldman & Associates in Toronto. "Performing at festivals is an excellent way to develop or revisit audiences. Artists

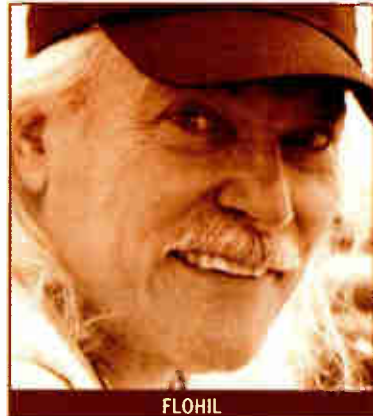
can come back later [into specific markets] and do a successful theater tour."

Kerry Clarke, associate producer of the Calgary Folk Music Festival, says, "In terms of artists' career development, we play a significant role. We are the place up-and-coming artists are playing."

Canada's folk circuit has developed a significant number of major artists. These include such internationally successful acts as Gordon Lightfoot, Joni Mitchell, Bruce Cockburn, and Kate & Anna McGarrigle. More recently, Loreena McKennitt, Stephen Fearing, Blackie & the Rodeo Kings, and the Be Good Tanyas have all made significant impact through playing domestic festivals.

Festival talent buyers say competition is fierce for coveted annual performance slots, particularly among newcomers. "I'm faced with about 2,000 choices each year," Clarke says. "This year, I received 800 unsolicited artist packages."

Fenton says, "Next year, I'm not



FLOHIL

going to accept unsolicited applications. I had over 1,200 of them this year. There were another 300 submissions from booking agents."

The growth in industry interest in festivals is because most are unrecognizable from how they first developed as singer/writer or roots-styled events two decades ago. Many, like the Edmonton Folk Music Festival or the Calgary Folk Music Festival,

push the definition of "folk music" in their bookings.

This year, Edmonton offers such non-folk headliners as Norah Jones, Solomon Burke, and the Funk Brothers; Calgary's lineup includes Elvis Costello, Ani DiFranco, Daniel Lanois, Ricky Skaggs, and Blue Rodeo.

"We're pretty headline-heavy this year," Clarke says, "but audiences have come to expect big names. Still, the festival hasn't lost its traditional roots. It has just expanded so it's not just traditional 'roots.'"

Richard Flohil is a former artistic director of the Mariposa Folk Festival, which takes place during July in Orillia, Ontario. He argues that the festivals aren't yet being dominated by big-name mainstream performers. "Edmonton will still have such traditional folk/roots artists as Taj Mahal and Dar Williams," he points out.

Festivals generally prefer artists to commit to perform for a weekend, to enable programming flexibility. The fes-

tivals—employing main performance and workshop stages—also offer significant opportunities for artists to perform with each other in a variety of musical settings.

"Festivals are a great learning experience, especially for younger artists," says U.S. booking agent Jim Fleming of Jim Fleming Artists in Ann Arbor, Mich. "They can see people like Taj Mahal or Tom Paxton, who have really honed their craft."

Clarke notes that "some headliners only play the one main stage concert and go on to their next date. But the majority of artists participate in the [weekend] festival experience."

Dugg Simpson, artistic director of the Vancouver Folk Music Festival, says, "I have a hard time convincing major agents that playing the whole festival can be part of a marketing of an artist. But the reason \$200,000 Canadian [\$147,000] worth of CDs was sold [on-site at the festival] in two days last year was due to the repeated exposure of acts over those days."

French Group Sues

Continued from page 47

forms, including some Apple computers and new in-car stereos from [French automobile manufacturer] Peugeot."

UFC-Que Choisir's legal action focuses on two labels that have released specific CDs about which it

received complaints from the public. Both Warner Music France and EMI Recorded Music France declined to comment on the action.

But Hervé Rony, director general of French labels body SNEP, contends that the real issue is whether a consumer has the right to make multiple private copies of a CD. Playing problems are only experienced on a very small number of titles, Rony claims. Labels are "working at fixing any problem that the consumer encounters," he says. "But the record companies are being victimized; really, the

responsibility should fall on the equipment manufacturers. After all, these problems are isolated—not all car stereos have experienced problems."

Independent labels organization UPFI says in a statement that it supports the use of protection systems, "providing they don't prevent the use of CDs on all platforms, including computers and car stereos." The body would oppose measures making all home copying impossible or very difficult on the grounds that "such measures would be negatively experienced by

most consumers."

"What's unacceptable," Rony says, "is that the UFC is using this as a platform to argue that CDs shouldn't be protected. And that's ridiculous. The law is very clear that the consumer's right to private copying is a limited exception."

"Obviously," he adds, "if a consumer buys a CD and makes 10 or more copies of it, they're doing this not because they have 10 different personal uses for this CD [but] to sell the copies. And that tramples on the idea of authors' rights."

NEWSLINE

THE INTERNATIONAL WEEK IN BRIEF

U.K.-based Sanctuary Group reported revenue for the six months to March 31 of £65.5 million (\$108.8 million), up 31% from the same period in 2001/2002. Earnings before interest, taxes, depreciation, and amortization (ebitda) rose 44% to £10.9 million (\$18.1 million). The company's recorded music division saw sales rise 20% to £30.9 million (\$51.3 million). Ebitda from recorded music alone was up almost 65% to £6.1 million (\$10.1 million). Sanctuary has just signed British vocalist Morrissey to a new recording deal (*Billboard Bulletin*, June 6) and says it is currently in talks with "a number of high-profile acts." The company claims to be the world's biggest non-U.S. booking agency and the world's third-largest merchandiser. **LARS BRANDLE**



HUI

Universal Music Southeast Asia (UMSA) has bought out its partners in Manila, Philippines-based joint venture MCA Universal. Teddy Sabido is appointed managing director of the renamed company, Universal Music Philippines. Sabido, who was managing director of Bangkok-based label Sony Music Bec Tero Entertainment, has previously held various music industry management and marketing positions in Thailand, Singapore, and the Philippines. He reports to UMSA president Harry Hui. Sabido succeeds Ramon Chuaying, who had been managing director since MCA Universal's 1993 launch as Polycosmic Records (*Billboard*, May 15, 1993). Then, it was a joint venture between Universal Music's previous incarnation, PolyGram—which owned 30%—and local music business veteran James Dy's company, Cosmic Records. Dy also owned PolyGram's previous licensee, Dyna Products. UMSA declines to reveal the final equity split in MCA Universal. But informed sources say 51% was held by the major and 49% by more than 10 individuals, including Chuaying and Dy. "I'd like to thank our local partners, in particular Ramon Chuaying and James Dy, for their years of service in building up the label," Hui says. "[Sabido's] extensive management and marketing experience will provide the vital balance needed to get a new team and a new company off the ground quickly and successfully." **STEVE McCLURE**

Greece's largest label, Minos-EMI, has partnered with Athens-based news distributor Argos to supply street kiosks throughout the country with selected CDs. Minos-EMI marketing director Georgia Valavani says the strategy allows the label to penetrate remote areas of the Greek mainland, as well as the islands, which have few record shops. Valavani adds that piracy is "rampant in isolated parts of the country." Argos distributes newspapers and magazines to 16,000 sales points nationwide. In addition to its own titles, Minos-EMI also distributes BMG releases in Greece. The CDs are displayed in special stands at the kiosks. **MARIA PARAVANTES**

Executive Turntable

RECORD COMPANIES: **Tim Bowen** is named chairman of Zomba Records U.K., based in London. He remains chairman/CEO of BMG U.K. and Ireland.

Nancy Poleon is promoted to European marketing manager of BMG International, based in London. She was senior marketing manager of BMG Benelux.

BMG International also names **Suzanne Steers** director of marketing and **Simon Fielde** marketing/promotions coordinator. They were, respectively, director of marketing for Zomba International and marketing coordinator of Zomba International. Both will be based in London.

Stefan Piendl is promoted to senior VP/COO of BMG Classics, based in Munich. He was managing director of BMG Ariola Classics Germany/Switzerland/Austria.

Michael Richardson is named frontline marketing manager of Uni-

versal Music Australia, based in Sydney. He was marketing manager of Arista and Cheeky at BMG U.K.

Tracie London-Rowell is named director of film, TV, and advertising for Universal Music U.K. She was head of synchronization for Chrysalis Music.

MUSIC PUBLISHING: **Taka Matsui** is promoted to managing director of Universal Music Publishing K.K., based in Tokyo. He was senior director.

MUSIC RETAILING: **Mark Bowles** is promoted to head of property for music specialist HMV Europe and its sister company bookseller, Waterstone's, based in London. He was head of property for HMV Europe.

MUSIC TELEVISION: **Li Yifei** is promoted to senior VP of MTV China, based in Beijing. She was managing director.

Twelve-Month Revamp Planned For U.K.'s Ministry Of Sound

BY ADAM HOWORTH

LONDON—Ministerial reshuffles are a regular part of British political life. But the latest U.K. ministry to get a revamp is not part of the government here; rather, it's the dance specialist that claims to be the U.K.'s largest independent music company.

London-based Ministry of Sound (MoS) has been going through change since late 2002. There were cutbacks, including the closure of its U.S. office in New York, and the end of an exclusive North American licensing deal with MCA Records (*Billboard Bulletin*, Dec. 13, 2002).

Since then, it has terminated business relationships with two other London-based dance labels and seen its founder and CEO sidelined.

But the company is planning on bouncing back during the next 12 months by undertaking a major restructuring program overseen by recently appointed CEO Mark Rodol. That restructuring, Rodol says, should consolidate MoS' reputation as an international "dance brand."

Since starting life as a London dance club in 1991, MoS has grown into a multimedia business empire. It claimed annual revenue of £100 million (\$163 million) for 2002 and 3% of the U.K. albums market. It employs 100 staffers in the U.K., and a further 30 work in its Berlin and Sydney offices.

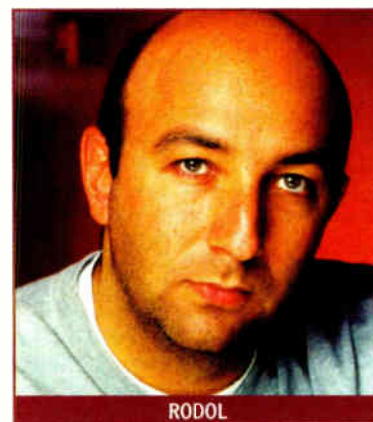
MoS' recent difficulties coincided with a decline in singles shipments of more than 11% in value and volume (according to labels body the British Phonographic Industry) in its core U.K. market, with dance music losing ground among the youth market to pop-oriented acts.

Rodol says that its cutbacks were "not that extreme, in those market conditions. We were nine months ahead of the rest of the industry, which

reacted with even more extreme cuts."

The next 12 months, he says, will see a major transition in the company. It will "be unrecognizable as a business."

Part of the transition has involved severing links with London-based Renaissance Records in May (*Billboard Bulletin*, May 28), for which MoS provided U.K. sales and marketing and international distribution. In February,



RODOL

MoS had pulled out of a joint venture with another London-based indie, urban label Relentless Records.

MoS was founded by James Palumbo, who relinquished his day-to-day duties as CEO to become part-time chairman in March. Simultaneously, Rodol was promoted to CEO; he had been creative and marketing director. "James is the chairman, networking and introducing opportunities to us," Rodol says.

His own core responsibility, Rodol says, is "developing the long-term brand focus for Ministry of Sound."

The idea of MoS as a "brand" is something Rodol stresses regularly. He describes himself as the "guardian" of the brand and suggests it is the strength of the brand that separates the company from its competitors.

"The business now has a brand-led

strategy, as opposed to previous years," he insists. "As a multimedia brand, our different strands allow us to exploit the market—whether it's selling MP3 players [online at ministryofsound.com] or downloads, or operating our [online] radio channel."

Delivering successful compilations has allowed MoS to combat globally falling singles sales. Lohan Presencer, managing director of the company's label arm, Ministry of Sound Recordings, gives little credence to media talk about the "death of dance" as a genre.

"How can it possibly be true," he asks, "when we're having hit records? If you pull up the U.K. singles sales chart for any week, still 30%-40% of the hit records are dance."

Steve Owen, dance and urban manager for HMV Europe at the retailer's London headquarters, confirms consumer demand for the genre in the U.K. "Last year, only one club record crossed over from dance to mainstream: X-Press 2's 'Lazy' [on U.K. label Skint]."

"This year, we've already had massive hit singles in the U.K. by Room 5 ['Make Luv' on Positiva] and Bhangra Knights ['Husan,' also on Positiva]. And MoS has had DJ Sammy at No. 2 [on the Official U.K. Charts Co. weekly sales chart] with 'Boys of Summer' and Tomcraft at No. 1 with 'Loveless.'"

Most MoS signings are licensed individual tracks, which are released as singles and on album compilations. The one notable exception is British electronica duo Bent, which is being developed as a long-term, album-based project.

To date, the company claims to have sold 30 million albums globally—predominantly compilations. Outside of the U.K., Germany, and Australia, where it has standalone operations, releases are licensed to local partners on a territory-by-territory basis.

IFPI Hails Declaration

Continued from page 47

strong pressure to comply with the demands of the parliament, which is the EU's only directly elected assembly.

The MEPs who launched the campaign in March hail from the four biggest political groups: French Conservative Janelly Fourtoul, British Labour MEP Arlene McCarthy, Dutch Liberal Toine Manders, Austrian Green Mercedes Echerer, and Spanish Conservative Marcelino Oreja Arburua.

Fourtoul says the declaration sends

an important signal that piracy had to be addressed by decision-makers, adding, "This will help raise awareness about the issue."

Fourtoul says she found many MEPs were unaware of the extent of the piracy problem. "Many thought it only covered luxury products, and they were reluctant to put their names to it. But we have to show that this is not just an economic problem; it is also one about society. Many people simply do not know where the law stands on this."

Fourtoul adds that EU leaders should make fighting the counterfeiters one of their economic priorities. "We simply cannot secure creativity and innovation if it is not given the protection it deserves," she says.

McCarthy says, "This declaration

must be a wake-up call to governments to make a priority of tackling the growing piracy problem. Piracy undermines intellectual property but also poses risks for consumer health and safety."

The declaration says piracy and counterfeiting "have reached alarming levels in the EU and epidemic proportions in accession countries." It quotes EC statistics that show that 900% more pirated goods were intercepted by EU customs officials in 2001 than had been seized from 1998 to 2001. The declaration also restates a concern often expressed by the music industry that organized crime networks behind the pirate trade use profits from it to finance drug trafficking and terrorism.

T. Rex's 'Warrior' A Winning Remix

The medley of sounds and styles that makes up T. Rex's 1971 *Electric Warrior* will be heard—finally!—in the full glory of surround sound.

Original producer **Tony Visconti's** recent surround remix of *Electric Warrior*, due for September release on DVD-Audio in the U.S. and Super



Audio CD in Europe, lays bare both the greatness of the album's 11 tracks and the benefits of high-resolution, multichannel audio. Sitting in the middle of a 5.1-channel speaker array, the core musicians and overdubbed string and horn players are practically in the room, generating an extraordinary concoction of primal rock; trippy, early-glam attitude; and Visconti's classical-inspired arrangements.

Analog masters were baked in London and delivered to Looking

Glass Studios in New York on an AIT tape, which Visconti and engineer **Hector Castillo** downloaded to Pro Tools for the remix.

With the exception of two songs for which original multitrack masters could not be found, Visconti reveals, the remix process was not complicated.

"It was all 16-track tape, and on a lot of [songs], we didn't even use 16 tracks," he recalls. "For instance, 'Jeepster' is a 12-track recording, and I think there's another one that is an 11-track recording. The hardest thing is remembering what I put those [signals] through 30 years ago—what compressors, what kind of delays, all that. We listened to the stereo versions very, very carefully, because if we didn't copy it exactly, it sounded really bad."

Fortunately, Visconti adds, Looking Glass Studios is equipped with a variety of vintage processing equipment, including 10 channels of Neve preamplifiers, a Fairchild compressor/limiter, Universal Audio 1176s, and Pultec equalizers. "The only thing we made a concession to," Visconti notes, "was when we had slapback echo. In those days, we used to have a tape machine spinning at all times; nowadays, we use digital delay."

Classically trained, Visconti's string arrangements complement

Studio Monitor
By Christopher Walsh
cwals@billboard.com



the four-piece rock'n'roll of T. Rex. Presented in surround sound, the string and horn tracks gain greater prominence, allowing a more engrossing blend of sounds and styles.

"Besides the traditional string section, which was a full complement of violins, violas, and cellos, on some tracks we had two cellos and a bassoon," Visconti says. "That is a very lovely sound, and you can hear it much better in surround."

As with his 5.1-channel remix of **David Bowie's** *Heathen* (Studio Monitor, Aug. 31, 2002), Visconti's surround mix of *Electric Warrior* is *big*, utilizing all speakers fully. Additionally, low-frequency signals—bass guitar and bass drum—are fed to all five speakers as well as to the subwoofer.

"I've heard some 5.1 mixes that are amazingly thin and puny, because everyone puts *everything* in the front speakers and only the reverb in the back," he observes. "I

think it's a great injustice to the system.

"The band was mainly featured in front with guitars wrapped around the sides, kind of in a semi-circle," he continues. "I used the center channel exclusively for the voice, then bled the voice a little bit into the left and right speakers. I had the reverbs coming from all speakers, but certain ones—for instance, if it was the vocal reverb—would be going to the rear speakers.

"I kept the strings in the back speakers, creating a semi-circle with

the string section in the rear speakers, and their reverb would be thrown to the front. We placed saxophones on the sides—I would pan them and make a kind of center between the front right and the rear right, and the rear left and the front left."

Electric Warrior was recorded more than 30 years ago at four now-defunct studios—Media Sound in New York, Wally Heider's in Los Angeles, and Trident and Advision in London—but the surround remix brings the sounds of its era very close. "That was the idea," Visconti says. "Not to make it sound like it was recorded today, [but] to make a spacious recording of yesterday."

Tracking The Changes At Pacifique Studios

BY CHRISTOPHER WALSH

Though the 115th Audio Engineering Society (AES) Convention is nearly four months away—it will be held Oct. 10-13 in New York—it is not difficult to predict the look of the exhibition floor.

Digital audio workstations (DAWs) have become the norm for recording and editing, and the 115th AES confab will feature all the latest DAW hardware and software, led by Digidesign, manufacturer of the Pro Tools platform. Tape machines, increasingly rare in recording applications, are likely to be found at the convention's "museum of recording" demonstration, if at all.

Mixing is one stage of music production that still enjoys, for the most part, the budgetary considerations once afforded tracking. Also, with the exception of multichannel music, one of the few areas of the music industry experiencing growth—the equipment and process have not fundamentally changed.

This paradigm is seen at Pacifique Recording Studios, a two-room facility in North Hollywood, Calif., with its recent installation of a second Solid State Logic XL K Series console. Introduced in early 2002, the K Series—like its predecessor, the J Series—has found a home in many of the world's top recording facilities. Pacifique installed both models shortly after their introduction.

"Last year, we changed one [console]," co-owner Joe Deranteriasian says. "Then the demand was so high, because my clients who were working on the K didn't want to go back to the old console."

Pacifique can accommodate vocal or instrumental overdubs, Deranteriasian says, but tracking dates have gone the way of his analog tape machines. "We

have large rooms," he says, "and we used to have tracking [sessions] all the time, when we had a Trident board. I still have analog tape machines too; we haven't used them for the last two years."

Multichannel music for such consumer formats as DVD-Audio and Super Audio CD represents the most profound shift in the mixing field since the emergence of stereo. Mix engineer Brad Gilderman, a regular client at Pacifique, is using the K Series consoles for both 2- and 5.1-channel mixes. He recently created a surround mix for Japanese artist Yazawa's upcoming DVD.



"Pro Tools and all these things are great, but I think what stands out with myself, as well as other mixers, is the combination of a great console with the technology," Gilderman says. "I've been doing stereo mixes as well as 5.1 mixes, and the XL K is the most incredible console there is."

"Recording has become a different process than what it was when I started," Gilderman adds, "because I grew up in the era of 'everything live.' As things have changed, it seemed advantageous to be more involved in mixing. Mixing just gives better control."

JUNE 21
2003

Billboard® PRODUCTION CREDITS

BILLBOARD'S NO. 1 SINGLES (JUNE 14, 2003)

CATEGORY	HOT 100	R&B	COUNTRY	RAP	MAINSTREAM ROCK
TITLE Artist/ Producer (Label)	21 QUESTIONS 50 Cent Featuring Nate Dogg/Dirty Swift (G-Unit/Aftermath/ Interscope)	21 QUESTIONS 50 Cent Featuring Nate Dogg/Dirty Swift (G-Unit/Aftermath/ Interscope)	BEER FOR MY HORSES Toby Keith Duet With Willie Nelson/ J. Stroud, T. Keith (OreamWorks)	21 QUESTIONS 50 Cent Featuring Nate Dogg/Dirty Swift (G-Unit/Aftermath/ Interscope)	LIKE A STONE Audioslave/ R. Rubin (Interscope/Epic)
RECORDING STUDIO(S) (Location) Engineer(s)	ENCORE (Burbank, CA) Mauricio "Veto" Iragorri TEAMWORK (Long Island, NY) Sha Money XL	ENCORE (Burbank, CA) Mauricio "Veto" Iragorri TEAMWORK (Long Island, NY) Sha Money XL	HIT FACTORY CRITERIA (Miami, FL) O'HENRY (Burbank, CA) Julian King	ENCORE (Burbank, CA) Mauricio "Veto" Iragorri TEAMWORK (Long Island, NY) Sha Money XL	CELLO (Los Angeles, CA) David Schiffman
CONSOLE(S)/ DAW(S)	SSL 4000 G	SSL 4000 G	SSL 9000 J	SSL 4000 G	Neve 8078
RECOROER(S)	Pro Tools	Pro Tools	Sony 3348 HR, Pro Tools	Pro Tools	ATR 124, Vintage API
RECORDING MEDIUM	Pro Tools	Pro Tools	Quantegy 467, Pro Tools	Pro Tools	EMTEC 900
MIX DOWN STUDIO(S) (Location) Engineer(s)	ENCORE (Burbank, CA) Dr. Dre	ENCORE (Burbank, CA) Dr. Dre	LOUD (Nashville, TN) Julian King	ENCORE (Burbank, CA) Dr. Dre	CELLO (Los Angeles, CA) Rich Costey
CONSOLE(S)/DAW(S)	SSL 4000 G	SSL 4000 G	Sony Oxford OXF-R3	SSL 4000 G	SSL 9000 J
RECORDER(S)	Pro Tools	Pro Tools	Pro Tools	Pro Tools	ATR 1/2", Pro Tools
MIX DOWN MEDIUM	Pro Tools	Pro Tools	Pro Tools	Pro Tools	Quantegy GP9
MASTERING (Location) Engineer	BERNIE GRUNDMAN (Los Angeles) Brian "Big Bass" Gardner	BERNIE GRUNDMAN (Los Angeles) Brian "Big Bass" Gardner	MASTERMIX (Nashville, TN) Hank Williams	BERNIE GRUNDMAN (Los Angeles) Brian "Big Bass" Gardner	SONY (New York) Vlado Meller
CD/CASSETTE MANUFACTURER	UMVD	UMVD	UMVD	UMVO	SONY

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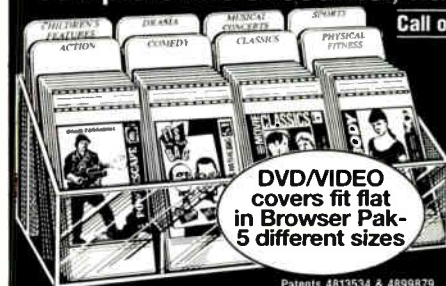
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1 JOE BUDDEN, PUMP IT UP 2 50 CENT, 21 QUESTIONS 3 BONI, CRUSHER, NEVER SCARED 4 DAVID BANNER, LIKE A PIMP 5 MONICA, SO GONE 6 LUOACRIS, ACT A FOOL 7 GINUVINE, IN THOSE JEANS 8 CHINGY, RIGHT THRU IT 9 DA BRAT, IN LOVE W/TH 'CHU 10 JAWJIM, PUT THAT MADMAN FIRST 11 BUSTA RHYMES & MARIAH CAREY, I KNOW WHAT YOU WANT 12 FABLOUS, CAN T LET YOU GO 13 R. KELLY, SNAKE 14 FLOETRY, SAY YES 15 HEATHER HEADLEY, I WISH I WASN'T 16 SNOOP DOGG, BEAUTIFUL 17 TYRESE, SIGNS OF LOVE MAKIN' 18 TAMIA, OFFICIALLY MISSING YOU 19 THE ISLEY BROTHERS, WHAT WOULD YOU DO 20 JAY-Z, EXCUSE ME MISS 21 DRM HILL, LOVE YOU 22 LIL MO, I EVER 23 WAYNE WONDER, GO LETTING GO 24 JUSTIN TIMBERLAKE, ROCK YOUR BODY 25 THREE & MARIA, RIDIN' SPINNERS 26 CLIPSE, HOT DAMN 27 JENNIFER LOPEZ, I'M GLAD 28 GANG STARR, RITE WHERE U STAND 29 LIL KIM, THE JUNGLIST 30 TALIB KWELL, GE 'EM 31 HITMAN SAMMY, SAM, STEP DADDY 32 WHITNEY HOUSTON, TRY IT ON MY OWN 33 SEAN PAUL, GET BUSY 34 STAGGA LEE, ROLL WITH M.V.P. 35 NOVEL, PEACH 36 NELLY, PIMP JUICE 37 50 CENT, MANY MEN 38 REVIS, CAUGHT IN THE RAIN 39 LIL JON & THE EAST SIDE BOYZ, GET LOW 40 CROOKED L, STIMULHA ROW	1 SHANIA TWAIN, FOREVER AND FOR ALWAYS 2 BRAD PAISLEY, CELEBRITY 3 BROOKS & DUNN, RED DIRT ROAD 4 KENNY CHESNEY, NO SHOES, NO SHIRT, NO PROBLEMS 5 TOBY KEITH, BEER FOR MY HORSES 6 RASCAL FLATS, LOVE YOU OUT LOUD 7 MONTGOMERY GENTRY, SPEED 8 CHRIS CAGLE, WHAT A BEAUTIFUL DAY 9 DARRYL WORLEY, HAVE YOU FORGOTTEN 10 FAITH HILL, YOU'RE STILL HERE 11 KEITH URBAN, RAINING ON SUNDAY 12 MONTGOMERY GENTRY, MY TOWN 13 R. KELLY, SNAKE 14 MARTINA MCBRIDE, CONCRETE ANGEL 15 ALAN JACKSON, DRIVE (FOR DADDY GENE) 16 ALISON KRAUSS, THE LUCKY ONE 17 JOHNNY CASH, HURT 18 OXIE CHICKS, LONG TIME GONE 19 TERRI CLARK, THREE MISSISSIPPI 20 TRACE ADKINS, THEN THEY DO 21 FAITH HILL, WHEN THE LIGHTS GO DOWN 22 LONESTAR, MY FRONT PORCH LOOKING IN 23 DWIGHT YOAKAM, THE BACK OF YOUR HAND 24 TIM MCGRAW, SHE'S MY KIND OF RAIN 25 BRIAN MCCOMAS, 99% SURE I'VE NEVER BEEN BEFORE 26 KENNY CHESNEY, BRO STAR 27 JOE NICHOLS, BROKENHEARTSVILLE 28 MARK WILLS, 19 SOMETHIN' 29 UNCLE KRACKER, DRIFT AWAY 30 JENNIFER HANSON, THIS FAR GONE 31 JESSICA ANDREWS, THERE'S MORE TO ME THAN YOU 32 JIMMY WAYNE, STAY GONE 33 DIERKS BENTLEY, WHAT WAS I THINKIN' 34 RHONDA VINCENT, YOU CAN'T TAKE IT WITH YOU 35 TOBY KEITH, COURTESY OF THE RED, WHITE & BLUE 36 LISA MARIE PRESLEY, LIGHTS OUT 37 OIAMONO RIO, I BELIEVE 38 DOLLY PARTON, I'M GONE 39 BUDDY JEWELL, HELP POUR OUT THE RAIN (LACEY'S SONG)	1 50 CENT, 21 QUESTIONS 2 ASHANTI, ROCK WIT U 3 JOE BUDDEN, PUMP IT UP 4 BUSTA RHYMES & MARIAH CAREY, I KNOW WHAT YOU WANT 5 KELLY CLARKSON, MISS INDEPENDENT 6 METALLICA, ST ANGER 7 EVANESCENCE, BRING ME TO LIFE 8 FABLOUS, CAN T LET YOU GO 9 JUSTIN TIMBERLAKE, ROCK YOUR BODY 10 PINK, FEEL GOOD TIME 11 ROONEY, BLUE SIDE 12 MYA, MY LOVE IS LIKE...WOAH 13 MICHELLE BRANCH, ARE YOU HAPPY NOW? 14 MONICA, SO GONE 15 CHRISTINA AGUILERA, FIGHTER 16 COLD, STUPID GIRL 17 T.A.T.U., NOT GONNA GET US 18 SEAN PAUL, GET BUSY 19 JENNIFER LOPEZ, I'M GLAD 20 GOOD CHARLOTTE, THE REMEDY (I WON'T WORRY) 21 FLOETRY, SAY YES 22 CHEVELLE, SEND THE PAIN BELOW 23 STAINO, PRICE TO PLAY 24 BONE CRUSHER, NEVER SCARED 25 LUOACRIS, ACT A FOOL 26 LIL MO, 4 EVER 27 WAYNE WONDER, NO LETTING GO 28 JAY-Z, EXCUSE ME MISS 29 MATCHBOX TWENTY, UNWELL 30 RADIOHEAD, THERE THERE 31 LOU REED, WALK ON THE WILD SIDE 32 STACIE ORRICO, STUCK 33 JEWEL, INTUITION 34 GOOD CHARLOTTE, THE ANTHEM 35 JASON MRAZ, THE REMEDY (I WON'T WORRY) 36 JANEKA, PUT THAT WOMAN FIRST 37 HILARY DUFF, WHY NOT 38 LIL MO, FREETIME 39 AVRIIL LAVIGNE, LOSING GRIP 40 QUEENS OF THE STONE A, GO WITH THE FLOW	1 MATCHBOX TWENTY, UNWELL 2 EVANESCENCE, BRING ME TO LIFE 3 JEWEL, INTUITION 4 JENNIFER LOPEZ, I'M GLAD 5 USA MARIE PRESLEY, LIGHTS OUT 6 MICHELLE BRANCH, ARE YOU HAPPY NOW? 7 PINK, FEEL GOOD TIME 8 FOO FIGHTERS, TIMES LIKE THESE 9 ASHANTI, ROCK WIT U 10 TRAIN, CALLING ALL ANGELS 11 COLDPLAY, CLOCKS 12 SUGAR RAY, MR. BARTENDER (IT'S SO EASY) 13 CHRISTINA AGUILERA, FIGHTER 14 KELLY CLARKSON, MISS INDEPENDENT 15 AUDIOSLAVE, LIKE A STONE 16 UNCLE KRACKER, DRIFT AWAY 17 EMINEM, SING FOR THE MOMENT 18 R. KELLY, IGNITION 19 ALL-AMERICAN REJECTS, SWING SWING 20 JASON MRAZ, THE REMEDY (I WON'T WORRY) 21 MAROON 5, HARDER TO BREATHE 22 GOO GOO DOLLS, SYMPATHY 23 SHANIA TWAIN, FOREVER AND FOR ALWAYS 24 MADONNA, AMERICAN LIFE 25 WHITE STRIPES, SEVEN NATION ARMY 26 3 DOORS DOWN, WHEN I'M GONE 27 SANTA ANA, THE GAME OF LOVE 28 FRANKY PEREZ, SOMETHING CRAZY 29 CELINE DION, I GROVE ALL NIGHT 30 THORNS, I CAN'T REMEMBER 31 REO HOTT CHILI PEPPERS, CAN'T STOP 32 THALIA, I WANT YOU 33 JOHN MAYER, YOUR BODY IS A WONDERLAND 34 NO OOBUT, UNDERNEATH IT ALL 35 REO HOTT CHILI PEPPERS, BY THE WAY 36 PINK, DON'T LET ME GET ME 37 CHANTAL KREVIATZUK, IN THIS LIFE 38 SNOOP DOGG, BEAUTIFUL 39 USHER, U REMIND ME 40 PUDDLE OF MUDD, BLURRY

NEW ONS	NEW ONS	NEW ONS	NEW ONS
TYRESE, SIGNS OF LOVE MAKIN' THREE & MARIA, RIDIN' SPINNERS GANG STARR, RITE WHERE U STAND	DOLLY PARTON, I'M GONE BUDDY JEWELL, HELP POUR OUT THE RAIN (LACEY'S SONG)	MYA, MY LOVE IS LIKE...WOAH	MICHELLE BRANCH, ARE YOU HAPPY NOW? GOO GOO DOLLS, SYMPATHY THE WHITE STRIPES, SEVEN NATION ARMY

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1 FOO FIGHTERS, TIMES LIKE THESE 2 COLD, STUPID GIRL 3 WHITE STRIPES, SEVEN NATION ARMY 4 EVANESCENCE, BRING ME TO LIFE 5 QUEENS OF THE STONE A, GO WITH THE FLOW 6 MARILYN MANSON, MOBS SCENE 7 STAINO, PRICE TO PLAY 8 A.E.L., GIRL'S NMT GREY 9 REVIS, CAUGHT IN THE RAIN 10 LINKIN PARK, FAINT 11 SUM 41, HELL JONG 12 GOOD CHARLOTTE, THE YOUNG AND THE HOPELESS 13 CHEVELLE, SEND THE PAIN BELOW 14 TRAPT, HEARTSTRONG 15 LESS THAN JAKE, SHE'S GONNA BREAK SOON 16 P.O.D., SLEEPING AWAKE 17 DEFTONES, MINERVA 18 AUDIO SLAVE, LIKE A STONE 19 TAPROOT, MIVE 20 ATARIS, IN THIS DIARY 21 SALIVA, RE IT IN PIECES 22 GODSMACK, STRAIGHT OUT OF LINE 23 SMILE EMPTY SOUL, BOTTOM OF A BOTTLE 24 3 DOORS DOWN, THE ROAD I'M ON 25 ALL-AMERICAN REJECTS, THE LAST SONG 26 50 CENT, MANY MEN 27 GOOD CHARLOTTE, THE ANTHEM 28 SIMPLE PLAN, ADDICTED 29 TIZIANO FERRI, ALUCINADO 30 POWERMAN 5000, FREE	1 MONTGOMERY GENTRY, SPEED 2 RANDY TRAVIS, THREE WOODEN CROSSES 3 JIMMY WAYNE, STAY GONE 4 DIAMOND RIO, I BELIEVE 5 SHANIA TWAIN, FOREVER AND FOR ALWAYS 6 TOBY KEITH, BEER FOR MY HORSES 7 LONESTAR, MY FRONT PORCH LOOKING IN 8 BROOKS & DUNN, RED DIRT ROAD 9 CHRIS CAGLE, WHAT A BEAUTIFUL DAY 10 CLEUDUS T. JUDD, WHERE'S YOUR MOMMY? 11 KENNY CHESNEY, NO SHOES, NO SHIRT, NO PROBLEMS 12 TERRI CLARK, THREE MISSISSIPPI 13 EMERSON DRIVE, ONLY GOD (COLD) STOP ME (LOVING YOU) 14 TRACE ADKINS, THEN THEY DO 15 BILLY GILMAN, SHADOWS OF LIFE (I AM) 16 BRIAN MCCOMAS, 99% SURE I'VE NEVER BEEN BEFORE 17 TRACY BYRD, THE TRUTH ABOUT MEN 18 BRAD PAISLEY, CELEBRITY 19 JENNIFER HANSON, THIS FAR GONE 20 KENNY ROGERS, I'M MISSING YOU 21 DWIGHT YOAKAM, THE BACK OF YOUR HAND 22 LEANN RIMES, SUDDENLY 23 MARCEL TENNESSEE 24 DIERKS BENTLEY, WHAT WAS I THINKIN' 25 KEITH URBAN, RAINING ON SUNDAY 26 GEORGE STRAIT, SHE'LL LEAVE YOU WITH A SMILE 27 DARRYL WORLEY, HAVE YOU FORGOTTEN 28 JESSICA ANDREWS, THERE'S MORE TO ME THAN YOU 29 BUDDY JEWELL, HELP POUR OUT THE RAIN (LACEY'S SONG) 30 GEORGE STRAIT, CARRYING YOUR LOVE WITH ME	1 JOE BUDDEN, PUMP IT UP 2 50 CENT, 21 QUESTIONS 3 COLDPLAY, THE SCIENTIST 4 LUOACRIS, ACT A FOOL 5 METALLICA, ST ANGER 6 PETE D'OHN, COME BACK HOME 7 RADIOHEAD, THERE THERE 8 LINKIN PARK, FAINT 9 QUEENS OF THE STONE AGE, GO WITH THE FLOW 10 DAVID BANNER, LIKE A PIMP 11 ROOTS, THE SEED 12 BUSTA RHYMES, I KNOW WHAT YOU WANT 13 GOOD CHARLOTTE, THE YOUNG AND THE HOPELESS 14 WHITE STRIPES, SEVEN NATION ARMY 15 KENNA, FREETIME 16 HOT HOT HEAT, BANDAGES 17 LIL MO, 4 EVER 18 COLD, STUPID GIRL 19 STAINO, PRICE TO PLAY 20 CHINGY, RIGHT THRU 21 ROONEY, BLUE SIDE 22 YEAH YEAH YEARS, DATE WITH THE NIGHT 23 BONE CRUSHER, NEVER SCARED 24 TRAPT, HEADSTRONG 25 STARTING LINE, THE BEST OF ME 26 DEFTONES, MINERVA 27 JENNIFER HANSON, THIS FAR GONE 28 DA BRAT, IN LOVE W/TH 'CHU 29 SALIVA, REST IN PIECES	1 SEAN PAUL, GET BUSY 2 MICHELLE BRANCH, ARE YOU HAPPY NOW? 3 ASHANTI, ROCK WIT U 4 THREE OAYS GRACE, I HATE EVERYTHING ABOUT YOU 5 RINGER ELEVEN, GOOD TIMES 6 GOO, GIVE UP THE GRUDGE 7 LINKIN PARK, SOMEWHERE I BELONG 8 SIMPLE PLAN, ADDICTED 9 SAM ROBERTS, WHERE HAVE ALL THE GOOD PEOPLE GONE 10 CHRISTINA AGUILERA, FIGHTER 11 SUM 41, HELL SONG 12 SHAWN DESMAN, SPREAD MY WINGS 13 WHITE STRIPES, SEVEN NATION ARMY 14 EVANESCENCE, BRING ME TO LIFE 15 IN ESSENCE, IE 16 AVRIIL LAVIGNE, LOSING GRIP 17 50 CENT, 21 QUESTIONS 18 JUSTIN TIMBERLAKE, ROCK YOUR BODY 19 EMINEM, SING FOR THE MOMENT 20 BEYONCE, CRAZY IN LOVE 21 KELLY CLARKSON, MISS INDEPENDENT 22 GOOD CHARLOTTE, THE YOUNG AND THE HOPELESS 23 BOWLING FOR SOUP, COLD SHOWER TUESDAYS 24 BRASSMUNK, BIG 25 METALLICA, ST ANGER 26 EMINEM, WITHOUT ME 27 TALEN KWELL, TRUE TO MYSELF 28 MYA, MY LOVE IS LIKE...WOAH 29 DISTURBED, PRAYER 30 SUM 41, MAKES NO DIFFERENCE
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When Stations Get One Owner

Last week saw passionate protest regarding the Federal Communications Commission's vote to loosen ownership restrictions. **Bram Teitelman**, rock managing editor of *Billboard* sister publication *Airplay Monitor*, explored the dynamics of two rival rock stations coming under the same owner.

be healthy, but instead of there being 30%-40% shared music in an hour—like it has been in the last couple of years—it will be more like the 15%-20% range, which is exactly what KRXX shares with [classic rock sister] KSEG."

KRXX will be more musically conservative. It "has already evolved in the last couple of months to where it's a little less aggressive with its current music," Johnson says. "For the last couple of years, it has really been a leading-edge, tastemaker station on the active rock

Tuned In: Radio.

 By Marc Schiffman
 mschiffman@billboard.com



In this instance, Entercom/Sacramento, Calif., recently picked up modern KWOD, joining it with rival rock KRXX. The acquisition was preceded by a seven-year legal battle. KWOD PD **Ron Bunce** and a surprising number of others stayed after the transaction, including part-timer **Marco Collins**, who was named music director.

panel. Now we'll fall back to where we'll be a little bit more of a conservative station and target a slightly older demographic."

With the closing of the sale, KRXX/classic rock KSEG station manager **Curtiss Johnson** added the same duties for KWOD. Now he, along with Bunce, faces the challenge of transforming the stations from competitors into cohabitators.

And KWOD will get slightly younger while continuing to be aggressive with new music. Bunce says. As a modern rock station, "we have a lot more wiggle room in a format than maybe an active rock would. We can play the poppier stuff, we can play the straight-ahead stuff, and we can play the quirky stuff like the **White Stripes, Hives, and Strokes**. [That] will separate us."



While many stations that have bought a direct or close competitor have taken Draconian steps with personnel or format changes after closing the deal, there are no plans to radically overhaul KWOD.

In true consolidation fashion, the move allows KWOD to take advantage of Entercom's muscle. Bunce admits to envying KRXX's resources. "We would show up at events and we would have bare-bones stuff, [while] they had some really nice-looking equipment, their promotions staff was good, and all the jocks had nice things to wear."

"The mission is going to be [to] differentiate and really define each of these radio stations," Johnson says. "The idea is to [keep] KWOD the modern brand in the marketplace."

Johnson agrees. "Our intention is to make KWOD better and give it the resources that it didn't have."

KRXX has the rock brand, but "the two formats have ebbed and flowed into each other at different points in time," Johnson says. His job is "to act as traffic cop and have [KRXX PD] **Pat Martin** and **Ron** make sure that these are very distinctive brands in consumers' minds."

RICE REWARDED: Noncommercial triple-A WXPX Philadelphia has launched the XPN Award for an Emerging Artist.

The aggressive rock music will live on KRXX. "The modern, more quirky side of things will be KWOD's domain," Johnson says. "Will we share music? We have to,

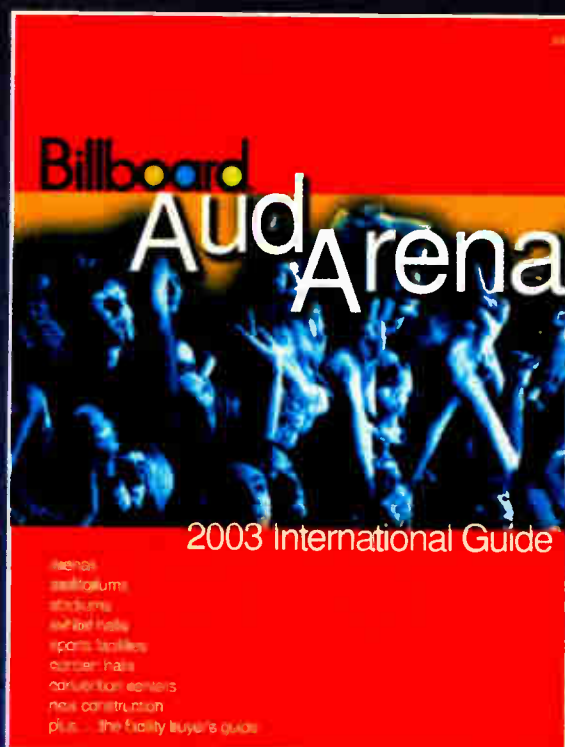
The award recognizes talented artists who demonstrate "outstanding vision, creativity, and songwriting ability," according to a station statement.

Damien Rice (*Billboard*, June 7) will receive the award July 20 as part of this year's WXPX singer/songwriter weekend.

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'Anger' Management

Continued from page 7

made the decision along with fellow co-president Peter Mensch and Elektra, the band's label.

STRATEGIC PAYOFF

St. Anger hit stores five days in advance of the planned June 10 release date. It was a rare Thursday release that would have been unheard-of only a few years ago.

But in the past 13 months, three other top albums have also been released early. They were *The Eminem Show* in May 2002, followed by 50 Cent's *Get Rich or Die Tryin'* in October and Nas' *God's Son* in December.

In Metallica's case, the strategy appears to have paid off. Thanks to the 418,000 copies sold in the truncated week, *St. Anger* debuts this issue at No. 1 on The Billboard 200.

While street dates can be moving targets, labels generally try to notify accounts at least six weeks in advance of a planned change.

That's because big accounts generally book advertising a month in advance of the scheduled release. But in the past few years, the music industry has been outmaneuvered by pirates, who have often posted tracks on the Internet well in advance of the sale date.

Making matters worse, the Internet has made it easier to distribute counterfeit copies of albums, which also hurt sales.

The Eminem Show's release date was moved not once, but twice. But after it moved 285,000 copies in an abbreviated selling week and 1.32 million in the second, full-length week, all was forgiven.

Burnstein says the early release on Metallica was triggered after management learned that an Argentine radio station had a copy of *St. Anger* and was playing every track on-air.

Also, the U.K.'s Safeway chain put the album in its 480 stores June 2, a full week before the June 9 release date in that country. Burnstein made Universal Music International (UMI), the distributor handling *St. Anger* worldwide except for North America and Japan, aware of the contingency plans in late May.

A Safeway spokeswoman admits that the chain put out the album too early but only after it heard about the change in the street date. Once it realized that it had moved too soon, it sent out an order to pull the album from the shelves. About 450 of its stores responded that day, but it took until Wednesday for another 30 outlets to do so.

Burnstein says he was worried that other radio stations would start playing Argentine versions of the Metallica tracks, with the DJs talking in Spanish over the music.

Elektra executive VP/GM Greg Thompson agrees. "There was a great fear that we could have been hurt deeply by waiting until the 10th, so we felt it was in the best interest of everybody to rush to street date."

Elektra informed its distributor,

WEA, at 9:30 a.m. June 2 that it was moving the *St. Anger* street date to June 5. This enabled the distributor to spread the word to retail accounts.

WEA reacted rapidly. It helped that large accounts with central warehouses generally get superstar releases seven to 10 days in advance to allow time to prepare for redistribution.

WEA had to move quickly for those merchants that get drop shipments, or product shipped directly to stores. In fact, WEA notified accounts June 4 that it was OK to sell the album immediately, after it became aware of street date violations in the eastern part of the U.S. one day earlier.

U.S. merchants say the rollout went smoothly.

Ron Lund, senior VP of product management logistics at Troy, Mich.-based Handleman, says that other sudden street-date moves in the past year have forced them "to build a distribution and merchandising infrastructure to respond."

Lew Garrett, executive VP at Torrance, Calif.-based Wherehouse Entertainment, also says that Elektra made the best of an awkward situation.

"We are nimble enough to react to this," he says. "All specialty retailers are used to this now."



LUND

But others say that some of the big boxes, like Wal-Mart and Target, may not have had the album in all their stores by the June 5 street date.

Calls to Target and Anderson Merchandisers—which stocks about two-thirds of Wal-Mart—were not returned. *St. Anger*, which carries an \$18.98 list price, has a boxlot cost of \$12.05 and carried a 3% buy-in discount on initial U.S. orders.

Sources say that initial shipments totaled 1.62 million units. UMI shipped 1.3 million copies of the album—which comes with a bonus DVD of the band playing the album tracks live—in its territories.

The album opened at No. 1 on sister publication *Music & Media's* European Hot 100 Albums chart. It was No. 1 on charts in Denmark, Finland, Germany, Iceland, Mexico, Norway, Sweden, Poland, and Portugal.

Additionally, all copies have an individual identification number that enables buyers to access a Metallica site at metallicavault.com and download free copies of live music. In the past, Metallica has been a vociferous opponent of unauthorized downloading.

So far, 50,000 people have signed up for the site and downloaded 500,000 songs, Burnstein reports. The material available on the site will be replenished at intervals during the next 18 months, he adds.

St. Anger is said to be one of the band's heaviest sets ever, especially compared with albums that the group has put out since its mainstream breakthrough, *Metallica*, in 1991.

Thompson says that the band drew upon "what the band was [and] what the band has been through in the last five years and poured their soul out in the album."

AGGRESSIVE CAMPAIGNS

Retailers came up with aggressive campaigns to promote the album. In particular, Thompson cited Best Buy, which placed about 1 million pre-order cards in their stores to promote the chain's online store.

Retail campaigns, radio promotions, publicity initiatives, and MTV's powerful *Icons* show featuring Metallica built incredible word-of-mouth publicity, Thompson says.

The message got out loud and clear that "not only is Metallica is back, but they are back with a growl," he says.

Elektra also primed the pump for the new album and took advantage of the *Icons* exposure for the band's first four releases by launching a Metallica catalog campaign beginning the week ending May 14.

That promotion, which provided merchandisers with a 12% discount and 30 days in extra dating for payments, proved bountiful. Account efforts to promote the featured titles spurred sales of the full Metallica catalog.

The four featured titles, which had been averaging weekly sales of about 9,000 copies before the promotion, have since jumped to average combined weekly sales of about 23,000 units.

Likewise, the full Metallica catalog, including those four titles, has seen sales jump during the past five weeks to around 47,000 copies per week from an average of about 22,500, according to Nielsen SoundScan.

A lot of midnight sale plans, however, had to be abandoned because of the early release date. "Many stores had [Metallica] midnight sales set up to make it an event," says Terry Currier, owner of Music Millennium in Seattle. "So a lot of money was spent to prepare for that, and it was anti-climactic."

Also, because there was no time to move planned advertising, the circulars featuring Metallica as the big release for the week came out after it was available, instead of the traditional Sunday before.

That, however, could give *St. Anger* a better-than-expected second week in sales, because the circulars will alert customers who did not know about the album, let alone about the change in street date.

Another downside, at least for Atlantic Records, is that the shift of the Metallica release probably killed Jewel's chance to be No. 1 this issue.

Her new album, *0304*, placed second on The Billboard 200, with scans of 144,000 units, according to Nielsen SoundScan.

If it were not for the Metallica shift, the Warner Music Group might have laid claim to the No. 1 spot for four weeks in a row.

"I guess we spent a lot of time thinking about all the issues, doing the best we could for the band and for the label," Burnstein says. "If I make a mistake, it would be to the band's benefit."

Behind the Bullets

THE LATEST TRENDS FROM BILLBOARD'S CHARTS

Aggressive Start For Metallica's 'Anger'

With two fewer selling days than most releases have when they hit the charts, rock stalwart **Metallica** manages an opening-week sum larger than that which greeted its last album in 1999 (see story, page 7). The band's new *St. Anger* thus leads The Billboard 200, marking the fourth straight week—and the seventh time in the past 11—that a rock album has topped the chart.

The shorter selling window came as a result of the decision by Elektra and WEA to shift the album's release date from June 10 to an off-cycle Thursday bow on June 5. That move mirrored the

accelerated release that Interscope and Universal Music & Video Distribution staged earlier this year for **50 Cent's** *Get Rich or Die Tryin'*, which has not only been the best-selling title of 2003 (4.9 million thus far) but also owns the year's biggest opening frame (872,000 copies).

The day before *St. Anger* went on sale, its label and distributor predicted the title might start in the range of 250,000-350,000, but it sold even more: 418,000 copies. That beats the 300,000 units that greeted Metallica's symphonic *S&M* in November 1999 and is on par with the openers of its 1997 and 1998 releases.

Reload, the last Metallica set to reach No. 1, arrived with a sum of 435,500 in 1997. The following year, the band's *Garage Inc.* opened at No. 2 with 426,500.

HIGHER AND HIGHER: As noted here last week, the shift on **Metalli-**

Over the Counter™

By Geoff Mayfield
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ca cost Elektra's sister label Atlantic a shot at a second straight week at No. 1, because **Jewel's** new *0304* is the only other album on The Billboard 200 to surpass 100,000 copies.

Last issue's champ, **Led Zepelin** remains in the top 10 (No. 9, down 51%).

At 143,500 copies, Jewel's opening week is well shy of the 368,000-unit start that placed *Spirit* at No. 3 in 1998 but 2.4% greater than the first-week sum that placed her previous album, *This Way*, at No. 9. Jewel's No. 2 notch is also a career-high Billboard 200 rank for the singer/songwriter.

This issue's top 10 also sports a best-ever Nielsen SoundScan week for **Train** and a Billboard 200 peak for country band **Lonestar**. The former rolls in with 87,000, 6% more than its sophomore album rang in 2001, when it also entered at No. 6. Lonestar's hits set begins at No. 7 with 86,000, which is down from the 112,000-unit opener of its 2001 release *I'm Already There* but two rungs higher than that album's peak. This is also the group's second straight No. 1 on Top Country Albums.

This is also a big chart week for **Gillian Welch**, a performer/songwriter who has long been a favorite of critics and fellow musicians. Her independently distributed *Soul Journey* enters *Heatseekers* at No. 1, the first time she has topped any *Billboard* chart.

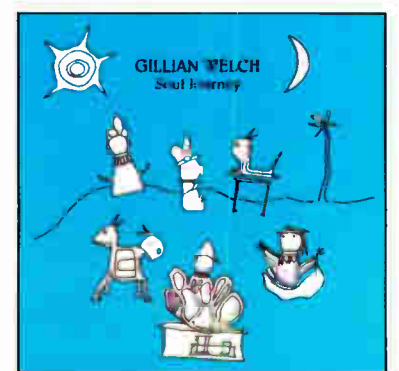
Entering the big chart at No. 107 also represents a Billboard 200 high for her career, beating the No. 157 crest seen two years ago by *Time* (*The Revelator*). The new album's 10,000-unit start also

beats her previous best SoundScan week, set when *Time* sold 9,000.

ON YOUR FEAT: Warner Music Group's independent distributor Alternative Distribution Alliance (ADA) rules the roost on Top Independent Albums.

Including the chart-topping *Vans Warped Tour 2003 Compilation* from Side One Dummy (No. 21 on The Billboard 200), ADA holds a dozen slots on the indie list and a 24.5% share of the chart's sales.

ADA's haul includes comedian **George Lopez**, entering at No. 15.



Aiken First Out Of Gate In 'Idol': Round Two

The retail singles issued by the latest *American Idol* winner, **Rubén Studdard**, and runner-up **Clay Aiken**—which were scheduled for a June 10 release—made it out of some stores prior to that date, resulting in early debuts for each on Hot 100 Singles Sales. Aiken's "This Is the Night" debuts at No. 19, with 1,500 units scanned, while Studdard's "Flying Without Wings/Superstar" comes in at No. 22, with 1,000 units sold.

Sales projections for next week are huge, as both singles are expected to scan between 200,000 and 300,000 units. Aiken is predicted to be the champion of this rematch. If those numbers hold true, it would be more than enough for Aiken to debut at No. 1 on The Billboard Hot 100, with Studdard a close second.

Although both singles contain two tracks, we only list the song with the higher cumulative audience at the time of release on the Hot 100 and Hot R&B/Hip-Hop Singles & Tracks chart. Therefore, sales points will be linked to Studdard's "Flying Without Wings" on the Hot 100, while "Superstar" will benefit on R&B/Hip-

Hop Singles & Tracks (where it debuts at No. 61 this issue), because that song has the higher audience at that format. Because both songs appear on a chart, they will each be listed on Hot 100 Singles Sales and Hot R&B/Hip-Hop Singles Sales.

Aiken's sales points will be linked with "Night" for Hot 100 purposes, while the other song on the single, "Bridge Over Troubled Water," will not be listed on the sales chart, because it has yet to chart elsewhere and it is not the track with the higher cumulative audience.

Another TV talent show winner, **Buddy Jewell**, has the highest debut on both Hot 100 Singles Sales (No. 3) and Top Country Singles Sales (No. 2) with the self-penned "Help Pour Out the Rain (Lacey's Song)." Jewell was the victor in the inaugural *Nashville Star* competition last month on the USA Network. The song also debuts on the Hot 100 at No. 86 while bulleting at No. 29 on

Singles Minded™

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Hot Country Singles & Tracks.

TROPICAL TWANG: **Alan Jackson** and **Jimmy Buffett** post the highest duet debut in the modern era on Hot Country Singles & Tracks, as "It's Five O'Clock Somewhere" bows at No. 31 with 1,323 detections (see Chart Beat, page 72).

"Somewhere" is the highest debut and biggest first-week spin count on this chart since **Shania Twain's** "I'm Gonna Getcha Good!" arrived at No. 24 with 1,929 plays in the Oct. 19, 2002, issue. It also sets a new mark in the Nielsen Broadcast Data Systems era for highest bow by a co-billed song, beating **Reba McEntire**

and **Brooks & Dunn's** "If You See Him/If You See Her," which splashed on at No. 32 in the May 2, 1998, *Billboard*.

Although Jackson has previously collaborated with several stars, including **George Jones**, **George Strait**, **Jeff Foxworthy**, and **Jeannie Kendall**, the new single is the loftiest perch he's had on the chart with a duet. His 2000 pairing with Strait on "Murder on Music Row" made it to No. 38, and he had a brief chart run one year earlier with Buffett on the classic "Margaritaville."

FRESH TURNOVERS: For the first time since Sept. 16, 2000, three different titles climb to No. 1 on Hot R&B/Hip-Hop Singles & Tracks and its sales and airplay component charts. On Singles & Tracks, "So Gone" by **Monica** ends the seven-week run of **50 Cent** **Featuring Nate Dogg's** "21 Questions." Meanwhile, "Magic Stick" by **Lil' Kim** **Featuring 50 Cent** steps to No. 1 on Hot R&B/Hip-Hop Airplay, and "Snake/T'll Never Leave" by **R. Kelly** slithers to

the top of Hot R&B/Hip-Hop Singles Sales.

While "Stick" beats out "Gone" by only 144,000 listener impressions on the airplay chart, Monica benefits on Singles & Tracks from retail availability and non-monitored radio points to wedge out Lil' Kim by only 100 points. The gap on the airplay chart is the smallest since May 12, 2001, when a mere 12,600 impressions separated "Heard It All Before" by **Sunshine Anderson** at No. 1 from runner-up "Love" by **Musiq**.

By Wade Jessen, Minal Patel, and Silvio Pietroluongo.



Billboard® THE BILLBOARD® 200®

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION	THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION	
														WEEKS ON CHART
				NUMBER 1/HOT SHOT DEBUT 1 Week At Number 1										
1	NEW		1	METALLICA ELEKTRA 62853/EEG (18 98 CD)	St. Anger	1	50	40	29	4	COLD FLIP/GEFFEN 00006/INTERSCOPE (18 98 CD)	Year Of The Spider	3	
2	NEW		1	JEWEL ATLANTIC 83638/AG (18 98 CD)	0304	2	51	43	41	55	EMINEM ▲ WEB AFTERMATH 493290/INTERSCOPE (12 98/19 98)	The Eminem Show	1	
3	2	5	18	50 CENT ▲ SHADY/AFTERMATH 493544/INTERSCOPE (12 98/18 98)	Get Rich Or Die Tryin'	1	52	48	44	6	DARRYL WORLEY ● DREAMWORKS (NASHVILLE) 000640/INTERSCOPE (12 98/18 98)	Have You Forgotten?	4	
4	3	4	14	EVANESCENCE ▲ WIND-UP 13083/18 98 CD)	Fallen	3	53	55	47	9	LISA MARIE PRESLEY ● CAPITOL 96658 (11 98/18 98)	To Whom It May Concern	5	
5				GREATEST GAINER			5	54	47	57	74	JOHN MAYER ▲ AWARE/COLUMBIA 85293/CRG (7 98 EQ/18 98) [M]	Room For Squares	8
6				SOUNDTRACK DISTURBING THA PEACE/DEF JAM SOUTH 000426/IDJMG (12 98/18 98)	2 Fast 2 Furious	5	55	NEW		1	VARIOUS ARTISTS BMG HERITAGE 52522/ARISTA (18 98 CD)	Ultimate Smash Hits	55	
7	NEW		1	TRAIN COLUMBIA 96593/CRG (18 98 EQ CD)	My Private Nation	6	56	56	55	11	THE ALL-AMERICAN REJECTS ● DOGHOUSE/DREAMWORKS 45040/INTERSCOPE (18 98 CD) [M]	The All-American Rejects	25	
8	NEW		1	LONESTAR BNA 67076/RLG (12 98/18 98)	From There To Here: Greatest Hits	7	57	53		2	FRANKIE J COLUMBIA 90073/CRG (12 98 EQ CD)	What's A Man To Do?	53	
9	6	8	7	SOUNDTRACK ● WALT DISNEY 860080 (18 98 CD)	The Lizzie McGuire Movie	6	58	64	67	2	DANIEL BEDINGFIELD ISLAND 065113/IDJMG (17 98 CD)	Gotta Get Thru This	41	
10	1		2	LED ZEPPELIN ATLANTIC 83587/AG (12 98 CD)	How The West Was Won	1	59	52	58	30	3 DOORS DOWN ▲ REPUBLIC/UNIVERSAL 064396/UMRG (12 98/19 98)	Away From The Sun	8	
11	4	3	8	KELLY CLARKSON ▲ RCA 68159/IRMG (18 98 CD)	Thankful	1	60	49	59	21	SOUNDTRACK ▲ EPIC 87018 (18 98 EQ CD)	Chicago	2	
12	5	7	6	NORAH JONES ▲ BLUE NOTE 32888 (17 98 CD) [M]	Come Away With Me	1	61	41	22	1	DJ KAYSLAY COLUMBIA 87048/CRG (12 98 EQ/18 98)	The Streetsweeper: Vol. 1	22	
13	9	10	0	CHER GEFFEN/MCA/WARNER BROS. 73852/WARNER STRATEGIC MARKETING (18 98 CD)	The Very Best Of Cher	4	62	74	74	22	LIL JON & THE EAST SIDE BOYZ ● BME 2370/TVT (12 98/17 98)	Kings Of Crunk	15	
14	12	13	11	LINKIN PARK ▲ WARNER BROS. 48186/1 (19 98 CD)	Meteora	1	63	60	61	9	JAMES TAYLOR WARNER BROS. 73837/WARNER STRATEGIC MARKETING (18 98 CD)	The Best Of James Taylor	11	
15	7	1	3	STAINED FLI/ELEKTRA 62882/EEG (18 98 CD)	14 Shades Of Grey	1	64	68	75	14	JASON MRAZ ELEKTRA 62829/EEG (12 98 CD) [M]	Waiting For My Rocket To Come	64	
16	16	19	30	SEAN PAUL ▲ VPI/ATLANTIC 83620/AG (12 98/18 98)	Dutty Rock	9	65	59	64	9	KENNY CHESNEY ▲ BNA 67038/RLG (12 98/18 98)	No Shoes, No Shirt, No Problems	1	
17	19	24	41	COLDPLAY ▲ CAPITOL 40504/1 (12 98/18 98)	A Rush Of Blood To The Head	5	66	66	66	27	SIMPLE PLAN ● LAVA 83534/AG (7 98/12 98) [M]	No Pads, No Helmets...Just Balls	36	
18	17	15	3	JACK JOHNSON MOONSHINE CONSPIRACY/UNIVERSAL 075012/UMRG (18 98 CD)	On And On	3	67	46	12	3	RICKY MARTIN SONY DISCOS 70439 (17 98 EQ CD)	Almas Del Silencio	12	
19	22	26	4	TOBY KEITH ▲ DREAMWORKS (NASHVILLE) 450254/INTERSCOPE (11 98/18 98)	Unleashed	1	68	50	50	8	50 CENT SHADY/AFTERMATH 000108/INTERSCOPE (19 95 DVD/CD)	The New Breed	2	
20	10	6	5	SOUNDTRACK WARNER SUNSET/MAVERICK 48411/WARNER BROS. (19 98 CD)	The Matrix Reloaded: The Album	5	69	58	63	30	NELLY ▲ FD REEL/UNIVERSAL 017747/UMRG (12 98/18 98)	Nellyville	1	
21	23	25	10	THE WHITE STRIPES ● THIRD MAN 27148/V2 (18 98 CD)	Elephant	6	70	57	56	41	DIXIE CHICKS ▲ MONUMENT COLUMBIA 86840/CRG (12 98 EQ/18 98)	Home	1	
22	NEW		1	VARIOUS ARTISTS SIDE ONE DUMMY 71237 (18 98 CD)	Vans Warped Tour 2003 Compilation	21	71	127	123	23	PACESETTER			
23	15	23	14	R. KELLY ▲ JIVE 41812/ZOMBA (18 98 CD)	Chocolate Factory	1	72	51	49	7	T.A.T.U. ● INTERSCOPE 064107 (18 98 CD) [M]	200 KM/H In The Wrong Lane	13	
24	14	16	5	THE ISLEY BROTHERS FEATURING RONALD ISLEY ● DREAMWORKS 450409/INTERSCOPE (12 98/18 98)	Body Kiss	1	73	71	60	13	MADONNA MAVERICK 48439/WARNER BROS. (18 98 CD)	American Life	1	
25	18	20	7	VARIOUS ARTISTS ▲ EMI/UNIVERSAL/SONY/ZOMBA 82344/CAPITOL (12 98/18 98)	Now 12	3	74	61	68	31	AFI ● NITRO/DREAMWORKS 450380/INTERSCOPE (19 98 CD)	Sing The Sorrow	5	
26	21	18	11	CELINE DION ▲ EPIC 87185 (12 98 EQ/18 98)	One Heart	2	75	61	68	31	JAHEIM ● DIVINE MILL 48214/WARNER BROS. (18 98 CD)	Still Ghetto	8	
27	13	11	6	SOUNDTRACK ● RCA 51169/IRMG (18 98 CD)	American Idol Season 2: All-Time Classic American Love Songs	2	76	78	81	24	TIM MCGRAW ▲ CURB 78746 (12 98/18 98)	Tim McGraw And The Dancehall Doctors	2	
28	20	9	3	DAVID BANNER SRC/UNIVERSAL 000312/UMRG (12 98/18 98)	Mississippi: The Album	9	77	84	84	43	SOUNDTRACK ● BUENA VISTA 860791/WALT DISNEY (12 98 CD)	Lizzie McGuire	31	
29	11	2	3	DEFTONES MAVERICK 48350/WARNER BROS. (18 98 CD)	Deftones	2	78	75	69	10	MARTINA MCBRIDE ▲ RCA (NASHVILLE) 67012/RLG (12 98/18 98)	Greatest Hits	5	
30	NEW		1	SUGAR RAY ATLANTIC 14016/AG (18 98 CD)	In The Pursuit Of Leisure	29	79	63	46	4	THIRD EYE BLIND ELEKTRA 62783/EEG (18 98 CD)	Out Of The Vein	12	
31	25	52	9	GINUWINE ● EPIC 87018 (12 98 EQ/18 98)	The Senior	6	80	67	80	33	HEATHER HEADLEY ● RCA 69376/IRMG (12 98/18 98)	This Is Who I Am	38	
32	NEW		1	JOHN MELLENCAMP COLUMBIA 50133/CRG (18 98 EQ CD)	Trouble No More	31	81	80	65	3	LYNYRD SKYNYRD SANCTUARY 84610 (18 98 CD)	Vicious Cycle	30	
33	24	34	14	LIL' KIM ● QUEEN BEE/ATLANTIC 83572/AG (12 98/18 98)	La Bella Mafia	5	82	65	30	3	KELLY PRICE DEF SOUL 58677/IDJMG (12 98/18 98)	Priceless	10	
34	26	32	8	JIMMY BUFFETT ▲ MAILBOAT/MCA 067781/UMG (25 98 CD)	Meet Me In Margaritaville: Jimmy Buffett The Ultimate Collection	9	83	80	96	11	STACIE ORRICO FOREFRONT 32589/VIRGIN (12 98/18 98) [M]	Stacie Orrico	59	
35	45	51	29	SHANIA TWAIN MERCURY 170314/UMGN (19 98 CD)	Up!	1	84	69	27	3	POWERMAN 5000 DREAMWORKS 450433/INTERSCOPE (18 98 CD)	Transform	27	
36	28	31	11	KID ROCK ▲ LAVA 83482/AG (12 98/18 98)	Cocky	3	85	72	71	50	FLOETRY DREAMWORKS 450313/INTERSCOPE (17 98 CD)	Floetic	19	
37	31	48	36	GOOD CHARLOTTE ▲ DAYLIGHT 86486/EPIC (18 98 EQ CD)	The Young And The Hopeless	7	86	77	77	32	RASCAL FLATTS ▲ LYRIC STREET 1140/1 HOLLYWOOD (12 98/18 98)	Melt	5	
38	27	36	14	CHRISTINA AGUILERA ▲ RCA 68337/IRMG (12 98/18 98)	Stripped	2	87	70	72	29	JENNIFER LOPEZ ▲ EPIC 86011 (18 98 EQ CD)	This Is Me...Then	2	
39	29	38	9	AUDIOSLAVE ▲ INTERSCOPE/EPIC 69588/1 (18 98 EQ CD)	Audioslave	7	88	86	93	14	KIDZ BOP KIDS ● RAZOR & TIE 89060 (11 98/17 98)	Kidz Bop 3	17	
40	35	14	3	JO DEE MESSINA CURB 78740 (18 98 CD)	Greatest Hits	14	89	73	28	3	LIVE RADI/OACTIVE 000374/MCA (18 98 CD)	Birds Of Prey	28	
41	32	39	14	FABOLOUS ● DESERT STORM/ELEKTRA 62791/EEG (12 98/18 98)	Street Dreams	3	90	89	88	34	SOUNDTRACK ▲ SHADY 493508/INTERSCOPE (12 98/19 98)	8 Mile	1	
42	36	40	11	JUSTIN TIMBERLAKE ▲ JIVE 41823/ZOMBA (12 98/18 98)	Justified	2	91	93	92	77	JOSH GROBAN ▲ 143/REPRISE 48154/WARNER BROS. (18 98 CD) [M]	Josh Groban	8	
43	37	42	11	MATCHBOX TWENTY ▲ MELISMA/ATLANTIC 83612/AG (12 98/18 98)	More Than You Think You Are	6	92	82	76	25	CHEVELLE ● EPIC 86157 (18 98 EQ CD)	Wonder What's Next	14	
44	34	33	1	FLEETWOOD MAC REPRISE 48394/WARNER BROS. (18 98 CD)	Say You Will	3	93	116	138	21	UNCLE KRACKER LAVA 83542/AG (12 98/18 98)	No Stranger To Shame	43	
45	33	37	6	BONE CRUSHER BREAK EM OFF/50 50 DEF 50995/ARISTA (18 98 CD)	AttenCHUN!	11	94	92	114	25	TYRESE ● J 20041/IRMG (12 98/18 98)	I Wanna Go There	16	
46	44	54	20	TRAPT ● WARNER BROS. 48296 (18 98 CD) [M]	Trapt	42	95	113	112	15	RANDY TRAVIS WORD CURB 85235/WARNER BROS. (11 98/18 98)	Rise And Shine	73	
47	39	35	9	GODSMACK ▲ REPUBLIC/UNIVERSAL 067854/UMRG (12 98/18 98)	Faceless	1	96	85	87	23	SNOOP DOGG ▲ DDGGYSTYLE/PRIORITY 39157/CAPITOL (12 98/18 98)	Paid Tha Cost To Be Da BoSS	12	
48	42	17	3	WEIRD AL YANKOVIC WAY MOBY/VOICANO 31294/ZOMBA (18 98 CD)	Poodle Hat	17	97	76	70	4	LIL' MO ELEKTRA 62835/EEG (18 98 CD)	Meet The Girl Next Door	17	
49	30	21	4	MARILYN MANSON NOTHING 110370/INTERSCOPE (18 98 CD)	The Golden Age Of Grotesque	1	98	81	95	18	LIONEL RICHIE MOTOWN/UTY 068140/UMG (18 98 CD)	The Definitive Collection	19	
50	38	43	5	AVRIL LAVIGNE ▲ ARISTA 14740 (17 98 CD)	Let Go	2	99	89	90	35	KEITH URBAN ● CAPITOL (NASHVILLE) 32936 (10 98/18 98)	Golden Road	11	
											BUSTA RHYMES ● J 20043/IRMG (12 98/18 98)	It Ain't Safe No More...	43	

THIS WEEK	LAST WEEK	WKS. AGO	WEEKS ON CHART	ARTIST	Title	PEAK POSITION	THIS WEEK	LAST WEEK	WKS. AGO	WEEKS ON CHART	ARTIST	Title	PEAK POSITION
100	102	101	12	VARIOUS ARTISTS ●	WOW Worship (Yellow)	44	151	153	176	4	MAROON 5	Songs About Jane	151
				EMI CMG/A&W/D/PROVIDENT 80198/ZOMBA (19.98/22.98)							OCTONE 50001 (11.98 CD) [M]		
101	100	103	33	ROD STEWART ▲	It Had To Be You ... The Great American Songbook	4	152	142	140	41	QUEENS OF THE STONE AGE ●	Songs For The Deaf	17
				J 20039/RMG (12.98/18.98)							INTERSCOPE 433425 (18.98 CD)		
102	98	106	46	RED HOT CHILI PEPPERS ▲	By The Way	2	153	139	119	7	MOBB DEEP	Free Agents: The Murda Mix Tape	21
				WARNER BROS. 48140* (18.98 CD)							LANDSPEED 9222*/KDCCH (14.98 CD)		
103	91	82	11	CAM'RON PRESENTS THE DIPLOMATS ●	Diplomatic Immunity	8	154	133	129	15	AMANDA PEREZ	Angel	73
				ROC-A-FELLA/DEF JAM 063211*/DJJMG (12.98 CD)							POWERHOUSE 82131/VIRGIN (18.98 CD) [M]		
104	130	134	1	NEWSBOYS	Adoration: The Worship Album	33	155	159	170	17	MICHAEL W. SMITH ▲	Worship	20
				SPARROW 41763 (18.98 CD)							REUNION 10025/ZOMBA (11.98/17.98)		
105	97	85	7	JOHNNY CASH ●	American IV: The Man Comes Around	45	156	128	127	9	JAY-Z	Blueprint 2.1	17
				AMERICAN 063339*/LOST HIGHWAY (18.98 CD)							ROC-A-FELLA/DEF JAM 000297*/DJJMG (15.98 CD)		
106	109	113	3	ELTON JOHN ▲ 2	Greatest Hits 1970-2002	12	157	NEW	1	VARIOUS ARTISTS	Church: Songs Of Soul & Inspiration	157	
				ROCKET/UTV 063478/UME (24.98 CD)							DMI/UTV 067763/UME (18.98 CD)		
107	NEW	1	1	GILLIAN WELCH	Soul Journey	107	158	131	130	8	JESSICA ANDREWS	Now	34
				ACONY 0305 (18.98 CD) [M]							DREAMWORKS (NASHVILLE) 450356/INTERSCOPE (12.98/18.98)		
108	87	97	14	THIRD DAY	Offerings II: All I Have To Give	18	159	134	126	73	ALAN JACKSON ▲ 4	Drive	1
				ESSENTIAL 10706/ZOMBA (18.98 CD)							ARISTA NASHVILLE 67039/RLG (12.98/18.98)		
109	96	104	31	FOO FIGHTERS ●	One By One	3	160	137	105	5	NOFX	The War On Errorism	44
				ROSWELL/RCA 68008/RMG (18.98 CD)							FAT WRECK CHORDS 657 (14.98 CD)		
110	105	109	13	BEN HARPER	Diamonds On The Inside	19	161	163	159	36	THE ROLLING STONES ▲ 4	Forty Licks	2
				VIRGIN 80640 (18.98 CD)							ABKCO 13378/VIRGIN (29.98 CD)		
111	117	73	4	ALKALINE TRIO	Good Mourning	20	162	184	186	4	VARIOUS ARTISTS	ESPN Presents: Stadium Anthems Music For The Fans	149
				VAGRANT 381* (12.98 CD)							HOLLYWOOD 162387 (18.98 CD)		
112	99	88	7	SOUNDTRACK	Holes	80	163	164	154	34	FLEETWOOD MAC ▲	The Very Best Of Fleetwood Mac	12
				WALT DISNEY 860052 (18.98 CD)							REPRISE 73775/WARNER BROS. (24.98 CD)		
113	106	102	34	DIAMOND RIO ●	Completely	23	164	152	150	17	MICHAEL BUBLE	Michael Buble	80
				ARISTA NASHVILLE 67046/RLG (11.98/17.98)							143/REPRISE 48376/WARNER BROS. (18.98 CD) [M]		
114	112	108	9	LUCINDA WILLIAMS	World Without Tears	18	165	148	180	34	FAITH HILL ▲ 2	Cry	1
				LOST HIGHWAY 170355 (18.98 CD)							WARNER BROS. (NASHVILLE) 48001/WRN (12.98/18.98)		
115	94	100	30	MISSY ELLIOTT ▲	Under Construction	3	166	NEW	1	JIM BELUSHI, DAN AYKROYD	Have Love Will Travel	166	
				THE G.D. MIND/ELEKTRA 62813*/EEG (12.98/18.98)							HAVE LOVE 80200 (18.98 CD) [M]		
116	120	118	17	GEORGE STRAIT ●	For The Last Time: Live From The Astrodome	7	167	145	139	37	ELVIS PRESLEY ▲ 3	Elvis: 30 #1 Hits	1
				MCA NASHVILLE 170313/UMGN (12.98/18.98)							RCA 68079*/RMG (12.98/19.98)		
117	83	79	3	VARIOUS ARTISTS	Punk -0- Rama 8	79	168	132	125	23	VIVIAN GREEN ●	Love Story	51
				EPITAPH 86673 (17.98 CD)							COLUMBIA 86357/CRG (12.98 EQ/18.98)		
118	119	128	14	THE ATARIS	So Long, Astoria	24	169	175	147	38	BEE GEES ▲	Their Greatest Hits—The Record	49
				COLUMBIA 86184*/CRG (18.98 EQ CD)							POLYDOR/UTV/UNIVERSAL 589400/UMRG (17.98/24.98)		
119	121	133	10	CHRIS CAGLE	Chris Cagle	15	170	160	158	8	TOBY KEITH	The Best Of Toby Keith: 20th Century Masters The Millennium Collection	45
				CAPITOL (NASHVILLE) 40516 (11.98/18.98)							MERCURY 170351/UMGN (12.98 CD)		
120	124	131	8	THE ROOTS ●	Phrenology	28	171	156	153	29	MUDVAYNE	The End Of All Things To Come	17
				MCA 112956* (18.98 CD)							EPIC 86487 (18.98 EQ CD)		
121	110	111	14	WAYNE WONDER	No Holding Back	29	172	168	165	10	VARIOUS ARTISTS ●	WOW Gospel 2003	29
				VPI/ATLANTIC 83628*/AG (9.98/14.98)							EMI CHRISTIAN/WORD/VERITY 43213/ZOMBA (18.98/21.98)		
122	166	115	3	REVIS	Places For Breathing	115	173	169	164	17	YANNI	Ethnicity	27
				EPIC 86514 (9.98 EQ CD) [M]							VIRGIN 81518 (18.98 CD)		
123	118	121	17	JOHN MAYER ●	Any Given Thursday	17	174	165	166	38	DISTURBED ▲	Believe	1
				AWARE/COLUMBIA 87199/CRG (19.98 EQ CD)							REPRISE 48320/WARNER BROS. (18.98 CD)		
124	103	45	3	LESS THAN JAKE	Anthem	45	175	158	142	5	VICKIE WINANS	Bringing It All Together	110
				SIRE 48458/WARNER BROS. (14.98 CD)							VERITY 43214/ZOMBA (11.98/18.98) [M]		
125	125	122	31	JOE NICHOLS ●	Man With A Memory	72	176	185	184	26	SEETHER	Disclaimer	92
				UNIVERSAL SOUTH 170285 (11.98/17.98) [M]							WIND-UP 13068 (9.98 CD)		
126	138	144	8	CRAIG MORGAN	I Love It	126	177	NEW	1	DAVID SANBORN	timeagain	177	
				BROKEN BOW 77567 (13.98 CD) [M]							VERVE 065578/VG (18.98 CD)		
127	NEW	1	1	DAVE GAHAN	Paper Monsters	127	178	RE-ENTRY	8	BOND	Shine	61	
				MUTE/REPRISE 48471/WARNER BROS. (18.98 CD) [M]							MBD 470500/DECCA (17.98 CD) [M]		
128	136	143	71	MONTGOMERY GENTRY	My Town	26	179	173	181	13	RELIENT K	Two Lefts Don't Make A Right...But Three Do	38
				COLUMBIA (NASHVILLE) 86520/SONY (NASHVILLE) (11.98 EQ/17.98)							GOTEE 72890 (14.98 CD)		
129	135	169	18	LED ZEPPELIN	Early Days & Latter Days: The Best Of Led Zeppelin Volume One And Two	116	180	178	146	7	BLACK LABEL SOCIETY	The Blessed Hellride	50
				ATLANTIC 83618/AG (19.98 CD)							SPLITFIRE 15091 (18.98 CD)		
130	NEW	1	1	DOLLY PARTON	Ultimate Dolly Parton	130	181	171	198	22	STEVIE WONDER	The Definitive Collection	35
				RCA (NASHVILLE)/BMG HERITAGE 52008/RLG (18.98 CD)							MOTOWN/UTV 066164/UME (18.98 CD)		
131	101	91	4	PETE YORN	Day I Forgot	18	182	170	162	31	ALISON KRAUSS + UNION STATION ●	Live	36
				COLUMBIA 86922*/CRG (9.98 EQ CD)							ROUNDER 610515 (19.98 CD)		
132	107	62	3	THE THORNS	The Thorns	62	183	141	163	14	DONNIE MCCLURKIN	Donnie McClurkin... Again	31
				AWARE/COLUMBIA 86958/CRG (12.98 EQ CD)							VERITY 43199/ZOMBA (12.98/18.98)		
133	123	78	3	MANNHEIM STEAMROLLER/C.W. MCCALL	American Spirit	78	184	157	89	3	EARTH, WIND & FIRE	Promise	89
				AMERICAN GRAMAPHONE 1776 (16.98 CD)							KALIMBA 973007 (18.98 CD)		
134	129	132	16	FINCH	What It Is To Burn	99	185	198	117	3	JEFF BATES	Rainbow Man	117
				DRIVE THRU 860991/MCA (12.98 CD) [M]							RCA (NASHVILLE) 67071/RLG (11.98/17.98) [M]		
135	111	120	11	PINK ▲ 4	Missundaztood	6	186	NEW	1	AIR SUPPLY	Ultimate Air Supply	186	
				ARISTA 14718 (12.98/18.98)							ARISTA 52204/BMG HERITAGE (18.98 CD)		
136	126	94	4	MARCO ANTONIO SOLIS	Tu Amor O Tu Desprecio	59	187	149	174	24	AALIYAH ▲	I Care 4 U	3
				FONOVISA 350840/UG (16.98 CD)							BLACKGROUND/UNIVERSAL 060082/UMRG (12.98/18.98)		
137	161	156	43	MERCYME ●	Almost There	67	188	NEW	1	BUDDY GUY	Blues Singer	188	
				IND 86133/CURB (16.98 CD) [M]							SILVERTONE 41843/ZOMBA (18.98 CD) [M]		
138	95	107	34	TALIB KWELI	Quality	21	189	151	151	18	SOUNDTRACK ●	Daredevil: The Album	9
				RAWKUS 113048*/MCA (18.98 CD)							WIND-UP 13079 (18.98 CD)		
139	140	157	12	KEM	Kemistry	139	190	188	—	2	LILLIX	Falling Uphill	188
				MOTOWN 067516/UMRG (8.98/12.98) [M]							MAVERICK 48323/WARNER BROS. (12.98 CD) [M]		
140	104	10	11	BRIAN MCKNIGHT ●	U Turn	7	191	192	177	6	THE MONKEES	The Best Of The Monkees	51
				MOTOWN 067315/UMRG (12.98/18.98)							RHINO 73875/WARNER STRATEGIC MARKETING (18.98 CD)		
141	143	137	3	VARIOUS ARTISTS	Rasta Jamz	137	192	189	182	8	ZIGGY MARLEY	Dragonfly	138
				RAZOR & TIE 89062 (18.98 CD)							PRIVATE MUSIC/RCA VICTOR 11636/AAL (18.98 CD)		
142	155	99	3	ASHANTI	Ashanti: The 7 Series (EP)	142	193	190	187	11	SWITCHFOOT	The Beautiful Letdown	85
				MURDER INC./AJM 000494/DJMG (9.98 CD)							COLUMBIA 71083/RED INK (9.98 CD)		
143	90	99	31	VARIOUS ARTISTS ●	Worship Together: I Could Sing Of Your Love Forever	39	194	196	193	11	AVALON	The Very Best Of Avalon: Testify To Love	112
				EMI SPECIAL MARKETS 63201/TIME LIFE (19.98 CD)							SPARROW 42949 (18.98 CD)		
144	181	141	3	ROONEY	Rooney	141	195	154	149	11	LES NUBIANS	One Step Forward	79
				GEFFEN 000242/INTERSCOPE (9.98 CD) [M]							OMTOWN 82569/HIGHER OCTAVE (17.98 CD)		
145	NEW	1	1	EELS	Shootenanny!	145	196	147	167	24	THE DONNAS	Spend The Night	62
				DREAMWORKS 000039/INTERSCOPE (18.98 CD) [M]							ATLANTIC 83567*/AG (12.98 CD) [M]		
146													

THIS WEEK		LAST WEEK		WEEKS ON CHART		SALES		ARTIST		IMPRINT & NUMBER/DISTRIBUTING LABEL		TITLE	
Sales data compiled by Nielsen SoundScan													
1	NEW	1	1	1	1	1	1	1	JOHN MELLENCAMP	COLUMBIA 90133/CRG	NUMBER 1	1 Week At Number 1	Trouble No More
2	1	1	1	1	1	1	1	2	JIM BELUSHI, DAN AYKROYD	HAVE LOVE 80200 [M]		1 Week At Number 1	Have Love Will Travel
3	2	1	1	1	1	1	1	3	BUDDY GUY	SILVERTONE 41843/ZOMBA [M]			Blues Singer
4	3	1	1	1	1	1	1	4	ETTA JAMES	PRIVATE MUSIC 11646/AAL			Let's Roll
5	4	1	1	1	1	1	1	5	SUSAN TEDESCHI	TOBE COOL 751146/ARTEMIS [M]			Wait For Me
6	5	1	1	1	1	1	1	6	STEVIE RAY VAUGHAN AND DOUBLE TROUBLE	THE ESSENTIAL STEVIE RAY VAUGHAN AND DOUBLE TROUBLE LEGACY 86423/EPIC			The Essential Stevie Ray Vaughan And Double Trouble
7	6	1	1	1	1	1	1	7	MARCIA BALL	ALLIGATOR 4891 [M]			So Many Rivers
8	7	1	1	1	1	1	1	8	DELBERT MCCLINTON	NEW WEST 6042			Room To Breathe
9	8	1	1	1	1	1	1	9	WILLIE CLAYTON	END ZONE 2056			The Last Man Standing
10	9	1	1	1	1	1	1	10	JIMMY THACKERY & THE DRIVERS	TELARC BLUES 83572/TELARC			True Stories
11	10	1	1	1	1	1	1	11	JOHN LEE HOOKER & MUDDY WATERS	UNIVERSAL SPECIAL PRODUCTS 112646/UMRG			Winning Combinations
12	11	1	1	1	1	1	1	12	ROBERT PALMER	COMPENIA 4886			Drive
13	12	1	1	1	1	1	1	13	BOBBY "BLUE" BLAND	MALAC 7512			Blues At Midnight
14	13	1	1	1	1	1	1	14	SONNY LANDRETH	SUGAR HILL 3364			The Road We're On
15	14	1	1	1	1	1	1	15	ROOMFUL OF BLUES	ALLIGATOR 4889			That's Right!

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1	1	1	1	1	1	1	1	1	SEAN PAUL	VP/ATLANTIC 83620/AG	NUMBER 1	30 Weeks At Number 1	Dutty Rock
2	2	1	1	1	1	1	1	2	WAYNE WONDER	VP/ATLANTIC 83628/AG			No Holding Back
3	3	1	1	1	1	1	1	3	VARIOUS ARTISTS	RAZOR & TIE 89982			Rasta Jamz
4	4	1	1	1	1	1	1	4	ZIGGY MARLEY	FRASER HUSIC/RCA VICTOR 11636/AAL			Dragonfly
5	5	1	1	1	1	1	1	5	VARIOUS ARTISTS	UT/UMG 01/UME			Ultimate Reggae
6	6	1	1	1	1	1	1	6	SHAGGY	BIG YARD 113010/MCA			Lucky Day
7	7	1	1	1	1	1	1	7	BUJU BANTON	VP/ATLANTIC 83634/AG [M]			Friends For Life
8	8	1	1	1	1	1	1	8	BOB MARLEY AND THE WAILERS	TUFF GONG/ISLAND 586714/UMG			Legend (Deluxe Edition)
9	9	1	1	1	1	1	1	9	BEENIE MAN	SHOCKING VIBES/VP 13134/VERGIN			Tropical Storm
10	10	1	1	1	1	1	1	10	EASY STAR ALL-STARS	EASY STAR 1012			Dub Side Of The Moon
11	11	1	1	1	1	1	1	11	VARIOUS ARTISTS	GREENSLEEVES 271*			Ragga 2003
12	12	1	1	1	1	1	1	12	PAPA SAN	GOSPO CENTRIC 70049/ZOMBA			God & i
13	13	1	1	1	1	1	1	13	VARIOUS ARTISTS	VP 1679*			Reggae Gold 2002
14	14	1	1	1	1	1	1	14	CARIBBEAN PULSE	IRWE 1082			Stand Up
15	15	1	1	1	1	1	1	15	CHRISTAFARI	LION OF ZION 6527/VP			Gravity

THIS WEEK		LAST WEEK		WEEKS ON CHART		SALES		ARTIST		IMPRINT & NUMBER/DISTRIBUTING LABEL		TITLE	
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1	1	1	1	1	1	1	1	1	SOUNDTRACK	MILAN 5610	NUMBER 1	3 Weeks At Number 1	Bend It Like Beckham
2	2	1	1	1	1	1	1	2	IBRAHIM FERRER	WORLD CIRCUI/T/NONESUCH 79650/AG [M]			Buenos Hermanos
3	3	1	1	1	1	1	1	3	CIRQUE DU SOLEIL	CIRQUE DU SOLEIL 93928			Varekai
4	4	1	1	1	1	1	1	4	SOUNDTRACK	DISNEY/UMG/UNIVERSAL CLASSICS GROUP			Frida
5	5	1	1	1	1	1	1	5	RY COODER MANUEL GALBAN	PERDIS VERDE/UMG/SONY/UMG 7/0931/AG			Mambo Sinuendo
6	6	1	1	1	1	1	1	6	DANIEL O'DONNELL	DPTV MEDIA 0904			The Daniel O'Donnell Show
7	7	1	1	1	1	1	1	7	DANIEL O'DONNELL	DPTV MEDIA 9550			Greatest Hits
8	8	1	1	1	1	1	1	8	ISRAEL KAMAKAWIWO'OLE	BIG BOY 5907/THE MOUNTAIN APPLE COMPANY			Alone In Iz World
9	9	1	1	1	1	1	1	9	THE CHEIFAINS	RCA VICTOR 63971/AAL			Down The Old Plank Road/The Nashville Sessions
10	10	1	1	1	1	1	1	10	DAVID VISAN	NO MERCY 71034			Buddha-Bar V
11	11	1	1	1	1	1	1	11	DANIEL O'DONNELL	DPTV MEDIA 0010			Classic Doubles: Especially For You/Love Songs
12	12	1	1	1	1	1	1	12	BAHA MEN	S. CURVE 42345/CAPITOL			Greatest Movie Hits
13	13	1	1	1	1	1	1	13	AFROCELTS	REAL WORLD 81508/VERGIN			Seed
14	14	1	1	1	1	1	1	14	DANIEL O'DONNELL	DPTV MEDIA 9551			Classic Doubles: The Last Waltz/Follow Your Dream
15	15	1	1	1	1	1	1	15	VARIOUS ARTISTS	PUTUMAYO 209			Euro Lounge

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1	1	1	1	1	1	1	1	1	STACIE ORRICO	FORBFRONT/VERGIN 2589/CHORDANT [M]	NUMBER 1	3 Weeks At Number 1	Stacie Orrico
2	2	1	1	1	1	1	1	2	RANDY TRAVIS	WORD CURB/WARNER BROS 86236/WORD-CURB			Rise And Shine
3	3	1	1	1	1	1	1	3	VARIOUS ARTISTS	EMI CMG/WORD 80138/PROVIDENT			WOW Worship (Yellow)
4	4	1	1	1	1	1	1	4	NEWSBOYS	SPARROW 1763/CHORDANT			Adoration: The Worship Album
5	5	1	1	1	1	1	1	5	THIRD DAY	ESSENTIAL 1070/PROVIDENT			Offerings II: All I Have To Give
6	6	1	1	1	1	1	1	6	MERCYME	IND 80133/WORD-CURB [M]			Almost There
7	7	1	1	1	1	1	1	7	VARIOUS ARTISTS	EMI SPECIAL MARKETS/TIME LIFE 2010/CHORDANT			Worship Together: I Could Sing Of Your Love Forever
8	8	1	1	1	1	1	1	8	MICHAEL W. SMITH	REUNION 10074/PROVIDENT			Worship Again
9	9	1	1	1	1	1	1	9	MICHAEL W. SMITH	REUNION 10025/PROVIDENT			Worship
10	10	1	1	1	1	1	1	10	RELIENT K	GO TEE 2890/CHORDANT			Two Lefts Don't Make A Right... But Three Do
11	11	1	1	1	1	1	1	11	DONNIE MCCLURKIN	VERITY 43199/PROVIDENT			Donnie McClurkin... Again
12	12	1	1	1	1	1	1	12	SWITCHFOOT	SPARROW 1976/CHORDANT			The Beautiful Letdown
13	13	1	1	1	1	1	1	13	AVALON	SPARROW 2948/CHORDANT			The Very Best Of Avalon: Testify To Love
14	14	1	1	1	1	1	1	14	VARIOUS ARTISTS	EMI SPECIAL MARKETS/TIME LIFE 2011/CHORDANT			Worship Together: Be Glorified
15	15	1	1	1	1	1	1	15	VARIOUS ARTISTS	INTEGRITY 82336/WORD-CURB			iWorship: A Total Worship Experience
16	16	1	1	1	1	1	1	16	FFH	ESSENTIAL 10705/PROVIDENT			Ready To Fly
17	17	1	1	1	1	1	1	17	POINT OF GRACE	WORD-CURB/WARNER BROS 86251/WORD-CURB			24
18	18	1	1	1	1	1	1	18	VARIOUS ARTISTS	EMI CMG/PROVIDENT/WORD/SPARROW 9776/CHORDANT			WDW Hits 2003
19	19	1	1	1	1	1	1	19	GEORGE JONES	BANDIT/BNA 67063/CHORDANT			The Gospel Collection: George Jones Sings The Greatest Stories Ever Told
20	20	1	1	1	1	1	1	20	REBECCA ST. JAMES	FORBFRONT 2835/CHORDANT			Wait For Me: The Best From Rebecca St. James
21	21	1	1	1	1	1	1	21	JACI VELASQUEZ	WORD-CURB/WARNER BROS 86223/WORD-CURB			[Unspoken]
22	22	1	1	1	1	1	1	22	12 STONES	WIND UP 13069/PROVIDENT [M]			12 Stones
23	23	1	1	1	1	1	1	23	STEVEN CURTIS CHAPMAN	SPARROW 1762/CHORDANT			All About Love
24	24	1	1	1	1	1	1	24	NICHOLE NORDEMAN	SPARROW 1934/CHORDANT [M]			Woven & Spun
25	25	1	1	1	1	1	1	25	MERCYME	IND 86218/WORD-CURB			Spoken For
26	26	1	1	1	1	1	1	26	KIRK FRANKLIN	GOSPO CENTRIC 70037/PROVIDENT			The Rebirth Of Kirk Franklin
27	27	1	1	1	1	1	1	27	VARIOUS ARTISTS	REUNION 10076/PROVIDENT			Dove Hits 2003
28	28	1	1	1	1	1	1	28	P.O.D.	ATLANTIC 83496/WORD-CURB			Satellite
29	29	1	1	1	1	1	1	29	JARS OF CLAY	ESSENTIAL 10689/PROVIDENT			Furthermore: From The Studio, From The Stage
30	30	1	1	1	1	1	1	30	HEZEKIAH WALKER & THE LOVE FELLOWSHIP CRUSADE CHOIR	VERITY 43176/PROVIDENT [M]			Family Affair II: Live At Radio City Music Hall
31	31	1	1	1	1	1	1	31	VARIOUS ARTISTS	TODD & NAIL/BE/CF/FORBFRONT/SPARROW 1176/CHORDANT			X 2003: Experience The Alternative
32	32	1	1	1	1	1	1	32	THE CROSS MOVEMENT	BEC 2654/CHORDANT [M]			Holy Culture
33	33	1	1	1	1	1	1	33	RICH MULLINS	REUNION 10052/PROVIDENT			Here In America
34	34	1	1	1	1	1	1	34	VARIOUS ARTISTS	TIME LIFE/INTEGRITY 23952/WORD-CURB			Songs 4 Worship: Devotion
35	35	1	1	1	1	1	1	35	BISHOP T.D. JAKES AND THE POTTER'S HOUSE MASS CHOIR	OEXTERITY SOUNDS/EMI GOSPEL 0378/CHORDANT			A Wing And A Prayer
36	36	1	1	1	1	1	1	36	JUMPS	SPARROW 1992/CHORDANT			All The Time In The World
37	37	1	1	1	1	1	1	37	NICHOLE NORDEMAN	SPARROW 2850/CHORDANT [M]			Live At The Door
38	38	1	1	1	1	1	1	38	AUDIO ADRENALINE	FORBFRONT 0877/CHORDANT			Worldwide
39	39	1	1	1	1	1	1	39	DETRICK HADDON	TYSCOT/VERITY 43195/PROVIDENT [M]			Lost And Found
40	40	1	1	1	1	1	1	40	LIFEHOUSE	DREAMWORKS 450377/CHORDANT			Stanley Climbball

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1	1	1	1	1	1	1	1	1	VARIOUS ARTISTS	OMI/UTV 067763/UME	NUMBER 1/HOT SHOT DEBUT	1 Week At Number 1	Church: Songs Of Soul & Inspiration
2	2	1	1	1	1	1	1	2	VARIOUS ARTISTS	EMI CHRISTIAN/WORD/VERITY 43213/ZOMBA			WOW Gospel 2003
3	3	1	1	1	1	1	1	3	VICKIE WINANS	VERITY 43214/ZOMBA [M]			Bringing It All Together
4	4	1	1	1	1	1	1	4	DONNIE MCCLURKIN	VERITY 43194/ZOMBA			Donnie McClurkin... Again
5	5	1	1	1	1	1	1	5	SHEKINAH GLORY MINISTRY	KINGDDM 001/PGE [M]			Praise Is What I Do
6	6	1	1	1	1	1	1	6	SMOKIE NORFUL	EMI GOSPEL 20374 [M]			I Need You Now
7	7	1	1	1	1	1	1	7	KIRK FRANKLIN	GOSPO CENTRIC 70037/ZOMBA			The Rebirth Of Kirk Franklin
8	8	1	1	1	1	1	1	8	HEZEKIAH WALKER & THE LOVE FELLOWSHIP CRUSADE CHOIR	VERITY 43176/ZOMBA [M]			Family

THIS WEEK	LAST WEEK	2 WKS AGO	ARTIST	Title	Sales data compiled by Nielsen SoundScan
			Sales data compiled by Nielsen SoundScan		
			ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL		
			Sales data compiled by Nielsen SoundScan		
			ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL		
			Sales data compiled by Nielsen SoundScan		
			ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL		
1	1	2	METALLICA ♦ ¹³ ELEKTRA 61137/EEG (11.98/17.98)	Metallica	36 Weeks At Number 1
2	2	1	BOB MARLEY AND THE WAILERS ♦ ¹⁰ TUFF GONG/ISLAND 548304/IDJMG (12.98/18.98)	Legend	
3	3	7	COLDPLAY ▲ NETTWERK 20162/CAPITOL (11.98/17.98) [M]	Parachutes	
4	6	5	BOB SEGER & THE SILVER BULLET BAND ▲ ⁶ CAPITOL 30324 (10.98/15.98)	Greatest Hits	
5	4	6	KENNY CHESNEY ▲ ³ BNA 67976/RLG (12.98/18.98)	Greatest Hits	
6	7	14	EMINEM ▲ ⁸ WEB/AFTERMATH 490629/INTERSCOPE (12.98/18.98)	The Marshall Mathers LP	
7	5	4	RASCAL FLATTS ▲ LYRIC STREET 16501/HOLLYWOOD (11.98/18.98) [M]	Rascal Flatts	
8	8	8	TIM MCGRAW ▲ ³ CURB 77978 (12.98/18.98)	Greatest Hits	
9	11	10	JACK JOHNSON ▲ ENJOY/UNIVERSAL 860994/UMRG (18.98 CD) [M]	Brushfire Fairytales	
10	9	13	METALLICA ▲ ⁶ ELEKTRA 61137/EEG (11.98/18.98)	Master Of Puppets	
11	14	15	METALLICA ▲ ⁸ ELEKTRA 61137/EEG (11.98/18.98)	...And Justice For All	
12	10	11	LINKIN PARK ▲ ⁸ WARNER BROS. 47755 (12.98/18.98)	[Hybrid Theory]	
13	13	9	BEE GEES ▲ POLYDOR/UNIVERSAL 559220/UMRG (12.98/18.98)	One Night Only	
14	12	17	THE BEATLES ▲ ⁸ APPLE 29-25/CAPITOL (12.98/18.98)	1	
15	20	12	METALLICA ▲ ⁵ MEGAFONE/ELEKTRA 60399/EEG (11.98/18.98)	Ride The Lightning	
16	17	21	QUEEN ▲ ⁷ HOLLYWOOD 161265 (11.98/17.98)	Greatest Hits	
17	16	20	CELINE DION ▲ ⁶ All The Way...A Decade Of Song 550 MUSIC/EPIC (12.98 EQ/18.98)	All The Way...A Decade Of Song	
18			AC/DC ♦ ¹⁹ LEGACY 30276/EPIC (18.98 EQ CD)	Back In Black	
19	15	19	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	
20	25	24	SOUNDTRACK ▲ ⁷ O Brother, Where Art Thou? LOST HIGHWAY/MERCURY 170069/IDJMG (12.53/19.98)	O Brother, Where Art Thou?	
21	18	36	EMINEM ▲ WEB/AFTERMATH 490287/INTERSCOPE (12.98/18.98)	The Slim Shady LP	
22	19	23	DISTURBED ▲ ³ GIANT 4738/WARNER BROS. (11.98/17.98) [M]	The Sickness	
23	23	28	GOOD CHARLOTTE ● DAYLIGHT 65845/EPIC (13.98 EQ CD) [M]	Good Charlotte	
24	24	18	DIXIE CHICKS ♦ ¹² MONUMENT 68195/SONY (NASHVILLE) (10.98 EQ/17.98) [M]	Wide Open Spaces	
25	22	25	SHANIA TWAIN ▲ ¹⁹ MERCURY 538003/UMGN (12.98/18.98)	Come On Over	
26			VARIOUS ARTISTS ▲ ² Songs 4 Worship - Shout To The Lord INTEGRITY 6100/TIME LIFE (19.98 CD)	Songs 4 Worship - Shout To The Lord	
27	21	22	PINK FLOYD ♦ ¹⁵ Dark Side Of The Moon (SACD) CAPITOL 82736 (18.98 CD)	Dark Side Of The Moon (SACD)	
28	26	32	DEF LEPPARD ▲ ³ Vault - Greatest Hits 1980-1995 MERCURY 528718/IDJMG (11.98/18.98)	Vault - Greatest Hits 1980-1995	
29	29	25	ORIGINAL BROADWAY CAST RECORDING ● Mamma Mia! DECCA BROADWAY 53115 (18.98 CD)	Mamma Mia!	
30			HOT SHOT DEBUT		
30			TRAIN ▲ ² AWA/RE/COLUMBIA 69888/CRG (12.98 EQ/18.98)	Drops Of Jupiter	
31	33	40	ABBA ▲ ⁶ POLYDOR/UNIVERSAL 517007/UMRG (12.98/18.98)	Gold - Greatest Hits	
32	27	30	GUNS N' ROSES ♦ ¹⁵ GEPFEN 424148/INTERSCOPE (12.98/18.98)	Appetite For Destruction	
33			GREATEST GAINER		
33	43	42	LUTHER VANDROSS ● LEGACY/LV 66990/EPIC (10.98 EQ/17.98)	Greatest Hits	
34	30	29	JAMES TAYLOR ♦ ¹¹ WARNER BROS. 3113 (7.98/11.98)	Greatest Hits	
35	34	34	POISON ▲ CAPITOL 53375 (7.98/11.98)	Greatest Hits 1986-1996	
36	41		PHIL COLLINS ▲ ² FACE VALUE/ATLANTIC 83129/AG (10.98/17.98)	...Hits	
37	31	31	MICHAEL JACKSON ♦ ²⁸ EPIC 66073 (12.98 EQ/18.98)	Thriller	
38	35	41	KID ROCK ♦ ¹¹ TIP DOG/AVA 83119/AG (12.98/18.98) [M]	Devil Without A Cause	
39	28	16	STAINED ▲ F.I.P./ELEKTRA 62626/EEG (12.98/18.98)	Break The Cycle	
40	40	38	L'NYRD SKYNYRD ▲ The Best Of Lynyrd Skynyrd: 20th Century Masters The Millennium Collection MCA 111941 (6.98/11.98)	The Best Of Lynyrd Skynyrd: 20th Century Masters The Millennium Collection	
41	32	27	VAN MORRISON ▲ ⁴ The Best Of Van Morrison POLYDOR/UNIVERSAL 537459/UMRG (12.98/18.98)	The Best Of Van Morrison	
42	48	49	JOHNNY CASH ▲ LEGACY/COLUMBIA (NASHVILLE) 69739/SONY (NASHVILLE) (7.98 EQ/11.98)	16 Biggest Hits	
43	36	35	SIMON & GARFUNKEL ♦ ¹⁰ COLUMBIA 31230/CRG (10.98 EQ/17.98)	Greatest Hits	
44	44	50	SOUNDTRACK ▲ ² INTERSCOPE 48925 (12.98/18.98)	Moulin Rouge	
45	45		FRANK SINATRA ● Classic Sinatra: His Great Performances 1953-1960 CAPITOL 23502 (11.98/17.98)	Classic Sinatra: His Great Performances 1953-1960	
46			16 Biggest Hits		
46			WILLIE NELSON ▲ LEGACY/COLUMBIA (NASHVILLE) 88322/SONY (NASHVILLE) (7.98 EQ/11.98)	16 Biggest Hits	
47	42	39	BEASTIE BOYS ▲ ⁹ DEF JAM 527351/IDJMG (6.98/11.98)	Licensed To Ill	
48			Sublime		
48			SUBLIME ▲ ⁵ GASOLINE ALLEY 111413/MCA (12.98/18.98)	Sublime	
49	37	33	JIMI HENDRIX ▲ Experience Hendrix: The Best Of Jimi Hendrix EXPERIENCE HENDRIX 111671/MCA (12.98/18.98)	Experience Hendrix: The Best Of Jimi Hendrix	
50	39	43	MADONNA ♦ ¹⁰ SIRE 26540/WARNER BROS. (13.98/18.98)	The Immaculate Collection	

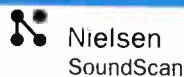
THIS WEEK	LAST WEEK	2 WKS AGO	ARTIST	Title	Sales data compiled by Nielsen SoundScan
			Sales data compiled by Nielsen SoundScan		
			ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL		
			Sales data compiled by Nielsen SoundScan		
			ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL		
			Sales data compiled by Nielsen SoundScan		
			ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL		
1	NEW		GILLIAN WELCH ACONY 0305 (18.98 CD)	Soul Journey	1 Week At Number 1
2	6	1	REVIS EPIC 86514 (9.98 EQ CD)	Places For Breathing	
3	1	5	CRAIG MORGAN BROKEN BOW 7767 (13.98 CD)	I Love It	
4			DAVE GAHAN MUTE/REPRISE 48471/WARNER BRDS. (18.98 CD)	Paper Monsters	
5	2	6	KEM MOTOWN 067516/UMRG (8.98/12.98)	Kemistry	
6	7	3	ROONEY GEPFEN 00742/INTERSCOPE (9.98 CD)	Rooney	
7			EELS DREAMWORKS 00033/INTERSCOPE (18.98 CD)	Shootenanny!	
8	3	7	MAROON 5 OCTONE 5001 (11.98 CD)	Songs About Jane	
9	39	35	GREATEST GAINER		
9	39	35	JIM BELUSHI, DAN AYKROYD HAVE LOVE 8720 (11.98 CD)	Have Love Will Travel	
10	4	4	VICKIE WINANS VERITY 43214/ZOMBA (11.98/18.98)	Bringing It All Together	
11	9	2	JEFF BATES RCA (NASHVILLE) 67071/RLG (11.98/17.98)	Rainbow Man	
12			BUDDY GUY SILVERTONE 41843/ZOMBA (18.98 CD)	Blues Singer	
13	8		LILLIX MAVERICK 48323/WARNER BRDS. (12.98 CD)	Falling Uphill	
14	5	11	BOWLING FOR SOUP SILVERTONE JIVE 41819/ZOMBA (12.98 CD)	Drunk Enough To Dance	
15	24	28	PETER CINCOTTI CONCORD 2159 (18.98 CD)	Peter Cincotti	
16	11	8	ROY HARGROVE PRESENTS THE RH FACTOR VERVE 065192/AG (12.98 CD)	Hard Groove	
17	14	12	CHANTAL KREVIAZUK COLUMBIA 86482/CRG (19.98 EQ CD)	What If It All Means Something	
18	12		SMILE EMPTY SOUL THROBACID/LAVA 8333/AG (12.98 CD)	Smile Empty Soul	
19	10	9	HITMAN SAMMY SAM ROCKY ROAD/CDDLPARK 06309/UMRG (12.98 CD)	Step Daddy	
20	33	38	REGINA CARTER VERVE 06554/AG (18.98 CD)	Paganini: After A Dream	
21			GEORGE LOPEZ OGLID 89133 (18.98 CD)	Team Leader	
22			DUSTY DRAKE WARNER BROS. (NASHVILLE) 48051/WRN (18.98 CD)	Dusty Drake	
23	16	13	KINDRED THE FAMILY SOUL HIDDEN BEACH 86491/EPIC (13.98 EQ CD)	Surrender To Love	
24	15	16	12 STONES WIND-UP 13069 (17.98 CD)	12 Stones	
25	25	19	SHEKINAH GLORY MINISTRY KINGDOM 001/PGE (11.98/17.98)	Praise Is What I Do	
26	19	30	TAKING BACK SUNDAY VICTORY 176 (12.98 CD)	Tell All Your Friends	
27	17	10	DWELE VIRGIN 80919 (9.98 CD)	Subject	
28	18	18	JUANES ▲ ² SIRIUS 1175/UNIVERSAL LATIN (16.98 CD)	Un Dia Normal	
29	13	14	SMOKIE NORFUL EMI 000PEL 4874 (18.98/16.98)	I Need You Now	
30	23	26	LIZZ WRIGHT VERVE 58953/AG (12.98 CD)	Salt	
31	28	33	INTERPOL MADADOR 55 (18.98 CD)	Turn On The Bright Lights	
32	31	37	HOT HOT HEAT SLIP POP 488 (13.98 CD)	Make Up The Breakdown	
33	26	31	NICHOLE NORDEMAN SPARROW 51904 (18.98 CD)	Woven & Spun	
34	21	20	SENSES FAIL From The Depths Of Dreams (EP) DRIVE-THRU 000155/MCA (8.98 CD)	From The Depths Of Dreams (EP)	
35	20	25	GRUPO BRYNDIS DISA 72695 (18.98 CD/DVD)	Memorias	
36	37	22	GRUPO MOJADO UNIVISION 310112/UG (14.98 CD)	30 Inolvidables	
37	29	23	54TH PLATOON FUBU 9001 (15.98 CD)	All Or N.O.thin	
38	30		HEZEKIAH WALKER & THE LOVE FELLOWSHIP CRUSADE CHOIR VERITY 43176/ZOMBA (11.98/17.98)	Family Affair II: Live At Radio City Music Hall	
39	35	24	CONJUNTO PRIMAVERA FONOVISA 35078/UG (14.98 CD)	Nuestra Historia	
40	34	41	SYLEENA JOHNSON JIVE 41815/ZOMBA (11.98/17.98)	Chapter 2: The Voice	
41	41		PEPE AGUILAR UNIVISION 310113/UG (16.98 CD)	Y Tenerte Otra Vez	
42	22		MARY FAHL ODYSSEY 8002/SONY CLASSICAL (12.98 EQ CD)	The Other Side Of Time	
43			JOSH KELLEY HOLLYWOOD 16237 (19.98 CD)	For The Ride Home	
44	47		DAVID WAXMAN ULTRA 1165 (21.98 CD)	Ultra.Trance:2	
45	32	27	THE NEW PORNOGRAPHERS MADADOR 551 (16.98 CD)	Electric Version	
46	40	29	BRONCO FONOVISA 35078/UG (14.98 CD)	30 Inolvidables	
47	49		RA REPUBLIC/UNIVERSAL 066093/UMRG (12.98 CD)	From One	
48			LA LEY WEA ROCK 60225/WARNER LATINA (17.98 CD)	Libertad	
49	27	15	HECTOR & TITO VI 450583 (22.98 CD)	La Historia Live	
50			ACEYALONE DECON 27642 (18.98 CD)	Love & Hate	

THIS WEEK	LAST WEEK	2 WKS AGO	ARTIST	Title	Sales data compiled by Nielsen SoundScan
			Sales data compiled by Nielsen SoundScan		
			ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL		
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			ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL		
			Sales data compiled by Nielsen SoundScan		
			ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL		
1	NEW		NUMBER 1 / HOT SHOT DEBUT 1 Week At Number 1		
1			VARIOUS ARTISTS SIDE ONE DUMMY 71237 (8.98 CD)	Vans Warped Tour 2003 Compilation	
2	1	2	LIL JON & THE EAST SIDE BOYZ ● Kings Of Crunk BME 2370/TVT (13.98/17.98)	Kings Of Crunk	
3			GILLIAN WELCH ACONY 0305 (18.98 CD) [M]	Soul Journey	
4	3	1	ALKALINE TRIO VAGRANT 381 (12.98 CD)	Good Mourning	
5	2	4	VARIOUS ARTISTS EPITAPH 86673 (7.98 CD)	Punk -O- Rama 8	
6	6	8	CRAIG MORGAN BROKEN BOW 7767 (13.98 CD) [M]	I Love It	
7	4	3	MANNHEIM STEAMROLLER/C.W. MCCALL AMERICAN GRAMMOPHONE 1776 (16.98 CD)	American Spirit	
8	7	7	MOBB DEEP LANDSPEED 92227/KOCH (14.98 CD)	Free Agents: The Murda Mix Tape	
9	5	6	NOFX FAT WRECK CHORDS 657 (14.98 CD)	The War On Errorism	
10	26	25	GREATEST GAINER		
10	26	25	JIM BELUSHI, DAN AYKROYD HAVE LOVE 89200 (18.98 CD) [M]	Have Love Will Travel	
11	9	10	BLACK LABEL SOCIETY SPITFIRE 15091 (18.98 CD)	The Blessed Hellride	
12	8	5	EARTH, WIND & FIRE KALIMBA 973002 (18.98 CD)	Promise	
13	16	21	PETER CINCOTTI CONCORD 2159 (18.98 CD) [M]	Peter Cincotti	
14	10	9	JOHN HIATT & THE GONERS NEW WEST 6445 (18.98 CD)	Beneath This Gruff Exterior	
15			GEORGE LOPEZ OGLID 89133 (18.98 CD) [M]	Team Leader	
16	18	16	SHEKINAH GLORY MINISTRY KINGDOM 001/PGE (11.98/17.98) [M]	Praise Is What I Do	
17	13	22	TAKING BACK SUNDAY VICTORY 176 (12.98 CD) [M]	Tell All Your Friends	
18	19	24	INTERPOL MADADOR 55 (18.98 CD) [M]	Turn On The Bright Lights	
19	22	28	HOT HOT HEAT SUB POP 70599 (12.98 CD) [M]	Make Up The Breakdown	
20	11	11	SOUNDTRACK TOMMY BOY 1568 (19.98 CD)	Queer As Folk: The Third Season	
21	12	12	B.G. CHOPPA CITY/N THE PAINT 8465/KOCH (18.98 CD)	Livin' Legend	
22	14	18	VARIOUS ARTISTS SIDE ONE DUMMY 71236 (8.98 CD)	Atticus: Dragging The Lake II	
23	20	17	54TH PLATOON FUBU 9001 (15.98 CD) [M]	All Or N.O.thin	
24	27	37	NICKEL CREEK SUG		

JUNE 21
2003

Billboard® TOP INTERNET ALBUM SALES™

Sales data and internet sales reports compiled by

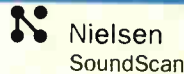


THIS WEEK	LAST WEEK	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	BILLBOARD 200 RANK
1		VARIOUS ARTISTS	SIDE ONE DUMMY 71237	NUMBER 1 Vans Warped Tour 2003 Compilation	21
2		METALICA	ELEKTRA 62853/VEEG	St. Anger	1
3	1	LED ZEPPELIN	ATLANTIC 83638/AG	How The West Was Won	9
4		JEWEL	ATLANTIC 83638/AG	0304	2
5		TRAIN	COLUMBIA 86593/CRG	My Private Nation	6
6	4	NORAH JONES ▲	BLUE NOTE 32088 [M]	Come Away With Me	11
7	5	SENSES FAIL	DRIVE THRU 000155/MCA [M]	From The Depths Of Dreams (EP)	-
8		REGINA CARTER	VERVE 063554/VG [M]	Paganini: After A Dream	-
9		GILLIAN WELCH	ACONY 0305 [M]	Soul Journey	107
10	11	COLDPLAY ▲	CAPITOL 40504*	A Rush Of Blood To The Head	16
11	9	EVANESCENCE ▲	WIND-UP 13063	Fallen	4
12	6	CHER	GEFFEN/MCA/WARNER BROS. 73852/WARNER STRATEGIC MARKETING	The Very Best Of Cher	12
13	12	JACK JOHNSON	MDONSHINE CONSPIRACY/UNIVERSAL 075012*/UMRG	On And On	17
14		PEARL JAM	EPIC 90189	State College, PA: May 3rd, 2003	-
15	8	KELLY CLARKSON ▲	RCA 68159/RMG	Thankful	10
16	14	THE EARLY NOVEMBER	DRIVE-THRU 060081/MCA	For All Of This (EP)	-
17	15	THE WHITE STRIPES ●	THIRD MAN 27148*/V2	Elephant	20
18	13	BUCK HOWDY	PRAIRIE DOG 407 [M]	Skidaddle!	-
19	21	SOUNDTRACK	WARNER SUNSET/MAVERICK 48411/WARNER BROS	The Matrix Reloaded: The Album	19
20		LUCINDA WILLIAMS	LOST HIGHWAY 170355	World Without Tears	114
21		LONESTAR	BNA 67076/RLG	From There To Here: Greatest Hits	7
22	7	MANNHEIM STEAMROLLER/C.W. MCCALL	AMERICAN GRAMAPHONE 1776	American Spirit	133
23	20	WEIRD AL YANKOVIC	WAY MOBY/DOLBY/CA 31294/ZOMBA	Poodle Hat	47
24		FLEETWOOD MAC	REPRISE 48394/WARNER BROS	Say You Will	43
25		50 CENT ▲	SHADY/AFTERMATH 493544*/INTERSCOPE	Get Rich Or Die Tryin'	3

JUNE 21
2003

Billboard® TOP SOUNDTRACKS™

Sales data compiled by



THIS WEEK	LAST WEEK	TITLE	IMPRINT & NUMBER/DISTRIBUTING LABEL
1	2	2 FAST 2 FURIOUS	1 Week At Number 1 DISTURBING THA PEACE/DEF JAM SOUTH 000426*/IDJMG
2	1	THE LIZZIE MCGUIRE MOVIE	WALT DISNEY 860080
3	3	THE MATRIX RELOADED: THE ALBUM	WARNER SUNSET/MAVERICK 48411/WARNER BROS.
4	4	AMERICAN IDOL SEASON 2: ALL-TIME CLASSIC AMERICAN LOVE SONGS ●	RCA 51169/RMG
5	5	CHICAGO ▲	EPIC 87018
6	6	LIZZIE MCGUIRE ●	BUENA VISTA 860791/WALT DISNEY
7	7	8 MILE ▲	SHADY 493508*/INTERSCOPE
8	8	HOLES	WALT DISNEY 860092
9	11	O BROTHER, WHERE ART THOU? ▲	LOST HIGHWAY/MERCURY 170669/IDJMG
10	10	DAREDEVIL: THE ALBUM ●	WIND-UP 13079
11	9	AMERICAN DREAMS: 1963-1964	HIP-D 000231/UME
12	17	A WALK TO REMEMBER ●	EPIC 86311
13	14	DISNEY'S LILO & STITCH ●	WALT DISNEY 860734
14	21	FINDING NEMO	WALT DISNEY 860078
15	12	CRADLE 2 THE GRAVE ●	BLOODLINE/DEF JAM 063615*/IDJMG
16	16	MOULIN ROUGE ▲	INTERSCOPE 493035
17	20	SHREK ▲	DREAMWORKS 450305/INTERSCOPE
18	13	DOWN WITH LOVE	WMG SOUNDTRACKS/REPRISE 48480/WARNER BROS.
19	18	SWEET HOME ALABAMA	HOLLYWOOD 162264
20	19	SPIRIT: STALLION OF THE CIMARRON	A&M 493304/INTERSCOPE
21	15	QUEER AS FOLK: THE THIRD SEASON	TOMMY BOY 1568
22		THE PIANIST	SONY CLASSICAL 87739
23	24	WHAT A GIRL WANTS	ATLANTIC 83641/AG
24		BLUE COLLAR COMEDY TOUR: THE MOVIE	WARNER BROS. (NASHVILLE) 48424/WRN
25		BEND IT LIKE BECKHAM	MILAN 36010

Top Internet Album Sales reflects physical albums ordered through Internet merchants, based on data collected by Nielsen SoundScan. Unlike most Billboard album charts, catalog titles are included on the Internet and Soundtrack charts. ● Albums with the greatest sales gain this week. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro). △ Certification of 200,000 units (Platino). △△ 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 21
2003

Billboard® ARTIST INDEX™

Chart Codes:
ALBUMS
 The Billboard 200 (B200)
 Bluegrass (BG)
 Blues (BL)
 Classical (CL)
 Classical Crossover (CX)
 Contemporary Christian (CC)
 Country (CA)
 Country Catalog (CCA)
 Electronic (EA)
 Gospel (GA)
 Heatseekers (HS)
 Holiday (HOL)
 Independent (IND)
 Internet (INT)
 Jazz (JZ)
 Contemporary Jazz (CJ)
 Latin Albums (LA)
 Latin: Latin Pop (LPA)
 Latin: Regional Mexican (RMA)
 Latin: Tropical/Salsa (TSA)
 New Age (NA)
 Pap Catalog (PCA)
 R&B/Hip-Hop (RBA)
 R&B/Hip-Hop Catalog (RBC)
 Reggae (RE)
 World Music (WM)
 -SINGLES-
 Hot 100 (H100)
 Hot 100 Airplay (HA)
 Hot 100 Singles Sales (HSS)
 Adult Contemporary (AC)
 Adult Top 40 (A40)
 Country (CS)
 Country Singles Sales (CSS)
 Dance/Club Play (DC)
 Dance/Sales (DS)
 Hot Latin Tracks (LT)
 Latin: Latin Pop (LPS)
 Latin: Regional Mexican (RMS)
 Latin: Tropical/Salsa (TSS)
 R&B Hip-Hop (RBH)
 R&B Hip-Hop Airplay (RA)
 R&B Hip-Hop Singles Sales (RS)
 Rap Tracks (RP)
 Mainstream Rock (RO)
 Madem Rock (MO)
 Top 40 Tracks (T40)
 Rankings from biweekly charts are listed in italics during a chart's unpublished week.

1st Infantry: RS 59
 12 Stones: CC 22; HS 24
 2Pac: RBA 59; RBC 3, 5, 8, 9; H100 92; RA 41; RBH 43; RP 27
 3 Doors Down: B200 59; A40 3; H100 13; HA 14; MO 27; RC 9, 15; T40 9
 30 Dirty Junkies: DC 25
 50 Cent: B200 3, 68; INT 25; RBA 4, 20; H100 1, 3, 18, 48; HA 1, 3, 17, 44; HSS 30, 57; RA 1, 3, 22, 29, 37, 48, 51; RBH 2, 3, 19, 30, 37, 51, 55, 85; RP 1, 2, 8, 11, 21; RS 10, 31; T40 5, 13, 15
 54th Platoon: HS 37; IND 23; RBA 41
 702: RBA 95; RA 58; RBH 59; RS 70
 2002: NA 14
 !!! (Chk Chk Chk): DS 16; HSS 33

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 Aaliyah: B200 187; RBA 66; H100 50, 67; HA 61, 66; HSS 5; RA 24, 35; RBH 23, 33; RS 5
 Minda Abair: C 7
 Abba: PCA 31
 Ab-Live: RA 60; RBH 58; RS 40
 AC/DC: PCA 18
 Aceyalone: HS 50; IND 31
 Yolanda Adams: GA 16, 27
 Trace Adkins: CA 34; CS 21
 AF1: B200 73; MO 30
 Afroelctz: WM 13
 Antonio Aguilar: LA 52
 Pepe Aguilar: HS 41; LA 9; RMA 6; LPS 11; LT 8; RMS 19
 Christina Aguilera: B200 37; A40 37; AC 5; H100 24; HA 23; HSS 37; T40 11
 Clay Aiken: HSS 1, 6, 19
 Air Supply: B200 186
 Akwid: RMS 40
 Alabama: CA 32
 ALC: GA 30
 The Alchemist: RS 59
 Alkaline Trio: B200 111; IND 4
 The All-American Rejects: B200 56; H100 71; HA 74; MO 32; T40 33
 Gary Allan: CA 44
 Amethystium: NA 7
 Tori Amos: DC 40; DS 17
 Anastacia: DC 33
 Sunshine Anderson: DC 12
 Jessica Andrews: B200 158; CA 21
 Los Angeles De Charly: LA 15; RMA 9
 Marc Anthony: TSA 7; TSS 8
 Tina Arena: DC 6; DS 13
 Ricardo Arjona: LA 47; LPA 20; LPS 14; LT 19; TSS 37
 Armor For Sleep: IND 41
 Aromas: RMS 58
 Ashanti: B200 142; RBA 83, 87; H100 10, 40; HA 10, 35; HSS 36; RA 7, 34; RBH 7, 35; RP 9; RS 7; T40 21, 34
 Los Askis: LA 61
 The Ataris: B200 118; MO 21
 ATB: DC 45
 Rodney Atkins: CS 60
 Natacha Atlas: DC 49
 Aubrey: DC 35
 Audio Adrenaline: CC 38; HSS 67
 Audiostave: B200 38; A40 27; H100 35; HA 32; MO 4; RO 1, 29
 Sherrie Austin: CS 48
 Avalon: B200 194; CC 13
 Aventura: TSA 9
 Dan Aykroyd: B200 166; BL 2; HS 9; IND 10

-B-
 B2K: B200 148; RBA 54; RA 64; RBH 63
 Baby: RBA 93; H100 78; RA 65; RBH 66; T40 36
 Baby Anne: EA 18
 Baby Diva: HSS 59; RS 42
 Bacilos: TSS 39
 The Bad Plus: JZ 17
 Erykah Badu: HSS 58; RS 37
 Becky Baeling: DC 2
 Baha Men: WM 12
 Anita Baker: RBA 69
 Marcia Ball: BL 7
 Banda El Recodo: LA 27; RMA 15; LT 16; RMS 3
 Banda Machos: LA 27; RMA 15
 Banda Tierra Blanca: RMS 27
 David Banner: B200 27; RBA 2; H100 58; HA 55; HSS 63; RA 21; RBH 21; RP 17; RS 25
 Buju Banton: RE 7
 Pancho Barraza: IND 38; LA 16; RMA 10; RMS 36
 Jeff Bates: B200 185; CA 27; HS 11; CS 10; H100 64; HA 60
 The Beach Boys: PCA 19
 Beanie Sigel: RS 49
 Walter Beasley: C 12
 Beastie Boys: PCA 47
 The Beatles: PCA 14
 Daniel Bedingfield: B200 58; A40 17; AC 3; DC 9; DS 1; H100 22; HA 25; HSS 11; T40 22
 Bee Gees: B200 169; PCA 13
 Beenie Man: RE 9
 Graciela Beltran: LT 43; RMS 30
 Jim Belushi: B200 166; BL 2; HS 9; IND 10
 Vince Benedetti: JZ 25
 Tony Bennett: JZ 6
 Dierks Bentley: CS 26; CSS 4; H100 90; HSS 16
 B.G.: IND 21; RBA 56
 Big "C": RS 50
 Big Daddy Kane: RS 61
 Big Moe: IND 29; RBA 33
 James Bignon & The Deliverance Mass Choir: GA 20
 Big T: RA 71; RBH 74
 Big Tigger: H100 16; HA 18; HSS 21; RA 12; RBH 9; RS 1; T40 37
 David Bisbal: LPS 27, 38; LT 46
 Black Eyed Peas: H100 54; HA 53; RBH 91; T40 23
 Black Label Society: B200 180; IND 11; RO 12
 Bobby "Blue" Bland: BL 13
 Blaque: RS 71
 Mary J. Blige: RBC 16
 Blue Man Group: A40 40
 Andrea Bocelli: CL 2, 10; CX 6
 Bond: B200 178; CX 2
 Bone Crusher: B200 44; RBA 6; H100 26; HA 24; HSS 31; RA 10; RBH 11; RP 6; RS 8
 Bone Thugs-N-Harmony: RBA 98; RBC 10
 Boomkat: HSS 34
 Bowling For Soup: B200 198; HS 14
 Bow Wow: RA 65; RBH 66
 Boy Big: RS 60
 Michelle Branch: A40 13; AC 4; H100 38; HA 39; T40 17
 Jim Brickman: NA 6
 Sarah Brightman: CX 7, 8
 Bronco: HS 46; LA 11; RMA 7
 Garth Brooks: CA 60; CCA 18
 Brooks & Dunn: CCA 10, 22; CS 9; H100 51; HA 48
 BT: DC 24; HSS 71
 Michael Buble: B200 164
 Joe Budden: H100 43; HA 46; HSS 25; RA 18; RBH 16; RP 10; RS 9

-C-
 Jimmy Buffett: B200 33; CS 31
 Los Bukis: LA 4, 33; RMA 2, 20
 Busta Rhymes: B200 99; RBA 23; H100 4; HA 4; RA 8, 51; RBH 8, 55; RP 4; RS 69; T40 8
 Juanita Bynum: GA 24
 Tracy Byrd: CS 17
 Jorge Luis Cabrera: LT 32; RMS 9
 Byron Cage: GA 15
 Chris Castle: B200 119; CA 16; CS 14; H100 74; HA 73
 Kimberly Caldwell: HSS 1, 6
 Cam'ron: B200 103; RBA 18
 Nick Cannon: HSS 72; RS 65
 Blu Cantrell: H100 85; HSS 12; RS 18
 Capone -N- Noreaga: RS 53
 Mariah Carey: DS 3; H100 4; HA 4; HSS 17; RA 8; RBH 8; RP 4; RS 47, 69; T40 8
 Caribbean Pulse: RE 14
 Vanessa Carlton: A40 8; AC 10, 16; H100 46; HA 51; T40 35
 Jose Carreras: C 8
 Rodney Carrington: CA 33
 Jeff Carson: CS 54
 Deana Carter: CA 50; CS 38
 Regina Carter: HS 20; INT 8; JZ 4
 Johnny Cash: B200 105; CA 13, 72; CCA 7; PCA 42
 Rosanne Cash: CA 51
 Kevin Cadogan: TSS 6
 Cee-Lo: RBH 97
 Chanticleer: CL 9
 Steven Curtis Chapman: CC 23
 J.C. Chasez: HSS 61
 Chayanne: LA 44; LPA 17
 Cher: B200 12; INT 12
 Cherish: H100 57; HA 65; HSS 8; RA 42; RBH 39; RP 18; RS 3; T40 38
 Kenny Chesney: B200 65; CA 6; CCA 1; PCA 5; CS 19, 22; H100 79
 Chevelle: B200 91; H100 73; HA 72; MO 2; RO 7
 The Chieftains: CA 70; WM 9
 Chingy: H100 31; HA 29; HSS 56; RA 20; RBH 20; RP 7; RS 29
 Choppa: RBA 85; RS 55
 Christafari: RE 15
 Charlotte Church: CX 4, 14
 Peter Cincotti: B200 199; HS 15; IND 13; JZ 2
 Cirque Du Soleil: WM 3
 C-lanae: RS 75
 Corey Clark: HSS 1, 6
 Maurette Brown Clark: GA 23
 Terri Clark: CA 35; CS 33
 Stanley Clarke: C 14
 Kelly Clarkson: B200 10; INT 15; A40 30; H100 17; HA 16; T40 6
 Willie Clayton: BL 9; RBA 89
 Patsy Cline: CCA 13
 Clipse: RBA 70; RA 60; RBH 58; RS 40, 70
 Tammy Cochran: CS 8
 Cold: B200 50; H100 88; HSS 40; MO 9; RO 8
 Roscoe P. Coldchain: RA 60; RBH 58; RS 40
 Coldplay: B200 16; INT 10; PCA 3; A40 5; DC 36; H100 34; HA 37; MO 20; T40 24
 Natalie Cole: JZ 12
 Nat King Cole: JZ 16
 Phil Collins: PCA 26; AC 6
 Colourful Karma: DC 38
 Common: HSS 48; RS 37
 Conjunto Primavera: HS 39; LA 8; RMA 5; LT 13; RMS 1
 Control: LT 31; RMS 10

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 Ry Cooder: LA 31; LPA 12; WM 5
 Cooler Kids: HSS 62
 Deborah Cooper: DC 19
 Costumero: LT 39; RMS 16
 Counting Crows: B200 197; A40 8; AC 16; H100 46; HA 51; T40 35
 Deborah Cox: DC 7
 El Coyote Y Su Banda Tierra Santa: LA 36; LT 29; RMS 7
 Elvis Crespo: TSA 8
 The Cross Movement: CC 32
 Sheryl Crow: A40 14; AC 13, 19; CSS 1; H100 21; HA 30; HSS 2
 The Crusaders: C 5
 Anthony Cruz: TSS 35
 Celia Cruz: LA 38; TSA 2, 13
 Cuisillos De Arturo Macias: LA 49
 Billy Currington: CS 39
 Cusco: NA 12
 Billy Ray Cyrus: CA 68
 Da Brat: H100 57; HA 65; HSS 8; RA 42; RBH 39; RP 18; RS 3; T40 38
 Amy Dalley: CS 30
 Miles Davis: JZ 9
 Kiley Dean: RBH 75
 Debra: RBH 81
 Def Leppard: PCA 28
 Deftones: B200 28; MO 10; RO 17
 Jack DeJohnette: JZ 13
 Deterium: DC 32
 Julia Demato: HSS 1, 6
 John Denver: CCA 15
 Terra Deva: DC 38
 Louie DeVito: EA 6, 20; IND 42
 Diamond Rio: B200 113; CA 14; CS 4; H100 41; HA 36
 Die Trying: MO 38; RO 37
 Ani DiFranco: IND 35
 Celine Dion: B200 25; PCA 17; AC 2, 22
 The Diplomats: B200 103; RBA 18
 Dirty: RBA 100
 Disturbed: B200 174; PCA 22; MO 40; RO 14, 32
 Dixie Chicks: B200 70; CA 7; CCA 5, 9; PCA 24; CS 50; CSS 5; HSS 18
 DJ Irene: EA 12
 DJ Kayslay: B200 61; RBA 13
 DJ Tiesto: EA 4
 DMX: RBC 22
 Placido Domingo: C 8
 Dominic: TSS 23
 The Donnas: B200 196; HSS 65
 Donnie: RBA 62
 doubleDrive: RO 23
 Rob Dougan: EA 16
 Dru Hill: RBA 51; DC 31; H100 77; RA 28; RBH 27
 Duelo: LA 63; RMS 26, 37
 Duoeto Voces Del Rancho: RMS 39
 George Duke: C 25
 Dwele: HS 27; RBA 34
 Christian Dwiigins: EA 21
 Eagles: A40 39; AC 12
 The Early November: INT 16
 Earth, Wind & Fire: B200 184; IND 12; RBA 28; RA 72; RBH 77
 Easy Star All-Stars: RE 10

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 eels: B200 145; HS 7
 Electric Six: EA 7; IND 47
 Elephant Man: RBH 83; RS 64
 Valentin Elizalde: RMS 21
 Missy "Misdemeanor" Elliott: B200 115; RBA 39; DS 19; RA 47; RBH 48; RS 71, 74
 Richard Elliot: JZ 8
 Emerson Drive: CA 53; CS 36
 Eminem: B200 51; PCA 6, 21; RBA 21; RBC 1, 7; H100 60; HA 59; RA 51; RBH 55, 85; T40 25
 Erasure: DS 20
 Evanescence: B200 4; INT 11; A40 7; H100 6; HA 6; MO 7; RO 16; T40 1
 Sara Evans: CS 23
 Eve 6: MO 26
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 Fabolous: B200 40; RBA 12; H100 5, 37, 40; HA 5, 34, 35; HSS 48; RA 4, 13, 34; RBH 4, 13, 35; RP 3, 9; RS 19, 26; T40 16, 34
 Mary Fahl: HS 42
 Ralph Falcon: DC 18
 Fantasy: DS 15
 Fat Joe: H100 66; HA 64; RA 75; RBH 67; T40 30
 Jose Feliciano: LA 18; LPA 7; LPS 13; LT 17
 Ibrahim Ferrer: LA 24; TSA 1; WM 2
 Tiziano Ferro: LA 39; LPA 14; LPS 7; LT 9; TSS 25
 FFH: CC 16
 Field Mob: RBA 67; HSS 75; RBH 97; RS 57
 Fiend: IND 36; RBA 55
 Finch: B200 134
 Fischerspooner: EA 25; DC 27
 Five For Fighting: AC 15
 Fleetwood Mac: B200 43, 163; INT 24; A40 29; AC 14
 The FlipMode Squad: H100 4; HA 4; RA 8; RBH 8; RP 4; RS 69; T40 8
 Floetry: B200 84; RBA 15; H100 28; HA 26; RA 9; RBH 10
 Juan Diego Florez: CL 14
 Joseph Fonseca: TSS 16
 Foo Fighters: B200 109; H100 81; MO 8; RO 19
 Fourplay: C 23
 Foxy Brown: RBH 84
 Mario Frangoulis: CX 10
 Frankie J: B200 57; RBA 36; AC 25; H100 19; HA 22; HSS 9; RBH 88; RS 4; T40 14; TSS 36
 Kirk Franklin: CC 26; GA 7; RBA 80
 Free: RA 54; RBH 50
 Russ Freeman: C 4; IND 32
 Freeway: RBA 38; H100 100; HSS 69; RA 46; RBH 44; RS 24, 49
 Fruburn & Urik: DC 20
 Bill Frisell: JZ 18
 Jackie Ray Frost: HSS 53; RBH 96; RS 28
 Full Gospel Baptist Church Fellowship Women's Mass Choir: GA 35
 Nelly Furtado: LPS 10; LT 11
-G-
 Kenny G: C 6
 Juan Gabriel: LT 35; RMS 17
 Dave Gahan: B200 127; HS 4; DC 37; DS 7; HSS 44
 Manuel Galban: LA 31; LPA 12; WM 5
 Gang Starr: RS 60
 Ashley Gearing: CS 57
 Georgia Mass Choir: GA 19
 Ghostland: DC 49
 Vince Gill: CA 40; CS 34
 Billy Gilman: CA 41
 Ginuwine: B200 30; RBA 7; H100 53, 78; HA 49; RA 14;

RBH 14; T40 36
Dana Glover: A40 31
Goapele: RBH 90
Godsmack: B200 46; MO 34; RO 5
Goldfrapp: EA 19
Fabian Gomez: LT 36; RMS 13
Good Charlotte: B200 36; PCA 23; MO 35
Goo Goo Dolls: A40 12
Glenn Gould: C 7
Joshua Gracin: HSS 1, 6
Grafic International: HSS 53; RBH 96; RS 28
El Gran Combo De Puerto Rico: LT 44; TSS 1
Nathan Granner: CX 12
El Gran Silencio: LT 35; RMS 17
Natalie Grant: AC 26
Dobie Gray: A40 2; AC 1; H100 15; HA 15; T40 12
Al Green: RBC 19
Pat Green: CS 44
Vivian Green: B200 168; RBA 29; DS 42; H100 96; HSS 23;
RA 38, 63; RBH 40, 64; RS 41
Lee Greenwood: CSS 7
El Gringo De La Bachata: TSS 38
Josh Groban: B200 90; CX 1, 3; AC 27
Groove Armada: DC 12
Grupo Bryndis: H5 35; LA 6, 65; RMA 3; RMS 25
Grupo Mojado: H5 36; LA 7; RMA 4
Grupo Montez De Durango: LT 41; RMS 18
Guns N' Roses: PCA 32
Buddy Guy: B200 188; BL 3; HS 12
Nee-Nee Gwynn: HSS 59; RS 42

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Deitrick Haddon: CC 39; GA 12
El Halcón De La Sierra: RMS 34
Daryl Hall John Oates: IND 30; AC 17
Fred Hammond: GA 17
Jennifer Hanson: CS 42
The Happy Boys: EA 15
Roy Hargrove: C 2; H5 16; RBA 40
Ben Harper: B200 110
Havoc: RS 59
H.A.W.K.: RA 71; RBH 74
Heather Headley: B200 79; RBA 17; H100 69; HA 69; RA
23; RBH 25
Hector & Tito: H5 49; LA 13; LPA 6; TSS 22
Pete Heller: DC 50
Hemstock & Jennings: DC 8; DS 10
Jimi Hendrix: PCA 49
Eddy Herrera: TSS 5, 32
John Hiatt & The Goners: IND 14
Faith Hill: B200 165; CA 23; CCA 16; AC 8, 9; CS 37
Hitman Sammy Sam: H5 19; RBA 45; RBH 73; RS 45
Darwin Hobbs: GA 38
Loleatta Holloway: DC 5
John Lee Hooker: BL 11
Hope: DC 21
Vladimir Horowitz: C 13
Hot Boys: RBA 74
Hot Hot Heat: H5 32; IND 19; MO 25
Whitney Houston: RBA 53; AC 18; DC 1; H100 99; HSS 27;
RBH 82
Suck Howdy: INT 8
Humpty Hump: RS 73
Los Huracanes Del Norte: LA 48

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Enrique Iglesias: LA 43; LPA 16; LPS 3; LT 3; TSS 18
India: LA 55; TSA 3; DC 16; DS 21; LPS 26, 34; LT 26; TSS 2,
10
India.Arie: RBA 82
Industria Del Amor: LA 19; RMA 12
Inspector: LPS 36
Interpol: H5 31; IND 18
Intocable: LA 14, 58; RMA 8; LT 48; RMS 4, 12
Los Invasores Del Nuevo Leon: RMS 31
Sharon Isbin: C 12
Ronald Isley: B200 23; RBA 3; H100 62; HA 58; RA 17;
RBH 22
The Isley Brothers: B200 23; RBA 3; H100 62; HA 58; RA
17; RBH 22

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Alan Jackson: B200 159; CA 22; CCA 11; CS 31; H100 91
Michael Jackson: PCA 37; RBC 15
Paul Jackson, Jr.: C 19
Jael: DC 32
Jaheim: B200 74; RBA 11; RBC 4; H100 20; HA 19; RA 6;
RBH 6
Bishop T.D. Jakes: CC 35; GA 10
Boney James: C 21
Ella Jane: BL 4
Jane's Addiction: MO 12; RO 21
Keith Jarrett: JZ 13
Jars Of Clay: CC 29
Ja Rule: RBA 99
Javier: RA 66; RBH 68
Jay-el: HSS 70; RS 21
Jay-Z: B200 156; RBA 46, 72; RBC 14; H100 7, 76, 89, 97;
HA 7; HSS 13, 20, 55; RA 5, 30, 40, 50, 53; RBH 5,
29, 42, 45, 49, 92; RP 24; RS 2, 6, 27, 74; T40 19
Jazze Pha: RBH 97
Buddy Jewell: CS 29; CSS 2; H100 86; HSS 3
Jewel: B200 2; INT 4; A40 11; DC 17; DS 4; H100 27; HA 41;
HSS 4; T40 18
Elton John: B200 106
Jack Johnson: B200 17; INT 13; PCA 9; A40 32; MO 31
Syleena Johnson: H5 40; RBA 49; HSS 42; RS 39
Jolene: HSS 68
George Jones: CA 31; CC 19; CCA 23
Norah Jones: B200 11; C 1, 17; INT 6; A40 23; AC 7
Roy Jones, Jr.: RS 43
Ronny Jordan: C 15
JS: RBH 79
Juanes: H5 28; LA 5; LPA 3; LPS 10; LT 11; TSS 34
Cledus T. Judd: CA 43
The Judds: CCA 25
Julio: LPS 17; LT 25
Jumps: CC 36
Jung: DC 21
J-Zone: RS 67

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Israel Kamakawiwo'ole: WM 8
John P. Kee: GA 26
Toby Keith: B200 18, 170; CA 2, 25, 37; CCA 19; CS 1; H100
25; HA 21
Kells: H100 94; RA 43; RBH 41; RP 23; RS 38
Josh Kelley: H5 43; A40 18
R. Kelly: B200 22; RBA 5; RBC 24; H100 9, 16; HA 11, 18;
HSS 21, 42, 49, 73; RA 12, 32, 33; RBH 9, 32, 34; RS
1, 17, 39, 52; T40 7, 37
Kem: B200 139; H5 5; RBA 16; RA 45; RBH 47
Kid Rock: B200 35; PCA 38; A40 14; AC 19; CSS 1; H100 21;
HA 30; HSS 2
Kidz Bop Kids: B200 87
Killer Mike: RBA 75; H100 26; HA 24; HSS 31; RA 10; RBH
11; RP 6; RS 8
Kindred The Family Soul: H5 23; RBA 35; RA 59; RBH 60

Kira: DC 48
Kloc-Tum'Al: RA 68; RBH 72
Beyonce Knowles: H100 7; HA 7; RA 5; RBH 5; T40 19
Diana Krall: JZ 5, 8, 25
Alison Krauss + Union Station: B200 182; BG 1, 4; CA 26,
48
Chantal Kreviazuk: H5 17; A40 24
Krista: DC 46
Chad Kroeger: A40 33
Kumbia Kings: EA 24; LA 3, 7; LPA 2; LT 35; RMS 17

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Darrell Labrado: DS 8; HSS 54
Sonny Landreth: BL 14
k.d. lang: JZ 6
Daniel Lanois: IND 39
Larry The Cable Guy: CA 67
Lasgo: DS 18
Latif: RS 63
Kenny Lattimore: RBA 57
Avril Lavigne: B200 49; A40 9, 35; AC 24; HSS 24, 35
Donald Lawrence & The Tri-City Singers: GA 14
LDS: RS 72
Raphy Leavitt Y La Selecta: TSA 10
Led Zeppelin: B200 9, 129; INT 3
Murphy Lee: RA 55; RBH 57; RP 25
Stagga Lee: HSS 26; RBH 93; RS 22
Alejandro Lerner: LPS 22; LT 38; TSS 27
Less Than Jake: B200 124
The Letter M.: RBH 84
Gerald Levert: RBA 96; RBH 100
La Ley: H5 48; LA 12; LPA 5
Ottmar Liebert: NA 10
Lifehouse: CC 40; A40 26
Lil' Flip: RBA 76; H100 58; HA 55; HSS 63; RA 21, 67; RBH
21, 65; RP 17; RS 25
Lil Jon & The East Side Boyz: B200 62; IND 2; RBA 8;
H100 49; HA 47; RA 19; RBH 18; RP 12; RS 43, 54
Lil' Kim: B200 32; RBA 9; H100 3, 82; HA 3; RA 1, 39, 73;
RBH 2, 38, 78; RP 1, 20; RS 32; T40 15
Lil' Mo: B200 96; RBA 19; H100 5, 37; HA 5, 34; HSS 48;
RA 4, 13, 54; RBH 4, 13, 50; RP 3; RS 19, 26; T40 16
Lil' Wycle: IND 43; RBA 73
Limi-4 21: TSS 12
Limi-ite: LA 68; LT 33; RMS 11
Aaron Lines: CS 43
Linkin Park: B200 13; PCA 12; H100 65; HA 62; MO 5, 17;
RO 4, 38
Johannes Linstead: NA 11
Live: B200 88; A40 21; RO 39
German Lizarra: LA 56
Lil' Cool J: RBH 87
Kimberley Locke: HSS 1, 6
Lonestar: B200 7; CA 1, 52; INT 21; CS 2; H100 23; HA 20
Loon: H100 94; RA 43; RBH 41; RP 23; RS 38
George Lopez: H5 21; IND 15
Jennifer Lopez: B200 86; RBA 60; DC 15; DS 23; H100 36;
HA 42; T40 20
Jeff Lorber: C 18
Kandice Love: RBH 87
Patty Loveless: BG 10; CS 56
Ludacris: RBA 92; DS 19; H100 44; HA 45; HSS 45; RA 26;
RBH 26, RP 15; RS 20
Lumidee: H100 29; HA 27; HSS 32; RA 15; RBH 15; RS 11
Bobby Lytle: C 20
Lynyrd Skynyrd: B200 80; PCA 40; RO 33

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Yo-Yo Ma: C 3, 4; CX 11
Made By Monkeys: DC 28
Madonna: B200 72; PCA 50; A40 36; DC 13; DS 5, 11; HSS
10
Magic Juan: TSS 5
Mana: LA 10; LPA 4; LPS 4, 40; LT 4
Manmade God: RO 40
Mannheim Steamroller: B200 133; IND 7; INT 22; NA 1, 4
Victor Manuel: TSA 15; TSS 7, 22, 26
Marcel: CA 64
Marilyn Manson: B200 48; MO 28; RO 18
Bob Marley: PCA 2; RBC 2; RE 8
Ziggy Marley: B200 192; RBA 84; RE 4
Maroon 5: B200 151; H5 8; A40 16
The Marsalis Family: JZ 24
Mike Marshall: BG 11
Ricky Martin: B200 67; LA 1; LPA 1; DC 5; H100 93; LPS 1;
LT 1; TSS 17
Mary Mary: GA 13
Massive Attack: EA 14
Master P: RS 55
matchbox twenty: B200 42; A40 1; AC 20; H100 8; HA 8;
T40 4
Keiko Matsui: C 22
Dave Matthews: A40 40
Maria Matto: DC 28
John Mayer: B200 54, 123; A40 10, 15; T40 39
Martina McBride: B200 77; CA 9; CS 49; H100 95
C.W. McCall: B200 133; IND 7; INT 22; NA 1
Delbert McClinton: BL 8
Donnie McClurkin: B200 183; CC 11; GA 4; RBA 52
Brian McComas: CS 18
Paul McCoy: A40 7; H100 6; HA 6; MO 7; RO 16; T40 1
Michael McDonald: AC 28
Tim McGraw: B200 75; CA 8; CCA 3, 17; PCA 8; CS 24;
H100 83
McHayes: CS 45; CSS 9
Brian McKnight: B200 140; RBA 31; RA 49; RBH 52
John Mellencamp: B200 31; BL 1
Memento: RO 31
MercyMe: B200 137; CC 6, 25; AC 23
Jo Dee Messina: B200 39; CA 4
Metallica: B200 1; INT 2; PCA 1, 10, 11, 15; MO 19; RO 2
Pat Metheny: JZ 3
Mia: DC 47
Glenn Miller: JZ 15
Militie: LPS 25, 31; LT 40, 50
Mobb Deep: B200 153; IND 8; RBA 27
Molotov: LA 75
Monchy & Alexandra: TSA 5; TSS 30
Monica: DC 14; H100 11; HA 9; RA 2; RBH 1; RS 34
The Monkees: B200 191
Ricardo Montalban: LA 59; LPS 24; LT 42
Daniel Montenegro: CX 12
Pablo Montero: LPS 23; LT 34
Dr. Ed Montgomery: GA 30
John Michael Montgomery: CS 55
Montgomery Gentry: B200 128; CA 19; CS 7; CSS 6; H100
55; HA 52; HSS 28
Chante Moore: RBA 57
Allison Moore: CSS 1; H100 21; HA 30; HSS 2
Benny More: TSS 31
Morelenbaumz/Sakamoto: CX 13
Craig Morgan: B200 126; CA 18; H5 3; IND 6; CS 8; H100
59; HA 56
Van Morrison: PCA 41
Lou Mosley: RBA 79; HSS 46; RBH 94; RS 14
Brandy Moss-Scott: HSS 39; RBH 98; RS 13
Mo Thugs: HSS 41; RS 46

Jason Mraz: B200 64; A40 6; H100 63; HA 63; T40 28
Mr. Cheeks: H100 82; RA 39; RBH 38, 89; RP 20; RS 32
Mudvayne: B200 171; RO 30
Rich Mullins: CC 33
Anne Murray: CA 54
Keith Murray: HSS 66; RBH 80; RS 23
Murs: RS 73
Musiq: HSS 38
Mya: RA 62; RBH 62

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Napoleon: LA 57
Nas: B200 147; RBA 48; RBC 18, 23; DS 23; H100 75; HA
75; RA 36; RBH 36, 76; RP 19
Nate Dogg: H100 11; HA 1; HSS 30; RA 3; RBH 3; RP 2; RS
10; T40 5
Luna Negra: NA 10
Frankie Negron: TSS 15
Nelly: B200 69; RBA 43; RBC 17; RA 55; RBH 57; RP 25
Willie Nelson: CA 28, 45; CCA 8; PCA 46; CS 1; H100 25;
HA 21
Aaron Neville: GA 29
New Found Glory: HSS 50
The New Pornographers: H5 45; IND 27
Newsboys: B200 104; CC 4; DS 22
Joe Nichols: B200 125; CA 17; CS 28
Nickel Creek: BG 2; CA 38; IND 24
The Nitty Gritty Dirt Band: BG 8
Nivea: RBA 90
Noella: LPS 18; LT 20; TSS 24
NOFX: B200 160; IND 9
Nichole Nordeman: CC 24, 37; H5 33
Smokie Norful: G. G. H5 29; HSS 51
The Notorious B.I.G.: RBC 11, 12
Les Nubians: B200 195; RBA 25

-O-

The Oak Ridge Boys: CA 65
O.A.R.: B200 146
Mark O'Connor's Hot Swing Trio: JZ 21
Sinead O'Connor: DC 49
Daniel O'Donnell: WM 6, 7, 11, 14
Janusz Oleniczak: C 1; STX 22
La Onda: LA 69; RMS 32
Jamie O'Neal: CS 46
Yoko Ono: DS 14
Opera Babes: CX 5
Roy Orbison: CCA 24
Mauricio O'Reilly: CX 12
Stacie Orrico: B200 82; CC 1; DS 2; H100 52; HA 67; HSS
14; T40 26
Oscar G: DC 18

-P-

Brad Paisley: CCA 21; CS 11; H100 68; HA 68
Robert Palmer: BL 12
Los Palominos: RMS 29
Palomo: RMS 5
Panjabi MC: DS 6; H100 89; HSS 13; RA 53; RBH 45; RS 6
Papa San: RE 12
Dolly Parton: B200 130; BG 12; CA 20
Pastor Troy: RS 43
Tedd Patterson: DC 50
Laura Pausini: DC 10
Luciano Pavarotti: C 8, 15
P. Diddy: RA 55; RBH 57; RP 25
Gary Peacock: JZ 13
Pearl Jam: INT 4
Peedi Crakk: H100 100; HSS 69; RA 46; RBH 44; RS 24, 49
Jennifer Pena: LPS 28; LT 27; RMS 35
Dottie Peoples: GA 21; RBA 71
Murray Perahia: C 11
Amanda Perez: B200 154; RBA 47; HSS 7; RS 12; T40 29
Franky Perez: A40 25
Perpetuous Dreamer: DC 22
Pesado: RMS 24
Liz Phair: A40 22
Plnk: B200 135; HSS 64; T40 32
Pink Floyd: PCA 27
Alexandre Pires: LA 40; LPA 15; LPS 2; LT 2; TSS 21
Los Players: LA 42
Plumb: A40 34
P.O.D.: CC 28; MO 22; RO 24
El Poder Del Norte: LA 53
Point Of Grace: CC 17
Poison: PCA 35
Pooh And The Young Inspirations: GA 31
The Postal Service: EA 10; IND 50
The Potter's House Mass Choir: CC 35; GA 10
Powerman 5000: B200 83; RO 11
Julio Preciado Y Su Banda Perla Del Pacifico: RMS 33
Presence: RO 36
Elvis Presley: B200 167; CA 24
Lisa Marie Presley: B200 53; A40 38
Kelly Price: B200 81; RBA 14; RA 70; RBH 69
Rachel Proctor: CS 41
ProHoeZak: A40 20
Prosperity: GA 28
Puretone: DC 4
Purple Kitty: DC 34

-Q-

Q Tip: HSS 58; RS 37
Queen: PCA 16
Queens Of The Stone Age: B200 152; MO 11; RO 26
A.B. Quintanilla III: LA 3; LPA 2; LT 35; RMS 17

-R-

RA: H5 47; RO 34
Racket City: RS 36
Radiohead: MO 14
Rakwon: RS 56
Eros Ramazzotti: LA 45; LPA 18; LPS 6; LT 6; TSS 9
Rascal Flatts: B200 85; CA 10; CCA 2; PCA 7; CS 3; H100
30; HA 28
Carmen Rasmusen: HSS 1, 6
Los Razos: LA 29; RMA 17; LT 28; RMS 6
Red Hot Chili Peppers: B200 102; H100 98; MO 15, 18; RO
35
Redman: HSS 37
Los Rehenes: LA 30, 66; RMA 18
Relna: DS 24
Relient K: B200 179; CC 10
Revis: B200 122; H5 2; MO 24; RO 10
The RH Factor: C 2; H5 16; RBA 40
Lionel Richie: B200 97; RBA 81
The Riddler: EA 17
Los Rieleros Del Norte: LA 37; RMS 22
LeAnn Rimes: CA 56; CS 59; CSS 10
The Rippingtons: C 4; IND 32
Jerry Rivera: LPS 33; LT 22; TSS 3
Lupillo Rivera: LT 37; RMS 15
Rockk: DC 42
The Roc Project: DC 6; DS 13
Daniel Rodriguez: CX 15
Roze Boyz: HSS 43; RS 15
Kenny Rogers: CS 53
Tito Rojas: TSS 28

The Rolling Stones: B200 161
Linda Ronstadt: CA 59
Roomful Of Blues: BL 15
Rooney: B200 144; H5 6
The Roots: B200 120; RBA 58
Rosario: LPS 37
Paulina Rubio: LPS 29; LT 45
Rushlow: CS 40
Russell: HSS 49; RS 17

-S-

Saliva: MO 36; RO 25
David Sanborn: B200 177; JZ 1
Arturo Sandoval: JZ 10
Santana: B200 149; A40 33; AC 4; HSS 38; LPS 22; LT 38;
TSS 27
Gilberto Santa Rosa: LA 70; TSA 6; LPS 15; LT 12; TSS 4
Yoskar Sarante: TSS 13
Boyz Scaggs: IND 25; JZ 7
Scarface: RBA 24, 91
The John Scofield Band: C 10
The Scumfrog: DC 29
Sean Paul: B200 155; RBA 10; RE 1; H100 2, 56, 85; HA 2,
50; HSS 12; LPS 39; RA 11, 25; RBH 12, 24; RP 5, 16;
RS 18, 48, 58; T40 2
Joan Sebastian: LA 32; RMA 19; LPS 32; LT 47, 49; RMS 20
Jon Secada: LPS 20; LT 24; TSS 20
Seether: B200 176; MO 13; RO 13, 20
Bob Seger & The Silver Bullet Band: PCA 4
Selenia: LA 26; LPA 11
Senses Fail: H5 34; INT 7
Shaggy: RE 6
Shakira: LA 20; LPA 8; LPS 19
Shallim: LPS 30; LT 48
Shekinah Glory Ministry: GA 5; H5 25; IND 16
Blake Shelton: CA 36, 62; CS 35
The Shepherds: GA 37
Shinedown: MO 39; RO 22
Shock G: RS 73
Mike Shorey: H100 5; HA 5; HSS 48; RA 4; RBH 4; RP 3;
RS 19; T40 16
Wayne Shorter: JZ 22
Shotgun The Representer: RS 35
Sideshow: TSA 19
Sigur Ros: HSS 47
The Silk Road Ensemble: CX 11
Simon & Garfunkel: PCA 43
Simple Plan: B200 66; T40 31
Frank Sinatra: PCA 45
Sin Bandera: LA 72; LPS 16, 35; LT 23
Sixpence None The Richer: AC 21
Size Queen: DC 26
Ricky Skaggs & Kentucky Thunder: BG 5; CA 58
Smile Empty Soul: H5 18; MO 16; RO 28
Michael W. Smith: B200 150, 155; CC 8, 9
Rickey Smith: HSS 1, 6
Smoke Bulga: RS 68
Snoop Dogg: B200 95; RBA 30; H100 39; HA 40; HSS 74;
RA 27; RBH 28; RP 14; RS 30; T40 40
Socialbun: MO 37; RO 27
Marco Antonio Solis: B200 136; LA 2; RMA 1; LPS 9; LT 5;
RMS 23
Son De Cali: TSS 11
Soraya: LA 67; LPS 8; LT 10; TSS 40
The Sounds: IND 49
The Spanish Harlem Orchestra: TSA 18
Bubba Sparoux: HSS 52; RBH 99; RS 33
Renee Spearman And Prez: GA 28
Spyro Gyra: C 11
Staind: B200 144; PCA 39; H100 87; MO 6; RO 3
Renee Stacey: DC 44
Lisa Stansfield: DC 39
Rod Stewart: B200 101
Danny Stroud: RBA 86
Rebecca St. James: CC 20
George Strait: B200 116; CA 15, 29, 49; CS 13; H100 72; HA
71
The Streets: EA 11
Streetwize: C 13
Tadeusz Strugala: C 1; STX 22
Strung Out: IND 33
Ruben Studdard: AC 30; HSS 1, 6, 22; RA 61; RBH 61
Pena Suazo Y Su Banda Gordá: TSS 33
Sublime: PCA 48
Sugar Ray: B200 29; A40 20
Sum 41: MO 33
Switchfoot: B200 193; CC 12

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Taking Back Sunday: H5 26; IND 17
Talib Kweli: B200 138; RBA 26; RA 69; RBH 70; RS 51
Dawn Tallman: DC 23
Tania: H100 40; HA 35; RA 34, 56; RBH 35, 56; RP 9; T40
34
Olga Tanon: LPS 21; LT 21; TSS 14, 19
L.A.T.U.: B200 71; DC 3
James Taylor: B200 63; PCA 34
Mark Taylor: GA 30
Paul Taylor: C 9
Susan Tedeschi: BL 5; IND 46
Los Temerarios: LA 4; RMA 2
TG4: RS 66
Jimmy Thackery & The Drivers: BL 10
Thalia: EA 8; LA 23, 25; LPA 9, 10; H100 66; HA 64; LPS 12;
LT 14; RA 75; RBH 67; T40 30; TSS 29
The Thorns: B200 132
Three 6 Mafia: RBC 25; RA 67; RBH 65
T.I.: H100 26; HA 24; HSS 31; RA 10, 74; RBH 11, 71; RP 6;
RS 8, 44
Los Tigres Del Norte: LA 60; RMS 28
Justin Timberlake: B200 41; RBA 32; A40 28; DC 11; DS 9;
H100 12; HA 12; HSS 60; RBH 86; RS 62; T40 3
Tina Ann: DC 30
T. Najia: RBA 77
Amon Tobin: DS 25
Tomahawk: IND 45
Rigo Tovar: LA 41
Train: B200 6; INT 5; PCA 30; A40 4; H100 47; HA 54; T40
27
Transplants: IND 37
Trap: B200 45; H100 61; HA 57; MO 1; RO 6
Randy Travis: B200 94; CA 11; CC 2; CS 6; H100 42; HA 38
Tremyette: HSS 1, 6
Rick Trevino: CS 58
Trick Daddy: H100 92; RA 41; RBH 43; RP 22
Trick Pony: CA 73
Trin-I-tee 57: GA 32
Los Tucanes De Tijuana: LA 17; RMA 11; LT 15; RMS 2
Josh Turner: CS 51
Evelyn Turrentine-Agee: GA 18
Shania Twain: B200 34; CA 3; CCA 6; PCA 25; AC 11; CS 12;
H100 45; HA 43
Twin: RS 59

Twista: RBC 21; RA 73; RBH 78
Tyrese: B200 93; RBA 22; H100 33; HA 31; RA 16, 52; RBH
17, 53

-U-

Uncle Kracker: B200 92; A40 2; AC 1; H100 15; HA 15; T40
12
Keith Urban: B200 98; CA 12; CS 15, 47; H100 80
Adolfo Urias Y Su Lobo Norteno: LT 30; RMS 8, 14
The Used: MO 29

-V-

Luther Vandross: PCA 33; RBA 42, 97; RBC 6; AC 29; RA
44; RBH 46
Paul Van Dyk: DC 8; DS 10
Phil Vassar: CA 71
Stevie Ray Vaughan And Double Trouble: BL 6
Jacl Velasquez: CC 21; LA 46; LPA 19; LPS 5; LT 7
Vendetta Red: MO 23
Venus Hum: DC 41
Johnny Vicious: EA 9; IND 48
Rhonda Vincent: BG 3; CA 46
David Visan: EA 23; WM 10

-W-

The Wallers: PCA 2; RBC 2; RE 8
Way Walker: CS 25
Hezekiah Walker & The Love Fellowship Crusade Choir:
CC 30; GA 8; H5 38; RBA 68
Warsaw Philharmonic National Orchestra Of Poland: C 1;
STX 22
Latanza Waters: DC 34
Muddy Waters: BL 11
Russell Watson: CX 9
David Waxman: EA 2; H5 44; IND 26
Jimmy Wayne: CS 5; CS 3; H100 32; HA 33; HSS 15
Weekend Players: DC 43
Gillian Welch: B200 107; H5 1; IND 3; INT 9
Westside Connection: RA 68; RBH 72
Kirk Whalum: C 24
The White Stripes: B200 20; INT 17; H100 84; MO 3
Doug Williams: GA 33
Hank Williams: CCA 14
Hank Williams Jr.: CCA 12
Lucinda Williams: B200 114; INT 20
Melvin Williams: GA 33
Pharrell Williams: H100 39, 76; HA 40; HSS 20, 58, 74; RA
27, 30; RBH 28, 29; RP 14; RS 2, 30, 37; T40 40
William Orbit: T40 32
Mark Willis: CA 39; CS 32
Charlie Wilson: H100 39; HA 40; HSS 74; RA 27; RBH 28;
RP 14; RS 30; T40 40
Tim Wilson: CA 74
Mario Winans: RBH 89
Vickie Winans: B200 175; GA 3; H5 10
George Winston: NA 9
Stevie Wonder: B200 181
Wayne Wonder: B200 121; RBA 37; RE 2; H100 14; HA 13;
RA 31; RBH 31; RP 13; T40 10
Darryl Worley: B200 52; CA 5; CS 16; H100 70; HA 70
Danny Wright: NA 8
Lizz Wright: C 3; H5 30
Wynonna: CS 20

-Y-

Weird Al Yankovic: B200 47; INT 23
Yanni: B200 173; NA 2, 3
Yellowjackets:

JUNE 21 2003		Billboard MODERN ROCK TRACKS™	
THIS WEEK	LAST WEEK	Airplay monitored by Nielsen Broadcast Data Systems	
		TITLE IMPRINT/PROMOTION LABEL	Artist
1	1	HEADSTRONG WARNER BROS. NUMBER 1 4 Weeks At Number 1	Trapt
2	5	SEND THE PAIN BELOW EPIC	Chevelle
3	4	SEVEN NATION ARMY THIRD MAN/WVZ	The White Stripes
4	2	LIKE A STONE INTERSCOPE/EPIC	Audioslave
5	3	SOMEWHERE I BELONG WARNER BROS.	Linkin Park
6	7	PRICE TO PLAY FLIP/ELEKTRA/EEG	Staind
7	6	BRING ME TO LIFE WIND-UP	Evanescence Featuring Paul McCoy
8	8	TIMES LIKE THESE ROSWELL/RCA/RMG	Foo Fighters
9	9	STUPID GIRL FLIP/GEFFEN/INTERSCOPE	Cold
10	10	MINERVA MAVERICK/REPRISE	Deftones
11	11	GO WITH THE FLOW INTERSCOPE	Queens Of The Stone Age
12	27	JUST BECAUSE CAPITOL AIRPOWER	Jane's Addiction
13	13	DRIVEN UNDER WIND-UP AIRPOWER	Seether
14	15	THERE THERE CAPITOL	Radiohead
15	12	CAN'T STOP WARNER BROS.	Red Hot Chili Peppers
16	16	BOTTOM OF A BOTTLE LAVA	Smile Empty Soul
17	23	FAINT WARNER BROS. AIRPOWER	Linkin Park
18	22	DOSED WAIN/WB/BLISS AIRPOWER	Red Hot Chili Peppers
19	17	ST. ANGER ELEKTRA/EEG	Metallica
20	18	THE SCIENTIST CAPITOL	Coldplay
21	32	THE BOYS OF SUMMER COLUMBIA	The Ataris
22	14	SLEEPING AWAKE MAVERICK/REPRISE	P.O.D.
23	25	SHATTERDAY EPIC	Vendetta Red
24	21	CAUGHT IN THE RAIN EPIC	Revis
25	30	BANDAGES SUB POP/SIRE/REPRISE	Hot Hot Heat
26	36	THINK TWICE RCA/RMG	Eve 6
27	29	THE ROAD I'M ON REPUBLIC/UNIVERSAL/UMRG	3 Doors Down
28	26	MOBSCENE NOTHING/INTERSCOPE	Marilyn Manson
29	35	BLUE AND YELLOW REPRISE	The Used
30	24	GIRL'S NOT GREY NITRO/DREAMWORKS	AFI
31	33	THE HORIZON HAS BEEN DEFEATED MOONSHINE CONSPIRACY/UNIVERSAL/UMRG	Jack Johnson
32	34	THE LAST SONG DOGHOUSE/DREAMWORKS	The All-American Rejects
33	20	THE HELL SONG ISLAND/IDJMG	Sum 41
34	28	STRAIGHT OUT OF LINE REPUBLIC/UNIVERSAL/UMRG	Godsmack
35	37	THE YOUNG AND THE HOPELESS DAYLIGHT/EPIC	Good Charlotte
36	31	REST IN PIECES ISLAND/IDJMG	Saliva
37	38	EVERYONE ELEKTRA/EEG	Socialburn
38	39	OXYGEN'S GONE ISLAND/IDJMG	Die Trying
39	35	FLY FROM THE INSIDE ATLANTIC	Shinedown
40	40	REMEMBER REPRISE	Disturbed

JUNE 21 2003		Billboard MAINSTREAM ROCK TRACKS™	
THIS WEEK	LAST WEEK	Airplay monitored by Nielsen Broadcast Data Systems	
		TITLE IMPRINT/PROMOTION LABEL	Artist
1	1	LIKE A STONE INTERSCOPE/EPIC NUMBER 1 10 Weeks At Number 1	Audioslave
2	2	ST. ANGER ELEKTRA/EEG	Metallica
3	3	PRICE TO PLAY FLIP/ELEKTRA/EEG	Staind
4	4	SOMEWHERE I BELONG WARNER BROS.	Linkin Park
5	5	STRAIGHT OUT OF LINE REPUBLIC/UNIVERSAL/UMRG	Godsmack
6	6	HEADSTRONG WARNER BROS.	Trapt
7	7	SEND THE PAIN BELOW EPIC	Chevelle
8	8	STUPID GIRL FLIP/GEFFEN/INTERSCOPE	Cold
9	9	THE ROAD I'M ON REPUBLIC/UNIVERSAL/UMRG	3 Doors Down
10	10	CAUGHT IN THE RAIN EPIC	Revis
11	12	FREE DREAMWORKS	Powerman 5000
12	15	STILLBORN SPITFIRE	Black Label Society
13	13	DRIVEN UNDER WIND-UP	Seether
14	11	REMEMBER REPRISE	Disturbed
15	16	WHEN I'M GONE REPUBLIC/UNIVERSAL/UMRG	3 Doors Down
16	14	BRING ME TO LIFE WIND-UP	Evanescence Featuring Paul McCoy
17	17	MINERVA MAVERICK/REPRISE	Deftones
18	20	MOBSCENE NOTHING/INTERSCOPE	Marilyn Manson
19	21	TIMES LIKE THESE ROSWELL/RCA/RMG	Foo Fighters
20	18	FINE AGAIN WIND-UP	Seether
21	37	JUST BECAUSE CAPITOL	Jane's Addiction
22	23	FLY FROM THE INSIDE ATLANTIC	Shinedown
23	24	IMPRINT ROADRUNNER/IDJMG	doubleDrive
24	22	SLEEPING AWAKE MAVERICK/REPRISE	P.O.D.
25	19	REST IN PIECES ISLAND/IDJMG	Saliva
26	25	GO WITH THE FLOW INTERSCOPE	Queens Of The Stone Age
27	27	EVERYONE ELEKTRA/EEG	Socialburn
28	26	BOTTOM OF A BOTTLE LAVA	Smile Empty Soul
29	38	SHOW ME HOW TO LIVE INTERSCOPE/EPIC	Audioslave
30	29	WORLD SO COLD EPIC	Mudvayne
31	28	NOTHING SACRED COLUMBIA	Memento
32	31	LIBERATE REPRISE	Disturbed
33	31	RED WHITE AND BLUE SANCTUARY	Lynyrd Skynyrd
34	30	RECTIFIER REPUBLIC/UNIVERSAL/UMRG	RA
35	32	CAN'T STOP WARNER BROS.	Red Hot Chili Peppers
36	33	TONZ OF FUN CURB	Presence
37	39	OXYGEN'S GONE ISLAND/IDJMG	Die Trying
38	39	FAINT WARNER BROS.	Linkin Park
39	35	HEAVEN RADIOACTIVE/MCA	Live
40	40	SAFE PASSAGE AMERICAN/IDJMG	Manmade God

JUNE 21 2003		Billboard TOP 40 TRACKS™	
THIS WEEK	LAST WEEK	Airplay monitored by Nielsen Broadcast Data Systems	
		TITLE ARTIST IMPRINT/PROMOTION LABEL	
1	3	BRING ME TO LIFE EVANESCENCE FEATURING PAUL MCCOY WIND-UP NUMBER 1 1 Wk At No. 1	
2	1	GET BUSY SEAN PAUL VP/ATLANTIC	
3	2	ROCK YOUR BODY JUSTIN TIMBERLAKE JIVE	
4	5	UNWELL MATCHBOX TWENTY ATLANTIC	
5	8	21 QUESTIONS 50 CENT FEATURING NATE OGGG SHADY/AFTERMATH/INTERSCOPE	
6	9	MISS INDEPENDENT KELLY CLARKSON RCA/RMG	
7	4	IGNITION R. KELLY JIVE	
8	6	I KNOW WHAT YOU WANT JUSTA RHYMES & MARIAH CAREY J/MONARC/RMG/IDJMG	
9	7	WHEN I'M GONE 3 DOORS DOWN REPUBLIC/UNIVERSAL/UMRG	
10	11	NO LETTING GO WAYNE WUNDER GREENSLEEVES/VP/ATLANTIC	
11	10	FIGHTER CHRISTINA AGUILERA RCA/RMG	
12	15	DRIFT AWAY UNCLE KRACKER FEAT. DOBIE GRAY LAVA	
13	12	IN DA CLUB 50 CENT SHADY/AFTERMATH/INTERSCOPE	
14	14	DON'T WANNA TRY FRANKIE J COLUMBIA	
15	17	MAGIC STICK LIL' KIM FEATURING 50 CENT QUEEN BEE/ATLANTIC	
16	13	CAN'T LET YOU GO FABOLOUS FEATURING MIKE SHOREY & LIL' MO DESERT STORM/ELEKTRA/EEG	
17	20	ARE YOU HAPPY NOW? MICHELLE BRANCH MAFF/RICK/WARNER BROS.	
18	19	INTUITION JEWEL ATLANTIC	
19	22	CRAZY IN LOVE BEYONCE FEATURING JAY-Z MUSH/WORLD/COLUMBIA	
20	16	I'M GLAD JENNIFER LOPEZ EPIC	
21	26	ROCK WIT U (AWWWW BABY) ASHANTI MURDER INC./DEF JAM/IDJMG	
22	23	IF YOU'RE NOT THE ONE DANIEL BEDINGFIELD ISLAND/IDJMG	
23	29	WHERE IS THE LOVE? BLACK EYED PEAS A&M/INTERSCOPE	
24	21	CLOCKS COLOPLAY CAPITOL	
25	18	SING FOR THE MOMENT EMINEM WEB/AFTERMATH/INTERSCOPE	
26	24	STUCK STACIE ORRICO FOREFRONT/VIRGIN	
27	25	CALLING ALL ANGELS TRAIN COLUMBIA	
28	27	THE REMEDY (I WON'T WORRY) JASON MRAZ ELEKTRA/EEG	
29	28	ANGEL AMANDA PEREZ UNIVERSAL/POWERHOUSE/UMRG/VIRGIN	
30	33	I WANT YOU THALIA FEATURING FAT JOE EMP/LATIN/VIRGIN	
31	35	ADDICTED SIMPLE PLAN LAVA	
32	32	FEEL GOOD TIME PINK FEATURING WILLIAM ORBIT COLUMBIA	
33	34	SWING SWING THE ALL-AMERICAN REJECTS DOGHOUSE/DREAMWORKS	
34	40	INTO YCU FABOLOUS FEATURING TAMIA OR ASHANTI DESERT STORM/ELEKTRA/EEG	
35	32	BIG YELLOW TAXI COUNTING CROWS FEAT. VANESSA CARLTON GEFFEN/INTERSCOPE	
36	30	HELL YEAH GINUWINE FEATURING BABY EPIC	
37	38	SNAKE R. KELLY FEATURING BIG TIGGER JIVE	
38	36	IN LOVE WIT CHU QA BRAT FEATURING CHERISH SO SO DEF/ARISTA	
39	39	WHY GEORGIA JOHN MAYER AWARE/COLUMBIA	
40	37	BEAUTIFUL SNOOP/DOGG FEAT. PHARRELL & UNCLE CHARLIE WILSON DOGGYSTYLE/PBORIT/CAPITOL	

JUNE 21 2003		Billboard ADULT CONTEMPORARY™	
THIS WEEK	LAST WEEK	Airplay monitored by Nielsen Broadcast Data Systems	
		TITLE IMPRINT/PROMOTION LABEL	Artist
1	1	DRIFT AWAY LAVA NUMBER 1 3 Weeks At Number 1	Uncle Kracker Featuring Dobie Gray
2	5	HAVE YOU EVER BEEN IN LOVE EPIC	Celine Dion
3	3	IF YOU'RE NOT THE ONE ISLAND/IDJMG	Daniel Bedingfield
4	2	THE GAME OF LOVE ARISTA	Santana Featuring Michelle Branch
5	4	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	8	A THOUSAND MILES A&M/INTERSCOPE	Vanessa Carlton
11	13	FOREVER AND FOR ALWAYS MERCURY/IDJMG	Shania Twain
12	17	HOLE IN THE WORLD ERC	Eagles
13	12	SOAK UP THE SUN A&M/INTERSCOPE	Sheryl Crow
14	11	PEACEKEEPER REPRISE	Fleetwood Mac
15	15	SUPERMAN (IT'S NOT EASY) AWARE/COLUMBIA	Five For Fighting
16	18	BIG YELLOW TAXI GEFFEN/INTERSCOPE	Counting Crows Featuring Vanessa Carlton
17	21	MAN ON A MISSION U/WATCH	Daryl Hall John Oates
18	16	TRY IT ON MY OWN ARISTA	Whitney Houston
19	20	PICTURE LAVA/ATLANTIC	Kid Rock Featuring Sheryl Crow
20	25	UNWELL ATLANTIC AIRPOWER	matchbox twenty
21	22	DON'T DREAM IT'S OVER SQUINT CURB/REPRISE	Sixpence None The Richer
22	23	I DROVE ALL NIGHT EPIC	Celine Dion
23	28	I CAN ONLY IMAGINE INDICURB	MercyMe
24	24	I'M WITH YOU ARISTA	Avril Lavigne
25	29	DON'T WANNA TRY COLUMBIA	Frankie J
26	26	NO SIGN OF IT CURB	Natalie Grant
27	27	YOU'RE STILL YOU 1-3/REPRISE	Josh Groban
28	NEW	I HEARD IT THROUGH THE GRAPEVINE MOTOWN/UMRG	Michael McDonald
29	NEW	DANCE WITH MY FATHER U/RMG	Luther Vandross
30	NEW	FLYING WITHOUT WINGS U/RMG	Ruben Studdard

JUNE 21 2003		Billboard ADULT TOP 40 TRACKS™	
THIS WEEK	LAST WEEK	Airplay monitored by Nielsen Broadcast Data Systems	
		TITLE IMPRINT/PROMOTION LABEL	Artist
1	1	UNWELL ATLANTIC NUMBER 1 8 Weeks At Number 1	matchbox twenty
2	2	DRIFT AWAY LAVA	Uncle Kracker Featuring Dobie Gray
3	3	WHEN I'M GONE REPUBLIC/UNIVERSAL/UMRG	3 Doors Down
4	4	CALLING ALL ANGELS COLUMBIA	Train
5	5	CLOCKS CAPITOL	Coldplay
6	6	THE REMEDY (I WON'T WORRY) ELEKTRA/EEG	Jason Mraz
7	10	BRING ME TO LIFE WIND-UP	Evanescence Featuring Paul McCoy
8	7	BIG YELLOW TAXI GEFFEN/INTERSCOPE	Counting Crows Featuring Vanessa Carlton
9	8	I'M WITH YOU ARISTA	Avril Lavigne
10	9	WHY GEORGIA AWARE/COLUMBIA	John Mayer
11	12	INTUITION ATLANTIC	Jewel
12	11	SYMPATHY WARNER BROS.	Goo Goo Dolls
13	13	ARE YOU HAPPY NOW? MAVERICK/WARNER BROS.	Michelle Branch
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/UMRG AIRPOWER	Maroon 5
17	17	IF YOU'RE NOT THE ONE ISLAND/IDJMG	Daniel Bedingfield
18	19	AMAZING HOLLYWOOD	Josh Kelley
19	22	BLINDED (WHEN I SEE YOU) ELEKTRA/EEG AIRPOWER	Third Eye Blind
20	20	MR. BARTENDER (IT'S SO EASY) ATLANTIC	Sugar Ray Featuring ProHoeZak
21	26	HEAVEN RADIOACTIVE/MCA	Live
22	29	WHY CAN'T I CAPITOL	Liz Phair
23	25	COME AWAY WITH ME BLUE NOTE/VIRGIN	Norah Jones
24	21	IN THIS LIFE COLUMBIA	Chantal Kreviazuk
25	24	SOMETHING CRAZY LAVA	Franky Perez
26	27	TAKE ME AWAY DREAMWORKS	Lifeshouse
27	28	LIKE A STONE INTERSCOPE/EPIC	Audioslave
28	30	ROCK YOUR BODY JIVE	Justin Timberlake
29	18	PEACEKEEPER REPRISE	Fleetwood Mac
30	32	MISS INDEPENDENT RCA/RMG	Kelly Clarkson
31	31	RAIN DREAMWORKS	Dana Glover
32	34	THE HORIZON HAS BEEN DEFEATED MOONSHINE CONSPIRACY/UNIVERSAL/UMRG	Jack Johnson
33	36	WHY DON'T YOU & I ARISTA	Santana Featuring Alex Band Or Chad Kroeger
34	36	REAL CURB	Plumb
35	35	LOSING GRIP ARISTA	Avril Lavigne
36	40	HOLLYWOOD MAVERICK/WARNER BROS.	Madonna
37	37	FIGHTER RCA/RMG	Christina Aguilera
38	33	LIGHTS OUT CAPITOL	Lisa Marie Presley
39	39	HOLE IN THE WORLD ERC	Eagles
40	37	SING ALONG BLUE MAN GROUP/LAVA	Blue Man Group Featuring Dave Matthews

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: Hot 100 Singles (H100); Hot R&B Hip/Hop Singles (RBH); Hot Country Singles (CS) and Hot Latin Tracks (LT). TITLE (Publisher - Licensing Org.) Sheet Music Dist., Chart, Position.

21 **ANSWERS** (High On Life, ASCAP/Break North, SOCAN/Me-benish, ASCAP/Universal, ASCAP/50 Cent, ASCAP/Mo Loving, ASCAP/EMI April, ASCAP), WBM, RBH 50

21 **QUESTIONS** (High On Life, ASCAP/Break North, SOCAN/Me-benish, ASCAP/Universal, ASCAP/50 Cent, ASCAP/1 Rock, ASCAP/X Marc's Tha Spot, BMI), WBM, RBH 81

24.5 (Ya Majesty's Music, ASCAP/Toompstone, BMI) RBH 71

4 **EVER** (WBM, SESAC/Babyboy's Little, SESAC/Noon-time South, SESAC/Amore, BMI/Mo Loving, ASCAP/1 Brasco, ASCAP), WBM, H100 37; RBH 13

99.9% **SURE (I'VE NEVER BEEN HERE BEFORE)** (WB, ASCAP/Songs Of R, Joseph, ASCAP/French Hip, ASCAP/Annotation, ASCAP), WBM, CS 18

-A-

ACA ENTRE NOS (LGA, BMI) LT 16
ACT A FOOL (Ludacris, ASCAP/EMI April, ASCAP/Copyright Control), HL, H100 44; RBH 26

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 97

ALL IN THE WAY (Maurice White, ASCAP/Sony/ATV Tunes, ASCAP/Skilla Qid, ASCAP/Vaughnwa, ASCAP/Wendi Vaughn, ASCAP), HL, RBH 77

ALMOST HOME (Triple Shoes, BMI/Magic Mustang, BMI/Sufferin' Succotash, ASCAP) CS 8; H100 59

ALUCINADO (EMI Blackwood, BMI) LT 9

AMAZIN' (EMI April, ASCAP) LT 2

AMAZIN' (LL Cool J, ASCAP/Sony/ATV Tunes, ASCAP/The Waters Of Nazareth, BMI/EMI Blackwood, BMI/Chase Chad, ASCAP/EMI April, ASCAP) RBH 87

ARE YOU HAPPY NOW? (I'm With The Band, ASCAP/WB, ASCAP/Dillon Jackson, ASCAP), HL/WBM, H100 38

ASI TE QUIERO (Edimusa, ASCAP) LT 47

-B-

THE BACK OF YOUR HAND (Hanks Cat, ASCAP) CS 52

BACKSEAT OF A GREYHOUND BUS (Nashville Dream-Works Songs, ASCAP/Monkey Feet, ASCAP/Cherry Lane, ASCAP/Famous, ASCAP/Animal Fair, ASCAP/Careers-BMG, BMI/Silverkiss, BMI/Songs Of Universal, BMI/Macadoo, BMI), CLM/HL/WBM, CS 23

BAILA CASANOVA (Ledian, ASCAP/Brill Building, ASCAP/Where's My Cut, ASCAP/Pen, ASCAP/World Deep, BMI/Sony/ATV Latin, BMI) LT 45

BARRIO VIEJO (Edimusa, ASCAP) LT 49

BEAUTIFUL (My Own Chit, BMI/The Waters Of Nazareth, BMI/EMI Blackwood, BMI/Chase Chad, ASCAP/EMI April, ASCAP), HL, H100 39; RBH 28

BEER FOR MY HORSES (Tokeco Tunes, BMI/Sony/ATV Tree, BMI/Big Yellow Dog, BMI), HL, CS 1; H100 25

BEWARE OF THE BOYS (MUNDIAN TO BACH KE) (Songs Of Universal, BMI/EMI Blackwood, BMI), HL/WBM, H100 89; RBH 45

BIG STAR (EMI Blackwood, BMI/Singles Only, BMI), HL, CS 19; H100 79

BIG YELLOW TAXI (Siquomb, BMI), WBM, H100 46

BLOWIN' ME UP (CALLIN' ME) (Starfield, BMI/Thor House, BMI/Nebo Love, BMI) RBH 95

BREATHE (God's Cryin', ASCAP/Sony/ATV Tunes, ASCAP/Ghetto Fabulous, ASCAP/VOCO, BMI/City Housing, BMI/Hard Workin Black Folks, ASCAP/WB, ASCAP/Melvin Bradford, ASCAP/Famous, ASCAP/Hennessy For Everyone, ASCAP/Eight Mile Style, BMI/Edi-tions Breton, SACEM), HL/WBM, H100 85

BRING ME TO LIFE (Zombies Ate My Publishing, BMI/Forthefallen, BMI/Dwight Frye, BMI), WBM, H100 6

-C-

CALLING ALL ANGELS (EMI April, ASCAP/Blue Lamp, ASCAP), HL, H100 47

CANDI BAR (Illiotic, ASCAP/Zomba, ASCAP/DJ Khalil, BMI/S.O.L., BMI/Yipity Yipity, ASCAP), WBM, RBH 80

CANT LET YOU GO (Desert Storm, BMI/F.O.B.), ASCAP/N.Q.C., ASCAP/Mo Loving, ASCAP/EMI April, ASCAP) H100 5; RBH 4

CANT STOP (Moebetoblame, BMI) H100 98

CANT STOP WONT STOP (Copyright Control/Six Figga, BMI) RBH 54

CAN YOU HEAR ME WHEN I TALK TO YOU (Harmen, ASCAP/Love Pig, ASCAP) CS 57

CASI (Yami, BMI) LT 10

CELEBRITY (EMI April, ASCAP/Sea Gayle, ASCAP), HL, CS 11; H100 68

CLAVAME TU AMOR (Kike Santander, BMI/Ensign, BMI/Santander Melodies, ASCAP/Famous, ASCAP) LT 20

CLOCKS (BMG Songs, ASCAP), HL, H100 34

CLOSER (Life Is What We Music, ASCAP/Crystal House Music, ASCAP/Tigers Milk, ASCAP) RBH 90

CLOSURE (Divided, BMI/Universal, BMI/Smooobie, ASCAP/Rat Eater, BMI) RBH 100

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 67; RBH 23

COMO OLVIDARTE (Ser-Ca, BMI) LT 39

CONCRETE ANGEL (Universal-Songs Of PolyGram International, BMI/HopeChest, BMI/Glitterfish, BMI), WBM, H100 95

CRAZY (Songs Of Universal, BMI/Bayjin Beat, BMI/Javier Cake, ASCAP) RBH 68

CRAZY IN LOVE (Beyonce, ASCAP/Hitco South, ASCAP/Music Of Windswept, ASCAP/EMI Blackwood, BMI/Richcraft, BMI/Damrich, BMI/Carter Boys, ASCAP/EMI April, ASCAP/Music World, ASCAP/Unichappell, BMI), HL/WBM, H100 7; 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 89

-D-

DAME (Sony/ATV Discos, ASCAP/Arjona Musical, ASCAP) LT 19

DANCE WITH MY FATHER (Uncle Ronnie's, ASCAP/EMI April, ASCAP/Chi-Boy, ASCAP), HL, RBH 46

DAYS LIKE THIS (Castle Street, ASCAP/Cal IV, ASCAP) CS 41

LOS DEMAS (Warner-Tamerlane, BMI/Pancho And Bingo, BMI) LT 25

DONT WANNA TRY/YA NO ES IGUAL (SoulSick Muzik, BMI/Logictone, BMI/Jumping Bean, BMI) H100 19; RBH 88

DRIFT AWAY (Almo, ASCAP), HL, H100 15

-E-

EMOTIONAL ROLLERCOASTER (EMI April, ASCAP/Blue Erro Soul, ASCAP/Yoruba Peoples Music, ASCAP), HL, H100 96; RBH 40

EN CUERPO Y ALMA (Elix, ASCAP) LT 40

ENTRE EL DELIRIO Y LA LOCURA (Kike Santander, BMI/Ensign, BMI/Clear Mind, ASCAP/Famous, ASCAP) LT 27

ENTREGA TOTAL (EMI Blackwood, BMI) LT 34

EVERY LITTLE THING (EMI April, ASCAP/Pang Toon, BMI/Songs Of Universal, BMI/Tunes Of The Village, BMI/Zomba Melodies, SESAC/Agatha Monroe, SESAC), HL/WBM, CS 46

EXCUSE ME MISS (EMI April, ASCAP/Carter Boys, ASCAP/The Waters Of Nazareth, BMI/EMI Blackwood, BMI/Chase Chad, ASCAP), HL, H100 97; RBH 42

-F-

FANATIC (Sony/ATV Tunes, ASCAP/Vivian S. Green, ASCAP/Fred David Kenney, Jr., ASCAP), HL, RBH 64

FAR AWAY (Family Soul, ASCAP/Babies Formula, BMI) RBH 60

A FEW QUESTIONS (Noble Vision, ASCAP/Green Dog, BMI) CS 25

FIGHTER (Xtina, BMI/Scott Storch, ASCAP/TVT, ASCAP/BMG-Careers, BMI), HL, H100 24

FLIPSIDE (Elatooee, ASCAP/F.O.B., ASCAP/Copyright Control) H100 100; RBH 44

FOREVER AND FOR ALWAYS (Universal-Songs Of PolyGram International, BMI/Loon Echo, BMI/Out Of Pocket, ASCAP/Zomba, ASCAP), WBM, CS 12; H100 45

FOTOGRAFIA (Peermusic III, BMI/Camaleon, BMI) LT 11

FOUR-WHEEL DRIVE (EMI Tower Street, BMI/EMI Blackwood, BMI), HL, CS 55

FRONTIN' (The Waters Of Nazareth, BMI/EMI Blackwood, BMI/EMI April, ASCAP/Carter Boys, ASCAP), HL, H100 76; RBH 29

-G-

GET BUSY (EMI April, ASCAP), HL, H100 2; RBH 12

GET BY (Pen Skills, BMI/EMI Blackwood, BMI/World Music, ASCAP/WB, ASCAP), HL/WBM, RBH 70

GET DOWN (Zomba, ASCAP/III Will, ASCAP/EMI April, ASCAP/Salaam Remi, ASCAP/Dijon, BMI/Unichappell, BMI/Golo, BMI) RBH 76

GET LOW (TVT, ASCAP/Swole, ASCAP/Da Crippler, BMI/Collipark, BMI/DWC, BMI) H100 49; RBH 18

GIRLFRIEND (R.Kelly, BMI/Zomba Songs, BMI), WBM, RBH 63

GODSPEED (SWEET DREAMS) (Universal-PolyGram International, ASCAP/St. Julien, ASCAP), WBM, CS 50

-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 55

HAVE YOU FORGOTTEN? (EMI April, ASCAP/Pittsburg Landing, ASCAP/Warner-Tamerlane, BMI), HL/WBM, CS 16; H100 70

HEADSTRONG (WBM, SESAC/Traptism, SESAC), WBM, H100 61

HEAVY LIFTIN' (Universal, ASCAP/Memphisto, ASCAP/Work Horse, SESAC/Pacific Wind, SESAC/Zomba Songs, BMI/Teren It Up, BMI), WBM, CS 35

HELL YEAH (Zomba Songs, BMI/R.Kelly, BMI/Money Mack, BMI), WBM, H100 78

HELP POUR OUT THE RAIN (LACEY'S SONG) (My Little Jewell, BMI) CS 29; H100 86

HE PROPOSED (Ice Water, ASCAP/EMI April, ASCAP), HL, RBH 69

HERIDA MORTAL (World Deep, BMI/Blueplatinum, ASCAP/Sony/ATV Latin, BMI/Sony/ATV Discos, ASCAP) LT 22

HONESTY (WRITE ME A LIST) (Sony/ATV Acuff Rose, BMI/New Works, BMI), HL, CS 60

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 (Zovektion, ASCAP/BMG Songs, ASCAP/First Avenue, ASCAP/Demis Hot Songs, ASCAP/E Two, ASCAP/EMI April, ASCAP/E.D. Duz-It, BMI), HL, H100 33; RBH 17

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, H100 94; RBH 41

HOY EMPLEZA MI TRISTEZA (Edimusa, ASCAP) LT 41

HOY ES ADIOS (Migrant, BMI/Where's My Cut, ASCAP/Pen, ASCAP/The Fly And The Bee, ASCAP/Universal Musica, ASCAP) LT 38

-I-

I BELIEVE (Sony/ATV Acuff Rose, BMI/Write On Music, BMI), HL, CS 4; H100 41

I CAN (Zomba, ASCAP/III Will, ASCAP/EMI April, ASCAP/Salaam Remi, ASCAP/Street Tuff, ASCAP/Selma, BMI), HL/WBM, H100 75; RBH 36

I CAN ONLY IMAGINE (Simpleville, ASCAP/Fun Attic, ASCAP) CS 54

I CANT BE YOUR FRIEND (Warner-Tamerlane, BMI/Writers Extreme, BMI/EMI April, ASCAP/Waltz Time, ASCAP), HL/WBM, CS 40

ICE CREAM (R.Kelly, BMI/Zomba Songs, BMI), WBM, RBH 79

IF I CANT (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 37

IF YOU LET ME (Stone Agent, BMI/EMI Blackwood, BMI) RBH 94

IF YOU'RE NOT THE ONE (Sony/ATV Tunes, ASCAP), HL, H100 22

IGNITION (Zomba Songs, BMI/R.Kelly, BMI), WBM, H100 9; RBH 32

I KNOW WHAT YOU WANT (Starbus, BMI/Dutty Nigga, ASCAP/Killa 4, ASCAP/Rah Digga, ASCAP/Cyphercliff, ASCAP/EMI April, ASCAP), HL, H100 4; RBH 8

I'LL NEVER LEAVE (Zomba Songs, BMI/R.Kelly, BMI), WBM, RBH 34

I LOVE YOU (North Avenue, ASCAP/EMI April, ASCAP/Mr. Yeah, ASCAP/WB, ASCAP/Lil Black, ASCAP/Royalty Network, ASCAP/The Dboogie Acct., ASCAP/Urban Warfare, ASCAP), HL/WBM, H100 77; RBH 27

I'M GLAD (Nuyorican, BMI/Sony/ATV Songs, BMI/Milk Chocolate Factory, ASCAP/TuneSmith Advance-ments, ASCAP/Jaedon Christopher, ASCAP/Cori Tiffani, BMI/Zomba Songs, BMI), HL/WBM, H100 36

I'M JUST A GIRL (Deanaling, ASCAP/BP Administration, ASCAP/Turtle Wins The Race, ASCAP/Annotation, ASCAP/WB, ASCAP), WBM, CS 38

I'M MISSING YOU (Steve Wariner, BMI/Kidbilly, BMI), WBM, CS 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 18; RBH 30

I NEED A MAN (Pork, ASCAP/Aurelius, ASCAP) RBH 84

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 57; RBH 39

IN MY DREAMS (Mundo, BMI/EMI Blackwood, BMI/Rumbalo, BMI/Toto Tunes, ASCAP/Winning Circle, ASCAP/Bluewater, ASCAP), HL, CS 58

IN THOSE JEANS (Music Of Windswept, ASCAP/Hand In My Pocket, ASCAP/Harvey "The Rock" Hester, ASCAP) H100 53; RBH 14

INTO YOU (J Brasco, ASCAP/Desert Storm, BMI/Mr. Manatti, BMI/EMI Blackwood, BMI/Duro, BMI), HL, H100 40; RBH 35

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 59

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 45

IT'S FIVE O'CLOCK SOMEWHERE (EMI April, ASCAP/Sea Gayle, ASCAP/Warner-Tamerlane, BMI/R. Joseph, BMI), HL/WBM, CS 31

I WANT YOU (Cori Tiffani, BMI/Mindsetter's Music, BMI/Regency Bruno's, BMI/JadaChris, BMI/Sony/ATV Songs, BMI/Jelly's Jams, ASCAP/Joseph Cartagena, ASCAP/Almo, ASCAP), HL, H100 66; RBH 67

I WISH I WASN'T (EMI April, ASCAP/Flyte Tyme, ASCAP/Minneapolis Guys, ASCAP/Ji Branda, ASCAP), HL, H100 69; RBH 25

-J-

JIMMY MATHIS (Virginia Beach, ASCAP/WB, ASCAP/Two Hundred Miles From Civilization, BMI/EMI Blackwood, BMI/Glenn Slipper, ASCAP) RBH 99

THE JUMP OFF (Notorious K.I.M., BMI/Warner-Tamerlane, BMI/Virginia Beach, ASCAP/WB, ASCAP/LB Fam, ASCAP/EMI April, ASCAP/Universal, ASCAP/Mr. Cheeks, ASCAP/EMI Blackwood, BMI), HL/WBM, H100 82; RBH 38

-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-Tamerlane, 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-Turn'Al, ASCAP/Baby Ree Toonz, BMI), HL, RBH 72

LIKE A PIMP (Crump Tights, BMI/ASCAP/Lucky, BMI/WB, ASCAP) H100 58; RBH 21

LIKE A STONE (Disappearing One, ASCAP/Melee Savvy Music, BMI/Me 3, BMI/LBV Songs, BMI) H100 35

LIKE GLUE (Dutty Rock, ASCAP/EMI April, ASCAP/Tony Kelly, BMI/Universal-Songs Of PolyGram, BMI/VP, BMI), HL/WBM, H100 56; RBH 24

LLORARE LAS PENAS (Nati, BMI/Ventura, ASCAP) LT 46

LONG BLACK TRAIN (Sony/ATV Tunes, ASCAP/Drivers Ed, ASCAP), HL, CS 51

LO QUE YO TUVE CONTIGO (Universal Musica, ASCAP/Rubet, ASCAP/2000 Amor, ASCAP/Sony/ATV Discos, ASCAP) LT 17

LOVE CALLS (Kem, BMI) RBH 47

LOVE CHANGES EVERYTHING (Living Out Loud, ASCAP/Stantley Cup, SOCAN/In The Fairway, ASCAP/Music Of Windswept, ASCAP), WBM, CS 43

LOVE'S GOT AN ATTITUDE (IT IS WHAT IT IS) (Mosaic Music, BMI/Hot Jack, BMI/Songs Of Mosaic, ASCAP/Songs Of Otis Barker, ASCAP), HL, CS 30

THE LOVE SONG (Warner-Tamerlane, BMI/Smith Haven, BMI/Big Red Tractor, ASCAP/Think Well, ASCAP/Sony/ATV Acuff Rose, BMI), HL/WBM, CS 10; H100 64

LOVE YOU OUT LOUD (Sony/ATV Cross Keys, ASCAP/Onaly, ASCAP), HL, CS 3; H100 30

LOVIN' ALL NIGHT (Sony/ATV Cross Keys, ASCAP), HL, CS 56

-M-

MAGIC STICK (Notorious K.I.M., BMI/Warner-Tamerlane, BMI/High On Life, ASCAP/C. Evans, ASCAP/221, ASCAP/Careers-BMG, BMI/Universal, ASCAP/50 Cent, ASCAP), HL/WBM, H100 3; RBH 2

MAKE ME A SONG (Conjunction, ASCAP/EMI April, ASCAP/Virginia Beach, ASCAP/WB, ASCAP/Klovely Hits, ASCAP/Black Fountain, ASCAP/Rap Tracks, ASCAP/Key-beats, ASCAP/E Beats, ASCAP/Herbilibicious, ASCAP), HL/WBM, RBH 75

MARIA CHUCHENA (MARIA SUSENA) (Peer Int'l., BMI) LT 28

MARIPOSA TRACIONERA (Tulum, ASCAP/EMI April, ASCAP) LT 4

ME FALTA VALOR (Bello Musical, BMI) LT 8

MISS INDEPENDENT (Rhetski, ASCAP/Xtina, BMI/Careers-BMG, BMI/Copyright Control/LegRhythm, BMI), HL, H100 17

MISS YOU (Naked Under My Clothes, ASCAP/Chrysalis, ASCAP/October Eighth, BMI/Noontime Tunes, BMI/Warner-Tamerlane, BMI/Music Of Windswept, ASCAP/Hand In My Pocket, ASCAP), WBM, H100 50; RBH 33

MUY A TU MANERA (Ser-Ca, BMI) LT 18

MY FRONT PORCH LOOKING IN (Sony/ATV Tree, BMI/Sixteen Stars, BMI/Horipro, BMI/Cosmic Muel, ASCAP/Don Primmer, ASCAP), HL, CS 2; H100 23

MY LOVE IS LIKE... WOA! (Mass Confusion, ASCAP/WB, ASCAP/C Sun, ASCAP/Wet Ink Red, ASCAP/Black Soul Connection, BMI/Wet Ink Blue, BMI), WBM, RBH 62

-N-

NEVER LEAVE YOU - UH OOH, UH OOOH! (1433, ASCAP/Tafari, ASCAP/Greensleeves, PRS) H100 29; RBH 15

NEVER SCARED (Bonecrusher, ASCAP) H100 26; RBH 11

NO HACE FALTA UN HOMBRE (Jax & Broder, ASCAP/Ion, ASCAP/WB, ASCAP/G Matt, ASCAP/Friends Of Seagulls, ASCAP/Music Of Windswept, ASCAP) LT 7

NO LETTING GO (Greensleeves, PRS/Singso WW, BMI) H100 14; RBH 31

NO PODRAS (Kike Santander, BMI) LT 21

NO SHOES, NO SHIRT, NO PROBLEMS (Sony/ATV Acuff Rose, BMI), HL, CS 22

NO TENGO DINERO (Almo, ASCAP/BMG Songs, ASCAP) LT 35

-O-

TouchTunes Digital Jukebox **PIRATE BUSTERS** ADVERTISEMENT **TOP 10**

14 Million Paid Plays a Month and Climbing.

SONG NAME	LABEL NAME	ARTIST	This Week	Last Week	2 Wks Ago	Wks On Chart
Rock						
PICTURE (FEAT. SHERYL CROW)	ATLANTIC	KID ROCK	1	1	1	12
COWBOY	ATLANTIC	KID ROCK	2	2	3	158
HOW YOU REMIND ME	ROADRUNNER	NICKELBACK	3	3	3	47
JANE SAYS (LIVE)	WARNER BROS	JANE'S ADDICTION	4	7	7	4
SWEET HOME ALABAMA	MCA	LYNYRD SKYNYRD	5	6	8	43
HOTEL CALIFORNIA (LIVE)	GEFFEN RECORDS	EAGLES	6	5	6	63
YOU SHOOK ME ALL NIGHT LONG	ATCO	AC/DC	7	8	9	74
ONLY GOD KNOWS WHY	ATLANTIC	KID ROCK	8	9	5	130
IN THE END	WARNER BROS	LINKIN PARK	9	4	4	36
SMOOTH (FEAT. ROB THOMAS)	ARISTA	SANTANA	10	10	10	159

SONG NAME	LABEL NAME	ARTIST	This Week	Last Week	2 Wks Ago	Wks On Chart
POP						
GET THE PARTY STARTED	ARISTA	PINK	1	1	1	42
LANDSLIDE	REPRISE	FLEETWOOD MAC	2	2	2	150
MUSIC	MAVERICK	MADONNA	3	5	5	101
BELIEVE	WARNER BROS	CHER	4	3	4	210
JUST LIKE A PILL	ARISTA	PINK	5	4	3	12
DON'T SPEAK	TRUAMA	NO DOUBT	6	6	7	130
DANCING QUEEN	POLYDOR	ABBA	7	7	6	204
HELLA GOOD	INTERSCOPE	NO DOUBT	8	8	9	15
IF I HAD \$1000000	REPRISE	BARENAKED LADIES	9	9	8	62
INTO THE MYSTIC	WARNER BROS	VAN MORRISON	10	10	10	3

SONG NAME	LABEL NAME	ARTIST	This Week	Last Week	2 Wks Ago	Wks On Chart
R&B/RAP						
LET'S GET IT ON	MOTOWN	MARVIN GAYE	1	2	2	234
IT WASN'T ME (FEAT. RICARDO DUCENT)	MCA	SHAGGY	2	1	2	72
SUPERMAN (FEAT. DINA RAE)	AFTERMATH RECORDS	EMINEM	3	3	3	5
THE DOCK OF THE BAY	ATLANTIC	OTIS REDDING	4	5	4	145
ANGEL (FEAT. RAYVON)	MCA	SHAGGY	5	4	5	54
WHAT'S GOING ON	MOTOWN	MARVIN GAYE	6	8	9	222
NO WOMAN NO CRY	ISLAND	BOB MARLEY	7	7	8	5
CLEANIN' OUT MY CLOSET	AFTERMATH RECORDS	EMINEM	8	6	6	10
LOSE YOURSELF	INTERSCOPE	EMINEM	9	9	10	3
BECAUSE I GOT HIGH	UNIVERSAL RECORDS	AFROMAN	10	*	*	7

SONG NAME	LABEL NAME	ARTIST	This Week	Last Week	2 Wks Ago	Wks On Chart
COUNTRY						
MARGARITAVILLE	MCA	JIMMY BUFFETT	1	1	1	51
COPPERHEAD ROAD	MCA	STEVE EARLE	2	2	2	234
FRIENDS IN LOW PLACES	CAPITOL NASHVILLE	GARTH BROOKS	3	3	3	57
RING OF FIRE	MERCURY	JOHNNY CASH	4	4	4	4
LUCKENBACH, TEXAS	BMG RECORDS	WAYLON JENNINGS	5	5	5	108
NEON MOON	ARISTA	BROOKS & DUNN	6	6	6	196
CRAZY	MCA	PATSY CLINE	7	8	7	242
MY MARIA	ARISTA	BROOKS & DUNN	8	9	8	234
AMARILLO BY MORNING	MCA	GEORGE STRAIT	9	7	9	42
POUR ME	WARNER BROS	TRICK PONY	10	NEW	NEW	1

SONG NAME	LABEL NAME	ARTIST	This Week	Last Week	2 Wks Ago	Wks On Chart
LATIN						
CORAZON ESPINADO (FEAT. MANA)	ARISTA	SANTANA	1	1	1	127
BAILAMOS	INTERSCOPE	ENRIQUE IGLESIAS	2	2	2	188
LA BAMBOLA	WARNER BROS	LOS LOBOS	3	4	3	206
BIDI BIDI BOM BOM	EMI LATIN	SELENA	4	5	5	174
COMO LA FLOR	EMI LATIN	SELENA	5	3	4	146
DON'T SAY GOODBYE	UNIVERSAL RECORDS	PAULINA RUBIO	6	8	7	4
CLAVADO EN UN BAR	WEA LATINA	MANA	7	7	8	128
ME CAI DE LA NUBE	BMG RECORDS	CORNELIO REYNA	8	6	9	78
HEROES	INTERSCOPE	ENRIQUE IGLESIAS	9	9	6	4
MARIPOSA TRACIONERA	WARNER MEXICO S.A. DE C.V.	MANA	10	NEW	NEW	1

SONG NAME	LABEL NAME	ARTIST	This Week	Last Week	2 Wks Ago	Wks On Chart
INDIE						
THE DEVIL WENT DOWN TO GEORGIA	BLUE HAT	CHARLIE DANIELS BAND	1	1	4	57
FOLSOM PRISON BLUES	SUN ENTERTAINMENT	JOHNNY CASH	2	2	5	140
BAD MOON RISING	FANTASY	CREDENCE CLEARWATER REVIVAL	3	3	6	78
HAVE YOU EVER SEEN THE RAIN?	FANTASY	CREDENCE CLEARWATER REVIVAL	4	4	7	83
OH, PRETTY WOMAN	ORBISON RECORDS	ROY ORBISON	5	6	9	4
DOWN ON THE CORNER	FANTASY	CREDENCE CLEARWATER REVIVAL	6	5	10	85
SORROW	EPITAPH RECORDS	BAD RELIGION	7	NEW	NEW	1
ROMEO	X-L-RECORDINGS	BASEMENT JAXX	8	9	*	2
BORN ON THE BAYOU	FANTASY	CREDENCE CLEARWATER REVIVAL	9	7	11	80
GET ME OFF	X-L-RECORDINGS	BASEMENT JAXX	10	12	*	2

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JUNE 21 2003 **Billboard** **HOT 100 AIRPLAY**

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	21 Questions	50 CENT (SHADY/AFTERMATH/INTERSCOPE)	26	21	Say Yes	FLOETRY (SOLJAZ/DREAMWORKS)	51	44	Big Yellow Taxi	COUNTING CROWS (GEFFEN/INTERSCOPE)
2	2	Get Busy	SEAN PAUL (VP/ATLANTIC)	27	39	Never Leave You - Uh Ooh, Uh Ooh!	LUMIDEE (UNIVERSAL/UMRG)	52	52	Speed	MONTGOMERY GENTRY (COLUMBIA (NASHVILLE))
3	5	Magic Stick	LIL KIM FEAT. 50 CENT (QUEEN BEE/ATLANTIC)	28	30	Love You Out Loud	RASCAL FLATTS (LYRIC STREET)	53	70	Where Is The Love?	BLACK EYED PEAS (A&M/INTERSCOPE)
4	3	I Know What You Want	BUSTA RHYMES & MARAH CAREY (MONARC/RMG/DJMG)	29	40	Right Thurr	CHINGY (DISTURBING THE PEACE/PRIORITY/CAPITOL)	54	45	Calling All Angels	TRAIN (COLUMBIA)
5	4	Can't Let You Go	FABOLOUS (DESERT STORM/ELEKTRA/VEEG)	30	28	Picture	KID ROCK (LAVA/ATLANTIC/UNIVERSAL SOUTHWEST)	55	—	Like A Pimp	DAVID BANNER FEAT. LIL' FLIP (SRC/UNIVERSAL/UMRG)
6	6	Bring Me To Life	EVANESCENCE FEAT. PAUL MCCOY (WING-UP)	31	27	How You Gonna Act Like That	TYRESE (J/RMG)	56	55	Almost Home	CRAIG MORGAN (BROKEN BOW)
7	8	Crazy In Love	BEYONCE FEAT. JAY-Z (MUSIC WORLD/COLUMBIA)	32	34	Like A Stone	AUDIO SLAVE (INTERSCOPE/EPIC)	57	54	Headstrong	TRAF (WARNER BROS)
8	10	Unwell	MATCHBOX TWENTY (ATLANTIC)	33	38	Stay Gone	JIMMY WAYNE (DREAMWORKS (NASHVILLE))	58	47	What Would You Do?	THE ISLEY BROTHERS (DREAMWORKS)
9	11	So Gone	MONICA (J/RMG)	34	35	4 Ever	LIL' MO FEAT. FABOLOUS (THE GOLD MIND/ELEKTRA/VEEG)	59	37	Sing For The Moment	EMINEM (WEB/AFTERMATH/INTERSCOPE)
10	15	Rock Wit U (Awww Baby)	ASHANTI (MURDER INC./DEF JAM/DJMG)	35	66	Into You	FABOLOUS (DESERT STORM/ELEKTRA/VEEG)	60	73	The Love Song	JEFF BATES (RCA (NASHVILLE))
11	7	Ignition	R. KELLY (JIVE)	36	32	I Believe	DIAMOND RIO (ARISTA NASHVILLE)	61	53	Miss You	AALIYAH (BLACKGROUND/UNIVERSAL/UMRG)
12	9	Rock Your Body	JUSTIN TIMBERLAKE (JIVE)	37	36	Clocks	COLDPLAY (CAPITOL)	62	51	Somewhere I Belong	LINKIN PARK (WARNER BROS)
13	12	No Letting Go	WAYNE WONDER (GREEN SLEEVES/VP/ATLANTIC)	38	31	Three Wooden Crosses	RANDY TRAVIS (INVIDIA/COLUMBIA/SONY)	63	67	The Remedy (I Won't Worry)	JASON M'VAZ (ELEKTRA/VEEG)
14	13	When I'm Gone	3 DOORS DOWN (REPUBLIC/UNIVERSAL/UMRG)	39	49	Are You Happy Now?	MICHELLE BRANCH (MAVERICK/WARNER BROS)	64	71	I Want You	THALIA FEAT. FAT JOE (EMI LATIN/VIRGIN)
15	16	Drift Away	UNCLE KRACKEER FEAT. DOBIE GRAY (LAVA)	40	25	Beautiful	SNOOP DOGG (DOGGYSTYLE/PRIORITY/CAPITOL)	65	56	In Love Wit Chu	DA BRAT FEAT. CHERISH (SO SO DEF/ARISTA)
16	18	Miss Independent	KELLY CLARKSON (RCA/RMG)	41	41	Intuition	JEWEL (ATLANTIC)	66	75	Come Over	AALIYAH (BLACKGROUND/UNIVERSAL/UMRG)
17	14	In Da Club	50 CENT (SHADY/AFTERMATH/INTERSCOPE)	42	33	I'm Glad	JENNIFER LOPEZ (EPIC)	67	64	Stuck	STACIE ORRICO (FOREFRONT/VIRGIN)
18	17	Snake	R. KELLY FEAT. BIG TIGGER (JIVE)	43	50	Forever And For Always	SHANIA TWAIN (MERCURY/DJMG)	68	74	Celebrity	BRAD PAISLEY (ARISTA NASHVILLE)
19	19	Put That Woman First	JAHEIM (SHADY/AFTERMATH/INTERSCOPE)	44	43	P.I.M.P.	50 CENT (SHADY/AFTERMATH/INTERSCOPE)	69	59	I Wish I Wasn't	HEATHER HEADLEY (RCA/RMG)
20	24	My Front Porch Looking In	TONESTAR (BNA)	45	60	Act A Fool	LUDACRIS (DISTURBING THE PEACE/DEF JAM SOUTHWEST)	70	65	Have You Forgotten?	DARRYL WORLEY (DREAMWORKS (NASHVILLE))
21	23	Beer For My Horses	TOBY KETH WITH WILLIE NELSON (DREAMWORKS (NASHVILLE))	46	42	Pump It Up	JOE BUDDEN (DEF JAM/DJMG)	71	—	Tell Me Something Bad About Tulsa	GEORGE STRAIT (MCA NASHVILLE)
22	22	Don't Wanna Try	FRANKIE J (COLUMBIA)	47	57	Get Low	LIL' JON & THE EAST SIDE BOYZ (BME/TVT)	72	—	Send The Pain Below	CHELLE (EPIC)
23	20	Fighter	CHRISTINA AGUILERA (RCA/RMG)	48	58	Red Dirt Road	BROOKS & DUNN (ARISTA NASHVILLE)	73	46	What A Beautiful Day	CHRIS CAGLE (CAPITOL (NASHVILLE))
24	26	Never Scared	BONE CRUSHER (BREAK 'EM OFF/SO SO DEF/ARISTA)	49	72	In Those Jeans	BINUOSHE (EPIC)	74	—	Swing, Swing	THE ALL-AMERICAN REGGAE (DOGGHOUSE/DREAMWORKS)
25	29	If You're Not The One	DANIEL BEDINGFIELD (ISLAND/DJMG)	50	—	Like Glue	SEAN PAUL (VP/ATLANTIC)	75	62	I Can	RAS (ILL WILL/COLUMBIA)

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JUNE 21 2003 **Billboard** **HOT 100 SINGLES SALES**

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	God Bless The U.S.A.	AMERICAN IDOL FINALISTS (RCA/RMG)	26	28	Roll Wit M.V.P. (We Be Like! The La La Song)	STAGGAL LEE (M.V.P./ARTISTDIRECT)	51	34	I Need You Now (Live)	SHAKIE NORFOL (EMI GOSPEL)
2	2	Picture	KID ROCK FEAT. ALLISON MOORER (UNIVERSAL SOUTHWEST)	27	24	Try It On My Own	WHITNEY HOUSTON (ARISTA)	52	—	Jimmy Mathis	BUBBA SPAROOK (FEAT. CLUB/INTERSCOPE)
3	—	Help Pour Out The Rain (Lacey's Song)	BUDDY JEWELL (COLUMBIA (NASHVILLE))	28	27	Speed	MONTGOMERY GENTRY (COLUMBIA (NASHVILLE))	53	25	Respect My Pimpin'	GRACIE INTERNATIONAL (GRAFI)
4	3	Intuition	JEWEL (ATLANTIC)	29	23	Blowin' Me Up (Callin' Me)	ZION (ZION/NATIVE/P.A.L.)	54	22	I Want My Island Girl	DARRELL LABRADO (ALPHA)
5	4	Miss You	AALIYAH (BLACKGROUND/UNIVERSAL/UMRG)	30	20	21 Questions	50 CENT (SHADY/AFTERMATH/INTERSCOPE)	55	53	Stop	JAY-Z (ROC-A-FELLA/DEF JAM/DJMG)
6	5	What The World Needs Now Is Love	AMERICAN IDOL FINALISTS (RCA/RMG)	31	32	Never Scared	BONE CRUSHER (BREAK 'EM OFF/SO SO DEF/ARISTA)	56	—	Right Thurr	CHINGY (DISTURBING THE PEACE/PRIORITY/CAPITOL)
7	6	Angel	AMANDA PEREZ (UNIVERSAL POWERHOUSE/UMRG/VIRGIN)	32	46	Never Leave You - Uh Ooh, Uh Ooh!	LUMIDEE (UNIVERSAL/UMRG)	57	39	In Da Club	50 CENT (SHADY/AFTERMATH/INTERSCOPE)
8	8	In Love Wit Chu	DA BRAT FEAT. CHERISH (SO SO DEF/ARISTA)	33	—	Me & Giuliani Down By The Schoolyard	III (CHK, CHK, CHK) (TOUCH AND GO)	58	67	Come Closer (Inter)	COMMON (MCA)
9	7	Don't Wanna Try	FRANKIE J (COLUMBIA)	34	37	The Wreckoning	BODMKAT (DREAMWORKS)	59	35	No Means No	NEE-NEE GWYNNE (BASE HIT)
10	9	American Life	MADONNA (MAVERICK/WARNER BROS.)	35	21	I'm With You	AVIIL LAVIGNE (ARISTA)	60	58	Cry Me A River	JUSTIN TIMBERLAKE (JIVE)
11	11	If You're Not The One	DANIEL BEDINGFIELD (ISLAND/DJMG)	36	70	Rock Wit U (Awww Baby)	ASHANTI (MURDER INC./DEF JAM/DJMG)	61	54	Blowin' Me Up (With Her Love)	JC CHASEZ (FOX/JIVE)
12	12	Breathe	BLU CONTRELL FEAT. SEAN PAUL (REDZONE/ARISTA)	37	33	Dirrry	CHRISTINA AGUILERA FEAT. REDMAN (RCA/RMG)	62	55	All Around The World (Punk Debutante)	COOLER KIDS (DREAMWORKS)
13	10	Beware Of The Boys (Mundian To Bach Ke)	PANJABI MC FEAT. JAY-Z (SEQUENCE)	38	40	Nothing At All	SANTANA FEAT. MUSIQ (ARISTA)	63	—	Like A Pimp	DAVID BANNER FEAT. LIL' FLIP (SRC/UNIVERSAL/UMRG)
14	15	Stuck	STACIE ORRICO (FOREFRONT/VIRGIN)	39	48	Starting With Me	BRANDY MOSS-SCOTT (HEAVENLY TUNES)	64	49	Family Portrait	PINK (ARISTA)
15	13	Stay Gone	JIMMY WAYNE (DREAMWORKS (NASHVILLE))	40	44	Stupid Girl	COLD (FLIP/GEFFEN/INTERSCOPE)	65	—	Who Invited You	THE D'INNAS (ATLANTIC)
16	17	What Was I Thinkin'	DIERKS BENTLEY (CAPITOL (NASHVILLE))	41	41	All Life Long	MO THUGS (D3/MO THUGS/RIVIERA)	66	47	Candi Bar	KEITH MURRAY (DEF JAM/DJMG)
17	14	Through The Rain	MARIAH CAREY (MONARC/SONY/DJMG)	42	45	Guess What (Guess Again)	SYLVEA (MURDER INC./DEF JAM/DJMG)	67	—	Dirty	AUDIO-ADRENALINE (FOREFRONT)
18	16	Landslide	DIXIE CHICKS (MONUMENT/EMM/COLUMBIA)	43	50	63/64	ROBEZ BOYZ (GREEN TEETH/BAYSIDE)	68	66	Yall Don't Know	JOLLY GREEN (ZOE POUND)
19	—	This Is The Night	CLAY AIKEN (RCA/RMG)	44	30	Dirty Sticky Floors	DAVE GAHAN (MUTE/REPRISE)	69	63	Flipside	FRESHY FEAT. PEEDY CRACK (ROC-A-FELLA/DEF JAM/DJMG)
20	57	Frontin'	PHARRELL FEAT. JAY-Z (STAR TRAK/ARISTA)	45	31	Act A Fool	LUDACRIS (DISTURBING THE PEACE/DEF JAM SOUTHWEST)	70	64	Be About Yours	JAY-EL (POWERHOUSE/ORPHEUS)
21	65	Snake	R. KELLY (JIVE)	46	38	If You Let Me	LOU MOSLEY (JENSTAR)	71	52	Sommabulst	BT (THE TOWER)
22	—	Flying Without Wings/Superstar	RUBEN STUDDARD (J/RMG)	47	43	Untitled #1	SIGURROS (PIAS/PHAT CAT/MCA)	72	—	Your Pops Don't Like Me (I Really Don't Like This Dude)	MIK CAMPION (NICK/JIVE)
23	18	Emotional Roller									

A Bite Of The Apple

Continued from page 3

independently distributed labels and free-standing, major-distributed imprints.

Attendees estimate that representatives of between 80 and 100 labels were among 200 people who filled an auditorium at Apple's Cupertino, Calif., headquarters June 5 for a presentation on iTunes (see story, this page).

Thus far, iTunes has only featured content from the major labels. But that may change quickly.

IGNITING AN INDIE BOOM

With Apple reporting download sales of roughly a half-million tracks per week, excitement for iTunes is high in the indie sector.

"When they roll this out on PC, they're going to have all this independent product," says a representative of one prominent indie label, who declines to be identified. "It's also going to be the holiday season . . . It's going to be an explosion. We want to be a part of that."

Los Angeles-based Lakeshore Records and Delvian Records in San Francisco, among others, have already pledged to supply content to Apple.

Sources present at the meeting say the terms offered to the indies were identical to those granted to major-label participants: a 65%-35% split of proceeds from the 99-cent downloads, favoring the labels, with payments every month.

A host of other services are expected to court indies and majors in similar fashion in the near future.

Microsoft is already showcasing a demo of its service to the labels, according to a recent published report in the *Los Angeles Times*. Microsoft declined to comment.

AOL is readying a digital singles

program with integrated shopping functionality that is expected to bow in six to nine months.

Mtv.com and vh1.com, which are currently without a digital distribution partner, also expect to relaunch a commercial digital-music initiative this year.

Amazon, which sources say is looking into launching an à la carte store, has long maintained an interest in the download business.

Talk in the press of Amazon entering the digital music fray has been on the rise since the bow of the iTunes service.

To date, the e-commerce giant has held back on a download store, citing concerns about the quality of the user experience with existing digital rights management rules.

Amazon declined to comment.

SALES RECORD

The rise in the development of pay-per-download services comes as sales of digital downloads through iTunes are stabilizing.

An attendee of Apple's recent presentation for potential indie label content partners says Apple reports that iTunes is now selling about 500,000 songs per week.

In its first week, iTunes claimed it had sold more than 1 million downloads.

Apple also says it has sold more than 3.5 million songs through iTunes since the service launched in April.

In other chatter from the meeting, attendees say Apple reports that 45% of all songs have been bought as an album—which has helped the service sell more than 75% of the songs in its catalog at least once.

Apple also told attendees that 90% of sales through iTunes are one-click downloads, meaning consumers are storing their credit-card information on the service so they do not have to re-enter it with every purchase.

Companies targeting the PC market view the early performance of iTunes—which is only available to a limited segment of Apple computer users—as a potential sign of much larger demand there.

Indies Say They Like The Sound Of iTunes

Apple's iTunes Music Store is receiving high marks from independently distributed labels and free-standing, major-distributed imprints that have been briefed on the service.

Apple is looking to add music from indie labels to iTunes. It currently only has wholesaler agreements with the majors.

Apple chief executive Steve Jobs, the key figure in selling the iTunes concept to the majors, is taking a similar approach in the pitch to the independent community.

Jobs, senior director, office of the CEO James Higa; and other top company execs hosted a 2½-hour presentation June 5 outlining iTunes for an estimated 80-plus labels, according to meeting attendees.

Other guests included reps from technology firms and such industry organizations as the Americana Music Assn. and the Future of Music Coalition.

The independent sector is no stranger to digital distribution. Independent label content is distributed through services such as Liquid Audio, Emusic, and listen.com.

But Apple is not offering any upfront money for participation in its service—a motivator for indie label participation in other digital distribution offerings.

All the attendees polled by *Billboard* expressed enthusiasm for the iTunes system.

Indie-label observers who attended the demonstration praise the iTunes system for its one-click ease of use, its egalitarian treatment of content (no payment for positioning or banner advertising is allowed), its attempt to supply a comprehensive offering, its emphasis on exclusive tracks, and the freedom of use it affords consumers.

Brian McNellis, VP/GM of Los Angeles-based Lakeshore Records, says, "I went up there lukewarm" about iTunes. But, he adds, "I drove back from there, and it's a six-hour drive, and all the way back I felt like the top of my head had been unscrewed."

McNellis says Lakeshore has already signed its Apple

contract to supply music to iTunes.

"This thing, it's more addictive than crack, and it's easier to use," McNellis says. "I can see people who haven't bought music in two years spending 200 bucks a month on music . . . When iTunes drops on Windows, it's all over."

Derek Sivers, whose online store, CD Baby, sells self-released albums by 38,000 artists, says the iTunes store "was only mildly impressive until I bought a couple of tracks. That's when you realize the magic of the one-click . . . It's amazing. It's so easy."

Sivers continues, "To me, the singularly most important thing was, 'We won't ever sell our space on iTunes.' Jobs said, 'Will we ever whore ourselves out? No.'"

Benjamin van der Wel, president of Delvian Records in San Francisco, will also supply content to Apple.

"We've been waiting for a couple of years for someone to come up with a system like this that really works," van der Wel says. "This is going to sell a tremendous amount of music."

Stephen Levy, president of Moonshine Music in L.A., says the iTunes store is "so far ahead of the game—even stuff that Kazaa promises to be, they deliver it."

While some majors are billing iTunes as an "experiment" because of minimal restrictions on consumers' ability to copy tracks they buy through the service, the indie labels are not voicing the same reservations.

Levy expresses no concern about the liberal use that iTunes allows: "I see it as being just another format. You can play pretty fast and loose with a CD right now. The premise they're operating on is that 90% of the people out there are honest . . . They're essentially treating the audience like they're adults."

Nancy Quinn, senior director of artist development at BMG-distributed Dualtone Records in Nashville, says, "We're very much looking forward to becoming a part of iTunes. . . [It's] legal, subscription-free, easy to use, everybody gets paid. There's finally a viable option for digital music consumers."

CHRIS MORRIS and BRIAN GARRITY



SIVERS

MCA Braces For Merger With Geffen

Continued from page 3

merger, and the long-expected naming of Schur as the new operation's head, have not been made but are expected soon. The MCA brand will disappear under the new structure, sources say, although MCA Nashville will retain its name and remain a separate entity under Luke Lewis.

A picture of the new company is emerging. The new Geffen, which remains part of the Interscope Geffen A&M (IGA) family, will be a stand-alone label with its own A&R, marketing, and promotion staffs. It will share some services with the other IGA labels

and will still fall under the purview of IGA chairman Jimmy Iovine.

MCA came under Iovine's umbrella in mid-January after Boberg's departure. Boberg had reported to Universal Music Group (UMG) chairman Doug Morris, and UMG president/COO Zach Horowitz.

A number of executives are poised to join the entity, according to sources. Fred Croshal, former GM of Maverick Records, is expected to come aboard in a high-level marketing capacity.

Also headed to the label are Garnett March, former urban promotion executive at DreamWorks, who will head the R&B promo department, and former Interscope urban promo exec Chauncey Bell, who will be East Coast regional.

Among the top-level MCA staffers who are staying with the new company and possibly may take on increased roles are senior VP of sales and marketing Jayne Simon, senior VP of business and legal affairs Jeffrey Harleston, and senior VP of publicity Lillian Matulic.

Some artist managers say they have expectations for the new entity that weren't met by MCA.

Roots manager Richard Nichols stresses that the Roots rely much more on touring than record sales but adds that he hopes his act gets more attention than it did under the previous regime.

"They spent a lot of money on a lot of different projects, and it wasn't effective," Nichols says. "Some bands were underfinanced, and that's where the Roots fell. The Roots want to sell records, and, hopefully, we'll get the tools from them to do it."

Live manager Kurfirst has similar expectations, saying he hopes the new company "learns to become artist-friendly . . . I didn't think MCA cared very much."

One source says the transition period from Boberg's departure until now has been rocky. "Once Jay was gone, there was a certain amount of people who were fearful, and that kind of fear is paralyzing. For this to

finally be happening is a big relief."

However, both Nugent and Wayne Isaak, manager of new MCA band Fiction Plane, have nothing but praise for the label.

"Even though a lot of staffers were waiting for the next shoe to fall at MCA, I found them extremely helpful," Isaak says. "We got a chance to tour and play shows, meet radio and retail; the publicity effort was strong. I'm sorry for the people who are leaving, but Jordan Schur has a tremendous track record as a guy who can break rock artists, and that's what Fiction Plane needs."

Schur inherits a struggling label, though it has a number of commercial strengths. The roster includes R&B powerhouse Mary J. Blige and pop/punk rockers Blink-182, but the only current MCA act in the top half of The Billboard 200 is Live, whose Radioactive/MCA album, *Birds of Prey*, is No. 88 this issue. The Roots' *Phrenology* is No. 120, and new Drive-Thru/MCA act Finch stands at No. 134 with *What It Is to Burn*.

MCA's current album market share, according to Nielsen SoundScan, is 1.87% for 2003 year-to-date. Its overall market share, including catalog, is 2.21%.

Among the departing staffers are senior VP of promotion Craig Lambert, who had run MCA since Boberg's departure; CFO Paul Satenstein; VP of sales Mike Regan; and VP of marketing Jeremy Hammond.

One of the hardest-hit divisions was MCA's A&R department; the only remaining staffers are A&R execs Joel Mark and Charlie Adams. The high-profile departures include senior VP of A&R Gary Ashley and VPs Tom Sarig, Marc Nathan, and Hans Haedalt.

IGA representatives declined to comment on the changes but issued a statement June 9. It stated, "We have begun a restructuring process at MCA Records. Further details about the structure and staffing of the label will be announced shortly. We are grateful for the contributions made by the employees affected by these changes."

Glastonbury Evades Extinction

Continued from page 12

"When we've done that, we'll know we're good for the next year as well, and I have no reason to think that we won't. We can't become complacent. Just because there's demand, it doesn't mean to say we can lessen the offering a little bit."

This year's lineup, with such headlining acts as R.E.M., Radiohead, Moby, and Fatboy Slim, helped move all 112,000 tickets within 18 hours.

"To be invited back to play at Glastonbury is a nod in the direction of one's credibility and sense of honor," says singer/songwriter Steve Harley, who enjoyed a string of U.K. hits on EMI in the mid-'70s fronting glam-rock act Cockney Rebel.

This year is Harley's second appearance on the bill. He tells *Billboard* he feels "privileged because I'm not in the charts, and this is my 30th year in the business."

Harley describes the event, at which he first performed during the notoriously muddy Glastonbury 1997, as "basically like having Woodstock once every year."

Glastonbury's ability to regularly pull some of the biggest acts on the planet underpins its perception as a beacon on the international festival calendar. But activities running parallel to the event had, according to some locals, burned too brightly in the past few years.

Late last year, a particularly vocal sector of residents of Somerset in the west of England made it quite clear that they no longer wished their area to host the event. Those issues arose from the pres-



BENN

ence of "about 200-300 ticket touts and general scallywags" in the districts surrounding Glastonbury, Benn explains.

On Dec. 12, the Regulatory Board of Mendip District Council refused an entertainment license for the 2003 Glastonbury Festival after its Council Chamber heard a catalog of concerns relating to the event's impact on the site at Worthy Farm, Pilton, and its surrounding areas.

Studies Urge Targeting Adults

Continued from page 12

consumers age, they are less influenced by radio and more likely to find new music while browsing in stores. Additionally, only 4% of music buyers older than 36 said their purchases are influenced by advertising.

"It makes sense for record labels and

"We came up against some die-hard antis," Glastonbury founder and organizer Michael Eavis says. That obstacle, though hurdled, did come as a surprise to those involved with Glastonbury.

"It was a bit of a curve ball," Benn says. "Some of the issues outside of the festival could certainly have been better. The villagers of Pilton were subject to an awful lot of unpleasantness last year."

This year, focus is on "either trying to dissuade [that crowd] from coming and participating, and if not, then making sure we are monitoring their movements and that we're ensuring that overall, what they do doesn't impact and make the village fearful of them," Benn says.

A robust security force is to be deployed in the surrounding areas to deal with those problem crowds.

Looking ahead, organizers are discussing the task of boosting the numbers. Benn says it will be hard, but he wants to grow attendance incrementally.

The move comes after Eavis' organization agreed to a controver-

sial marriage in early 2002 with Vince Power's acquisitive Mean Fidler Music Group, the latter agreeing to deliver operational management in exchange for a 20% stake in Glastonbury.

Some Glastonbury traditionalists disliked Eavis' new alliance. "Last year was difficult," Benn explains. "Not between Michael and myself, but there was a lot of suspicion that I would want to change the festival

dramatically, so there was nervousness about that. I don't want to change the festival; I just want to make it well-run."

The partnership followed Eavis' decision in 2001 to provide a multi-million dollar perimeter fence to thwart would-be gatecrashers.

Part of the Glastonbury Festival tradition is to support such causes as Oxfam, Greenpeace, and Wateraid. Last year's event raised \$1.65 million.



HARLEY

retailers to revisit marketing and advertising plans, to reach the eyes and ears of older consumers," Crupnick says.

Projections of music sales for the next five years, however, suggest older consumers will increasingly find a limited selection, according to another study by PricewaterhouseCoopers (PwC).

For one, music distribution is shifting to the Internet, where older consumers are less likely to go for music, according to Stefanie Kane, a partner in PwC's entertainment and media group.

PwC released on June 11 *Entertainment and Media Outlook: 2003-2007*, its annual five-year forecast of trends in the business of music, movies, and other media.

PwC projects that the U.S. digital music market will grow to \$1.7 billion in 2007 from a projected \$44 million in 2003.

Further exacerbating this situation is the increasing dominance of traditional music sales by mass merchants, who reserve less room for the non-hit records generally favored by older consumers.

PwC cites RIAA figures showing mass merchants with close to 45% of U.S. music sales in 2002, compared with record stores' 40%.

Mass merchants "prevent unknown or developing artists from getting much-needed exposure," PwC notes in the outlook. "Over time, the result will be a growing reliance on established stars but less fresh music, as well as a weaker back catalog."

Overall, PwC sees U.S. music sales—which include albums, singles, music videos, and digitally distributed music—declining at a 0.3% compound annual rate during the next five

years, from \$12.63 billion in 2002 to a projected \$12.45 billion in 2007.

Sales of physical albums will drop at a compound annual rate of 3.5% during the next five years to \$10.29 billion in 2007. Meanwhile, sales of digitally distributed music will rise at a projected compound annual rate of 165.2%.

PwC pins the decline in the overall market on CD burning and file sharing, as well as the rapid growth in recent years of the videogame and DVD markets.

The professional-services firm also warns that the increasing share of music sales held by mass merchants "will impinge on the availability of catalog product and make it more difficult for new artists to be developed, in the process further limiting the market potential for recorded music."

Bowie's Back After A Long Hiatus

Continued from page 3

Entertainment (CCE) will produce the tour worldwide.

The A Reality tour will support a new Columbia release set for September, which is also the month U.S. tickets will first go on sale. European on-sales begin the weekend of June 20, with the Dandy Warhols as support.

Bowie will play 30 arenas in Europe; North American dates are tentatively set to begin Dec. 4 and run through January. In the U.S., he will play a combination of full arenas,

large theaters, and theater configurations in arenas, depending on Bowie's history in a given market, according to Arthur Fogel, president of touring for CCE's music division.

"This is really his first major, worldwide tour in over a decade," Fogel says. "He did a handful of markets on Area:2 last year, and he has done select shows here and there, but he hasn't done a world tour in more than 10 years."

The tour will visit 17 countries throughout six or seven months, including Bowie's first trip Down Under since the late 1980s.

Recent live performances appear to have stoked Bowie's fire for performing live.

"Last year's shows were such a tremendous high and the audiences so responsive," he tells *Billboard*. "My band is playing at the top of its form right now, and it would be foolish not to play a tour this year while we're in such good spirits about the live-show aspects of our work."

Bowie's touring band is guitarists Gerry Leonard and Earl Slick, drum-



BOWIE

mer Sterling Campbell, bassist/backing vocalist Gail Ann Dorsey, keyboardist Mike Garson, and keyboardist/backing vocalist Catherine Russell.

The tour manager is longtime Bowie associate Frank Enfield. His manager is Bill Zysblat.

Fogel has worked with Bowie since the Serious Moonlight tour in 1983 and has produced Bowie worldwide since the 1990 Sound and Vision tour. He tells *Billboard* that the set list, while not a "greatest-hits" retrospective, will likely include favorites from throughout Bowie's career, with an emphasis on newer material.

That is the way recent live performances have played out, despite a stated intention by the artist to abandon his earlier material in concert. As Bowie told *Billboard* in a recent interview, "I keep going back on that."

Bowie's recent live performances have been critically acclaimed. But his inclusion on the Area:2 bill did not have the desired box-office impact. Twelve Area shows reported to *Billboard* Boxscore last year grossed \$4.7 million and drew just 122,663, down significantly from the previous year.

A likely explanation for Bowie's lack

of clout on Area:2 is that hardcore Bowie fans would prefer seeing the artist in a stand-alone headlining situation, as opposed to a limited set on a multi-act festival.

Bowie was a stadium-level act in 1987 on his Glass Spider tour. It grossed about \$20 million (the third-best for that year), with tickets priced at less than \$25.

This time out, because Bowie is performing in an intimate venue, he should be able to command a hefty price. Fogel says ticket prices are still being determined, "but David Bowie has never gone nuts with ticket prices. We're probably looking to average about \$50 in most markets."

Bowie had stated a desire to scale back his touring, at least in terms of magnitude.

"I got pretty sick with touring in the 1980s—the Serious Moonlight and Glass Spider tours were major, major undertakings," Bowie told *Billboard* last year. "They are so huge and unwieldy—I stopped doing those type [of] tours altogether."

Defecting Has Appeal For Cuban Artists

Continued from page 7

his way to Miami after his release. But political issues, he said, including jail time for a dissident uncle, "affect my career."

"Cuba is a country that's a major producer of talent, but with the exception of [jazz artists/defectors] Arturo Sandoval or Gonzalo Rubalcaba in their genre, not much has happened in the U.S. saleswise," says Eddie Fernández, VP of A&R for Universal Music Latino.

"Perhaps it's because jazz is a more faithful and discerning sub-genre. But Cuba and the U.S. are two different worlds, and popular music hasn't transcended."

And ironically, when a Cuban music style makes it to the States—as it did initially with chanteuse Albita and later with Compay Segundo and the Buena Vista Social Club gang (who have not defected)—it's happened with artists who were never successful in Cuba.

"There is no one formula," says Darsi Fernández, the representative of the Spanish Authors and Publishers Society (SGAE) in Cuba. "In Cuba, there is almost no organized marketing of the kind created by competition, which practically

doesn't exist . . . So artists like Manolín and Carlos Manuel, who are talented at marketing themselves and their careers, become very 'famous' in Cuba.

"But that fame doesn't transcend outside Cuba," Fernández says. "Or it does so only in the measure that tourists and the few promoters that go through Cuba can make it transcend." But the artists want more.

While the U.S. offers new freedoms, the artist must forgo the government financial support they may have enjoyed in Cuba.

"It's tougher," Fernández says. She notes that even a 30-year-old artist may be seen as too old for a U.S. label to take a chance on.

Hugo Cancio, the Miami-based president of Ciocan Music, which recently released Carlos Manuel's album *Enamora'o*, is more optimistic.

"He's the most popular artist in Cuba. There's nothing else he can do there, career-wise," says Cancio, who is aiming for Spanish radio airplay with the album's title track.

The track, Carlos Manuel says, is more commercial than the Cuban timba sound he has long espoused and which gets practically no airplay on U.S. stations.

"I was already changing my sound, and if I have to change even more to gain the respect of the audience, I'll do it," he says.

Beyond radio, Carlos Manuel's defection has received widespread attention, both from Spanish- and English-language media.

"Immediately, all the doors are being opened," Cancio says. "That's all he needed, all he wanted. As he said, 'Imagine a track race where there's all these little lanes. In Cuba, I was watching from far away.'"

Carlos Manuel, however, had already had some international exposure and even toured the U.S. eight months ago. He was signed to Palm, which released his album *Malo Cantidad* in the U.S. in 2001. But the album did not do well, in part because Carlos Manuel was not available to promote it.

When Palm dropped Carlos Manuel, Cancio picked him up, unaware of the artist's thoughts of defection.

Coincidentally, Cancio had also released a live album by Manolín, *El Puente*, which he had recorded immediately after his defection.

Since then, Manolín has been picked up by BMG U.S. Latin. This spring, he released an album of pop material. Its impact in the market is so far unknown.

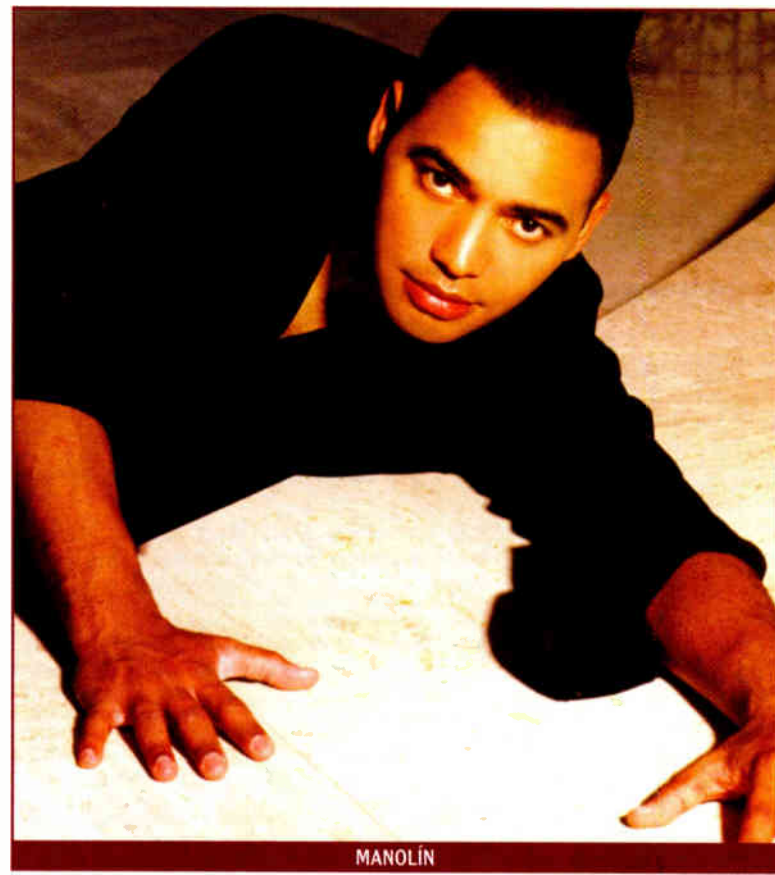
But the path to a major-label deal, Manolín cautions, has not been easy. In his case, he recorded a demo and shopped it around like any other fledgling act.

"You have to start from zero," he says. "In Cuba, there's a paternalistic system, and either the government supports you or doesn't. Here, it all depends on your talent and knowing what doors to knock on. And not all Cuban musicians are used to that."

Manolín ultimately fell out of favor with the government for speaking his mind. His music had been banned from radio and TV. Though he says he was well off economically, he simply was not happy anymore.

Economics are not an issue for Carlos Manuel either. As a popular artist, he lived very well, by Cuban standards.

But artists that remain in Cuba



MANOLÍN

may see their livelihoods affected, especially now that many countries, including those in the European Union, have instituted sanctions against Cuba for its treatment of dissidents.

"Cuba is living in an especially complicated political moment—one of significant isolation," SGAE's Fernandez says. "When the political issues come forth, like now, it's harder to get tours and promoters outside of Cuba. And inside, it's harder to get your travel papers in order."

According to Manolín, diminishing opportunities in Europe could seriously affect the pocketbooks of many Cuban acts. But tighter visa regulations for U.S. travel, Fernández says, have a greater emotional than economic impact.

"Very few acts have a regular U.S. tour circuit, and what they're paid is mostly stipends that don't make anyone rich," she says. "What is tough for them is not being able to play for an audience that they respect and dream of performing for."

UMVD Nearly Doubles Latin Share

Continued from page 8

domestic account base.

"When you walk in as a label, and Latin music in the big scheme of things only represents 5% of the overall sales, you already get little attention as it is," López says. "If you walk in there as a cousin of the [distribution] company instead of a brother or sister, as a sales rep, it's harder."

That fact has not been lost on other distributors, notably WEA, which also switched to a similar model four years ago. But while WEA does not distribute additional Latin labels—a factor in its smaller market share—UMVD has many.

And they are huge.

So huge that by December 2002,

when it signed its distribution deal with Fonovisa, UMVD had already doubled its Latin field staff, from eight to 16 people, making it the largest serving the Latin market in the country.

By then, UMVD had proved its worth in distributing labels other than its Universal Music Latino and its newly acquired RMM Records.

Regional Mexican indie Disa, for example (of which Univision owns 50%), had seen its sales explode under UMVD distribution. The sales have been greatly helped by Univision TV campaigns.

Forking over Fonovisa, which had its own distribution, was still a leap of faith for Univision, given that its market share was already between 10% and 12%. But the label was under-represented in many domestic accounts and absent from others, including Tower Records.

"For me, this is a watershed moment," said Zach Horowitz, president/COO of Universal Music Group, at the time the deal was signed.

So far, the results have been positive.

In this issue's Top Latin Albums chart, for example, three of the top 10 titles belong to Fonovisa, more than any other label.

Six titles fall under the UMG umbrella, and seven out of the top

10 are UMVD-distributed.

Five of those titles are newly created compilations, part of a trend among Latin labels. And because the sales possibilities with catalog material are so obvious, UMVD has added two reps to its staff. Based in Minneapolis and in Detroit, their sole responsibility is to work catalog.

"We're trying to get Fonovisa back



PAGE

where it should be," López says. "[There are] older titles that deserve to be in the browsers, and it's very hard to get them back in once they've been out. And these are titles that can sell 30 to 40 pieces a week. So, slowly but surely, we're trying to build our catalog."

All of this has resulted in a bigger-than-ever presence of Latin music in domestic accounts and in mass merchants.

The Handleman Co., for example, which stocks all Kmart's and one-third of all Wal-Mart's, currently has an average of 2,000 Latin titles in about one-third of its stores. That is up from a "negligible" number of stores 10 years ago.

As a result, annual sales of Latin product for Handleman grew by 30% in 2000 and by 6% in 2001 as the number of stores stabilized.

The shift to more mainstream retailers is reflected in Nielsen SoundScan numbers, which are far more upbeat than figures collected by the Recording Industry Assn. of America (RIAA).

Last year, about 19.5 million Spanish-language records were sold, down about 4% from the 20.3 million sold the year before, according to Nielsen SoundScan.

In contrast, the RIAA reported a 16% drop in Latin shipments last year.

For first-quarter 2003, sales of Spanish-only albums, according to Nielsen SoundScan, were up by 13.5% against first-quarter 2002. But unit shipments of Latin albums were down 6.5%, according to RIAA figures.

What this indicates, at least to a degree, is that sales of Latin music in traditional Latin-only outlets—many of which do not report to Nielsen SoundScan—have dropped.

"It's not that the markets are growing; the habits of the consumer are changing," says Guillermo Page, VP of strategic marketing and distributed labels for EMI Latin USA.

This is not necessarily good news.

For one, sources say, positioning product with a mass merchant is expensive, and the cost to a Latin or non-Latin album is the same in some accounts. But sales of Latin, a niche market, cannot come close to sales of a mainstream English-language album, often making the cost prohibitive.

On the other hand, the slowdown in traditional Latin accounts directly affects artist development.

"I hope we don't lose the perspective of the traditional Latin accounts," Warner's Fox says. "Because that's where we break new artists. We don't break them in U.S. accounts."

UPDATE

Events Calendar

JUNE

June 18, **Fourth Annual National Smooth Jazz Awards**, the Wiltern, Los Angeles. 310-550-7776.

June 19, **Lifebeat Benefit Concert Featuring Hanson, Phantom Planet, and Calexico**, Henry Fonda Theatre, Los Angeles. 212-459-2590.

June 19, **Lifebeat Breakfast Honoring Rick Cummings, Jimmy Steal, and Tracy Cloherty of Emmis Communications**, Beverly Hilton, Los Angeles. 212-459-2590.

June 19, **2003 Los Angeles Governors Awards**, presented by the Los Angeles chapter of NARAS, Beverly Hills Hotel, Los Angeles. 310-392-3777.

June 19, **2003 Radio-Mercury Awards Luncheon and Ceremony**, Starlight Roof Room, Waldorf-Astoria, New York (by invitation only).

June 21-23, **2003 Indie Managers Assn. Convention**, the Universities at Shady Grove, Rockville, Md. 202-521-5253.

June 23, **A Tribute to Miss Peggy Lee**, benefiting the Society of Singers Emergency Relief Fund, Carnegie Hall, New York. 323-653-7672.

June 24, **BET Awards**, Kodak Theatre, Los Angeles. 202-533-1990.

June 25, **2003 Jazz Awards**, present-

ed by the Jazz Journalists Assn., B.B. King's Blues Club and Grill, New York. 718-625-2026.

June 26, **Country Music DJ Hall of Fame Awards Ceremony**, Hilton Suites, Nashville. 615-327-4487.

June 26, **Neil Bogart Memorial Fund Golf Classic**, Lost Canyons Golf Club, Simi Valley. 310-358-4970.

JULY

July 18-20, **Global Entertainment and Media Summit**, the Studios at Las Colinas, Dallas/Fort Worth Metroplex, Irving, Texas. 973-228-4450.

July 18-20, **2003 National Assn. of Music Merchants (NAMM) Summer Trade Show**, Gaylord Center, Nashville. 323-965-1990.

July 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.

Submit items for *Lifelines and Events Calendar* to Margo Whitmire at Billboard, 5055 Wilshire Blvd., Los Angeles, Calif. 90036 or at mwhitmire@billboard.com.

MARRIAGES

Marci Ancel to Elliott Lott, June 1 in Coronado, Calif. Groom is manager of the Beach Boys and owner of Boulder Creek Entertainment.

DEATHS

George Earl "DimpPaco" Patterson Jr., 61, of cancer, May 18 in Naperville, Ill. Studying with Dr. James Mack and Bunky Green, Patterson started in the music industry as a composer/arranger/jazz saxophonist. He worked as a sideman for Chicago R&B and jazz bands before becoming a studio musician for Chess Records. At Chess, he recorded, arranged, and performed with such artists as Etta James, Sugar Pie Desanto, and Chuck Berry. In 1966, manager Russell Meeks and DJ Norm Spaulding took on representation of Patterson's band, the Jazz Interpreters. The group won several awards at the Notre Dame Jazz Festival and released its first album, *The Knack*, on Cadet Records.

Life Lines

BIRTHS

Boy, Parker William, to **Hollie and Ben Campbell**, May 24 in Washington, D.C. Father is co-host of morning radio show *Ben & Brian* for country WMZQ Washington, D.C.

Girl, Naia Joelle, to **Andrea and Drew Baca**, May 27 in Nashville. Mother is member of Christian contemporary group Out of Eden.

Girl, Cara Grace, to **Liz and Jason McFadden**, May 28 in Livingston, N.J. Father is senior director of pop promotion for Virgin Records.

Girl, Emma Jean Marie, to **Allison and Ronnie McCoury**, May 31 in Nashville. Father is mandolinist/vocalist/co-producer of the Del McCoury Band.

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homefront

Billboard Information Group events & happenings

Four Get Expanded Duties In New Billboard Lineup



ELLIS, JECKELL and SCHLAGER

As part of the creation of the new Billboard Information Group (BIG), the editorial team has been restructured (see story, page 14).

All editorial content for *Billboard*, *Billboard Bulletin*, *billboard.com*, and other *Billboard*-branded information products has been consolidated under editor in chief Keith Girard. At the same time, four key members of the editorial team take on new roles.

Michael Ellis, who had been managing editor of *Billboard*, is named to the new position of associate publisher of BIG. In this new position, he will oversee the *Billboard* and *Airplay Monitor* charts

and take on responsibility for strategic data partnerships as well as other business development and special administrative duties.

Ken Schlager, who had been VP of business development for *Billboard*, is named executive editor of the new group. He will be Girard's second in command for all editorial operations.

Emmanuel Legrand, who continues as editor in chief of London-based *Music & Media*, adds the titles of international bureau chief and global editor of BIG.

Barry Jeckell, who had been senior editor of *billboard.com*, is named managing editor of the Web site.

In their new roles, Schlager, Legrand, and Jeckell report to Girard; Ellis reports to *Billboard* president and publisher John Kilcullen. All are based in New York, except Legrand, who continues to work out of the *Billboard* office in London.



LEGRAND

Billboard To Honor Top Acts In R&B/Hip-Hop

50 Cent, Nelly, R. Kelly, Eminem, and the late Aaliyah are the top finalists for the Billboard R&B/Hip-Hop Awards. The honors will be presented Aug. 8 at Miami's Jackie Gleason Theater as the finale of the Billboard-AURN R&B/Hip-Hop Conference, which will take place Aug. 6-8 at the Roney Palace in Miami Beach.



Rapper 50 Cent is up for 10 awards including R&B/hip-hop album of the year and rap album of the year for *Get Rich or Die Tryin'*, R&B/hip-hop single of the year for "In Da Club," and R&B/hip-hop artist

of the year. Nelly also is in the running in the top album categories for *Nellyville*. R. Kelly will compete for R&B/hip-hop album of the year with *Chocolate Factory* and for R&B hip-hop single of the year with "Ignition."

For more information on the R&B/Hip-Hop Conference & Awards and for a complete list of finalists, visit www.billboardevents.com.

UPCOMING EVENTS

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

BILLBOARD DANCE MUSIC SUMMIT
September 22-24 • Union Square Ballroom • New York City

BILLBOARD/HOLLYWOOD REPORTER FILM & TV MUSIC CONFERENCE
November 19-20 • Renaissance Hollywood Hotel • Los Angeles

For more information: Michele Jacangelo 646.654.4660 • bbevents@billboard.com

Gearing Snags Lee's Country Title

MUSICAL YOUTH: For slightly more than 46 years, **Brenda Lee** has held the record as the youngest female singer to chart on Hot Country Singles & Tracks. Born **Brenda Mae Tarpley** on Dec. 11, 1944, Lee was 12 years, three months, and four weeks old when she made her first appearance on the survey with "One Step at a Time." That single entered the chart the week of April 6, 1957, and peaked at No. 15.

Lee loses her crown this issue to an artist who is only slightly younger. **Ashley Gearing** debuts at No. 57 with "Can You Hear Me When I Talk to You" (Lyric

Chart Beat

By Fred Bronson

fbronson@billboard.com



Street). Gearing was born May 15, 1991, making her 12 years, one month, and one week old.

Gearing is not the youngest artist to ever chart, however. That achievement belongs to **Billy Gilman**. The Rhode Island native was born May 24, 1988, and celebrated his 12th birthday by making his first appearance on the country tally the issue of May 27, 2000, with "One Voice."

'FIVE O'CLOCK' WORLD: There's another newsworthy debut on Hot Country Singles & Tracks. Hot Shot Debut honors go to **Alan Jackson & Jimmy Buffett**, teamed on "It's Five O'Clock Somewhere" (Arista). The song is new at No. 31 and is Buffett's first appearance on this chart since another collaboration with Jackson. Their version of Buffett's "Margaritaville" went to No. 74 the issue of July 15, 2000.

Buffett recently celebrated the 30th anniversary of his debut on the country chart. "The Great Filling Station Holdup" marked his initial appearance when it entered the list the week of May 12, 1973. The song peaked at No. 58.

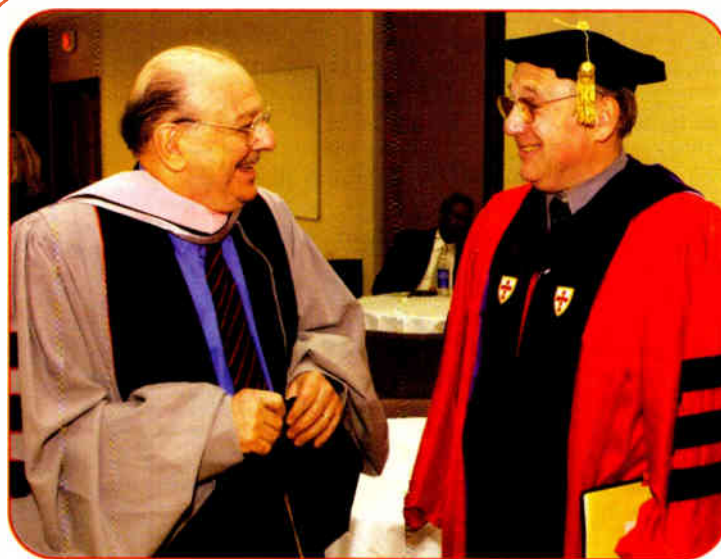
HOT 'LANTIC: Atlantic has two of the top three titles on The Billboard Hot 100. **Sean Paul's** "Get Busy" (VP/Atlantic) holds at No. 2, while "Magic Stick" (Queen Bee/Atlantic) by **Lil' Kim Featuring 50 Cent** climbs 5-3. It's the first time Atlantic has held two of the top three since the week of March 31, 1990, when "Black Velvet" by **Alannah Myles** was No. 1 and "I Wish It Would Rain Down" by **Phil Collins** was No. 3.

With **Matchbox Twenty's** "Unwell" (Atlantic) moving 10-8, Atlantic has three songs in the top 10 for the first time since the week of June 7, 1997, when **Mark Morrison, Jewel,** and **Changing Faces** were all in the top 10.

BETCHA WONDERING: It's a classic Motown tune, but **Norman Whitfield** and **Barrett Strong's** "I Heard It Through the Grapevine" has never appeared on the Adult Contemporary chart—until this issue.

The song debuts at No. 28 courtesy of **Michael McDonald**, who makes his first AC appearance since October 1993, when "I Stand for You" peaked at No. 21. McDonald's new song appears, appropriately, on the Motown label.

More Fred Bronson each week at www.billboard.com.



President Berk, right, chats with friend and 1961 Berklee alumnus Arif Mardin

Lee Berk: Looking Back

Lee Berk will retire from the Berklee College of Music in June 2004 after 38 years of working with the Boston-based institution. A quarter of a century of that was spent as its president. But Berk says that as the son of the school's founder, "I've been involved with Berklee all my life."

Berk studied piano in his youth, "but at an amateur level," he says. "All of my work has been administrative. We have 3,700 full-time students and a faculty of 400.

"Thank God Berklee hasn't needed my musical gifts," he jokes. "But I have been able to help out in a few other areas."

After getting his law degree at Boston University, Berk stuck around in Boston to help out with the family business.

Berklee was moving from a small townhouse on Newbury Street and trying to become an accredited college. "We were going through all of these tremendous changes, and my father asked me to come in and lend a hand," Berk says. "So I did, and I've been here ever since."

Berk developed and taught a course in legal protection for musicians. "It ultimately became one of our most popular majors—music business and management," he says.

Berk has a wealth of wonderful memories from his years with the college, such as when Berklee awarded its first honorary degree at its first graduation ceremony. Duke Ellington was the recipient.

Berk remembers Ellington as an eloquent speaker. At the reception afterward, "a piano was somewhat strategically made available, and he sat down and he serenaded everyone there."

Billboard itself has had a role in Berklee commencements through the scholarship launched in 1995 to honor this publication's 100th anniversary and Berklee's 50th.

Late editor in chief Timothy White, a Boston resident, would present the scholarship. Berk recalls, "When he stood up in front of the audience at the commencement concert and offered his remarks, it was like getting a compressed commencement address."

Berk is particularly touched by the impact of Berklee's newest major: music therapy. The college has placed students with many of Boston's major teaching hospitals.

Berk says, "I am moved by just being in the rooms where our student interns and practicum students are administering music therapy to cancer patients, for example, or people with Alzheimer's or other disabilities, or working with young infants who are in the hospitals."

He says it is a "transformational experience to see the wonderful impact of music therapy and how it pulls them right away from the preoccupation and focus on ill health toward a whole different space and place."

Although it is less than a decade old, the music therapy program is already illustrating the power of music. Berk believes that is what makes Berklee College of Music important.

"The fact is that contemporary music is one of the most democratic forces on the face of the planet," Berk says. "It's almost the ultimate means through which people of all different denominations and beliefs and identities come together to share and enjoy passionate experiences."

"What results from that is a better world, where people are more accepting of each other and value each other. Ultimately, that is the most important contribution that Berklee is making to society and one that society really should value more."

MARC SCHIFFMAN



Peer Group

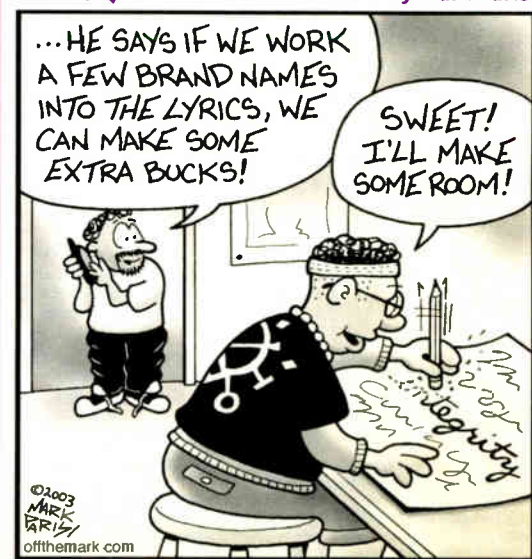
A celebration for Peermusic's 75th anniversary was held recently at the Peer mansion in Los Angeles for more than 200 guests, including Peermusic writers, music execs, and Peermusic staffers. Among the event's pride and joy are, from left, Grammy Award-winning Peermusic writer **David Foster**, Peermusic U.S. president **Kathy Spanberger**, **Elizabeth W. Peer**, BMI president/CEO **Frances Preston**, and Peermusic chairman/CEO **Ralph Peer**. Receptions took place simultaneously in New York, Nashville, Miami, and Peer's 27 other offices worldwide.



Start Your Engines!

Republic/Universal recording act **3 Doors Down (3DD)**, along with 2002 NASCAR Winston Cup champion **Tony Stewart** and racing star **Dale Earnhardt Jr.**, unveiled the official No. 8 NASCAR Busch Series show car featuring the 3DD paint scheme at the Chevy Rock & Roll Museum exhibit in Charlotte, N.C. Stewart will drive the car, which Earnhardt co-owns, in an Aug. 16 race. Both Stewart and Earnhardt are featured in the band's videoclip for new single "The Road I'm On." Pictured, from left, are 3DD's **Chris Henderson** and **Todd Harrell**, Stewart, 3DD's **Matt Roberts**, Earnhardt, and 3DD's **Daniel Adair** and **Brad Arnold**.

RIM SHOTS by Mark Parisi



600,000 SPINS

The Way You Love Me/ **Faith Hill** /WARNER BROS.
 Everything You Want/ **Vertical Horizon** /RCA

500,000 SPINS

I Will Remember You/ **Sarah McLachlan** /ARISTA
 Someday/ **Sugar Ray** /LAVA/ATLANTIC

300,000 SPINS

No Such Thing/ **John Mayer** /AWARE/COLUMBIA
 The Game of Love/ **Santana Feat. Michelle Branch** /ARISTA
 All You Wanted/ **Michelle Branch** /MAVERICK
 South Side/ **Moby** /V2

200,000 SPINS

Ignition/ **R. Kelly** /JIVE
 Miss You/ **Aaliyah** /BLACKGROUND/UNIVERSAL
 Schism/ **Tool** /VOLCANO
 Hey Ma/ **Cam'ron Feat. Juelz Santana** /ROC-A-FELLA
 7 Days/ **Craig David** /ATLANTIC
 We Danced/ **Brad Paisley** /ARISTA
 Here Is Gone/ **Goo Goo Dolls** /WARNER BROS.

100,000 SPINS

Get Busy/ **Sean Paul** /ATLANTIC
 Like A Stone/ **Audioslave** /EPIC
 Rock Your Body/ **Justin Timberlake** /JIVE
 Beautiful/ **Snoop Dog** /PRIORITY/CAPITOL
 I Know What You Want/ **Busta Rhymes Feat. Mariah Carey & The Flipmode Squad** /
 Unwell/ **Matchbox Twenty** /ATLANTIC
 Brokenheartsville/ **Joe Nichols** /UNIVERSAL SOUTH
 21 Questions/ **50 Cent Feat. Nate Dogg** /INTERSCOPE
 Can't Let You Go/ **Fabulous Feat. Lil Mo & Mike Sher** /ELEKTRA
 Hell Yeah/ **Ginuwine** /EPIC
 Sick Of Being Lonely/ **Field Mob** /MCA
 Big Yellow Taxi/ **Counting Crows** /GEFFEN
 Headstrong/ **Trapt** /WARNER BROS.
 Superman/ **Eminem** /INTERSCOPE
 Sweetness/ **Jimmy Eat World** /DREAMWORKS
 Young'n (Holla Back)/ **Fabulous** /DESERT STORM/ELEKTRA

50,000 SPINS

Drift Away/ **Uncle Kracker** /LAVA
 Three Wooden Crosses/ **Randy Travis** /WORD/CURB/WARNER BROS
 Love You Out Loud/ **Rascal Flatts** /LYRIC STREET
 Fighter/ **Christina Aguilera** /RCA
 Swing Swing/ **All-American Rejects** /DREAMWORKS
 Send The Pain Below/ **Chevelle** /EPIC
 The Remedy (I Don't Worry)/ **Jason Mraz** /ELEKTRA
 Emotional Rollercoaster/ **Vivian Green** /COLUMBIA
 Stuck/ **Stacie Orrico** /VIRGIN
 The Love Song/ **Jeff Bates** /RCA
 Misunderstood/ **Bon Jovi** /ISLAND
 Say Yes/ **Floetry** /DREAMWORKS
 Girlfriend/ **B2K** /EPIC
 Entra En Mi Vida/ **Sin Bandera** /SONY DISCOS
 Innocent/ **Our Lady Peace** /COLUMBIA
 Why Georgia/ **John Mayer** /AWARE/COLUMBIA

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HOWIE DAY
CELINE DION AT CAESAR'S PALACE
GOOD CHARLOTTE
INURBUS ON LOLLAPALOOZA
INDIGO GIRLS
KEB' MO' w/ JACKSON BROWNE + STEVE EARLE
KORN ON OZZFEST
MUDVAYNE WITH METALLICA
OZZY OSBOURNE ON OZZFEST
PEARL JAM
REVIS WITH PEARL JAM
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