

Bruuuce. European Tour A Triumph; U.S. Stadiums Are Next

BY RAY WADDELL

HOT SPOTS

5 'Sesame Street' Beats

acts on "Songs From the

of "Sesame Street."

7 Blues Clues

Martin Scorsese's anticipated blues series features a host of

acts, including Robert Cray.

11 Jane's New Day

Farrell and his Jane's

"Strays" on Capitol.

Trisha Yearwood is among 63

Street," celebrating 35 years

In what is shaping up as his most successful world tour in nearly 20 years, Bruce Springsteen has added more U.S. stadiums to his summer route, including an inaugural rock engagement at Boston's legendary Fenway Park. Any doubts that Springsteen remains a stadium-level attraction have been erased by the huge numbers he is

garnering in Europe and the U.S. (Continued on page 63)



Seeking Profits At 99¢

BY BRIAN GARRITY

NEW YORK—The music industry may have begun to figure out how to sell digital downloads, but making money from them is another story.

As the 99 cent digital singles

model begins to take root across the industry through services like Apple Computer's iTunes Music Store, Liquid Audio, Rhapsody and a host of others set to bow for the PC this fall, industry executives and artist representatives are questioning (Continued on page 64)

Labels Bank On **Domestic Talent**

Bruce Springsteen, left, perform

ers Patti Scialfa a a crowd of 55.000 in

BY GORDON MASSON

LONDON—While acknowledging that local repertoire is risky business, international label executives say the investment in domestic talent is essential for future profitability.

Undoubtedly, local repertoire has helped fuel the growth of the European music industry during the past decade.

But with sales down in most markets and shareholders demanding better returns, the global record companies in particular are facing tough choices about the resources required to build, market and main-(Continued on page 10)

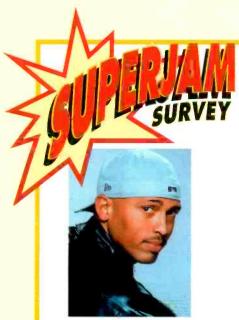






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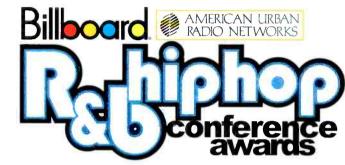


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JULY 12 Billboard NO. 1 ON THE CHARTS

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7 Two labels plan a host of blues releases in conjunction with Martin Scorsese's documentary series on PBS.

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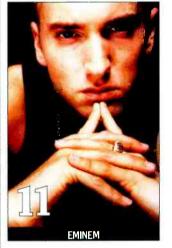
11 The Beat: Eminem and Luis Resto will write songs for Shady Records acts Obie Trice, D12 and Eminem himself.

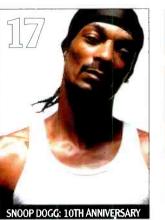
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On Sesame Street

Boxed Set Celebrates Show's Musical History

BY CATHERINE APPLEFELD OLSON

In a time of musical segmentation and stratification, there remains a place where artists of all genres can play on common ground: "Sesame Street."

In celebration of the 35th anniversary of the seminal—and seminally hip—children's show, on Sept. 2, Legacy/Sony Wonder will release the three-CD boxed set "Songs From the Street."

The commemorative box features 63 digi-tally remastered artist tracks, 22 of which are being released for the first time and 12 of which are no longer commercially available.

The set, which also includes an extensive booklet with liner notes from Grammy- and Emmy-winning songwriter/composer/producer Christopher Cerf, kicks off a year-long campaign sponsored by "Sesame Street" creator company Sesame Workshop. Slated to roll out throughout 2004 are a new

teen-oriented clothing line, a separate video project, a possible Hollywood Bowl concert and a new series of classic artwork.

'Songs From the Street' is a celebration of one of the most creative and influential programs in the history of children's television," says Michele Anthony, executive VP of Sony Music Entertainment. "We're very proud to be associated with Sesame Workshop as they mark their 35th year in children's entertainment."

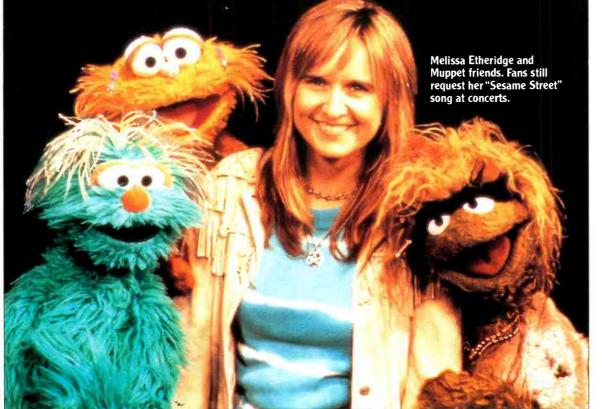
Indeed, from its inception in November 1967, "Sesame Street" began building a musical guest roster without rival. The likes of Johnny Cash, Ray Charles, Celine Dion, Lena Horne, Billy Joel, B.B. King, R.E.M., Paul Simon, James Tay-lor, Steven Tyler and Stevie Wonder have all stopped by to mingle with the Muppets.

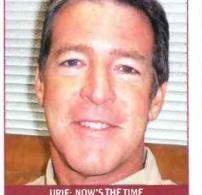
ARTIST PERFORMANCES

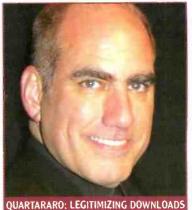
"I'll tell you why 'Sesame Street' is so cool," says longtime fan Tony Bennett, whose 1995 performance of "Little Things" is featured on the new set. "When I play with my quartet, the music is very much in the moment. And they are doing the same thing at 'Sesame Street' with words. It's spontaneous; it comes right from the head and the heart, and it is just wonderful."

"Being on 'Sesame Street' was one of the biggest highlights of a career that's had many; I got to sing with Grover-how cool is that? Trisha Yearwood says of her 1998 version of

(Continued on page 63)







SoundScan Adds **Download Data**

BY MATTHEW BENZ

NEW YORK---In a move that reflects the rising commercial and strategic value of online music, Nielsen Sound-Scan has begun compiling sales of permanent music downloads.

SoundScan-a sister company of Billboard-will add these sales to its "nontraditional" category, which also includes Internet, mail-order and concert-venue sales of physical music.

Sales of downloaded singles and albums will be included in Billboard's charts for those configurations. In addition, SoundScan and Billboard will offer a new download tracks chart, which is previewed on page 64

'I'm glad they're starting it now,"

says Jim Urie, president of Universal Music & Video Distribution. "Having data to look back on and look at how you're doing this year vs. last year and how the different things that you're trying to do work and affect the market is good. It's better to have that sooner than later.

"It's only appropriate that |Sound-Scan and Billboard] track all streams of music sales," adds Phil Quartararo, executive VP of EMI Music Marketing. It "further legitimizes the digital download format as a viable business model.

Sales data initially will come from the digital-music services run by Apple Computer, Liquid Audio, MusicNet, RealNetworks and Rox-(Continued on page 64)

British Lords Limit Media Deregulation

GORDON MASSON and EMMANUEL LEGRAND

LONDON-The British music industry is celebrating what is widely being seen as its biggest victory in recent times after the government made a series of changes to the Communications Bill.

Added July 1 during a debate of the bill at the parliament's House of Lords, the amendments limit the media deregulation planned by Prime Minister Tony Blair's government (Billboard, July 5).

The amendments provide a legal

duty for new regulator Ofcom to consider the impact of changes in license ownership or station formats. Clauses also reinforce Ofcom's role in awarding radio licenses.

"It was an important victory because it has to do with ensuring that U.K. music continues to get aired in the U.K.," EMI Recorded Music U.K. chairman/CEO Tony Wadsworth says.

Andrew Yeates, director general of industry body the British Phonographic Industry, is equally satisfied: "Firstly, we wanted a clause to recognize that when people apply (Continued on page 50)

BILLBOARD JULY 12, 2003

Upfront

Artists Put On Hold Accounting Bill Pulled From California Agenda

BY BILL HOLLAND

A California bill to give recording artists more ammunition, ensuring they are paid correct royalties, was withdrawn from the Sacramento legislative calendar.

But the players involved say they'll be back next year to debate the measure's future.

Proponents and opponents of the legislation say they have bookmarked more debate on the bill when it is reintroduced in early 2004

California state Sen. Kevin Murray, D-Culver City, withdrew his artist accounting bill July 1 from consideration by the Assembly Committee on Arts, Entertainment, Sports, Tourism and Internet Media

Murray's bill, SB 1034, would make it a "fiduciary duty" for a record company to accurately report rovalty earnings owed to its contract recording artists. It would enable artists who have audited their labels and found underpayments to go to court to seek damages.

The lawmaker cited overwhelming focus by the legislature on the state budget crisis as a major reason for his action. He also pointed to suggested amendments offered by the committee that he feels are impractical.

The Senate passed Murray's bill 22-15 May 29. His decision to pull the bill from Assembly Committee action effectively kills it for the legislative year.

"We'll reintroduce it early next year," Murray said. "By that time, members won't be overwhelmed by this budget crisis [and] artists won't be on the road making their living or working on albums. It'll also give us more time to educate Assembly members.

A Recording Industry Assn. of America spokesman commented. "We respect that a sponsor of legislation can withdraw it for later consideration, but we will still oppose the bill."

A spokesman for the Recording Artists' Coalition sang a similar tune, albeit with a different refrain: "We defer to Senator Murray as far as how he wants to handle the bill. We're still in favor of the changes the measure would offer artists.



RIAA president Cary Sherman, who flew from Washington, D.C., to attend the hearing, had earlier testified before a Senate committee that California law already provides remedies and protections to artists when companies fail to report and pay royalties accurately.

'California law recognizes an obligation of good faith and fair dealing under contract law," Sherman said. "Deliberate underreporting is subject to the law on fraud, for which punitive damages are available.

Murray countered that while current law has an exception for outright fraud "the artist must prove a specific intent to be fraudulent on the part of the record company.

'Specific intent is one of the hardest things to prove in court," Murray added. "So the record company is free to be purposefully negligent in its royalty accounting without penalty. No matter how bad their behavior, they suffer no penalty for underpayment. So there is incentive for the record company to play hide-the-ball."

Since Senate hearings were initiated by Murray in 2002, several major recording companies have instituted changes in royalty and auditing processes in an effort to bring clarity and simplicity to the process.

The RIAA argues that in light of recent royalty changes, the legislature 'should give sufficient time for the market to adjust before rushing toward enacting legislation that will have ill effects on the industry.'

Murray characterized the suggested amendments offered by the Assembly committee before the canceled hearing as "off the point," adding, "ironically, they call for legislating contract provisions, which both the industry and artists agree is not practicable and wouldn't hold up" in court.

The amendments included mandating a right to review or audit label royalty reporting, requiring that ongoing contracts include a "more favorable" minimum audit right of once every three years, prohibiting contract limits dealing with auditor contingency fees that often force cash-strapped artists to forgo audit rights and barring label limits on accountants doing audits for more than one client at a time

Fannypack Hopes Novelty Song Fosters Legit Success

BY RASHAUN HALL

NEW YORK—Summer always seems to be the season for fun and frivolous singles. This summer is no exception. Tommy Boy recording act Fannypack is off to an early start with its tongue-in-cheek single "Cameltoe."

Best-described as an ode to the "frontal wedgie," "Cameltoe" serves as the lead single to the group's debut effort, "So Stylistic" (July 8).

Tommy Boy Records founder and president Tom Silverman says that "Cameltoe" was an obvious choice for a first single.

"When we got the first six or seven tracks, it was one of them," Silverman says. "When we were playing them for people, 'Cameltoe' was the track that people immediately

responded to."

While "Cameltoe" stood out for Silverman, it wasn't the Brooklyn, N.Y.-based quintet's first choice for the single. "It wasn't even our favorite song on the album, Fannypack's Cat says. "In fact, it's one of our least favorite songs.

"We got extremely lucky that we immediately got some attention," bandmate Fancy adds. "We didn't want to use 'Cameltoe' as the first single, but apparently we were wrong.

While Cat, Fancy and the other members of the group-Belinda, Jessibel and Matt-may not have chosen "Cameltoe" as their introduction to the music industry, it certainly has provided results.

(Continued on page 27)

Herbie Mann Dies

BY TROY CARPENTER

Jazz flutist Herbie Mann, who achieved international acclaim by incorporating world music elements into jazz, died July 1 in New Mexico craze in the U.S. with such albums

after a long battle with prostate cancer. He was 73

Mann is one of jazz's most recognized flutists; he began recording in the mid-'50s and had released dozens of successful albums, including 1969's "Memphis Underground" (Atlantic), which peaked at No. 20 on The Billboard 200.

Mann fell in love with the rhy-

thms and harmonies of the many countries he visited, most notably Brazil, where he recorded and toured many times.

He helped usher in a bossa nova as "Do the Bossa Nova



los Jobim. Mann formed his own jazz label, Kokopelli Music, in 1992, severing ties with it

four years later. His last performance was May 3 at the New **Orleans Jazz & Heritage**

Festival. Mann is survived by his wife, four children, his mother and a sister.

Varket Watch A Weekly National Music Sales Report

YE	AR-TO-DAT		RALL UN		.ES	
	2002		2	003		
Total	317,761,00	00	291,	699,000	(∽8.2%)
Albums	311,050,00			880,000		∽8.1%)
Singles	6,711,00			819,000		<mark>≥13.3%</mark>)
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	2002			2003		
CD	293,885,00			6 <mark>86</mark> ,000		∽ 6.2%)
Cassette	16,404,00			297,000		43.3%)
Other	761,00			897,000	(<	>17.9%)
		A	NIT SAL			
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Last Week	11,088,00		Change			∽ 9.7%
Change	~2.2					_
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Last Week	468,00		Change		4	→75.4%
Change	◆23.9					
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	UMVD	WEA	INDIES	BMG	SONY	EMM
Total Albums	25.2%	19.8%	17.3%	15.2%	12.8%	9.8%
Current Albums	25.4%	20.4%	14.9%	18.4%	11.4%	9.5%
Total Singles	10.3%	4.2%	10.6%	65.4%	4.8%	4.7%
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	2002		and the state of the	003	Gon	
Current	189,995,0	000		336,000	(<mark>∽5.1%</mark>)
Catalog	121,054,0		105,	544,000		12.8%)
Deep Catalog	83,757,0	000	74,	606,000	(<	10.9%)
In calculating current s 18 months of a title's re half of The Billboard 20	lease (12 months for	classical an	d jazz albums),	except for t	itles that stay	in the top

half of The Billboard 200, in which case sales continue to count as current until a title falls below No. 100. Catalog counts sales generated by titles out for more than 18 months, excluding the exceptions noted above. Deep catalog is a subset of catalog, which reflects titles that have been out for more than 36 months. ROUNDED FIGURES FOR WEEK ENDING 6/29/03

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

Labels Plan Tie-Ins To PBS Blues Series

BY CHRIS MORRIS

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LOS ANGELES—The U.S. Congress has declared 2003 "the year of the blues," and Sony Legacy and Universal Music Enterprises (UME) are performing their civic duty.

The two companies are issuing a flood of releases tied to the fall PBS series "Martin Scorsese Presents the Blues—A Musical Journey."

This is the second time that Sony and Universal have joined together for a PBS-related project. Two years ago, their mammoth effort for "Ken Burns Jazz" ignited new interest in the genre (*Billboard*, Feb. 10, 2001), followed by appreciable sales.

Executives hope the upcoming releases will do the same for the blues. Sales in the genre totaled 0.5% of the entire business last year, according to Nielsen SoundScan.

"What the series of films can do, along with the promotion over the last year, is to make sure that people are refocused on blues music and everything that comes from blues music and make people understand that the music continues to live," Legacy Recordings senior VP Jeff Jones says.

UME senior VP of A&R Andy McKaie says the excitement around the project by those involved feels like the groundswell surrounding the Burns jazz series. But "it's also different from the Burns—it's an exciting new variation on a theme, which will

reach the audience as effectively as the Burns series did."

The series is executive-produced by Scorsese and airs Sept. 28-Oct. 4.

Promotion for the series begins Aug. 26 with the release of "The Best of the Blues," a TVadvertised collection from UME's UTV Records.

The 21-track set is priced at \$18.98. Like many of the packages tied to the series, it will include archival selections and songs recorded specifically for the series.

Tentatively set to contribute new material are Robert Cray & Shemekia Copeland, Bonnie Raitt, Van Morrison & Jeff Beck and Cassandra Wilson.

A five-CD boxed set will be issued Sept. 9 by Hip-O/UME. Offering a comprehensive overview of blues history, the cross-licensed box, priced at \$59.98, tentatively will feature exclusive tracks from the series by Raitt, Wilson, Los Lobos, Steve Tyler & Joe Perry of Aerosmith and Keb' Mo' & Corey Harris.

Also due Sept. 9 are individual \$18.98 soundtrack CDs for the seven highly impressionistic episodes in the

MARTIN SCOREESE PRESENT

series, each directed by a noted international director. Most will feature newly recorded music. There are also 12 artist compilations, going out at \$11.08 each

\$11.98 each. The Columbia/Legacy soundtracks include "The Soul of a Man," from director Wim Wenders' episode, with a bounty of new

recordings by Beck. Lou Reed, Lucinda Williams, Nick Cave, the Jon Spencer Blues Explosion, T-Bone Burnett, Alvin Youngblood Hart and others: "Feel Like Going Home," drawn from Scorsese's film: "Piano Blues," from Clint Eastwood's episode; and "Warming by the Devil's Fire," from Charles Burnett's installment.

Upfront

Hip-O/UME's soundtracks will be "The Road to Memphis," accompanying Richard Pearce's episode, with new tracks by Bobby Rush, Gatemouth Moore, Robert Belfour and Hubert Sumlin & David Johansen; "Godfathers & Sons," from Marc Levin's entry, with new recordings by Otis Rush, Lonnie Brooks, Magic Slim, Common, Public Enemy and Chuck D & the Electric MudKats; and "Red, White and Blues," from Mike Figgis' film, with new numbers by Morrison, Tom Jones, Jeff Beck and Lulu.

The artist packages comprise previously released material. Chronicles/UME's titles feature the Allman Brothers, Eric Clapton, Jimi Hendrix, B.B. King, J.B. Lenoir and Muddy Waters.

Columbia/Legacy's packages spotlight Robert Johnson, Taj Mahal, Bessie Smith, Stevie Ray Vaughan, Son House and Keb' Mo'.

A seven-DVD set of the series will be issued Sept. 30 by Sony, selling for \$139.98. Other PBS series, like "Ken Burns Jazz," have also been issued on video during the shows' broadcast airings.

Jones says the company hopes to include additional material on each DVD. Individual DVDs of each show will be released sometime in 2004. It has not been determined if "The Blues" will be released on VHS.

BPI Faces Myriad Challenges But Remains Optimistic

BY GORDON MASSON

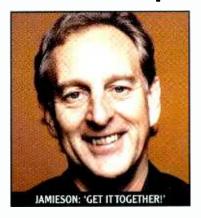
LONDON—The future of the British music industry is dependent on intelligent cooperation among record companies, music publishers, government, radio, artist management, the media and even its monarchy.

So said British Phonographic Industry (BPI) executive chairman Peter Jamieson at the trade body's July 2 annual meeting.

Pulling no punches, Jamieson issued challenges to those key constituents, while reminding BPI's record company members that they must first tackle internal problems. "Government only helps those that

help themselves," he stated. Urging BPI members to "embrace new technology faster," he said, "the future will mean making more sales to more people in more ways, but at [a] less [than] average price."

Only hours after the successful



conclusion of the music industry's Communications Bill campaign (see story, page 5), Jamieson also took a swipe at those in the industry who shy away from lobbying by failing to meet with politicians. "You know who you are. It's got to improve," he said. Reminding the government not to

take the music industry for granted, Jamieson voiced hopes of gaining political support in several areas: expediting the EC Copyright Directive into U.K. law; recognizing music as a cultural product, exempt from sales tax; and taking trade barriers seriously, such as the "current U.S. visa nightmare, where musicians face interviews, fingerprinting and high fees for even a promo tour."

Turning to music publishers, Jamieson commented: "We don't belong in a tribunal. We belong together in a team of self-regulating architects creating new industry models of the future in an amicable and progressive environment."

A similar plea was made by Jamieson to retailers to increase investment in online business because "music, a non-physical product, will never again be able to depend simply on physical sales to recoup the cost of its investments."

He reserved his harshest criticism (Continued on page 63)

THE WEEK IN BRIEF

Martin Hall has joined London-based Sanctuary Group's artist management division, bringing with him responsibility for Manic Street Preachers and platinum-selling dance act Groove Armada. Rod Smallwood, chairman of Sanctuary artist management, says Hall will play a key role in developing Sanctuary into one of the world's top management companies. Sanctuary's management roster includes Guns N' Roses, Iron Maiden, Jane's Addiction, Jimmy Page, Robert Plant, Macy Gray, Pet Shop Boys, Super Furry Animals and the Who. **GORDON MASSON**

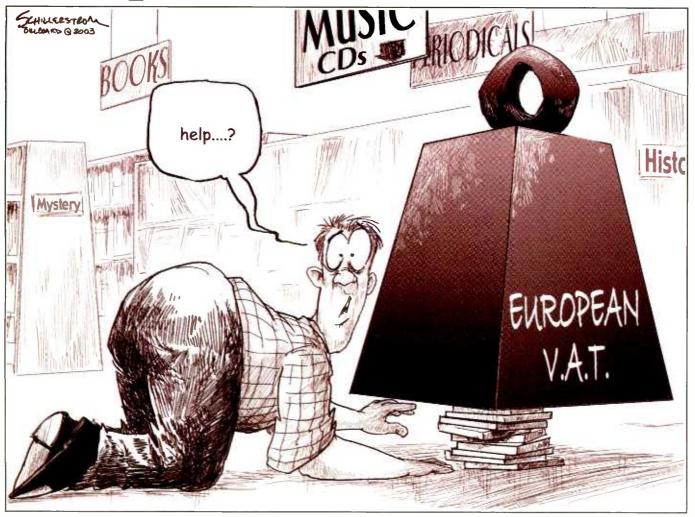
The U.S. Court of Appeals for the Seventh Circuit in Chicago June 30 affirmed a preliminary injunction against the peer-to-peer service Aim ster and its owner, John Deep. The U.S. District Court originally issued the injunction in December; Aimster appealed that ruling. The Appeals Court rejected virtually every argument made by Aimster. "Teenagers and young adults who have access to the Internet like to swap computer files containing popular music," the ruling says. "If the music is copyrighted, such swapping, which involves making and transmitting a digital copy of the music, infringes copyright." The Recording Industry Assn. of America says the ruling supports its appeal of a decision made earlier this year in its copyright-infringement case against Grokster and Morpheus, in which a district court judge rejected a motion for summary judgment. In that case, the judge found the P2P services not liable because they are capable of non-infringing use. The RIAA says the Aimster decision "would call this into question by requiring the District Court to consider the overwhelmingly infringing nature of the system." Deep could not be reached for comment. **BILL HOLLAND**

José Antonio Eboli has been named GM of Universal Music Brazil. Eboli was most recently president/managing director of Sony Music Brazil, where he helped make Rouge a success. Eboli, who is based in Rio de Janeiro, reports to Jesús López, chairman of Universal Music Latin America/Iberian Peninsula. López continues as acting president in Brazil for now, and Eboli will handle A&R, marketing, international product and sales. **LEILA COBO**

BMG Entertainment has inked a deal to use CD copy-protection technology from Phoenix-based SunnComm Technologies on commercial releases worldwide. SunnComm claims the deal marks the first publicly disclosed licensing agreement for widescale distribution of copy-protection technology that includes the U.S. BMG has already deployed SunnComm technology on several promotional and advance releases. It remains to be seen when SunnComm copy-protected CDs will hit the market. SunnComm's technology enables the secure transfer of music to a computer but blocks the ability to burn copies or share files via peer-to-peer networks. BRIAN GARRITY

The year-long effort to consolidate two major performing-artist unions, the Screen Actors Guild and the American Federation of Television and Radio Artists, failed July 1. The SAG member vote was just shy of the 60% needed for approval. AFTRA's members, including recording artists, voted more than 75% in favor. The boards of the two bodies had approved the proposal in April. Leaders of SAG and AFTRA had tried to persuade members that a consolidated union would be more capable of dealing with the increasing consolidation of the entertainment industries and resulting healthcare and contract issues for members.

OINION Editorials / Commentary / Letters



The Ins And Outs Of VAT

o many outside the European Union -and, to be fair, to many withinthe current lobbying blitz by the music industry over the VAT, or valueadded tax, on recorded music must appear quite Byzantine.

The issue really is quite simple. The industry wants to see the VAT reduced so that consumers can pay less for CDs.

That's the simple part. Now it gets complicated.

VAT was created in the 20th century as an "invisible" tax that would be incorporated into the price of consumer goods. VAT now represents more than 50% of the tax revenue in most European countries.

All prerecorded music carriers are subject to VAT, albeit at different rates in different EU member states. The rates range from 16% in Greece to 25% in Sweden. On average, about one-fifth of the price of a CD bought by an EU consumer goes to an EU government.

Perhaps there's nothing wrong with that. Except that in many countries, books and other copyrighted works are treated differently. These so-called "cultural" products enjoy VAT rates of up to only 6%. In some markets, they are not taxed at all.

The music community in Europe is asking for similar treatment. Why should a book about Mozart or Eminem be in a different tax category than a CD of Mozart's sonatas or Eminem's "The Eminem Show"?

The European movement in favor of a lower VAT rate has its roots in France, where cultural matters are taken seriously. The French music industry has always viewed the

different rates as unfair and discriminatory. The industry in France was quick to utilize last year's presidential election to win the support of then-candidate

Jacques Chirac, who now is sponsoring the cause at the EU level. With France fully geared up, the Interna-

Why should a book about Mozart be in a different category than a CD of Mozart's sonatas?

tional Federation of the Phonographic Industry and other trade groups have hopped onto the VAT bandwagon, creating the first industrywide effort to lower the tax.

The industry's case is a good one. If rates are cut, sales should rise and make up the tax revenue shortfall. What's more, local businesses, including hard-pressed retailers, will be supported. They, too, pay taxes.

The industry has presented research backing the contention that a drop in VAT rate would help music sales. More than 1,200 artists, including Elton John, signed a petition asking for fair treatment. Retailers and labels have pledged to pass on the

benefits of a lower tax rate to consumers. Unfortunately, tax-related issues are

matters for local governments, which are already strapped for revenue. To complicate matters, Europe's executive body, the European Commission, sets the agenda for rate reform.

This is where it gets sticky.

The EC is engaged in a vast effort to harmonize tax rates in Europe, but proposed reforms require unanimous approval by the 15 EU member states. In the VAT case, some countries, like Denmark, are openly hostile to any fiscal change.

The EC itself has not warmed to the idea and has left music off its list of products likely to see rate reform.

The EU's Council of Ministers will meet July 15 to discuss the EC's fiscal proposal. Any council member-there's one from each EU state-can bring up the VAT issue and push for tax relief on music.

Still, many in the industry feel that current economic conditions have doomed the cause.

Nevertheless, the industry must press its case, as fiscal discussions continue among the complex web of EU ruling bodies.

In the end, any decision to lower the VAT on recorded music will be political. EU politicians should understand that lowering the VAT on CDs would not only be a fair measure but one also likely to please young consumers. In other words, it's a good public relations exercise at a relatively low cost.



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Synch Income Is The Key To Supporting New Writer/Artists Publishing's Real Economics

recent *Billboard* cover story reported that big publishing advances to new songwriters were drying up.

In the article, a list of high-profile publishers (as well as attorneys and managers) cited the "new economics of publishing deals," arguing that their necessary response to piracy and the recession-driven drop in traditional royalty flows was to significantly decrease offered advances to new writers and acts.

Since all admitted that decades' worth of huge publishing advances were based almost entirely on the mathematics—the publishers' estimation of that act's ability to generate lots of mechanicals—this new advance austerity would seem a logical reality check.

What is troubling, however, is the apparent conventional wisdom on the part of those polled that, under the new paradigm, they would be signing far fewer writers and baby bands and that those writer/artists should no longer expect their publishers to be an economic engine, financially supporting their careers in the early going.

Much of this seemed to be based on the assertion that new writers see most of their income from mechanical royalties on records sold, and with record sales down, revenue flow (and the advances they inspire) dwindles to practically nothing.

While some lip service was given to publishers partnering with their writers in offering demo time and career advice, one got the impression that most did not have a good answer as to how they would drive their new signings' income.

There's something terribly wrong with this picture. Music publishers, from their earliest incarnation in the days of Tin Pan Alley, were supposed to be the songwriters' equal partners in the aggressive collection of royalties and the proactive promotion of songs and careers—by any means necessary.

Somewhere along the way, as publishing companies have become bigger and bigger, the pursuit of market share seems to have become more important than the early discovery of promising talent.

Over time, a generation of publishing executives has become unwilling or unable to offer their diverse rosters focused promotion, leaving song plugging and artist development to the writer/ artists themselves.

While I don't believe this was ever



acceptable, in an era where the resources of record companies, managers, agents and others are severely diminished, I think it's nothing short of criminal.

The truth is, publishers have more new avenues by which to generate early and ongoing income for their writers and writer/artists than ever before.

With the explosive growth of global media—from cable to digital—the production of TV and film programming has exploded.

While the top charting acts and biggest hits still command a good deal of the highest-profile synch uses, at least 50% of all songs placed in network and cable TV series and feature films are by newly signed upand-comers, as well as unsigned acts.

Directors and music supervisors —who are always tracking current hits, generally looking for evocative,

Letters

licensable songs that fit their scripts —don't care much if the act is on a label, and they are pleased and thankful when a music publisher takes the time and effort to present a killer track.

Similarly, advertising company creatives are actively looking for vibey, under-the-radar music whether by signed or unsigned acts to underscore hip campaigns and are more open than ever to the smart suggestions of publishing creatives.

And the makers of a slew of new technology-driven products, from interactive videogames to chip-driven consumer products to value-added DVDs, are more willing to use a new writer/artist's quality song or score than the much more expensive work of a more established artist.

A good number of up-and-coming writer/artists use the consistent flow of synch income that their output has generated to do everything from pay for new equipment and recordings to develop Web sites, hire publicists and underwrite their tours—basically all the things necessary to keep their careers on track.

Indeed, such efforts are not just key to supporting writers financially in the early going but a critical means of introducing their music to the world.

We've found that a series of high-

profile synch placements in the right media is capable of effectively introducing a new artist to millions of likely fans. With the right focus and contacts, it's now possible for a music publisher to not only place an artist's songs in highly visible programming but also negotiate for end-of-show ad cards, publicity on a show or product's Web site and the hot linking of a band's own Web site directly from the licensor's site.

Opinion

In as little as one year's time, such synch-driven artist development campaigns can accomplish what many years of small-town gigging used to.

So while upfront advances may be necessarily shrinking along with mechanicals, the tools to generate new and considerable capital organically—and, at the same time, contribute meaningfully to the development of our songwriters and breaking of our writer/artists—are in all of our hands right now.

Any publisher that does not commit significant resources to aggressively exploring these new avenues is doing a serious disservice not only to its writers, but also to their own ongoing economic health and to the overall credibility of our business.

Mark Fried is president of Spirit Music Group in New York.

'Idol' Successes Prove Public Wants Singles

First off, the new look and style of *Billboard* is breathtaking, and long overdue. All the right moves were made.

However, in the June 28 issue, the feature dealing with Simon Fuller makes reference to "the fading market for retail singles."

This inference is misleading and incorrect. The singles market has not faded; the availability of product has been deliberately phased into oblivion, out of ignorance and greed.

All the woes of the industry can be traced to the genocide of the retail single, as a revisit to my Commentary in the Jan. 25, 1997, issue of *Billboard* will make clear.

In that piece, in which I identify the singles market as the key to bringing in the next generation of music buyers, I warn of "bringing the industry to its knees in the next 10 years."

It seems that I was right on tar-

get, as the loss of the retail singles market led to the illegal download singles market, which is spurred and spawned by the majors.

The success of the "American Idol" singles is clear proof that the public wants and will support singles and that the format benefits the industry overall.

Jimi LaLumia Record Connection Ronkonkoma, N.Y.

Gamble & Huff Deserve Fame, Too

A recent letter by Alan Warner regarding the need for a Record Producers Hall of Fame had me pondering the fate of Kenneth Gamble and Leon Huff.

It is hard to believe that the inventors and architects of the Sound of Philadelphia have yet to be recognized by the Rock and Roll Hall of Fame. If their production chores aren't enough to induct them, then how about the songs they wrote? Or the record company [Philadelphia International Records] that they founded in 1971?

I might also throw in a plug for some of the Hall-worthy artists that these men had on their label: The O'Jays, Teddy Pendergrass and the Spinners, who used Gamble & Huff's stable of writers and producers while on Atlantic Records.

As the Hall begins to induct artists whose first records came out in 1978, it is time for them to recognize Gamble & Huff—worthy additions to anyone's Music Hall of Fame.

Tom Lane Editor, Tom Lane's Music Page Online Marina, Calif.

Editor's Note: Gamble & Huff were inducted into the Songwriters Hall of Fame in 1995.

 Image: Construction of the construction of

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.

Domestic Talent

Continued from page 1

tain domestic rosters.

Domestic acts are thought to return lower margins than international stars, but they still can be extremely profitable in their home markets.

'Successful markets earn at least the same money with domestic repertoire as they do with international." says Jorgen Larsen, London-based chairman/CEO of Universal Music International (UMI).

"If they are not successful, you have to look for the reason somewhere else, like in local A&R abilities. You may have the wrong roster or the wrong guy making creative decisions," he says.

But at least one prominent media analyst questions the ability of record companies to build profits through their reliance on home-grown talent.

Logic would dictate that local repertoire is likely to generate lower margin than the big international sellers and therefore it's not such a fantastic trend for the industry," Londonbased UBS Warburg media analyst Helen Snell says.

She explains: "When you start to get into stratospheric levels of global sales, the marginal economics just keep getting better and better. There comes a point at which there is just a fixed cost associated with [the product], and the more sales are made, the more the level of profitability increases."

Other than English-language releases from the U.S. and the U.K., it is rare that an album racks up multi-million sales outside its home territory. "So the markets where you get into the sweet spot [and can] start hitting the numbers when the marginal economics get better and better are much more restricted," Snell says.

Similarly, Doug D'Arcy, founder of London-based music consultancy Songlines and former president of Chrysalis Records International, says, "Profit has to be lower on local repertoire. [Record companies] have to sign it, they have to develop it-and that costs money-and they have to market it in the territory, which is quite expensive.

But D'Arcy adds that record companies would be wrong to turn their backs on domestic A&R.

LOCAL SHARE RISING

The latest "Recording Industry in Numbers" yearbook from the International Federation of the Phonographic Industry (IFPI) states that the past five years have seen a clear trend toward increased market share for domestic repertoire in most European markets.

The majors have to deal with local repertoire, because in any given market, local repertoire accounts for 50%, 30% or 60%, depending what territory you are in," D'Arcy says.

"However, there is no doubt that it is less profitable than global megastars. There is a threshold of marketing spend beyond which you get takeoff, and that's the most profitable end of the business. Once Shania Twain has sold 7 million, you clock on to the next 10 million after that, and you've got very serious returns on sales.'

Other industry executives challenge that perspective.

Larsen says: "By and large, if you have a successful domestic artist, it doesn't matter if it's in a large market or a small market: That artist is probably more profitable [to the local affiliate] than an artist coming from outside.

"Although a small market will get, for instance, U.S. repertoire free of charge-in other words, it does not have to share the artist advances, the video costs and so forth-it pays a higher inter-company all-in fee to the country of origin," Larsen continues. "Whereas to the local artist, it will pay a lower royalty normally, which when sales get above a certain level, will give you higher profitability."

Rick Dobbis, New York-based president of Sony Music International, says: "For some companies, in some territories, [local repertoire] may very well generate low profit margins. But in any discussion about margins, we have to be careful. We don't run Sony Music as Sony Music France disconnected from Sony Music global. We are a global company-what is important to us is the job that we do on behalf of our artists in each of the markets where we have responsibility to do that."

Labels also note that the U.S. and the U.K. are not the only markets that can thrive on exporting talent. Spanish-language repertoire also travels well.

Mariano Perez, president of Warner Music Spain and Portugal, says: "Because we export our artists to Latin America, for us, local artists are more profitable, in many cases, than international. I don't know of any other European market that has the same opportunities to export the music outside of its own territory.

At the same time, IFPI figures show that the biggest global sellers are not moving the quantities they once didmeaning that the majors have to look to local acts to maintain revenue.

But taking a risk on signing such acts is not as straightforward as it used to be. Label chiefs tell Billboard that the economic difficulties currently

is MTV.

One operation that clearly benefits from the

music industry's investment in local repertoire

While the music industry has suffered

declining sales, MTV's European

arm has claimed annual revenue

growth in excess of 20% during the

past few years, thanks to its expan-

When the channel first launched

in Europe in the 1980s, it was a

single, Pan-European network.

But when it switched from analog

transmission to digital, compression

technology enabled MTV to beam mul-

tiple signals from its satellite tran-

sponders, allowing it to grow to its

current network of 32 channels

Noting the increase in local reper-

toire throughout the Continent, Brent

sion into local territories.

throughout Europe.



T.U.: DOMINATES RUSSIAN DOMESTIC ACTS

Top 10 European Music Markets: 2002

Market	2002 Music Sales	Top-Selling Domestic Act
1. U.K.	\$2,859 billion	Robbie Williams, "Escapology" (EMI:Chrysalis)
2. France	\$1.989 billion	Patrick Bruel, "Entre-Deux" (BMG)
3. Germany	\$1.988 billion	Herbert Gronemeyer, "Mensch" (EMI)
4. Italy	\$554 million	Vasco Rossi, "Vasco Rossi Tracks" (EMI)
5. Spain	\$542 million	David Bisbal, "Corazon Latino" (Vale Music)
6. Netherlands	\$397 million	Marco & Sita, "Lopen Op Water" (Universal)
7. Sweden	\$282 million	Kent, "Vapen & Ammunition" (RCA Sweden)
8. Russia	\$257 million	T.a.t.u., "200Km/h in the Wrong Lane" (Intersco
9. Norway	\$254 million	Bjom Eidsvag, "Talt" (Sony)
10. Switzerland	\$253 million	Gotthard, "One Life One Soul" (BMG)

Source: International Federation of the Phonographic Industry

afflicting the industry are dictating policy on signing new acts.

Gero Caccia, executive VP of Warner Music Europe, says, "[The industry] needs to become much more careful in making investment decisions. Breaking a new artist is becoming more difficult, and the investment for marketing these acts is becoming more expensive. What has changed in the last 12 months is that we need to be more focused in selecting the right projects: We need to invest more money in less projects.'

Dobbis concurs. "There was a time several years ago that local repertoire in nearly every market was on the increase and people were, as [U.S. Federal Reserve Board chairman] Alan Greenspan would call it, in irrational exuberance of the growth market and were signing more acts than they could

How MTV Benefits From Local Talent

expect to have success with."

UMI's Larsen says: "You have a number of smaller markets where the domestic marketplace, especially if it is a language that doesn't travel, is so small that your risk factor is automatically higher. If that market shrinks, the risk becomes even higher.'

"200Km/h in the Wrong Lane" (Interscope)

A case in point is the Netherlands. Theo Roos, president/CEO of Universal Music Netherlands, reveals, "We're signing fewer acts, deals are becoming a bit less heavy and more marketing money than before has to be spent to break domestic acts.'

Across the border from Roos, Bernd Dopp, president of Warner Music Germany, is experiencing similar constraints. "In a dramatically declining market—we are down 25% year to date in Germany, coming on top of the 11.2% we lost last year-the [com-

Hansen, president/CEO of MTV Networks Europe,

warns: "There comes a point with regionalization

when you are so local that you have to rebuild

internal relationships to get people to cooper-

But aware of the music industry's woes,

Hansen says he is determined to use his

channels to help record companies break

"We can work with the labels to sup-

port and develop artists locally, as well

as move them across territories,'

Hansen says. "One such act we helped

break is T.a.t.u., which we started off

in Russia, then moved on to the Euro-

pean feed and then it was picked up by

Interscope for North America. Even-

tually, we had them on the MTV

GORDON MASSON

Movie Awards this year.'

local repertoire wherever possible.

pensation] level domestic acts have on deals is now over-proportionately high.

"We are very restricted in our release policy," Dopp adds. "We have to be very careful and sensitive that we sign the right acts and release the right singles.'

But Dobbis says Sony has not rewritten its local repertoire policy. "I like to think our approach is one of very careful scrutiny of what we sign.'

Despite her concerns about margins, analyst Snell also sees the wisdom in local repertoire centers. "I'm not suggesting for a minute that [the growth of local repertoire] is an overall negative, because if you're going to have a global business, you have to be active in every market," she says. "If you're not active in every market, you're not going to be signing new talent."

BUILDING A CATALOG

New talent, carefully chosen, can drive profits for years, label executives point out.

Yan-Philippe Blanc, chairman of Warner Music France, looks at the big picture. "You can sell double the amount of a local act than you could an international act." Blanc says, "So in France, when an international act is a major success, you'll be looking at maybe 1 million album sales. But the equivalent success on a local act in France might bring sales of 2 million.

"If you add the whole back catalog of local repertoire, in terms of a revenue source, it is extremely profitable." Blanc adds the caveat: "Of course, to have a catalog, you have to start by building one. According to where you are in that cycle, then obviously your investment spend is higher, or your return on money is higher."

In France, local repertoire accounts for 60% of the overall market. Last year, nine of the top 10 albums in the market were French-language, including the No. 1 seller, Patrick Bruel's "Entre-Deux."

With this emphasis on local talent, France had been notable for several years for bucking the global trend of declining music sales. Then in fourthquarter 2002, sales slipped 6% from the same period in 2001. The downward trend has continued, with sales off 6.8% in first-quarter 2003.

Against this backdrop, Blanc admits that the cost of breaking new acts in France can be high. "A local act usually does not break big on its debut album; it normally takes the progression of two or three albums to find out if an act will succeed.

'So the entry price into the market is high for local acts, but at the same time, you are building catalog that at some point will generate money. And if you really score big, you can make more money on the local act than a big international act."

Strength in local repertoire also helps in dealing with legislative issues and political controversies. Blanc says. "It is obvious that when you contribute to any type of cultural development in one's country, any government or officials will be sensitive to your efforts in that area.'

Roos observes that the strong domestic repertoire in the Netherlands is helping the industry's lobbying efforts. "[We use it] in our fight for VAT reduction, anti-piracy, copyright protection and so on.



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EMINEM: 'SOME THINGS INTRIGUE HIM, SOME THINGS NOT AS MUCH

Eminem At Work On Shady's Future

When he's not tossing baby dolls out of his hotel window in Glasgow, Scotland, Marshall Mathers, aka Eminem continues to work on his next project. Songwriter Luis **Resto**, with whom Eminem and Jeff Bass shared an Oscar for "Lose Yourself," tells Billboard that when Mathers is in Detroit, "[Eminem] and I work together every day. We're writing for artists on Shady Records: Obie Trice and D12 and after that, it will be

Eminem again.' Resto continues, "A lot of the time we're writing for all three projects. You go in and you're jamming, doing music, and it gets spread here and there. Some stuff goes to Em. some to Obie and some By Melinda Newman to other artists. We sit down and write and we

parcel it out. Marshall takes home CDs and he listens to them, some things intrigue him, some things not as much—you just keep backlogging the ideas and see what comes of it.

Trice's Shady Records/Interscope debut is set for a September release, while street dates for D12 and Eminem have yet to be set. An Interscope Records representative says Eminem's album will not come out until 2004.

STUFF: Queen Latifah. Anschutz Entertainment Group president/CEO Tim Leiweke and Blue Note Records president Bruce Lundvall are recipients of the 2003 Children's Choice Awards from the Bogart Pediatric

Cancer Research Program of the T.J. Martell Foundation. The ceremony will take place Oct. 23 at the Kodak Theatre in Hollywood . . . Fountains of Wavne snared Rachel Hunter to star in the title role in the video for "Stacy's Mom." The first single from the band's current S-Curve album is about having a crush on your girlfriend's mother. The clip, which goes to video outlets this week, was directed by Chris Applebaum.



mnewman@billboard.com

COMING AND GOING: Secret Machines have inked a deal with Sire/Reprise. The Texas band, which now lives in New York, is in the studio with co-producer Jeff Blenkinsopp working on its label debut, which will come out later this year . . . After their 2001 self-titled bow, Evan & Jaron have parted ways with Columbia Records. The last album, one of our favorite pop records of that year, spawned the top 20 hit "Crazy for the Girl."

A LITTLE MORE ELVIS: RCA will release "Elvis 2nd to None" Oct. 7 (Billboard Bulletin, July 1). The set, which includes a number of Elvis Presley hits as well as a Paul Oakenfold remix of (Continued on page 13)

Jane's Addiction Returns 'Strays' Is First New Album In 13 Years

BY JONATHAN COHEN

Assembling a promotional campaign for a veteran band that has been out of the spotlight is a tough enough feat. But Capitol Records is facing the daunting task of reintroducing a group that hasn't released a new album in 13 years.

Luckily, the campaign behind pioneering alternative rock outfit Jane's Addiction's "Strays," due July 22, has had a huge prerelease boost from first single "Just Because."

The song is No. 4 on Modern Rock Tracks after four weeks, returning Jane's Addiction to the top of the format at which it scored five top 15 hits between 1988 and 1991.

The tremendous response bodes well for the fortunes of "Strays," as well as the revived Lollapalooza tour, which the band will headline for the first time since the event's inaugural 1991 run.

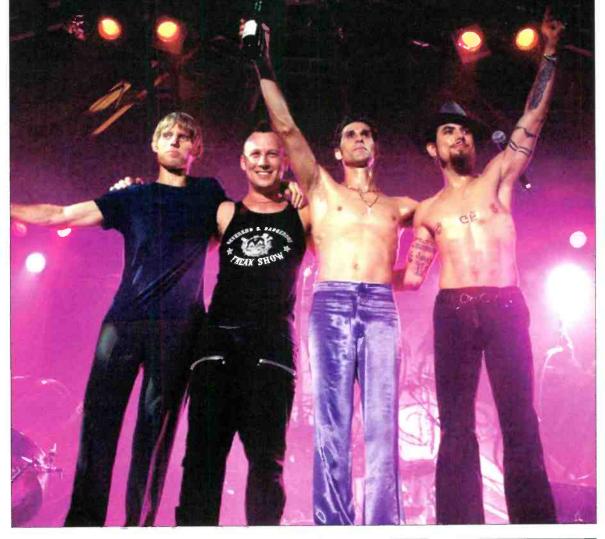
We had to make sure we brought Jane's back to its core base," Capitol senior director

of marketing Ricky Riker says. "We distributed several hundred thousand stickers in rock clubs and tattoo parlors to remind kids that Jane's is back together."

Once "Just Because" went to radio in early June, Capitol "moved into making the band accessible," according to Riker. Jane's made surprise appearances at festivals sponsored by WBCN Boston, KROQ Los Angeles and WHFS Baltimore, ensuring that fans were aware that "Jane's is headlining Lollapalooza, they'll have a new record out soon and they already have a huge song on the radio," Riker says.

As an added incentive for buyers, a limitededition pressing of "Strays" will include a bonus 30-minute DVD, featuring live versions of three new tracks, interviews and studio footage. "We wanted this to be something the fan of Jane's Addiction would look at as a prime piece to add to their collection," Riker says.

(Continued on page 13)



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Music

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Snyder Rebuilds Artists House

Veteran producer John Snyder has relaunched Artists House, the jazz Jabel home of Snyder-produced artists including Ornette Coleman, Gil Evans and Chet Baker.

The rejuvenated Norwalk, Conn.based. Rykodisc-distributed company retains the original's idealism, with



present it in a way that pushes the technology and addresses issues facing the music business," says Snyder, who founded Artists House in 1977, having previously worked for CTI Records and A&M's Horizon. Shuttering his label in 1983, he directed jazz production at Atlantic, before heading out in 1987 as an independent producer.

An unsolicited private foundation grant last spring prompted Artists House's restart as a nonprofit, with all proceeds going to the production of more jazz and other noncommercial genres neglected by the majors. Initial releases are literary jazz artist Nancy Harrow's "Winter Dreams," Allman Brothers' bassist Oteil Burbridge's band Oteil & the Peacemak-

ers' "The Family Secret," and "Scrapomatic," a selftitled debut disc by a group led by Derek Trucks Band lead singer Mike Mattison and guitarist Paul Olsen.

Due Aug. 12 are the Bob Brookmeyer/Kenny Wheeler Quintet's 'Island" and keyboardist/violinist Jason

Crosby's "Four Chords and Seven Notes Ago." On Sept. 23 comes acclaimed singer/ songwriter/trumpet player Kami Lyle's "Somersault" and avant-garde jazz pianist/composer Vijay Iyer's "Blood Sutra."

All CDs are enhanced with MP3s of all the songs. "We want people to send them to their friends," Snyder says. "It's the best kind of promotion."

Snyder also wants to "compete in the world of free music by giving more to customers," he says, adding,

"We don't want to demonize them as the majors are doing. The best way for people to respect the work of an artist is to realize that it is work and it is all oriented toward them-and it's not anonymous but personal. We don't think people will rip off their friends."



Further fostering improved consumer relations, most Artists House titles will include an accompanying DVD documenting the recording sessions and even including music lessons by the artists.

All of this creates "a community of interest," Snyder says, consisting of "artists who want to create music for those who want to hear it and are willing to pay a reasonable price for it-with profits channeling back into the creation of more music."





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Jane's Addiction

Continued from page 11

And although Lollapalooza's July 5 launch in Indianapolis comes more than two weeks before "Strays" hits retail, Capitol hopes to have in place a promotion wherein fans who preorder the album will receive a download of the full album that times out at street date.

"The band is on the road, and we want people to know the new music," Capitol VP of new media Ted Mico says. "But we want to do it in a fashion that still allows us to sell records."

BACK IN THE GROOVE

The first incarnation of Jane's Addiction—frontman Perry Farrell, guitarist Dave Navarro, bassist Eric Avery and drummer Stephen Perkins—splintered in 1991, just as alternative rock was exploding into the mainstream.

Its members pursued various side projects before reuniting for a 1997 tour minus Avery, who was replaced first by Red Hot Chili Peppers' Flea and then by Porno for Pyros' Martyn LeNoble.

According to Navarro, the band did

not get serious about returning to the studio until its 2001 Jubilee tour.

"We saw how it was going, and we were really digging it," he says. "It was then that Perry said, 'What do you think about making another record, because we can't continue touring without new songs. We're going to go crazy.' I said, 'I agree.' I mean, I love our catalog, but come on. Let's play something else."

Remarkably, the music on "Strays" in no way betrays the decade-plus layoff since Jane's Addiction's 1990 swan song, "Ritual de lo Habitual," which has sold 1.1 million copies in the U.S., according to Nielsen SoundScan.

Produced by Bob Ezrin (Pink Floyd, Kiss), the new set is awash with the group's signature heavy, psychedelic sound.

Highlights include the grooverooted "Wrong Girl" and "The Riches" and the intense rock of "Price I Pay," "Just Because" and "To Match the Sun," which Farrell describes as "a deep love song about a fellow who has to travel an awful lot and leave his loved ones behind."

Aside from "Suffer Some" and the acoustic-tinged "Everybody's Friend," all songs were written in the studio. Navarro says sessions "kicked up to another hyperspeed notch" once bassist Chris Chaney joined the band (tracks recorded with LeNoble were scrapped). The guitarist also credits Ezrin with helping the band "turn songs around that we didn't really believe in.

"I think it is possible that 13 years ago, we wouldn't have approached the level of musicianship that we did here," Navarro admits. "Something comes from just playing our instruments for this long. We have limitations on what we want to present, but when it comes to trying stuff, we're completely open guys."

ON THE ROAD

Farrell says that the new material will have a major presence on the band's Lollapalooza setlist. "We want to give the people who have never seen Jane's some old songs," he says, "but at the same time, we're extremely excited to play them new material 13 years in the making." At each Lollapalooza show, audience members will have the chance to meet the band or have their tickets upgraded by participating in the interactive "Mindfield" game.

In a further element of interactivity, Mico says fans will be able to remix tracks from Jane's and other Lollapalooza bands using raw materials found on the soon-to-relaunch janesaddiction.com.

Riker says Capitol has four different street teams mobilized to spread the word about the album and tour, including one that will visit other major summer package treks. On street date, Jane's will make its first-ever in-store appearance at a location to be determined in New York, and it will also perform on CBS' "The Late Show With David Letterman." Capitol expects the "Strays" campaign to last well into the fall, when the band will tour Europe and then return for a North American headlining jaunt.

"We have gotten unbelievable feedback," Riker says. "No one was really aware of how many big hardcore Jane's fans were still out there."

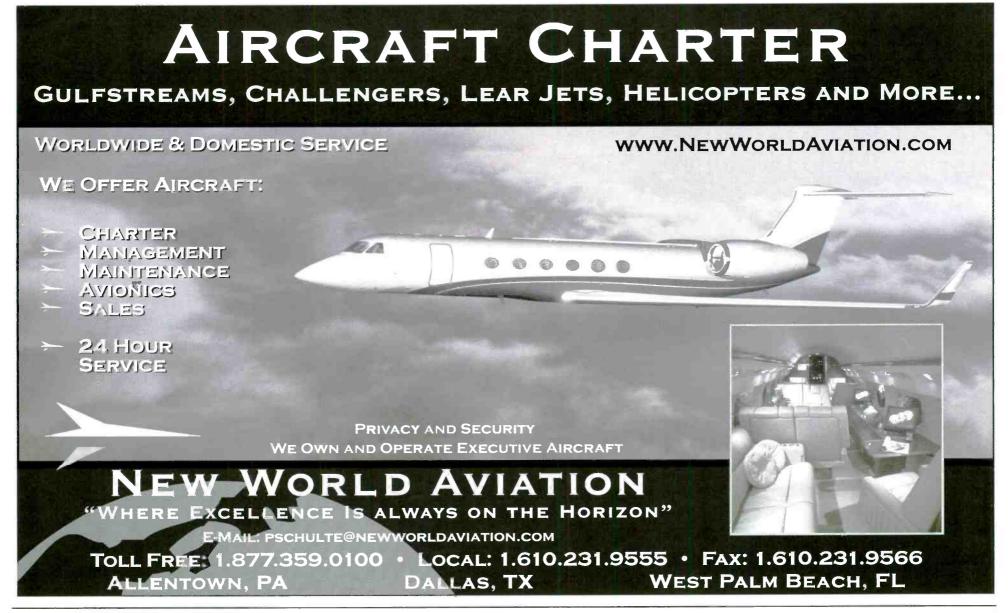
Indeed, both Farrell and Navarro insist "Strays" is not a one-off venture and say they are reveling in the fact that Jane's is once again a full-time, functioning band.

"I went and I thought I made some good records, but I came to find after that journey that there's no place like home," Farrell says. "It has just been a matter of time for us to get to this point. By all means, this is not another reunion. This is where the band is right now."

The Beat

Continued from page 11

"Rubberneckin'," is the companion to RCA's extremely successful "Elvis 30 #1 Hits." That collection, which RCA released in October 2002, debuted at No. 1 on The Billboard 200 and has sold 2.9 million copies in the U.S., according to Nielsen SoundScan. IN THE PIPELINE: "Life for Rent," Dido's follow-up to 1999's "No Angel," will be released Sept. 30 on Arista. The first single, "White Flag," goes to adult formats July 7. The single was produced by Dido and her brother Rollo. "No Angel" sold more than 12 million copies worldwide, according to the label . . . Aerosmith's blues album, which the band had predicted would come out by year's end, has been pushed back to at least January 2004 (billboard.com, June 30). The Columbia release will include a mix of blues classics and new Aerosmith tracks. The band is co-producing the album with **Jack Douglas**... **The Bangles** will release their first album of new material in more than 10 years Sept. 9, when "Doll Revolution" comes out on Koch Entertainment in the U.S. It's the band's first new music since it reunited four years ago to record a song for the soundtrack to "Austin Powers 2: The Spy Who Shagged Me."



13



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Music

Vest Joins Friends At Flicker

Troy Vest has joined Flicker Records as GM. He will oversee sales, marketing, brand management and operations for the Franklin, Tenn.-based independent label. Previously senior director of major accounts for EMI Christian



Music Group's Chordant Distribution, Vest exited April 1 after 10 years with EMI's Christian division.

Flicker is owned by Audio Adrenaline members Bob Herdman, Will McGinnis and Mark Stuart. Herdman, who came off the road when the label launched in January 2000, will continue to serve as president. "I've been friends with the Audio Adrenaline guys for years," Vest says. "I knew that I wanted to work with these guys at some point.

"There are three things that are important for any solid business relationship. You've got to like them, trust them and respect them. And I can say beyond a shadow of a doubt that I love these

guys. I respect what they're doing, and I trust who they are and what they do."

Vest is already working at the Flicker offices and says he's impressed by the operation. "Bob has done

an amazing job being the lead visionary for this company, putting together a team of really scrappy, aggressive employees that have taken the label to where it is at."

One of Vest's first priorities is **Pillar**. The rockers remain on Flicker but are now also part of the Geffen roster.

Vest is also gearing up for the Sept. 2 release of **Stereo Motion**, which will be Flicker's first new release since November 2002. The label's roster includes **T-Bone**, the Swift, Everyday Sunday, Royal Ruckus, Riley Armstrong and new act Kids in the Way.

PEARLS AWARDED: Michael Dowdle and **Kenneth Cope** were among the top winners at the Pearl Awards, held June 20 at Cottonwood Auditorium in Salt Lake City. Dowdle



and Cope each took home three honors at the event, which will air July 13 on ABC4. **Cherie Call, Jericho Road** and **Hilary Weeks** walked away with two awards each. **Jerold Ottley** was presented with the Legacy Lifetime Achievement Award, and Utah senator **Orrin Hatch** was the recipient of the Rich Gibbons Humanitarian Service Award. For a complete list of Pearl winners, visit billboard.com/awards.

Verity Opens Sapp's 'Diary'

With the July 22 release of "Diary of a Psalmist," New York-based Verity Records hopes to establish former **Commissioned**-frontman-turnedsolo-performer **Marvin Sapp** as "one of the premiere singer/preachers in the gospel music industry," reports



Jazzy Jordan, senior VP of black music marketing at Verity/Jive Records. "Our first record with Marvin, 'I Believe,' established a base for him, and that record—which sold over 100,000 units—was his best-selling release thus far," he adds.

Radio already has the first single, "You Are God Alone," which is playing in heavy rotation, Jordan says. "It's going to be one of his signature songs, and that's not even the best single off this album.

"The rollout includes a promotional tour that is generating a lot of excitement as well," he adds. "We're hitting all the major markets, including Memphis; L.A.; Washington, D.C.; Chicago; New York; and Detroit. In each city, he's doing performances and preaching engagements at churches."

 For Sapp, the project is a culmination of a personal and spiritual journey. "I chose the title of the album as both a chronicle for people to learn how to worship and praise God based on my own personal experiences,

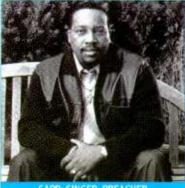
[and] I wanted people to see me in a different light to understand who I am and who God called me to be."

GOSPEL CATCHES 'IDOL' FEVER: The

newest surge in reality shows is coming to gospel. From "Gospel Dream 2003" to Washington, D.C.-based Sweet Finesse Entertainment's "National Gospel/Christian New Artist Showcase," there is no escaping the phenomenon that has captivated American TV audiences. "Sometimes, all you need is a

"Sometimes, all you need is a chance," Bishop **Paul Morton** says of "Gospel Dream," which is being pitched as gospel's version of "American Idol."

The talent search will be taped for TV during the 10-year anniversary celebration of the Full Gospel Bap-



SAPP: SINGER, PREACHER

tist Church Fellowship International Conference, which takes place July 7-11 in Atlanta. The winner will receive a recording contract.

"Gospel Dream" is likely to get its biggest competition from Verity Records president **Max Siegel**. He is negotiating with BMG's parent company (which owns "American Idol") to tape the first episode of a gospel spinoff in Los Angeles in the next six weeks. Top talent and gospel executives are expected to be part of the show.



Mayer, Crows Take Their Guitars On The Road

BY SUSANNE AULT

LOS ANGELES—Despite their low profile, male singer/songwriter tours are shaping up as high priorities for summer music fans.

The upcoming John Mayer and Counting Crows tour lacks the skin-baring theatrics of the Christina Aguilera/Justin Timberlake outing. Unlike Lollapalooza or Ozzfest, Jack Johnson does not boast multiple headliners. In contrast to Mariah Carey, newcomer Jason Mraz is not returning to the stage for the first time in several years.

But all are selling tickets.

Promoters and booking agents believe the acts' laid-back, "just me and my guitar" approach is endearing to the fans.

The Mayer/Crows outing "will be one of the 10 biggest tours of the summer," promises Mitch Rose, senior music agent at Creative Artists Agency, which represents both acts.

Spanning 42 shows, the arena and shed road trip starts July 7 at Fiddlers Green Amphitheatre in Englewood, Colo., and wraps Sept. 2 at Verizon Wireless Amphitheatre in Charlotte, N.C.

Rose says 19,000-capacity concerts Aug. 22 and 23 at the Tweeter Center in Boston should both sell out. Already cleared are two 19,000-capacity shows Aug. 26 and Aug. 28 at the PNC Bank Arts Center in Holmdel, N.J.

Mayer had muscle early in his touring career as well. Of the 84 shows reported to *Billboard* in 2001 and 2002, 55 were sellouts; overall, the tour reached 94% of capacity at venues.

"I think it's a simple explanation. It's because it's real. There's not a lot of pyro or special effects," says Jeff Tisler, senior VP at House of Blues Concerts, regarding the expected Mayer/Crows sellout July 11 at the Gorge Amphitheatre in George, Wash. "But it's about things people can relate to."

Mayer says that the romantic nature of his

songs speaks to the guys as well as the gals.

"That's the guitar-playing part of it," he says. "If I didn't play the guitar and just sang, well, think about it: The guitar is almost phallic and the vocals are vaginal. That's the first time I've thought about that!"

Several observers think the teens who flocked to Backstreet Boys and 'N Sync shows several years ago are now craving more grownfile concerts are hardly racing out of the sales gates. Lollapalooza, resurrected after a six-year layoff, is off to a slow start in some markets (*Billboard*, May 24). Carey had to scale back her arena tour to theaters, most likely because of weakerthan-anticipated interest (*Billboard*, May 31).

Crows' frontman Adam Duritz says his band hooked up with Mayer "because you're looking for something that's going to sell a lot of tickets.

 Winning Partnership. "Bios and egos did not get in the way" regarding

the billing of John Mayer, left, and Counting Crows.

up, singer/songwriter fare.

Tom Chauncey, Johnson's booking agent at Partisan Arts, says the allure lies in songs that are "simple but direct, too," and adds, "there is something to be said about all those teeny boppers now maturing, now looking for more mature artists."

As for Johnson, the 30 shows reported to *Billboard* for his performances from 2001 through this spring filled 99% of venues' total capacities. Likewise, the 39-date Johnson/Ben Harper trek, running June 6-Aug. 28, "will be 99% sold

out," Chauncey says. Meanwhile, some of this summer's higher-proIt's hard to tour nowadays. It's expensive—people are hemorrhaging money on summer tours."

The Crows, while arguably more established than Mayer, agreed to have the singer/songwriter be the closing act for all their shows.

"Bios and egos did not get in the way of this happening. Everyone was incredibly intelligent," CAA's Rose says. "If this is a concession, it's a concession that won't hurt the Counting Crows. It helped make the package happen. Both camps will benefit from the other's fan base."

While Duritz says he likes the quiet style of Mayer and Johnson, he admits being skeptical of

musical trends in general, because "any movement is a tired thing. All it means is that a bunch of people are copying somebody good."

Yet there are signs that singer/songwriters are here to stay.

Mraz, one of the up-and-comers, is on his first summer tour since the October 2002 release of his Elektra debut, "Waiting for My Rocket to Come."

The album may be a modest seller (100,000 copies, according to Nielsen SoundScan), but "ticket sales are spectacular. Sellouts across the board," says Marty Diamond, president of Little Big Man and agent for Mraz. The singer will play about 20 club dates in July and August.

Inexpensive tickets help in the fan-building strategy. Mraz tickets are averaging \$15-\$20 apiece: Johnson/Harper, \$35; and Mayer/Crows, \$30-\$45.

"They are very cognizant of their fan base." says Don Strasberg, a Clear Channel Entertainment promoter for sold-out Jackson/Harper shows Aug. 27 and 28 at Red Rocks Amphitheatre in Denver. "Jack played the Fox Theatre [in Boulder, Colo.] for \$20. He could have easily charged \$50, but he wouldn't dream of it."

WEB SITES BOOST SALES

The singer/songwriters also make good use of their Web sites.

"I owe most of my popularity to the Internet," says Mraz. "This became obvious to me when I would visit a city I'd [never been to] and find a room full of supporters. They would not only sing songs from the record, but I could tell they had ordered the old songs from my Web site."

Jim Mallonee, HOB VP of Concerts Southeast, credits Johnson and Harper's Web sites for recent sellouts of HOB club shows in Myrtle Beach, S.C., and Orlando, Fla.

KCRW Takes Concert Promotion To East Coast

BY SUSANNE AULT

LOS ANGELES—It is almost unheard-of for a radio station to promote shows outside of its home market. But that's precisely what Los Angeles-based KCRW is undertaking in New York.

The noncommercial outlet is expanding its L.A.-based KCRW Presents concert program to the Big Apple. And if the program is as successful in New York as it is at home, look for further expansion into San Francisco, says the station's music director, Nic Harcourt.

Titled "KCRW.com Presents for the East Coast," the initiative pushes artists' tracks on-air and online as their concert dates near.

Fueling the expansion of the program is the triple-A station's Web site, which gives national exposure to the L.A. station and its adventurous programming mix.

"I love the idea," says Marty Diamond, president of N.Y.-based booking agency Little Big Man.

"I know quite a few people who listen to KCRW online," he says. "Any time we can find an alternative way to break an artist that reeks of credibility and integrity, it should be heralded."

SPACE INVADER

With its arrival in New York, however, KCRW will be invading another like-minded station's space. Triple-A station WFUV New York already presents concerts on the East Coast.

WFUV music director Rita Houston doubts an L.A.-based station can have impact on a city so far away. "It's hard to imagine how something like this would be effective, and I don't perceive us as competing against each other in

New York for shows." Harcourt agrees with the latter half of Houston's comment, explaining that WFUV's programming differs from KCRW's playlist. He says his station "presents artists that no one else is playing. We're not here to tread on anyone else's toes."

But at least one promoter dismisses Houston's theory, saying that



KCRW.com Presents is unlikely to take

a significant bite out of the Big Apple. Clear Channel Entertainment promoter Eric Herz says it would be hard to work 20% of his usual slate of shows without KCRW Presents.

For example, Sigur Rós recently sold out two Herz-promoted KCRW Presents shows at the 2,200-seat Wiltern Theater and the 3,200-seat Dorothy Chandler Pavilion, he says. This was achieved despite a lack of major radio airplay.

"KCRW has a very loyal listener-

ship," he explains. "When they put their stamp of approval on shows, people will go on the basis of KCRW's word."

BOOSTING CAREERS

The station aims to generate buzz for about one New York show per week. KCRW Presents, which kicked off two years ago, averages one to two shows per week in L.A.

KCRW launched its New York efforts with a June 23 show at the Pianos club with Diamond's act Butterfly Boucher.

Exact ticket counts weren't available, but Diamond reports the club was full. Another KCRW.com Boucher date is lined up for July 7 at the Mercury Lounge.

Since the station began streaming its radio broadcasts online in 1997, it has developed several thousand fans in New York, Harcourt says. He claims that more than 1,100 New York residents have made donations to the station since the Web site became active. Overall, KCRW.com claims 197,961

unique visitors in May compared with 104,878 in May 2000.

The figures pale in comparison to

such commercial music-related Web sites as AOL Music, which claims 15 million unique visitors per month.

Nevertheless, KCRW "has a really good track record" of discovering future stars, Diamond says. That helps the station and its Web site stand out from rivals, he adds.

KCRW's support of another Diamond client, Irish singer/songwriter Damien Rice, "is the reason that [Rice] has what looks like a healthy and successful career," Diamond says.

Rice's album "O" was licensed to the new Vector label following KCRW airplay and three sold-out KCRW Presents club shows.

Norah Jones, David Gray and Dido also were pet projects of KCRW, all before they broke into the commercial mainstream.

Unlike a traditional concert promoter, KCRW does not receive a cut from ticket sales. But by forging relationships with musicians and hanging up station banners at shows, KCRW can win over more listeners and potentially more paying subscribers—its key source of funding.

JULY 12 2003 Bibooc	rd B	DXS		RE
	VENUE/	GROSS/	ATTENDANCE/	
ARTIST(S) EAGLES	DATE American Airlines Center, Dallas June 19-20	TICKET PRICE(S) \$3,500,020 \$175/\$85/\$45	28,302 30,544 two shows	PROMOTER Concerts West
JUSTIN TIMBERLAKE & CHRISTINA AGUILERA, BLACK EYED PEAS	Staples Center, Los Angeles June 16-17, 20	\$2,708,186 \$68/\$58/\$42.50	44,188 44,589 three shows one sellout	Concerts West
EAGLES	Compaq Center, Houston June 16-17	\$2.554.833 \$176.35/\$86.35/\$46.35	22.780 24,447 two shows	Concerts West
CHER, DOM IRRERA	Madison Square Garden, New York June 11-12	\$2,266,525 \$125.25/\$35.25	29,776 two sellouts	Clear Channel Entertainment
DIXIE CHICKS, JOAN OSBORNE	Palace of Auburn Hills, Auburn Hills, Mich. June 2-3	\$2,170,958 \$67.50/\$47.50/\$37.50	35,389 two sellouts	TBA Entertainment, Concerts West, Palace Sports & Entertainment
DIXIE CHICKS, JOAN OSBORNE	MCI Center, Washington, D.C. June 25-26	\$2,063,455 \$65/\$45/\$35	34,155 two sellouts	TBA Entertainment, Concerts West
DAVE MATTHEWS BAND, MOE.	Germain Amphitheater, Columbus, Ohio June 17-18	\$1,592,360 \$52.50/\$30	36,628 40,000 two shows	Clear Channel Entertainment
EAGLES	Savvis Center, St. Louis June 6	\$1.392.937 \$177/\$87/\$47	13,351 sellout	Concerts West
EAGLES	SBC Center, San Antonio June 9	\$1,270,485 \$151.35/\$76.35/\$41.35	12,541 13,412	Concerts West
DIXIE CHICKS, MICHELLE BRANCH	FleetCenter, Boston June 19	\$1,111,390 \$75/\$35	16,850 sellout	Clear Channel Entertainment, The Messina Group
EAGLES	Ford Center, Oklahoma City June 22	\$1,070,229 \$128/\$78/\$43	11,953 14,411	Concerts West
EAGLES	New Orleans Arena, New Orleans June 12	\$1,069,977 \$151/\$76/\$41	11,667 sellout	Concerts West
DIXIE CHICKS, JOAN OSBORNE	HSBC Arena, Buffalo, N.Y. June 13	\$1,054,685 \$65/\$35	18,102 22,470	Clear Channel Entertainment, The Messina Group
JUSTIN TIMBERLAKE & CHRISTINA AGUILERA, BLACK EYED PEAS	MGM Grand Garden, Las Vegas June 21	\$1,036,214 \$98/\$78/\$48	12,030 13,030	Concerts West
EAGLES	Pepsi Center, Denver June 24	\$997.548 \$175/\$85/\$45	9,522 13,256	Concerts West
PEARL JAM, BUZZCOCKS	DTE Energy Music Center, Clarkston, Mich. June 25-26	\$986,351 \$45.50/\$41.50	27,083 30,404 two shows one sellout	Clear Channel Entertainment, Palace Sports & Entertainment
DIXIE CHICKS, JOAN OSBORNE	Gund Arena, Cleveland June 11	\$968,265 \$65/\$35	16.252 19,769	Clear Channel Entertainment
DIXIE CHICKS, JOAN OSBORNE	U.S. Bank Arena, Cincinnati June 9	\$950,300 \$65/\$35	15.546 16,800	Clear Channel Entertainment, The Messina Group
EAGLES	Tallahassee-Leon County Civic Center, Tallahassee, Fla. June 14	\$934,225 \$152/\$87/\$42	8,630 10,652	Concerts West
DAVE MATTHEWS BAND, MOE.	Blossom Music Center, Cuyahoga Falls, Ohio June 21	\$926,981 \$56.50/\$39	21,172 sellout	House of Blues Concerts
DAVE MATTHEWS BAND, MOE.	Six Flags Darien Lake Performing Arts Center, Darien Center, N.Y. June 20	\$897.726 \$56/\$38.50	20.758 sellout	Clear Channel Entertainment
DIXIE CHICKS, MICHELLE BRANCH	Pepsi Arena, Albany, N.Y. June 27	\$884,635 \$65/\$45/\$35	14.691 sellout	Jam Prods., SMG
EAGLES	The Pγramid, Memphis June 7	\$865,862 \$152.25/\$72.25/\$42.25	9,614 12,725	Concerts West
ELTON JOHN	Resch Center, Green Bay, Wis. May 30	\$835,098 \$92/\$57	10.379 sellout	AEG Live - NY
KROQ WEENIE ROAST: GODSMACK, STAIND, SUM 41, AFI, THE ATARIS, BLUR, CHEVELLE, DEFTONES & OTHERS	Verizon Wireless Amphitheater, Irvine, Calif. June 14	\$797.705 \$58.50/\$53.50	16.270 sellout	Clear Channel Entertainment
THE DEAD, STEVE WINWOOD	Saratoga Performing Arts Center, Saratoga Springs, N.Y. June 20	\$789.596 \$54.50/\$37.50	21.924 25,065	Clear Channel Entertainment
JUSTIN TIMBERLAKE & CHRISTINA AGUILERA, BLACK EYED PEAS	HP Pavilion, San Jose, Calif. June 14	\$733,800 \$62.50/\$52,50/\$39.50	13,934 sellout	Concerts West
CHER, DOM IRRERA	Pepsi Center, Denver June 17	\$729,077 \$79.50/\$34.50	12,226 12,534	Clear Channel Entertainment
JUSTIN TIMBERLAKE & CHRISTINA AGUILERA, BLACK EYED PEAS	American Airlines Center, Dallas June 26	\$717,161 \$69.50/\$55.50/\$42.50	12,163 13,205	Concerts West
JAMES TAYLOR	Nissan Pavilion at Stone Ridge, Bristow, Va. June 19	\$710.812 \$58.50/\$29.50	16.863 22,662	Clear Channel Entertainment
CHER, DOM IRRERA	Bryce Jordan Center, University Park, Pa. June 8	\$706.187 \$77.75/\$39.50	11.644 sellout	Clear Channel Entertainment
JUSTIN TIMBERLAKE & CHRISTINA AGUILERA, BLACK EYED PEAS	Oakland Arena, Oakland, Calif. June 6	\$699.827 \$65.75/\$55.25/\$41.50	12,194 14,200	Concerts West
CHER, DOM IRRERA	Verizon Wireless Arena, Manchester, N.H. June 7	\$697,968 \$78/\$58	9,295 9,368	Clear Channel Entertainment
JUSTIN TIMBERLAKE & CHRISTINA AGUILERA, BLACK EYED PEAS	America West Arena, Phoenix June 4	\$672.922 \$64.50/\$54.50/\$41.50	12,584 12,988	Concerts West
JUSTIN TIMBERLAKE & CHRISTINA AGUILERA, BLACK EYED PEAS	Compaq Center, Houston June 29	\$659,540 \$70.85/\$56.85/\$43.85	10,980 11,347	Concerts West

Music Louring

UNLV Tickets Program **Gets Thumbs Up**

After a year of operation, the verdict is in on the new in-house ticketing system for Thomas & Mack Center at the University of

Nevada Las Vegas (UNLV): It works, Launched last July in an effort to create a new revenue stream while controlling all aspects of the ticket-buying experience, the new UNLV Tickets program has enabled the school's venues to boost their bottom lines and diversify operations.

UNLV Tickets has contracted with local casino company Station Casinos and the new Orleans Arena to facilitate their respective ticketing services, along with UNLV's Thomas & Mack Center. Cox Pavilion and Sam Boyd Stadium.

The UNLV Tickets system utilizes Paciolan software and can move 100,000 tickets in an hour.

"In an environment where arena management and finding new ancillary revenue is changing every day, UNLV Tickets has allowed us to reap better financial rewards, better



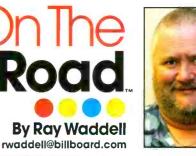
database management and better communication with our everday customers and corporate partners," says Daren Libonati, arena director. "We believe we've doubled what we used to do on a third-party (ticketing) model, and in time we think we can triple it.

MR. MICONE MOVES ON: Ed Micone, executive VP and executive producer of concerts, attractions and events at Radio City Entertainment, will be leaving the company after 14 years. As executive VP, Micone oversaw all concerts, attractions and events at Madison Square Garden, Radio City Music Hall and the Theater at Madison Square Garden.

Sources say Micone will announce his future plans soon; no other management changes at Radio City Entertainment were announced

SARS ROCK: The Molson Canadian Rocks for Toronto concert, set for July 30 at the city's Downsview

Park, moved 150,000 tickets in its first day of sales. While not commenting on the





number of tickets sold. Ticketmaster Canada confirms the June 27 on-sale as the largest one-day single event sale for the company and one of the largest sales days ever for TM Canada.

The blockbuster, genre-crossing bill boasts the Rolling Stones, AC/DC, Justin Timberlake, Rush, the Guess Who, Flaming Lips, Kathleen Edwards and others. House of Blues Concerts Canada is the promoter/producer. Tickets are priced at \$16 U.S.

Grocery chain A&P purchased another 240,000 tickets at full price, which they will sell at stores in Ontario and the U.S.

The concert is in response to the negative impact that SARS (severe acute respiratory syndrome) has had on the Toronto economy, particularly tourism and hospitality. One dollar from every ticket sold will go toward the Health Care and Hospitality Workers Relief Fund. SARS has resulted in 39 deaths in the greater Toronto area.

BIG COUNTRY: Billed as the largest country music room in the U.S., Wild Bill's is now open in Gwinnett County, Ga., just north of Atlanta. With an attendance capacity exceeding 5,000, the venue expects to host 30 national country acts per year.

DEALS: Philadelphia-based venue management firm SMG has won a contract to manage the Forum in Inglewood, Calif. Once the Los Angeles market's premier arena and home to the L.A. Lakers and Kings, the Forum has been owned by the Faithful Central Bible Church since December 2000.

Global Spectrum, Philadelphia's other venue management firm, has been selected to operate the new Rio Grande Valley Events Center, set to open this November in Hidalgo, Texas. Paul Davis has been named the arena's first GM.

Davis, who joins Global Spectrum from a similar position with the Mandalay Bay Events Center in Las Vegas, will handle all booking and oversee day-to-day operations for the new \$18 million, 6,800-seat multipurpose facility.

Spotloght Contraction of the second s

10 Years Of His Doggy Style

Snoo

BY RHONDA BARAKA

 ip-hop has worn many faces, spoken with different voices and has taken

lots of twists and turns in style and content since its beginnings more than 30 years ago. And only a chosen few boast careers

that last long enough for them to be considered working veterans.

One artist that embodies longevity in hip-

hop and who has reinvented himself, remaining fresh and current and standing fast against the rapidly changing winds, is Snoop Dogg.

Born Calvin Broadus in Long Beach, Calif., Snoop Dogg came into the rap game as a proud representative of the West Coast. In 1992, when he first emerged—the West Coast was known for giving birth to the careers of such rappers as Eazy E, Dr. Dre, Ice Cube and Ice T. These artists had a clever, albeit hardcore, approach to rap and spewed lyrics that painted an often disturbing but very realistic picture of their lives.

Snoop Dogg began his rap career as a member of the group 213, which also included Warren G and Nate Dogg. But all three are better-known for their individual careers than they are as a group.

The hip-hop heads first heard Snoop Dogg when he introduced his mellifluous rap style on Dr. Dre's "Deep Cover" from the movie of the same name. He later appeared on Dre's classic double-platinum album, "The Chronic," which featured his most notable performance on the No. 1 hit "Nuthin But a G Thang." Dre, who met Snoop through Warren G (Dre's step-brother), was taken by Snoop's style, and the two formed what would become a lasting musical bond.

His own release, "Doggy Style" (1993), was met with a great

deal of anticipation. The statistics were staggering: It was the first debut album to enter The Billboard 200 chart at No. 1, and it received advance orders in excess of 1.5 million units.

Snoop Dogg's appeal was broad and contagious, thanks in large part to his affiliation with Dre and a string of hits like "Murder Was the Case," "What's My Name," "Gin and Juice" and "Doggy Dogg World." But the Snoop Dogg phenomenon has been as much about him and his life as it has been about his music.

Plagued by controversy and a well-documented criminal past, Snoop Dogg embodies rap's philosophical staple of "keepin' it real." For him, the gangsta lyrics were not just fabricated hype churned out to sell records—they were the product of a life of drama.

Snoop Dogg was arrested for drug possession shortly after leaving high school and spent subsequent years in and out of jail. He was a member of the notorious Crips gang and in 1993 was charged with murder in connection with a drive-by shooting. In 1995, Snoop Dogg, leaning on the legal arm of renowned O.J. Simpson attorney Johnnie Cochran, stood trial for accessory to manslaughter in the case of a rival gang member who was allegedly shot by Snoop's bodyguard, McKinley Lee. A year later, Snoop Dogg and Lee were acquitted.

Snoop Dogg's success was tempered by more controversy, mostly courtesy of critics who opposed his depiction of women and what appeared to be his glorification of street life. But the criticism hardly blunted sales: "Doggy Style" has sold more than 7 million copies worldwide.

Its successor, "Tha Doggfather," also debuted at No. 1 on The Billboard 200 but did not fare as well as "Doggy Style." This was perhaps because of its inopportune timing: It was released only weeks after the shooting death of Tupac Shakur—during a time when there was a clear and adamant backlash against gangsta rap. Yet in spite of these obstacles, Snoop Dogg's popularity continued to soar.

FROM SURFERS TO THE STREETS

In the years that followed, Snoop Dogg continued to experiment both musically and professionally.

He parted company with Dr. Dre's Death Row Records and moved to Master P's No Limit Records, where he released "The Game Is to Be Sold, Not to Be Told" in 1998. "No Limit Top Dogg" arrived the following year. Snoop Dogg ended his stint with No Limit last year with the release of "Tha Last Meal." Also in 2002, "Paid Tha Cost to Be Da Bo\$\$" came out on Priority/Capitol, and Snoop Dogg has now moved on to MCA.

Not one to be boxed in, Snoop Dogg has extended his reach beyond recording and performing. He has tested his acting skills in such movies as "Training Day" with Denzel Washington, "Bones" with Pam Grier and "The Wash" with Dr. Dre. As a testament to his entrepreneurial skills, Snoop is also running a full-fledged record label, Doggystyle Records, which is distributed by MCA.

Frank Cooper, president/GM of Doggystyle, says the label "shows the breadth of [Snoop's] own creative energy and fills a void in the marketplace. He felt that no one had truly established a presence in the past few years" in terms of rap, hip-hop, and R&B music.

Describing Snoop Dogg as an astute businessman with a great deal of vision, Cooper says the rapper "relies on his instincts as to which way to go. He usually makes the right decision. Vision is simply having the confidence to rely on your own intuition."

(Continued on page 20)

Special Report

Snooping Around: A Billboard Q&A

BY RASHAUN HALL

Ten years in the music business is a long time, especially for a rapper. The fickle tastes of rap fans often see many artists here today and gone tomorrow. Not so for Snoop Dogg.

The Long Beach, Calif., native has not only maintained a thriving music career but has branched out to become an entrepreneur, clothing designer, label owner and film/TV star, all while maintaining a relationship with his peers and fans that is unparalleled in hip-hop. From his 1993 debut, "Doggy Style" (Death Row), to his latest set, "Paid Tha Cost to Be Da Bo\$\$" (Doggystyle/Priority/Capitol), the rapper continues to raise the bar as an entertainer.

In this exclusive Q&A, Snoop Dogg talks about his career, his fans and his goals.

Did you ever expect the success that you have had thus far?

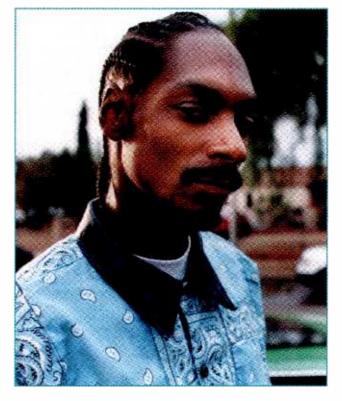
Nope. I was just doing it to be doing it. It was something that I loved and I was having fun doing it, but I never really had that thought in my mind because I didn't have a picture of that [success] even happening. I just wanted to work hard and be in a position that if it ever did happen, I would have earned it instead of someone just giving it to me.

When did you first realize that you were a star?

I never really paid attention to the numbers or how I did. It was never a numbers thing. It was about the people putting me in a position where they wanted me to be. Once people started putting me in that position, I had to cater my lifestyle and my music according to them. They make me who I am. It was more about me being personal with the people and trying to stay on point with them.

What is your favorite Snoop Dogg album?

I don't even know. All of them have meant a lot to me. I was going through completely different things with every record that I've worked on. That's what I love about my albums. Every record is reflective of a time in my life where I was going through some things, and the record expressed that. So it's hard to make a decision and say one record is bet-



ter than the others. I have to look at all of them as a whole. I just feel like all the work that I've done to this point has been a great depiction of my heart and whatever it was that I was feeling at that time.

Why did you get involved in the movie business?

There were many reasons. Considering that most artists only last so long in the rap game and then they [are forgotten] so fast— it's a wrap if you don't have a hot record out. So I thought, 'If I had other hot commodities associated with me when it was time to drop a record, there would be people still with me whether I had a hot record or not.' That's why I wanted to create that bond and that love between the public and myself by creating things that were within the realm of Snoop Dogg.

You mentioned the bond you have with fans, and that is evident. How did you develop that? And what does it mean to you to continue to have that a decade into your career?

That just shows that I've been dedicated to what I do. I'm also thankful to God for putting me in a position where people can listen to me, respect me, and appreciate the music that I do. It makes me want to make better music. It also helps me to be more creative, to where it all comes off real swell. After 10 years in the game, it's finally looking like this was all worth doing.

Having had success as an artist and as an actor, why did you then decide to enter the business side of entertainment by launching the Doggystyle label?

Basically, I just wanted to let the world see that the talent that I believe in is worth believing in. If they hadn't given me a shot then I wouldn't be where I am, so I just wanted to give a few shots back. I feel like the artists that I put on my label are definitely superstars, and I wanted to put them in the spotlight.

In addition to all of that, you have also done things like the Snoop Dogg doll, Snoop Dogg Clothing, MTV's Doggy Fizzle Televizzle and the Girls Gone Wild project. How important was it for you to diversify?

It was all necessary. Things were already bigger and better, so TV and movies were just new avenues for me to showcase my talents and show that I'm more than just a rapper. Those other business projects, like the dolls, open up more and more opportunities for me and all the people I'm associated with.

What is next for you?

I recently wrapped a mix tape, Volume 1, which is out right now. It introduces all of my artists to let people know that they're coming. Then we plan on dropping a 213 album and an Eastsidaz album. The 213 is Warren G, Nate Dogg and I. That will be coming at the end of the year, and the Eastsidaz will be before that.

Flexing His Branding Muscle, Snoop Became A Household Name

BY GAIL MITCHELL

Snoop Dogg may be best-known for his music skills, but his talents as an entrepreneur are also considerable. Though his rapping possesses a laid-back flow, the California native is anything but a slacker when it comes to parlaying his music success into lucrative business ventures.

Whether operating his label, acting, or overseeing his selfnamed clothing line along with his Santa Monica, Calif.-based attorney Stephen Barnes, Snoop Dogg seeks opportunities that are consistent with his image.

"Snoop is creative, humorous, extremely charismatic, and very smart," says Barnes, who has worked with the rapper for nine years. "We have laid out a game plan that expands into related but ancillary businesses. We've also tried to either have an ownership stake or a significant involvement in those ventures. And it's quite a diverse list."

LABEL OPERATOR

In 2000 and 2001, Snoop Dogg introduced protégés Tha Eastsidaz ("Snoop Dogg Presents Tha Eastsidaz, Duces N' Trays: The Old Fashioned Way") and Doggy's Angels ("Pleezbalevit") on TVT-distributed Dogghouse Records. He now operates the MCA-distributed Doggystyle Records, a separately funded, stand-alone company, according to Barnes.

Doggystyle's first release, the compilation album "Doggy Style Allstars: Welcome to the House, Vol. 1," was issued in August 2002. Snoop Dogg plans three more releases on his label this year, as well as a possible third Eastsidaz album.

Meanwhile, he's also launching a three-volume mix-tape series this summer, the first installment of which is "Welcome 2 the Chuuch, Vol. 1." It includes unreleased material by Snoop Dogg, Nate Dogg, Warren G., Redman, Marvin



Gaye and Soopafly. The compilation can be ordered through doggystylerecords.com.

Snoop Dogg, Warren G. and Nate Dogg are also working together under the group moniker 213. The act is expected to release an album this fall.

Snoop's latest gold-certified album, "Paid Tha Cost to Be Da Bo\$\$," is his last for Capitol. He is now signed to MCA Records, which will release his next solo project.

ACTOR/ENTREPRENEUR

The rapper has had cameos in a slew of movies-from the

comedy "Half-Baked" (1998) and Master P's "Hot Boyz" (1999) to co-starring with Ice-T in action flicks "The Wrecking Crew" (1999) and "Urban Menace" (1999). More recently, he appeared with Dr. Dre in 2001's "The Wash," with fellow artist Tyrese in director John Singleton's "Baby Boy" (2001) and with Academy Award winner Denzel Washington in "Training Day" (2001).

Snoop Dogg's first starring role was in the 2001 horror film "Bones." Now he has taken on the role of the slick Huggy Bear in the film adaptation of the popular TV series "Starsky & Hutch" alongside Ben Stiller and Owen Wilson. Snoop Dogg is also slated to appear as a pilot in a remake of the 1980 comedy "Airplane!" titled "Soul Plane." His co-star will be Method Man.

Also in the mix is a DVD tentatively titled "The Longest Yard." It will document the Snoop Dogg All-Stars' win over the Inland Empire Police Department Enforcers. The fundraising football match, staged last December at Long Beach City College Veteran Stadium in California, benefited the Loma Linda Children's Hospital.

In addition, Snoop Dogg has a direct-to-video company, Snoopadelic Pictures. The 5-year-old firm's inventory includes the adult video "Doggy Style, Vol. 1." Although nothing is in production right now, Snoop Dogg has also done a Hustler video and a Girls Gone Wild video, "Girls Gone Wild: Doggy Style."

No stranger to TV appearances, Snoop Dogg is part of MTV's summer lineup with "Doggy Fizzle Televizzle." The show, which began airing June 22 and has a 10 p.m. slot, has been (Continued on page 20)

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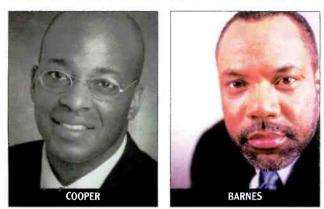
Special Report

Doggy Style

Continued from page 17

Projects slated for release by Doggystyle include a 213 reunion project, as well as albums by Soopafly, R&B singer LaToiya Williams, and R&B vocalist Delano.

Cooper says Snoop Dogg's mission with Doggystyle is to "really establish and extend the brand that he has made for himself into other areas" and find new ways to appeal to his



vast audience. According to Cooper, those listeners consist of everyone from "the streets" to "skaters and surfers."

Just as he has managed to artistically reinvent himself through the years and stay on the creative cutting edge, as a businessman Snoop Dogg continues to be versatile.

"He's juggling a lot of different balls," Cooper says. "Music, film, business." He also has a clothing line, Snoop Dogg Clothing.

And thus far, he's been successful with all of them. Stephen Barnes, Snoop's attorney/business advisor, says his client has endured the fickle hip-hop industry largely because of his talent and ability to carve his own niche.

"He is multi-talented, and he has been able to find within himself things that he does that are unique. He's been able to build on that. It has allowed him to expand his horizons to film, television, video, clothing, record labels, and other things. I think that having transcended the role of an artist and becoming a personality has allowed him to express himself in a way that many other artists are not able to do. And I think that he has a lot to say."

On The Charts

Snoop Dogg's preeminent spot in the rap world is evidenced by a quick look at his performance on the *Billboard* Top R&B/Hip-Hop Albums chart. Five

of his albums have topped the chart, including his 1993 solo debut, "Doggy Style," which spent five weeks at the peak. (The set spent nearly two years on the chart.) His most recent album, "Paid Tha Cost to Be Da Bo\$\$," debuted at No. 3 on R&B/Hip-Hop Albums.



Snoop Dogg's top 10 singles are based upon the rap chart published in *Billboard* sister publication *Airplay Monitor*. One may wonder why hit singles like "Nuthin' but a 'G' Thang" and "Dre Day" are not on this list. Both of those hits, though they featured Snoop Dogg, were only credited to Dr. Dre.

Snoop Dogg has never had a No. 1 rap title though he has reached No. 2 three times, with "Episode," "Gin and Juice" and his most recent hit, this year's "Beautiful." The latter has become his biggest hit on both The Billboard Hot 100 and the Hot R&B/Hip-Hop Singles & Tracks chart, where it reached Nos. 6 and 3, respectively.

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. Remaining ties were broken by the number of weeks on the chart and then by the number of weeks spent in the top 10 and/or top 40, depending on where the title peaked.

Compiled by Keith Caulfield.

4. "No Limit Top Dogg"—No. 1—one—May 29, 1999— No Limit/Priority 5. "Tha Doggfather"—No. 1—one—Nov. 23, 1996—Death Row/Interscope

TOP R&B/HIP-HOP ALBUMS

HOT RAP SINGLES

Row/Interscope

Limit/Priority

Rank—Title—Peak Position—Debut Date—Label

1. "The Next Episode" (Dr. Dre Featuring Snoop Dogg)— No. 2—April 29, 2000—Aftermath/Interscope

Rank—Title—Peak Position—Weeks on Chart—Debut Date—Label

1. "Doggy Style"-No. 1-five-Dec. 11, 1993-Death

"Tha Last Meal"-No. 1-four-Jan. 6, 2001-No

3. "Da Game Is to Be Sold—Not to Be Told"—No. 1—

three-Aug. 15, 1998-Death Row/Interscope

- No. 2—April 29, 2000—Aftermath/Interscope 2. "Gin and Juice"—No. 2—Dec. 25, 1993—Death Row/ Interscope
- "Beautiful" (Snoop Dogg Featuring Pharrell & Uncle Charlie Wilson)—No. 2—Feb. 1, 2003—Doggy Style/ Priority/Capitol
- 4. "What's My Name?"—No. 3—Dec. 18, 1993—Death Row/Interscope
- 5. "Doggy Dogg World"—No. 4—April 30, 1994—Death Row/Interscope
- 6. "Snoop's Upside Ya Head"-No. 5-Nov. 2, 1996----Death Row/Interscope
- 7. "Still a G Thang"—No. 5—Aug. 15, 1998—No Limit/ Priority
- 8. "B-Please" (Snoop Dogg Featuring Xzibit & Nate Dogg)—No. 8—Aug. 28, 1999—No Limit/Priority
- 9. "Lay Low" (Snoop Dogg Featuring Master P, Nate Dogg, Butch Cassidy & Tha Eastsidaz)—No. 8—Feb. 24, 2001—No Limit/Priority
- 10. "Snoop Dogg"—No. 11—Dec. 9, 2000—No Limit/ Priority

Snoop Brands

Continued from page 18

described as a satirical view of news, politics and pop culture. The six-episode series finds the rapper as a surprise guest at such events as a wedding and a bar mitzvah.

Earlier this year, Snoop Dogg co-hosted the first week of the ABC new late-night strip, "The Jimmy Kimmel Show."



CLOTHES/MERCHANDISE

Nearly 3 years old, Snoop Dogg Clothing is a line of casual clothes for adults sold in department stores across the U.S. and Europe.

The rapper has also lent his image to a variety of merchandising and marketing projects. He has a doll manufactured by Los Angeles-based Vital Toys and is the inspiration behind the specialty Cadillac Snoop de Ville. Snoop Dogg is also seen as a valuable pitchman: He promotes satellite radio station XM and is featured in a new ad campaign for Passion Blend, a new drink from V.S.O.P.

Snoop: Man's Best Friend

"Snoop's 10-year contribution to the game has been extraordinary for the West Coast, the East Coast and the South. I've been able to boost different records because of Snoop, and I'm grateful for that. His voice is very important for the journey of this music. It's been a fantastic ride. And there's more to come."

-Battlecat, producer

"He's a real cool, funny guy. He taught me a lot. I owe him a lot. He's the one who gave me my name. Whenever I need anything, he always responds. And, as a rapper, there aren't many better. I'm glad we know each other, and I'm glad I can call him a friend."—Bow Wow, rapper

"Bigg Snoop Dogg, over the past 10 years, you have brought us great music, amazing videos, classic MTV performances and now you are bringing us the funny. Here's to another great 10 years! Foshizzle."

—Tom Calderone, Michele Dix, Jesse Ignjatovic, MTV music and talent programming department

"Snoop started out broke in Long Beach [Calif.] and was the first person to actually make gangsta rap mainstream. He has become one of the premier rappers of all time—and he's had longevity. Nobody can do what Snoop does. When you think about rap, you're always going have to include Snoop Dogg." —Nate Dogg, rapper "Snoop's laid-back flow—along with Dr. Dre's beats is the cornerstone of modern West Coast hip-hop. With a honey-coated drawl that speeds up with sophisticated couplets and triplets, Snoop stays popular because he is constantly developing his persona, not changing it to fit the times."

-Stephen Hill, BET senior VP of music programming

"It's great to see Snoop being honored by *Billboard* for his work in the business, and I'm sure he'll be honored again 10 years from now. We'll always be brothers; we'll always do music and business together. We had a lot of fun making records, hanging in the studio, traveling the country. You can't share those kinds of times with someone and not come out being friends for life." —Master P, rapper/entrepreneur

"What's the thing about Snoop that makes him still relevant? It's just talent. At the end of the day, Snoop's talent and ability to entertain are what make him so dope. Beyond that, he's so real. And when you're real, you always identify with what people want. He's a huge superstar, but at the same time, he's as close to the streets as you can get."

-Chris Robinson, director of Snoop Dogg's "Beautiful" video



FOR OVER 10 YEARS IN THE MUSIC BUSINESS.

LET'S KEEP IT CRACKIN' FOR THE NEXT 10. YOU GOTS TO DO IT?



PREACH!

THE DOGGY STYLE RECORDS STAFF

COMING SOON ON DOGGY STYLE RECORDS:

213 (Snoop Dogg, Nate Dogg, Warren G.) Latoiya Williams _____Delano____

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BARNES
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KLEIN
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YORN
BARNES
& LEVINE
LAW FIRM

Snoop,

Congratulations on your tremendous success.

Ten years, and counting.

....So glad we are along for the ride.

Your friends at,

Barnes Morris Klein Mark Yorn Barnes & Levine

Songwriters' Grant Extends Reach

The Heineken Music Initiative/ ASCAP Foundation christens the second year of its grant program for emerging R&B songwriters by expanding from five to seven markets.



Philadelphia and Baltimore/Washington, D.C., join last year's roster of Atlanta, Chicago, Los Angeles, New York and Miami.

The winning songwriter (or song-

writers) receives a \$3,000 grant. Applicants must be ASCAP members and 21 years or older. Log onto ascapfoundation.org for more details. LIVING LEGENDS: Inner City presi-

dent/COO Charles Warfield, operations manager/PD of WPEG, WBAY and WGIV in Charlotte, N.C., Terri Avery and attorney/former Columbia Records executive Vernon Slaughter are among this ference and Awards show (Aug. 6-8). Among confirmed panelists who

will be sharing their perspectives at the fourth annual event are Rap Coalition founder and CEO **Wendy Day**, Simmons Lathan Media Group president/COO **Will Griffin** and Slip-N-Slide CEO **Ted Lucas**. Visit billboardevents.com for more details.

STAMP FOR SOUL: Speaking of legends... To commemorate **Marvin Gaye's** 65th birthday next year (April 2), the Los Angeles chapter of the Motown Alumni Assn. is campaigning for a U.S. postage stamp in his honor. Over the next three months, fans worldwide are urged to write letters of support.

These letters should be addressed to Dr. Virginia Noelke, Chair, Citizens Stamp Advisory Committee, U.S. Postal Service, 475 L'enfant Plaza, SW, Room 5670, Washington, D.C. 20260-2437.

TAYLOR-MADE MUSIC: An insurance policy on future music; that's what producer/engineer Wolf Stephenson found he had during Johnnie Taylor's last Malaco sessions in 1999.

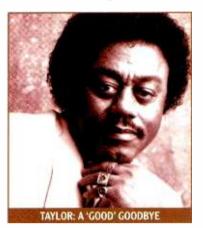
"Every album we did [with] him, we made a conscious effort to do one or two extra songs," Stephenson recalls. "There's a period from '87 to '90 when we didn't do that. Then during that last session, Johnnie was having some problems. But we ended up with 26 songs.

"So I told him, 'Let's finish up the songs we need' [for 1999's "Gotta Get the Groove Back"]. Then we'd finish vocals on a few more so we could put an album out later from what's in the can."

The result is the July 1 release Malaco is promoting as Taylor's final album, "There's No Good in Goodbye." The 16-track set features unreleased recordings culled from Taylor's 16-year Malaco stint.

The soul singer, best-known for his Stax ("Who's Making Love") and Columbia ("Disco Lady") crossover pop hits, died in 2000 of heart failure. Son **Floyd** duets with his dad—à la

Natalie and Nat "King" Cole—on "Take Me to the Mardi Gras." Floyd Taylor's own Malaco album, "Legacy." was issued last spring.



"This is not a project that came from studio rejects," Stephenson emphasizes. "I'm not so bold as to say all the cuts are hits, but fans will enjoy the wide example of Johnnie's talents: ballads, uptempo stuff, a couple of bluesy numbers. He could nail a song to the wall."

High Hopes For Hollywood Label's Newest Artist Is Opening For Nelly

year's Living Legends honorees. They

will be saluted during the Living Leg-

Billboard/AURN's R&B/Hip-Hop Con-

ends Foundation's Aug. 7 dinner at

BY GAIL MITCHELL

LOS ANGELES—Calvin Richardson finds himself in the enviable position of opening act on Nelly's upcoming national tour.

With that nod, the singer/songwriter aims to leave a career-building impression while promoting his Hollywood Records debut, "2:35 PM."

Hollywood, too, wants to leave the impression as a player in black music.

The label scored urban/pop success with its 2000 "Save the Last Dance" soundtrack. But Hollywood isn't a name generally associated with R&B/ hip-hop artists.

Formerly home to R&B singers Sy Smith and Ta-Gana and rappers O and Lil' J, the label released producer Vikter Duplaix's "International Affairs v2.0" this year. The album has sold 3,000 units, according to Nielsen SoundScan.

Recent R&B/hip-hop soundtrack albums "Undercover Brother," "Deliver Us From Eva" and "Bringing Down the House" have racked up 71,000, 99,000 and 70,000 in sales, respectively, for the label.

Hollywood believes the tide will shift with Richardson's "2:35 PM." The album will be released Aug. 12.

The value-added boost of opening for Nelly "will give Calvin higher visibility," says his manager Willie Young. Young's four-person LJ Marketing & Management recently merged with Nelly's 20-member management company, Team Lunatics.

Richardson signed with Hollywood in December 2001. Despite Hollywood's black music track record, he describes the new affiliation as more "advantage versus disadvantage. Before this, I was limited in terms of control and direction. I took the lead and set the pace on this album. I wasn't pushed in different directions like a crash-test dummy."

Richardson is a veteran in the business. The Monroe, N.C., native created the group Undercover, which appeared on the 1995 film soundtrack "New Jersey Drive." And, in 1999, Richardson's Universal Records solo debut, "Country Boy," met with mild success.

Richardson has since guested

BICHARDSON THA SOLL SINCER

and/or co-wrote songs on albums by Pieces of a Dream, Cobra and Raphael Saadiq, and he produced and wrote the majority of his new album.

Saadiq is a guest producer on "2:35 PM," named for the time when Richardson's son, Souljah, was born. Among the album's other guests are producers the Underdogs, Mike City and Eddie F. and Darren Lighty.

The latter duo produced the solo version of the Richardson-penned "2:35 PM" cut "More Than a Woman." Richardson initially performed the song as a duet with Angie Stone on her "Mahogany Soul" album.

Exuding old-school soul with a contemporary bent, Richardson calls to mind a young Bobby Womack or Sam Cooke.

That description especially holds on the album's lead single, "Keep on Pushin'." A video for the single, directed by Sylvian White, was serviced to BET June 30.

The visibility afforded by Nelly's July 8 tour launch is one thing, but there's still the matter of radio promotion and marketing. Hollywood has contracted out for various services.

"We don't have an urban staff here," acknowledges Hollywood manager/ marketing Stacy Satz. "But we've brought in a team that knows the urban world."

Independent promoter Ruben Rodriguez is overseeing radio, working urban AC first then mainstream. Street-team firm Brand X Marketing is canvassing the country by targeting lifestyle accounts, radio and retail.

Given Richardson's Southern roots, the label is aggressively working retail in Florida, South Carolina, North Carolina, Georgia, Texas and Louisiana in tandem with Universal Music and Video Distribution's urban arm.

Former Virgin executive Eric Ferris is overseeing marketing. A strong online presence is also being coordinated with BET.com, Okayplayer and others.

While gearing up for the release of "2:35 PM," Richardson is also working on his joint venture with Hollywood, Reel Soule Records.

"I'm looking to do a lot of alternative things," Richardson says. "Not just R&B and hip-hop. With this album I got the chance to [be] what I really am—a soul singer."

Billboard Airplay monitored by 💦 Nielsen LAST WEEK et Data TITLE IMPRINT/PROMOTION LABEL Artist 增 NUMBER 4 Weeks At N 1 MAGIC STICK Lil' Kim Featuring 50 Cent RIGHT THURR Chingy 2 5 2 3 21 QUESTIONS 50 Cent Featuring Nate Dogg 5 7 50 Cent 4 P.I.M.P. NTERSCOPE 4 GET BUSY Sean Paul 👒 10 INTO YOU Fabolous Featuring Tamia Or Ashanti 6 3 Fabolous Featuring Mike Shorey & Lil' Mo 😪 CAN'T LET YOU GO 9 GET LOW Lil Jon & The East Side Boyz Featuring Ying Yang Twins 🕏 8 NEVER SCARED Bone Crusher Featuring Killer Mike & T.I. 🤜 12 ACT A FOOL Ludacris 👳 10 6 I KNOW WHAT YOU WANT 🛛 Busta Rhymes & Mariah Carey Featuring The Flipmode Squad 🖙 11 LIKE GLUE Sean Paul 🕏 12 14 David Banner Featuring Lil' Flip 👳 LIKE A PIMP 13 Nelly, P. Diddy & Murphy Lee 17 SHAKE YA TAILFEATHER 14 13 PUMP IT UP Joe Budden 🙁 16 IN DA CLUB 50 Cent ⊊ 15 Wavne Wonder 🦻 NO LETTING GO 18 BEAUTIFUL Snoop Dogg Featuring Pharrell & Uncle Charlie Wilson 🕏 22 19 STILL BALLIN **2Pac Featuring Trick Daddy** TERSCOPE 19 50 Cent IF I CAN'T 20 21 LA-LA-LA (EXCUSE ME AGAIN) Jay-Z 😪 21 25 WHERE IS THE LOVE? Black Eyed Peas 🦻 22 23 CAN'T STOP, WON'T STOP Young Gunz 23 LET'S GET DOWN Bow Wow Featuring Baby 🤜 24 THE JUMP OFF Lil' Kim Featuring Mr. Cheeks 😒 24

Um I Records with the greatest increase in audience impressions. The rap tracks audience is compiled from 53 rhythmic top 40 stations which are electronically monitored 24 hours a day, 7 days a week. Songs ranke ence, computed by cross-referencing exact times of airplay with Arbitron listener data. S Videoclip availabilit ness Media, Inc. All rights reserved.

Billboard HOT R&B/HIP-HOP ARPLAY., Music R&B/Hip-Hop

VEEK	WEEK	8		VEEK	WEEK	N		VEEK	WEEK	8	
THIS V	LAST	11440	TITLE ARTIST (IMPRINT/PROMOTION LABEL)	N SIHI	LAST	NIKS I	TITLE ARTIST (IMPRINT/PROMOTION LABEL)	THIS V	LAST	-21	TITLE ARTIST (IMPRINT/PROMOTION LABEL)
1	1	15	방 NUMBER 1 참 So Gone 3 Wis At No. 1 MONICA (J/RMG)	26	18	110	4 Ever LIL MO FEAT. FABOLOUS (THE GOLD MIND/ELEKTRA/EEG)	51	53	5	Fanatic Vivian GREEN (COLUMBIA)
2	3		Crazy In Love BEYONCE FEAT JAY-Z (COLUMBIA)	27	26		What Would You Do? THE ISLEY BROTHERS (OREAMWORKS)	52	60		How You Want That LOON FEAT. KELIS (BAD BOY/UMRG)
3	2	15	Magic Stick LIL KIM FEAT. 50 CENT IQUEEN BEE/ATLANTIC)	28	23	-102	Pump It Up JOE BUDDEN (OEF JAM/IDJMG)	53	58		Far Away KINDRED THE FAMILY SOUL (HIDDEN BEACH/EPIC)
4	6	10	In Those Jeans GINUWINE (EPIC)	29	34		Shake Ya Tailfeather NELLY, P. OIDDY & MURPHY LEE (BAD BOY/UMRG)	54	54		Fire (Yes, Yes Y'all) JOE BUDDEN FEAT, BUSTA RHYMES (DEF JAM/DJMG)
5	4		Rock Wit U (Awww Baby) ASHANTI (MURDER INC/DEF JAM/IDJMG)	30	29	15	I Love You DRU HILL (DEF SOUL/IDJMG)	55	65		Damn! YDUNGBLODDZ FEAT. LIL JON (ARISTA)
6	7		Right Thurr CHINGY (DISTURBING THA PEACE/PRIORITY/CAPITOL)	31	31		How You Gonna Act Like That TYRESE (J/RMG)	56	49	78	Flipside FREEWAY FEAT. PEEDIE CRAKK (ROC-A-FELLA/DEF JAM/IDJMG)
7	10		P.I.M.P. 50 CENT (SHADY/AFTERMATH/INTERSCOPE)	32	35		Signs Of Love Makin' TYRESE (J/RMG)	57	62		Crazy JAVIER (CAPITOL)
8	5	19	21 Questions 50 CENT (SHADY/AFTERMATH/INTERSCOPE)	33	30	15	I'll Never Leave R. KELLY (JIVE)	58	63		24's T.L. (GRAND HUSTLE/ATLANTIC)
9	11		Never Leave You - Uh Ooh, Uh Oooh! LUMIDEE (UNIVERSAL/UMRG)	34	39	1	Dance With My Father LUTHER VANDROSS (J/RMG)	59	75		Baby Boy BEYONCE FEAT. SEAN PAUL (COLUMBIA)
10	12		Get Low LIL JON & THE EAST SIDE BOYZ (BME/TVT)	35	32		In Da Club 50 CENT (SHAOY/AFTERMATH/INTERSCOPE)	60	70		Thug Luv UL KIM FEAT. TWISTA (QUEEN BEE/ATLANTIC)
11	17		Come Over AALIYAH (BLACKGROUND/UNIVERSAL/UMRG)	36	36		My Love Is Like Wo MYA (A&M/INTERSCOPE)	61	67		I Want You THALIA FEAT. FAT JOE (EMI LATIN/VIRGIN)
12	9		Can't Let You Go	37	33		Beautiful SNOOP DOGG (DOGGYSTYLE/PRIORITY/CAPITOL)	62	64		Ridin' Spinners THREE 6 MAFIA (HYPNOTIZE MINOS/LOUO/COLUMBIA)
13	8		Never Scared BONE CRUCHER (BREAK 'EM OFF/SO SO DEF/ARISTA)	-38	38		If I Can't 50 CENT (SHAOY/AFTERMATH/INTERSCOPE)	63	55		Shoulda, Woulda, Coulda BRIAN MCKNIGHT (MOTOWN/UMRG)
14	13	22	Get Busy SEAN PAUL (VP/ATLANTIC)	39	40		La-La-La (Excuse Me Again) JAY-Z (BAD BOY/UMRG)	64	—		I Still Love You 702 IMOTOWN/UMRG
15	14		Put That Woman First JAHEIM (DIVINE MILL/WARNER BROS.)	40	44		Love Calls KEM (KEM(STRY/MOTOWN/UMRG)	65	57		Pon De River, Pon De Bank ELEPHANT MAN (VP)
16	20	652	I Wish I Wasn't HEATHER HEADLEY (RCA/RMG)	41	50		Let's Get Down BOW WOW FEAT, BABY (COLUMBIA)	66	59	14	Hail Mary EMINEM, 50 CENT & BUSTA RHYMES (NO LABEL)
17	22		Like Glue SEAN PAUL (VP/ATLANTIC)	42	46		Still Ballin 2PAC FEAT. TRICK DADDY (AMARU/DEATH ROW/INTERSCOPE)	67	66		Light Your Ass On Fire BUSTA RHYMES (STAR TRAK/ARISTA)
18	19		Like A Pimp DAVID BANNER FEAT. LIL' FLIP (SRC/UNIVERSAL/UMRG)	43	51	10	What Up Gangsta 50 CENT (SHADY/AFTERMATH INTERSCOPE)	68	-		Cop That Sh#! TIMBALAND & MAGOO (BLACKGROUND/UNIVERSAL/UMRG)
19	27		Love At 1st Sight MARY J BLIGE FEAT. METHOD MAN (GEFFEN)	44	37		Step In The Name Of Love R KELLY (JIVE)	69	69		Ice Cream JS (DREAMWORKS)
20	16	1	Say Yes FLOETRY (SOLJAZ/DREAMWORKS)	45	45		Can't Stop, Won't Stop YOUNG GUNZ (ROC-A-FELLA/DEF JAM/IOJMG)	70	68		Lights Out WESTSIDE CONNECTION (HOD-BANGIN/BABY REE/BUNGALD)
21	24	-10	Act A Fool LUDACRIS (DISTURBING THA PEACE/DEF JAM SDUTH/IDJMG)	.46	1	1	Thoia Thoing R. KELLY (JIVE)	71	-		Feelin' Freaky NICK CANNON FEAT, B2K (NICK/JIVE)
22	15		I Know What You Want BUSTA RHYMES & MARIAH CAREY (J/MONARC/RMG/IDJMG)	47	52	2	Officially Missing You TAMIA IELEKTRA/EEG)	72	71		You Already Know H.A.W.K. FEAT BIG T (GHETTO DREAMS/GAME FACE)
23	28		Into You FABOLDUS (DESERT STORM/ELEKTRA/EEG)	48	41		Superstar RUBEN STUDDARO (J/RMG)	73			Faithful To You Sylet VA John Son (Jive)
24	25	2	Frontin' Pharrell feat, Jay-Z (Star trak/ariSta)	49	43	84	The Jump Off LIL' KIM FEAT. MR CHEEKS (QUEEN BEE/ATLANTIC)	74	72		Smooth Sailin' ROSCOE (PRIORITY/CAPITOL)
25	21	n.E	Snake R. KELLY FEAT. BIG TIGGER (JIVE)	50	47		Miss You AALIYAH (BLACKGROUND/UNIVERSAL/UMRG)	75	-		Rest Of Our Lives JEFFREY OSBORNE (JAY OZ/KOCH)

Records with the greatest impressions increase. © 2003, VNU Business Media. Inc. All rights reserved. Compiled from a national sample of airplay supplied by Nielsen Broadcast Data Systems' Radio Track service. 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.

	JUI 2	LY 1 003	² Billboard	®	H	0	T R&B/HIP-HC	P	SI	N	GLES SALES
IS WEEK	LAST WEEK	100.2	TITLE	IS WEEK	LAST WEEK	100 2	TITLE	IS WEEK	LAST WEEK		TITLE
H	P	3	ARTIST (IMPRINT/PROMOTION LABEL)	Ŧ			ARTIST (IMPRINT/PROMOTION LABEL)	문	LA	2	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	184	Superstar/Flying Without Wings 3 Wis At No. 1 RUBEN STUDDARD (J/RMG)	26	22		Never Leave You - Uh Ooh, Uh Oooh! LUMIDEE (UNIVERSAL/UMRG)	51	48	8.	Hot Damn CLIPSE (STAR TRAK/ARISTA)
	2	2	Let's Get Down BOW WOW FEAT BABY (CDLUMBIA)	27	38	4	Act A Fool LUDACRIS (DISTURBING THA PEACE/DEF JAM SOUTH/IDJMG)	52	55	J.	Come Close (Closer) CDMMON (MCA)
	3		Right Thurr CHINGY (DISTURBING THA PEACE/PRIDRITY/CAPITOL)	28	25	12	Rich Man RUSSELL FEAT. R KELLY (R/PYRAMID/ORPHEUS)	53	46		24's TI (GRAND HUSTLE/ATLANTIC)
4	4	3	My Love Is Like Wo MYA (A&WINTERSCOPE)	29	23	10	Like A Pimp DAVID BANNER FEAT. LIL'FLIP (SRC/UNIVERSAL/UMRG)	54	57		Candi Bar KEITH MURRAY (DEF JAM. IDJMG)
	5	2	Don't Wanna Try FRANKIE J (COLUMBIA)	30	11	24	Never Scared BONE CRUSHER (BREAK 'EM OFF/SO SO DEF/ARISTA)	55	50	17	4 Ever
	6	112	In Love Wit Chu DA BRAT FEAT CHERISH (SO SO DEF/ARISTA)	31	34	2	Uh-Oh THE PROJECT 2B (NYCE/ORPHEUS)	56	-	16	Break You Off THE ROOTS FEAT. MUSIC (MCA)
7	12	(16)	If You Let Me	32	31	10	How You Want That	57	65	11	Cry Me A River
	9		Miss You Aaliyah (Blackground/Universal/umrg)	33	26	2	Dream Eyes AX FEAT. KILLER MIKE (1972 ENTERTAINMENT)	58	-	51	Nice Girl, Wrong Place
9	7		Step Daddy HITMAN SAMMY SAM (ROCKY ROAO/COLLIPARK/UMRG)	34		11	Call The Ambulance	59	28	10	Flipside FREEWAY FEAT. PEED: CRAKK (ROC-A-FELLA/DEF JAM/IDJMG)
10	14		Chow, Chow, Chow SHOTGUN THE REPRESENTER (BLACK SENTERTAINMENT)	35	40	11	Who Run This Roy Jones, JR (BOOY HEAO)	60		2	Someday SCAFFACE FEAT FAITH EVANS (DEF JAM SOUTH/IDJMG)
11	10	8	Frontin' PHARRELL FEAT, JAY-Z (STAR TRAK/ARISTA)	36	42	10	Jimmy Mathis BUBBA SPARXXX (BEAT CLUB/INTERSCOPE)	61	53	3	Agent Orange PHANJAHE MONCH (RAWKUS/GEFFEN)
12	29	8	Blowin' Me Up (Callin' Me)	37	33	12	So Gone MONICA (J/RMG)	62	59	14	Dipset Anthem THE OIPLOMATS (ROC-A-FELLA/DEF JAM/IDJ/MG)
13	24	8	Rock Wit U (Awww Baby) ASHANTI (MURDER INC/DEF JAW/IDJMG)	38	30	30	Guess What (Guess Again)/Faithful To You SYLEENA JOHNSON FEAT. R. KELLY (JIVE)	63	52	16	Hell Is A Flame
14	13	10	Pump It Up JOE BUDDEN {DEF JAM/IOJMG}	39	-	1	I Love You Oru Hill Idef soul/i0.jmgi	64		26	Dance With Me
15	19	12	63/64 ROEZ BOYZ (GREEN TEETH/BAYSIOE)	40	-	-	OK Sheek Louch (Universau/Umrg)	65	70	-	I Don't Wanna Hurt You
16	36	1	Respect My Pimpin' GRAFIC INTERNATIONAL (GRAFT)	41	47	. 6	Like Glue Sean Paul (VP/ATLANTIC)	66	75	3	Hands High MR CHEEKS (UNIVERSAL/UMRG)
17	17	26	Breathe BLU CANTRELL FEAT. SEAN PAUL (REDZONE/ARISTA)	42	44	29	Emotional Rollercoaster	67	63		Alright Allen Anthony (ROC-A-FELLA/DEF JAM/IDJMG)
18	20		Be About Yours JAY-EL (POWERSOURCE/ORPHEUS)	43	45	21	No Means No NEE-NEE GWYNN (BASE HIT)	68	58	3	Off The Wall SkillZ (RAWKUS/GEFFEN)
19	18		Starting With Me BRANDY MOSS-SCOTT (HEAVENLY TUNES)	44	35	6	Can't Let You Go/Damn FABOLOUS (DESERT STORM/ELEKTRA/EEG)	69		8	I Need A Man FOXY BRDWN (ILL NA NA/DEF JAM/IOJMG)
20	15	4	Angel AMANDA PEREZ (POWERHOWSE/VIRGIN)	45	71	-	Naggin YING YANG TWINS (COLLIPARK/TVT)	70	68	12	All Life Long M0 THUGS (D3/M0 THUGS/RIVIERA)
21	8	18	Beware Of The Boys (Mundian To Bach Ke) PANJABI MC FEAT JAY-Z (SEQUENCE)	46	49	20	The Jump Off LIL KIM FEAT MR. CHEEKS (QUEEN BEE/ATLANTIC)	71	-	15	Get By TALIB KWELI (RAWKUS/MCA)
22	16	8	Snake/I'll Never Leave R.KELLY (JIVE)	47	56	34	Throw Up RACKET CITY (.447/LANDSPEED)	72	39	2	Beautiful SNDOP DOGG (OOGGYSTYLE/PRIORITY/CAPITOL)
23	21		21 Questions 50 CENT (SHADY/AFTERMATH/INTERSCOPE)	48	62	10	Get Low LL JON & THE EAST SIDE BOYZ (BME/TVT)	73	-		Baby You Can Do It BABY FEAT. TONI BRAXTON ICASH MONEY/UNIVERSAL/UMRG
24	32	1	Roll Wit M.V.P. (We Be Like! The La La Song) STAGGA LEE (M.V.P./ARTISTDIRECT)	49	43	21	Through The Rain MARIAH CAREY (MONARC/ISLAND/IDJMG)	74	54	8	Crush On You MR CHEEKS FEAT. MARIO WINANS (UNIVERSAL/UMRG
25	27	10	Stop/Excuse Me Miss Again	50	66	22	Get Busy SEAN PAUL (VP/ATLANTIC)	75	-		Camel Toe FANNYPACK (TOMMY BOY)

Upfront Opens Up Stephens, Wright Partner For New Label

One of the music industry's most renowned and sought after choreographers is now one of its most watched record label executives.



STEPHENS: MAKING NEW MOVES

Atlanta-based **DeVyne Stephens**, who has created dance routines and served as creative director for such artists as **Jennifer Lopez**, **Sean Paul**, **Usher**, **Mariah Carey**, **P. Diddy**, **Mary J. Blige**, **Pink** and **Ginuwine**, has formed a new label and partnership with **Johnny Wright** (manager of such acts as **Britney Spears**, '**N Sync**, **Nick Cannon**, **Boyz II Men**, **Dream**, **Justin Timberlake** and P. Diddy).

"We came together and formed an artist develop-

ment company and a record label called Upfront Entertainment," Stephens says. "When it comes to developing stars, we both have a track record already. Before we were

doing it for others; now we're doing it for our own label."

The first release from Upfront, in conjunction with SRC/Universal, will be the album "Trouble" by Senegalese rapper **Akon**, due this fall.

Stephens says Upfront will continue to develop acts for other labels in addition to working on its own roster, which currently consists of rappers **FA**, **Daddy T**, **Picklehead**, **Lex Dirty** and **20 East**. He says the company will use suitable distributors for the various projects associated with the label.

Upfront has also signed several songwriters and producers, Stephens says.

Making the transition from the creative to the business side of music is not that big a challenge, Stephens says. "It's been business the whole time, even with the choreography. To be able to create and give an artist direction, you have to really understand the business side of it. I do choreography from a marketing standpoint more than from a dance standpoint, because you have to know what fits in the marketplace."

Stephens also plans to release his own CD later this year.

"My album is the soundtrack to my dance DVD, 'Starmaker'," he says. "It's rap, some R&B. I've got songs from P. Diddy, **Teddy Riley**, **Erick Sermon**, **Jazze Pha**, **Bink**, and I produced a few on there with my Upfront producers."

PRODUCER WATCH: These days, new producers generate almost as much excitement as new artists. One producer on the horizon is a 17-year-old Riverside, Calif., talent who goes by the name of **Notes**. He's worked with **Just Blaze** and **Brian Michael Cox** and has just completed work on "Game Tight," a song featured on the upcoming album by former LaFace Records act **Az Yet**. The song was used by Fox Sports during the NBA playoffs.

WINDY CITY HIP-HOP: Noted Chicago rapper Twista and underground act Crucial Conflict have lent a helping hand to homeboy Natris G, a rapper/ lyricist who is also founder and CEO of Cross My Heart Records (distributed by Select-O-Hits). The Windy City natives join forces on Natris G's CD, "Me and My Guys," due Sept. 9.



The set's first single is "His World." Natris G says the project aptly reflects flavors from the East, West, Midwest and the South. "I put all the

Midwest and the South. "I put all the game I know on this CD," he says. Natris G and his label are re-

bounding following a recent carjacking that left the company without its promotional van.

About the theft, Natris G says, "I just handled my business. People get jacked everyday. I knew I would get it back." And he did.

ON THE HORIZON: Hip-hop veterans Christopher "Play" Martin and Cheryl "Salt" Denton will co-direct and co-write "Rise," a new hip-hop musical that will hit 12 cities next year. The musical will showcase Dec. 9-12 in Atlanta. The production is executive-produced by New York Knicks player Allan Houston.

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Prommer's Startup Helps Labels Get Music Heard

Michael Prommer is activating his new label management firm, Prommer Inc., despite the music industry's current challenges.

Based in New York, the company helps foreign and domestic record labels and artists navigate the U.S. market.

"Many European labels should have offices or better representation in the States, but they don't," Prommer says. "And domestic labels are great on the creative side of things, but not always on top of things on the business side."

Prommer, formerly with lifestyle magazines XLR8R and Flyer, says his company handles all facets of getting the music heard—distribution, marketing and promotion.

"We work with a variety of distributors, PR agencies and radio promoters to ensure that we have the best people for each project," Prommer explains.

"Since our work is not on the creative side," he continues, "we emphasize the research and data aspects to achieve the best results for our clients."

Prommer currently works with a handful of German labels: Compost,

Fannypack

The song was getting 675 spins at mainstream top 40 radio for the week ended June 29, according to Nielsen Broadcast Data Systems.

Silverman says the single's success surprised him. "I didn't expect it to blow that fast, but it was actually a marching plan that I had hoped would happen. The idea was to first go to the morning shows and see if they responded."

Morning radio did play a large role in the success of "Cameltoe." Top 40 WHTZ (Z100) New York music director Paul "Cubby" Bryant credits the station's "Z Morning Zoo" show for helping to break the single at the station.

Sister dance station "WKTU was spiking it, and we started to feel the phones," Bryant says. "About a week later, the morning show just started talking about the song... It's your typical novelty story. You spike it once and the phones blow up. It went from a morning show song to [receiving] countdown spins. For a week or two, we had it in every countdown: noon, Carson Daly's, 9 p.m., and a few spikes outside of those. [It was] No. 1 phones by a landslide for a week or two."

It was a hit across the country. For Steve King, operations manager for Clear Channel/Tucson, Ariz., and PD of top 40 KRQQ, the single was an instant hit as well.

"We knew this would be a phone record before we started playing it,"

Jazzanova Compost Records, Sonar Kollektiv and Groove Attack.

IT'S OVER NOW: Fans of Deborah Cox's club fare have long been wait-



ing for a remixed full-length from the artist. The artist's former label, J Records, will quench such needs July 22 when it releases "Remixed." Beat-mixed by **Al B. Rich** (aka **Rich**

King says. "We already have No. 1 phones for a couple of reasons: It is an unexpected subject to touch on with a [top 40 audience], it's taboo to some people and it is relatable to the audience. I know my girlfriend asks me if her pants make her have a cameltoe."

While the single had a successful run at Z100, it has been brief. In recent weeks, Z100 backed down on the record.

"As soon as the "American Idol" [results were] announced, the phones quickly turned to Ruben Studdard and Clay Aiken, and 'Cameltoe' became younger and younger," Bryant says.

"At first, it appealed to 22-year-old females. We'd get calls saying, 'Oh, my girlfriends were just talking about this.' Then, it got younger as it went on and hit a wall after 91 spins. But it did its job."

If its job was to add Fannypack into the pop lexicon, the single certainly has succeeded. **Pangilinan & Albert Castillo**), the set includes all of the singer's No. 1 uptempo remixes, including "Things Just Ain't the Same," "Nobody's Supposed to Be Here," "Absolutely Not," "It's Over Now" and "I Never Knew."

The hard-to-find David Morales and Junior Vasquez remixes—albeit edits of the classic "Who Do U Love" are also included. Cox's forthcoming swan song single from J, a potent cover of Phil Collins' top five hit "Something Happened on the Way to Heaven," kicks off the proceed-By Mi

tion is strong, which _____ could result in the artist's strongest single to date. Wouldn't that be ironic?

ings. Initial radio reac-

MAKING NOISE: Speaking of J Records, its VP of A&R, **Hosh Gureli**, has opened a label on the side: Siren Entertainment. And it's off to a promising start.

Siren's first single is an energetic cover of **Def Leppard's** No. 1 smash "Love Bites" by **Q.E.D.** Produced by

While Silverman regards "Cameltoe" as a hip-hop record, R&B/hip-hop radio has not been particularly supportive, with the exception of some mainstream R&B

stations, like WQHT (Hot 97) New York. **Valentin**, the track has been embraced by such radio stations as WPYM Miami and WXKS Boston.

Gureli says the act is putting the finishing touches on its debut album, which should be in stores by the end of summer.



MONSTER MIX: Club kid/promoter **Michael Alig** was a mainstay of New York's club scene in the late '80s and '90s. At the time, he, along with a gaggle of friends, introduced the club kid concept to mainstream America by way of appearances on syndicated daytime talk shows.

A forthcoming feature film, "Party Monster," explores Alig's rise and eventual fall. It stars

"It's not something I'm even considering," says WAJZ (96.3 Jamz) Albany, N.Y., PD Ron "Sugarbear" Williams, whose top 40 sister station, WFLY, is playing the song. "It's a pop record. There's no doubt about it. [Just] because it has some rhyme scheme in it doesn't make it a hiphop record. There's the texture of it and the feel of it and everything that doesn't really work for a hip-hop station. That's not to say rhythmic stations may not see it as a hip-hop record, but it's not going to fly on a straight hiphop station.

While "Cameltoe" was a successful radio single, the single's novelty has some programmers questioning Fannypack's staying power.

"This is nothing more than L'Trimm, DF Dub and a handful of other novelty artists that came before," King notes.

The novelty factor was not lost on Silverman, either. "It wasn't just a concern about the single pigeonholing them as a novelty act," Silverman says. "Because they're so young, they might also be perceived as a kiddie act. The

group

is n't just the three girls. It's also Matt and Fancy, the producers and the brains behind the group. These guys have been on the scene. They're Macaulay Culkin, Marilyn Manson, Chloe Sevigny and Wilson Cruz, among others.

Beat Box hears that TVT Records will release the accompanying soundtrack, which promises to be an eclectic treasure.

In addition to spotlighting music from the era (**Nina Hagen**, **Shannon**, **Stacey Q**), the soundtrack will include new tracks by **Ladytron**, **Arthur Baker** and the ultra-hot **Scissor Sisters**, among others.

Howard Paar wore the music supervisor hat, while Bill Coleman was the creative music adviser for the soundtrack.

THE SINGLE LIFE: The following singles are worthy of your immediate attention: Deepswing Featuring Chance's gospel-soaked "Freedom" (Generate Music), François K. & Eric Kupper's Classic Vocal mix of Vivian Green's "Fanatic" (Columbia), the Love to Infinity and ATFC remixes of Simply Red's "Sunrise" (simplyred.com), Jay-J's restructuring of Echo's "Secret Self" (New Line/Syntax) and Felix da Housecat's Heavenly House rerubs of Nina Simone's "Sinnerman" (Verve).

both DJs, and they're totally aware.

"That's why we had a two-point plan," Silverman adds. "We also worked press. We had interviews with The New York Times, The Daily News, Blender, Urb, etc. We were always concerned with underground cool credibility. We're also working with that mentality worldwide."

That said, the group was recently featured on MTV's "The Wrap" and "Total Request Live," debuting the video for "Cameltoe" on the latter. Directed by Kurt St. Thomas and db animation, the video is half animated and half live action.

" 'Cameltoe' was a door opener," Silverman notes. "It might not last as long as other singles, because the faster they go up the faster they come down."

But Silverman's strategy is to penetrate radio formats that might not have initially been interested in the band and "at least give us a shot at a second single, which is a better record. When you have a group that doesn't fit into a stereotypical radio format, you have to have some way to get people's attention."

The group also understands the pitfall of being a one-hit wonder but is confident it will avoid that fate.

"We'll have more hits," Belinda says. "We have a lot of tricks up our sleeves with this album."

"I hope it's our only hit," Fancy jokingly disagrees, "because I'm getting tired."

Additional reporting by Sean Ross in New York.

Fannypack

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18	21	26	6	I DO (CHRIS THE GREEK & ORANGE FACTORY MIXES) HEART 82002 Tina Ann	
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34 35 36 37 38 39 40 41 42 43 44 45 46 47 48	31 45 42 29 25 40 84 24 40 84 84 838 38 38 38 34 36 41	16 31 	14 6 2 8 12 8 12 8 1 13 1 2 1 1 14 12 11 14	IF THAT'S LOVE (REMIXES) ATLANTIC PROMO Laura Pausini CLOCKS CAPITOL PROMO Coldplay I WISH I WASN'T (REMIXES) RCA PROMOREMG Heather Headley WHENEVER (THE REMIXES) PEACE BISQUIT 106 Jody Watley I TRY STAR 69 12571 Friburn & Urik I LOVE YOU (REMIXES) DEF SOUL 0003051DJMG Dru Hill I LOVE YOU (REMIXES) DEF SOUL 0003051DJMG Dru Hill I LOVE YOU (REMIXES) DEF SOUL 0003051DJMG Dru Hill I LOVE YOU (REMIXES) DEF SOUL 0003051DJMG Dru Hill I LOVE YOU (REMIXES) DEF SOUL 0003051DJMG Dru Hill I LOVE YOU (REMIXES) JIVE PROMO Justin Timberlake BUCCI BAG STAR 69 1263 Andrea Doria TURN ME OUT (GUIDO & ESCAPE REMIX) 2-XIST 001 Praxis Featuring Kathy Brown HOLLYWOOD (REMIXES) MAVERICK PROMOWARNER BROS. Madonna TREMBLE 0CIOE001 Clare Quilty DUST.WAV RADIKAL 99159 Perpetuous Dreamer AMERICAN LIFE (REMIXES) MAVERICK 42614/WARNER BROS. Madonna THE 1STH CAPITOL PROMO Fischerspooner HEAVENLY LIGHT SLAAG 002 Dawn Tallman	x1 x0 x0<

Billboard HOT DANCE BREAKOUTS

	Club Play		Dance Singles Sales
1	HAREM (M. LEHMAN & R. RIVERA MIXES) Sarah Brightman Nemo studio/Angel	1	MOVE YOUR FEET Junior Senior Crunchy FROG/ATLANTIC/AG
2	OFFICIALLY MISSING YOU (REMIXES) Tamia elektra/eeg	2	I'VE SET MY SIGHTS ON YOU Special Unit ROBBINS
3	MY TIME Dutch Featuring Crystal Waters EFFIN	3	THE CONDUCTOR The Faint Astralwerks
4	SUNRISE Simply Red Simplyred.com	4	HEAVEN ONLY KNOWS K-OS Astralwerks
5	WHITE HORSE The Orange Factory TOMMY BOY SILVER LABEL/TOMMY BOY	5*	REAL LOVE Deborah Cooper Emerge/Centaur
Breakou	ts: Titles with future chart potential, based on club play or sales reported this week.	© 2003	, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

	LAST WEEK	WKS. AGO	KS. ON	Dance Singles Sales Breakouts date compiled by Nielsen SoundScan
	IAS	2 WI	MK.	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL Artist
				※営業 NUMBER 1 ※営業 3 Weeks At Number 1
	1	1	4	STUCK (THUNDERPUSS REMIX) FOREFRONT 38889/VIRGIN @ Stacie Orrico %
	2	3	21	THROUGH THE RAIN (HEX HECTOR/MAC QUAYLE REMIX) MOMARCASIAND ORDINATIONS CO O Mariah Carey 5
	3	2	14	IF YOU'RE NOT THE ONE (REMIXES) ISLAND 00024370JMG 👁 🖬 Daniel Bedingfield %
	5	5	6	INTUITION (REMIXES) ATLANTIC 88122/AG @ 🙃 Jewel %
	4	6	13	BEWARE OF THE BOYS (MUNDIAN TO BACH KE) SEQUENCE ROTAULTRA 💿 💿 Panjabi MC 🕏
	6	4	10	AMERICAN LIFE (REMIXES) MAVERICK 42614/WARNER BROS 👁 🖝 Madonna 🕏
	RE-EI	NTRY	5	I WANT MY ISLAND GIRL ALDHA 001 @ Darrell Labrado
	7	10	10	NEVER (PAST TENSE) TOMMY BOY SILVER LABEL 2401/TOMMY BOY 👁 🖝 The Roc Project Featuring Tina Arena
	8	8	37	DIE ANOTHER DAY (REMIXES) WARNER BROS. 42492 👁 🙃 Madonna 🕏
)	10	12	10	NOTHING BUT YOU MUTE 9204 @ • Paul Van Dyk Featuring Hemstock & Jennings
ı [9	9	27	CRY ME A RIVER (DIRTY VEGAS, J. FIASCO, & B. HAMEL MIXES) JIVE 40073 @ @ Justin Timberläke %
2	11	11	4	DIRTY STICKY FLOORS (REMIXES) MUTEREPRISE 42620/WARNER BROS. O O Dave Gahan %
3	13	14	1.9	EMOTIONAL ROLLERCOASTER (REMIXES) COLUMBIA 79850/SONY MUSIC CO CO Vivian Green %
	14	-	2	SECRET LOVE ROBBINS 72085 @ Ian Van Dahl
5	12	13	14	WALKING ON THIN ICE (REMIXES) MINDTRAINTWISTED/THE RIGHT STUFF 82669/CAPITOL I O ONO
9	NE	W	1	I'M IN HEAVEN ULTRA 1161 👁 🕢 Jason Nevins Presents Holly James
	22	-	2	JUST THE WAY YOU ARE ROBBINS 72087 O O Miłky
	NE	w.	1	DESENCHANTEE/U R (MY LOVE) ROBBINS 72086 @ • Kate Ryan
,	16	18	9	ALONE ROBBINS 72074 👁 🖸 Lasgo
)	21	-	2	DIVE IN THE POOL: SUMMER 2003 REMIXES NERVOUS 20537 👁 🕢 Barry Harris Featuring Pepper Mashay
	25	20	10	THRIVE (IS THAT JAMES DANCING? MIX) SPARROW 77951 Newsboys
2	20	-	2	BUCCI BAG STAR 68 1263 • Andrea Doria
	18	17	46	ALIVE (THUNDERPUSS REMIX) EPIC 79759ISONY MUSIC 👁 🕢 Jennifer Lopez 🕏
1	23	21	•	SEDUCE ME NOW SONY DISCOS 000555 JELLYBEAN @ India
5	19	15	8	MAKE ME SMILE (COME UP AND SEE ME) MUTE 9208 CO Erasure

● Titles with the greatest sales or club play increases this week. Power Pick on Club Play is awarded for the largest point increase among Singles below the top 20. The Club Play chart is compiled from a national sample of reports from club DJs ♥ Videoclip availability. Catalog number is for vinyl maxi-single, or CD maxi-single, or CD single respectively, based upon availability. Or 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.

	JULY 200	12 3	Billboard TOP ELECTRONIC ALBUMS
THIS WEEK	LAST WEEK	WEEKS ON	Sales data compiled by S Nielsen ARTIST SoundScan Title IMPRINT & NUMBER/DISTRIBUTING LABEL
1	1	2	学習をNUMBER 1 学習を 2 Weeks At Number 1 LOUIE DEVITO DEF VEE 0006/MUSICRAMA
2		IW	DELERIUM Chimera
3	3		THE POSTAL SERVICE Give U
4	10	13	THALIA Thalia's Hits Remixed
5	5	6	SOUNDTRACK Clueer As Folk: The Third Season
6	2	2	TRICKY SANCTINARY 54518" Vulnerable
7	7	.11	VARIOUS ARTISTS 30th Anniversary Collection: Ultimate Discu
8	6	۵	DAVID WAXMAN Ultra.Trance:2
9	4	3	DEEP DISH Global Underground: Toronte
10	9	6	ELECTRIC SIX Fire
11	8	8	TIESTO Nyana
12	11	11	LOUIE DEVITO Dance Divas
13	12	6	VARIOUS ARTISTS Ultimate Dance Diva:
14	16	2	DJ SKRIBBLE/DAVID WAXMAN Ministry Of Sound: American Annua ULTRA 1156
15	13	18	JOHNNY VICIOUS Ultra. Dance 00
16	14	30	THE STREETS Original Pirate Materia
17	15	15	THE HAPPY BOYS Techno Party (Volume 1 ROBBINS 7505
18	19	20	MASSIVE ATTACK 100th Window VIGIN 8123*
19	18	6	DJ IRENE Fearles: SURGE 0020MARLOCK
20	22	33	KUMBIA KINGS All Mixed Up: Los Remixes
21	20		BABY ANNE Mixed Live
22	17	4	SOUNDTRACK The Animatrix: The Album
23	RE-E	NTRY	ZOEGIRL Mix 01 Life SPARROW 40545 [H]
24	RE-E	NTRY	DJ SAMMY Heaven
25	21	34	LOUIE DEVITO N.Y.C. Underground Party !

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 running time of 100 minutes or more, the RIAA Martiplies Shipments by the number of discs and/or tapes. RIAA Latin awards. ○ Certification for net shipment of 100,000 units (Orio). △ Certification of 200,000 units (Platinu). △* Certification for net shipment of 100,000 units (Orio). △ Certification of 200,000 units (Platinu). △* Certification of 400,000 units (Multi-Platinu). *Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices. are equivalent prices. Which are projected from wholesale prices. [M] indicates past or present Heatseeker title. ©2003, VNU Business Media, Inc. and Nietsen SoundScan, Inc. All rights reserved.



Reality/Talent Shows Ignite Argentine Music Biz

The group immediately released the

On May 3, finalists Carlos and Pato

folk/pop band Madryn.

single "Sola Por la Arena."

BY MARCELO FERNANDEZ BITAR

BUENOS AIRES-The Argentine record industry has witnessed the simultaneous signing of nine new artistsall of them discovered through popular TV reality shows/contests "Escalera a la Fama" and "Operación Triunfo."

Although the two shows ostensibly competed against each other, they never had to vie for the same time slot, and both enjoyed phenomenal ratings success.

Soon, however, the winners from both shows will have to compete against each other for attention in record stores and on the radio.

In addition, these acts will face stiff competition from last year's winners of "Popstars": girl band Bandana and boy band Mambrú. This month, the two groups will ship to retail their third and second albums, respectively.

There might indeed be a concentration of TV-originated artists this year, but the key is how to develop each project." Sony Music GM Jorge Ferradas told *Billboard* in April.

Industry analysts speculate that the top 10 charts may soon be dominated solely by these TV-originated acts.

"It is possible," says Gustavo Yankelevich, co-founder of entertainment group RGB, which produced "Escalera a la Fama" and "Popstars." "And I would love to take the top slots."

The first winners of the recent shows were announced by "Escalera," which ended June 14 but began signing artists April 19.

While the aim of "Popstars" was to form a group, the "Escalera" format consisted of a four-month process of

weekly eliminations (Billboard, May 10) that was supposed to end with two winners-one male, one female—signing record deals through a joint venture with Sony Music, BMG and EML

But after a few shows, the jury de-

clared that the amount of talent was so overwhelming that they needed to broaden their pool of winners. A





Two TV Shows, Nine New Acts. From the top, "Operación Triunfo" winners Andrea and Emanuel. Second row, additional "Operación Triunfo" winners Claudio, Fernando and Pablo. Bottom, from left, "Escalera" winners Gamberro, Luli, Pablo and Madryn.

band and a duo were added to the search, and the first winners were Romina, Fede, Shelly and Nico (all go by their first names), who became were grouped together as male rock/pop duo Gamberro, whose song "Conocerte" went straight to the top of the FM radio airplay chart in Buenos Aires.

belong to which label.

The first Argentine edition of Spanish-born reality show "Operación Triunfo" (Billboard, June 7)

On June 7 and June 14, two 20-

All "Escalera" winners recorded

three songs, featured on a compilation album released

June 19. The album is cur-

rently No. 1 on Argentina's

Live shows took place

June 28 and 29 at the 3,200-

seat Gran Rex Theater, and

individual debut albums are

slated for 2004.

winning acts

have been signed to the Sony/

BMG/EMI joint

venture, it has

not yet been determined

which acts will

Though the

year-olds, Luli and Pablo, were cho-

sen as the solo winners.

sales chart.

ended June 8, when four of the last six finalists were chosen as winners by the TV audience.

The show was a smash. TV ratings peaked at 38 points (4 million viewers).

The overall winner of "Operación Triunfo" was Claudio Basso, a bashful 25-year-old construction worker with a gift for romantic ballads.

Three runners-up also received cash prizes and record contracts: 19-yearold Pablo Tamagnini (who excelled at both love songs and Latin rhythms), 21-year-old pop/rock fan Emanuel Arias Frezzi and 25-year-old Andrea Del Valle Bela (with a great voice for European-style romantic songs). Universal signed Basso and Tamagnini, while Warner inked Arias Frezzi and Del Valle Bela.

One week later, Warner offered an unexpected fifth contract to 19-year-old folk singer Fernando Bergagno.

'Operación Triunfo" finalists will perform live July 11-12 at the 7.200seat Luna Park Arena, with a repertoire of cover songs that have been featured on the show and included in the five tie-in compilations released to date.

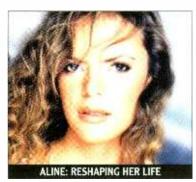
A total of 500,000 CDs-covering the five "Operación Triunfo: La Musica de Operación Triunfo" titles-have been sold through a special promotion with Coca-Cola.

While the compilations feature the finalists performing only covers, they will sing original compositions on their yet-to-be-recorded debut albums.

Aline's No Stranger To The Latin Music Scene

Because Mexican singer Aline has just released her debut solo album, 'Infiel" (Mock & Roll), she may be considered a newcomer to music. Not so.

Aline (who goes by her first name), may be remembered as Aline Hernández, the first to publicly accuse Mexican pop singer Gloria Trevi and her manager, Sergio Andrade, of corrup-



tion of minors in 1998. (Trevi was subsequently jailed in Brazil for several years awaiting extradition and is now awaiting trial in Mexico.)

Aline began her musical career as a backup singer for Trevi, At 15, she married Andrade, then 34.

In 1992, she divorced Andrade. Six years later, she made her accusations in Mexican courts and in her tell-all book, "La Gloria Por el Infierno" (Hell for Glory), which has been widely cited in the notorious case.

Now, Aline is reshaping her life. Her appearance in a Los Tucanes de Tijuana video brought her to the attention of her current manager,

Mock & Roll's Rogelio Macín. Aline's new album, a collection of

Mexican cumbias, "has nothing to do with the Trevi issue," Macín says. Aline is currently featured in the

TV Azteca soap opera "Como en el Cine" (playing a villain) and is writing a self-help book.

EXCITING 20TH: No one can say the Spanish Broadcasting System (SBS) 20th anniversary concert, held June 28 at New York's Madison Square Garden, wasn't full of excitement. "Drama" was the word frequently heard backstage, with the order of the performers not being deter-



mined until the last minute. The obvious choices for opening acts-Sin Bandera and Soraya-took a back seat.

Instead, Carlos Vives opened with a full, high-energy 45-minute set. Then, as singer/songwriter Soraya was setting foot onstage, another change came: Ricky Martin took hold of the microphone. Apparently,

immediately following the show. Forty minutes of Martin is always an exciting thing, especially when he's performing live with a 15-piece band. Audiences, whipped to a frenzy by Vives and even further excited by Martin, were then graced with a low-

he had a plane to catch to Brazil

key, acoustic set from Soraya.

That the singer pulled it off and got the audience on its feet armed with just a guitar speaks volumes about her stage presence and performance skills.

It is also a powerful reminder of the importance of actually singing live and not lip-synching to track, an underhanded practice labels and artists continue to foster and condone.

Sin Bandera closed the show, playing valiantly on a corner of the stage to a reduced audience.

Discussions about Martin's and Vives' placement in the show had reportedly been going on for weeks.

Instead of "drama," the best word to describe the controversy might be "unnecessary": It was a great show.

KOLM-INGS AND GOINGS: Universal Music Latino has been restructured under new senior VP Walter Kolm. Miguel Vázquez, previously East Coast promotions director for Fonovisa, has been hired as national director of promotions. He is based in Miami and reports directly to Kolm.

Also in Miami, the label's press and publicity team has been split in three.

Now, María Inés Sánchez, former junior label manager, has been appointed new-media and international exploitation manager. Christina Castrillón, former publicist, is now national press manager. Monica Escobar has been brought in from the L.A. office and appointed national TV manager.

Ana Luisa Sosa, former label manager in Venezuela, has been appointed marketing coordinator. All report to Kolm, who in turn reports to president John Echevarría.

In L.A., Patricia Flores has been appointed associate label manager. reporting directly to senior label Manager Elena Rodrigo.

CRUZ IS FINE: On a more serious note, Celia Cruz's family and management team are supremely unhappy about radio stations in Miami falsely reporting the singer's death on July 1.

In a statement, Cruz's publicist, Blanca LaSalle, wrote: "Just as births are announced, deaths are announced, and you may be certain that should this moment occur, God forbid, the family will be the first to announce it."

Cruz recently underwent brain cancer surgery and is recovering at home.

200	12 03	2	Billboard [®] TOP LAT						LBU			
LAST WEEK	2 WKS. AGD	WEEKS ON	Sales data compiled by Nielsen SoundScan IMPRINT & NUMBER/DISTRIBUTING LABEL	LION	VEEK	EEK	2 WKS. AGD	WEEKS ON	ARTIST IMPRINT & NUMBER/DI		Title	le
1	1	6	ドログ NUMBER 1 学習 6 Weeks At Number 1 RICKY MARTIN Almas Del Silenci	1	50 51		41 36	20	LOS REHENES DISA 727034 (14.98 CD) [M] LOS BUKIS		Historia Musical: 30 Pegaditas	_
3 1	10	3	SDNY DISCOS 79439/SONY MUSIC (17 88 ED CD) DON OMAR The Last Doi		51	40	30		EONDVISA 050691/UG (14 98 CD) [N]		30 Inolvidables	s
2	2	8	VY 456887 (15.98 CD) [M] MARCO ANTONIO SOLIS EDVDUSA SEAUDIC (15.8 CD) Tu Amor 0 Tu Desprecie	_	52	72			PANCHO BARRAZA MUSART 2888/BALBOA (12 98 CO)		Coleccion De Orc	ro
				+	53	48	45	5		NDA TIERRA SANTA	Grandes Exitos Originales	es
NEW	j.	1	LOS HURACANES DEL NORTE En El Tiempe	4	54	50	49	14	ALEXANDRE PIRES RCA 59832/BMG LATIN (16 98 CD) [N]]	Estrella Guia	ia
4	5	14	SOUNDTRACK Frid: DG 474150/UNIVERSAL CLASSICS GROUP (13 98 CD)	4	55	55	44	31	RICARDO ARJONA SONY DISCOS 84564/SONY MUSIC DI	∆ 98 EQ CD) [M]	Santo Pecado	io
5	4	58	JUANES 👌 Un Dia Norma	2	56	41	42	11	LOS RAZOS RCA 50631/BMG LATIN (13.98 CD) [N	1	Hierbabuena	ia
7 -	-	2	LOS CADETES DE LINARES 30 Inolvidable: UNIVISION 310127/UG (14 98 CO) [M]		.57	52	43	41	ENRIQUE IGLESIAS UNIVERSAL LATIND 064385 (11,98/18 S	98)	Quizas	
	6	18	EMI LATIN 40514 (16.98 CD)	1	58	65	-	2	VARIOUS ARTISTS UNIVISION 310146/UG (16 98 CO)	Billboard Latin	Music Awards 2003 (Pop/Tropical)	
9 1	17	3	BANDA EL RECODO Nuestra Historia	9	59	64	-	35	KUMBIA KINGS O EMI LATIN 42526 (7.98/11.98)		All Mixed Up: Los Remixes	_
25 2	28	12	THALIA Thalia's Hits Remixer	7	60 61	NET 44	N 46		LA OREJA DE VAN (SONY DISCOS 70451/SONY MUSIC (15 VARIOUS ARTISTS		nte Mientras Te Hacias La Dormida 30 Gruperas De Coleccion	_
	9		EMILATIN BISS (14.98 CD) [M]	-	62	67	-	2	UNIVISION 310099/UG (13 98 CD)		20 Nortenas Romanticas	_
	_		LOS ANGELES AZULES/LOS ANGELES DE CHARLY Encuentro De Angeles Vol.		63		52	62			Grandes Exitos	-
	7	13	DISA 727044 (14 99 CD) [M]	-	64		34	4	SONY DISCOS 84667/SDNY MUSIC (10		Prohibido Olvidar	ar
RE-ENT	RY.		FONOVISA 3508320/06 (14.58 CO) GRUPO BRYNDIS Memoria	4	65	56	48	13	WARNER LATINA 60317 (17 98 CD)	NORTE	En Vivo	/0
	18	14	DISA 728995 (18.98 CD/OVD) [H] BRONCO 30 Inolvidable:	3	66	70	70	20	FDNDVISA 350794/UG (14 98 CD) [H]		La Historia	ia
14 5	55	10	FONDVISA 350787/UG (14 98 CD) [H] JOAN SEBASTIAN Coleccion De Orr	14	67	60	63	20	EMI LATIN 80819 (21 98 CO/OVD) LOS HURACANES D UNIVISION 310103/UG (15 98 CO) [H]		28 Huracanazos	is
19	8	14	MUSART 12897/BALBOA (8.99/13.98) PEPE AGUILAR Y Tenerte Otra Ve	: 1	68	58	-	2	VARIOUS ARTISTS		c Awards 2003 (Regional Mexican)	n)
13 1	15	14	UNIVISION 310199UG (16.98 CD/ [M] CONJUNTO PRIMAVERA FONUVISA 2016 [M] Nuestra Historia	4	69	57	50	58	THALIA A EMI LATIN 39753 (10.98/17.98) [M]		Thalia	ia
18 1	12	3	AKWID Proyecto Akwin UNIVISION 310165/UG (14.98 CD) [M]	1 12	70	NE	N	1	SAMUEL HERNAND CDW 50036 (13 98 CD)	EZ	Jesus Siempre Llega A Tiempo	10
17 1	16	20	INTOCABLE La Historia	3	71	63	57	36	LOS TIGRES DEL NO FONDVISA 050666/UG (14.98 CD)	DRTE	La Reina Del Sur	ır
RE-ENT	RY.	16	VARIOUS ARTISTS Historia Musical Grupera DISA 727039 13 98 CD	18	7 2	69	59	24	ANTONIO AGUILAR MUSART 12708/BALBOA (5.98/12.98)		Con Tambora	a
29 3	30	39	SELENA () One	4	73		-	1	GRUPO EXTERMINA FONOVISA 86235/UG (9.98/13.98)	ADOR	A Calzon Quitado	io
21 2	22	34	SHAKIRA A Grandes Exito	1	74		2	1	CUISILLOS DE ARTU MUSART 12808/BALBOA (12.98 CD)	RO MACIAS	Coleccion De Oro	0
35 1	19	6	HECTOR & TITO VI 450583 (22.98 CO) [M]	4	75	RE EN	TRV	13	LOS TERRIBLES DEL FREDDIE 71851 (7.98/13.98)	NORTE	20 Corridazos	IS
16 1	13		MOJADO 30 Inolvidable UNIVISION 310112/UG (14.98 CD) [M] 30 Inolvidable	_		LATI	N P	OP	ALBUMS	TROPICAL/SALSA ALBUMS	REGIONAL MEXICAN ALI	LB
000	20		PALOMO/CONJUNTO PRIMAVERA Encuentro De Titane	20	1				ISONY DISCOS/SONY MUSIC)	1 IBRAHIM FERRER BUENDS HERMANDS (WÖRLD CIRCUIT/NONESUCH/AG)	1 MARCO ANTONIO SOLIS TU AMOR O TU DESPRECIO (FONOVISA/UG)	
20 2	24			12		ALIVINGU	LL JILLI	1010 1	Biblio Biblio Biblio Biblio	DOENOS REINVIRIOS INTONED DIRODITINONESOCIARDI		
31 2	24		LA LEY Libertae WEA ROCK 60265/WARNER LATINA (17.98 CD)	-	2	DON DM				2 CELIA CRUZ	2 LOS HURACANES DEL NORTE	
31 2 24 3	39	9	LA LEY Libertar VeA ROCK 60265/WARNER LATINA (17 98 CD) Libertar VeA ROCK 60265/WARNER LATINA (17 98 CD) Las Romanticas De Cuisillo MUSART 2709/BALBOA (6.98 CD)	24	2	THE LAS	r don			HITS MIX (SONY DISCOS/SONY MUSIC) 3 INDIA	EN EL TIEMPO (FONOVISA/UG) 3 SDUNDTRACK	_
31 2 24 3 22 2	_	5 9 6 4	LA LEY WEA ROCK 60285/WARNER LATINA (17.98 CD) CUISILLOS DE ARTURO MACIAS MUSART 2708/BALBOA (6.98 CD) LOS TUCANES DE TIJUANA UNVERSAL LININO 036720 (1.498 CD) [M] EROS RAMAZZOTTI 9 (Spanish Version	24 11	2 3 4	THE LAS	i don Iormai Ntanii	. ISUR	ICO/UNIVERSAL LATINO) PRESENTS KUMBIA KINGS	HITS MIX (SONY DISCOS/SONY MUSIC) INDIA LATIN SONGBIRD: MI ALMA Y CORAZON (SONY DISCOS) VARIOUS ARTISTS	EN EL TIEMPO (FONOVISA/UG) 3 SDUNDTRACK FRIDA (OG/UNIVERSAL CLASSICS GROUP) 4 LOS CADETES DE LINARES	_
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50 NEW 1 PAPADIO Carlos Vives 50	49	48	43	25	Y COMO QUIERES QUE TE QUIERA	Fabian Gomez	7
	50		w	1			50

Compiled from a national sample of airplay supplied by Nielsen Broadcast Data Systems' Radio Track service. A panel of 98 stations (38 Latin Pop. 15 Tropical/Salsa, 53 Regional Mexican) are electronically monitored 24 hrs. a day, 7 days a week. Songs ranked by Audience Impressions. Checker Records showing an increase in audience over the previous week, regardless of chart movement. A record which has been on the chart for more than 20 weeks will generally not receive a builet, even if it reg-isters an increase in audience. Greatest Gainer indicates song with largest audience growth. If two records are tied in audience size, the record being played on more stations is placed first. Records below the top 20 are removed from the chart after 26 weeks. Videoclip availability. ©2003. VNU Business Media. Inc. All rights reserved.

LATIN POP AIRPLAY

THIS WEEK	LAST WEEK	Airplay monitored by Nielser Broadcas Systems IMPRINT/PROMOTION LABEL		THIS WEEK	LAST WEEK	TITLE IMPRINT/PROMOTION LAB	ARTIST
1	2	TAL VEZ SONY DISCOS	RICKY MARTIN	21	27	MINUTOS SONY DISCOS	RICARDD ARJONA
2	1	MARIPOSA TRAICIONERA WARNER LATINA	MANA	22	21	ALUCINADO EMI LATIN	TIZIANO FERRO
3	3	FDTOGRAFIA JUANES FEATI	JRING NELLY FURTADO	23	17	CLAVAME TU AMOR FONOVISA	NOELIA
4	4	TU AMOR O TU DESPRECIO	ARCO ANTONIO SOLIS	24	18	DAME SONY DISCOS	RICAROO ARJONA
5	10	LLORARE LAS PENAS VALE UNIVERSAL LATINO	DAVID BISBAL	25	22	A QUIEN LE IMPORTA? EMILIATIN	THALIA
6	7	CASI EMILATIN	SORAYA	26	26	SE ME OLVIDO TU NOMBRE CRESCENT MOON	SHALIM
7	12	QUE GANAS WARNER LATINA	RICARDO MONTANER	21	23	VVARNER LATINA	JULIO
8	5	AMAME RCA /BMG LATIN	ALEXANDRE PIRES	28	28	ENTREGA TOTAL RCA /BMG LATIN	PABLO MONTERO
9	6	UNA EMOCION PARA SIEMPRE ARIOLA (BMG LATIN	ERDS RAMAZZOTTI	29	-	MALDITA IGNORANCIA CRESCENT MOON	JIMENA
10	11	SUELTALO ARIOLA /BMG LATIN	MILLIE	30	30	ARISTA /BMG LATIN	SANTANA FEATURING ALEJANORO LERNER
11	8	PARA QUE LA VIDA UNIVERSAL LATINO	ENRIQUE IGLESIAS	31	29	ENTRE EL OELIRIO Y LA LOCURA UNIVISION	JENNIFER PENA
12	14	ME FALTA VALOR UNIVISION	PEPE AGUILAR	32	32	BARRIO VIEJO MUSART /BALBOA	JOAN SEBASTIAN
13	20	PUEDES CONTAR CONMIGO	OREJA DE VAN GOGH	33	36	HERIDA MORTAL ARIOLA /BMG LATIN	JERRY RIVERA
14	16	SI TE DIJERON 0 SONY DISCOS	ILBERT Ó SANTA ROSA	34	37	AMARGO ADIOS UNIVERSAL LATINO	INSPECTOR
15	24	JALEO SONY DISCOS	RICKY MARTIN	35	-	ENFEL 2000 SONY DISCOS	NATALIA LAFOURCADE
16	13	LO QUE YO TUVE CONTIGO UNIVERSAL LATINO	JOSE FELICIANO	36		VIVE LA VIDA RPE "UNIVISION	AREA 305
17	15	KILOMETROS SONY DISCOS	SIN BANDERA	37	35	TRAICION SONY DISCOS	INDIA
18	9	NO HACE FALTA UN HOMBRE SONY DISCOS	JACI VELASQUEZ	38	-	GET BUSY VP/ATLANTIC	SEAN PAUL
19	19	NO PODRAS WARNER LATINA	OLGA TANON	39	40	AMATE Y SALVATE WEA ROCK WARNER LATINA	LA LEY
20	25	YA NO ES IGUAL SONY DISCOS	FRANKIE J	40	33	BAILA CASANOVA UNIVERSAL LATINO	PAULINA RUBIO

TROPICAL/SALSA AIRPLAY

WEEK	LAST WEEK	Airplay manitored by Nielsen Broadcast Data Systems ARTIST IMPRINT/PROMOTION LABEL	THIS WEEK	LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	ARTIST
1	1	SI TE DIJERON GILBERTO SANTA ROSA	21	-	RIE Y LLORA SONY DISCOS	CELIA CRUZ
2	3	TRAICION INDIA S0 + DISCOS	22	30	HASTA QUE TE ENAMORES WEACARIBE /WARNER LATINA	FRANKIE NEGRON
3	8	POCO HOMBRE VICTOR MANUELLE SDN T DI OS	23	28	YA NO ES IGUAL SONY DISCOS	FRANKIE J
4	2	SE NOS PERDIO EL AMOR EL GRAN COMBO DE PUERTO AICO COMBO	24	21	UNA EMOCION PARA SIEMPRE ARIOLA IBMG LATIN	EROS RAMAZZOTTI
5	6	AMAME O DEJAME KEVIN CEBALLO UNIVERSAL LATINO	25	35	LA MAZUCAMBA UNIVERSAL LATINO	OSCAR O'LEON
6	11	ANTES OBIE BERMUDEZ EMI LATIN	26	24	MASUCAMBA WHITE LION	TEGO CALDERON
7	9	NO PODRAS OLGA TANON WARINER LATINA	27	29	MARIPOSA TRAICIONERA WARNER LATINA	MANA
8	16	QUE LEVANTE LA MANO JOSEPH FONSECA KAREN UNIVERSAL LATINO	28	23	TAL VEZ SONY DISCOS	RICKY MARTIN
9	7	HERIDA MORTAL JERRY RIVERA ARIOLA /BMG LATIN	29	15	JALEO SONY DISCOS	RICKY MARTIN
10	4	SEDUCEME INDIA SONY DISCOS	30	-	LLORARE LAS PENAS VALE (UNIVERSAL LATINO	OAVID BISBAL
11	13	LA ULTIMA VEZ MAGIC JUAN FEATURING ED OY HERRERA J&N	31	-	VIVE LA VIDA RPE UNIVISION	AREA 305
12	18	NO TENGO SUERTE EN EL AMOR VOSKAR SARANTE	32	36	POLOS OPUESTOS J&N	MONCHY & ALEXANDRA
13	10	CUIDALA TITO ROJAS	33	20	EL IDIOTA J&N	EDOY HERRERA
14	17	PERDONAME L1MI-T 21 EMI LATIN	34	25	X-PLOSIDN PRESTIGIO	DOMINIC
15	14	BARCO A LA DERIVA MARC ANTHONY SONY DISCOS	35	33	A QUIEN LE IMPORTA? Emi LATIN	THALIA
16	5	EL TONTO QUE NO TE OLVIOO VICTOR MANUELLE SONY DISCOS	36		SON DE CALI UNIVISION	SON DE CALI
17	12	ASI ES LA VIOA OLGA TANDN WARNER LATINA	37	-	TU AMOR O TU DESPRECIO FONOVISA	MARCO ANTONIO SOLIS
18	22	AY AMOR HECTOR & TITO FEATURING VICTOR MANUELLE VI	38	-	ALLA SE QUEOD	JOHNNY VENTURA
19	26	PAPADIO CARLOS VIVES EMI LATIN	39	34	POR AMOR CRESCENT MOON	JON SECADA
20	19	HOY TE VI PASAR KIKO ROORIGUEZ DISCOMANIA	40	-	TU PERDON WEACARIBE AWARNER LATINA	FRANKIE NEGRON

Airplay monitored by N Nielsen Broadcast Data Systems THIS ARTIST WEEK TITLE IMPRINT/PROMOTION LABEL ARTIST THIS IMPRINT/PROMOTION LABEL EL SINVERGUENZA LOS TUCANES DE TUUANA 19 COMO OLVIDARTE WEAMEX (WARNER LATINA COSTUMBRE JORGE LUIS CABRERA 22 39 BANDA TIERRA BLANCA QUE MALA 2 QUEDATE CALLADA 5 CONJUNTO PRIMAVERA 22 SON TUS PERJUMENES MUJER UNA VEZ MAS LUPILLO BIVER MUY A TU MANERA INTOCABLE 28 LA ONDA 24 4 4 ASI, ASI ME FALTA VALOR ACA ENTRE NOS 5 BANDA EL RECODO 24 PEPE AGUILAR ACTOS DE UN TONTO CONJUNTO PRIMAVERA 26 AESCONDIDAS JENNI RIVER 6 FUNUVISA JULIO PRECIADO Y SU BANDA PERLA DEL PACIFICO RCA/BMG LATIN JOAN SEBASTIAN ASI TE QUIERO 7 27 TE VAS AMOR EL COYOTE Y SU BANDA TIERRA SANTA 28 NO TE LA VAS A ACABAR PESAD VVEAMEX AVARNER LATINA, NO TENGO DINERO AB DUINTANILLA III & KUMBIA KINGS FEAT JUAN GABRIEL & EL GRAN SILENO EMIL LATIN AUNQUE TE ROMPAN EL ALMA CARDENIALES DE NUEVO LEOP VALENTIN ELIZALDE VETE VAL VIETE VAL UNIVERSAL LATINO 9 23 CARDENALES OF NUEVO LEON EMILATIN DE UNO Y DE TODOS LOS MOOOS DISA PEQUENA Y FRAGIL EMILATIN TU AUTO INTOCABLE 30 10 30 PALOMO 26 DESDE HOY 11 31 DUEL 6 12 CONTROL QUIZAS SI, QUIZAS NO GRUPO BRYNDIS TU AMOR O TU ØESPRECIO MARCO ANTONIO SOLIS 33 34 TOCAME LOS PALOMINOS 13 18 18 FONOVISA 8 SOY ASI UNIVERSAL LATIND PANCHO BARRAZA 14 LIMITE 35 UNA ORACION UNIVERSAL LATINO CORAZON CHIQUITO AD'OLFO URIAS Y SU LOBO NORTENO LOS RIELEROS DEL NORT LA EQUIVOCACION 15 35 15 LOS RAZOS PLATINO/FONOVISA MARIA CHUCHENA (MARIA SUSENA) 16 36 NO HAY MANERA AKWI EN QUE FALLE? LOS TIGRES DEL NORTE 37 EL FRIJOLITO EL HALCON DE LA SIERRA 17 SERAN SUS OJOS ADOLFO URIAS Y SU LOBO NORTENO DEJENME SI ESTOY LLORANDO 18 38 LOS ANGELES DE CHARL 16 19 HOY EMPIEZA MI TRISTEZA GRUPO MONTEZ DE DURANG 39 FRENTE A FRENTE ARON 25 LA PILA OE AGUA GERMAN LIZARRAGA 40 NI QUE TUVIERAS TANTA SUERTE LOS INVASORES DE NUEVO LEON 20

REGIONAL MEXICAN AIRPLAY

Music Country

Green Seeks Major Sales Lift With Republic

BY PHYLLIS STARK

NASHVILLE—At a time when many artists are leaving the major-label system to put out their albums independently, Pat Green has gone the opposite route.

After releasing six successful independent albums, Green signed with New York-based Republic/Universal Records for his album "Three Days" in 2001.

The partnership worked. "Three Days" debuted at No. 7 on the *Billboard* Top Country Albums chart—its peak position—and stayed on the chart for 56 weeks.

Now, not only does Green have a new album due out on Republic, but the company also has bought the distribution rights to five of his indie efforts and will rerelease all of them this summer. The albums were previously issued on the artist's Greenhorse label and distributed by the now-bankrupt Southwest Wholesale.

Green is pleased with the exposure his Republic/Universal affiliation has afforded him. "We weren't required to be the big hat act," he says. "We just did our thing. It was so good to be involved with a record label that understood us as a band."

"We're focused on breaking Pat," says Republic president Avery Lipman, who adds that he enjoys working with the free-spirited artist.

"There's a certain amount of the spirit of Texas that's alive and well in Pat, both in his music and the way he conducts himself. We try to create an environment here where he can be himself."

The rereleases will be out sometime this summer; a firm release date has not yet been set. The rereleased titles are "Dancehall Dreamer," "George's Bar," "Here We Go," "Carry On" and Green's duets album with Cory Morrow, "Songs We Wish We'd Written," which peaked at No. 26 on the Top Country Albums chart in 2001. His "Live at Billy Bob's Texas" album is not part of the Republic deal.

Lipman says he was interested in Green's catalog when he was first signed to the label, but Green had an existing distribution deal in place with Southwest.

When that deal ended, "I didn't have the interest in starting up [Greenhorse] on a full scale like it was a few years ago," says Green of his decision to assign distribution for his previous albums to Universal. "I didn't want to mess with the idea of having to come back into being a distributor. So we forfeit a small percentage of the take to the record label, but I can sleep at night."

Lipman says of the catalog deal, "At least it is records we know are going to sell." With access to the full catalog, he says, "we can be more coordinated in terms of doing pricing, deals and positioning. We will do a comprehensive catalog campaign in conjunction with the release of the new record." That new record. "Wave on Wave."

hits stores July 15.

VENTURING OUT

Green has long worked with pro-

ducer Lloyd Maines. For "Wave on Wave," however, he decided to try something different and chose producer Don Gehman, best-known for his work with John Mellencamp and



R.E.M. They recorded the album in Texas and California.

"I love Lloyd, but I wanted to go without my safety net," Green says. He affectionately describes Gehman as "a friggin' ball breaker," noting that a typical recording session would last "all day and into the night." But the outcome, Green says, is "the best record I've ever done" and "a quantum leap" ahead of his previous efforts. "It felt like everybody in the band, including me, stepped up to the plate on this record."

While "Three Days" contained both new songs and material from Green's previous indie albums, "Wave on Wave" contains 13 brand-new songs, all but one of which were written or co-written by Green, an EMI writer. Like "Three Days,"

"Wave on Wave" contains a duet with Willie Nelson. The new album also features the vocal talents of Ray Wylie Hubbard and Ray Benson.

To promote the album, Green has made an appearance on CMT's "Most Wanted Live," and his "Austin City Limits" performance will air on PBS

stations Aug. 30.

He'll perform a free show at Sunset Station in San Antonio on the evening of the album's release. It will be sponsored by Green's longtime tour sponsor, Miller Lite.

Green launched his latest tour July 3 with dates scheduled through

Sept. 20. He is booked by the William Morris Agency.

BIG IN TEXAS

The relentlessly touring Green, who is typically on the road 150-200 dates per year, is a huge star in his home state of Texas.

"Pat Green has been an 'A' artist here at the Wolf for a few years. But very few artists ever achieve the vibe that Pat has right now," says Smokey Rivers, assistant PD at KPLX (the Wolf) Dallas. "He dominates the phones, his music researches through the roof and he puts butts in seats. Younger country fans dig this guy a lot."

Lipman says, "The challenge here is to take [someone who is] a superstar in one part of the country and spread it around to the rest of the country." Universal VP of marketing Jill

Universal VP of marketing Jill Capone says Green will be doing retail in-stores in each of Texas' biggest cities to promote the new album. Each day during the album's release week, he'll be in a different city doing local radio and TV interviews, in addition to the in-stores.

Capone says the marketing team will also look at appearances for Green in "breakout markets where we're getting some good love at radio." That includes Los Angeles, where Green will be routed during the album's debut week.

Republic/Universal is also airing 30second TV spots for Green's album on CMT, GAC and local sports programs in Texas, according to Capone.

Robert Earl Keen, David Lee Murphy

new album is due in October. He pre-

viously recorded for Sugar Hill, Arista

and the Kerosene Brothers. Keen's

Austin and Lost Highway. The

Country Radio Pays Tribute To McEntire

Reba McEntire is usually a model of composure. But when she was presented with a career achievement award by producer and former MCA Nashville president **Tony Brown** June 26 in Nashville, she couldn't fight back the tears.

It was Brown's first public appearance since the life-threatening head injury that he sustained April 11.

A fit-looking Brown presented McEntire with the award on behalf of trade group Country Radio Broadcasters (CRB) at the group's annual Country Music DJ Hall of Fame dinner.

Brown, now a senior partner in Universal South Records, remarked that McEntire has "not only inspired [other] artists but executives too."

The first time he heard her voice on the radio, singing "(You Lift Me) Up to Heaven," Brown said he wanted to meet McEntire. "I eventually got to not only meet her but work with her, and it was the thrill of my life."

McEntire called Brown "a walking miracle" and said of his injury, "I thought we'd lost him. I'm so proud of everyone who prayed and convinced God to let us keep him longer." Accepting her award, McEntire said, "Country radio has been so very good



to me. You've entertained me and played my music, but you've also drawn out of me [in interviews] stories about my raising and shared them with the world. I think we always made a good team, and I'm proud of that." Sara Evans and Trisha Yearwood paid tribute to McEntire by singing some of her hit songs. Yearwood confessed to being nervous about "singing Reba McEntire's biggest hits in front of Reba McEntire" and talked about how supportive McEntire has always been of other female country artists.

"I don't think there has ever been a better friend to another female artist," Yearwood said.

McEntire said she is set to begin work on her new album June 30. "It's from my heart," she said of the project. "Every song I chose touched me, and I hope it touches you."

Also at the ceremony, country radio personalities **Bob Cole**, **Duke Hamilton**, **W. Steven Martin** and the late **Dick Haynes** were inducted into the Country Music DJ Hall of Fame (*Billboard*, March 1). Former station owner and one-time Country Music Assn. president **Dan McKinnon** was inducted into the Country Radio Hall of Fame, reserved for broadcasters who were not air personalities. **Frank Mull**, the CRB's first executive director, received the group's President's Award.

ON THE ROW: Paul Barnabee has been promoted to senior VP of finance and administration at RCA Label Group in Nashville. He was RLG's VP of finance.

Following the recent departure of Oh Boy Records VP/GM **Dan Einstein**, 10-year company veteran **Ric Taylor** has been promoted to VP of operations and CFO of the Nashville-based label. **Karen McWhorter**, a

four-year company staffer, is upped to director of label operations. Upcoming releases from Oh Boy include live sets from **Kris Kristofferson** and **Janis Ian** and studio albums from Ian and **John Prine**.

SIGNINGS: Koch/Audium Records has added three acts to its artist roster:





Murphy, a former MCA Nashville artist best-known for his 1995 No. 1 hit "Dust on the Bottle," is completing an album for Audium that has not yet been scheduled for release.

	JUL 20	r 12 03		Billboard® TOP COUN	J	Ι	R	Y	7	ALBUMS	
THIS WEEK	LAST WEEK	2 WKS. AGO		Sales data compiled by Nielsen SoundScan Title	PEAK Position	THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON	ARTIST Title	PEAK POSITION
				Weeks At Number 1		38	37	40	21	BLAKE SHELTON The Dreamer WARNER BROS. 48237/WRN (12 38/18 98)	2
1	2	2		LONESTAR From There To Here: Greatest Hits	1	39	32	36	20	VINCE GIL Next Big Thing MCA NASHVILE 170286/UMGN (12.99/18.98)	4
2	1	1		BNA 67076/RLG (12 99/18 99) GEORGE STRAIT Honkytonkville	1	40	36	37	223	ALABAMA In The Mood: The Love Songs	4
3	3	3		MCA NASHVILLE D00114/UMGN (12 98/18.98) TOBY KEITH ▲ ³ Unleashed	1	41	40	44	36	Make of Data Control (18:36 Ca) MARK WILLS Greatest Hits MeRCURY 1033 (WMRN (11 98:18 98)	16
	-		+			42	39	31	3	ROY D. MERCER Roy D. Mercer Hits The Road CAPITOL States (H)	31
4		2 3		WILLIE NELSON & FRIENDS Live And Kickin'	4	43	42	39	76	TOBY KEITH ▲ ² Pull My Chain	1
5	4	4	-	LDST HIGHWAY 000453 (18.98 CD) SHANIA TWAIN Up!	1						-
	5	5		MERCURY 170314/UMBN (19 98 CO) KENNY CHESNEY ▲ ³ No Shoes, No Shirt, No Problems	1	44	56	61		ROSANNE CASH Rules Of Travel	16
				BNA 67038/RLG (12 98/18 98) JIMMY WAYNE Jimmy Wayne	7	45	44	42	333	CAPITOL 37757 (18.38 CO) WILLIE NELSON & FRIENDS Stars & Guitars	18
-				DREAMWORKS 450355/INTERSCOPE (18 98 CD) DWIGHT YOAKAM Population: Me	8	46	43	41	10	LOST HIGHWAY 170340/UMGN (18 98 CO) SOUNDTRACK Blue Collar Comedy Tour: The Movie	29
-	6	7		ELECTRODISC/AUDIUM BI76/KOCH (18.98 CD) DIXIE CHICKS ▲ ⁶ Home	1	47	41	43		WARNER BROS 48424/WRN (18.98 CD) DUSTY DRAKE Dusty Drake	30
		10		TIM MCGRAW ▲ ² Tim McGraw And The Dancehall Doctors	2	48	38	29	13	WARNER BROS 48051/WRN (18:38 CO) [M] GEORGE JONES The Gospel Collection: George Jones Sings The Greatest Stories Ever Told	19
				DARRYL WORLEY ● Have You Forgotten?	1	49				BANDIT/BINA 67063/RLG (11.58/18/98/ ALLISON MOORER Show	-
		6		DREAMWDRKS 000640/INTERSCOPE (12.98/18.98)	1	50	45	62	9971 1000	UNIVERSAL SOUTH 000097 (18.98 C0/DV0) LINDA RONSTADT The Very Best Of Linda Ronstadt	-
	-	8		JO DEE MESSINA Greatest Hits CURB 78790 (18 se CD)		51	46			ELEKTRA 76 tog/MHINO (1798 CD) GARY ALLAN ● Alright Guy	
		13		RASCAL FLATTS ▲ Meit UVRIC \$TREET 15503/HOLLYWODD (12.98/18.98)	1	-	40	47		MCA NASHVILLE 170201/UMGN (11.98/17.98)	-
	10			MARTINA MCBRIDE A ² Greatest Hits	1	22		50		WARNER SPECIAL PRODUCTS 15828/TIME LIFE (24.98/24.98)	
		14 3		KEITH URBAN Golden Road CAPITUL 32936 (10 98/18 98)	3	53		59		SPRING HILL 21042/WARNER BROS. (14 98 CO)	-
16 1	12	9 3		RANDY TRAVIS Rise And Shine WORD: CURB 66236 WARNER BROS. (11.98/18.98)	8	54		57	-	EMERSON DRIVE Emerson Drive DREAMWORKS 450272/INTERSCOPE (8.98/14.98) [N]	
17 1	14	18		JOE NICHOLS Man With A Memory UNIVERSAL SOUTH 170285 (11.98/17.98) [H]	9	55		45	10	BILLY GILMAN Music Through Heartsongs: Songs Based On The Poems Of Mattie J.T. Stepanek EPIC 88954/SDNY MUSIC (12 98 EQ/18 98)	-
18 1	17	16		MONTGOMERY GENTRY ● My Town COLUMBIA 86520/SDNY MUSIC (11.98 EQ/17.98) My Town	3	56	48	46	98	ALISON KRAUSS + UNION STATION New Favorite ROUNDER 610495 (11 98/17 98)	
19 1	16	17		CRAIG MORGAN I Love It BROKEN BOW 77567 (13.98 CDI [M]	16	57	50	54	35	VARIOUS ARTISTS Totally Country Vol. 2 EPIC/WEA/UNIVERSAL/RLG 86520/SONY MUSIC (12 98 EQ/17.98)	
20 1	15	12		JOHNNY CASH American IV: The Man Comes Around AMERICAN 063339"/LOST HIGHWAY (18:39 CO)	4	58	67	-	2	BILLY RAY CYRUS Time Flies SMCMG 4114/MADACY (19 98 CD)	58
21 1	18	20		DIAMOND RIO Completely ARISTA NASHVILLE 67045/RLG (11 98/17 98)	3	59	60	66	39	LEANN RIMES Twisted Angel CURB 78747 (12.98/18.98)	3
22 2	20 :	21		CHRIS CAGLE Chris Cagle	1	60	55	60		DEANA CARTER I'm Just A Girl	6
123 1	19	15 🛛	3	GEORGE STRAIT For The Last Time: Live From The Astrodome MCA NASHVILLE 170319/UMGN (12.98/18.98)	2	61	53	49	56	GEORGE STRAIT The Road Less Traveled MCA NASHVILLE 170220/UM/GN (11.98/18.98) The Road Less Traveled	1
24 2	23	24 🕄	7	FAITH HILL ▲ ² Cry WARNER BRO MON (12,59/18,38)	1	62	52	48	1	CLEDUS T. JUDD A Six Pack Of Judd (EP) MONUMENT 8923/SONY MUSIC (9 98 EO COI [M]	19
25 2	21	22	5	ELVIS PRESLEY 🔊 Elv1s: 30 #1 Hits RCA 680/9*/RMG (12.98/19.98)	1	63	49	55	-	RHONDA VINCENT One Step Ahead	30
26 2	22	19	6	ALAR JACKESSON ▲ ⁴ Drive	1	64	EI.E	W	1	CRISTY LANE One Day At A Time: 22 All Time Favorites Vol. I & II LS 11980 (9.99 CD)	64
27	24	23		Anno 14 NASHVILLE ØJUSSHIGH 1/2 SØJ 1/	9	65	66	73		LARRY THE CABLE GUY Lord, I Apologize	65
28 2	25 :	28	1	ROUNDER INIDIS (11938 CU) JESSICA ANDREWS Now DREAMVORKS 44036/INTERSCOPE (12.98/18.96) Now	4	66	63	-	58	PAT GREEN Three Days REPUBLIC/INIVERSAL 016018/UMRG (8 98/14.98) Three Days	7
29 2	26	25 🕦	1	TOBY KEITH The Best Of Toby Keith: 20th Century Masters The Millennium Collection	5	67	64	-	2	CHARLEY PRIDE 22 All-Time Greatest Hits TEVEORMMG (7.8%) 280)	64
30 2	27	26	3	MERCURY 17035110MGN 112.98 CO) WILLIE NELSON The Essential Willie Neslon	24	68	130	(III)	16	VARIOUS ARTISTS The Best Of America URB 1987/15 % 9 CD	21
31 2	29	30 🕑	6	LEGACY/COLUMBIA 88740/SONY MUSIC (25.98 E0 CD) GEORGE STRAIT The Best Of George Strait: 20th Century Masters The Millennium Collection	8	69	65	63	78	VARIOUS ARTISTS ● BNA5704374EG (12.98/17.98) BNA5704374EG (12.98/17.98)	2
32 2	28	27		MCA NASHVILLE 170280/UMGN (11.98 C0) DOLLY PARTON Ultimate Dolly Parton	20	70	59	56	77	GARTH BROOKS A ³ Scarecrow	1
33 3	31	32	3	RCA/BMG HERITAGE 52088/RLG (18.98 CD) TRACE ADKINS ● Chrome	4	71	58	53	1/4	CAPITOL 31330 (10 98/19 98) RICKY SKAGGS & KENTUCKY THUNDER Live At The Charleston Music Hall	32
34 3	34	33	3	CAPITOL 20618 (10 98/17.98) JEFF BATES Rainbow Man	14	72	70	-	99	SKAGGS FAMILY/LYRIC STREET 901004/HOLLYW000 (18.98 CD) [H] BLAKE SHELTON Blake Shelton	3
35 3	35	38	4	RCA 67071/RLG (11 98/17.981 [M] TERRI CLARK Pain To Kill	5	73	62	68	.0.	WARNER BROS 24731/WRV (1 98/17.98) VARIOUS ARTISTS Country Gospel	56
36 3	30	35	4	MERCURY 170325(UMGN (11: 98/18:98) NICKEL CREEK This Side	2	74			1	MADACY CHRISTIAN 1423/MADACY (12 98 CD) DOLLY PARTON Ultimate Dolly Party (2 CD)	74
				SUGAR HILL 3941 (18.98 CD) RODNEY CARRINGTON Nut Sack	14	75	72	50		RCA/BMG HERITAGE 50389/RLG 124.98 CDI ANNE MURRAY Country Croonin'	13

◆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 10 million units (Diamond). Numeral following Platinum or Diamond symboling industry about the number of tapes. RIAA Latin more the RIAA certification for net shipment of 10 million units (Diamond). Numeral following Platinum or Diamond symboling industry about the number of tapes. RIAA Latin for net shipment of 10,0,000 units (Platin). ▲ Certification for net shipment of 10,0,000 units (Platin). ▲ Certification of 200,000 units (Platin). ▲ Certification of rates hips and CD prices for BMO and CD p

	UL) 20	Billboard [®] TOP COUN	JT		2	Y CATALOG ALBUMS	тм
THIS WEEK	LAST WEEK	Sales data compiled by Sales Data compiled by Sales Data Compiled by Sales Data Compiled by Sales Data Sales Data Sales Sales	T0TAL CHART WKS	THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL Title	TOTAL CHART WKS
1	2	TIM MCGRAW ▲ ³ CURB 77576 (12 96/18 98). Greatest Hits	136	13 14	15 12	ALAN JACKSON 4 ⁵ ARISTA NASHVILLE 18801/RLG 112 98/18 98/ The Greatest Hits Collection PATSY CLINE 4 ⁹ MCA NASHVILLE 320012/UMON (6.58/11 98) 12 Greatest Hits	
2	1	KENNY CHESNEY A 3 BNA 67976 RLG (12.98/18.98) Greatest Hits	144	15	14	GARTH BROOKS ¹⁵ CAPITOL 97424 (19 98/26.98) Double Live	
3	3	RASCAL FLATTS A LYRIC STREET 165011/HOLLYW000 (11 98/18 98) [M] Rascal Flatts	160	116	17	SOUNDTRACK A ³ CURB 78703 (11 98/17, 98) Coyote Ugly	
4	4	DIXIE CHICKS ¹² MONUMENT 68195/SONY MUSIC (10.98 EQ/17.98] [H] Wide Open Spaces	283	17	-	TIM MCGRAW 4 ² CURB 77800 (7 98/11 98) All I Want	
5	5	SHANIA TWAIN ¹⁹ MERCURY 536003/UMG V (12.98/18.98) Come On Over	295	18	23	BRAD PAISLEY A ARISTA NASHVILLE 67008/RLG (11 98/18.98) Part II	
6	6	SOUNDTRACK A ⁷ LOST HIGHWAY/MERCURY 170069/UMGN (12.98/19.98) O Brother, Where Art Thou?	134	19	18	GEORGE JONES LEGACY/EPIC 69319/SONY MUSIC (7,98 EQ/11.98) 16 Biggest Hits	
7	7	JOHNNY CASH A LEGACY/COLUMBIA 69739 SONY MUSIC (7.98 E0/11.98) 16 Biggest Hits	221	20	16	HANK WILLIAMS MERCURY 535029/UMGN (11.98/17.98) 20 Of Hank Williams Greatest Hits CONVACT TAUTTY The Final Pacetorian Of His Constant Hits Volume One	
8	8	DIXIE CHICKS • 10 MONUMENT 69678 ISONY MUSIC (12.98 EQ./18.98)	200	121	25	CONWAY TWITTY CURB 77541 (4 98 6 98) The Final Recordings Of His Greatest Hits Volume One	
9	10	BROOKS & DUNN A ³ ARISTA NASHVILLE 18852/RLG (12.98/18.98) The Greatest Hits Collection	302	22	21	FAITH HILL ▲ ⁸ WARNER BROS 47373 WIRN (12.98/18.96) Breathe LEE GREENWOOD CURB 77852 / 4.38/5.981 Best Of Lee Greenwood: God Bless The USA	
10	9	WILLIE NELSON A LEGACY/COLUMBIA 69322/SONY MUSIC (7 98 EQ/11 98) 16 Biggest Hits	465	23	24		
11	11	HANK WILLIAMS JR. ▲ ⁴ CURB 77638 (5.389.9.98) Greatest Hits, Vol. 1 JOHN DENVER MADACY 4750 (5.989.9.98) The Best Of John Denver		24	24	TOBY KEITH ▲ ² MERCURY 5559572/UMGN [11:99/12:98] Greatest Hits Volume One BROOKS & DUNN ▲ ARISTA NASHVILLE 67003/RIG (12:98)/19:99) Steers & Stripes	
12	13			20	22	BROOKS & DOWN & ARISTA NASHVILLE 6/003 HLG (12 98/18 98/	

Abums with the greatest sales gains this week. Catalog abums are 2-year-out utes ran have failen beinver and the standard of 1 million units (Platnum). A RIAA certification for net shipment of 10 million units (Olamond). Numeral 20,000 units (Platno). ^ / Stensk indicates LP is available Mos

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ets, and double albums with a running ed EQ, and all other CO prices, are en

or more, the RIAA multiplies shipmen ch are projected from wholes shipmen

ts (Gold) ▲ RIAA o ant of 100,000 units a adScan, Inc. All rig

		Y 1		Billboard [®] HOT COUNTR	Y.		51	N	(GLES & TRACKS	
THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON	Airplay monitored by NeiSen Broadcast Data TITLE Systems Artist PRODUCER (SONGWRITER) IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION	THIS WEEK	LAST WEEK	2 WKS. AGO	NUCESSION .	TITLE Artist PRODUCER (SONGWRITER) IMPRINT & NUMBER/PROMOTION LABEL	PEAK
1				*営業 NUMBER 1 学習等 5 Weeks At Number 1		31	32	33	15	ONLY GOD (COULD STOP ME LOVING YOU) Emerson Drive	31
1	1	1	26	BEER FOR MY HORSES J.STROUD,TKeITH (TKEITH,SEMERICK) OF OREAMWORKS 450785	1	32	36	34	10	YOU'RE STILL HERE Faith Hill 😪 B.GALLIMORE/HILL (A.MAYD.M.BERG) 🕑 🖤 (WARNER BRDS. 16647/WRN	32
2	2	2	18	MY FRONT PORCH LOOKING IN Lonestar 😪 D.HUFF (RMCD0NALDLEMYERS,D PERIVMER) BNA ALBUM CUT	2	33	34	35	11	WALK A LITTLE STRAIGHTER Billy Currington C.CHAMBERLAIN IB.CURRINGTON.C.CHAMBERLAIN.C.BEATHARD)	33
3	3	4	23	STAY GONE Jimmy Wayne 😪 CLINDSEYJ, STROUD (J WAYNEB, KIRSCH) O DREAMWORKS 000345	3	34	35	38	10	I CAN'T BE YOUR FRIEND Rushlow JBALDING;C DINAPOLI,TRUSHLOW IR CLAWSON,B CRISLERI LYRIC STREET ALBUM CUT LYRIC STREET ALBUM CUT	34
4	4	6	15	RED DIRT ROAD Brooks & Dunn 😪	4	35	37	36	¢.	I'M JUST A GIRL Deana Carter D.CARTER.D.HUFF (D.CARTER.B. MANN) ARISTA NASHVILLE ALBUM CUT	35
5	5	5	29	SPEED Montgomery Gentry 😪 B CHANGEY (J.STEELE,C. WALLIN) O COLUMBIA 79864	5	36	42	45	-	TOUGH LITTLE BOYS Gary Allan M WRIGHT.G. ALLAN (D.SAMPSON, H. ALLEN) MCA NASHVILLE ALBUM CUT	36
6	7	12	17	CELEBRITY Brad Paisley 🖙 EROGERS (ID PAISLEY) ARISTA NASHVILLE ALBUM CUT	6	37	41	42	7	WAVE ON WAVE D.MORRIS,T.BROWN (PGREEN,D.NEUHAUSER.J.POLLARD) REPUBLIC ALBUM CUT/UNIVERSAL SOUTH REPUBLIC ALBUM CUT/UNIVERSAL SOUTH	₹ 37
7	14	20	8	IT'S FIVE O'CLOCK SOMEWHERE Alan Jackson & Jimmy Buffett KSTEGALL (JBROWN,D.RDLINS) ARISTA NASHVILLE ALBUM CUT	7	38	40	41		DAYS LIKE THIS Rachel Proctor CLINDSEY IR PROCTOR.0 BLACKMAN) BNA ALBUM CUT	38
8	8	11	28	THE LOVE SONG Jeff Bates K BEARD,S HENDRICKS (J.BATES,K BEARD,C BEATHARD) RCA ALBUM OUT	8	39	43	40	18	LOVE CHANGES EVERYTHING Aaron Lines C FARREN (A.LINES.C FARREN) RCA ALBUM CUT	39
9	9	10	76	FOREVER AND FOR ALWAYS Shania Twain 😪 RJ LANGEI MERCURY ALBUM CUT	9	40	47	55	đ.	LOVIN' ALL NIGHT Patty Loveless 🕫	? 40
10	12	16	.8	NO SHOES, NO SHIRT, NO PROBLEMS Kenny Chesney 😪 BNA ALBUM CUT BNA ALBUM CUT	10	41	44	44		STREETS OF HEAVEN Sherrie Austin D.HUIF.J.BALDING IS AUSTIN,P.DUNCAN,A KASHAI BROKEN BOW ALBUM CUT	41
11	6	9	86	ALMOST HOME Craig Morgan C MORGAN, PO DONNELL (C MORGAN, K K PHILLIPS) BROKEN BOW ALBUM CUT	6	42	45	46	18	IT DOESN'T MEAN I DON'T LOVE YOU MCHayes B ROWAN IB PINSON.TWILLMON, J.S.PILLMANI OCTAV	42
12	13	13	114	TELL ME SOMETHING BAD ABOUT TULSA George Strait	12	43	33	30	1	THREE MISSISSIPPI Terri Clark 💬 B GALLIMORE (H.LINDSEY,TVERGES,ANGELD) O MERCURY 172262	R 30
13	11	7	52	THREE WOODEN CROSSES Randy Travis 😪	1	44	46	47	Í.	EVERY LITTLE THING Jamie O'Neal KSTEGALI (JO'NeALR.DEAN,S.TILLIS) OMERCURY 000554	44
14	17	15	19	99.9% SURE (I'VE NEVER BEEN HERE BEFORE) Brian McComas 😪	14	45	31	28	19	LOVE'S GOT AN ATTITUDE (IT IS WHAT IT IS) LMILLER IA DALLEY.I.T.MILLER B. BAKERI CURB ALBUM CUT	27
15	16	14	10	THE TRUTH ABOUT MEN Tracy Byrd 😪	14	46	50	52	1	HONESTY (WRITE ME A LIST) Rodney Atkins THEWITER ATKINS (DRENT, PCLEMENTS) CURB ALBUM CUT	46
16	10	3	25	LOVE YOU OUT LOUD Rescal Flatts & MBRIGHT.M.WILLIAMS,RASCAL FLATTS IB JAMES,L WILSONI LYRIC STREET ALBUM CUT	3	47	38	31	16	SOMEDAY Vince Gill 🕫 Vince Gill 🕫 MCA NASHVILLE 000123	31
17	18	19	10	WHAT THE WORLD NEEDS Wynonna DUFF,WYNONNA (H. LAMAR, B. JAMES) ASYLUM-CURB ALBUM CUT	17	48	55	57		CHICKS DIG IT Chris Cagle CCABLER.WRIGHT (CCAGLE.C'GROWEI CAPITOL ALBUM CUT	48
18	19	18	45	THEN THEY DO Trace Adkins 😪	18	49	49	50		CAN YOU HEAR ME WHEN I TALK TO YOU? Ashley Gearing C DOWNS (J.HARNEN,B MANWILLER) LYRIC STREET ALBUM CUT	49
19	20	22	2	REAL GOOD MAN B GALLIMORE, T.MCGRAW, D SMITH (R, RUTHERFORD, G, TEREN) CURB ALBUM CUT CURB ALBUM CUT	19	50	52	49	1	LONG BLACK TRAIN Josh Turner MWRight_ROGERS (J.TURNER) MCA NASHVILLE ALBUM CUT	49
20	15	8	34	I BELIEVE Diamond Rio 😪 M O CLUTE IS EMING.O KEESI ARISTA NASHVILLE ALBUM CUT	1	51	48	48		GODSPEED (SWEET DREAMS) Dixie Chicks Dixie CHICKS.L MAINES (R FOSTER) MONUMENT ALBUM CUT/EMN	48
21	23	24	18	WHAT WAS I THINKIN' Dierks Bentley 9 B BEAVERS (D RUTTAN.B BEAVERS, D. BENTLEY) O CAPITOL 17983	21					* コキ HOT SHOT DEBUT * コキ	
22	22	21	20	BACKSEAT OF A GREYHOUND BUS Sara Evans SEVANS.PWORLEY ICLINDSEVH. LINDSEVA MAYD.TVERGESI RCA ALBUM CUT	21	52	NE	w	đ,	PLAYBOYS OF THE SOUTHWESTERN WORLD Blake Shelton B.BRADDOCK (N.COTY,R VAN WARMER) WARNER BROS. ALBUM CUT/WRN	52
23	21	17	19	HAVE YOU FORGOTTEN? PROGERS.J.STROUD (D.WORLEY.W VARBLE) OD DREAMWORKS 000003	1	53	39	32	12	HEAVY LIFTIN' Blake Shelton 😴 B.BRAODOCK (R.RUTHERFORO.B H.ROBERT,G.TEREN) WARNER BROS. ALBUM CUTAVRN	32
24	24	23	12	A FEW QUESTIONS Clay Walker JRITCHEV.C.WALKER (P.MOORE.R SCOTT.A WHEELER) RCA ALBUM CUT	23	54		ik (I MELT MBRIGHT,M.WILLIAMS.RASCAL FLATTS (G LEVOX.N.THRASHER.W.MOBLEY) LYRIC STREET ALBUM CUT LYRIC STREET ALBUM CUT	R 54
25	25	25	B	HELP POUR OUT THE RAIN (LACEY'S SONG) Buddy Jewell & C.BLACK IB JEWELLI & C.BLACK IB JEWELLI	25	55	53	54	4	THE BACK OF YOUR HAND Dwight Yoakam 😪	52
26	26	27	16	SHE ONLY SMOKES WHEN SHE DRINKS Joe Nichols Ste Novan (C.HARRINGTON,T.MARTIN,T.NICHOLS)	26	56	54	51		I CAN ONLY IMAGINE Jeff Carson o.JOHNSON.M.LLOYO,M.CURB (B. MILLARO) ASYLUM-CURB ALBUM CUT	51
27	29	39		THIS ONE'S FOR THE GIRLS Martina McBride 😪	27	57	NIX	-		TENNESSEE RIVER RUN FROGERS.J.STROUD (D. WORLEY,S. LESLIE) DREAMWORKS ALBUM CUT	57
28	30	37	. 6	WHO WOULDN'T WANNA BE ME Keith Urban KURBAN (M-POWELLKURBAN) CAPITOL ALBUM CUT	28	58	NE	ax.	4	IF THERE AIN'T THERE OUGHTA' BE Marty Stuart M STUART.J.NIEBANK IB PINSON, TBRUCEI COLUMBIA ALBUM CUT	58
29	27	26	10	ONE LAST TIME Dusty Drake B CRAIN, C SCHLEICHER, PWORLEY (PJ.MATTHEWS, K.K. PHILLIPS) OW WARNER BROS. 1665/WRN	30	59	57	59		WHEN YOU COME AROUND Deric Ruttan Source Street ALBUM CUT	₹ 56
30	28	29	20	WHEN YOU THINK OF ME Mark Wills CLINDSFYM WILLS IT VERGES,B.J.AMES) © MERCURY 17287	28	60	12-4	Anne	3	IN MY DREAMS Rick Trevino R.MALD (R TREVINDR.MALD.A.MILLER) WARNER BROS. ALBUM CUTAVRN	58

Becords 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.
Vieacip availability. Catalog number is for CD Single, or Vinyl Single is unavailable.
CD CD Single available.
CD CD Maxi-Single available.
CD Vinyl Single available.
CD

JULY 1 2003	2	Billboard® TOP BLUEGRASS	JUL 20	Y 1: 003	2	Billboard [®] TOP COUNTRY SINGLES SALES	тм
THIS WEEK LAST WEEK	WOLLOW	Sales data compiled by S Nielsen SoundScan ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL Title	WEEK	WEEK	STATE -	Sales data compiled by S Nielsen SoundScan	
1		※当: NUMBER 1 5位: 34 Weeks At Number 1 ALISON KRAUSS + UNION STATION ● ROUNDER 610615 Live	THIS	LAST		TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	Artist
2 2	146	NICKEL CREEK SUGAR HILL 3941 This Side				(当) NUMBER 1 (当) 2 Weeks At Num	imber 1
3 13	- 31	VARIOUS ARTISTS WARNER SPECIAL PRODUCTS 15828/TIME LIFE Bluesgrass Today	1	1		HELP POUR OUT THE RAIN (LACEY'S SONG) COLUMBIA 79885/SONY MUSIC Buddy Je	ewell
4 3		ALISON KRAUSS + UNION STATION ROUNDER 610495 New Favorite	2	2	TK.	PICTURE UNIVERSAL SOUTH 172274 Kid Rock Featuring Allison Me	loorer
5 4		RHONDA VINCENT ROUNDER 610497 [M] One Step Ahead	0	3			
		RICKY SKAGGS & KENTUCKY THUNDER SKAGGS FAMILY/LYRIC STREET SCHOOLHOLLYWOOD [M] Live At The Charleston Music Hall			-		-
7 8 8 5		THE APPALACHIAN PICKERS K-TEL 3053 Old Timey Gospel	4	4	10	STAY GONE DREAMWORKS 000345/INTERSCOPE Jimmy W	Vayne
9 6		YONDER MOUNTAIN STRING BAND & BENNY GALLOWAY FROG PAO 0103 Old Hands VARIOUS ARTISTS MADACY CHRISTIAN 3241/MADACY Best Of Bluegrass Gospel	5	5	2.0	LANDSLIDE MONUMENT/COLUMBIA 79857/SONY MUSIC Dixie C	hicks
		BLUE HIGHWAY ROUNDER 610524 Wondrous Love	6	6	8.	YOU'RE STILL HERE WARNER BROS. 16647/WRN Fait	th Hill
11 9		VARIOUS ARTISTS WALT DISNEY 860083 0 Mickey, Where Art Thou?: The Voices Of Bluegrass Sing The Best Of Disney	7	7	1	SPEED COLUMBIA 79864/SONY MUSIC Montgomery G	ientry
12 11	39	THE NITTY GRITTY DIRT BAND CAPITOL 40177 Will The Circle Be Unbroken, Volume III				BROKENHEARTSVILLE UNIVERSAL SOUTH D00782 Joe Nic	
13 10	- 8	VARIOUS ARTISTS UNIVERSAL SPECIAL PRODUCTS 18701/TIME LIFE Time-Life's Treasury Of Bluegrass	l °	-	-		-
14 14	50	DOLLY PARTON BLUE EYE 3946/SUGAR HILL Halos & Horns	2	-	1921	THE IMPOSSIBLE UNIVERSAL SOUTH 172241 Joe Nic	chols
15 15		MIKE MARSHALL & CHRIS THILE SUGAR HILL 3967 Into The Cauldron	10	8	198	GOD BLESS THE USA CURB 73128 Lee Greenv	wood

Billboard Picks Music

ALBUMS

Edited by Michael Paoletta

<u>POP</u>

► GUSTER Keep It Together PRODUCERS: Roger Moutenot, Ron Aniello Reprise 48306 RELEASE DATE: June 24

Four years have passed since rootsy pop band Guster released its last album. But "Keep It Together" picks up where "Lost and Gone Forever" left off, delivering cozy melodies often punctuated with a bongo beat. Normally, big work gaps are deadly for under-theradar bands like Guster. Yet the break will likely work in its favor. "Keep It Together," laid down by Ryan Miller, Adam Gardner and Brian Rosenworcel, enters a world increasingly embracing sensitive guy rock. Like John Mayer, Jack Johnson or Jason Mraz, Guster makes it OK for boyfriends to enjoy their girlfriends' music. There's dreamy instrumentation, along with bitter, testosterone-charged lyrics, on "Homecoming King." With not a lot of mystery, however, the slew of simple hooks does threaten to wear thin. Overall, though, the album should have wide appeal for both sexes.-SA

★ DARYL HALL Can't Stop Dreaming PRODUCERS: various Liquid 8 Records & Entertainment LIQ 12109 RELEASE DATE: June 10

Following the dramatic revival of Daryl Hall & John Oates' career on AC radio, Hall's long-lost fourth solo album at last sees the light of day in the U.S. "Can't Stop Dreaming" was recorded in 1999 and released only in Asia-but one would never guess that these songs are nearly five years old. As always, Hall's loose, soulful voice is front and center and as comfortable and familiar as a bedside photograph of your mama. Leading the set is the title track, which packs a midtempo punch as good as anything from the singer's overflowing songbook. "Cab Driver" and "Let Me Be the One" lend a smooth jazz tenor; "Never Let Me Go" and "Justify" are ideal interstate driving thumpers: and "What's in Your World" is stunning in its sad beauty. For fun, there's also a cool, acoustic rerub of classic "She's Gone." Not only will "Can't Stop Dreaming" thrill fans of the enduring artist, but it's also likely to stir a new generation of aficionados of pure, heaven-sent singing.—*CT*

DRIVE-BY TRUCKERS Decoration Day PRODUCER: David Barbe New West 6047 RELEASE DATE: June 17

After a short-lived association with Lost Highway, Southern rockers Drive-By Truckers make their move to West Coast roots indie New West. Their label debut, cut for the major, is a potent mix of diverse styles. At times reminiscent of such progenitors as Lynyrd Skynyrd (subject of their "Southern Rock Opera") and the Allman Brothers,



ASHANTI Chapter II PRODUCERS: various Murder Inc./Def Jam B0000143 RELEASE DATE: July 1

Ashanti turns another page in her career with this, her sophomore set. The follow-up to the artist's multi-platinum self-titled debut, "Chapter II" doesn't stray too far from its predecessor. Lead single "Rock Wit U (Awww Baby)," with its lightweight R&B vibe, follows a similar formula that turned previous singles like "Baby" and "Happy" into crossover hits. Ashanti gets personal on the midtempo "Living My Life." The autobiographical song gives listeners a look inside the heart and soul of this rising starlet. While these tracks prove to be Ashanti's strong suit, the songstress falters on a cover of the Fatback Band classic "I Found Lovin'." While she makes an admirable attempt, her take lacks the flavor and sparkle of the original. Aptly named, "Chapter II" is definitely from the same songbook.---RH

the Truckers just as frequently conjure comparisons to Bruce Springsteen (in anthem mode) and Paul Westerberg (in sensitive mode). A few of the rockers here veer perilously close to the generic; it's the lower-key material—"My Sweet Annette," "Heathens," "Sounds Better in the Song"—that stands out from the pack. Ultimately, principal songwriter Patterson Hood's daring (his "The Deeper In" concerns consensual incest) and biting point of view lift the Truckers high above their chickenfried boogie brethren.—**CM**

2003 BROADWAY CAST

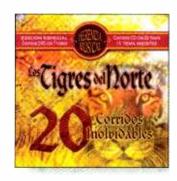
Nine PRODUCER: Tommy Krasker, Maury Yeston PS Classics PS-312 RELEASE DATE: June 17

"Nine" is about an Italian film director who is struggling to satisfy the many women in his life. It requires a leading man who starts off full of braggadocio but slowly falls apart. Antonio Banderas, in the Tony Award-winning revival, seems to have it backwards. After a shaky start with the one-man duet in "Guido's Song," he slowly finds his footing. He's never near as confident as William Ullrich, who plays the lothario as a

E S S E N T I A L S

LOS TIGRES DEL NORTE 20 Corridos Inolvidables PRODUCERS: various Fonovisa 0883 50880 RELEASE DATE: July 1

Fonovisa kicks off its new Herencia Musical (Musical Heritage) series with a collection of *corridos* by *norteño* icons Los Tigres del Norte. Although corridos—narrative ballads that chronicle heroes, anti-heroes and local happenings—are only a portion of Los Tigres' output, they are widely considered the group's signature. This collection, spanning several decades and including one



new track, aptly shows why. The musical accompaniments may be repetitive, but these tales of drug dealing and love triangles are unforgettable. "In Chihuahua they grabbed him with no reason/And then they tortured him without compassion," begins "El Avión de la Muerte." Equally compelling is "Tiempos de Mayo," wherein a jealous lover stalks his ex as she walks down the aisle. Interested in what happens next? That's the idea.—**LC**

lad. *Grazie* for the self-assurance of Broadway vet Chita Rivera, whose "Folies Bergeres" reminds us that this is composer Maury Yeston's most scintillating score. Hers is the only number that bests the original cast album of 1982.—*MS*

<u>R&B/HIP-HOP</u>

BLACK EYED PEAS

Elephunk PRODUCERS: will.i.am, apl.de.ap, Ron Fair A&M B0000699 **RELEASE DATE: June 24** Traversing territory that falls somewhere between Jurassic 5 and the Roots, alt-rappers Black Eyed Peas make a bid for crossover appeal on the follow-up to the 2000 set "Bridging the Gap." The lead single is the slick peacenik track "Where Is the Love" featuring Justin Timberlake. Meanwhile, "Anxiety," with Papa Roach, is tailormade for modern rock play. And thus, the Los Angeles-based quartet is tough to pin down. Between pop and rock turns, the Peas dabble in everything from Latin-rhythms ("Sexy") to Sean Paul-style dancehall ("Hey Mama").



BLU CANTRELL Bittersweet PRODUCERS: various Arista 51132 RELEASE DATE: June 24

After the success of hit single "Hit 'Em Up Style (Oops!)," many were ready to peg Blu Cantrell as a one-hit wonder. But Cantrell proves the nonbelievers wrong with her much-delayed sophomore set. "Bittersweet." The album, which features production from She'kspere, Soulshock & Karlin and Mike City, is a perfect showcase for Cantrell's honeydipped vocals. Lead single 'Breathe," originally delivered to radio last year, now features redhot reggae toaster Sean Paul. With Paul at Cantrell's side, the track is being embraced by many who ignored it the first time around. The lush, Shep Crawford-produced "Sleep in the Middle" is a classicsounding soul record filled with angst and sincerity. Other highlights include "Make Me Wanna Scream" featuring Inner Circle's Ian Lewis, and Lil' Kim and Fat Joe on "Impatient."—*RH*

"Elephunk," it works best as a laid-back party album, blending live instrumentation and old-school hip-hop beats. Standout tracks include the feel-good anthem "Let's Get Retarded" and the swinging opener "Hands Up."—**BG**

DANCE/ELECTRONIC

DELERIUM Chimera

PRODUCERS: Bill Leeb, Rhys Fuller, Carmen Rizzo Nettwerk America 30306

RELEASE DATE: June 24

Opening with the Abbess Hildegard Von Bingen chant that has been sampled ad infinitum is an inauspicious start for Delerium, the group that broke out in 1997 with "Silence" featuring singer Sarah McLachlan. The original Delerium team of Bill Leeb and Rhys Fuller, which parted ways for the 2001 album "Poem," reunite for "Chimera." But while they uncover little new ground, their formula of sophisticated electro beats and ambient moods surrounding a bevy of female singers (including Julee Cruise and Kristy Thirsk) is still potent. Leigh Nash of Sixpence None the Richer is a sultry standout in "Run for It," as is Rachel Fuller, who lends a folk air to "Touched." Idyllic and romantic, wafting on trip-hop grooves and gothic synthesizer arrangements. Delerium bathe their singers in glistening light and cool sweat on an album of deeply chilled torch songs.—JD

★ BECKY BAELING Becstasy PRODUCER: Tony Moran Universal B0000468 RELEASE DATE: June 24

Unlike too many others, newcomer Becky Baeling is not afraid of the words "dance music." In fact, she revels in them. Skeptical? Look no further than her debut album, the appropriately titled "Becstasy." This is the type of album that rarely gets made today: a full-on, no-holds-barred dance album by a real artist. Baeling is not some featured singer for a producer's pet project. Make no mistake, Baeling is the star here. And she means business. Her powerful vocals-which can be raspy, soulful or smooth-sit somewhere among the singing styles of Donna Summer, Tina Cousins and Anastacia. The album has already spawned two club hits, with "Getaway" recently topping the Billboard Hot Dance Music/Club Play chart. A festive cover of Belinda Carlisle's "Heaven Is a Place on Earth" is poised to soon take over radios and clubs. As for the trance-laced "Without Love," it has "classic" written all over it. This is one promising debut.—MP

<u>COUNTRY</u>

► WILLIE NELSON & FRIENDS Live and Kickin' PRODUCER: James Stroud Lost Highway B0000453-02IN04

RELEASE DATE: June 24 The latest and seemingly umpteenth Willie Nelson live album is the soundtrack from the recent USA Network special, recorded in April at New York's Beacon Theatre, which commemorated Nelson's 70th birthday. Some of the guests are improbable: Paul Simon, Norah Jones and Wyclef Jean are among the non-country performers. But there are pleasing, if not definitive, tracks here, including the hit Nelson/Toby Keith duet "Beer for My Horses,' "Crazy" with assist from Diana Krall and Elvis Costello. Shelby Lynne's tumultuous "Angel Flying Too Close to the Ground" and Ray Charles and Leon Russell's "A Song for You." Eric Clapton, Shania Twain, ZZ Top, John Mellencamp, Kenny Chesney, Ray Price and Steven Tyler round out the cast. It's a non-essential entry for Nelson fans but one with plenty of marguee power.-CM

JIMMY WAYNE

Jimmy Wayne PRODUCERS: Chris Lindsey, James Stroud DreamWorks 50355 RELEASE DATE: June 24

Amid a seemingly endless parade of promising country male vocalist breakthroughs this year. Jimmy Wayne stakes his own claim to star potential with his self-titled debut. "After You" percolates in a nicely syncopated fash-(Continued on page 36)

CONTRIBUTORS: Susanne Ault, Bradiey Bambarger, Jim Bessman, Leila Cobo, John Diliberto, Brian Garrity, Rashaun Hall, Chris Morris, Wes Orshoski, Michael Paoletta, Mitch G. Pollock, Deborah Evans Price, Mark Sullivan, Chuck Taylor, 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.

Though diversity is the calling card on

MUSIC Billboard Picks

(Continued from page 35)

ion, and Wayne creates sweaty atmosphere in the ode to backwoods romance on "Trespassin'." He makes a bid for a holiday staple in "Paper Angels" and shows a way with a ballad in the redemptive "Stay Gone" and powerful "You Are." Indeed, the collection weighs a little ballad-heavy, but midtempos like the friendship anthem "Blue and Brown" and stronger material like the confessional "You're the One I'm Talking To" give the album heft. The record's most powerful cut is "The Rabbit," a tough-minded, tables-turned take on domestic violence. Wayne's troubled upbringing makes for a good story, and he has plenty strong enough chops to stick around awhile.--RW

JAZZ

SHIRLEY HORN May the Music Never End PRODUCER: Shirley Horn Verve 440 076 028 **RELEASE DATE: June 24**

"May the Music Never End" is a fitting title for this new collection: Jazz vocal legend Shirley Horn is fighting cancer and the diabetes that recently claimed her right foot. Since customary piano self-accompaniment is out, George Mesterhazy steps in ably, making his mark early with an insistent solo on lead blues track "Forget Me." Ahmad Jamal substitutes on a couple of cuts, with fluegeler Roy Hargrove guesting on two others, including the lighthearted Duke Ellington/John LaTouche gem "Take Love Easy." Otherwise, Horn retains her typical trio format with bassist Ed Howard (taking over for longtime Horn Trio member Charles Ables, who died last year) and yeteran Horn drummer Steve Williams. As ever. Horn's precisely measured, selfproduced vocal subtlety is the center, with other standout performances including a confessional-styled Lennon/McCartney "Yesterday."-JB

CLASSICAL

MARCELO ALVAREZ/SALVATORE LICITRA Duetto

PRODUCER: Steve Wood Sony Classical SK 87957 RELEASE DATE: June 24

The fact that this is such a calculated project, one obviously designed to tap into the fan base of crossover tenor superstar Andrea Bocelli, wouldn't necessarily have doomed it to disposable kitsch status. But the album's generic, "lite FM" production and grossly saccharine material do just that. Argentine Marcelo Alvarez and Italian Salvatore Licitra-two of the opera world's up-and-coming tenorsare hampered by new Italian-language pop ballads and tasteless takeoffs on famous classical tunes, outfitted with mawkish lyrics; the worst is "Viaggio," a mugging of Fauré's lovely "Pavane," complete with a "contemporary" rhythm track ideal and a grafted-on, Celine Dion-type fortissimo ending. The singers have the true, Italianate voices loved the world over, and the recent PBS showing of their Roman Colosseum concert no doubt turned some heads. Too bad that they couldn't have been given something more worthy to sing.—**BB**

VITAL REISSUES

SAM COOKE Portrait of a Legend 1951-1964 REISSUE PRODUCERS: Jody H. Klein, Teri Landi

ARKCO 92642 RELEASE DATE: June 24 Sam Cooke's catalog seems easily

divided into halves: There's the somewhat campy, mainstream-aimed side, and then there's the no-frills Southern soul and gospel. It's the latter batch of songs that makes him so absolutely deserving of the "legend" title carried by this new, 30-track collection of his best work. It's remarkable how such tracks as "Bring It on Home" and "Nothing Can Change This Love" remain completely timeless and always affecting. The sound is so rich on these impeccably restored tracks that the rejuvenated version of "A Change Is Gonna Come" has the goods to make many a devoted Cooke follower well up. A CD/Super Audio CD hybrid, "Portrait" is being issued alongside fellow hybrid reissues of "Ain't That New," "At the Copa" and "Keep Movin' On," as well as the new "Legend" DVD, a large portion of which consists of previously unseen footage. Together, the four discs-most come with deep liner notes, and each is issued in Digipaks-inflate the soul icon's myth and carry his legacy into the 21st century with class.—**WO**



JONI MITCHELL Shadows and Light Shout! 30161 **RELEASE DATE:** June 24

Mitchell, a 1995 Billboard Century Award honoree and multi-Grammy Award winner, has influenced many artists. And her 1979 concert at the Santa Barbara County Bowl, Shadows and Light, shows why. Originally released in 1980 on vinyl and as a video in the late '80s, "Shadows and Light" spotlights an artist who is in total control of the live setting. Mitchell and her musical mates-late bassist Jaco Pastorius, drummer Don Alias, keyboardist Lyle Mays, saxophonist Michael Brecker, guitarist Pat Metheny and a cappella group the Persuasions-treated enthusiasts to such classic material as "Free Man in Paris' and "Raised on Robbery," as well as a stunning take on the top 10 doo-wop hit "Why Do Fools Fall in Love." Unlike the video, the bursting-withcolor DVD is in PCM Stereo with a 5.1 Dolby Digital surround option. Fans will devour the special feature. Tour Photo Diary, which showcases 48 images hand-picked by the artist herself. "Shadows and Light" is essential viewing for fans and for those in need of a refresher course on what it means to be an artist.—**MP**

<u>Billboard.com</u>

Also reviewed online this week:

• Mogwai, "Happy Songs for Happy People" (Matador)

• The Clientele, "The Violet Hour" (Merge)

Supersilent, "6" (Rune Grammofon)

SINGLES

Edited by Chuck Taylor

POP

CHRISTINA AGUILERA FEATURING LIL' KIM Can't Hold Us Down (3:43) PRODUCERS: Scott Storch, Christina Aquilera

WRITERS: C. Aguilera, S. Storch, M. Morris

PUBLISHERS: various RCA 53911 (CD promo)

Uh-oh. After a testy start with the tasteless "Dirrty," then redemption via "Beautiful" and "Fighter," Christina Aguilera takes another downward slide with the fourth single from current album "Stripped." Once again, the Hustler-imaged singer illustrates that when she works too hard to be a homegirl, the results are tough to endure. "Can't Hold Us Down," featuring Lil' Kim, is one of those R&B female-empowerment anthems that puts men down to lift women up-a hopelessly dated theme. Match that with a grating nursery-rhyme melody and faux-R&B vocals that more resemble shouting than singing, and we're served full evidence of what happens when an artist tries with all her might to be something she's not. A real waste of time and talent.-CT

LISA MARIE PRESLEY Sinking In (3:30) **PRODUCER: Eric Rosse** WRITERS: L. Presley, G. Ballard, C. Magness, D. Keough PUBLISHER: not listed Capitol 17916 (CD promo) Few acts have mustered the level of media intrigue that Lisa Marie Presley kicked up with the release of debut album "To Whom It May Concern," which hit gold in two months.

That makes it all the more surprising that butt-kicking debut single "Lights Out" never cracked The Billboard Hot 100 and peaked at No. 40 on Top 40 Tracks. If that hitworthy release failed to convince radio programmers that the curiosity factor for Elvis' offspring is ferocious, the forecast for follow-up "Sinking In" seems cloudy at best. The midtempo rocker is more representative of the album as a whole, with its grimy, dark, downtown feel. That's not a bad thing, but in terms of mesmerizing the masses, the spell may be broken. Perhaps a summer tour with Chris Isaak will punch things up for the budding talent.—CT

COUNTRY

► PATTY LOVELESS Lovin' All Night (3:41)

PRODUCER: Emory Gordy Jr. WRITER: R. Crowell PUBLISHERS: Sony/ATV Tunes, ASCAP Epic 59711 (CD promo)

Patty Loveless previews her forthcoming Epic set with a remake of Rodney Crowell's 1992 top 10 hit that is almost too good for words. With Emory Gordy's skilled production setting the framework, Loveless transforms the song from a male country rocker to a funky country expression of female sexual abandon. Loveless rips through the lyric with one of her best vocal performances ever-truly. Always adept at

Ε S S ENTIA L S



BOW WOW FEATURING BABY Let's Get Down (4:21) **PRODUCER: Jazze Pha**

WRITERS: S. Moss, P. Alexander, R. Griffin, C. Harris

PUBLISHERS: various

Columbia 79928 (CD promo) Bow Wow-the artist formerly known as Lil' Bow Wow-is all grown-up now and barking like a big dog on his newest single. "Let's Get Down," which serves as the lead single to forthcoming set "Unleashed," showcases a markedly more mature MC with an eye for the ladies. With Jermaine Dupri no longer behind the boards, Bow Wow turned to Cash Money Records' in-house beatsmith Jazze Pha for a synthed-up, Southern-fried party track. At the ripe old age of 16, Bow Wow is beginning to sound like a seasoned MC, spinning tales of attracting women with his gift of gab. Baby also shows up to play hype-man/mentor to the man-child MC. While Bow Wow's more mature stance suits him well, it will be interesting to see how his younger fans and mainstream R&B radio react to the teenage MC's new image. Either way, Bow Wow has proved that his act is no child's play.—**RH**

wringing emotion from ballads, this single serves as a reminder of what Miss Patty can do to a song when she gets revved up. The melody is infectious, and the earthy, organic treatment works extremely well. This record combines the best of country's traditional and contemporary elements into one tasty little package. Country radio should lap it up.-DEP

ROCK

SALIVA Rest in Pieces (3:46) **PRODUCER: Bob Marlete** WRITERS: N. Sixx, J. Michael PUBLISHERS: ASCAP/BMI ISRL 15791 (CD promo) Saliva gained mainstream notoriety thanks to lead singer Josev Scott's appearance on last year's mega-hit "Hero" with Nickelback's Chad Kroeger. Now the Nashville quintet is ready to achieve commercial success on its own with the tender "Rest in Pieces" from its third album "Back Into Your System." Although classified as a metal band, Saliva proves it can showcase a sensitive side, which is largely due to Scott's impressive vocal range. As a result, the song does not come off as a cheesy and calculated attempt to create a chart-topper-like so many other rock power ballads. The music may not be revolutionary, but that doesn't stop "Rest in Pieces" from being a compelling listen. Co-written



JESSICA SIMPSON Sweetest Sin (3:04) PRODUCERS: Ric Wake, Richie Jones WRITER: D. Warren PUBLISHER: RealSongs, ASCAP

Columbia (CD promo) On the heels of husband Nick Lachey's return (with "Shut Up" on Universal), Columbia songbird Jessica Simpson puts in a strong bid for career resuscitation with "Sweetest Sin," a simmering midtempo sway from the Diane Warren songbook. Within the pop princess brigade of the late '90s, Simpson was arguably the one with the fewest imaging gimmicks-and the most raw talent—so she ushers in this new chapter with little baggage to shed. It doesn't hurt that along with third album "In This Skin" hitting racks Aug. 19, she has a wedding book, "I Do," in stores; an MTV reality series with Lachey, "Newlywed-Nick & Jessica," launching Aug. 4; and support from the network's "TRL" already in the bag. Of course, the real proof is in the musical pudding, and this is indeed a tasty concoction; it's sensuous yet refined, grown-up but not vulgar to prove so----much like the talent-ed singer herself. A welcome return from one of the great ones.—*CT*

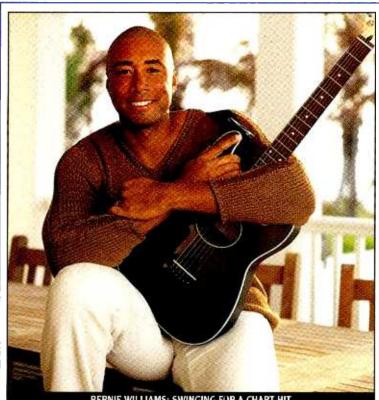
by Mötley Crüe's Nikki Sixx, the release cements Saliva's place as one of metal's more versatile acts.—MGP

AC

► PHOEBE SNOW Sahara (4:14)

PRODUCERS: Jim Chapedelaine, Phoebe Snow WRITERS: P. Snow, S. Fox **PUBLISHER:** not listed Eagle Records 20016 (CD promo) She may have scored only one major hit—1975's "Poetry Man"—but singer/songwriter Phoebe Snow continues to serve as an inspiration for many, particularly given her gracious presence at numerous fundraising events throughout her native New York. New album "Natural Wonder," on indie Eagle Records, leads with a sumptuous new composition. "Sahara," which showcases both a cradling, introspective side of Snow, as well as the bounty of her raftertickling earth-mama vocal persona. (An inspired acoustic version of the track is available through phoebesnow.com, with proceeds going to Waterkeeper Alliance.) This one's got all of its musical charms aligned: a masterful lyric, vast emotional range, a glue gun chorus and a trustworthy dignity that comes only from a lifetime of lessons learned. This "Wonder" could be the brunch collection of the year. A pure pleasure.—*CT*





ERNIE WILLIAMS: SWINGING FOR A CHART

GRP's New All-Star

MLB's Williams Releases Latin Jazz CD

BY BLANE BACHELOR

NEW YORK-Although GRP Records-which specializes in jazz-doesn't typically use such national sporting events as the Major League Baseball (MLB) All-Star Game as a platform for launching new albums, it's hoping the alliance will hit a home run with the forthcoming release of Latin jazz guitarist Bernie Williams' CD "The Journey Within."

Williams is better-known for his high-profile career as All-Star center fielder for the New York Yankees. And GRP will be looking to take advantage of his existing fan base in the sports world by aggressively marketing the album to baseball fans.

ATYPICAL SOUND

Though Williams is not the first sportsman to release an album-wellknown professional basketball players like Shaquille O'Neal and Allen Iverson have cut pop/hip-hop albums-Williams' is not the typical crossover sound. GRP is using mass-market vehicles to promote the music, as "The Journey

Within" is largely an instrumental album, showcasing Williams' guitar skills. Nate Herr, senior VP of marketing and production for the Verve Music Group, home to GRP, says, "We just try to constantly make as many impressions as we can."

The album comes out July 15, the same day as the MLB 2003 All-Star Game. Williams, a six-time All-Star, will be in Chicago for the game, and the plan is to piggyback promotional efforts for the album on top of the existing media blitz.

Williams will perform during the album prerelease party held at the Chicago House of Blues. He will also open the MLB Gala event the night before the actual launch.

In addition, Williams will serve as the host of the July 12 edition of Fox Television's "This Week in Baseball." The appearance will include studio performance footage and a discussion with Williams about the album.

Kraft Foods is sponsoring a Bernie Williams CD Night July 18 at Yankee (Continued on page 39)

Sprint Picks Up Warner, Sony Acts For PCS Service

BY BRIAN GARRITY

NEW YORK—Want to hear the new Michelle Branch single? Now it's only a phone call away.

The cell phone may not be replacing the iPod or Walkman anytime soon, but music geared for playback on wireless handsets is on the rise.

There is also increasing focus on the sound quality of music on cell phones.

Wireless carrier Sprint PCS is leading the way through deals with Warner Music Group and Sony Music Entertainment.

Sprint PCS has announced that its customers will be able to access full songs from WMG artists through a streaming music service.

In a separate deal, owners of Sprint phones can begin purchasing next-generation ring tones from Sony that are actual clips from songs.

The "song ringers" from Sony mark the first time a U.S. cell-phone carrier has offered licensed clips from actual recordings. Typical "polyphonic" ring tones are instrumental rerecordings of songs.

Sony will also be offering "animated ringers"—polyphonic ring tones synchronized with animated graphicsas well as other artist-related applications.

WMG's venture into full-song streaming is an expansion of an existing subscription service the major currently offers to Sprint customers-access to 30-second sound clips from WMG acts for \$3.99 per month.

Michael Nash, WMG senior VP of Internet strategy and business development, says that the addition of fullsong streams indicates that the major sees a revenue opportunity in wireless beyond ring tones.

SWEET SPOT

"It plays into the sweet spot of data services," he says, noting that mobile phone customers are looking for such quick entertainment programming features as music and games.



Sprint says both the clips and full songs are geared toward material that has not yet been released in stores.

> WMG will make dozens of songs available for full streams from artists including Jaci Velasquez, Jason Mraz, Matchbox Twenty, Michelle Branch, Third Eye Blind and Staind.

Nash says the goal is to line up the mobile music experience against the traditional marketing promotion cycle for new albums.

DRIVING ALBUM SALES

Part of this formulation is to drive the purchase of albums, Nash says. "The thinking is: While we have a single at radio, we make a ring tone of the same track available to mobile subscribers and on the streaming music service.'

The moves come as music commerce on cell phones is growing.

Sprint reports that since the launch last year of its "PCS Vision" wireless network, the company has sold more than 10 million ringtones and screen savers, at a cost of \$1.50-\$2.50 each.

The hope is that the introduction of song ringers. which are of better sound quality than polyphonic ring tones, will help the ring tone business grow even further.

Thomas Gewecke, senior VP of Sony Music Digital Services, calls song ringers "an entirely new dimension of the mobile music experience."

He believes that song ringers will be a popular feature among wireless users in the U.S. looking to further personalize their phones.

Music will soon be available on Sprint phones though a newly launched music channel: PCS Music Vision Channel.

The channel features several hundred musicoriented ringers for sale. as well as recommendations and information on artists and new releases. Sprint reports 1.3 million subscribers to its PCS

Vision network as of the end of the first quarter.

Retail

Amoeba Supports Home Grown Music With Live Shows

Retailers can talk all they want about supporting unsigned independent acts, but mega-retailer Amoeba Music in Los Angeles is putting its money where its mouth is.

As an outgrowth of its Home Grown program-which affords free positioning and advertising to local performers who have released their own records—Amoeba is teaming with House of Blues in L.A. to mount two summer shows featuring eight indie artists

Amoeba's San Francisco store will follow suit in the coming months with shows at the Bottom of the Hill.

The L.A. program is the dominion of Mary Patton, who handles advertising and marketing for the enormous Sunset Boulevard store.

Home Grown acts are nominated by members of Amoeba's staff, because they "are the ones with their fingers on the pulse of what's going on in L.A.," Patton says.

Acts selected for the program are featured on Amoeba's Music We Like endcap—a coveted position next to the main checkout line in the store. Patton says the retailer buys a minimum of 10 units, though the store may initially purchase as many as 60 units from a well-known local band.

Participating bands also receive their own dedicated guarter-page ads in LA Weekly and the bi-weekly

Come and enjoy a great evening featuring

LLEYTON HEWITT

GUSTAVO KUERTEN



PATTON: 'SUPPORTS INDEPENDENT SPIRIT

Campus Life magazine. They are also featured in the Home Grown section of the Amoeba Web site (amoebamusic.com).

Amoeba supplies everything free to the acts. "Amoeba's all about supporting the independent spirit,' Patton says

The store has frequently provided further support to its Home Grown artists with in-store performance exposure; Amoeba boasts a stage and sound system that some clubs might envy. But the HOB shows will supply some rarefied attention to the acts.

Patton brought her idea for a series of shows at the high-profile Sunset Strip venue to talent buyer Tina Suca.

"[Suca] was doing independent artist showcases at [HOB's private] Foundation Room," Patton says. "She's expanded that into the club. We thought we could team up.

The first of the Home Grown Summer Showcase Series at HOB is a rock evening on July 20, featuring the Action Cats, Sean Dailey & Desolation Sound, the 88 and the Slow Signal Fade.

A roots-music night follows on Aug. 11, with Carlos Guitarlos, Lorna Hunt, I See

Hawks in L.A. and Mike Stinson. Tickets for the events will be priced

at \$10, but Patton adds, "We're going to have a lot of giveaways. We're hoping to fill the room. We're giving tickets away to people in the industry."

Amoeba in San Francisco has picked up the Home Grown ball with its own in-store program and complementary live performances.

"The program was developed in Hollywood," Patton says. "It was very successful, and the San Francisco

GRP's New

Stadium. The company is also distrib-

uting free sampler CDs with the pur-

The marketing challenge is taking

Those involved with the project say

advantage of the sports connection

without sacrificing artistic credibility.

Williams' musical background puts

him in a different league from other

athlete/celebrity types who try to make

At age 13, Williams attended Puerto

Rico's Escuela Libre de Musica on a

scholarship. His abilities are apparent

on the album; he wrote seven of the

The CD's first single, "Just Because,"

All-Star

Continued from page 37

chase of three Kraft items.

the leap into music.

album's 11 songs.

store has adopted it."

So why would a retailer-especially one of the size and clout of Amoebagive free space and exposure to indie acts? It's simple, Patton says: "If they succeed, we succeed."

QUICK HITS: Alternative Distribution Alliance has promoted Michael Black, East Coast VP of sales, to senior VP of sales, and national director of marketing David Orleans to VP of marketing. Black is based in New York and Orleans is based in Los Angeles; they both report to ADA president Andy Allen ... Oh Boy Records in Nashville has announced staff promotions and additions in the wake of VP/GM Dan Einstein's departure (Billboard, June 28). Label CFO Ric Taylor has been promoted to VP of operations/CFO,





and the Butchies on its roster.

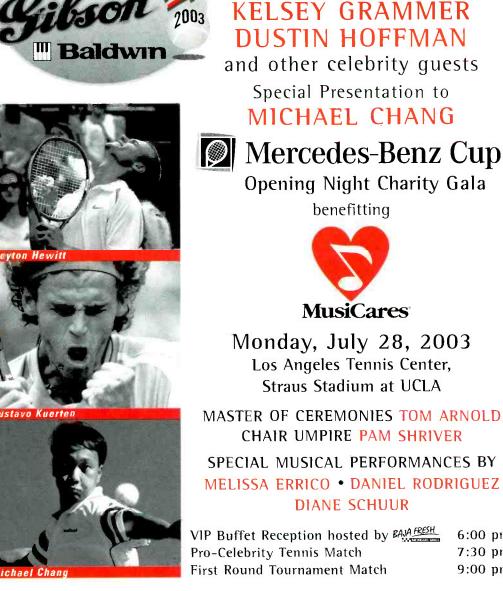
which hit the airwaves June 9, features pianist David Benoit.

"One of our goals was to ally Bernie with a known artist for credibility," says Loren Harriet, producer of the CD. "I've been doing these projects for about 10 years, and nobody has come (close) to the level of Bernie."

Although terms were not disclosed, MPL Communications, the publishing company of Paul McCartney, has signed Williams to a deal.

Even though radio already has the single, the real marketing thrust begins with this month's All-Star tie-ins. Upon release, the album will also be heavily promoted in the New York/tri-state area and Puerto Rico.

'A lot of people would kill to have these kinds of factors in place, which seem to be such positive indicators,' says Peter Caparis, executive VP of sales and marketing at Impact Sports Marketing, a specialist that is helping promote the album. "We'll keep our fingers crossed that sales reflect that."



GRAMMY* online charity auction on eBay to benefit MusiCares! Visit us from July 14-31 at grammy.com/auction for some great sports and music memorabilia.



www.hillboard.com

www.americanradiohistory.com

6:00 pm

7:30 pm

9:00 pm

And Now ... Music Network Prepares To File Chapter 11

Music Network's avoidance of filing for bankruptcy protection has made it one of the industry's longest-lasting Chapter 11 holdouts among its fellow chains. But now word comes that will no longer be the case.

Music Network—which has, in effect, spent the last year trying to reorganize outside the courtroom will succumb to a Chapter 11 filing, sources say. And sadly, this filing could turn into a liquidation.

According to sources, Music Network owners **Michael Parkinson** and **Michael Goldwasser** realized about two months ago that they would have to file Chapter 11. But each week since then, the filing has been pushed back. Now, the target date is July 7.

The chain became a force in R&B retailing through a series of acquisitions—Willie's, Kemp Mill, Peppermints and about 64 Wherehouse stores—to reach 125 stores at its peak.

But its last deal in August 2001 cost the chain some \$25 million— \$19 million in cash, borrowed from its bank Wells Fargo, and \$6 million in notes payable to then-Wherehouse owner Cerberus Partners. The deal was made just before the music industry downturn.

The combination of that debt and a declining sales environment proved to be too much, and in May 2002 Music Network missed making payments to product suppliers. Last fall, it tried to reduce debt by liquidating its one-stop business. It also has been closing stores and is said to now have about 40.

Now that the chain will file, it likely will close the remaining unprofitable stores and put the rest up for sale, sources say.

SAME ENDING: Universal One-Stop, which filed for Chapter 11 protection April 10, has won a motion to have its liquidation removed from bankruptcy court's supervision, according to sources. When it originally filed, the company hoped to reorganize, but now that circumstances dictate a liquidation, it will be less costly to do so outside the courtroom, sources say.

NEW DEAL: In an attempt to stimulate sales and ensure that its catalog continues to get exposure as space for music shrinks at retail, Sony Music Distribution has launched an aggressive promotional program that provides for buy-in discounts and rebates on the back end.

The promotion requires merchants to hold a minimum of three monthlong Sony catalog sales through April 2004. Each sale must feature at least 15 titles, positioned in an endcap or other prominent fixtures.



One of the events during the Christmas season must be for Sony's Frontline Bestsellers line, which features titles by **Bruce Springsteen, Celine Dion, Michael Jackson, Dixie Chicks** and others. For the other sales, retailers choose which of four Sony catalog lines they want to feature.

The program allows merchants to obtain a 15% discount on the featured titles, with two purchase orders per month-long sale, one at buy-in and one for replenishment. They also get a one-time 10% discount from September to November on titles in the four lines.

On the back end, the program grants a \$2.25 rebate on Frontline Bestsellers titles sold; a \$1 rebate on

featured Hitsavers titles; a \$2 rebate on featured two-CD Essential titles; and a \$3 rebate on boxed sets. On top of that, if an account commits to five sales, it gets an additional 2% credit on purchases made to support the promotions.

GOOD DEAL: In an apparent attempt to capitalize on the **Justin Timberlake**/

Christina Aguilera tour this summer, Target is offering an exclusive CD featuring new and remixed songs from both artists. The CD contains six songs: new Aguilera track "That's What Love Can Do" and remixes of "Beautiful" and "Fighter," and new Timberlake title "Why, When, How" and remixes of "Rock Your Body" and "Cry Me a River."

While most music retailers complain when exclusives are made available to the large discounters, such specially made licensed packages as the Target CD are not viewed negatively. Retailers find it more troublesome when labels give certain accounts either an exclusive window—as the **Eagles** are currently doing for Best Buy—or a superior product, such as a bonus track on a new album that is not made available to others.

Retail

OOPS: In describing EMI Music Marketing's early payment discount for 60 days in the June 14 column, I inadvertently left out that its 1.75% discount applies if payment is made by wire transfer; it is a 1.5% discount if payment is by check. And as correctly reported, customers can still get a 2% discount if they pay for product within 30 days.

MAKING TRACKS: Jim Kelly, former COO for Zia Record Exchange in Arizona, is seeking opportunities. He may be reached at 602-622-2189 or kellygang61@cox.net . . . Paul Jarosik, former Epic director of sales covering the Northeast and Minneapolis, is seeking opportunities. He may be reached at 617-641-9077 or gjotr@aol.com.

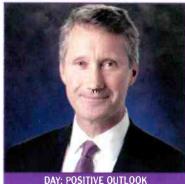
Kmart Wants Cash Back

BY MATTHEW BENZ

NEW YORK—A \$49 million payment Kmart made to Handleman Co. as part of its bankruptcy proceedings last year may not have been necessary, according to a recent court ruling.

Now the cash-strapped retailer wants the money back.

Handleman received the funds



after being designated a critical vendor to Kmart in the mass merchant's Chapter 11 reorganization last January.

However, a group of Kmart's unsecured creditors—an entity affiliated with Kmart apparel suppliers—complained that Handleman was not owed the money.

In April, a U.S. district court judge ruled that the bankruptcy court's order of payment wasn't authorized by the bankruptcy code. Although it did not order the immediate return of the money, the district court said, "It is not too late to order that the monies be returned."

Handleman is appealing that ruling. However, Kmart is looking to the precedent of that ruling to collect on the money.

The company has filed a complaint in U.S. Bankruptcy Court for the Northern District of Illinois requesting that its payment to Handleman be "immediately returned." Kmart says "equity demands"

that it gets the money back.

Handleman thinks otherwise. In a statement, Handleman says that "economic concessions" it made as a critical vendor "were substantially equivalent to the \$49 million payment received."

While the two companies are at odds over the money, both sides have pledged to keep their relationship intact.

Handleman chairman/CEO Stephen Strome says that the rackjobber maintains "a strong and continuing business relationship with Kmart."

Kmart president/CEO Julian C. Day replied in a statement, "Notwithstanding the legal outcome of the critical vendor payment issue, Kmart and our vendors seek to maintain positive and profitable relationships going forward."



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Retail Home Video

U.K. Video Industry At Odds Over DVD Price Cutting

BY SAM ANDREWS

LONDON—Rampant price cutting of DVDs by U.K. retailers has created a storm of controversy among concerned distributors and retailers.

The price of catalog DVD product has plummeted to around £5-£6 (\$7-\$8), while new releases are beginning to edge down to £10 (\$14), as stores battle to drive volume.

In addition, the use of the BOGOF campaign—buy one, get one free—has become the default weapon in the armory of specialist entertainment retailers as they counter supermarkets that increasingly see DVD and VHS as a loss leader to attract grocery shoppers.

Blame for the price decline is being bandied equally between retailers and distributors.

"I think it's fair to say that some of the studios have gotten a bit carried away in terms of trying to drive the switch to DVD," says Steve Gallant, video product director at HMV. "They've successfully achieved that, but at the price of huge deflation in the market."

Gallant says that the price gouging has reached a point where a budget title that was £4.99 on VHS three years ago is £4.99 on DVD now. "So that whole premium has been frittered away in the space of just three years. The CD market has taken 20 years to reach what is probably maturity. With DVD, we seem determined to get there faster."

Andy Randall, exiting managing director of the Virgin Megastore chain, agrees: "Before Christmas, we were advertising new DVD products on TV at maybe £18.99, and then the next night somebody would be advertising it at £11.99. For God's sake, what is the point in that? It's silly! People's perception now is that a chart CD should be £10."

Distributors say that retailers and the rest of the industry have to think of new ways to market DVD and VHS.

Columbia TriStar Home Entertainment U.K. managing director Marek Antoniak thinks the price war on video marks a nadir in creative marketing.

"We are selling assets that cost many millions of dollars at silly prices —to a market which is actually prepared to pay more, in a market where the consumer is a real collector," he says. "How stupid are we? Have we lost our creativity to such an extent that the only way we can excite the consumer is to reduce the price? Is this the only tool we have in our tool box? Surely not."

Randall admits that retailers should shoulder part of the blame. "I know that my team—and I'm sure the HMV team and the supermarket teams—say to the DVD companies, 'Come on, give it to us at half price, we've got to get it into the BOGOF campaign.'

"We are almost fighting to fall into

this trap. It needs two or three people to step out of that and say, 'No, actually, let's hold firm,' "Randall says.

But while many distributors hold up their hands in horror at the raging price war among retailers, others also



blame the distributors themselves for fueling the tactic.

The widespread use of sale or return (SoR) has fostered the growth of a clever means of alleviating the need to actually take unsold product back.

Instead of returning, say, 50,000 VHS tapes and DVDs and getting a credit note for £400,000-£500,000, retailers are given an extra 50,000 units, at a replication cost to the distributor of around £50,000-£60,000, to use in a BOGOF promotion. The retailer can sell off the 100,000 units of product at \pounds 5- \pounds 8 and make a major statement to its customers about its value proposition.

Distributors are clearly determined to try and find a way out of the downward price spiral. Speaking at Warner Home Video U.K.'s recent fourthquarter product presentations, managing director Neil McEwan said that one of Warner's key objectives for the year is "to try to halt the price erosion we are currently experiencing for DVD catalog. If we continue down the path of offering progressively cheaper price deals, it seems unlikely there will be a catalog business at all in two years' time."

Echoing the comments made by Randall, McEwan further warned that "if the current offer is three for £20, in the fifth year of DVD—where will it go in two years' time? Five for £10?"

While much of the price cutting affecting the U.K.'s video business is the result of turf wars among retail groups, there is a wider belief that DVD prices will have to fall further if the business is to withstand pressures from piracy and other entertainment or leisure industries.

"The reality is that legal action—the traditional weapon against piracy can't reach every company and every user," says Julian Dickens, a former film industry lawyer who is now a London-based VP of global business consultant Mercer Management Consulting. "The more practical answer is to make it unattractive or uneconomic to pirate, particularly for the home user."

He adds, "To convince consumers to buy a legitimate copy, they must be given more and pay less—a model that is being forced on other media markets.

"In 1996, access to the single HBO channel in the U.S. cost \$10 on average per month. Today, with the addition of five discrete HBO channels, the price for the package is a mere \$14."

Stephen Moore, president of 20th Century Fox International, says that outside of the BOGOF offers and catalog promotions, new-release prices in the U.K. are still too high to take the format to a mass-market audience.

"If you look at the average price of new releases, the U.K. is still quite expensive, and I think maybe we are missing an opportunity there," he says.

Gallant is not so sure. "What we'll actually end up doing is making the catalog look really expensive," he says. "And from our sales, we're seeing the development of a catalog market in DVD, where there never was on VHS.

"VHS was always very new-releaseor fashion-driven, and I think there is the potential for us to develop a collectors' market on DVD similar to the music market, where there is real back-catalog business to be done at full margin for us all."

Netflix Patent May Inhibit Competition's Plans

How will Netflix's just-granted patent impact its online and brickand-mortar competitors? The answer is unclear, although the patent may put a damper on walmart.com's online DVD rental expansion and may affect Blockbuster's in-store subscription plans.

The Los Gatos, Calif.-based Netflix, which introduced consumers to online DVD rentals in 1998, was issued a patent June 24 that covers its subscription rental service.

The timing of the patent is interesting, because walmart.com recently announced its own subscription plan, which offers unlimited monthly rentals for \$15.54 per month, compared with Netflix's \$19.95 monthly fee (Picture This, *Billboard*, June 28). The patent, however, was originally filed in 2000.

Netflix and walmart.com's rental models are virtually the same. Both allow consumers to make DVD rental choices online—after which the discs are sent directly through the mail—and the DVDs must be returned by mail before another choice is sent out. Netflix's plan, though, allows consumers to rent three DVDs at a time.

Walmart.com offers three different options. Depending on which subscription plan consumers choose—\$15.54, \$18.76, or \$21.94 per month—they can rent two, three or four discs at one time.

The patent also covers subscription rental plans that are not connected to a Web site. Rental giant Blockbuster has numerous DVD and game subscription plans at its store locations, and it is also invested in the online service dvdrentalcentral.com.

Netflix is now considering what steps to take in its future interaction with competitors. "We haven't set out what they might be," company spokeswoman **Lynn Brinton** says.

Walmart.com spokeswoman **Cynthia Lin** declined to comment on the patent's potential impact on its rental service.

Blockbuster spokesman **Randy Hargrove** says, "We can't imagine that there is a patent out there that will keep us from serving our customers. We are continuing to work on a fully integrated store and online plan."

STATS SPEAK STRONGLY: Though the challenges associated with introducing high-definition DVD were the hot topic at the recent DVD in 50 event (*Billboard*, July 5), the industry has a number of reasons to pat itself on the back. A statistics presentation given by Buena Vista and DVD Entertainment Group president **Bob Chapek** pointed out many industry strengths in the U.S. market. Among the highlights: • Two or more DVD players can be found in 29% of households.

• A majority of game system owners—69%—watch DVDs on their game consoles.

• A majority of DVD-enabled computer owners—59%—watch movies _____ on their DVD-ROM drives.

> **BULLWINKLE AND BLIMPIE**: The adventures of a moose, a flying squirrel and a pair of Pottsylvania spies will come to DVD Aug. 12 with the release of "Rocky & Bullwinkle & Friends: Complete Season 1" (\$39.98).

The package is being released by Bullwinkle Studios, a joint venture between Classic Media and Jay Ward

Productions. Featured on the set are all 26 episodes from the cartoon's debut season and such extra content as Bullwinkle puppet segments and the new "Many Faces of Boris Badenov" short.

Retailers are already expressing interest in the set. "A lot of people who watched 'Rocky' as kids will be really excited," says **Stefan Pepe**, group merchandising manager for

amazon.com's DVD/video store. Fans will also find out about the

release at Blimpie locations nation-

wide. "In stores, they are doing a lot of theming with 'Rocky' items such as window clings and danglers—that will promote the DVD release" throughout the entire month of September, Classic head of home video **Robert Mayo** says.

"They were celebrating their 39th anniversary and making a big deal about it. They are a very irreverent company. We figured out it was the 39th year of the cartoon going into reruns."



Bullwinkle Studios is also offering a coupon for \$3.90 off the purchase of the DVD set when customers buy a Blimpie sandwich.



• DVD may account for more than 70% of the video industry's retail revenue by year's end.

• By the end of 2007, 78% of households are expected to own a set-top DVD player.

• The majority of consumers— 57%—are buying more DVDs now than when they first got their DVD players.

• About 60 million DVD players are projected to be sold by the end of this year.

JUL 2(Y 12 003		Billboard TOP DVD SAL	E	5
Ш. Н	EK		Sales data compiled by Nielsen VideoScan		
THIS WEEK	LAST WEEK	New Pri	TITLE Principal LABEL/DISTRIBUTING LABEL & NUMBER Performers	RATING	PRICE
			学習を NUMBER 1 学習を 1 Week At Number 1		
1	18		JUST MARRIED Ashton Kutcher FOXVIDED 07226 Brittany Murphy	PG-13	27.98
2	2	2	TEARS OF THE SUN COLUMBIA TRISTAR HOME ENTERTAINMENT 9751 Bruce Willis Monica Bellucci	R	27.98
3	1	2	OLD SCHOOL: UNRATED AND OUT OF CONTROL (WIDESCREEN) OREAMWORKS HOME ENTERTAINMENT/UNIVERS AL MUSIC & VIOED 0.5T. 90626 WIII Ferrell	NR	26.98
4		91Y	DELIVER US FROM EVA (PAN & SCAN) UNIVERSAL STUDIOS HOME VIDEO 22453 DELIVER US EROM EVA (AUDECCORRECT)	R	26.98
5			DELIVER US FROM EVA (WIDESCREEN) UNIVERSAL STUDIOS HOME VIDEO 23363 JUNGLE BOOK 2 Animated	R	26.98
6	5	20	JUNGLE BOOK 2 Animated WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 22741 COLD SCHOOL: UNRATED AND OUT OF CONTROL (PAN & SCAN)	G	29.98
7	3		DREAMWORKS HOME ENTERTIAINMENT/UNIVERSAL MUSIC & VIDEO DIST 200625 Will Ferrell DIE ANOTHER DAY (WIDESCREEN) Pierce Brosnan	NR	26.98
8	4		MGM HOME ENTERTAINMENT 86884 Halle Berry NARC (WIDESCREEN) Ray Liotta	PG-13	
9 10	6		PARAMOUNT HOME ENTERTAINMENT 41832 Jason Patric DIE ANOTHER DAY (SPECIAL EDITION) Pierce Brosnan	R PG-13	29.98
			MGM HOME ENTERTAINMENT 1004785 Halle Berry THE RECRUIT AI Pacino		
11 12	8		BUENA VISTA HOME ENTERTAINMENT 29124 Colin Farrell BIKER BOYZ (WIDESCREEN) Laurence Fishburne	PG-13	
13	Ľ		DREAMWORKS HOME ENTERTAINMENT/UNIVERSAL STUDIOS HOME VIDEO 90435 NARC (PAN & SCAN) Ray Liotta	R	29.98
14	9		PARAMOUNT HOME ENTERTAINMENT 56604 Jason Patric ANIMATRIX (WIDESCREEN) Animated	NR	23.38
15	14		WARNER HOME VIDEO 37316 OLD SCHOOL Luke Wilson	R	26.98
16	11		OREAMWORKS HOME ENTERTAINMENT 90561 Will Ferrell BIKER BOYZ (PAN & SCAN) Laurence Fishburne	PG-13	
17	18	129.	DREAMWORKS HOME ENTERTAINMENT/UNIVERSAL MUSIC & VIOED DIST. 90437 STARGATE SG-1:COMPLETE SEASON 3 MGM HOME ENTERTAINMENT 04660 Richard Dean Anderson	NR	14.98
18	34	-	HARRY POTTER AND THE CHAMBER OF SECRETS (WIDESCREEN) WARNER HOME VIDED 23992 Daniel Radcliffe Emma Watson	PG	29.98
19	19		T2 (TERMINATOR 2) THE EXTREME DVD EDITION Arnold Schwarzenegger ARTISAN HOME EXTERTAINMENT 14098 Arnold Arn	R	29.98
20	13	•	ABOUT SCHMIDT Jack Nicholson New Link Home Extransment/New Line Home Video 8319 Kathy Bates	R	27.98
21	20		NATIONAL SECURITY Martin Lawrence COLUMBIA TRISTAR HOME ENTERTAINMENT 607620 Steve Zahn	PG-13	27.98
22	15	2	FRIDA Salma Hayek	R	29.98
23	10	2	BUFFY THE VAMPIRE SLAYER: SEASON 4 Sarah Michelle Gellar	NR	59.98
24		8 2	INCREDIBLE HULK BUENA VISTA HOME ENTERTAINMENT 2005	NR	19.98
25	12	169	THE MATRIX Keanu Reeves Laurence Fishburne	R	24.98
26	16		ONCE UPON A TIME IN AMERICA Bobert De Niro James Woods	R	29.98
27	18	2	THEY Laura Regan BUENA VISTA HOME ENTERTAINMENT MARC BLUCAS	PG-13	29.98
28	22		THE PIANIST (WIDESCREEN) Adrien Brody UNIVERSAL STUDIOS HOME VIDEO LUNIVERSAL MUSIC & VIDEO DIST. 22766	R	26.98
29	28	7	CATCH ME IF YOU CAN (WIDESCREEN) Leonardo DiCaprio DREAMWORKS HOME ENTERTAIN MENT 89592 Tom Hanks	PG-13	29.98
30	38	.8	TREASURE PLANET Animated WALT DISNEY HOME ENTERTAINMENT 28152	PG	29.98
31	24		FAST AND THE FURIOUS (WIDESCREEN) Paul Walker UNIVERSAL STUDIOS HOME VIDEO 22549 Vin Diesel	PG-13	26.98
32	25		STAR TREK: NEMESIS (WIDESCREEN) Patrick Stewart PARAMOUNT HOME ENTERTAINMENT 338994 Jonathan Frakes	PG-13	29.98
33	ns bi	MIRA	HARPY POTTER AND THE CHAMBER OF SECRETS (PAN & SCAN) Daniel Radcliffe WARNER HOME VIGE0 2457	PG	29.98
34	PE-D	TD W	LEGALLY BLONDE Reese Witherspoon	PG-13	26.98
35		+1010 	SEX AND THE CITY: THE COMPLETE FOURTH SEASON Sarah Jessica Parker HB0 HOME VIOED/WARNER HOME VIDED 9208	NR	49.98
36	39	10	FAMILY GUY VOLUME ONE Animated	NR	49.98
37	40		THE INCREDIBLE HULK (ORIGINAL TV PREMIERE) Bill Bixby UNVERSAL STUDIOS HOME VIDEO 22994 Lou Ferrigno	NR	19.98
38	31	4	Animated	NR	49.98
39	37		ATLANTIS: MILO'S RETURN Animated Walt DISNEY HOME ENTERTAINMENT/25998 EAST AND THE ELIPIOUS (DANL & SCAN) Poul Walker	NR	29.98
40	27	3	FAST AND THE FURIOUS (PAN & SCAN) Paul Walker UNIVERSAL STUDIOS HOME VIDEO 20090 Vin Diesel	PG-13	26.98

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JL	JLY 200	12	Billboard® TOP VH	<u>s sal</u>	ES	тм	
THIS WEEK	LAST WEEK	nus in Ber	Sales data compiled by S Nielsen TITLE VideoScan	Principal Performers	YEAR OF RELEASE	RATING	PRICE
	1	10 m	JUNGLE BOOK 2	2 Weeks At Number 1 Animated	2003	G	24.98
2	20		WALT DISNEY HOME ENTERTAINMENTIBUENA VISTA HOME ENTERTAINMENT 22732 INCREDIBLE HULK BUENA VISTA HOME ENTERTAINMENT 23044	Animated	2003	NR	14.98
3	3		BUENA VISIA HUME ENTERHAINMENT 2004 ATLANTIS: MILO'S RETURN WALT DISNY HUME ENTERHAINMENT/BUENA VISTA HOME ENTERTAINMENT 25999	Animated	2003	NR	19.98
1	4		TREASURE PLANET WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 28154	2002	PG	24.98	
5	5	11	HARRY POTTER AND THE CHAMBER OF SECRETS	Daniel Radcliffe Emma Watson	2002	PG	24.98
5	2		ABOUT SCHMIDT NEW LINE HOME ENTERTAINMENT/NEW LINE HOME VIDEO 6317	Jack Nicholson Kathy Bates	2002	R	22.98
7	6	1	CITY OF LOST TOYS PARAMOUNT HOME ENTERTAINMENT 875413	Dora The Explorer	2003	NR	12.98
3	8		BLUE'S CLUES - SHAPES AND COLORS! PARAMOUNT HOME ENTERTAINMENT 875473	Animated	2003	NR	9.98
,	7		THE RECRUIT TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 29418	Al Pacino Colin Farrell	2003	PG-13	24.98
•	11	\$	TWO WEEKS NOTICE WARNER HOME VIDEO 23301	Sandra Bullock Hugh Grant	2002	PG-13	22.98
1	14	12	THE WILD THORNBERRYS MOVIE NICKELODEON VIDED/PARAMOUNT HOME ENTERTAINMENT 339763	Animated	2002	PG	19.98
2	12		ROLIE POLIE OLIE: THE BABY BOT CHASE WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 30063	Animated	2003	NR	19.98
3	16	-20	LILO & STITCH WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 23988	Animated	2002	PG	24.98
4	10	3	THE INCREDIBLE HULK: ORIGINAL TELEVISION PREMIERE UNIVERSAL STUDIOS HOME VIGEO 61387	Animated	1978	NR	14.98
5	13		POWER RANGERS NINJA STORM VOL. 1: PRELUDE TO A ST WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 28906	Animated	2003	NR	14.98
6	18	7	SCOOBY-DOO MEETS THE HARLEM GLOBETROTTERS WARNER FAMILY ENTERTAINMENT/WARNER HOME VIDEO 2150	Scooby-Doo	2003	NR	14.98
7	15	16	DRUMLINE FOXVIDED 2007815	Nick Cannon Zoe Saldana	2002	PG-13	19.98
8	21	10	THE METHOD PILATES: TARGET SPECIFICS CURRENT WELLNESS 840	Not Listed	1999	NR	12.98
9	19	10	PILATES FOR DUMMIES ANCHOR BAY ENTERTAINMENT 10949	Various Artists	2001	NR	9.98
0	20	Wir/	SPY KIDS 2: THE ISLAND OF LOST DREAMS DIMENSION HOME VIDEORIUENA VISTA HOME ENTERTAINMENT 23965	Antonio Banderas Alan Cumming	2002	PG	22. 9 8
1	-	νų.	MIYAZAKI'S SPIRITED AWAY WAIT DISNEY HOME ENTERTAINMENT 29782	Animated	2002	PG	19.98
2	17	19	MEET THE PARENTS UNIVERSAL STUDIOS HOME VIDEO 80832	Ben Stiller Robert De Niro	2000	PG-13	22.98
3	4		MONSTERS, INC. WAIT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 23967	Billy Crystal John Goodman	2001	G	24.98
1		111		Nicole Kidman Ewan McGregor	2001	PG-13	14.98
5	10		ICE AGE FDXVIDE0 2004660	Animated	2002	PG	24.98

RIAA gold cert. for sales of 50,000 units or S1 million in sales at suggested retail. A RIAA platinum cert. for sales of 100.000 units or \$2 million in sales at suggested retail.
IMAA 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 tites. IRMA platinum cert. for sales of 250,000 units and 51 million at suggested retail for nontheatrically released programs, and of at least 50,000 units and \$2 million at suggested retail to rotheatrically released programs.

JULY 12 2003 Billboard TOP DVD RENTALS.

X TT SIHL	LAST WEEK	1.	TITLE Top Vides Tensis a based on transactional deta, provided by the Video Schware Daters Asso, itom more than 12000 adearentil source VIII PARE Princip LABEL/DISTRIBUTING LABEL & NUMBER	
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1	144	ы.	JUST MARRIED Ashton Kutc FOXVIDE0 07226 Brittany Murt	
2	1	10	OLD SCHOOL Luke Wils DREAMWORKS HOME ENTERTAINMENT 90526 Will Fer	
3	2		TEARS OF THE SUN Bruce Wi COLUMBIA TRISTAR HOME ENTERTAINMENT \$751 Monica Bellu	
4	3		DIE ANOTHER DAY Pierce Brosr MGM HOME ENTERTAINMENT 88884 Halle Be	
5	4 THE RECRUIT TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 29124			
6	5		ABOUT SCHMIDT Jack Nichols NEW LINE HOME ENTERTAINMENT/NEW LINE HOME VIDEO 5319 Kathy Ba	
7	6	1	BIKER BOYZ Laurence Fishbur DREAMWORKS HOME ENTERTAINMENT/UNIVERSAL STUDIOS HOME VIDEO 30437	rne PG-13
. 8	7	4	NATIONAL SECURITY Martin Lawrer Columbia tristar home entertainment 607820 Steve Za	
9	18	ŧ۲.	NARC Jason Pat Paramount home entertainment 41832 Ray Lio	
10	8	72.	CATCH ME IF YOU CAN Leonardo DiCap DREAMWORKS HOME ENTERTAINMENT 89582 Tom Har	nks PG-13

Bilboard TOP VHS RENTALS

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1	1		OLD SCHOOL Luke Wil DREAMWORKS HOME ENTERTAINMENT 90626 Will Fer	
3	2		TEARS OF THE SUN Bruce W COLUMBIA TRISTAR HOME ENTERTAINMENT 9749 Monica Bellu	
4	5		THE RECRUIT AI Pac TOUCHSTONE HOME VIDEO/BUENA VISTA HOME EN TERTAINMENT 29124 Colin Far Colin Far	ino rell PG-13
5	3		DIE ANOTHER DAY Pierce Bros MGM HOME ENTERTAINMENT 04785 Halle Be	nan PG-13
6	4	E	ABOUT SCHMIDT Jack Nichol New Line Home Video 6317 Kathy Ba	
7	6		NATIONAL SECURITY Martin Lawre Columbia TRISTAR HOME ENTERTAINMENT 608820 Steve Zi	
8	8		CATCH ME IF YOU CAN Leonardo DiCa DREAMWORKS HOME ENTERTAINMENT 89982 Tom Ha	
9	7		BIKER BOYZ Laurence Fishbu DREAMWORKS HOME ENTERTAINMENTIUNIVERSAL STUDIOS HOME VIDEO 90437	rne PG-13
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Analog's Decline Claims Another Victim

In a stark illustration of the near-total migration from tape- to hard-disk-based recording, EMTEC Multimedia—the Valencia, Calif.-based subsidiary of Ludwigshafen, Germany-based EMTEC International Holdings is going out of business. With



usiness. With EMTEC's demise, Quantegy remains the sole provider of professional analog tape products. In January, another EMTEC

International Holdings subsidiary, EMTEC Magnetics (EMTEC Multimedia's supplier), filed for bankruptcy protection. EMTEC Magnetics was declared insolvent in March. A number of companies are vying to

purchase EMTEC Magnetics, with

the result expected to be announced early this month.

EMTEC Magnetics' insolvency had no immediate impact on the separate U.S. subsidiary. "Especially over the last six weeks, our difficulty has been that we've gotten no product," EMTEC Multimedia president **Joe Ryan** says. "A subsidiary without product to sell [will] fail. At that time, I started a massive downsizing campaign, cutting all the employees except a few to sell off inventory. We're pretty much out of product. We have a little bit to sell off, and then we're done."

Among the employees affected are VP of sales **Jean Tardibuono** and marketing manager **Natalie Stocker**. "We're down to probably 16 employees now, and in another 30 days, we'll probably be at five," Ryan says.

A skeleton crew will remain

through September, by Ryan's estimate, to collect all remaining receivables. "A lot of customers think they can get away with not paying," Ryan says, "but we'll be here as long as it takes to collect all the remaining cash. Inventory is just about gone."

The dramatic decline of tape as a recording medium was significant in EMTEC Multimedia's demise, Ryan says, but, surprisingly, audio recording tape was not the primary culprit.

"We had pretty good sales of audio studio products," Ryan states. "Some other things declined, like video pancake, the bulk tape used in the manufacture of VHS cassettes. That market is declining, but that wasn't even the biggest problem.

"The biggest problem was the price decline, which was below cost. It really hurt us a lot, and we lost a lot of money in that market. We stepped out of that market at the end of last year, because we had to shut down the equipment. We couldn't afford to



run them anymore."

While Quantegy is poised to benefit from the cessation of manufacturing at EMTEC, the scarcity of open-reel analog recording tape—not to mention analog tape recorders and parts—is a sobering thought for those partial to the format, which has been in decline for 10 years. The sonic characteristics of tape, many audio profes-

sionals agree, are more pleasing than even the highest-resolution digital format. And as a known entity, analog is considered a stable and safe, if finite, archiving format. "I still believe

there is going to be a demand for analog for a long time," Ryan says. "Even some of the younger guys say the analog sound is nice. And for archiving, I wouldn't do anything but analog."

Virginia Studio Aims To Attract Music Lovers

BY DAN DALEY

CHARLOTTESVILLE, Va.—Virginia may be for lovers, but Kevin McNoldy and his three partners are betting that the state is a good place for music as well. It's a \$5 million bet that brings a four-room tracking, post-production, 5.1 mixing and mastering facility to Charlottesville, a bucolic outpost of affluence in the state's horse country.

McNoldy, an engineer/producer who moved here after stints in Nashville and Los Angeles, along with partners Amy and Dave Spence (who manage the business side of the studio) and engineer Matt Jagger, are betting their success on a number of factors. Those factors include the music industry evolving away from its traditional power centers into a more diffuse geographical hierarchy and the need for a high-tech facility that can complement the personal studios of the many independent artists drawn to a town that many have dubbed the "Woodstock of the South.'

It doesn't hurt that the Charlottesville area is home to a growing number of established acts, too, including the Dave Matthews Band, which has a studio in Charlottesville; and Cracker, which has its own studio in Richmond. Bruce Hornsby and Mary Chapin Carpenter also live in the region.

Crystalphonic Studios, which was designed by London-based studio designer Roger D'Arcy, can track in its largest studio, which is fitted with a 64input SSL G-Plus console.

Preproduction, programming and postproduction work can be done in a MIDI-based suite. A dedicated control room handles 5.1 mixes, featuring ATC speakers, and an upstairs mastering suite rounds out the 5,500-square-foot facility. A 96-channel Pro Tools HD system is in a central machine room, feeding the entire facility.

"We wanted a studio that brought a sense of worldliness, that conveyed the idea that this is a studio that artists from outside the area would be comfortable in from a technology and design perspective, too, and who also would want to be in a very quiet yet hip area like Charlottesville," McNoldy explains.

McNoldy deliberately chose a mix of contemporary and vintage gear. But the facility's business plan was as much a priority as its technology. The partnership is primarily self-funded,



McNoldy points out, and the console was purchased through online preowned equipment Web site DigiBid.

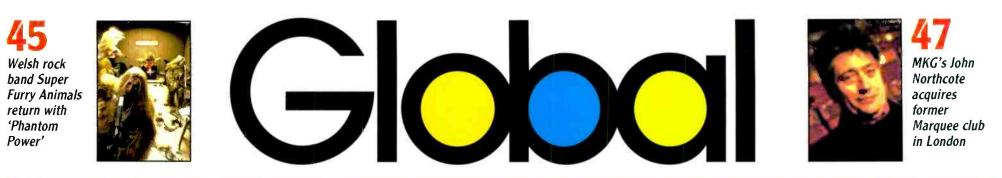
"It's a high initial investment," McNoldy concedes, "but because we have kept ongoing overhead costs low, we think the plan is sound. People right now are very concerned about the state of the music business. But the time to invest is when things are down."

JULY 12 Billboard " PRODUCTION CREDITS

BILLBOARD'S NO. 1 SINGLES (JULY 5, 2003)

CATEGORY	HOT 100	R&B	COUNTRY	MODERN ROCK	MAINSTREAM ROCK
TITLE Artist/ Producer (Label)	THIS IS THE NIGHT Clay Aiken/ S Mac (RCA)	SO GONE Monica/ M. Elliott, Spike & Jamahl (J/RMG)	BEER FOR MY HORSES Toby Keith Duet With Willie Nelson/ J. Stroud. T. Keith (DreamWorks)	SEND THE PAIN BELOW Chevelle/ GGGarth (Epic)	LIKE A STONE Audioslave/ R. Rubin (Interscope/Epic)
RECORDING STUDIO(S) (Location) Engineer(s)	WESTLAKE AUDIO (Los Angeles) Chris Laws	HIT FACTORY CRITERIA (Miami) Demacio Castellon	HIT FACTORY CRITERIA {Miami, FL) O'HENRY (Burbank, CA) Julian King	WAREHOUSE (Vancouver, British Columbia) Michael "Elvis" Baskette	CELLO (Los Angeles, CA) David Schiffman
CONSOLEIS/ DAW(S)	SSL 9000 J	Neve 8078	SSL 9000 J	Neve (Air)	Neve 8078
RECORDER(S)	Pro Tools HD	Pro Tools	Sony 3348 HR, Pro Tools	Sony 3348, Pro Tools	ATR 124, Vintage API
RECORDING MEDIUM	Pro Tools HD	Pro Tools	Quantegy 467, Pro Tools	Quantegy 467. Pro Tools	EMTEC 900
MIX DOWN STUDIO(S) (Lucation) Engineer(s)	MIX THIS (Los Angeles) Bob Clearmountain	HIT FACTORY CRITERIA (Miami) Scott Kieklak	LOUD (Nashville, TN) Julian King	SOUNDTRACK (New York) Andy Wallace	CELLO (Los Angeles, CA) Rich Costey
CONSOLEIS//DAWISI	SSL 4000 G+	SSL 9000 J	Sony Oxford OXF-R3	SSL 9000 J	SSL 9000 J
RECORDERIS)	Sony 3348 HR	Studer A820, Pro Tools	Pro Tools	Sony 3348	ATR 1/2", Pro Tools
MIX DOWN MEDIUM	Quantegy 467	Quantegy 499, Pro Tools	Pro Tools	EMTEC SM 900	Quantegy GP9
MASTERING (Lucation) Engineer	HIT FACTORY (New York) Joe Yannece	STERLING SOUND (New York) Chris Gehringer	MASTERMIX (Nashville, TN) Hank Williams	MASTERDISK (New York) Howie Weinberg	SONY (New York) Vlado Meller
CD/CASSETTE MANUFACTURER	BMG	BMG	UMVD	SONY	SONY

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UNITED KINGDOM / EUROPE / ASIA / JAPAN / AUSTRALIA / AFRICA / CANADA



Live Biz Thrives In Spain

SGAE Report Shows Revenue Up 23% From 2001

BY HOWELL LLEWELLYN

4

MADRID—The Spanish recorded music market may be struggling, but the live music scene here is booming.

According to the fifth annual report on Spain's arts, music and audiovisual sectors from Spanish authors and publishers society SGAE, 26 million people attended non-classical music concerts here during 2002. That was a rise of 14.6% from 2001, when the figure was 22.7 million.

Revenue from concerts was up 23% to 105 million euros (\$121.8 million), compared with 84.9 million (\$98.5 million) in 2001. SGAE says the results were achieved without an increase in the actual number of shows played in

Spain, which was 72,500-the same

as in 2001.

The live figures contrast with the gloomy picture painted by record labels earlier this year, (*Billboard*, March 8). Then, AFYVE, the local International Federation of the Phonographic Industry affiliate, reported that Spain's music market had fallen 16% in value during 2002 to 526.9 million euros (\$567.2 million); 60.2 millior units were shipped, (Continued on page 46)

Staff Buy Frencl Indie Wagram

BY JAMES MARTIN

PARIS—France's leading independent distributor, Wagram Music, has been bought by a group of the company's management and employees for an undisclosed sum.

The deal, which insiders say took nine months to seal, was concluded in March but has only just been made pub-

lic. As a distributor, Wagram Music claims a domestic market share of 3.5%. Before the buyout, 89% of the company belonged to a group of venture capitalists under the name Wagram Equity Partners, with the remaining 11% held by three members of the company's management. A majority stake of

51% is now owned by the same managers—CEO Stephan Bourdoiseau, GM Francis Jullien and CFO Martin de Chambost—and 20 of Wagram Music's 100 employees, supported by a bank loan. The remaining 49% is held by Dutch financial company Chris van Leeuwen BV, an investor found by Bourdoiseau. These parts form new company Wagram Holding. Bourdoiseau remains CEO of Wagram Music and becomes president of Wagram Holding. He explains that the new deal means "we can do what we want now, as long as we're good at what we do. I'm convinced that the idea of employees being financially involved in the success of our artists and catalog is a sound one.

"We're not into selling millions of

records," Bourdoiseau adds. "We prefer artists who start small and become big, like Vincent Delerm and Carla Bruni [released through Tot ou Tard/Warner and Naïve, respectively]. And this type of collective structure is interesting in a world where so many employees feel they're just another number on a list."

Bourdoiseau says 70%-75% of Wagram's sales are in France.

Founded in 1998, Wagram Music had revenue of 56 million euros (\$64 million) in 2002. The company expects sales for the first six months of 2003 to be 28 million euros (\$32 million). In addition to its own Wagram Music imprint, the company's main distributed labels include Pschent, Catalogue and Tricatel.

File Sharing Still On The Rise In Japan

BY STEVE McCLURE

TOKYO—The number of Internet users in Japan using file-sharing software rose by nearly 31% last year, according to newly published reports.

File sharing is becoming steadily more popular in Japan—the world's second-largest market for recorded music—as Internet use increases, along with the number of broadband connections.

But despite that rise, the percentage of Internet users in Japan that are file sharing remains well below other developed markets.

A nationwide online survey by computer software manufacturers'

trade group the Assn. of Copyright for Computer Software (ACCS) estimates that in January 2003, there were some 986,000 current users of filesharing software in Japan. In January 2002, the figure was 684,000.

The ACCS says that new figure represents 3.4% of all Internet users in Japan.

London-based analyst Mark Mulligan at Jupiter Research says that the comparable rates for the U.S. and Europe are 12% and 20%, respectively.

Mulligan suggests that one reason for the relatively low use of file sharing in Japan is that there are still only a few Japanese-language file-sharing servic-*(Continued on page 47)*

Billboard HITS OF THE WORLD.

JAPAN		UNITED KINGDOM				GERMANY			FRANCE			
(DEMPA PUBLICATIONS INC.) 07/02/03		AST WEEK	(DFFICIAL UK CHARTS CO.) 06/30/03	THIS WEEK	AST WEEK	(MEDIA CONTROL) 07/02/03	THIS WEEK	AST WEEK	(\$NEP//F0P/TITE-LIVE) 07/01/03			
SINGLES			SINGLES			SINGLES			SINGLES			
		1		1	3		1	1				
MORROW DRAGON ASH VICTOR	2	2	FAST FOOD SONG FAST FOOD ROCKERS BETTER THE DEVIL	2	1	ICH KENNE NICHTS/I'VE NEVER SEEN RZA FEATURING XAVIER NAIDOO VIRGIN	2	2	LIVE IS LIFE HERMES HOUSE BAND & DJOTZI ULM			
	3	NEW		3	2		3	3				
SEPPUN MIKA NAKASHIMA SONY MUSIC ASSOCIATED RECORDS	4	3	IGNITION R. KELLY JIVE	4	8	GET BUSY SEAN PAUL ATLANTIC	4	4	WE WILL ROCK YOU			
	5	5	NO LETTING GO WAYNE WONDER VPIATLANTIC	5	7	BRING ME TO LIFE EVANESCENCE FEATURING PAUL MCCOY WIND-UP	5	6	HEY SEXY LADY SHAGGY FEATURING BRIAN & TONY GOLO MCA			
KI KOSHI INABA VERMILLION RECORDS	6	4	LOST WITHOUT YOU DELTA GOODREM EPIC	6	5	ANYPLACE, ANYTIME, ANYWHERE NENA & KYM WILDE WARNER BROS.	6	7	FAN PASCALOBISPO EPIC			
SAKURA (DOKUSYO) NAOTARO MORIYAMA UNIVERSAL	7	8	I KNOW WHAT YOU WANT BUSTA RHYMES FEATURING MARIAH CAREY J	7	13	MR. VAIN RECALL CULTURE BEAT EAST WEST	7	9	SWEET SOCA MUSIC SUGAR DADOY SONY MUSIC MEDIA			
VENUS FLAME PONY CANYON	8	9	FLY ON THE WINGS OF LOVE	8	6		8	5	LAISSONS ENTRER LE SOLEIL A LA RECHERCHE DE LA NOUVELLE STAR BMG			
	9	NEW	ST. ANGER METALLICA VERTIGO	9	4	RIGHT NOW	9	8	MA LIBERTE DE PENSER			
	10	7	ROCK WIT U (AWWW BABY) ASHANTI MUROER INC/MERCURY	10	NEW	CALLING YOU JULIETTE SCHOPPMANN ARIOLA	10	11	LE MUR DU SON WILLY DENZEY SMALL			
HOT MOVER SINGLES			HOT MOVER SINGLES			HOT MOVER SINGLES			HOT MOVER SINGLES			
	12	NEW		15	NEW	ST. ANGER	11	NEW	LAISSE PARLER LES GENS JOCELYNE LABYLLE & JACOB DESVARIEUX UP MUSIC			
PRESENT 3BLAB VICTOR	13	NEW	CRAZIER GARY NUMAN VS. BICO JAGGEO HALO	17	25		13	16	DJ DIAM'S HOSTILE/VIRGIN			
	16	NEW	THE NIGHT	18	24	FOREVER AND FOR ALWAYS	23	27	THE MAGIC KEY			
GOOD MORNING! NORIYUKI MAKIHARA WARNER MUSIC JAPAN	17	NEW	FOREVER MORE MOLOKO ECHO	19	33		26	45	GET BUSY SEAN PAUL ATLANTIC			
UTATAUTA PICHONKUN UNIVERSAL	19	NEW	OVERRATED SIDBHAN DONAGHY LONDON	30	39	THE POWER OF BHANGRA	27	30	SCANDALOUS MIS-TEEQ EAST WEST			
ALBUMS			ALBUMS			ALBUMS			ALBUMS			
SMAP SMAP 016/MIJ VICTOR	1	NEW	BEYONCÉ DANGEROUSLY IN LOVE COLUMBIA	1	1	METALLICA ST. ANGER VERTIGO	1	1	JEAN-JACQUES GOLDMAN			
	2	1		2	3		2	3	FLORENT PAGNY AILLEURS LANO MERCURY			
CHEMISTRY BETWEEN THE LINES DEFSTAR	3	3	STEREOPHONICS YOU GOTTA GO THERE TO COME BACK V2	3	NEW	MODERN TALKING THE FINAL ALBUM HANSA	3	4	EVANESCENCE FALLEN EPIC			
175R SONGS TOSHIBA/EMI	4	NEW		4	4	NENA 20 JAHRE-NENA FEAT, NENA WARNER STRATEGIC MARKETING	4	15	NORAH JONES COME AWAY WITH ME BLUE NOTE			
NAOTARO MORIYAMA	5	4	S CLUB 7	5	2	DANIEL KUBLBOCK	5	2	RADIOHEAD HAIL TO THE THIEF PARLOPHONE			
SOWELU GEOFU DEFSTAR	6	6		6	5		6	8	KYO LECHEMIN JIVE			
	7	11	50 CENT GET RICH OR DIE TRYIN' INTERSCOPE	7	10		7	6	SNIPER GRAVE DANS LA ROCHE EAST WEST			
MICHELLE BRANCH HOTEL PAPER WARNER MUSIC JAPAN	8	2	RADIOHEAD HAIL TO THE THIEF PARLOPHONE	8	8		8	9	SIMPLY RED HOME UNIVERSAL			
SKOOP ON SOMEBODY SINGLES 2002 SONY MUSIC	9	7	JUSTIN TIMBERLAKE	Э	7	SEEED	9	7				
	10	5		10	6		10	5	A LA RECHERCHE DE LA NOUVELLE STAR LES TERS TUBES BMG			
	SINGLES KATTE NI SINDBADS SUTHERN ALL STARS VICTOR MORROW DRAGIN ASH VICTOR KOKORONI YUME O KIMIINIWA AI O KINKI KIOS JOHNNYS ENTERTAINMENT SEPPUN MIKA NAKASHIMA SONY MUSIC ASSOCIATED RECORDS LUNA/OASIS GACT NIPPON CROWN KI KI KOSHI INABA VERMILLION RECORDS SAKURA (DOKUSYO) NAOTARO MORIYAMA LUNIVERSAL VENUS HOT MOVER SINGLES I NEED YOU IN MY LIFE AIKO KATSUMATA RAC JAPAN LITD. PRESENT BIALB VICTOR MATAUNAINAA INA LINIVERSAL GOOD MORNING! MADTARO MUSIC JAPAN BREEZIN TOGETHER EXILE RHYTHM ZONE MOTORO MINI YUTOR MATSUMATA RAC JAPAN LITD. PRESENT BIALB VICTOR MATSUMATA RAC JAPAN LITD. PRESENT BIALB VICTOR MATSUNATICA RECLAPAN LITD. PRESENT BIALB VICTOR MATSUNATICA RECLAPAN LITD. PRESENT BIALB VICTOR MASAYOSHI YAMAZAKI ATELIER UNIVERSAL CHEMISTRY BIANG ISMIL VICTOR MASAYOSHI YAMAZAKI ATELIER UNIVERSAL CHEMISTRY BIANG TOSHIBAZEMI NAOTARO MORIYAMA IKUTSUMONO KAWAO KOETE UMARETA KOTOBATAC UNIVERSAL SOWELU ROFU DETSTAR EVANESCENCE FALLEN EPIC MICHELLE BRANCH HITEL PRETE WABREE MUSIC JAPAN SKOOP ON SOMEBODY SINGLESZOZ SONY MUSIC BEYONCÉ	IDEMPA PUBLICATIONS INC.) 07/02/03 Image: Constraint of the second sec	IDEMPA PUBLICATIONS INCJ 07/02/03 P P SINGLES I 1 KATTE NI SINDBADS SUUTHERN ALL STARS VICTOR 2 MORROW DRAGON ASH VICTOR 2 KOKCRONI YUME O KIMIINIWA AI O 3 KINKI KIOS JOHNAY SENTERTAIMENT 3 SEPPUN MIKA NAKASHIMA SONY MUSIC ASSOCIATED RECORDS 4 LUNA/OASIS GACKT NIPPON CROWN 6 KI 6 KOSHI INABA VERMILLION RECORDS 5 SAKURA (DOKUSYO) 7 NAOTARO MORIVAMA UNIVERSAL 8 YENUS 8 FLAME PONY CANYON 9 JOINT 9 REEED TO GETHER 10 JOINT 7 RESEINT TOGETHER 10 PRESEENT 13 JABA VICTOR 14 NATSUNANDANA 16 NEW 7 REED YOU IN MY LIFE 12 AIKO KATSUMATA R&C JAPAN 13 PRESENT 13 JBLAB VICTOR 1 NATSUNANDANA 16 NEW 17 NEW 2 MATSUNANDANA 16 NEW 2 SMAP OISONID VICTOR 1 MASAYOND KAWANG KOETE UMARETA KOTOBATAC UNIVERS	IDEMPA PUBLICATIONS INC.107/02/03 Image: Strate of the state of th	DEMMA PUBLICATION SINCLOTADO3 Page S (DFFICIAL UK CHARTS CGL DRADB3 Page SINGLES SINGLES SINGLES S KATTE, NI SINDBADDS 1 1 BRINS VICTOR 1 DORROW 2 2 FAST FOOD SONG 2 DRADIN RM, VICTOR 2 2 FAST FOOD SONG 2 DRADIN RM, VICTOR 3 NEW WELJUST BE DREAMIN' 3 DRADIN RM, VICTOR 4 3 INTERNATION CONCERNS UNIT IN DEVIL 4 MARANSHIMA SOW WUSIC ASSOCIATED RECORDS 4 3 INTERNATION CONCERNS UNIT IN DEVIL 4 VENUE VICTOR 4 3 INTERNATION CONCERNS UNIT IN DEVIL 4 SACURA (DOKUSYO) 5 5 NO NO NATION CONCERNS UNIT IN DEVIL 6 ANDRA WORDRAMA UNIVERSAL 7 8 BUSTA INTYRES REALINATION CONCERNS UNIT IN DEVIL 6 JOINT RATING CONCUSSON 7 8 BUSTA INTYRES REALINATION CONCERNS UNIT IN DEVIL 6 JOINT RATING WORDRAMA UNIVERSAL 7 8 BUSTA INTYRES REALINATION CONCERNS UNIT IN DEVIL 6 JOINT RUE VANNER MUSIC JAPAN 9 NEW 9 NEW 9 NEW PENSEL ON OUL NAY LIFE 10	DEMMA PUBLICATIONS INCLORADOS P2 P3 COMPACIAL LIK CHARTS COLORADOS P3 SINCLES SINCLES SINCLES SINCLES IIII IIIIIIIIIIIIIIIIIIIIIIIIIIIIIIIIIIII	Instruct And Public Langes Image Product Set Control Image Product Set Control Image Product Set Control Image Product Set Control Struct Ext Struct Ext Struct Set Control 1 1 Struct Set Control 1 3 Machine ALL State Set Control 1 1 1 Struct Set Control 1 3 Machine ALL State Set Control 1 1 1 Struct Set Control 1 3 Machine ALL State Set Control 1 1 1 Struct Set Control 2 1 Machine ALL State Set Control 1 1 1 Struct Set Control 2 1 3 Machine ALL State Set Control 1 1 1 Struct Set Control 2 1 3 Machine ALL State Set Control 3 NEW VE JUST Ext De DeEAMIN' 3 2 FUNCH Machine ALL State Set Control 4 3 Instruct Set Control 4 3 Instruct Set Control 4 3 Machine ALL State Set Control 5 5 Note Set Control 5 7 Rein Machine ALL State Set Control 7 1 Rein Machine ALL State Set Control 7 1 Rein Machine ALL State Set Control 7 1 Rein Machine ALL	Descar Analitications inclusions Page Pagee Page Page	Defense Arealizations ALL Database Page Page			

	CANADA			SPAIN			AUSTRALIA			ITALY
LAST WEEK	(SDUNDSCAN) 07/12/03	ALE WEEK	LAST WEEK	(APY/E) 07/02/03	THUS WEEK	LAST WEEK	(ARIA) 06/30/03	IHIS WEEK	LAST WEEK	(FIMI) 06/30/03
	SINGLES			SINGLES	10.00		SINGLES			SINGLES
1 1	BRIDGE OVER TROUBLED WATER/THIS IS THE NIGHT CLAY AIKEN RCA/BMG	1	1			2	INNOCENT EYES DELTA GODDREM EPIC		11	BRING ME TO LIFE EVANESCENCE FEATURING PAUL MCCDY SDNY
2 2		2	3		2	1	BRING ME TO LIFE	2	1	UN' EMOZIONE PER SEMPRE ERDS RAMAZZOTTI ARIOLA
3 3	BRING ME TO LIFE	3	7	PUEDES CONTAR CONMIGO	3	3	I KNOW WHAT YOU WANT	3	4	MA DAI CARDILLD A. SUGAR
4 NEW	EVANESCENCE FEATURING PAUL MCCDY EPIC/SONY ROCK WIT U (AWWW BABY) ASHANTI MURDER INC/DEF JAM/UNIVERSAL	4	NEW	LA OREJA DE VAN GOGH SDNY ST. ANGER	4	4	BUSTA RHYMES FEATURING MARIAH CAREY ARISTA	4	3	GOCCE DI MEMORIA
5 5	ASHANTI MURDER INC./DEF JAM/UNIVERSAL	5	2		5	10	JEWEL EASTWEST	5	2	
	CHRISTINA AGUILERA RCA/BMG			DINIO VALE MUSIC			CANDICE ALLEY UNIVERSAL		7	SEAN PAUL ATLANTIC CHIHUAHUA
6 4	IN DA CLUB 50 CENT G-UNIT/SHADY/AFTERMATH/INTERSCOPE	•	6	AMIGA SOLEDAD MIGUEL NANDEZ VALE MUSIC	6	8		6		DJ BOBO RCA
7 6	THERE THERE RADIOHEAD PARLOPHONE/EMI	7	5	EVERYWAY THAT I CAN SERTAB ERENER COLUMBIA	7	7	FIGHTER CHRISTINA AGUILERA RCA	7	5	LIGHT MY FIRE WILL YOUNG RCA
8 NEW	I'M GLAD	8	4		8	6	IN DA CLUB 50 CENT INTERSCOPE	8	8	LA CANZONE DEL CAPITANO DJ FRANCESCO 00 IT YDURSELF
9 7	WHAT THE WORLD NEEDS NOW	9	12	LA NINA MALA RODRIGUEZ UNIVERSAL	9	12		9	9	I KNOW WHAT YOU WANT BUSTA RHYMES FEATURING MARIAH CAREY BMG RICORDI
10 10	IF YOU'RE NOT THE ONE DANIE BEDINGFIELD POLYDOR/ISLANO/UNIVERSAL	10	8	BACKSTAGE	1C	NEW	I'M GLAD JENNIFERLOPEZ EPIC	10	10	
the second	HOT MOVER SINGLES			HOT MOVER SINGLES			HOT MOVER SINGLES			HOT MOVER SINGLES
17 NEW	FOREVER AND FOR ALWAYS	12	NEW	SHAKE YOUR HEAD	12	15	MUNDIAN TO BACH KE (BEWARE OF THE BOYS)	12	25	
	SHANIA TWAIN MERCURY/UNIVERSAL			CC CATCH VALE MUSIC			PANJABI MC MINISTRY OF SOUNO	13	18	
26 RE		15	NEW		17	32	DAVID CAMPBELL COLUMBIA			SKIN EMI
28 RE	MOBSCENE MARILYN MANSON NOTHING/INTERSCOPE/UNIVERSAL	18	NEW	TRAMPA DE CRISTAL NIKA VALE MUSIC	18	23	UNWELL MATCHBOX TWENTY EAST WEST	16	26	MAKE LUV RODM 5 FEATURING OLIVER CHEATHAM NOISETRAXX
		19	NEW	ES POR TI ELENA GADEL VALE MUSIC	25	NEW	FAINT LINKIN PARK WARNER BROS.	17	23	DEDICATO A TE LE VIBRAZIONI RICORDI
		20	NEW	I'M GLAD JENNIFER LOPEZ EPIC	31	43	WHY NOT HILARY OUFF FESTIVAL	20	41	SHPALMAN ELIO E LE STORIE TESE ASPIRINE/BMG
	ALBUMS			ALBUMS			ALBUMS			ALBUMS
1 NEW	BEYONCÉ	1	1	VARIOUS ARTISTS	1	2	DELTA GOODREM	1	1	
2 1	DANGEROUSLY IN LOVE MUSIC WORLD/CDLUMBIA/SONY	2	2	CARIBE 2003 VALE MUSIC LA OREJA DE VAN GOGH LO QUE CONTE MIENTRAS EPIC/SONY	2	1		2	3	MARISA MONTE
3 3	ST. ANGER ELEKTRA/WARNER	3	4	LO QUE CONTE MIENTRAS EPIC/SONY	3	NEW	ST ANGER VERTIGO BEYONCÉ	3	5	TRIBALISTAS (W/CARLINHOS BROWN/ARNALDO) EMI
A DOWNING		A	5	LA CHIQUI BIG BAND VALE MUSIC HOMBRES G.	4	4	DANGEROUSLY IN LOVE COLUMBIA	4	6	
4 NEW			3	PELIGROSAMENTE JUNTOS DRO	5			5	2	SONO IO-LUOMO DELLA STORIA ACCANTO COLUMBIA METALLICA
D NEW	LIVE COLUMBIA/SONY	Э		METALLICA ST.ANGER VERTIGO		6	FALLEN EPIC			ST. ANGER VERTIGO
6 2	RADIOHEAD HAIL TO THE THIEF EMIT	6	6	BETH OTRA REALIDAD VALE MUSIC	6	5	JACK JOHNSON	•	4	RADIOHEAD HAIL TO THE THIEF PARLOPHONE
7 6	NORAH JONES COME AWAY WITH ME BLUE NOTE/EMI	7	7	EL CANTO DEL LOCO ESTADOS DE ANIMO BMG/ARIOLA	7	3	RADIOHEAD HAIL TO THE THIEF PARLOPHONE	1	9	SIMPLY RED
8 7	50 CENT Get Rich or die Tryin Shady/Aftermath/Interscope/Universal	8	10	BEBO & CIGALA LAGRIMAS NEGRAS BMG/ARIOLA	8	7	DIXIE CHICKS	8	8	EVANESCENCE FALLEN SONY
9 5	EVANESCENCE FALLEN WIND-UP/EPIC/SONY	9	21	VARIOUS ARTISTS DISCO ALEGRIA 2003 TEMPO	9	8	LIVE BIRDS OF PRAY UNIVERSAL	9	7	
10 RE	AVRIL LAVIGNE LET GO NETTWERK/ARISTA/BMG	10	9		10	NEW	JEWEL 0304 EAST WEST	10	12	GIORGIA GREATEST HITS (LE COSE NON VANND MAI) DISCHI DI CIOCCOLATA
	Would is experied at Rillboard/Lender									NEW = New Entry RE = Re-Entry

Hits of the World is compiled at Billboard/London.

NEW = New Entry RE = Re-Entry



Repertoire owner: B	BMG, E: E	MI, I: In	depend	lent, S:	Sony, U	: Univer	sal, W:	Warner		
ARTIST	USA	JPN	UK	GER	FRA	CAN	SPN	AUS	ITA	NTH
BEYONCÉ Dangerously in Love (S)	1	10	1			1		3		6
MICHELLE BRANCH Hotel Paper (W)	2	8	1			4				
EVANESCENCE Fallen (S)	8	7	2	8	3	9		5	8	
50 CENT Get Rich or Die Tryin'	6		7			8			-3	
NORAH JONES Come Away With Me (E)	9				4	7		4		9
ANNIE LENNOX Bare (B)	10		10	10	8.				9	
METALLICA St. Anger (W/S/U)	5		-	1		2	5	2	5	3
RADIOHEAD Hail to the Thief (E)			8		5	6		7	6	
EROS RAMAZZOTTI 9(B)			~	2			10	3	1	8

Animals' Power

Maverick Welsh rockers Super Furry Animals are releasing their sixth album, "Phantom Power," simultaneously with a DVD on July 21 via Epic Records in the U.K. Mixing country-tinged progressive rock with shimmering melodic power pop and electronica, Super Furry Animals have created a mellifluous and engaging album that is rife with references to war and loss of life. " 'Phantom Power' sounds like a sinister power source that controls the world from bevond people's comprehension. A lot of the things that go on today seem completely illogical, and we watch the world go by with disbelief," says frontman Gruff Rhys. Released in 5.1 stereo surround sound. "Phantom Power" will be preceded by the single "Golden Retriever" July 7. Prior to a summer festival tour, the group will headline a special gig in Bethesda in North Wales as part of a year-long festival to commemorate the centenary of the end of the Great Bethesda Quarry strike 1900-1903.

CHRISTOPHER BARRETT

BRIGHT FUTURE: Having exhaustively trawled the U.K. club circuit for three years before getting signed, rock

quartet the Darkness is finally set to release its highly anticipated debut album. "Permission to Land" comes out July 7 on Must Destroy Music/ Atlantic Records. The album showcases the band's pomp-rock aesthetic, with the soaring

falsetto of frontman Justin Hawkins and the heaving guitar of younger brother Dan. The Darkness has a penchant for hypegenerating showmanship and will demonstrate this at a string of summer festivals in the U.K. The band will support Robbie Williams at his three sold-out performances Aug. 1-3 at Knebworth Park. An audience of 325,000 is expected for that three-day run. "For many moons, we have been bracing ourselves for a shift in the public's perception of the Darkness from underdogs to world-beaters," CHRISTOPHER BARRETT Hawkins says.

EVORA ELECTRONICA: Some of the finest recordings of world music come from Cesaria Evora, the "barefoot diva" from Cape Verde. Those songs have been reworked by some of electronic music's biggest talents on "Club Sodade: Cesaria Evora By ... (Lusafrica/BMG France), which was overseen by French electronic maestro Gilbert Cohen. Other remixers include Carl Craig, Senor Coconut, Pepe Bradock and François K. The album was made with Evora's full backing, according to manager José Da Silva. "She's not a fan of electronic music, but she knew this album.



Global

was a way to broaden her fan base. Da Silva says. Cohen sought "people who knew her work and could translate her vibe into something more electronic, while keeping its soul. "Club Sodade" is released by BMG France this month. JAMES MARTIN

FOR THE GIRLS: Kwaito and hip-hop in South Africa are dominated by male artists. so the release of Twasa's "Kwaito Soul" (CCP/EMI) is a welcome breath of fresh air. Twasa is a hugely popular female musical personality in South Africa as a DJ on Lesedi FM radio, a presenter of "Jam Alley" (SABC 1's longstanding enter-



tainment show) and a regular DJ on the club scene. "Kwaito Soul" was coproduced by Twasa, who is responsible for much of the songwriting-blending kwaito, hip-hop and township pop with politically aware lyrics. Twasa says, "There are so few young politicians speaking out on issues, musicians and DJs need to raise the conscience of the youth." DIANE COETZER

BELGRADE OLD STARS: Vlada Divlian burst onto the Belgrade music scene in the late '70s with new-wave band Idoli. That band presented him with a springboard to a highly successful career in the former Yugoslavia. In the early '90s, he moved to Australia, where he worked on film soundtracks and formed the Aparatchiks with Macedonian musician Kiril Dzajkovski. After he returned to Belgrade, Divljan formed the Old Stars **Band** On "Die Tonzentrale " on the B92 label, he is joined by classical pianist Sasa Sandorov, multimedia artist Paul Weihs, percussionist Boris Bunjac and saxophonist Dusan Petrovic. The group artfully amalgamates electronic and acoustic sounds with nostalgia for 1960s East Euro-PETAR JANJATOVIC pean jazz.

BILLBOARD JULY 12, 2003

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VARIOUS ARTISTS

SAMSON & GERT

ARGENTINA

(CAPIF) 06/09/03

ALBUMS

ERREWAY

NEW

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9 10

10 4 BANDANA VIVIR INTENTANDO BMG

FITO PAEZ NATURALEZA SANGRE OBN

RICKY MARTIN

MANÁ PEVOLUCION DE AMOR WEA LATINA

ALEX UBAGO

NORAH JONES

PINON FIJO POR LOS CHICOS ... VIVO CENTRALIZA/BMG

BERSUIT VERGARABAT

MADONNA AMERICAN LIFE MAVERICK/WARNER BROS

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Global

Specialists Lose Out

Mass Merchants Take Growing Share Of Canadian Music Market

BY LARRY LeBLANC

TORONTO—Mass merchants in Canada are taking an increasing share of that country's music market, adding to the woes of traditional record retailers.

Canada's music specialists have been dealing with the realities of a declining music market for the past four years. During that time, they have also been contending with increased competition from a growing array of mass merchants.

Many traditional retailers were especially angered by the recent heavy discounting of Metallica's "St. Anger" (Elektra) and Radiohead's "Hail to the Thief" (EMI), spearheaded by mass merchants. Both titles sold at between \$12.79 and \$12.99 Canadian (\$9.43-\$9.58) at certain Best Buy, Future Shop, A&B Sound and Wal-Mart stores.

"They sold them at \$2 [Canadian] below cost," claims HMV Canada VP



of product Jonathan Rees. "Radiohead has a \$14.99 [Canadian] dealer cost; Metallica a \$15.05 [Canadian] dealer cost. Obviously, they need to get people into their stores to sell wide-screen TVs, DVD players and PCs."

"We couldn't match Best Buy and Future Shop selling Metallica for \$12.99 [Canadian]," says Malcolm Perlman, president of Sunrise Records, which has 32 stores in Ontario. "The lowest we went was \$16.99 [Canadian], [but] we still moved quite a number of units."

SOARING SHARE

Mass-merchandisers' share of the music market in Canada has soared over the past decade. Industry sources say that national supermarket chains like Wal-Mart Canada, Zellers, Costco and Price Club, plus such consumer electronics chains as A&B Sound, Future Shop and Best Buy, account for 26%-27% of music purchases in Canada. Ten years ago, sources say, that figure was closer to 10%. The major traditional music retailers in Canada still account for an estimated 60% of overall music sales. These include such chains as HMV Canada, CDPlus, Archambault Musique, Music World and Sunrise Records. Smaller music retailers, nontraditional outlets, record clubs and online sales represent the remaining 13%-14%. Universal Music Canada president/CEO Randy Lennox acknowledges that "mass-merchants' market share is growing." He insists, however, that the sector can co-exist with traditional music retail.

"Traditional retail still sells our CDs from zero to 50,000 units," Lennox says. "Beyond 50,000 units, massmerchants' market share grows exponentially. That is unlikely to change."

HMV's Rees disagrees. "The market has moved more toward commercial best-sellers, and that element of the market is being eaten away more and more by mass merchants," he says.

"Wal-Mart and Costco have become very aggressive in carrying new releases," notes Koch Entertainment (Canada) president Dominique Zgarka. "They now react to certain new records faster than traditional retail."

"We skew high on top new titles, and we are starting to grab more market share in all genres," acknowledges Ken Kozey, VP of purchasing for U.S.owned Handleman Co. "We're taking on product we wouldn't have a few years ago." Handleman services 213 Wal-Mart Canada stores and 310 Zellers stores nationally.

The increase in mass marketers' share can be traced partly to the emergence of mainstream pop as a major seller in Canada during the past decade.

Also driving the expansion was the entry of U.S.-owned Wal-Mart into Canada in 1994, and the purchase of British Columbia electronic chain Future Shop by U.S. electronics giant Best Buy in 2001. Today, Future Shop has 95 stores nationally, and Best Buy has 10 stores.

LIMITED INVENTORY

Traditional retailers concede that mass merchants and specialty outlets attract consumers who are unlikely to shop in their stores. However, they say that mass merchants "cherrypick" the hits and carry a limited inventory. Wal-Mart and Zellers, for example, say they carry 2,000-3,000 music titles per store; Costco outlets have only 50-60 titles.

"Wal-Mart has done a good job with music in the 'big box' retail reality, but Costco has no vested interest in the music business," says Lane Orr, VP of purchasing for the A&B Sound chain, which has 22 stores in Western Canada. "Music only meets their margin requirements. It's no different to them than selling a tube of toothpaste." Label executives argue that there are opportunities for music specialists to expand their business by promoting and marketing new titles in such genres as urban, alternative and adult contemporary. They also point out that mass merchandisers do not carry an in-depth catalog. "The one edge the traditional retailer has over mass merchandisers is catalog," Warner Music Canada president Garry Newman says.

Stephen Simon, BMG Music Canada VP of sales and distribution, suggests that music specialists have yet to fully exploit certain demographics. "The more mature consumer is still being mostly ignored by traditional retail," he says. "However, those retailers are going to have to understand mature consumer buying habits [in order to take advantage of that market]."

Music sales have dwindled in the past four years in Canada. Volumes at retail fell 11% in 1999, 13% in 2000, 9.6% in 2001 and 6.3% in 2002, according to the International Federation of the Phonographic Industry. To compensate, traditional retailers have increasingly looked to sell other forms of entertainment, notably DVD and videogames.

Rees says, "We're now trying products we wouldn't have a couple of years ago. At the moment, the movie industry is sexier than the music industry to the average 15-30 year old. We can also sell related products like posters.

Live Biz Thrives

Continued from page 43

down 18% from 2001.

"The increase in concert-goers is good news," says Sandra Rotondo, GM of leading concert promoter and booking agent Planet Events, part of the Gran Vía Musical conglomerate. "The market is bigger than we thought, and if we can keep up the [quality and variety of] artists we offer, these new fans should become regular."

Rotondo adds that Spanish promoters have high hopes for 2003. "This year," she says, "we will have had more big artists touring than last year, such as the Rolling Stones, Bruce Springsteen, Bon Jovi, Maná and Shakira."

The 570-page report is jointly compiled by SGAE, its activities arm Fundación Autor and the Cultural Market Research Center. It confirms that the effect of reality TV talent show "Operacíon Triunfo" on the Spanish entertainment market in 2002 was not confined to the recorded music sector (*Bill-board*, May 10).

Heavy Medal. The French government presented Iggy Pop with the medal of an officer in the order of Arts et Lettres, one of the

highest honors that the state bestows on creative artists. Veter-

an rock vocalist Pop-born James Newell Osterberg in 1947-

received the award June 21 from French minister of culture

Jean-Jacques Aillagon during a ceremony at the Ministry of

Culture in Paris. Other acts honored on the same day included

three domestic artists: Naïve-signed model-turned-singer Carla

Bruni, Tot ou Tard-signed artist Thomas Fersen and Mercury

France act Zazie. In previous years, singer/songwriters Bob

Dylan and Lou Reed received similar honors.

The biggest single concert in Spain during 2002 was a one-day summer show at Seville's Olympic stadium, which drew 62,500 fans. The show featured several acts that emerged from "Operacion Triunfo."

A total of 84,000 fans collectively paid nearly 3 million euros (\$3.5 mil-



BAUTISTA: 4 CDs PER PERSON

lion) to attend two other shows by "Operacion Triunfo" artists at Real Madrid's soccer stadium. According to SGAE executive president Teddy Bautista, those shows accounted for 20% of Madrid's total concert-going public for the year.

The SGAE report says that eight of the 10 top-shipping albums of 2002 were connected to the televised talent show. Those were either released by Barcelona indie label Vale Music alone or in joint venture with a major label. The top-seller was David Bisbal's "Corazón Latino," which Vale says has shipped more than 1.2 million units in Spain.

According to SGAE, 18 of the 20 topshipping albums of 2002 were by Spanish artists; the other two were Spanishlanguage titles by Chayanne and Shakira.

Bautista says a piracy rate of 22.9% in 2002 was partly to blame for the overall decline in record sales for the year. He notes that annual per capita sales fell from the 2001 rate of two CDs per capita to 1.6.

"A country like Spain," Bautista says, "should be able to sell four CDs per capita, which would mean [a total of] 160 million legal copies a year."





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London-based venue owner McKenzie Group (MKG) has taken over the North London venue that formerly traded as the Marguee. The Marguee, which operated at other London locations from 1958 until 1996, was a key music venue in the 1960s and 1970s. It opened on its most recent site in August 2002 at the N1 Centre in Islington, with a total capacity of 1,200. The club was owned by musician Dave Stewart (ex-Eurythmics) and London clubowner Mark Russell, who acquired the name from the previous owner, former Rod Stewart manager Billy Gaff. But the venture was not a commercial success, and in January 2003, administrators BDO Stoy Haywood were called in. MKG has agreed to terms on the site for an undisclosed sum with the administrators and the venue's landlords. MKG owns and operates six other U.K. venues. MKG managing director John Northcote says, "The first venue I opened was [London club] the Borderline back in 1988, and it's great to be opening a small venue again." No details are available about the venue reopening date, although a spokesperson for MKG confirms that it will not operate as the Marquee, because rights to that name are currently held by the administrators. TOM FERGUSON

German authors' rights society GEMA has reported better-than-expected revenue for 2002, up 0.24% from the previous year to 812.5 million euros (\$942 million). Total distributions were up 0.17% to 693.8 million euros (\$805 million). Costs amounted to 14.6% of revenue, a slight increase over last year. Revenue from reproduction rights fell to 254 million euros (\$294.7 million) from 274 million euros (\$317.9 million) last year. Income from performing and broadcasting rights rose to 357 million euros (\$414 million) from 351.5 million euros (\$407.8 million) in 2001. **WOLFGANG SPAHR**

Edel Italy has launched a new alternative rock imprint, Volume, with the June 27 release of the album "Dentro" by Tuscan act Malfunk. The label's second album release will be by Brescia group Matmata. No release date is set. Edel Italy president Paolo Franchini says, "The label was founded for two reasons: We were receiving a lot of demos from quality Italian rock bands, and new rock is growing internationally, thanks to acts like Linkin Park and Limp Bizkit. But it's also happening in Italy, a country where rock has traditionally had a bit of an inferiority complex. That is no longer the case."

Windswept U.K. managing director Bob Grace exited the music publisher June 26 in a surprise move. Grace was unavailable for comment; a Windswept spokesman says the exec is "considering a number of options." Grace set up the company as a division of Los Angeles-based Windswept Pacific Enter-tainment 10 years ago (*Billboard*, April 10, 1993). He joined from independent U.K. publisher Empire Music. In the wake of Grace's exit, creative director Peter McCamley and head of finance Paul Flynn will jointly manage the London firm, reporting to Evan Medow, L.A.-based CEO of parent Windswept Holdings.



Alan McGee, CEO and founder of U.K. indie Poptones, says it will be business as usual at the label following a deal allowing him to buy back the company for the nominal sum of £1 (\$1.67). Informed sources say a July 8 extraordinary general meeting of parent Poptones Group is expected to approve McGee's purchase of the U.K. indie label he founded in May 2000. He had previously enjoyed success with U.K. acts Oasis and Primal Scream on Creation Records, which he founded in 1983 and eventually sold to Sony Music in 1999. Poptones Group floated on London's Alternative Investment Market in August 2000. The decision to sell the label back to McGee follows two full years of losses; interim results

for the six months ended Dec. 31, 2002, show further losses of £186,000 (\$310,150). The Poptones Group board of directors is expected to recommend to shareholders that disposal of the subsidiary is the best option to secure the group's remaining cash resources. In return, McGee will resign from the Group's board and waive a £50,000 (\$83,220) termination fee. McGee declines to comment on the deal but confirms "the label will continue." If the disposal is approved, Poptones Group will become Hawthorn Holdings, a non-music company. As part of the disposal, McGee would have to pay override royalties to Hawthorn for up to two years after the disposal. Poptones currently has seven acts on its roster.

Arrests Highlight Problem s With Sanremo Festival

BY MARK WORDEN

MILAN—Angelo Esposito, a key organizer of the youth talent competition that provides artists for the annual Sanremo Festival of the Italian Song, was arrested June 13 on corruption charges.

The incident has focused industry and public attention on the problems surrounding the festival, which is considered the key event on Italy's music calendar.

One leading industry player suggests



that the festival—which serves as a week-long televised showcase for acts from around the world—has been a "failure" in recent years and that the scheduled 2004 event could be scrapped while the festival is revamped.

Esposito, director of the Sanremo Song Academy, was arrested by officers of the Fiscal Police (which focuses on financial crime, including tax evasion), along with his wife, Lola Marini, and an artist manager, Francesco Andreoli. All three have been charged with corruption and abuse of office, with a case based on information gained from telephone wire taps.

Each December, the Sanremo Song Academy, founded in 1995, organizes a talent competition for unsigned young performers. The top four winners automatically qualify for the Youngsters segment of the Sanremo Festival, which is held in late February/early March.

In addition to heading the Academy, Esposito runs Publimod, an entertainment and fashion events agency.

According to public prosecutors, Esposito, Marini and Andreoli operated a kickback system under which they charged artists' managers 50,000 euros (\$57,115) for a top four placing.

The arrests come as part of a wider investigation into corruption and financial irregularities in Sanremo. Some 20 people have been named by the Fiscal Police as being under investigation. They include head of tourism Antonio Bissolotti and the local mayor, Giovenale Bottini. Bissolotti resigned from his position June 17.

Enzo Mazza, director-general of labels body FIMI, declared his support for the investigation.

"We hope that this will help produce a more transparent mechanism for access to the festival," Mazza says. "It should be [noted] that the artists who reach the festival via the Academy are the only ones who aren't signed to record labels."

Piero La Falce, president/CEO of Universal Music Italy, says, "I and others have tended to see the Academy as an unnecessary interference in our work, and we wouldn't be too sorry to see the [end] of it. Record labels work all year to discover new artists, but the academy, which promotes unsigned acts, tries to usurp that role."

Looking beyond the current probe, La Falce says, "The real issue here is the failure of the festival, an event at which new artists perform and, after which, nothing happens for them. The competition has to be changed and the record industry has got to have a greater say.

"If the festival could take a sabbatical in 2004, so that we could start over the following year, then that could be positive," La Falce says. He suggests that such a move is "highly likely. Right now, I'd say there's about a 20% chance that the festival will go ahead in 2004."

In terms of record sales, labels traditionally viewed Sanremo as a more important event than Christmas. But the music industry's returns have diminished significantly in recent



years. According to FIMI, festival-linked releases now account for only 3% of annual sales in the Italian market.

Although industry insiders concede that the Sanremo Festival has lost much of its influence on sales in recent years, it remains a huge attraction for the national TV audience. The festival was first broadcast on radio in the early 1950s. It moved to TV later in the decade and grew alongside the medium.

Today, broadcasts from the five-night event can attract a nightly TV audience in excess of 10 million viewers on stateowned channel RAI Uno. It represents a key showcase opportunity for international acts looking to establish themselves in Italy—the world's seventhlargest music market.

File Sharing

Continued from page 43

es available. He also notes, "Among the key demographic—kids—leisure time is taken up more with mobile phone technology, rather than the Internet."

According to Internet research firm eurotechnology.com, the number of individuals in Japan with broadband access to the Internet rose to more than 10 million as of the end of May 2003, compared with almost zero at the beginning of 2001.

Labels body the Recording Industry Assn. of Japan has expressed concerns about the increase of broadband penetration and a related rise in illegal file sharing.

In particular, the RIAJ is worried that

local universities with broadband access will become hotbeds of file sharing.

"Some illegal music file-sharing activities are being found on university [local area networks]," says RIAJ public relations director Jiro Imamura.

RIAJ chairman Tom Yoda adds: "Unauthorized use of music. as opposed to fair use, on a network cannot be accepted by any means. We have to deal with this problem in cooperation with other copyright-related organizations, and also do a better job of educating people, especially young people, about copyright [laws]."

The RIAJ recently contacted the administration of Hokkaido University in northern Japan asking administrators to prevent students from using the school's computer networks to store and access illegally obtained music files.

The body is considering sending similar letters to all Japanese universities. That activity mirrors the initial approach of industry bodies in other markets where file sharing is more prevalent and where legal action is now being taken against educational institutions.

According to the ACCS survey, Japanese versions of file-sharing programs such as Win MX and Winny are widely used in Japan. Since those programs are downloaded from Web sites based outside Japan, the RIAJ is unable to take legal action against those making such software available.

However, in January, the RIAJ won a landmark legal victory against Tokyobased company MMO Japan, which had been distributing a Japanese-language version of the File Rogue file-sharing program (*Billboard*, Feb. 15, 2003).

Additional reporting by Tom Ferguson in London.

Songwriters & Publishers

Shapiro Bernstein's Stability Based On Tradition, Grassroots Approach

BY JIM BESSMAN

NEW YORK—In a sea of change, Shapiro Bernstein & Co. is an island of stability.

Incorporated in 1913, the company is now celebrating its 90th year in music publishing. Currently headed by Michael Brettler, the midtown Manhattan-based firm has remained in the family since even before its official inception.

Brettler intends to keep it that way. "Other publishing companies have been bought out," he says, "but we plan on keeping Shapiro Bernstein in the family for a long time to come by aggressively acquiring new songs and catalogs."

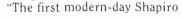
To this end, the company has just signed to administer the Leon Rene Family Partnership and Otis Rene Publications catalogs for synchronization licensing. Included are such classic rock'n'roll tunes as "Rockin Robin" and "Little Bitty Pretty One," as well as such classic pop as "When the Swallows Come Back to Capistrano." The deal is in keeping with a company whose diverse holdings have been recorded by everyone from Ella Fitzgerald to the Sex Pistols.

But Brettler stresses that Shapiro Bernstein remains equally committed to finding and developing young writers. He cites new signing Devon Copley—currently a member of rock group the Animators and the grandprize winner of the 2001 Great American Song Contest for the Pasties' "The Wreck of You and Me"—as well as contemporary folk singer/songwriter Laura Love, whose latest album, "Welcome to Pagan Place," is just out on Koch.

In attracting new writers and maintaining long-term relationships, Shapiro Bernstein relies on its "writer orientation," Brettler says, and complementary "service orientation."

"When people call, we respond right away," he says, "and we have an outstanding record for paying royalties correctly and on time, going back to 1913."

But Shapiro Bernstein's roots actually date back to 1897 and Maurice Shapiro, who headed the pre-Tin Pan Alley-era Shapiro Music Publisher, with assets including "Come Josephine in My Flying Machine"—an Alfred Ban-Fred Fischer composition recently revived in the *Titanic* movie soundtrack. When Shapiro died suddenly in 1911, his brother-in-law, Louis Bernstein—who had been a successful real estate agent in New York—took over. "The first modern_day Shapiro







Bernstein hit was 'The Trail of the Lonesome Pine' by Ballard MacDonald and Harry Carroll," Brettler says of a song that shared its title with several silent films and the 1936 talkie that was Henry Fonda's first star turn. "But the history of the development of all types of American musical styles can be traced through our catalog of approximately 50,000 titles, including most notably 'In the Mood' by Joe Garland, 'Ring of Fire' by Merle Kilgore and June Carter and 'Beer Barrel Polka' by Jaromir Vejvoda, Lew Brown, Vladimir Timm and Vasek Zeman."

Louis Bernstein was Brettler's greatgrandfather. "He was the first VP of ASCAP in 1914 and former president of the Music Publishers Protective Assn.—which preceded the National Music Publishers Assn. [NMPA]," continues Brettler, whose late father, Leon Brettler, succeeded Bernstein's son-inlaw, Richard Voltter, as Shapiro Bernstein president in 1956.

"Leon served on the ASCAP and NMPA boards, and the Harry Fox Agency boardroom is named after him," Brettler notes. "He married my mother—who was Louis Bernstein's granddaughter. I started here in 1979 and became president in 2000—one year before Leon, who was then CEO, died."

The younger Brettler helped the venerable company stay current. "I was involved in forming and co-publishing Blessid Union of Souls, and we had a top 10 hit in 1995 with 'I Believe' by the band's Eliot Sloan and Jeff Pence and producer Emosia." Earlier, he copublished Shannon's 1983 dance smash "Let the Music Play," which was written by Chris Barbosa and Ed Chisolm. "I heard the track and found the lyric writer and originally signed the lyric share for \$250. I felt like I won the lottery!"

Shapiro Bernstein, then, "gets in at the grassroots level and starts people from the beginning," Brettler says, also noting that the company strives to hold on. "One of the things I keep preaching to heirs is how it makes sense to keep [the rights to] songs together as much as possible. In this era of split copyrights, you can do harm by splitting songs: Just from a licensing perspective, if users can go to one source, it really helps."

Brettler notes the case of Dorothy Fields, who co-wrote the standard "On the Sunny Side of the Street" with Jimmy McHugh in 1930 and who had been published by Shapiro Bernstein until 1985; the company re-acquired her copyrights in 2000.

"Sometimes writers get their rights back after contracts expire and move their catalogs around," Brettler continues. "But it makes sense to keep them together with one publisher because they're easier to license that way. 'On the Sunny Side of the Street' is still split, but we've got it down from four to two publishers, which has helped immensely in licensing."

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The current state of "uncertainty in the business, with all the mergers and acquisitions," Brettler concludes, only makes Shapiro Bernstein more appealing to writers: "We provide a sense of stability in all the big instability out there."

JVC Jazz Fest Pays Tribute To Peggy Lee's Songs

Focusing on the songwriting aspect of **Peggy Lee's** career, "There'll Be Another Spring: A Tribute to Miss Peggy Lee"—the star-studded June 23 flagship show for this year's JVC Jazz Festival in New York (*Billboard*, May 3) included 14 songs co-written by the



late pop diva with collaborators including her first husband Dave Barbour, Sonny Burke, Cy Coleman, Johnny Mandel, Quincy Jones and Marian McPartland. Indeed, Lee's daughter **Nicki Lee Foster** recalled her mother's great pride in her success as a songwriter. "Dinner might not be ready—but a song would be" when Foster's father Barbour, who was also **Benny Goodman's** guitarist, came home from work.

When Capitol Records asked Lee to record some originals, "she had such a feeling of happiness," Foster said. Two of the Lee/Barbour tunes, "It's a Good Day" and "Mañana," were performed at Carnegie Hall by **Ann Hampton Calloway**.

Foster said her mother wrote "Mañana" after a trip to Mexico to recuperate from a serious illness. While some objected to the song's apparent ridicule of the locals, Foster said that the lyrics actually extolled their lives' simple pleasures.

Otherwise, Lee "enjoyed cooking and cleaning and taking care of me," Foster continued. "Obviously, she got over that not too long after!"

Among the evening's highlights were the feline duet by **Nancy Sinatra** and **Deborah Harry** on "The Siamese Cat Song," which Lee and Burke wrote for the movie "Lady and the Tramp," and **Petula Clark's** version of "Things Are Swingin'," which Lee wrote with **Jack Mar-** shall.

The show ended with the entire ensemble—also including Coleman, McPartland, **Shirley Horn** and **Rita Moreno**—on the melancholy **Leiber & Stoller** classic "Is That All There Is?"

It was a strange song for a single, Mike Stoller admitted while introducing it. But he remembered that when he played it for Lee, she said, "I'll break all your pencils if you give it to anyone else!"

NO CHICKENING OUT: Say what you want about the Dixie Chicks' politics, but as they proved June 21 at Madison Square Garden, you can't ask for more from a live act. And take what you want from their preconcert intermission music: Elvis Costello's "(What's So Funny 'Bout) Peace, Love and Understanding." Tears for Fears' "Everybody Wants to Rule the World," the Go-Go's' "Our Lips Are Sealed," Paul McCartney & Wings' "Band on the Run," Tammy Wynette's 'Your Good Girl's Gonna Go Bad," R.E.M.'s "It's the End of the World as We Know It (and I Feel Fine)" and, of course, Bruce Springsteen's "Born in the U.S.A.

CHEVY'S INDY WIN: Chevrolet's best showing at the recent Indianapolis 500 was 11th place (Toyota engines powered winner **Gil de Ferran** and second-place finisher **Helio Castroneves**). But it won hands-down in the commercials contest.

Using vintage performance footage, the carmaker and eternal commercial exploiter of **Bob**

Seger's "Like a Rock" strung together the Beach Boys' "409," Don McLean's "American Pie," Elton John's "Crocodile Rock" and Prince's "Little Red Corvette."

"Obviously, this campaign was born because someone at Chevrolet realized that several iconic rock songs from the '60s, '70s and '80s prominently featured Chevy models in their lyrics," says Spirit Music Group president **Mark Fried**, publisher of the Beach Boys' **Brian Wilson**.

"By letting these songs and their evocative videoclips be the spot, the company was making the point that their cars are beloved cultural icons, just like the songs and the stars that recorded them," Fried says.

Two other TV spots have also piqued interest. San Diego rock band **Convoy's** tongue-in-cheek Sheraton commercial using **the Rolling Stones'** "Let's Spend the Night Together" brings back mem-



ories of when the Stones weren't allowed to enunciate the thenrisqué words in the title when performing the song on "The Ed Sullivan Show." And after rightfully bestowing so much praise of late on **Burt Bacharach** and **Hal David**, I must take to task their catalog keepers for allowing International Delight coffee to woefully misuse "I Say a Little Prayer for You."



REAL ESTATE



Deregulation

Continued from page 5

for a change of ownership, Ofcom can look at how that might affect the music content of a radio station's programming.

"Secondly," he continues, "the government has included language allowing Ofcom to approach interested parties, such as the record industry, for its views on any proposed changes. And thirdly, the draft bill now recognizes that music is a meaningful part of local radio-it did not do that before."

Paul Brown, chief executive of the Commercial Radio Companies' Assn., thinks the record companies are misguided. "If the music industry really thinks the problems they face in terms of current U.K. music production are going to be cured by throwing yet another piece of regulation into commercial radio's regulatory skip, they must be either barking mad or, more sadly, misled."

But Sarah Faulder, chief executive of U.K. trade body the Music Publishers' Assn., argues that one of the key issues was local music tastes. "We were concerned about the possibility of local radio stations having centralized, standard playlists, but these amendments give Ofcom the freedom to ensure that does not happen," she says.

The amendments also require Ofcom to run public inquiries in cases of ownership change. "Potential acquirers of [British] media will now think twice about making those investments," says Alison Wenham, chief executive of independent labels organization AIM.

Central to the lobbying process was the Music Business Forum, (MBF)-a cross-industry body representing the entire music community from authors and composers to record labels and retailers.

When the first draft of the bill was released earlier this year, there was serious concern that an excess in deregulation, leading to increasing consolidation, would affect music diversity on British airwayes. There was also fear that the arrival of U.S. companies such as Clear Channel Communications would have an adverse effect on U.K. radio.

Subsequently, the MBF coordinated a campaign and made a series of proposals to the Department for Culture, Media and Sport and to members of parliament to readdress the situation.

"It's something for the [music] industry to be proud of having achieved," Faulder says. "There has been a fantastic level of cooperation across the industry on this issue."

EMI's Wadsworth adds: "We didn't get into the music business to sit in big meetings in various ministries, but unfortunately it is a necessity sometimes."

The bill will now receive a third reading, penciled in for July 8. Once the bill has completed these stages, it will return to the House of Commons for consideration. Any further amendments made by the Commons are in turn considered by the Lords.

www.americanradiohistory.com

Behind the Bullets

THE LATEST TRENDS FROM BILLBOARD'S CHARTS

Destiny Finds Beyoncé Atop The Chart

Get ready for déjà vu on The Billboard 200, where an attractive R&B singer with a unique three-syllable name leads the list with a 300,000plus sum. That will be the case again next issue—although the name will change.

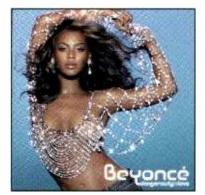
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The predestined queen of this week's charts is **Beyoncé**, the central member of **Destiny's Child**, who not only captures the flag on The Billboard 200 but also Top R&B/Hip-Hop Albums and The Billboard Hot 100 (see Singles Minded, below).

Her "Dangerously in Love" album sells 317,000 copies in its first week. Aside from her group's 2001 "Sur-



vivor" set, which sold 663,000 in its first week and 359,000 the following, this is the largest sales week for any album that has featured Beyoncé.

On course to reach first place next issue with her own 300,000-plus start is "Chapter II" by **Ashanti**, who was music's rookie of the year in 2002. Her first album turned heads last year, when it bowed at No. 1 with 502,500 copies sold in the *Billboard* dated April 20.

ON THE ONE: The amount sold by the No. 1 album in this, the 26th week of calendar year 2003, is totally appropriate. It falls right in line with the average weekly sum logged by Billboard 200 chart-toppers during the first six months: 319,103 copies.

When last we checked, in the May 17 issue, this year's No. 1s were outselling those from the same span of 2002 by a score of 349,221 to 245,625. Since then, though, we have had five weeks when the top seller moved fewer than 200,000



units, plus we have now motored past the 2002 week that **Eminem's** "The Eminem Show" sold 1.3 million. Thus, last year's No. 1 albums now have a higher average, 345,247, than the ones we've seen to date in '03.

The average by a No. 1 in the first half of 2001 was even higher— 371,524—but nothing compares to the first six months of 2000, which was the industry's biggest sales year in Nielsen SoundScan's 12-year history. With three chart-toppers enjoying million-plus weeks in the first half of that year, including the astounding 2.4 million opener by 'N Sync's "No Strings Attached," that year's first-half average stood at 554,151.

CHECKING IN: In the same week that she turns 20, her sophomore album's chart bow suggests that **Michelle Branch** is not a kid any-more. "Hotel Paper" enters at No. 2 with 157,000 copies sold, more than doubling the best sales week of her first set (68,000).

Her debut, "The Spirit Room," has sold 1.8 million copies since its 2001 release. She was also guest vocalist on "The Game of Love," radio's most-played track from **Santana's** 2002 album "Shaman." That song was No. 1 for 13 weeks on Adult Top 40. In its biggest week, it fetched 83.2 million listener impressions from all *Billboard*tracked formats, according to Nielsen Broadcast Data Systems.

We have barely entered July, and this is already Maverick's fourth top 10 album bow this year, following **Madonna**, **Deftones** and the "Matrix Reloaded" soundtrack. It has never had more than two top 10 debuts in any prior year. Country giant **Willie Nelson**,

Country giant Willie Nelson, rock's Guster and hip-hop's Black Eyed Peas each follow suit with their best Nielsen SoundScan weeks.

Nelson hits The Billboard 200 at No. 41 with 27,000 copies, beating the launch of his 2002 album by 4,000. This is also his highest rank on the big chart since 1983.

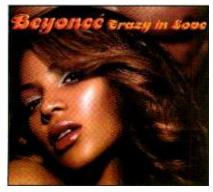
The Peas' figure of 31,000 copies (No. 33) beats their prior best Sound-Scan frame by 10,000, and Guster's 29,000 (No. 35) more than triples it previous best (8,000). Best Billboard 200 peak for the former had been No. 67; it was No. 169 for the latter.



Beyoncé's Solo Debut Does 'Crazy' Business

"Crazy in Love" by **Beyoncé Featur**ing Jay-Z climbs to the top of The Billboard Hot 100, ending Clay Aiken's two-week run at No. 1 with "This Is the Night," which dips to No. 3.

"Crazy" posts 118.3 million listener impressions and is the first Hot 100 No. 1 without a retail single since Jennifer Lopez Featuring LL Cool J's "All I Have" topped the chart in March. Since that time, each No. 1 has had at least a 12inch vinyl retail component. In back-to-back weeks, we've seen Aiken's "Night" occupy the No. 1 slot based almost entirely on sales points, and now "Crazy" makes it



to the top solely on airplay points.

Let's hope we are not so far off from having the top of the airplay and sales chart match more often, as was the norm in years gone by. The success of the "American Idol" singles by the RCA Music Group could prowjessen@billboard.com vide the impetus for other labels to release retail singles as songs hit radio, and the tracking of digital singles by Nielsen SoundScan (see story, page 5) should boost the data used for Hot 100 Singles Sales

and The Billboard Hot 100. Sales of digital singles with UPC codes are counted toward the sales chart and, therefore, the Hot 100. Digital tracks not coded with a UPC are counted separately and are not yet part of the Hot 100 equation. But starting next issue, *Billboard* will begin printing a weekly chart of top digital tracks.

The No. 1 digital track for the week was Beyonce's "Crazy," which had 1,500 downloads, proving that with the availability of



product, consumers' tastes closely match what is being played at radio.

HAPPY HOUR: Alan Jackson & Jimmy Buffett's "It's Five O'Clock Somewhere" climbs 14-7 in its fourth week on Hot Country Singles & Tracks, the second song this year to ascend into the top 10 of that chart in less than a month. Darryl Worley's "Have You Forgotten?" took only three weeks to reach the top 10 in March.

This is Jackson's fifth song to climb into the top 10 within four weeks in the Nielsen Broadcast Data Systems era. In that time, only **Garth Brooks** and **George Strait** have had more fast-rising hits (eight and six, respectively). Of the 31 prior songs that have reached the top 10 in four or less weeks since 1990, 26 of them (84%) have gone on to reach No. 1.

EARNING THEIR STRIPES: For the past 18 months, modern rock stations have cautiously embraced the neo-garage movement—lest, they said, it

follow electronica as the "next big thing" that never materializes. This week, **the White Stripes**' "Seven Nation Army" gives the genre its first No. 1 record.

It's a personal best for the group (which peaked at No. 12 with "Fell in Love With a Girl" in May 2002) and for V2 Records, which got to No. 3 with **Moby's** "South Side" in March 2001. Electronica, meanwhile, has never yielded a No. 1 song.

HEY, THURR: Chingy slides into the top five on the Hot R&B/Hip-Hop Singles & Tracks chart (7-5) with his first effort, "Right Thurr." With an increase of 8.5 million in audience at R&B radio, it nabs Greatest Gainer/Airplay honors on that chart, as well as the Sales and Airplay Gainer designations on The Billboard Hot 100.

Until three weeks ago, no artist had placed a debut song within the R&B chart's top five this year. Now, two male artists have done so: **Ruben Studdard** with "Superstar" (formerly No. 2) and Chingy. While Studdard's chart placement was driven primarily by sales, Chingy is the first new artist to be embraced to such an extent by R&B radio in 2003.

In the same period a year ago, three new artists broke into the top five, all females: **Truth Hurts'** "Addictive," **Ashanti's** "Foolish" and **Tweet's** "Oops (Oh My)."



	JUL 20	Y 12 003	2	Billboard® THE BI				3		DARD. 20
THIS WEEK	LAST WEEK	2 WKS. AG0	EKS ON	Sales data compiled by S Nielsen ARTIST SoundScan Title	PEAK POSITION	THIS WEEK	LAST WEEK	2 WKS. AG0	TIO SHEE	ARTIST
H	IAS	2 W	ME		PE	₽ 50	4 34	38		IMPRINT & NUMBER/DISTRIBUTING LABEL
1	N	EW		> 習営 NUMBER 1/HOT SHOT DEBUT 学習 1 Week At Number 1 BEYONCE Dangerously in Love	1		_			SRC/UNIVERSAL 000312*/UMRG (12.98/18.98)
	100	191		COLUMBIA 86386/SONY MUSIC (12.98 EQ/18.98)		51	_	31		CELINE DION 12 ² EPIC 87185/SONY MUSIC (1298 EQ/18.58)
2		EW		MICHELLE BRANCH Hotel Paper MAVERICK 48428/WARNER BROS. (18 95 CD)	2	52	42	49	17	FABOLOUS O DESERT STDRM/ELEKTRA 62791*/EEG (12.98/18.98)
3	2	1	3	LUTHER VANDROSS Dance With My Father J 51885/RMG (12 98/18 98)	1	53	47	62	6	WEIRD AL YANKOVIC WAY MOBY/VOLCANO 31294/ZOMBA (18.98 CD)
4		W	1	THREE 6 MAFIA Da Unbreakables HYPNOTIZE MINDS/COLUMBIA 89030*/SONY MUSIC (11:98 EQ/18:98) Da Unbreakables	4	54	56		21	THE ALL-AMERICAN REJECTS DOGHOUSE/DREAM/WORKS 450407/INTERSCOPE (18.98 CD) [H]
5	3	2	4	METALLICA St. Anger ELEKTRA 62653"/EEG (18.98 CD)	1	55	31	33	-	THE ISLEY BROTHERS FEATURING RONALD ISL DREAMWDRKS 450409/INTERSCOPE (12.98/18.98)
6	6	7	21	50 CENT ▲ 5 Get Rich Or Die Tryin' SHAOY/AFTERMATH 493544*/INTERSCOPE (12.98/18.98)	1	56	49	58	23	TRAPT () WARNER BROS. 48296 (18.98 CD) [H]
7	1	-		MONICA After The Storm J 20031*/RMG (12.98/18.98)	1	57	33	24	9	SOUNDTRACK American Idol Season 2: RCA 51169/RMG (18.98 CD)
8	8	11	17	EVANESCENCE ² Fallen WIND-UP 13053118.98 (D)	3	58	55	70	35	LIL JON & THE EAST SIDE BOYZ BIME 2370*/TVT (13.98/17.98)
9	7	10	70	NORAH JONES A ⁷ Come Away With Me	1	59	46	48	34	JUSTIN TIMBERLAKE ▲ ² JIVE 41823*/ZOMBA (12.98/18.98)
10	5	4	3	ANNIE LENNOX Bare	4	60	50	44	84	
11	4	3	3	RADIOHEAD Hail To The Thief	3	61	53	51	56	
12	10	13	11	CAPITOL84543*118.98 CD) KELLY CLARKSON ▲ Thankful	1	62	62	57	62	ARISTA 14740 (17 98 CO) KENNY CHESNEY ³
13	9	6	5	RCA 56/59/RMG (18.98 CO) 2 Fast 2 Furious	5	63	58	54	58	BNA 67038/RLG (12.98/18.98) EMINEM ▲ ⁸
14	-	4		DISTURBING THA PEACE/DEF JAM SOUTH 000428*/IDJMG (12.98/18.98) SOUNDTRACK Charlie's Angels: Full Throttle	14	64	11	W		WEB/AFTERMATH 493290-/INTERSCOPE (12 98/19.98)
15	12	17		COLUMBIA 50132/SONY MUSIC (18 98 EQ. CD) SOUNDTRACK	6	65		53	9	DREAMWORKS (NASHVILLE) 450355/INTERSCOPE (18.98 CD) BONE CRUSHER
				WALT DISNEY 860989 (18.98 CD)	4			63	and the	BREAK 'EM DF//S0 S0 DEF 50995*/ARISTA (18.98 CD)
16		15	13	CHER The Very Best Of Cher GEFFEN/MCA/WARNER BROS. 73852/WARNER STRATEGIC MARKETING (18.98 CD)		66				FLIP/GEFFEN 000005/INTERSCOPE (18.98 CO)
17	15	21	4	LINKIN PARK 13.2 Meteora	1	67	48	34	- 8	SOUNDTRACK WARNER SUNSET/MAVERICK 48411/WARNER BROS. (19.98 CO)
18	N	EW	1	GANG STARR The Ownerz VIRGIN 80247* (12.98/18.98)	18	68	43		2	VARIOUS ARTISTS VP/ATLANTIC 83654* AG (17,98 CD)
19	17	23	33	SEAN PAUL Dutty Rock	9	69	44	29	3	SARAH BRIGHTMAN NEMO STUDIO 37180/ANGEL (18.98 CD)
20	12	12	4	JEWEL 0304	2	70	57	39	11	FLEETWOOD MAC REPRISE 48394/WARNER BROS. (18.98 CD)
				Ste GREATEST GAINER St		71	60	55	79	
21	19	18	4	LONESTAR From There To Here: Greatest Hits BNA 67076/RLG (12.98/18.98)	7	72	54	47	6	AWARE/COLUMBIA 85293*/SONY MUSIC (7.98 E0/18.98) [M] DEFTONES
22	S.N	ew	11	LUMIDEE Almost Famous	22	73	64	79	15	MAVERICK 48350*/WARNER BROS (18.98 CO)
23	14	10 1	3	STRAIGHT FACE/UNIVERSAL 000581/UMRG (18.98 CD) GEORGE STRAIT Honkytonkville	5	74	71	74		ELEKTRA 62829/EEG (12 98 CD) [M] VARIOUS ARTISTS
24	23	22		MCA NASHVILLE 000114/UMGN (12.98/18.98) TOBY KEITH ³ Unleashed	1	75	M	W	1	SIDE ONE DUMMY 71237 (8.98 CO) DWIGHT YOAKAM
24	20	-		DEAMWORKS (NASHVILLE) 450254/INTERSCOPE (11.98/18.98) THE BEACH BOYS The Very Best Of The Beach Boys: Sounds Of Summer	16	76	-	73		
				CAPITOL 82710 (18 98 CO)	_		-	-		LAVA 83534/AG (7.98/12.98) (M)
26	24	27	44	COLDPLAY A 2 A Rush Of Blood To The Head CAPITOL 40504* (12.389/18.98)	5	77	-	61	12	
27		EW		LIZ PHAIR Liz Phair CAPITOL 83928 (18.98 CO)	27	78		EW		MICHAEL MCDONALD MOTOWN 00065/1/MRG (18.98 CO)
28	25	26	6	STAIND 14 Shades Of Grey FLIP/ELEKTRA 52882/EEG (18.98 CO)	1	79	61	42	3	KENNY G BMG HERITAGE 50997/ARISTA (12.98/18.99)
29	18	19	4	TRAIN My Private Nation COLUMBIA 86593/SONY MUSIC (18 98 EQ.CD)	6	80	69	65	33	BEPUBLIC/UNIVERSAL 064396/UMRG (12.98/18.98)
30	27	30	13	THE WHITE STRIPES Elephant THRD MAN 27149 YV2 (18.98 CD)	6	81	75	78	36	
31	16	8	З	JOE BUDDEN Joe Budden DEF JAM 000505*/IOJMG (10 56:18 98)	8	82	91	145	24	VARIOUS ARTISTS • Worship Tog EMI SPECIAL MARKETS 63201/TIME LIFE (19.98 CD)
32	28	32	19	R. KELLY A ² Chocolate Factory	1	83	85	98	24	UNCLE KRACKER LAVA 83542"/AG (12.98/18.98)
33	N	EW	1	JIVE 41812/ZOMBA (1858 CD) BLACK EYED PEAS Elephunk	33	84	68	68	7	MARILYN MANSON NOTHING 000370/INTERSCIPE (18.98 C0)
34	26	28	8	A&M D00699(INTERSCOPE (I8 39 CD)	3	85	66	50	26	T.A.T.U. ●
35	S.M	EW	1	JACK JOHNSON/UNIVERSAL 075012*/UMRG (18.98 CO) GUSTER Keep It Together	35	86	77	82	53	INTERSCOPE 064107 (18.98.C0) [H] NELLY ▲ ⁶
36		14	5	PALM/REPRISE 48306/WARNER BROS. (14 98 CO)	1	87	70	69	25	FO: REEL/UNIVERSAL 017747-/UMRG (12.98/18.98)
	-	-		ATLANTIC 63587/AG (27.96 CO) BLU CANTRELL Bittersweet	37	88	51	20		ISLAND 065113*/I0JMG (17.98 C0)
37	-	EW	- Same	REDZONE 51132/ARISTA (18.98 CD)			-		-	RCA 58198/RMG (18.98 CO)
88	36	40		AUDIOSLAVE A Audioslave	7	89	72			DIXIE CHICKS ⁶ MONUMENT/COLUMBIA 86840°/SONY MUSIC (12.98 EQ/18.98)
39	N	EW	1	THE MARS VOLTA De-Loused In The Comatorium GOLOSTANDARDLABS/STRUMMER 000593/UMRG (9.98 CD)	39	90	81	89		AFI ● NITRO/DREAMWORKS 450380*/INTERSCOPE (9.98 CD)
40	30	37	17	LIL' KIM La Bella Mafia dueen BEE/ATLANTIC 835727/AG (1298/18 98)	5	91	74	66	San San	
41	40	46	39	GOOD CHARLOTTE 4 ² The Young And The Hopeless DAYLIGHT/EPIC 66468/SONY MUSIC (18:58 EQ CD)	7	92	86	81	and a second	TIM MCGRAW 4 ² Ti CURB 78746 (12.98/18.98)
12		W	1	WILLIE NELSON & FRIENDS Live And Kickin' LOST HIGHWAT 000453 (18 8 CD)	42	93	111	125		
13	29	36	12	GINUWINE The Senior	6	94	82	60	11	DARRYL WORLEY O OREAMWORKS (INASHVILLE) 000640/INTERSCOPE (12 96/18.98)
44	32	35	14	EPIC 86560/SONY MUSIC (12:98 EQ/18:98)	3	95	87	105	38	
45	45	45	32	EMI/UNIVERSAL/SONY/ZOMBA 82344/CAPITOL (12.98/16.98) MATCHBOX TWENTY MOre Than You Think You Are	6	96	79	67	3	EPIC 86157/SONY MUSIC (9.98 EQ CO) PLAY
46	41	43	32	MELISMAATLANTIC 555 12/45 12 59/18 59) SHANIA TWAIN Up!	1	97	83	72	6	MUSIC WORLO/COLUMBIA 87177/SONY MUSIC (8.98 EQ/12.98)
				MERCURY 170314/UMGN (19.98 CO)	2	98	-	80	24	
17	35	41	- St	CHRISTINA AGUILERA 2 Stripped RCA 88037 /RMG (12.58/18.58)						
48	38	25	17	JIMMY BUFFETT A Meet Me In Margaritaville: Jimmy Buffett The Ultimate Collection	9	99	78			WARNER BRDS 73837/WARNER STRATEGIC MARKETING (18.98 CD)
9	22	9	3	STEELY DAN Everything Must Go REPRISE 48435/WARNER BROS (18.98 CD)	9	100	104	131		THE ATARIS COLUMBIA 861847/SONY MUSIC (18.98 EQ CD)

RTIST	Title	PEAK POSITION
MPRINT & NUMBER/DISTRIBUTING LABEL	Mississippi: The Album	9
	One Heart	2
PIC 87185/SONY MUSIC (12.98 EQ/18.98)	Street Dreams	3
ESERT STÜRM/ELEKTRA 62791*/EEG (12.98/18.98)	Poodle Hat	17
	The All-American Rejects	25
OGHOUSE/DREAMWORKS 450407/INTERSCOPE 118.98 CDI [H]		1
REAMWORKS 450409/INTERSCOPE (12.98/18.98)	Trapt	42
ARNER BROS. 48295 (18.98 CD) [H]	dol Season 2: All-Time Classic American Love Songs	2
	Kings Of Crunk	15
	Justified	2
	Cocky	3
AVA 83482*/AG (12 98/18.98)		
AVRIL LAVIGNE 4 6 RISTA 14740 (17 98 CO)	Let Go	2
XENNY CHESNEY ▲ ³ NA 67038/RLG (12:98/18:98)	No Shoes, No Shirt, No Problems	1
MINEM 48 VEB/AFTERMATH 4932907/INTERSCOPE (12 98/19.98)	The Eminem Show	1
IMMY WAYNE REAMWORKS (NASHVILLE) 450355/INTERSCOPE (18.98 CD)	Jimmy Wayne	64
SONE CRUSHER REAK 'EM DEF/SO SO DEF 50995*/ARISTA (18.98 CD)	AttenCHUN!	11
IP/GEFFEN 000006/INTERSCOPE (18.98 CO)	Year Of The Spider	3
OUNDTRACK VARNER SUNSET/MAVERICK 48411/WARNER BROS. (19.98 CO)	The Matrix Reloaded: The Album	5
ARIOUS ARTISTS P/ATLANTIC 83654* AG (17.98 CD)	Reggae Gold 2003	43
SARAH BRIGHTMAN EMD STUDIO 37180/ANGEL (18.98 CD)	Harem	29
LEETWOOD MAC EPRISE 48394/WARNER BROS. (18.98 CD)	Say You Will	3
OHN MAYER A 3 WARE/COLUMBIA 85293*/SONY MUSIC (7.98 EQ/18.98) [M]	Room For Squares	8
DEFTONES IAVERICK 48350*/WARNER BROS (18.98 CO)	Deftones	2
LEKTRA 62829/EEG (12 98 CD) [M]	Waiting For My Rocket To Come	64
ARIOUS ARTISTS	Vans Warped Tour 2003 Compilation	21
DWIGHT YOAKAM	Population: Me	75
IMPLE PLAN •	No Pads, No HelmetsJust Balls	36
30DSMACK A EPUBLIC/UNIVERSAL 067854/UMRG (12.98/18.98)	Faceless	1
	Motown	78
CENNY G IMG HERITAGE 50997/ARISTA (12.98/18.98)	Ultimate Kenny G	42
B DOORS DOWN A EPUBLIC/UNIVERSAL 064396/UMRG (12.98/18.98)	Away From The Sun	8
	This Is Who I Am	38
	Worship Together: I Could Sing Of Your Love Forever	39
MI SPECIAL MARKETS 63201/TIME LIFE (19.98 CD) JNCLE KRACKER AVA 83542*/AG (12.98/18.98)	No Stranger To Shame	43
AVA 83542*7AG (12:98/18:98) MARILYN MANSON IOTHING 000370/INTERSCOPE (18:98:CO)	The Golden Age Of Grotesque	1
r.a.t.u. ●	200 KM/H In The Wrong Lane	13
NTERSCOPE 064107 (18.98.CO) (M)	Nellyville	1
0' REEL/UNIVERSAL 017747-/UMRG (12.98/18.98)	Gotta Get Thru This	41
SLAND 065113*/IOJMG (17.98 CO)	Justin Guarini	20
	Home	1
ADNUMENT/COLUMBIA 86840*/SONY MUSIC (12.98 EQ/18.98)	Sing The Sorrow	5
	Chicago	2
	Tim McGraw And The Dancehall Doctors	2
URB 78746 (12.98/18.98) MERCYME ●	Almost There	67
	Have You Forgotten?	4
REAMWORKS (NASHVILLE) 000640/INTERSCOPE (12 98/18.98)	Wonder What's Next	14
PIC 86157/SONY MUSIC (9.98 EQ.CO) PLAY	Replay	67
USIC WORLO/COLUMBIA 87177/SONY MUSIC 18.98 EQ/12.98)	Greatest Hits	14
URB 78790 (18.98 CO)	Still Ghetto	8
IVINE MILL 48214/WARNER BROS. (18.98 CD)	The Best Of James Taylor	11
VARNER BRDS 73837/WARNER STRATEGIC MARKETING (18.98 CD		

So Long, Astoria

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ENDETTA RED Between The Never And The Now C BBA15/SONY MUSIC (8 98 EQ CO) [M] Melt ASCAL FLATTS ▲ Melt IC STREET 165031/HOLLYWOOD (12 98/18 98) American Life ADONNA American Life VERICK 14439/WARNER BROS (18.98 CO) What's A Man To Do? JUMBIA 90073/SONY MUSIC (12 98 EQ CO) Greatest Hits	C PEAK	112	-	2 WKS.		ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL
ASCAL FLATTS ▲ Melt IIC STREET 165031/HOLLYWOOD (12 98/18 98) ADONNA VERICK ±8433/WARHER BROS, (18 98 CO) RANKIE J What's A Man To Do? What's A Man To Do? ARTINA MCBRIDE ▲ ² Greatest Hits	5		63	-	2	BRAND NEW TRIPLE CROWN 82896/RAZOR & TIE (12.98 CO)
ADONNA American Life VERICK ±8433/WARNER BROS, (18.98 CO) RANKIE J What's A Man To Do? UMBIA 99073/SONY MUSIC 112.98 EQ CO) ARTINA MCBRIDE ▲ ² Greatest Hits		153	151	160	84	PINK 4 ARISTA 14718 (12.98/18.98)
ANKIE J What's A Man To Do? UMBIA 90073/SONY MUSIC 112 99 EQ CD) ARTINA MCBRIDE ▲ ² Greatest Hits	1	154	127	119	31	BUSTA RHYMES J 20043*/RMG (12.98/18.98)
ARTINA MCBRIDE 1 ² Greatest Hits	53	155	143	147	37	FLEETWOOD MAC A REPRISE 73775/WARNER BROS. (24.98 CD)
	5	156	109	114	9	KELLY PRICE DEF SOUL 586777/IDJMG (12.98/18.98)
INASHVILLEJ 67012/RLG (12.88/18.98) NOOP DOGG Paid Tha Cost To Be Da BoSS	12	157	125	117	6	POWERMAN 5000 DREAMWORKS 450433/INTERSCOPE (18.98 CD)
GGYSTYLE/PRIORITY 39157-7CAPITOL [12,98/18,98} /PE O NEGATIVE Life Is Killing Me	39	158	132	-	2	LOUIE DEVITO DEE VEE 0006/MUSICRAMA (17.98 CD)
DRUNNER 61643810JMG (18 98 CO) DSH GROBAN ▲ ³ Josh Groban	8	159	141	142	31	
IREPRISE 48154/WARNER BROS. (18.98 CD) [M] DHN MELLENCAMP Trouble No More	31		1			MCA 112996* (18.98 CD)
UMBIA 90133/SONY MUSIC (1839 EQ CO) ED HOT CHILI PEPPERS By The Way	2	160	197		4	VARIOUS ARTISTS EMI SPECIAL MARKETS 63202/TIME LIFE (19.98 CD)
RNER BROS. 48140° (18.98 CO) /RESE ● I Wanna Go There	16	161	146	152	6	LESS THAN JAKE
041/8/06 (12.98/18.98) D CENT The New Breed	2	162	148	161	33	SIRE 48459/WARNER BROS. (14.98 CD)
ADY/AFTERMATH 000108/INTERSCOPE (19.98 DVD/CD) OETRY Floetic	19	163	183	150	3	THE GOLD MIND/ELEKTRA 62813*/EEG (12.98/18.98) FOUNTAINS OF WAYNE
AMWORKS 450313/INTERSCOPE (17 98 CO) ARIOUS ARTISTS ● WOW Worship (Yellow)	44	164	156	163	6	S-CURVE 90875/VIRGIN (18.98 CO) [H] THE THORNS
ICMG/WORD/PROVIDENT 80198/20MBA (19.98/22.98) JGAR RAY In The Pursuit Of Leisure	29	165	99	140	19	AWARE/COLUMBIA 86958/SONY MUSIC (12.98 EQ.CO) FINCH
ANTIC 83618/AG (18.98 CD) FACIE ORRICO Stacie Orrico	59	166	171	173	6	DRIVE-THRU 860991/MCA (12.98 CD) [M]
EFRONT 32583V/IRGIN (12 58/18 98) [M] ELENA Greatest Hits	117	167	186	_	15	EPIC 86514/SONY MUSIC (9.98 EQ CO) [H] RELIENT K
LATIN 90398 (21.98 CD/DVD)			136		30	GOTEE 72890 (14.98 CO)
EITH URBAN Golden Road	11	168	_		30	JOHNNY CASH AMERICAN 063339*/LOST HIGHWAY (18.98 CD)
DD STEWART A It Had To Be You The Great American Songbook	4	169	_	149		QUEENS OF THE STONE AGE
IDZ BOP KIDS Kidz Bop 3 OR & TIE 85060 (11.58/17.58)	17	170	_	151	17	WAYNE WONDER VP/ATLANTIC 83628*/AG (9.98/14.98)
OO FIGHTERS O One By One SweetJarca 66008/RMg (18.39 CD)	3	171		136	39	ARISTA NASHVILLE 67016/RLG (11.98/17.98)
CKY MARTIN Almas Del Silencio VY DISCOS 70439/SDNY MUSIC (17.98 EQ CO)	12	172	140	83	3	DROPKICK MURPHYS HELLCAT 80446-/EPITAPH (18.98 CD)
DUNDTRACK 4 8 Mile NOY 433508*/IN TERSCOPE (12 98/19 98) 8	1	173	130	135	9	LIL' MO ELEKTRA 62835/EEG (18.98 CD)
HIRD DAY Offerings II: All I Have To Give SENTIAL 10706/20MBA (18:98 CD)	18	174	150	159	7	ALKALINE TRIO VAGRANT 381* (12.98 CD)
NYRD SKYNYRD Vicious Cycle	30	175	191	153	8	VICKIE WINANS VERITY 43214/ZDMBA (11.98/18.98) [₩]
ENNIFER LOPEZ ▲ ² This Is MeThen	2	176	161	120	39	THE ROLLING STONES A 4
ANDY TRAVIS Rise And Shine R0.CUR8 86236/WARNER BR05. (11.98/18.98)	73	177	149	126	21	LED ZEPPELIN Early Days & Latter Days: T ATLANTIC 83619/AG (19 98 CD)
TON JOHN ▲ ² Greatest Hits 1970-2002	12	178	162	144	13	CHRIS CAGLE CAPITOL (NASHVILLE) 40516 (11.98/18.98)
SA MARIE PRESLEY To Whom It May Concern ITO Useda is 11 sorts asi	5	179	177	184	29	B2K A T.U.G./EPIC 86995*/SONY MUSIC (12.98 EQ/18.98)
EWSBOYS Adoration: The Worship Album	33	180	154	116	20	GEORGE STRAIT ●
DE NICHOLS Man With A Memory	72	181	158	157	27	MCA NASHVILLE 170319/UMGN (12:98/18:98) TALIB KWELI RAWKUS 113048°/MCA (18:98 CO)
ONEL RICHIE The Definitive Collection	19	182	126	-	2	STEVE WINWOOD
DONEY Rooney	133	183	173	189	41	
	26	184	165	195	5	REPRISE 48320/WARNER BROS. (18.98 CO) O.A.R.
UMBIA (NASHVILLE) 86520/SONY MUSIC (11.98 EQ/17.98)	19	185	NI	w		EVERFINE/LAVA 83643/AG (18.98 CO) SMILE EMPTY SOUL
GIN 80640 (18 98 CD)			1.140			THROBACK/LAVA 83639/AG (12.98 CD) [M]
ERICAN GRAMAPHONE 1776 (16.98 CD)	12	1	X		77	
KTRA 62783/EEG [18.98 CD]						COLUMBIA 86357/SONY MUSIC (12.98 EQ/18.98)
DIOACTIVE 000374/MCA (18.98 CD)						MURDER INC AJM 000494/IDJMG (9,98 CD)
STA 14737 (12.98/18.98)	-		-			MICHELLE BRANCH A MAVERICK 47985/WARNER BROS. (17.98 CD)
DKEN BOW 77567 (13.98 CO) [M]					X I	JAY-Z ROC-A-FELLA/DEF JAM 000297/IDJMG (15.98 CD)
VERICK 48456/WARNER BROS. (12.98 CD)	1.000		_			VARIOUS ARTISTS EPITAPH 86673 (7.98 CD)
ENA VISTA 860791/WALT DISNEY (12.98 CO)					39	SEETHER WIND-UP 13068 (9.98 CD)
	-	193	155	84	33	GRANDADDY V2 27155* (14 98 CD)
	80	194	169	183	25	CHICAGO A RHINO 76170 (24.98 CO)
	133	195	192	-	88	SYSTEM OF A DOWN A 3 AMERICAN/COLUMBIA 62240°/SDNY MUSIC (12.98 EQ/18.98)
	8	196	184	172	37	FAITH HILL 2 WARNER BROS, (NASHVILLE) 48001/WRN (12:98/18:98)
ARIOUS ARTISTS Ultimate Smash Hits	55	197	N	Ŵ	1	BRIAN CULBERTSON WARNER BROS. 48300 (18.98 CD) [M]
AROON 5 Songs About Jane	148	198	187	-	31	MUDVAYNE EPIC 86487/SONY MUSIC (18.98 EQ CO)
JCINDA WILLIAMS World Without Tears	18	199	163	167	14	BRIAN MCKNIGHT M0100000000000000000000000000000000000
NITCHFOOT The Beautiful Letdown	85	200	175	146	40	MUTUWN U6/315/UMRG (12.98/18.98) ELVIS PRESLEY ▲ ³ RCA 880/91/9MRG (12.98/19.98)
	ARROW 41/52 (19 SE CD) DE NICHOLS ● Man With A Memory VERAL SOUTH VISUE (1.991/2 SD) [M] ONEL RICHIE ● The Definitive Collection TOWAUTY MISHIOLME (18 SI CD) ONNEC NICES COPE (19 SE CD) [M] ONTGOMERY GENTRY ● EN MARPER SN HARPER SN HARPER S	NAROW AND (198 CD) Man With A Memory 72 DE NICHOLS ● (198 CD) Man With A Memory 72 ONEL RICHIE ● (198 CD) The Definitive Collection 19 DONNEY Rooney 133 ONTGOMERY GENTRY ● (198 CD) (11) Rooney 133 ONTGOMERY GENTRY ● (198 CD) (11) Ny Town 26 NUMBAL MASHIVILE MEDIZIONY MUSIC (11:98 ED/17:98) My Town 26 EN HARPER Diamonds On The Inside 19 ON Tel Right Medizion (11:98 CD) Out Of The Vein 12 EN ADAMAPHONE 1795 (15:98 CD) Out Of The Vein 12 NTA A 27 Shaman 1 Sta H777 (12:98) (15:98) Birds Of Pray 28 NUTANA A 2 Shaman 1 Sta H777 (12:98) (15:98) I Love It 124 WEIN CHARMARHORA EDD Ut by The Streetsweeper: Vol. 1 22 NUTANA A 2 Shaman 1 Sta H777 (12:98) (15:98) The Streetsweeper: Vol. 1 22 UNDATAN A 2 Shaman 1 22 MEA DOW/STANDAL Sta CD)	Name Nam Name Name <th< td=""><td>NARROW RES (19) Man With A Memory 72 181 158 DE NICHOLS Man With A Memory 72 181 158 VERALS (20) HT VR26 (11, %19/126) [H] The Definitive Collection 19 182 126 ONNEY Rooney 133 183 173 ONNTCOMERY GENTRY My Town 26 184 165 ONNTCOMERY GENTRY My Town 26 184 165 ONNTCOMERY GENTRY (11, % E0/17, %) Diamonds On The Inside 19 185 188 Chunga Maxawuter (19500/00 vr wushi) (11, % E0/17, %) Out Of The Vein 12 187 172 Chunga Maxawuter (19500/00 vr wushi) (11, % E0/17, %) Out Of The Vein 12 187 172 VE Birds Of Pray 28 188 178 NTANAA 2 Shaman 1 189 193 NTANAA 2 Shaman 1 169 182 VE Diactristical (198 (20) Il Love It 124 190 188 <td< td=""><td>MarkWith (19) (19) (19) Man With A Memory 72 181 158 157 De NICHOLS (19) 191 192 126 - ONEL NICHUE (19) 192 126 - ONNEY Rooney 133 183 173 189 ONNEY Rooney 133 183 173 189 ONNTGOMERY GENTRY My Town 26 184 165 195 ONNTGOMERY GENTRY MarkWittel (198 c0) My Town 26 184 165 195 ONNTGOMERY GENTRY MarkWittel (198 c0) Must (118 c0) 183 172 - ANNHAINEIN STEAMROLLER/C.W. MCCALL American Spirit 78 183 172 - NIAMAY Shaman 1 189 172 - - NIAMA (28 c0) Out 0f The Vein 12 187 188 178 188 NIAMA (28 c0) Birds 0f Pray 28 188 178 188 178 188</td><td>MarkWith 3 (198 (20) Mar With A Memory 72 181 158 157 27 De NICHOLS Mar With A Memory 72 181 158 157 27 DONE NICHOLS Mar With A Memory 72 181 158 157 27 VEXALS QUIT HIZEN (198 (20) The Definitive Collection 19 182 126 - 2 VEN MURLWITENSCOPE (198 (20) (M) Rooney 133 183 173 189 41 ONTGOMERY GENTRY My Town 26 184 165 175 5 EN HARPER Diamonds On The Inside 19 183 182 172 - 27 EN HARPER Diamonds On The Inside 19 183 182 183 188 172 - 27 EN HARPER Diatorio (186 (20) Out Of The Vein 12 189 172 - 27 III PO EY ELIND Out Of The Vein 12 188 178 188 172 27</td></td<></td></th<>	NARROW RES (19) Man With A Memory 72 181 158 DE NICHOLS Man With A Memory 72 181 158 VERALS (20) HT VR26 (11, %19/126) [H] The Definitive Collection 19 182 126 ONNEY Rooney 133 183 173 ONNTCOMERY GENTRY My Town 26 184 165 ONNTCOMERY GENTRY My Town 26 184 165 ONNTCOMERY GENTRY (11, % E0/17, %) Diamonds On The Inside 19 185 188 Chunga Maxawuter (19500/00 vr wushi) (11, % E0/17, %) Out Of The Vein 12 187 172 Chunga Maxawuter (19500/00 vr wushi) (11, % E0/17, %) Out Of The Vein 12 187 172 VE Birds Of Pray 28 188 178 NTANAA 2 Shaman 1 189 193 NTANAA 2 Shaman 1 169 182 VE Diactristical (198 (20) Il Love It 124 190 188 <td< td=""><td>MarkWith (19) (19) (19) Man With A Memory 72 181 158 157 De NICHOLS (19) 191 192 126 - ONEL NICHUE (19) 192 126 - ONNEY Rooney 133 183 173 189 ONNEY Rooney 133 183 173 189 ONNTGOMERY GENTRY My Town 26 184 165 195 ONNTGOMERY GENTRY MarkWittel (198 c0) My Town 26 184 165 195 ONNTGOMERY GENTRY MarkWittel (198 c0) Must (118 c0) 183 172 - ANNHAINEIN STEAMROLLER/C.W. MCCALL American Spirit 78 183 172 - NIAMAY Shaman 1 189 172 - - NIAMA (28 c0) Out 0f The Vein 12 187 188 178 188 NIAMA (28 c0) Birds 0f Pray 28 188 178 188 178 188</td><td>MarkWith 3 (198 (20) Mar With A Memory 72 181 158 157 27 De NICHOLS Mar With A Memory 72 181 158 157 27 DONE NICHOLS Mar With A Memory 72 181 158 157 27 VEXALS QUIT HIZEN (198 (20) The Definitive Collection 19 182 126 - 2 VEN MURLWITENSCOPE (198 (20) (M) Rooney 133 183 173 189 41 ONTGOMERY GENTRY My Town 26 184 165 175 5 EN HARPER Diamonds On The Inside 19 183 182 172 - 27 EN HARPER Diamonds On The Inside 19 183 182 183 188 172 - 27 EN HARPER Diatorio (186 (20) Out Of The Vein 12 189 172 - 27 III PO EY ELIND Out Of The Vein 12 188 178 188 172 27</td></td<>	MarkWith (19) (19) (19) Man With A Memory 72 181 158 157 De NICHOLS (19) 191 192 126 - ONEL NICHUE (19) 192 126 - ONNEY Rooney 133 183 173 189 ONNEY Rooney 133 183 173 189 ONNTGOMERY GENTRY My Town 26 184 165 195 ONNTGOMERY GENTRY MarkWittel (198 c0) My Town 26 184 165 195 ONNTGOMERY GENTRY MarkWittel (198 c0) Must (118 c0) 183 172 - ANNHAINEIN STEAMROLLER/C.W. MCCALL American Spirit 78 183 172 - NIAMAY Shaman 1 189 172 - - NIAMA (28 c0) Out 0f The Vein 12 187 188 178 188 NIAMA (28 c0) Birds 0f Pray 28 188 178 188 178 188	MarkWith 3 (198 (20) Mar With A Memory 72 181 158 157 27 De NICHOLS Mar With A Memory 72 181 158 157 27 DONE NICHOLS Mar With A Memory 72 181 158 157 27 VEXALS QUIT HIZEN (198 (20) The Definitive Collection 19 182 126 - 2 VEN MURLWITENSCOPE (198 (20) (M) Rooney 133 183 173 189 41 ONTGOMERY GENTRY My Town 26 184 165 175 5 EN HARPER Diamonds On The Inside 19 183 182 172 - 27 EN HARPER Diamonds On The Inside 19 183 182 183 188 172 - 27 EN HARPER Diatorio (186 (20) Out Of The Vein 12 189 172 - 27 III PO EY ELIND Out Of The Vein 12 188 178 188 172 27

PEAK POSITION Title Deja Entendu 63 6 M!ssundaztood 43 It Ain't Safe No More ... 12 The Very Best Of Fleetwood Mac 10 Priceless 27 Transform 132 Louie DeVito's Dance Factory Level 2 Phrenology 28 TTER CO 136 Worship Together: Be Glorified Anthem 45 3 Under Construction 150 Welcome Interstate Managers The Thorns 62 99 What It Is To Burn **Places For Breathing** 115 38 Two Lefts Don't Make A Right...But Three Do 45 American IV: The Man Comes Around 17 Songs For The Deaf 29 No Holding Back 23 Completely 83 Blackout 17 Meet The Girl Next Door **Good Mourning** 20 110 Bringing It All Together 2 Forty Licks The Best Of Led Zeppelin Volume One And Two 116 Chris Cagle 15 10 Pandemonium! 7 For The Last Time: Live From The Astrodome 21 Quality 126 About Time 1 Believe 54 In Between Now And Then 185 Smile Empty Soul Kristyles 186 Love Story 51 Ashanti: The 7 Series (EP) 142 The Spirit Room 28 Blueprint 2.1 17 79 Punk -O- Rama 8 Disclaimer 92 Sumday 84 38 The Very Best Of Chicago: Only The Beginning 1 Toxicity 1 Cry 197 Come On Up 17 The End Of All Things To Come U Turn 7

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 1 million units (Platinum).

RIAA certification for net shipment of 1 million units (Platinum).

RIAA certification for net shipment of 1 million units (Platinum).

RIAA certification for net shipment of 1 million units (Platinum).

RIAA certification for net shipment of 100,000 u

Ration).

RAterisk 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. Gre
rowth. Heatseeker Impact shows albums removed from Heatseekers this week.

Ret indicates pass of prices.

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Ret indicates pass of prices.

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Ret indicates Platinum SoundScan, Inc. All rights reserved.

Ret indicates Plating SoundScan, Inc. All rig or Diamond on of 400,000 ates biggest nits (Diamond). Numeral foilowing Platinum tion of 200,000 units (Platino). \triangle ² Certificati art's largest unit increase. Pacesetter indic units (Mult percentag

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Elv1s: 30 #1 Hits

JU 2	LY 12 2003	2	Billboard TOP JAZZ ALBUMS
THIS WEEK	LAST WEEK	WICE ON	Sales data compiled by Nielsen SoundScan ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL Title
1	1		Weeks At Number 1 3 学会 3 Weeks At Number 1 DAVID SANBORN VERVE 065578/VG
2	2	16	PETER CINCOTTI Peter Cincotti CONCORD 2159 [H]
3	4	39	DIANA KRALL Live In Paris VERVE 065109/VG Live In Paris
4	3	5	PAT METHENY One Quiet Night
5	5	34	TONY BENNETT & K.D. LANG A Wonderful World RPM.COLUMBIA 86354(SONY MUSIC
6	9	2	SUZY BOGGUSS Swing
7	8	8	BOZ SCAGGS But Beautiful: Standards Volume 1 GRAY CAT 400MALLEDAT
8	7	94.	DIANA KRALL A The Look Of Love
9	6	10	REGINA CARTER Paganini: After A Dream
10	0 NEW		SHIRLEY HORN May The Music Never End
11	11	8	ARTURO SANDOVAL Trumpet Evolution CRESCENT MODI/COLUMBIA B1939;CRE (N)
12	12	14	VARIOUS ARTISTS Lady Sings The Blues CAPITOL 60738
13	10	17	GLENN MILLER Platinum Glenn Miller RCA VICTOR 64014/AAL
14	14	2	NATALIE COLE Ask A Woman Who Knows
15	24	F	YELLOWJACKETS Time Squared
16	NIS	W.	SHERIK'S SYNCOPATED TAINT SEPTET Skerik's Syncopated Taint Septet ROPEADOPE 33183/AG
17	13	12	VARIOUS ARTISTS Jazz After Dark
18	16	20	NAT KING COLE Love Songs
19	17	5	VARIOUS ARTISTS The Diva Series: The Ultimate Diva Collection
20	19	6	KEITH JARRETT/GARY PEACOCK/JACK DEJOHNETTE Up for It: Live In Juan-les-Pins. France, July 2002 ECM 000406 UNIVERSAL CLASSICS GROUP
21	15	4	MILES DAVIS In Person Friday And Saturday Nights At The Blackhawk: Complete
22	20		BILL FRISELL The Intercontinentals
23	18	20	THE BAD PLUS These Are The Vistas COLUMBIA 87040/SDNY MUSIC
24	22	3.	EDDIE PALMIERI Ritmo Caliente
25	NE	44	RAY BENSON Beyond Time

	LY 12 003	2	Billboard TOP CONTEMPORARY
ž	WEEK		Sales data compiled by Nielsen
HIS WEEK	AST W		SoundScan
Ē	P		ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL Title
1	1	70	Image: Normal Jones ▲ ' 70 Weeks At Number 1 NORAH JONES ▲ ' Come Away With Me BLUE NOTE 32088 [M] Come Away With Me
2	2		KENNY G Ultimate Kenny G BMG HERITAGE 50997/ARISTA
3	- 14		BRIAN CULBERTSON Come On Up
4	3		ROY HARGROVE PRESENTS THE RH FACTOR Hard Groove
5	4	7	LIZZ WRIGHT Salt
6	5		THE RIPPINGTONS FEATURING RUSS FREEMAN Let It Ripp
7	8	16	MINDI ABAIR It Just Happens That Way
8	7		URBAN KNIGHTS Urban Knights V NARDA 8488
9	9	17	THE CRUSADERS Rural Renewal
10	NI.	W	ACOUSTIC ALCHEMY Radio Contact
11	10	2	RICHARD ELLIOT Ricochet
12	11	10	PAUL TAYLOR Steppin' Out
13	12		KENNY G• Paradise
14	6	21	VARIOUS ARTISTS Golden Slumbers: A Father's Lullaby RENDEZVOUS 48333WANNER BROS.
15	14	18	STREETWIZE Work It! SHANACHIE 5100
16	13	1	THE JOHN SCOFIELD BAND Up All Night
17	22	24	KIRK WHALUM The Gospel According to Jazz - Chapter II SQUINT-CURB/WORD 86233/WARNER BROS.
18	15	5	KEIKO MATSUI The Piano
19	17	11	SPYRO GYRA Original Cinema HEADS UP 3074
20	18	11	STANLEY CLARKE 1, 2, To The Bass LEGACY/COLUMBIA 67346/SONY MUSIC
21	1.2.1	TOW	BWB Groovin' WARNER BROS. 48011 [M]
22	20	10	RONNY JORDAN At Last
23	19	20	VARIOUS ARTISTS Hidden Beach Recordings Presents: Unwrapped Vol. 2 HIDGEN BEACHLEPIC BYORBY SONY MUSIC
24	NEI)	TRIV	BONEY JAMES Ride
25	16		PAUL JACKSON, JR. Still Small Voice

Billboard TOP CLASSICAL ALBUMS,

	Title
	eks At Number 1
	Sentimento
2 24 JANUSZ OLENJINICZAK WITH THE WARSAW PHILHARMONIC NATIONAL ORCHESTRA OF POLAND (STRUGALA) SONY CLASSICAL 87739/SONY MUSIC	The Pianist (Soundtrack)
MEN MARCELO ALVAREZ/SALVATORE LICITRA SONY CLASSICAL 87957/SONY MUSIC	Duetto
3 2 YO-YO MA SONY CLASSICAL 89667/SDNY MUSIC	Classic Yo-Yo
4 4 YO-YO MA SONY CLASSICAL 87287/SD NY MUSIC	a Belle Epoque
5 VARIOUS ARTISTS The Most Relaxing Classical /	AlbumEver! II
6 GLENN GOULD SINY CLASSICAL 87703/SONY MUSIC	tate Of Wonder
	nema Classics
CARRERAS-DOMINGO-PAVAROTTI The Best ()f The 3 Tenors
	rites For Guitar
11 MURRAY PERAHIA Schubert: Piano Sonatas	D 958, 959, 960
10 CHANTICLEER TELDEC 49702 46	A Portrait
	urtiva Lagrima
	he Egyptian Helen
	Rediscovered

0111	LAST W	日間の	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	tle
			1日本 NUMBER 1 注意 3 Weeks At Number	er 1
1	1	4	SARAH BRIGHTMAN Har	em
2	2	30	JOSH GROBAN A 3 Josh Grot	an
3	4	30	JOSH GROBAN Josh Groban In Conc 143/REPRISE 48413/WARNER BROS.	ert
1	3	37	BOND Sh	ine
5	6	-1	CHARLOTTE CHURCH Prelude: The Best Of Charlotte Church Columbia 86990/SONY MUSIC	rch
5	5	3	CHRISTOPHER O'RILEY True Love Waits: O'Riley Plays Radiohe	ead
7	7	24	OPERA BABES Beyond Imaginat	ion
3	8		SARAH BRIGHTMAN Class NEMO STUDIO 33257/ANGEL	ics
2	9	193	ANDREA BOCELLI A Cieli Di Tosca	па
0	10		MORELENBAUM2/SAKAMOTO A Day In New Yesson Sony Classical Boole Sony Music	ork
1	13	39	RUSSELL WATSON Enci	ore
2	14		MARIO FRANGOULIS Sometimes I Dre SONY CLASSICAL 88805/SONY MUSIC [H]	am
3	12	50	YO-YO MA & THE SILK ROAD ENSEMBLE Silk Road Journeys: When Strangers M SONY CLASSICAL 89782/SONY MUSIC	eet
4	15	Ξ.	CHARLOTTE CHURCH COLUMBIA 89710/SONY MUSIC	ent
5	1	W	VARIOUS ARTISTS Classics For A New Centres Sonv classical BootBrisony MUSIC	ury
4		ain W	ISONY CLASSICAL SP782/SONY MUSIC CHARLOTTE CHURCH Enchantme COLUMBLA SP70SONY MUSIC VARIOUS ARTISTS Classics For A New Cent	en

JULY 12 2003		2	Billboard TOP NEW AGE	ALBUMS
THIS WEEK	LAST WEEK	MAX MA	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	•	※曾: NUMBER 1: 皆き MANNHEIM STEAMROLLER/C.W. MCCALL AMERICAN GRAMAPHONE 1776	6 Weeks At Number 1 American Spirit
2	NEW -		DELERIUM NETTWERK 30306 [M]	Chimera
	2	34	YANNI VIRGIN 81516	Ethnicity
4	3	281	YANNI WINDHAM HILL 18106/BMG HERITAGE	Ultimate Yanni
5	4	24		Romantic Melodies
6	1.0	nn)	LISA LYNNE NEW EARTH 2003	Hopes & Dreams
7	5	1	STEVEN ANDERSON MADACY CHRISTIAN 2887/MADACY	100 Church Classics
8	7	12	DANNY WRIGHT REAL MUSIC 5518	Healer Of Hearts
9	6	39	VARIOUS ARTISTS	Pure Moods IV
10	8	20		Aphelion
11	9	-97		Love Songs & Lullabies
12	10	12	KEVIN KERN REAL MUSIC 2626	The Winding Path
13	12		ZOOZ REAL MUSIC 8812	Sacred Well
14	11		VARIOUS ARTISTS VINDHAM HILL/RCA VICTOR 11675/AAL	Windham Hill Chill
15	15			Santa Fe Sessions

SoundScan SoundS

Sales data for Classical, New Age, and Kid Audio charts compiled by

ST. CLAIR	VARIOUS ARTISTS
PIANO CLASSICS ST. CLAIR	VARIOUS ARTISTS
RELAXING CLASSICS ST, CLAIR	VARIOUS ARTISTS
20 CLASSICAL FAVORITES MADACY	VARIOUS ARTISTS
FOR YOUR WEDDING DECCA /UNIVERSAL CLASSICS GROUP	VARIOUS ARTIŠTS
TRANQUIL CLASSICS ST. CLAIR	VARIOUS ARTISTS
ROMANTIC CLASSICS ST. CLAIR	VARIOUS ARTISTS
BEST OF BEETHOVEN: VOL. 1 ST. CLAIR	VARIOUS ARTISTS
CLASSICAL MASTERPIECES: SPANISH GUIT/ MADACY	AR VARIOUS ARTISTS
MOZART: SYMPHONY NOS. 40 & 41 MADACY	VARIOUS ARTISTS
GERSHWIN: AN AMERICAN IN PARIS MADACY	VARIOUS ARTISTS

MADACY 5 ST CLASSICAL HIGHLIGHTS VARIOUS ARTISTS

JULY 12 2003 Billboard

1	BABY MOZART WALT DISNEY	VARIOUS ARTISTS
2	DISNEY'S BABY BEETHOVEN WALT DISNEY	VARIOUS ARTISTS
	SIMPLY THE BEST-CLASSICAL PASSION ERATO /AG	VARIOUS ARTISTS
	SO GREATEST CLASSICS ST. CLAIR	VARIOUS ARTISTS
	MIDNIGHT ADAGIOS DECCA 000303/UNIVERSAL CLASSICS GROUP	VARIOUS ARTISTS
	BABY EINSTEIN: BABY NEPTUNE BUENA VISTA/WALT DISNEY	VARIOUS ARTISTS
	VIVALDI'S GREATEST HITS RCA VICTOR/BMG CLASSICS	VARIOUS ARTISTS
	THE #1 WEDDING ALBUM DECCA /UNIVERSAL CLASSICS GROUP	VARIOUS ARTISTS
	FOR GUILTY PLEASURES DECCA 000172/UNIVERSAL CLASSICS GROUP	VARIOUS ARTISTS
0	BRIDE'S GUIDE TO WEDDING MUSIC	VARIOUS ARTISTS
1	THE #1 OPERA ALBUM DECCA/UNIVERSAL CLASSICS GROUP	VARIOUS ARTISTS
2	BABY BACH WALT DISNEY	VARIOUS ARTISTS
	COPLAND: APPALACHIAN SPRING NEW YORK PHIL SONY CLASSICAL/SONY MUSIC	HARMONIC (BERNSTEIN
4	BABY VIVALDI WALT DISNEY	VARIOUS ARTISTS
5	STARS & STRIPES BOSTON POPS OR	HESTRA (FREDLER)

Classical Midline compact discs have a wholesale cost between 8.98 and 12.98. CDs with wholesale price lower than 8.98 appear on Classical Budget.

JULY 12 Billboard

TOP KID AUDIO

	KIDZ BOP KIDS RAZOR & TIE 89060	KIDZ BOP 3
	READ-ALONG WALT DISNEY 860588	FINDING NEMO
	VARIOUS ARTISTS WALT DISINEY 860785	DISNEYMANIA: SUPERSTAR ARTISTS SING DISNEY
	WARIOUS ARTISTS WALT DISNEY 860787	RADIO DISNEY JAMS: VOL 5
5	KIDZ BOP KIDS RAZOR & TIE 89055	KIDZ BOP 2
	KIDZ BOP KIDS RAZOR & TIE 89042	KIDZ BOP
	VARIOUS ARTISTS WALT DISNEY 860693	DISNEY'S GREATEST: VOL 1
8	VEGGIETALES BIG IDEA 35007	BOB AND LARRY'S SUNDAY SCHOOL
9	THE WIGGLES LYRICK STUDIOS 9204	YUMMY YUMMY
10	VARIOUS ARTISTS WALT DISNEY 860694	DISNEY'S GREATEST: VOL 2
11	VARIOUS ARTISTS MUSIC FOR UTTLE PEO	TODDLER FAVORITES PLE/KID RHINO 75262/RHINO
12	VARIOUS ARTISTS WALT DISNEY 860605	DISNEY CHILDREN'S FAVORITES VOL 1
13	SING-ALONG WALT DISNEY 860583	SING-ALONG WITH DISNEY'S PRINCESSES
14	VEGGIETALES BIG IDEA 35032	ON THE ROAD WITH BOB & LARRY
15	VARIOUS ARTISTS BMG SPECIAL PRODUC	
16	VEGGIETALES BIG IDEA 35033	0 VEGGIE. WHERE ART THOU?
17	VARIOUS ARTISTS WALT DISNEY 860074	PLAYHOUSE DISNEY 2
18	VARIOUS ARTISTS WALT DISNEY B60746	PRINCESS FAVORITES
19	VARIOUS ARTISTS WALT DISNEY 860897	DISNEY'S PRINCESS COLLECTION
20	CEDARMONT KIDS BENSON 84056/20M8A	DDDLER TUNES, 26 CLASSIC SONGS FOR TODDLERS
21	VEGGIETALES BIG IDEA 35010	BOB & LARRY'S BACKYARD PARTY
2 2	SPONGEBOB SQU NICK/JIVE 49500/Z0M8	AREPANTS ORIGINAL THEME HIGHLIGHTS
23	VARIOUS ARTISTS WALT DISNEY 860770	BABY MOZART
24	VARIOUS ARTISTS WALT DISNEY 860797	LILO & STITCH ISLAND FAVORITES
25	VARIOUS ARTISTS	RADIO DISNEY'S POP DREAMERS

Albums with the greatest sales gains this week. Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). A RIAA certification for net shipment of 10 million units (Platinum). Control of the Recording Industry Assn. Of America (RIAA) certification for net shipment of 10 million units (Platinum). A RIAA certification for net shipment of 10 million units (Platinum). A RIAA certification for net shipment of 10 million units (Platinum). A RIAA certification for net shipment of 100 minutes or more, the Recording Industry Assn. Of America (RIAA) certification for net shipment 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 (Orab. A Certification of 200.000 units (Platino). A Certification of 400.000 units (Multi-Platino). * Asterisk indicates LP is available. Heatseeker Impact shows albums removed from Heatseekers this week. A reserved.

2:	20	1 003	2	• TOP POP. CATALOG.
וכ	1			
WEEK	LAST WEEK	(S. AGO	a week	Sales data compiled by S Nielsen SoundScan
THIS WI	IAST	2 WKS.	III	ARTIST Title
				彩 NUMBER 1 彩 85 Weeks At Number 1
1	2	2	747	BOB MARLEY AND THE WAILERS $ et{10}^{10} $ Legend
2	1	1	613	METALLICA
3	3	4	106	COLDPLAY A Parachutes
4	6	9	156	NETTWERK 30162/CAPITOL 111.98/17.98) [H] TIM MCGRAW ▲ ³ Greatest Hits
5	5	7	144	CURB 77978 (12 98(18 98) KENNY CHESNEY ▲ ³ Greatest Hits
6	7	11		BNA 67976/RLG 11298/18981 JACK JOHNSON ▲ Brushfire Fairytales
7	4	3	451	ENDY/UNIVERSAL 86094-/UMRG (18.98 CDI [M] BOB SEGER & THE SILVER BULLET BAND ▲ 6 Greatest Hits
		-		CAPITDL 30334 (10 98/15.98)
3	8	13	102/	EMINEM A [®] The Marshall Mathers LP WEB/AFTERMATH 490629*/INTERSCOPE (12.98/18.98)
2	9	16	100	LINKIN PARK 4 ⁸ [Hybrid Theory]
0	11	14	119	RASCAL FLATTS A Rascal Flatts
1	10	6	496	METALLICA ▲ ⁶ Master Of Puppets ELEKTRA 60439/EEG (11.98/18.98)
2	18	27	94	GOOD CHARLOTTE Good Charlotte DAYLIGHT/EPIC 85845/SONY MUSIC (13 98 EQ CD) [H]
3	15	23	200	DIXIE CHICKS ¹² Wide Open Spaces Wide Open Spaces
4	14	40	200	MICHAEL JACKSON ♦ ²⁶ Thriller EPIC 66073/SONY MUSIC (12.98 E0/18.96)
5	16	17	4118	QUEEN ▲ ⁷ Greatest Hits
6	12	12	187	HOLLYWODD 161265 (11 98/17.98) THE BEATLES ▲ ⁸ 1
-				APPLE 23325/CAPITOL (12.58/18.98)
7	45		157	ENYA A ² Paint The Sky With Stars – The Best Of Enya REPRISE 46835/WARNER BROS (12 9019 590)
8	40	_	118	ENYA ▲ ⁶ A Day Without Rain
9	21	30		REPRISE 47425/WARNER BROS. (12.98/18.98) DISTURBED ▲ ³ The Sickness
	_			GIANT 24738/WARNER BROS. (11.98/17.98) [H]
)	19	21	2574	SHANIA TWAIN ♠ ¹⁹ Come On Over MERCURY 53603/UM6N (129/18.99)
1	13	5	51514	METALLICA ▲ ⁸ And Justice For All
2	26	32	148	ORIGINAL BROADWAY CAST RECORDING Mamma Mia! DECCA BROADWAY 543115 (18.99 CD)
3	22	19	166	CELINE DION ▲ ⁶ All The WayA Decade Of Song 550 MUSIC/EPIC 63760:SONY MUSIC (12.98 EQ/18 98)
1	20	8	151	SOUNDTRACK 4 ⁷ O Brother, Where Art Thou?
5	17	15	85	BEE GEES A One Night Only POLYDOR/UNIVERSAL 559220/UMRG (12.98/18.98)
6	23	33	193	PHIL COLLINS A ² Hits
7	27	29	166	EMINEM A ⁴ The Slim Shady LP
8	28	35	352	WEB/AFTERMATH 490287*/INTERSCOPE (12.98/18.98) DEF LEPPARD A ³ Vault – Greatest Hits 1980-1995
9	25	25	187	MERCURY 528718/IDJMG (11.98/18.98) SIMON & GARFUNKEL ¹⁰ Greatest Hits
0	29	31	312	COLUMBIA 31350/SONY MUSIC (10.98 EQ/17 98) ABBA ▲ ⁵ Gold – Greatest Hits
1	24	10	10.31	POLYDOR/UNIVERSAL 517007/UMRG (12.98/18.98) METALLICA ▲ ⁵ Ride The Lightning
2		42		MEGAFORCE/ELEKTRA 60396/EEG ()1 98/18.98)
		142	17.46	GUNS N' ROSES (12.98/18.98) Appetite For Destruction
	31	15	Che I	
3	34	43	68	SOUNDTRACK 4 ² Moulin Rouge
3 4	34 33	24	188 1365	SOUNDTRACK ▲² Moulin Rouge INTERSCOPE 493035 (12.98/18.98) Moulin Rouge PINK FLOYD ♠ ¹⁵ CAPITOL 82135* (18.98 CD) Dark Side Of The Moon (SACD)
3 4	34		08 1345 48	SOUNDTRACK 2 Moulin Rouge INTERSCOPE 493035 (12.98/18.98) Dark Side Of The Moon (SACD) PINK FLOYD<
3 4 5	34 33	24	88 1365 68 449	SOUNDTRACK 2 Moulin Rouge INTERSCOPE 433035 (12.98/18.98) Dark Side Of The Moon (SACD) PINK FLOYD<
3 4 5 5	34 33 30	24 45	88 1365 68 64(9 41	SOUNDTRACK 2 Moulin Rouge INTERSCOPE 493035 (12.98/18.98) Dark Side Of The Moon (SACD) PINK FLOYD<
3 4 5 6 7	34 33 30 32	24 45 20	88 1365 68 449 41 525	SOUNDTRACK ▲² Moulin Rouge INTERSCRE 43035 (12.89/18.98) Moulin Rouge PINK FLOYD ▲¹5 Dark Side Of The Moon (SACD) CAPITOL 82156 (18.98 CD) TRAIN ▲² AWARECOLUMBIA 69988/SONY MUSIC (12.98 EQ/18.98) Drops Of Jupiter AC/DC ▲¹ Back In Black LEGACY/EPIC 69207/SONY MUSIC (18.98 ED CD) 16 Biggest Hits LEGACY/EDUMINALINASHVILLE 69739/SONY MUSIC (17.98 EQ/11.88) 16 Biggest Hits VAN MORRISON ▲² The Best Of Van Morrison
3 4 5 7 8	34 33 30 32 35	24 45 20 18	88 1345 48 449 41 525 71	SOUNDTRACK ▲² Moulin Rouge INTERSCOPE 43035 (12.98/18.98) Moulin Rouge PINK FLOYD ▲¹5 Dark Side Of The Moon (SACD) CAPITOL 8236* (18.98 CD) Dark Side Of The Moon (SACD) TRAIN ▲² Drops Of Jupiter AWAR/COLUMBIA 59888/SONY MUSIC (12.98 EQ/18.98) Drops Of Jupiter AC/DC ▲¹3 Back In Black LEGACY/FIC 82207/SONY MUSIC (18.98 ED CD) Back In Black JOHNNY CASH ▲ 16 Biggest Hits LEGACY/FICULUMBIA INASHVILLE1 69739/SONY MUSIC (17.98 EQ/11.98) The Best Of Van Morrison POLYDGRUNVERSAL S3/450/UMEG (12.98/18.90) Busites B0 UNYRD SKYNYRD ▲ The Best Of Lynvid Skynyd: 20th Century Masters The Millemium Collection
3 4 5 6 7 8 9	34 33 30 32 35 38	24 45 20 18 38	1365 44 449 41 525 71 540	SOUNDTRACK ▲² Moulin Rouge INTERSCRE 43035 (12.98/18.98) Moulin Rouge PINK FLOYD ▲¹5 Dark Side Of The Moon (SACD) APITOL 82156 (18.98 CD) Drops Of Jupiter AWARECOLUMBIA 89888/SONY MUSIC (12.98 EQ/18.98) Drops Of Jupiter AC/DC ↓¹ Back In Black LEGACY/EPIC 80207/SONY MUSIC (18.98 ED CD) Back In Black JOHNNY CASH ▲ 16 Biggest Hits LEGACY/EPIC 80207/SONY MUSIC (12.98/18.98) Mourison YAN MORRISON ▲ The Best Of Van Morrison POLYDIG/RUN/VERSAL 53/45//UMAG (12.99/18.98) Both Continue Colection MCA 111941 (58/11.98) The Best Of Lynyd Skynyd: 20th Century Mosters The Millennium Colection MCA 111941 (58/11.98) Their Greatest Hits 1971-1975
3 4 5 6 7 8 9	34 33 30 32 35 38 39	24 45 20 18 38 26	198 4345 4419 441 5255 711 3492	SOUNDTRACK 2 INTERSCOPE 43035 (12.98/18.98) Moulin Rouge PINK FLOYD 15 CAPITOL 82136* (18.98 (D) Dark Side Of The Moon (SACD) TRAIN 2 AWARE/COLUMBIA 8880/SONY MUSIC (12.98 EQ/18.98) Drops Of Jupiter AWARE/COLUMBIA 8880/SONY MUSIC (12.98 EQ/18.98) Drops Of Jupiter AC/DC 19 Back In Black LEGACY/FIC 8207/SONY MUSIC (18.98 ED CD) Back In Black JOHNNY CASH 16 Biggest Hits LEGACY/FUNWERSAL 53/34/50/UME (12.98/18.98) 16 Biggest Hits VAN MORRISON 4 The Best Of Van Morrison POLYDGRUNVERSAL 53/34/50/UME (12.98/18.98) 11/14/1 (6.98/11.98) LYNRD SKY/WRD A The Best Of Lynyd Skynyd: 20th Century Masters The Millemium Colection MCA 111941 (6.98/11.98) Their Greatest Hits 1971-1975 ASYLUMELEKTRA 105/EEG (11.98/17.98) MaDONNA 4 ¹⁰
3 4 5 7 8 9 1	34 33 30 32 35 38 39 42	24 45 20 18 38 26	88 1345 449 41 525 71 342 395	SOUNDTRACK ▲² Moulin Rouge INTERSCOPE 439035 (12.98/18.98) Moulin Rouge PINK FLOYD ♠¹5 Dark Side Of The Moon (SACD) CAPITOL 82136* (18.98 CD) Drops Of Jupiter AWARE/COLUMEIA 59988/SONY MUSIC (12.98 EQ/18.98) Drops Of Jupiter AC/DC ♠¹3 Back In Black LEGACYFEPIC 82207/SONY MUSIC (18.98 ED CD) Back In Black JOHNNY CASH ▲ 16 Biggest Hits LEGACYCOLUMBIA (MASHVILLE) 69739/SONY MUSIC (17.98 EQ/11.88) Hits VAN MORRISON ▲ ⁴ The Best Of Van Morrison POLYDOR/UNIVERAL S3/459/UMRG (12.98/18.98) Their Greatest Hits 1971-1975 ASYUM/ELEKTRA 105/EEG (11.98/17.98) Their Greatest Hits 1971-1975 MADONNA ♠¹0 The Immaculate Collection
3 4 5 6 7 8 9 0 1 2	 34 33 30 32 35 38 39 42 36 43 	24 45 20 18 38 26 37 —	88 1365 64 449 41 525 71 342 595 455	SOUNDTRACK 2 INTERSCRE 43035 (12.98/18.98) PINK FLOOPD 5 OARTOL 82156 (18.98 CD) PINK FLOOPD 5 Dark Side Of The Moon (SACD) TRAIN 2 AVARECOLUMBIA 8988/SONY MUSIC (12.98 EQ/18.98) AC/DC 9 Back In Black LEGACY/EPIC 82207/SONY MUSIC (12.98 EQ/18.98) Back In Black JOHNNY CASH 16 Biggest Hits LEGACY/EPIC 82207/SONY MUSIC (12.98 EQ/18.98) 16 Biggest Hits VAN MORRISON 4 The Best Of Van Morrison NCA 11.941 (6.98/11.98) LYNYRD SKYNYRD The Best Of Van Morrison NCA 11.941 (6.98/11.98) LYNYRD SKYNYRD 4 The Breat Hits 1971-1975 SAVUMELEKTRA 105/EEG (11.98/17.98) The Immaculate Collection SIRE 2440° WARNER BROS (13.98/18.98) MADONNA 4 10 JAMES TAYLOR 41 13.98/18.90
3 4 5 6 7 8 9 0 1 2 3	 34 33 30 32 35 38 39 42 36 43 37 	24 45 20 18 38 26 37 —	88 1365 64 449 41 535 71 342 305 655 160	SOUNDTRACK ▲ ² INTERSCRE 43035 (12.89/18.98) Moulin Rouge PINK FLOOYD ▲ ¹⁵ AVXARE/COLUMBIA 69080/SONY MUSIC (12.98 EQ/18.96) Drops Of Jupiter RAVID & 2135 (18.99 CD) Drops Of Jupiter AVXARE/COLUMBIA 69080/SONY MUSIC (12.98 EQ/18.96) Drops Of Jupiter AC/DC ▲ ¹⁵ LEGACY/EPIC 69207/SONY MUSIC (18.98 EQ CD) Back In Black JOHNNY CASH ▲ 16 Biggest Hits VAN MORRISON Å ² POLYDG/RUVIVERSAL 537456/UMAG (12.99739/SONY MUSIC (17.98 EQ/11.98) 16 Biggest Hits VAN MORRISON Å ² The Best Of Van Morrison The Best Of Van Morrison POLYDG/RUVIVERSAL 537456/UMAG (12.9978.98) Their Greatest Hits 1971-1975 ASYLUMÆLEKTRA 1054/EG (11.98/17.98] The Immaculate Collection Size 244-0' WARNER BROS (13.98/19.89) The Immaculate Collection JAMES TAYLOR ▲ ¹⁰ ZAARE TAYLOR ▲ ¹⁰ AMARU/DEATH ROW 490301*/INTERSCOPE (19.98/24.98) Greatest Hits
3 4 5 6 7 8 9 0 1 2 3 4	 34 33 30 32 35 38 39 42 36 43 37 47 	24 45 20 18 38 26 37 —	88 1365 68 61 525 71 525 71 542 595 655 160 227	SOUNDTRACK 2 INTERSCOPE 43035 (12.99/18.98) Moulin Rouge PINK FLOYD 5 CAPITOL 8215° (18.98 CD) Dark Side Of The Moon (SACD) CAPITOL 8215° (18.98 CD) Drops Of Jupiter AWARECOLUMBIA 8988/SONY MUSIC (12.98 EQ/18.98) Drops Of Jupiter AC/DC 19 Back In Black LEGACYFEP Columbia Back In Black LEGACYFEP Columbia 16 Biggest Hits JOHNNY CASH 16 Biggest Hits LEGACYFEP Columbia Assenuted egastary Sonv MUSIC (17.98 EQ/11.98) 16 Biggest Hits VAN MORRISON 4 The Best Of Van Morrison DUMPROSKYWRD A The Best Of Van Morrison PUMPROSKYWRD A The Best Of Van Morrison VAN MORRISON 4 ¹⁰ Their Greatest Hits 1971-1975 SATUMFELEKTRA 1056/EEG (11.98/17.98) The Immaculate Collection SARE 2440° WARNER BROS (13.98/19.98) The Immaculate Collection SARE 2440° WARNER BROS (13.98/19.98) Greatest Hits YARNER BROS 3113 (7.98/11.98) Greatest Hits YARNER BROS 3113 (7.98/11.98) Devil Without A Cause PD DOG/LAVA 831197/AG (12.98/18.98) [H] Devil Without A Cause
3 4 5 6 7 8 9 0 1 2 3 4 5	 34 33 30 32 35 38 39 42 36 43 37 	24 45 20 18 38 26 37 —	88 1345 48 449 41 525 71 342 395 140 227 306	SOUNDTRACK 2 Moulin Rouge INTERSCRE 43035 (12.98/18.98) Moulin Rouge PINK FLOOYD 15 Dark Side Of The Moon (SACD) APITOL 82136 (18.98 CD) Drops Of Jupiter AWARE/COLUMBIA 69888/SONY MUSIC (12.98 EQ/18.96) Drops Of Jupiter AWARE/COLUMBIA 69888/SONY MUSIC (12.98 EQ/18.96) Back In Black LEGACY/EPIC 60207/SONY MUSIC (18.98 E0 CD) Back In Black JOHNNY CASH 16 Biggest Hits LEGACY/EPIC 60207/SONY MUSIC (17.98 EQ/18.98) YAN MORRISON 4° YAN MORRISON 4° The Best Of Van Morrison POLYDGRUV/VERSAL 537459/UMAG (12.98/18.98) Their Greatest Hits 1971-1975 ASYLUMAELEKTRA 1004/EGE (11.98/17.98) The Immaculate Collection SiR 244-0' WAARNER BROS (13.99/18.98) The Immaculate Collection JAMES TAYLOR 4°1 Greatest Hits VARMEND BROS 313 197/AG (12.98/18.98) Greatest Hits YANARU/DEATH ROW 490301*/INTERSCOPE (19.98/24.98) Greatest Hits KID ROCK 4°1 Devil Without A Cause TOP DOG/LAVA 831957/AG (12.98/18.98) Sublime SUBLIME 5 Sublime
3 4 5 6 7 8 9 0 1 2 3 4 5	 34 33 30 32 35 38 39 42 36 43 37 47 	24 45 20 18 38 26 37 —	88 1345 44 41 525 71 542 545 100 227 306 542	SOUNDTRACK 2 INTERSCOPE 43035 (12.98/18.98) Moulin Rouge PINK FLOYD 15 CAPITOL 82136* (18.98 (D) Dark Side Of The Moon (SACD) TRAIN 2 AWARE/COLUMBIA (18.98 (D) Drops Of Jupiter AWARE/COLUMBIA 8980/SONY MUSIC (12.98 EQ/18.98) Drops Of Jupiter AWARE/COLUMBIA 8980/SONY MUSIC (12.98 EQ/18.98) Back In Black LEGACY/EPIC 82207/SONY MUSIC (18.98 ED CD) Back In Black LEGACY/EPIC 82207/SONY MUSIC (17.98 EQ/11.98) JOHNNY CASH 16 Biggest Hits LEGACY/EPIC 82207/SONY MUSIC (17.98 EQ/11.98) The Best Of Van Morrison POLYDGRUNVERSAL 53/45/UMRG (12.98/18.98) VAN MORRISON 4 The Best Of Van Morrison POLYDGRUNVERSAL 53/45/UMRG (12.98/18.98) The Immaculate Solection MCA 111941 (6.98/11.98) LYNRD SKYNYRD 4 The Best Of Lynyd Skynyd: 20th Century Masters The Millemium Colection MCA 111941 (6.98/11.98) Their Greatest Hits 1971-1975 ASYLUMELEKTRA 105/EEG (11.98/17.98) MADONNA 4 10 SIRE 26440* WARNER BROS. (13.98/18.98) The Immaculate Collection SIRE 26440* WARNER BROS. (13.98/18.98) Greatest Hits 2PAC 4.9 AMARU/DEATH ROW 49001*/INTERSCOPE (19.98/24.98) Greatest Hits 5020LIAVA 63/197/AG (12.98/18.98) [H] Devil Without A Cause 5020LIAVA 63/197/AG (12.98/18.98) [H]
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	LAST WEEK	2 WKS. AGO	MS.0H	Sales data compiled by Nielsen SoundScan IMPRINT & NUMBER/DISTRIBUTING LABEL
	2	2		WERNING LABEL
D				VENDETTA RED Between The Never And The Now PIC 8841560NY MUSIC (1986 EG (2))
¥.	3	6	6	ROONEY Rooney
	2	1	16	GEFFEN NON242/INTERSCOPE (9.98 CD) CRAIG MORGAN I Love It
	1	2	10	BROKEN BOW 77567 (13.88 CD) KEM Kemistry
	5	10	215	MDTOWN 067516/UMRG (8:38/12:38) MAROON 5 OCTONEJ 50001/RMG (11 98 CD) Songs About Jane
	10	4	8	FOUNTAINS OF WAYNE S CURVE 0805/5VIRGIN (18 38 CD) Welcome Interstate Managers
	7	8	1	REVIS Places For Breathing Places For Breathing
	11	5	1	VICKIE WINANS VERTY 43214/20MBA (11 98/18/98) Bringing It All Together
	13	20	5	SMILE EMPTY SOUL THROBACK LAVA 8363946 (12.98 CD) Smile Empty Soul
	Ш	₩	9	BRIAN CULBERTSON Come On Up WARNER BR05, 48300 (18 98 CD)
	17	47	8	DON OMAR The Last Don VI45057 (15 98 CD)
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)	19	30	11	HOT HOT HEAT SUB POP 70599* (12 88 CD) Make Up The Breakdown
)	18	W	1	JAY FARRAR ARTEMIS S1172 (16 98 CD)
	12	7	4	GILLIAN WELCH Soul Journey
	8	3	8	ROSCOE PRIORITY 28231*/CAPITOL (10 98/18 98) Young Roscoe Philaphornia
	16	18	24	BOWLING FOR SOUP SILVERTONEAUVE 1819/2008A (12.98 CD)
	14	14		SILVERTOREJIVE ATBIBIZIONBA (12:96 CD) LILLIX MAVERICK 483237WARNER BROS. (12:98 CD) Falling Uphill
	22	28	21)	SMOKIE NORFUL I Need You Now
	24	45	5	EMI GRSPEL 20374 19.98/16.980 DAMIEN RICE 00 VECTOR BERE RICE 0
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				SCREATEST GAINER
	47	13	35	NICHOLE NORDEMAN Woven & Spun
1		13	35	NICHOLE NORDEMAN Woven & Spun SPARROW 51934 (16 98 CD)
			35	NICHOLE NORDEMAN Woven & Spun SPARHOW \$1534 (16 96 CD) En El Tiempo LOS HURACANES DEL NORTE En El Tiempo FONOVISA 310122/05 (14 98 CD) ROY HARGROVE PRESENTS THE RH FACTOR
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	21	17	35 1 58 16	NICHOLE NORDEMAN Woven & Spun SPARROW \$1534 (16 98 CD) En El Tiempo FONOVISA 30102205 (14 98 CD) En El Tiempo ROY HARGROVE PRESENTS THE RH FACTOR Hard Groove VERVE 0651927 VG (12 98 CD) Un Dia Normal SURCO 07532/UNVERSAL LATINO (16.58 CD) Peter Cincotti
	21 30	17 34	35 1 54 70 7	NICHOLE NORDEMAN Woven & Spun SPARROW \$1534 (16 \$8 CD) En El Tiempo FONOVISA 310122UG (14 \$8 CD) En El Tiempo ROY HARGROVE PRESENTS THE RH FACTOR Hard Groove VERVE 055122/VG (12,88 CD) Un Dia Normal JUANES SURCO 017532UNIVERSAL LATINO (16,38 CD) Peter Cinccotti CONCORD 2156 (18 86 CD) Peter Cinccotti LIZZ WRIGHT Salt
	21 30 18	17 34 9	35 1 6 50 7 7 31	NICHOLE NORDEMAN Woven & Spun SPARROW \$1534 (16 98 CD) En El Tiempo LOS HURACANES DEL NORTE En El Tiempo FONUISA 10122UG (14 98 CD) ROY HARGROVE PRESENTS THE RH FACTOR ROY HARGROVE PRESENTS THE RH FACTOR Hard Groove VERVE desista? V(6 (12 98 CD) Un Dia Normal JUANES \triangle^2 Un Dia Normal SURCO 01532UNIVERSAL LATINO (16.98 CD) Peter Cincotti CONCORD 2159 (18 98 CD) Salt LIZZ WRIGHT Salt TAKING BACK SUNDAY Tell All Your Friends
	21 30 18 26	17 34 9 24	35 54 70 21 49	NICHOLE NORDEMAN Woven & Spun SPARROW \$1534 (16 98 CO) En El Tiempo LOS HURACANES DEL NORTE FONOVISA 310122UG (14 98 CD) En El Tiempo ROY HARGROVE PRESENTS THE RH FACTOR Hard Groove VERVE 0851927-VG (12 98 CD) JUANES △ SURCO 015532UNIVERSAL LATINO (16.98 CD) Un Dia Normal PETER CINCOTTI CONCORD 2155 (18 98 CD) Peter Cincotti CONCORD 2155 (18 98 CD) LIZZ WRIGHT VERVE 5895334VG (12 98 CD) Salt VICTORY 176 (12 98 CD) TAKING BACK SUNDAY VICTORY 176 (12 98 CD) Tell All Your Friends 12 STONES
	21 30 18 26 25	17 34 9 24 31	35 1 6 58 76 7 31 49 49	NICHOLE NORDEMAN Woven & Spun SPARBOW \$1534 (16 98 CD) En El Tiempo FONOVISA JOI22UG (14 98 CD) En El Tiempo ROY HARGROVE PRESENTS THE RH FACTOR Hard Groove VERVE deSIN27VIG (12 98 CD) Un Dia Normal JUANES A SURCO 1752UNIVERSAL LATINO (16.98 CD) Peter Cincotti CONCORD 2156 (18 98 CD) Salt LIZZ WRIGHT Salt VICTORY 172 (12 98 CD) Tell All Your Friends 12 STONES 12 Stones GEORGE LOPEZ Team Leader
	21 30 18 26 25 33	17 34 9 24 31 38	35 1 6 58 76 7 31 49 4 9 4 9	NICHOLE NORDEMAN Woven & Spun SPARBOW \$1534 (16 98 CD) En El Tiempo LOS HURACANES DEL NORTE FONOVISA 310122/UG (14 88 CD) En El Tiempo ROY HARGROVE PRESENTS THE RH FACTOR Hard Groove WERVE 05192*/VG (12,88 CD) JUANES △ SURCO 017532/UNIVERSAL LATINO (16,38 CD) Un Dia Normal PETER CINCOTTI CONCORD 2155 (18 98 CD) Peter Cincotti CONCORD 2155 (18 98 CD) LIZZ WRIGHT VERVE 589333/VG (12 98 CD) Salt 12 STONES WIND-UP 13005 (17,98 CD) 12 Stones QELD 8913 (16,98 CD) Team Leader OGLUD 8913 (15,96 CD)
	21 30 18 26 25 33 39	17 34 9 24 31 38	35 1 6 58 7 58 7 31 49 4 2 3	NICHOLE NORDEMAN Woven & Spun SPARBOW \$1534 (16 98 CD) En El Tiempo FONOVISA JOI22UIG (14 98 CD) En El Tiempo ROY HARGROVE PRESENTS THE RH FACTOR Hard Groove VERVE deSIS2'VIG (12 86 CD) Un Dia Normal JUANES A SURCO 01532UNIVERSAL LATINO (16.98 CD) Peter Cincotti CONCORD 2156 (18 96 CD) Salt VERVE deSIS2'VIG (12 80 CD) Salt VERVE GESIS2UNIVERSAL LATINO (16.98 CD) Salt VERVE SUBSAUND 12 98 CD) Salt TAKING BACK SUNDAY Tell All Your Friends VICTORY 176 (12 98 CD) 12 Stones GEORGE LOPEZ Team Leader OGLU 89133 (16.98 CD) Happy Songs For Happy People DIE TRYING Die Trying
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	21 30 18 26 25 33 39 9 23	17 34 9 24 31 38 26 — 16	35 1 5 5 7 3 1 4 9 4 2 3 3 1 3 1	NICHOLE NORDEMAN Woven & Spun SPARBOW S1534 (16 98 CD) En El Tiempo FONOVISA JOIZZUG (14 98 CD) En El Tiempo ROY HARGROVE PRESENTS THE RH FACTOR Hard Groove VERVE deSINZYVIG (12 88 CD) Un Dia Normal JUANES \triangle^2 SURCO 0132U/UVERSAL LATINO (16.98 CD) Un Dia Normal PETER CINCOTTI CONCORD 2169 (18 98 CD) Peter Cincotti LIZZ WRIGHT VICTORY 178 (12 98 CD) Salt TAKING BACK SUNDAY VICTORY 178 (12 98 CD) Tell All Your Friends 12 STONES GEORGE LOPEZ OGLID 8033 (16.98 CD) 12 Stones MOGWAI MALADOR 10507 (16 98 CD) Happy Songs For Happy People DIE TRYING ISLAND 000099(I/UMG (998 CD) Die Trying SHEKINAH GLORY MINISTRY KINGDOM 000099(I/UMG (1998 CD) Say It Like You Mean It
	21 30 18 26 25 33 39 9 23 28	17 34 9 24 31 38 26 — 16	35 1 6 50 7 6 50 7 31 4 9 4 2 3 1 1 1 3 1 1 3	NICHOLE NORDEMAN Woven & Spun SPARBOW S1584 (16 98 CD) En El Tiempo LOS HURACANES DEL NORTE FONOVISA 310122UG (14 98 CD) En El Tiempo ROY HARGROVE PRESENTS THE RH FACTOR Hard Groove WERVE 051927-VG (12 98 CD) JUANES △ SURCO 015322UNIVERSAL LATINO (16.98 CD) Un Dia Normal PETER CINCOTTI CONCORD 2159 (18 98 CD) Salt LIZZ WRIGHT VERVE 589333 VG (12 98 CD) Salt VICTORY 176 (12 98 CD) Tell All Your Friends VICTORY 176 (12 98 CD) 12 Stones WIND-UP 13059 (17.98 CD) Team Leader GEORGE LOPEZ OGLID 89133 (16.98 CD) Die Trying SLAND 000959TOJANG (19 98 CD) Die Trying SHEKTINAH GLORY MINISTRY KINGDOM 001/PGE (11 98/17.98) Say It Like You Mean It DRIVE 748 (000594 CD) PHE STARTING LINE DENVET XR (12 98 CD) Say It Like You Mean It
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	21 30 18 26 25 33 39 9 23 28 48 48 45 38 34 34	17 34 9 24 31 38 26 16 43 12 12 39	35 1 6 54 7 31 67 31 77	NICHOLE NORDEMAN Woven & Spun SPARBOW S1584 (16 98 CD) En El Tiempo FONOVISA 310122/UG (14.88 CD) En El Tiempo ROY HARGROVE PRESENTS THE RH FACTOR Hard Groove VERVE 05192/VG (12.88 CD) Un Dia Normal SURCO 017532/UNIVERSAL LATINO (16.98 CD) Peter Cincotti CONCORD 2156 (18.89 CD) Salt LIZZ WRIGHT Salt VERVE 058933/VG (12.98 CD) Tell All Your Friends VICTORY 176 (12.98 CD) 12 Stones WIND-UP 13058 (17.98 CD) 12 Stones WIND-UP 13058 (17.98 CD) Team Leader OGLO 8013 (16.98 CD) Die Trying SHEKINAH GLORY MINISTRY Praise Is What I Do NING-UPI 60003000 (16.98 CD) Say It Like You Mean It PHE TRY 1000003000 (14.98 CD) Say It Like You Mean It PHE THRU 00005300ACA (14.98 CD) Fireproof FUCKER 80039000ACA (14.98 CD) Fireproof SUNVESUNA 1000 (19.97/UG I14.98 CD) Say It Like You Mean It DIE STSS FAIL From The Depths Of Dreams (EP) DIFFER ATES Rainbow Man RCA (NASHVILLEI 67071/RLG (11.98/17.98) MCMLXXXY SUNVESINGA 14.98 CD) MCMLXXXY
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	21 30 18 26 25 33 39 9 23 28 48 45 38 34 38 34 36 6	17 34 9 24 31 38 26 16 43 12 39 27 39 27 39	35 1 6 58 7 7 31 7 31 7 31 40 4 2 31 11 3 2 7 6 2 1 6 2 1 6 31 1 1 6 31 1 1 3 2 7 6 2 1 1 6 31 1 1 3 1 1 1 1 1 1 1 1 1 1 1 1	NICHOLE NORDEMAN Woven & Spun SPARBOW S1584 (16 98 CD) En El Tiempo FONOVISA 310122/UG (14 98 CD) En El Tiempo ROY HARGROVE PRESENTS THE RH FACTOR Hard Groove VENV 605192/VG (12 98 CD) JUA NES JUANES A Stationa Salt VERVE 589333045 12 80 CD) TELZZ WRIGHT Salt VERVE 589333045 12 80 CD) BECORGE LOPEZ Team Leader GELD 69133 (16.98 CD) Die Trying SLAD 00009910JMG (198 CD) Die Trying SLAND 00009910JMG (198 CD) Say It Like You Mean It
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	21 30 18 25 33 39 23 28 48 45 38 34 36 34 36 6 35 40 4 4 35	17 34 9 24 31 38 26 16 43 12 39 277 377 36 377 36 37 36 377	35 1 6 50 7 31 4 2 311 3 3 1 2 3	NICHOLE NORDEMANWoven & SpunSPARBOW SISSA (16 98 CO)En El TiempoFONOVISA 310122/UG (14 98 CO)En El TiempoROY HARGROVE PRESENTS THE RH FACTORHard GrooveVENVE 093192/VG (12 98 CO)JUA NESJUANESASURCO 01752/UN/VERSAL LATINO (16.58 CD)Peter CincottiCONCORD 2158 (18 98 CO)SaltVENVE 989332/VG (12 98 CO)SaltVENVE 589332/VG (12 98 CO)12 StonesTAKING BACK SUNDAYTell All Your FriendsVICTORY 178 (12 98 CO)12 StonesWIND-UP 13008 (17.98 CO)Die TryingGEORGE LOPEZTeam LeaderOBLO 90139 (16 98 CO)Die TryingSLAND 00009870JAMG (19 98 CO)Die TryingSHEKINAH GLORY MINISTRYPraise Is What I DoNINGLUAR (11 98 CO)Say It Like You Mean ItDRIVE-THRU 000053/MCA (14 98 CO)FireproofFUCKER 000390/MCA (14 98 CO)Say It Like You Mean ItDRIVE-THRU 000053/MCA (14 98 CO)Say It Like You Mean ItDRIVE-THRU 000053/MCA (14 98 CO)Say It Like You Mean ItDRIVE-THRU 00015/MCA (18 98 CO)Say It Like You Mean ItDRIVE-THRU 00015/MCA (18 98 CO)MCMLXXXVJEEF BARTESRainbow ManRCA (NASHVILLEI 67071/RLG (11 98/17 98)Rainbow ManRCA (NASHVILLEI 67071/RLG (11 98/17 98)StayJEEC 40055 (16 98 CO)SubjectJEEF WILLIAMS AND THE SPIRITUAL QC'S Right On TimePRUELESubjectVIND-UP 13058 (16 98 CO)SubjectJEEC 40059 (16 98 CO)Subject <t< td=""></t<>
	21 30 18 25 33 39 9 23 28 48 45 38 34 36 34 34 34 34 34 34 34 34 34 34 34 34 34	17 34 9 24 31 38 26 16 43 12 39 277 377 36 377 36 37 36 377		NICHOLE NORDEMAN Woven & Spun SPARBOW SISSA (18 98 CD) En El Tiempo ROY HARGROVE PRESENTS THE RH FACTOR Hard Groove VERVE 085192*/VG (12.88 CD) Un Dia Normal JUANES A ² Un Dia Normal SUBCO 017532/UNIVERSAL LATINO (16.98 CD) Peter Cinccotti CONCORD 2156 (18.98 CD) Salt LIZZ WRIGHT Salt VERVE 569333/VG (12.98 CD) Tell All Your Friends VICTORV 176 (12.98 CD) 12 Stones WIND-UP 13098 (17.98 CD) Team Leader OGLUD 8013 (16.98 CD) Die Trying SHEKINAH GLORY MINISTRY Praise Is What I Do KINDOM 001/76E (11.98 (12.98 CD) Die Trying SHEKINAH GLORY MINISTRY Praise Is What I DO KINDOM 001/76E (11.98 (12.98 CD) Say It Like You Mean It PHULLAR Fireproof FUCKER 000390MACA (12.98 CD) Say It Like You Mean It DIE TRYING Say It Like You Mean It DRIVE TARU 00003/MACA (12.98 CD) Say It Like You Mean It PHULAR Fireproof Eucker Main 00015/MACA (12.98 CD) SENSES FAIL From The Depths Of Dreams (EP) JEFF BATES Subject
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	JL	JLY 2003	12	
D.		200	3	• TOP INDEPENDENT ALBUMS
BI	D	00	Ird	
Ĕ	WEEK	AGO		Sales data compiled by 💦 Nielsen
THIS WEEK	AST W	2 WKS	0.50	ARTIST SoundScan Title
F	2	2		NUMBER 1 11 Weeks At Number 1
1	1	1		LIL JON & THE EAST SIDE BOYZ Kings Of Crunk BME 2370/TVT (13 99) 17.98)
-	_			
2	2	2		S GREATEST GAINER S VARIOUS ARTISTS Vans Warped Tour 2003 Compilation
	-	-		
3				DWIGHT YOAKAM Population: Me
4	3	4		ELECTRODISC/AUDIUM 8178/KOCH (18.98 CD) MANNHEIM STEAMROLLER/C.W. MCCALL American Spirit
5	6	5	16	AMERICAN GRAMAPHONE 1776 (16.98 CD)
6	5			BRDKEN BOW 77567 (1398 CDi [H] LOUIE DEVITO Louie DeVito's Dance Factory Level 2
7	7	3		DEE VEE 0006/MUSICRAMA (17.98 CD) DROPKICK MURPHYS Blackout
8	, 8	8		HELICAT 80-46-7/EPITAPH (18 98 CD) ALKALINE TRIO Good Mourning
	。 4	0		VAGRANT 381* (12.98 CD)
9	-	L.		STEVE WINWOOD About Time
10	-	40		KRS-ONE Kristyles Kristyles
11	10	10		VARIOUS ARTISTS Punk -O- Rama 8 EPITAPH 86673 17.88 CD1
12	9	6		BROTHA LYNCH HUNG Lynch By Inch: Suicide Note SICCMADE 07013 (17.38 CD)
13	20	22	10	HOT HOT HEAT Make Up The Breakdown
14	15	15	8	NOFX FAT WRECK CHORDS 657 (14.98 CO)
15		84	1	JAY FARRAR Terroir Blues
16	14	9		GILLIAN WELCH Soul Journey
17	12	14	10	MOBB DEEP Free Agents: The Murda Mix Tape LANDSPEED 9222"/KOCH (14.98 CD)
18	17	18	3	MO THUGS D3/MO THUGS 9918/RIVIERA (18.98 CD)
19	22	17	10	BLACK LABEL SOCIETY The Blessed Hellride
20	18	11	16	PETER CINCOTTI Peter Cincotti
21	19	12		CONCORD 2159 (18 98 CD) [H] EARTH, WIND & FIRE Promise
22	23	23	Au.	TAKING BACK SUNDAY Tell All Your Friends
23	28	19		VICTORY 176 (12.98 CD) [H] GEORGE LOPEZ Team Leader
24	13	_		MOGWAI Happy Songs For Happy People
25	26	26		MATADOR 10567* (16.98 COL[H] SHEKINAH GLORY MINISTRY Praise Is What I Do
26	16	7		KINGDOM:001/PGE (11 98/17.99) [H] INSPECTAH DECK The Movement
27	11	ŕ		IN THE PAINT 8660/KOCH (18.98 CO)
	25	21		NITRO 15853 (14.98 CD) [H]
28		-		SUGAR HILL 3941 (18.98 CD)
29	29	24		LEE WILLIAMS AND THE SPIRITUAL QC'S Right On Time MCG 7023 MALACO (1) 98/16 98) [H]
30	24	16		JOHN HIATT & THE GONERS Beneath This Gruff Exterior NEW WEST 6045 (18.98 CD)
31	30	25	45	INTERPOL MATADOR 545" (998 CD) [H] Turn On The Bright Lights
32	32	46	18	THE POSTAL SERVICE Give Up
33	21	-	2	DJ KUT SEQUENCE 8013 (18.98 CD) [H] Sequence Hip Hop Vol. 1
34	27	-	2	DRIVE BY TRUCKERS Decoration Day
35	35	31	30	DARYL HALL JOHN OATES Do It For Love
36	37	29		SOUNDTRACK TOMMY BOY 1568 (19 98 CD) Queer As Folk: The Third Season
37	34	28	15	VARIOUS ARTISTS SIDE ONE DUMMY 71238 (8 98 CD) Atticus: Dragging The Lake II
38	40	30	8	THE RIPPINGTONS FEATURING RUSS FREEMAN Let It Ripp
39	31	-		THE NEW BROADWAY CAST RECORDING Nine PS CLASSICS 2012 (1798 CD)
40	44	34	18	PS CLASSICS 312 (17.98 CD) B.G. Livin' Legend Ch0PpA CITV/IN THE PAINT 8465/KDCH (18.98 CD)
41	33	13	6	JIM BELUSHI, DAN AYKROYD Have Love Will Travel HAVE LOVE 80200 (18.99 CO)[H]
42				MOTION CITY SOUNDTRACK I Am The Movie
43	38			EPITAPH 66679 (12.98 CD) JOAN SEBASTIAN Coleccion De Oro
44	47	37		MUSART 12887/BALBOA (8:98/13:98) VARIOUS ARTISTS 30th Anniversary Collection: Ultimate Disco
45	42	39	14	ANI DIFRANCO Evolve
.46				RIGHTEOUS BABE 030 (16.98 CD) SUZY BOGGUSS Swing
47	45	27		COMPENDIA 925151 (17 98 CD) BOZ SCAGGS But Beautiful: Standards Volume 1
48	39	33		DAVID WAXMAN Ultra.Trance:2
	37	55		ULTRA 1165 (21.98 CD) [H]
49	50	4.1		SUSAN TEDESCHI Wait For Me TONE-COOL 751 146/ARTEMIS 117.98 CDI [H]
50	50	41		DARYL HALL Can't Stop Dreaming

JL	JLY -	12 3	Billboard® TOP INTERNET ALBUM SAL	ES.™	JUI 20	Y 12 00 3	Billboard TOP SOUNDTRACKS
THIS WEEK	LAST WEEK	WKU, DNI	Sales data and internet sales reports compiled by S Nielsen SoundScan	BILLBOARD 200 RANK	THIS WEEK	LAST WEEK	Sales data compiled by Nielsen SoundScan
			・ 図 に NUMBER 1 ・ 図 と 2 Weeks At Number 1				2世 NUMBER 1 3世 4 Weeks At Number 1
1	1		ANNIE LENNOX J 52350/RMG Bare	10	1	1	2 FAST 2 FURIOUS DISTURBING THA PEACE/DEF JAM SOUTH 000426*/IDJMC
2		en l	GUSTER PALMIREPRISE 48306/WARNER BROS Keep It Together	35	2	110	CHARLIE'S ANGELS: FULL THROTTLE COLUMBIA 90132/SONY MUSIC
3	2	3	RADIOHEAD CAPITOL 84543" Hail To The Thief	11	3	2	THE LIZZIE MCGUIRE MOVIE A WALT DISNEY 86008
4	5	270	NORAH JONES A ⁷ BLUE NOTE 32088 [M] Come Away With Me	9	4	3	AMERICAN IDOL SEASON 2: ALL-TIME CLASSIC AMERICAN LOVE SONGS RCA 51169/RMC
5		311	LIZ PHAIR CAPITOL 83928 Liz Phair	27	5	4	THE MATRIX RELOADED: THE ALBUM WARNER SUNSET/MAVERICK 48411/WARNER BROS
6	4		LUTHER VANDROSS J 51885/RMG Dance With My Father	3	6	5	CHICAGO A EPIC 87018/SONY MUSI
7		64 -	BEYONCE COLUMBIA 86386/SONY MUSIC Dangerously In Love	1	7	6	B MILE ▲4 SHADY 493508*/INTERSCOP
8	8	2	SENSES FAIL DRIVE-THRU 0001551MCA [H] From The Depths Of Dreams (EP)	-	8.	7	LIZZIE MCGUIRE BUENA VISTA 860791/WALT DISNET
9	6		STEELY DAN REPRISE 48435/WARNER BROS. Everything Must Go	49		8	11 HOLES WALT DISNEY 86009
10	16		WILLIE NELSON & FRIENDS LOST HIGHWAY 000453 Live And Kickin'	42	10	10	O BROTHER, WHERE ART THOU? ▲7 LOST HIGHWAY/MERCURY 170069/IDJM
11		100	PEARL JAM EPIC 90237/SONY MUSIC E. Troy, WI: 6/21/2003	-	11	11	A WALK TO REMEMBER EPIC 86311/SONY MUSI
×12			PEARL JAM EPIC 90228/SONY MUSIC St. Paul, MN: 6/16/2003	-	12	12	MOULIN ROUGE A ²
13	0		MICHELLE BRANCH MAVERICK 48426/WARNER BROS. Hotel Paper	2	13	14	DISNEY'S LILO & STITCH A WALT DISNEY 86073
14	9		LED ZEPPELIN A ATLANTIC 83587/AG How The West Was Won	36		9	RUGRATS GO WILD! NICKELÖDEON 162399/HOLLYWOO
15			PEARL JAM EPIC 90231/SDNY MUSIC Chicago, IL: 6/18/2003	-	15	15	FRIDA DG 474150/UNIVERSAL CLASSICS GROU
16	13	35.	COLDPLAY ▲ ² CAPITOL 40504* A Rush Of Blood To The Head	26	16	13	AREDEVIL: THE ALBUM WIND-UP 1307
17	14	1.1	EVANESCENCE A ² WIND-UP 13063 Fallen	8	17	16	FINDING NEMO WALT DISNEY 86007
18	7		METALLICA ELEKTRA 62853"/EEG St. Anger	5	18	19	BREK A DREAMWORKS 450305/INTERSCOP
19	12	6	MANNHEIM STEAMROLLER/C.W. MCCALL AMERICAN GRAMAPHONE 1776 American Spirit	136	19	18	CRADLE 2 THE GRAVE BLOODLINE/DEF JAM 063615-/IDJMC
20		2 3	DWIGHT YOAKAM ELECTRODISC/AUDIUM 8176/KOCH Population: Me	75	20	17	BULK DECCA 000633/UNIVERSAL CLASSICS GROUI
21	19	64	THE EARLY NOVEMBER DRIVE-THRU GEODELIMCA For All Of This (EP)	-	21	21	SWEET HOME ALABAMA HOLLYWOOD 16236-
22	22	E	THE WHITE STRIPES THIRD MAN 27148*/V2 Elephant	30	22	22	SPIRIT: STALLION OF THE CIMARRON A&M 493304/INTERSCOP
23	25		CHER GEFFEN/MCA/WARNER BROS 73852/WARNER STRATEGIC MARKETING The Very Best Of Cher	16	23	23	QUEER AS FOLK: THE THIRD SEASON TOMMY BOY 156
24	21		JACK JOHNSON JACK JOHNSON/UNIVERSAL 075012*/UM/RG On And On	34	24	20	AMERICAN DREAMS: 1963-1964 HIP-0 000231/UMI
25	17	3	KELLY CLARKSON A RCA 68159/RMG Thankful	12	25	1	COYOTE UGLY A3 CURB 78703

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).
A RIAA certification for net shipment of 1 million units (Platinum).
A 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:
C Certification for net shipment of 100,000 units (Oro.)
C Certification of 200,000 units (Platino).
A Certification of 400,000 units (Multi-Platino).
Asterisk indicates vinyl available.
M indicates past or present Heatseeker title
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Billboard ARTIST INDEX. JULY 12 2003

-ALBUMS- CC (Contemporary Christian) EA B200 (The Billboard 200) CCA (Country Cotalog) GA BG (Bluegrass) CJ (Contemporary Jazz) HCC	A (Electronic) INT (Internet) P A (Gospel) JZ (Jazz) R OL (Holiday) LA (Latin Albums) Ri	CA (Pop Catalog) T5A (Lotin: Tropical/Salsa) (BA (R&B/Hip-Hop) WM (World Music) (C (R&B/Hip-Hop Cotalog) — SINGLES — I	C (Adult Contemporary) S (Country) S (Country Singles Sales) C (Dance/Cub Play) HSS (Hot 100 Airplay) HSS (Hot 100 Airplay) HSS (Hot 100 Airplay) HSS (Hot 100 Airplay) LS (Dance/Sales) LT (Hot Latin Tracks)	MO (Modern Rock) RA (R&B Hip-Hop Atrplay) RBH (R&B Hip-Hop Atrplay) RBH (R&B Hip-Hop) RBH (R&B Hip-Hop) RMS (Latin: Reglonal Mexian) RO (Mainstream Rock) RO (Modern Rock) RD (Rap TrackS) Tao (Tap 40 TrackS) RankIngs from biweekly charts are listed in ital- list during 0 chart's unpublished week. RO (Mainstream Rock)
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Anne Murray: CA 75 Keith Murray: RBH 75; RS 54 Musiq: HSS 37; RS 56 Mya: H100 65; HA 74; HSS 9; RA 36; RBH 34; RS 4

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T. Naija: RBA 83 Nas: RBA 63; RBC 18; DS 23; H100 100 Nate Dogg: H100 5; HA 4; HSS 47; RA 8; RBH 8; RP 3; RS 23; T40 6 Ultra Nate: DC 29 Ultra Nate: DC 29 Luna Negra: NA 15 Frankie Negron: TSS 22, 40 Nelly: B200 86; RBA 56; H100 35; HA 32; RA 29; RBH 30; RP 14; T40 31 Willie Nelson: B200 42; CA 4, 30, 45; CCA 10; INT 10; CS 1; H100 27; HA 22 Aaron Neville: CA 32 Jason Nevins: DS 16 New Found Glory: HSS 69 Newsboys: B200 130; CC 7; DS 21 Joe Nichols: B202 131; CA 17; CS 26; CSS 8, 9; HSS 58 Nickel Creek: BG 2; CA 36; IND 28 The Nitty Gritty Dirt Band: BG 12 NoPK: IND 14 Noelia: LP5 23; L1 34 NOFX: IND 14 Nichole Nordeman: CC 20; HS 23 Smokie Norful: GA 4; HS 20; HSS 48 The Notorious B.I.G.: RBC 4, 5 Les Nubians: RBA 65 The Oak Ridge Boys: (A 53 O.A.R. B200 184 Daniel O'Donnell: WM 7, 8 Janusz Olenniczak: Cl 2 Fito Olivares: LA 48 Don Omar: H5 11; LA 2; LPA 2 La Onda: RM5 24 Jamie O'Neal: CS 44 Yoko Ono: DS 15 La Onda: RMS 24 Jamie O'Neal: CS 44 Yoko Ono: DS 15 Opera Babes: CX 7 William Orbit: A40 33; H100 60; HA 62; T40 27 La Oreja De Van Gogh: LA 60; LPA 20; LPS 13; LT 21 Christopher O'Riley: CX 6 Stacie Orrico: B200 116; *CC* 4; DS 1; H100 90; HSS 13 Jeffrey Obsome: RBA 76; RA 75; RBH 79 Oscar G: DC 6

Perference Volume Volum Pink Floyd: PCA 34 Alexandre Pires: LA 54; LPA 15; LPS 8; LT 9 Play: B200 96 Los Player5: LA 41 Plumb: 440 30 PO.D.: CC 30 Point Of Grace: CC 22 Pooh And The Young Inspirations: GA 25 The Potter5 House Mass Choir: GA 22 Powerman 5000: B200 157; RO 10 Praxis: DC 42 Julio Preciado Y Su Banda Perla Del Pacifico: RMS 27 Elvis Presley: B200 200: CA 25 Lisa Marie Presley: B200 129 Kelly Price: B200 136; RBA 27; RBH 97 Charley Pride: CA 67 Rachel Proter: CS 38 The Project 28: RS 31 Project Pat: RBC 17 Prosperity: GA 33 Puretone: DC 20 Purple Kitty: DC 19 -Q-

Q Tip: HSS 61; RS 52 Queen: PCA 15 Queens Of The Stone Age: B200 169; MO 8; RO 34 Clare Quilty: DC 44 A.B. Quintanilla III: LA 8; LPA 4; RMS 29 _P_

RA: RO 40 Racket City: RS 47 Radiohead: B200 11; INT 3; MO 14 Eros Ramazzotti: LA 30; LPA 11; LPS 9; LT 11; TSS 24 Eros Ramazzotti: LA 30; LPA 11; LPS 9; LT 11; TSS 24 Ramiyah: GA 30 Rascal Flatts: B200 102; CA 13; CCA 3; PCA 10; CS 16, 54; H100 68; HA 64 Carmen Rasmusen: HSS 7, 14 Los Razos: LA 56; LT 39; RMS 16 Red Hot Chill Peppers: B200 110; MO 13 Red Hot Chili Peppers⁵ B200 110; MO 13 Redman: HSS 49 Los Rehenes: LA 50 Relient K: B200 167; CC 10 Revis: B200 166; HS 7; RO 9 The RH Factor: CJ 4; HS 25; RBA 66 Damien Rice: HS 21 Lionel Richie: B200 132; RBA 97 Los Rieleros Del Norte: LA 65; RMS 35 LeAnn Rimes: CA 59; AC 27 The Rippingtons: CJ 6; IND 38 Jenni Rivera: RMS 26 Jerry Rivera: LPS 33; LJ 31; TSS 9 Lupillo Rivera: RMS 23 Rizen: 6A 11 Rizen: GA 11 Chyna Ro: DC 39 Chyna No: UC 39 Rockik: DC 31 The Roc Project: DC 7; DS 8; HSS 68 Kiko Rodriguez: TSS 20 Roez Boyz: HSS 54; RS 15 Tito Rojas: TSS 13 The Rolling Stones: B200 176

Linda Ronstadt: CA 50 Rooney: B200 133; HS 2 The Roots: B200 159: RBA 72: RS 56 Roscoe: HS 17; RBA 34; RA 74; RBH 74 Paulina Rubio: LPS 40 Rufio: HS 40; IND 27 Rushlow: CS 34 Russell: RS 28 Deric Ruttan: CS 59 Kate Rvan: DS 18 Kate Ryan: DS 18 59, KF 5, L2; K3 17, 41, 59, 140 5, 37 Joan Sebastian: IND 43; LA 16; RMA 10; LPS 32; LT 23; RMS 7 Jon Secada: TSS 39 Seether: B200 192; MO 21; RO 13 Bob Seger & The Silver Bullet Band: PCA 7 Selena: B200 117; LA 22; IPA 7 Senses Fail: HS 38; INT 8 Shakira: LA 23; LPA 8 Shakira: LA 24; LP T40 20 Shotgun The Representer: HSS 36; RS 10 140 20 Shotgun The Representer: HSS 36; RS 10 Sigur Ros: HSS 23 The Silk Road Ensemble: CX 13 Simon & Garfunkel: PCA 29 Simple Plan: B200 76; H100 58; HA 60; T40 26 Sin Bandera: LPS 17; LT 29 Sixpence None The Richer: AC 30 Size Queen: DC 50 Ricky Skaggs & Kentucky Thunder: BG 6; CA 71 Skillz: RBH 98; RS 68 Alvin Slaughter: GA 23 Smals Mouth: A40 38 Smile Empty Soul: B200 185; HS 9; MO 16; RO 31 Smilez & Southstar: RBA 79 Michael W. Smith: CC 13, 17 Rickey Smigs B200 106; RBA 39; RBC 25; RA 37; RBH 39; RP 18; RS 72 Sociaburn: MO 27; RO 26 Marco Antonio Solls: LA 3; RMA 1; LPS 4; LT 1; RMS 13; TSS 37 En De Cali JES 26 Marco Antonio Solls: LA 3; RMA 1; LPS 4; LT 1; RMS 13; TSS 37 Son De Call: TSS 36 Soraya: LPS 6; LT 8 The Spanish Harlem Orchestra: TSA 19 Bubba Sparxox: HSS 26; RS 36 Renee Spearman And Prez: GA 33 Spyro Gyra: CJ 19 Staind: B200 28; PCA 48; MO 19, 26; RO 14, 16 Lisa Stansfield: DC 49 The Starting Line: HS 35 Steely Dan: B200 49; INT 9 Rod Stewart: B200 119 Sticky Fingaz: RBA 91 Rebecca St. James: CC 18 George Strait: B200 23, 180; CA 2, 23, 31, 61; CS 12; H100 70; HA 65 70; HA 65 The Streets: EA 16 The Streets: EA 16 Streetwize: CJ 15 Tadeusz Strugala: CL 2 Marty Stuart: CS 58 Ruben Studdard: AC 29; H100 13; HSS 2, 7, 14; RA 48; RBH 27; RS 1 Sublime: PCA 45 Sugar Ray: B200 115; A40 36 Switchfoot: B200 150; CC 8 System Of A Down: B200 195

-T-Durin Tatinian: 13; RA 23, 47; RBH 25, 49; RP 6; T40 28 Olga Tanon: LPS 19; LT 15; TSS 7, 17 t.A.T.u: B200 85; DC 10 James Taylor: B200 99; PCA 42 Mark Taylor: CJ 12 Susan Tedeschi: BL 6; IND 49 Los Terribles Del Norte: LA 75 Thalia: EA 4; LA 10, 69; LPA 5; H100 40; HA 37; LPS 25; LT 45; RA 61; RBH 61; T40 22; TSS 35 Chris Thile: BG 15 Third Day: B200 124; CC 5 Third Eye Blind: B200 137; A40 20 The Thoms: B200 4; RBA 2; RA 62; RBH 62 L1: H100 42; HA 38; HSS 42; RA 13, 58; RBH 12, 58; RP 9; RS 30, 53 Hord Pay: B200 14, Pay LT 20 PMC 42 Titele o maila: b200 4; R5A 2; RA 62; R5H 62 Tit. H100 42; HA 38; H5S 42; RA 13; 58; RBH 12; 58; RP 9; RS 30; 53 Los Tigres Del Norte: LA 71; LT 41; RMS 17 Timbaland: RA 68; RBH 69 Justin Timberlake: B200 59; RBA 45; A40 25; DC 40; DS 13; H100 20; HA 20; RBH 87; RS 57; T40 10 Tina Ann: DC 18 Tite: HSS 56 tobyMac: CC 12; 37; HS 12 Trapi: B200 29; PCA 35; A40 3; H100 43; HA 42; T40 24 Trapi: B200 26; H100 64; IHA 61; MO 3; RO 3; 37 Randy Travis: B200 127; CA 16; CC 6; CS 13; H100 67; HA 63 Trenyce: HSS 7, 14 Rick Trevino: CS 60 A Tribe Called Quest: RBA 89 Tricky: EA6 Tim-Ate 5;7: 6A 35 Tim-Ate 5;7: 6A 35

Tricky: EA ć Trin-i-tee 5:7: GA 35 Los Tucanes De Tijuana: LA 29; RMA 19; LT 12; RMS 1 Josh Turner: CS 50 Evelyn Turnerline-Agee: GA 17 Shania Twain: B200 46; CA 5; CCA 5; PCA 20; AC 9; CS 9; H100 36; HA 35

Twista: RA 60; RBH 60 Conway Twitty: CCA 21 Type O Negative: B200 107 Tyrese: B200 111; RBA 28; RA 31, 32; RBH 33, 35

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UGK: RBA 38 Uncle Kracker: B200 83; A40 2; AC 1; H100 14; HA 12; T40 9 Keith Urban: B200 118; CA 15; CS 28; H100 96 Urban Knights: CJ 8 Adolfo Urias Y Su Lobo Norteno: LT 40; RMS 15, 18 The Used: MO 25

-v-Lan Van Dahl: DS 14 Luther Vandross: B200 3; INT 6; RBA 3, 71; RBC 20, 23; AC 17; H100 63; HA 59; RA 34; RBH 37 Paul Van Dyk: DC 17; DS 10; HSS 74 Stevie Ray Vaughan And Double Trouble: *BL* 8 Jaci Velasquez: *CC* 29; LA 49; LPA 14; LPS 18; LT 28 Velevet Revolver: MO 32; RO 27 Vendetta Red: B200 101; HS 1; MO 20 Johnny Ventura: TSS 38 Johnny Vicious: EA 15 Rhonda Vincent: BG 5; CA 63 David Visan: *WM* 9 David Visan: WM 9 Carlos Vives: TSA 18; LT 50; TSS 19 The Wailers: PCA 1; RBC 1; RE 11

Weird Al Yankovic: B200 53 Weird Al Yankovic: B200 53 Yanni: NA 3, 4 Yellowiackets; IZ 15 Ying Yang Twins: H100 30; HA 27; RA 10; RBH 10, 85; RP 8; RS 45, 48 Dwight Yakam: B200 75; CA 8; IND 3; INT 20; CS 55 Yonder Mountain String Band: BG 8 Pete Yorn: A40 31 Young Blaze: RS 64 Young Blaze: RS 64 Young Blaze: RS 64 Young Gunz: RA 45; RBH 57 Young Gunz: RA 45; RBH 47; RP 23 Young Hustlaz: RBA 85 -**Z**-

Zion: HSS 34: RS 12 Zoegirl: EA 23 ZZ Top: PCA 49

-SOUNDTRACKS-

2 Fast 2 Furious: B200 13; RBA 9; 8 Mile: B200 123; RBA 88; STX 7 2 Fast 2 Furnous: B200 13; RBA9; STX 1 8 Mile: B200 123; RBA 88; STX 7 American Dreams: 1963-1964; STX 24 American Idol Season 2: All-Time Classic American Love Songs: B200 57; STX 4 The Animatrix: The Album: EA 22 Bend It Like Beckham: WM 3 Blue Collar Comedy Tour: The Movie: CA 46 Charlie's Angels: Full Throttle: B200 14; STX 2 Chicago: B200 91; STX 6 Coyote Ugly: CCA 16; STX 25 Cradle 2 The Grave: RBA 93; STX 19 Daredevil: The Album: STX 16 Disney's LIO & Stitch: STX 13 Finding Nemo: STX 17 Frida: LA 5; RMA 3; STX 15; WM 1 Holes: B200 144; STX 9 Hulk: STX 20 LAm The Movie: IND 42 Lizzie McGuire: B200 142; STX 8 I Am The Movie: IND 42 Uzzie McGuire: B200 142; STX 8 The Lizzie McGuire Movie: B200 15; STX 3 Mamma Miai: PCA 22 The Matrix Reloaded: The Album: B200 67; STX 5 Moulin Rouge: PCA 33; STX 12 Nine: IND 39 O Brother, Where Art Thou?: CCA 6; PCA 24; STX 10 Queer As Folk: The Third Season: EA 5; IND 36; STX 23

23 Rugrats Go Wild: STX 14 Shrek: PCA 50; STX 18 Spirit: Stallion Of The Cimarron: STX 22 Sweet Home Alabama: STX 21 A Walk To Remember: STX 11

-VARIOUS ARTISTSon The Billboard 200

Now 12: 44 Punk -O- Rama 8: 191 Punk -0- Kama 8: 191 Reggae Gold 2003: 68 Ultimate Smash Hits: 147 Vans Warped Tour 2003 Compilation: 74 Worship Together: I Could Sing Of Your Love Forever: 82 WOW Worship (Yellow): 114

	03		Billboard [®] MODERN ROCK	IRACID
×	Ξ		Airplay monitored by 💦 Nielsen	
THIS WEEK	LAST WEEK	÷.	Broadcast Data	
¥₽	VST		Systems	
F	2		TITLE IMPRINT/PROMOTION LABEL	Artist
	3	-10	当世年 NUMBER 1 学生 SEVEN NATION ARMY THIRD MAN/V2	1 Week At Number 1 The White Stripes 🖙
2	1	22	SEND THE PAIN BELOW EPIC	Chevelle 🖙
3	2	30	HEADSTRONG WARNER BROS	Trapt 🤿
4	4	-	JUST BECAUSE CAPITOL	Jane's Addiction
5	5	24		Audioslave 👳
6	7		FAINT WARNER BROS.	Linkin Park 🤿
7	6	16	STUPID GIRL FLIP/GEFFEN/INTERSCOPE	Cold 🖙
8	10	16	GO WITH THE FLOW INTERSCOPE	Queens Of The Stone Age 🤿
9	12	5	THE BOYS OF SUMMER COLUMBIA	The Ataris
10	8	2.5	TIMES LIKE THESE ROSWELL/RCA/RMG	Foo Fighters 🧔
11	11	-	MINERVA MAVERICK/REPRISE	Deftones 🤿
12	9		SOMEWHERE I BELONG WARNER BROS	Linkin Park 🤿
13	14	-	DOSED WARNER BROS	Red Hot Chili Peppers
14	16	10	THERE THERE CAPITOL	Radiohead 🤿
15	13	-	BRING ME TO LIFE WIND-UP Evanescent	ce Featuring Paul McCoy 👳
16	15	10		Smile Empty Soul 🤿
17	21		SHOW ME HOW TO LIVE INTERSCOPE/EPIC	Audioslave 🤿
18	19			Eve 6
19	23			
20	20			Vendetta Red 🤿
21	17	10		Seether 🤿
22	26			Evanescence
23	22	13	ST. ANGER ELEKTRAJEEG	Metallica 🤿
24	25	10	BANDAGES SUB POP/SIRE/REPRISE	Hot Hot Heat 🤿
25	24		BLUE AND YELLOW REPRISE	The Used 🧔
26	18	111		Staind 🤿
27	29			Socialburn
28	33		THE LEAVING SONG PT. II NITRO/DREAMWORKS	AFI
29	32			Die Trying 🤿
30	-			Disturbed
31				Korn
32			SET ME FREE DECCA	Velvet Revolver
33	31		THE HORIZON HAS BEEN DEFEATED JACK JOHNSON/UNIVERSAL/UMRC	
34	34		FLY FROM THE INSIDE ATLANTIC	Shinedown
35	28			Good Charlotte 👳
36	36			Godsmack 🗣
-	27			Coldpiay 👳
38		Laure	CREATURES (FOR A WHILE) VOLGANO/JIVE	311
39	30			The All-American Rejects 🤿
40	37	-		AFI 👳

JLY 12 2003		Billboard Rock	ISTREAM
EK		Airplay monitored by 💦 Nie	elsen
N			adcast Data stems
LAST WEEK	and a	TITLE IMPRINT/PROMOTION LABEL	Artist
		I NUMBER 1	1 Week At Number 1
2	23	SEND THE PAIN BELOW EPIC	Chevelle 😒
1	20		Audioslave 🤿
3	301	HEADSTRONG WARNER BROS	Trapt 👳
4	5	ST. ANGER ELENTRAIEEG	Metallica 🖙
6		STUPID GIRL FLIPIGEFFEN INTERSCOPE	Cold 🖙
5	11	SOMEWHERE I BELONG WARNER BROS	Linkin Park 🤿
7	242-	STRAIGHT OUT OF LINE REPUBLIC/UNIVERSAL/UMRG	Godsmack 🤿
11	6	JUST BECAUSE CAPITOL	Jane's Addiction
9	10	CAUGHT IN THE RAIN EPIC	Revis 👳
12	15	FREE DREAMWORKS	Powerman 5000 🤿
17	-5	SHOW ME HOW TO LIVE INTERSCOPE/EPIC	Audioslave 🤿
14	10	STILLBORN SPITFIRE	Black Label Society 🧔
13	12	DRIVEN UNDER WIND-UP	Seether 🤿
8		PRICE TO PLAY FLIP/ELEKTRA/EEG	Staind 🤿
19		FAINT WARNER BROS	Linkin Park 🤿
29		SO FAR AWAY FLIP ELEKTRAJEEG	IRPOWER Staind
10	- 10-	THE ROAD I'M ON REPUBLIC/UNIVERSAL/UMRG	3 Doors Down 🤿
18	-20	REMEMBER REPRISE	Disturbed 🤿
16	10	MINERVA MAVERICK/REPRISE	Deftones 🤿
20		FLY FROM THE INSIDE ATLANTIC	Shinedown
25		LIBERATE REPRISE	Disturbed
24	165	IMPRINT ROADRUNNER/IDJMG	doubleDrive
23		TIMES LIKE THESE ROSWELL/RCA/RMG	Foo Fighters 👳
21	111	BRING ME TO LIFE WIND-UP	Evanescence Featuring Paul McCoy 🧔
22	D	MOBSCENE NOTHING/INTERSCOPE	Marilyn Manson 🤿
26	- 7		Socialburn
30	-	SET ME FREE DECCA	Velvet Revolver
28	1	WORLD SO COLD EPIC	Mudvayne
33	181	SERENITY REPUBLIC/UNIVERSAL/UMRG	Godsmack
			Korn
27	10	BOTTOM OF A BOTTLE LAVA	Smile Empty Soul 🤿
31		NOTHING SACRED COLUMBIA	Memento 🤿
34	18.	RED WHITE AND BLUE SANCTUARY	Lynyrd Skynyrd
32	1	GO WITH THE FLOW INTERSCOPE	Queens Of The Stone Age 🤿
36	6	OXYGEN'S GONE ISLAND.IDJMG	Die Trying 🤿
38		SAFE PASSAGE AMERICAN/IDJMG	Manmade God
		STILL FRAME WARNER BROS	Trapt
	11/	SEVEN NATION ARMY THIRD MAN/VZ	The White Stripes 🤿
39			Pillar
			BA

Billboard ADULT TOP 40 TRACKS...

Billboard ADULT CONTEMPORARY

THIS WEEK	LAST WEEK	SIM1	Airplay monitored by 💦 Nielsen Broadcast C	Data
THIS	LAST	(JJEZW)	Systems TITLE IMPRINT/PRDMOTION LABEL	Artist
	-		· 習話 NUMBER 1 · 習話	6 Weeks At Number 1
1	1	17	DRIFT AWAY LAVA	Incle Kracker Featuring Dobie Gray 👳
2	2	Th	HAVE YOU EVER BEEN IN LOVE EPIC	Celine Dion
3	3	18	IF YOU'RE NOT THE ONE ISLAND/IDJMG	Daniel Bedingfield 🤿
4	4	40		Santana Featuring Michelle Branch 👳
5	6	41	CAN'T STOP LOVING YOU ATLANTIC	Phil Collins
6	5	20	BEAUTIFUL RCA/RMG	Christina Aguilera 🤿
7	7	12	ONE WARNER BROS	Faith Hill
8	8	46	DON'T KNOW WHY BLUE NOTE/VIRGIN	Norah Jones 👳
9	10	10	FOREVER AND FOR ALWAYS MERCURY/IDJMG	Shania Twain 😪
10	12	4	HOLE IN THE WORLD ERC	Eagles 🗣
11	9	60	A THOUSAND MILES A&M/INTERSCOPE	Vanessa Cariton 🖙
12	11	44	CRY WARNER BROS	Faith Hill 👳
13	13		BIG YELLOW TAXI GEFFEN/INTERSCOPE Countin	g Crows Featuring Vanessa Carlton 🖙
14	15	86	SUPERMAN (IT'S NOT EASY) AWARE/COLUMBIA	Five For Fighting 🖙
15	16		UNWELL ATLANTIC	matchbox twenty 👳
16	17	7		Daryl Hall John Oates
17	18		DANCE WITH MY FATHER J/RMG	Luther Vandross
18	21			MercyMe 😪
19	20	21	PICTURE LAVA/ATLANTIC	Kid Rock Featuring Sheryl Crow 👳
20	27	12.		OWER 🕨 Clay Aiken
21	23		I HEARD IT THROUGH THE GRAPEVINE MOTOWN/UMR	G Michael McDonald
22	22	20	TRY IT ON MY OWN ABISTA	Whitney Houston 👳
23	19	16		Fleetwood Mac 👳
24	26		DON'T WANNA TRY COLUMBIA	Frankie J 👳
25	24	28		Celine Dion 😪
26	25	23		Avril Lavigne 👳
27	N		WE CAN REPRISE/CURB	LeAnn Rimes 🖙
28	. 11	m l	SAY YOU WILL REPRISE	Fleetwood Mac
29	30	4		Ruben Studdard 👳
30	28	19	DON'T DREAM IT'S OVER SQUINT CURBUREPRISE	Sixpence None The Richer 🖙
Comp	led fro	man	ational sample of airplay supplied by Nielsen Broadcast Data	Systems' Radio Track service, 106 main-

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 aduit 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 264 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

				- section -
-	lat		Airplay monitored by 💦 Nielsen	
	Mark K		Broadcast Data	
UID AVEEN	A.55 %		Systems	
		-	TITLE IMPRINT/PROMOTION LABEL Art	ist
	-		*音: NUMBER 1 *音# 11 Weeks At Number	
1	1	- 223	UNWELL ATLANTIC matchbox twer	
2	2	24	DRIFT AWAY LAVA Uncle Kracker Featuring Dobie Gra	-
31	3			in 🧟
1	5	15	BRING ME TO LIFE WIND-UP Evanescence Featuring Paul McCo	
5	4	222	WHEN I'M GONE REPUBLIC/UNIVERSAL-UMRG 3 Doors Dow	
5	6	20	THE REMEDY (I WON'T WORRY) ELEKTRA/EEG Jason Mra	
7	9	1	ARE YOU HAPPY NOW? MAVERICK/WARNER BROS. Michelle Brand	
8	10			ei 🤿
•	7	- 211	BIG YELLOW TAXI GEFFEN/INTERSCOPE Counting Crows Featuring Vanessa Carlton	
0	8	36	CLOCKS CAPITOL Coldpla	
1	11	115	I'M WITH YOU ARISTA Avril Lavigi	18 🗣
2	12	24	WHY GEORGIA AWARE/COLUMBIA John May	
3	13	144	SYMPATHY WARNER BROS. GOO DO	ls 🤿
4	14	110	YOUR BODY IS A WONDERLAND AWARE/COLUMBIA John May	er 🤿
	16	100	AMAZING HOLLYWCOD Josh Kell	зу
6	21		WHY DON'T YOU & LARISTA AIRPOWER Santana Featuring Alex Band Or Chad Kroeg	er
7	15	115	HARDER TO BREATHE OCTONEJARMG Maroon	5 👳
8	19	192 1	HEAVEN RADIOACTIVE/MCA	ve 👳
9	20		WHY CAN'T I CAPITOL Liz Pha	ir 🤿
0	17	5.40	BLINDED (WHEN I SEE YOU) ELEKTRAJEEG Third Eye Blin	nd
21	22	6	MISS INDEPENDENT BCAIRING Kelly Clarks	n 🗬
2	18	10.	IF YOU'RE NOT THE ONE ISLANDIDUMG Daniel Bedingfie	ld 👳
3	25	16	COME AWAY WITH ME BLUE NOTE/VIRGIN Norah Jon	es 🤿
4	23	110	LIKE A STONE INTERSCOPE/EPIC Audiosla	ve 🧟
25	26	10	ROCK YOUR BODY JIVE Justin Timberla	ke 🖙
26	24	112	SOMETHING CRAZY LAVA Franky Per	
7	27	101	TAKE ME AWAY DREAMWORKS Lifehou.	
8	29		FIGHTER REARING Christina Aguile	
9	28		THE HORIZON HAS BEEN DEFEATED JACK JOHNSON/UNIVERSAL/UMRG Jack Johnson	-
30	31		REAL CURB Plun	
31	33		CRYSTAL VILLAGE COLUMBIA Pete YO	-
32	- 55		SAY YOU WILL REPRISE Fleetwood M	
33	35	-	FEEL GOOD TIME COLUMBIA Pink Featuring William Orl	
34	39		THE BOYS OF SUMMER COLUMBIA The Ata	
35	37		RAIN DREAMWORKS Dana Glov	_
sə ia	30		IS SHE REALLY GOING OUT WITH HIM ATLANTIC Sugar R	
90 37	36	1		· ·
37 38	30		RIGHTEOUSLY LOST HIGHWARIDUNG LUCINDA WIlliam YOU ARE MY NUMBER ONE INTERSCOPE Smash Mou	
38 39	38		HOLLYWOOD MAVERICK/WARNER BROS. Madon	
10	38		THE SCIENTIST CAPITOL Coldpi	
+0	in all		ITTE SCIENTIST CAPITOL COUDI	uy 🦕

J	ULY 200	12 3	Billboard
	T	0	P 40 TRACKS
S WEEK	ST WEEK		Airplay Nielsen TITLE monitored by Broaccast Data ARTIST Systems
ž	LAST		IMPRINT/PROMOTION LABEL
1	2		MISS INDEPENDENT KELLY CLARKSON RCA/RMG
2	1	B	BRING ME TO LIFE EVANESCENCE FEATURING PAUL MCCOY WIND-UP
3	3		UNWELL MATCHBOX TWENTY ATLANTIC
4	8		CRAZY IN LOVE BEYONCE FEATURING JAY-Z MUSIC WORLD /COLUMBIA
5	4		GET BUSY SEAN PAUL VP/ATLANTIC
6	5	10	21 QUESTIONS 50 CENT FEATURING NATE DOGG SHADY/AFTERMATH /INTERSCOPE
7	9		MAGIC STICK LIL' KIM FEATURING 50 CENT QUEEN BEE /ATLANTIC
8	6		KNOW WHAT YOU WANT BUSTA RHYMES & MARIAH CAREY JMONARC/RMG/DJMG
9	10		DRIFT AWAY UNCLE KRACKER FEAT. OOBIE GRAY LAVA
10	7	197	ROCK YOUR BODY JUSTIN TIMBERLAKE JIVE
11	17	1	WHERE IS THE LOVE? BLACK EYED PEAS A&M INTERSCOPE
12	15	2	ROCK WIT U (AWWW BABY) ASHANTI MURDER INC/DEF JAM/IDJMG
13	14		ARE YOU HAPPY NOW? MICHELLE BRANCH MAVERICK /WARNER BROS
14	12		WHEN I'M GONE 3 DOORS DOWN REPUBLIC/UNIVERSAL /UMRG
15	11	τi.	IGNITION R. KELLY JIVE
16	13	15	NO LETTING GO WAYNE WONDER GREENSLEEVES/VP/ATLANTIC
17	19	1	
18	16	15	DON'T WANNA TRY FRANKIE J COLUMBIA FIGHTER
19	18	16	CAN'T LET YOU GO
20	20	-	PABOLOUS FEATURING MIKE SHOREY & LIL' MO OESERT STORM/ELEKTRA ZEG NEVER LEAVE YOU - UH OOH, UH OOOH!
21	28		UMIVERSAL/UMRG
22	26	4	
23	21	201	CALLING ALL ANGELS
24	22		
25	24		ASON MRAZ ELEKTRA ÆEG ADDICTED
26	25	2	ISIMPLE PLAN LAVA FEEL GOOD TIME
27	23		
28	29		RABOLOUS FEATURING TAMIA OR ASHANTI DESERT STORMÆLEKTRA ÆEG RIGHT THURR
29	32		
30	27	16	DANIEL BEDINGFIELD ISLAND ADJMG SHAKE YA TAILFEATHER
31	34		NELLY, P. DIDDY & MURPHY LEE BAO BOY /UMRG SWING, SWING
32	30		THE ALL-AMERICAN REJECTS DOGHOUSE/DREAMWORKS BIG YELLOW TAXI
33	33		COUNTING CROWS FEAT. VANESSA CARLTON GEFFEN ANTERSCOPE
34	31		COLDPLAY CAPITOL P.I.M.P.
35		W	50 CENT SHADY/AFTERMATH /INTERSCOPE ACT A FOOL
36			LUDACRIS DISTURBING THA PEACE/DEF JAM SOUTH /NDJMG BREATHE
37	37		BLU CANTRELL FEATURING SEAN PAUL RE0ZONE /ARISTA SING FOR THE MOMENT
38	35		EMINEM WEB/AFTERMATH /INTERSCOPE
39. 40	36 38		AMANDA PEREZ UNIVERSAL/POWER/UWSE/UMRG/VIRGIN I'M GLAD IENNIEED I DE2
	50		

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JULY 12 2003

Billboard SINGLES AND TRACKS SONG INDEX JULY 12 2003

Charl Codes: CS (Hot Country Singles); H100 (Hot 100 Singles); LT (Hot Latin Tracks) and RBH (Hot R&B Hip/Hop Singles). TITLE (Publisher - Licensing Org.) Sheet Music Dist., Chart, Position.

21 ANSWERS (High On Life, ASCAP/Break North, SOCAN/Me-benish, ASCAP/Universal, ASCAP/so Cent, ASCAP/Mo Loving, ASCAP/EMI April, ASCAP), WBM, RBH 82

ASCAP/MO Loving, ASCAP/EMI April, ASCAP), WBM, KBH 82 21 QUESTIONS (High On Life, ASCAP/Break North, SOCAN/Me-benish, ASCAP/Universal, ASCAP/so Cent, ASCAP), WBM, Hitoo 5; RBH 8 21 QUESTIONS (AGAIN) (High On Life, ASCAP/So Cent, ASCAP), WBM, Hitoo 5; RBH 8 21 QUESTIONS (AGAIN) (High On Life, ASCAP/So Cent, ASCAP/J Rock, ASCAP/X Marc's Tha Spot, BMI), WBM, RBH 95 24 S (Ya Majesty's Music, ASCAP/Toompstone, BMI) RBH 58 4 EVER (WBM, SESAC/Babyboy's Little, SESAC/Noon-time South, SESAC/C'Amore, BMI/Mo Loving, ASCAP/J Brasco, ASCAP), WBM, Hitoo 71; RBH 26 99.9 % SURE (IVE NEVER BEEN HERE BEFORE) (WB, ASCAP/Songs Of R. Joseph, ASCAP/French Hip, ASCAP/Annotation, ASCAP), WBM, CS 14; Hitoo 77

ASCAP/Annotation, ASCAP), WBM, (S14; H10077 ACA ENTRE NOS (LGA, BMI) LT 20 ACT A FOOL (Ludacris, ASCAP/EMI April, ASCAP/Copyright Control), HL, H100 32; RBH 20 ACTOS DE UM TONTO (Seg Son, BMI) LT 22 ADDICTED (Warner Chappell, SOCAN/Wet Wheelie, SOCAN/High-Maintenance, SOCAN/Stinky Music, SOCAN/JUBM, H100 58 ALL IN THE WAY (Maurice White, ASCAP/Sony/ATV Tunes, ASCAP/Sulla Qid, ASCAP/Vaughnwa, ASCAP/Wendi Vaughn, ASCAP/National League, ASCAP), HL, RBH 77 ALMOST HOME (Triple Shoes, BMI/Magic Mustang, BMI/Sulferini' Succotash, ASCAP/Sony/ATV Tunes, ASCAP/Wendi Vaughn, ASCAP/Sony/ATV Tunes, AMASTH (CMI April, ASCAP) (S 11; H10072 ALMOST HOME (CMI Blackwood, BMI) LT 36 AMAZIN' (LL Cool I, ASCAP/Sony/ATV Tunes, ASCAP/The Waters Of Nazareth, BMI/EMI Blackwood, BMI/Sulferini'S Of Nazareth, BMI/EMI Blackwood, BMI/Sulferini SO (Nazareth, BMI/EMI Blackwood, BMI/Sulferini SO (Nazareth, BMI/EMI Blackwood, BMI/Sulferini SO (Nazareth, BMI/EMI Blackwood, BMI/SULF (Dave) HAPPY NOW? (I'm With The Band

ANTES (Copyright Control) LT 46 ARE YOU HAPPY NOW? (I'm With The Band, ASCAP/WB, ASCAP/Dillon Jackson, ASCAP), HL/WBM,

H100 28 ASI TE QUIERO (Edimusa, ASCAP) LT 23

-B-

BABY BOY (Beyonce, ASCAP/Hitco South, ASCAP/Music Of Windswept, ASCAP/Scott Storch, ASCAP/IUff Jew, ASCAP/EMI April, ASCAP/Dutty Rock, ASCAP/ID (Marker Boys, ASCAP/TM, ASCAP/Music World, ASCAP/Carter Boys, ASCAP/TM, ASCAP), HL, RBH 59 THE BACK OF YOUR HAND (Hanks Cat, ASCAP) C5 55 BACKSEAT OF A GREYHOUND BUS (Nashville Dream-Works Songs, ASCAP/Monkey Feet, ASCAP/Careers-BMG, BMI/Silverkiss, BMI/Songs Of Universal, BMI/Macadoo, BMI), CLM/HL/WBM, C5 22 BEAUTIFUL (My Own Chit, BMI/The Waters Of Nazareth, BMI/EMI Biackwood, BMI/Chase Chad, ASCAP/EMI April, ASCAP), HL, RBH 39

ASCAP/EMI April, ASCAP), HL, RBH 39 BEER FOR MY HORSES (Tokeco Tunes, BMI/Sony/ATV

ASCAP/CHITPINIASCAP, JANE THE STATES AND A S

--C---

CALLING ALL ANGELS (EMI April, ASCAP/Blue Lamp, ASCA CAP), HL, H100 43 CANDI BAR (Illiotic, ASCAP/Zomba, ASCAP/DJ Khalil,

CANDI BAR (Illiotic, ASCAP/Zomba, ASCAP/DJ Khali BMI/S.O.L., BMI/Yippity Yippity, ASCAP), WBM, RBH 75 CANT LET YOU GO (Desert Storm, BMI/F.O.B., ASCAP/N.Q.C., ASCAP/Mo Loving, ASCAP/EMI April,

ASCAP) H100 16; RBH 13 CAN'T STOP, WON'T STOP (Copyright Control/Six

- CAN'T STUP, WON'T STUP, (CEP, 10) Figga, BMI) RBH 47 CAN YOU HEAR ME WHEN I TALK TO YOU? (Harnen, ASCAP/Love Pig, ASCAP) CS 49 CASI (Yami, ASCAP) CS 49 CASI (Yami, BMI) LT 8 CELEBRITY (EMI April, ASCAP/Sea Gayle, ASCAP), HL,

CELEBRITY (EMI April, ASCAP/Sea Gayle, ASCAP/, HL, CS 6; H100 46 CHICKS DIG 1T (Mark Hybner, ASCAP/Cagle Blue, ASCAP/Casey Donovan, BMI), WBM, CS 48 CLAVAME TU AMOR (Kike Santander, BMI/Ensign, BMI/Santader Melodies, ASCAP/Famous, ASCAP) [J 34 CLOSER (Life Is What We Music, ASCAP/Crystal House Music, ASCAP/Tigers Milk, ASCAP) RBH 89 COME OVER (Naked Under My Clothes, ASCAP/Chrysalis, ASCAP/Babyboy's Little, SESAC/Noon-time South, SESAC/Warner Tamerlane, BMI/Kevin Hicks, BMI/Bubba Gee, BMI/Noontime Tunes, BMI), WBM, H100 50; RBH 11

; RBH 11 CONCRETE ANGEL (Universal-Songs Of PolyGram emational, BMI/HopeChest, BMI/Glitterfish, BMI),

International, BMI/HopeChest, BMI/Giitterfish, BMI), WBM, Htoo 99 COPTHAT SH#! (Virginia Beach, ASCAP/Mag/oo, ASCAP/Mass Confusion, ASCAP/Black Fountain, ASCAP/EMI April, ASCAP/WB, ASCAP/Kingston 8, ASCAP/EMI April, ASCAP/WB, ASCAP/Kingston 8, ASCAP), HL/WBM, RBH 69 CRAZY (Songs Of Universal, BMI/Bayjun Beat, BMI/Javier Cake, ASCAP/RBH 56 CRAZY IN LOVE (Beyonce, ASCAP/Hitco South, ASCAP/Music Of Windswept, ASCAP/EMI Blackwood, BMI/Richcraft, BMI/Damrich, BMI/Carter Boys, ASCAP/EMI April, ASCAP/Music World, ASCAP/Unichap-pell. BMI), HL/WBM, Htoo 1; RBH 2 pell, BMI), HL/WBM, H100 1; RBH 2

-D-

DAME (Sony/ATV Discos, ASCAP/Arjona Musical, ASCAP) LT 47

DAMN! (Drugstore, ASCAP/Lil Jon 00017 Music, BMI/White Rhino, BMI/Lil' Buddy Dewberry, BMD April, ASCAP/Chi-Boy, ASCAP), HL/WBM, H100 63; RBH

37 DAYS LIKE THIS (Castle Street, ASCAP/Cal IV, ASCAP) CS 38 LOS DEMAS (Warner-Tamerlane, BMI/Pancho And

- Bingo, BMI) LT 38 DON'T WANNA TRY (SoulSick Muzik, BMI/Logictone,
- BMI/h
- Jumping Bean, BMI) Hoo 23; RBH 90 DREAM EYES (Aniyah's, ASCAP/Horrible, ASCAP/Li n, ASCAP/Sounds-of-seventytwo, ASCAP) RBH 93 DRIFT AWAY (Almo, ASCAP), HL, Hoo 14 Van

BILLBOARD JULY 12, 2003

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EN QUE FALLE? (TN Ediciones, BMI) LT 41 ENTRE EL DELIRIO Y LA LOCURA (Kike Santander, BMI/Ensign, BMI/Clear Mind, ASCAP/Famous, ASCAP) LT 35

ENTREGA TOTAL (EMI Blackwood, BMI) LT 43 EVERY LITTLE THING (EMI April, ASCAP/Pang Toon, Al/Songs Of Universal, BMI/Tunes Of The Village, Al/Zomba Melodies, SESAC/Agatha Monroe, SESAC), /WBM, CS 44

FAITHFUL TO YOU (Zomba, ASCAP/Nikeeya, ASCAP/Blackfire, ASCAP/Famous, ASCAP), HL/WBM,

RBH 78 FANATIC (Sony/ATV Tunes, ASCAP/Vivian S. Green, ASCAP/Fred David Kenney, Ir, ASCAP), HL, RBH 52 FAR AWAY (Family Soul, ASCAP/Babies Formula, BMI)

RBH 54 FEEL GOOD TIME (Rondor London, PRS/Almo, ASCAP/Beck Hansen's, ASCAP/Hollenbeck, BMI), HL,

ASLAP/ DeLA Indisens, ASLAP , Indisens, ASLAP / ASLAP / DeLA Indisens, ASLAP / ASLAP /

A FEW QUESTIONS (Noble Vision, ASCAP/Green Dog, BMI) CS 24 FIGHTER (Xtina, BMI/Scott Storch, ASCAP/TVT, ASCAP/BMG-Careers, BMI), HL, H100 38 FIND AWAY (Modat, ASCAP/916, BMI) BBH 83 FIRE (YES, YES YALL) (Joe Budden, ASCAP/On Top, ASCAP/Juniversal, ASCAP/916, DB, ASCAP/N, Q.C., ASCAP/Starbus, BMI/Ensign, BMI/Sugar Hill, BMI/Twen-ty Nine Black, BMI/Future Sights And Sounds, BMI/Deco, BMI HL RH ec

II), HL, RBH 55 FLIPSIDE (Efartooee, ASCAP/F.O.B., ASCAP/Copyright)

FUPSIDE (LINGARCH, ALL) Control) RBH 53 FLYING WITHOUT WINGS (Rokstone, PRS/Songs Of Windswept Pacific, BMI/Irving, BMI), HL/WBM, H100 13 FOREVER (R.Kelly, BMI/Zomba Songs, BMI), WBM,

RBH 84 FOREVER AND FOR ALWAYS (Universal-Songs Of Poly-Gram International, BMI/Loon Echo, BMI/Out Of Pocket, ASCAP/Zomba, ASCAP), WBM, CS 9; H100 36 FOTOGRAFIA (Peermusic III, BMI/Camaleon, BMI) LT 4, FRONTIN' (The Waters Of Nazareth, BMI/EMI Black-wood, BMI/EMI April, ASCAP/Carter Boys, ASCAP), HL, HCAR (CARDIAN) (SCAP) (SCAP) (SCAP), SCAP), HL, HCAR (CARDIAN) (SCAP) (SCAP), SCAP), HL, HCAR (CARDIAN) (SCAP) (SCAP) (SCAP) (SCAP) (SCAP), HL, HCAR (CARDIAN) (SCAP) (SCAP) (SCAP), HL, HCAR (CARDIAN) (SCAP) (SCAP), HL, HCAR (CARDIAN) (SCAP) (SCAP) (SCAP) (SCAP) (SCAP), HL, HCAR (CARDIAN) (SCAP) (SCAP

H100 56: RBH 22

GET BUSY (EMI April, ASCAP/Tafari, ASCAP), HL, H100

6; RBH 14 GET BY (Pen Skills, BMI/EMI Blackwood, BMI/Ye

GET BY (Pen Skills, Bini/Emi DiaLkwood, Dini, te World Music, ASCAP/WA, ASCAP), HL/WBM, RBH 86 GET LOW (TVT, ASCAP/Swole, ASCAP/Da Crippler, BM/ColliPark, BM/DWC, BMI) Htoo 30: RBH 10 GODSPEED (SWEET DREAMS) (Universal-PolyGram International, ASCAP/St. Julien, ASCAP), WBM, CS 51

-H-

HAIL MARY (Songs Of Universal, BMI/Joshua's Dream, BMI/Gimme Minz, BMI/Universal, ASCAP/Yaki Kadafi, BMI/Thug Nation, BMI/Foxbeat, ASCAP/Yaki Kadafi, BMI/Eight Mile Style, BMI/High On Life, ASCAP/Starbus, BMI/WB, ASCAP/Suge, ASCAP, Walk, RBH 68 HAVE YOU FORGOTTEN? (EMI April, ASCAP/Pittsburg Landing, ASCAP/Warner-Tamerlane, BMI), HL/WBM, CS 23: H100 85

23; H100 85 HEADSTRONG (WBM, SESAC/Traptism, SESAC), WBM, H100 64

- 3M, Huoo 64 HEAYY LIFTIN' (Universal, ASCAP/Memphisto, CAP/Work Horse, SESAC/Pacific Wind, SESAC/Zomba ngs, BMI/Teren It Up, BMI), WBM, CS 53 HELP POUR OUTTHE RAIN (LACEY'S SONG) (My Little ASCA

lew ell, BMI) CS 25; H100 73 HE PROPOSED (Ice Water, ASCAP/EMI April, ASCAP),

HE PROPOSED (100 HER) HEL RBH 97 HERDA MORTAL (World Deep, BMI/Blueplatinum, ASCAP/Sony/ATV Latin, BMI/Sony/ATV Discos, ASCAP) LT

HONESTY (WRITE ME A LIST) (Sony/ATV Acuff Rose,

II/New Works, BMI), HL, CS 46 HOT DAMN (GeMarc, ASCAP/Terradome, ASCAP/The ters Of Nazareth, BMI/EMI Blackwood, BMI/Chase **RM** Water Chad,

Chad, ASCAP/EMI April, ASCAP), HL, RBH 81 HOW YOU GONNA ACT LIKE THAT (Zovektion, ASCAP/BMG Songs, ASCAP/First Avenue, ASCAP/Demis HOS Songs, ASCAP/E Two, ASCAP/EMI April, ASCAP/ED. Duz-It, BMI), HL, RBH 33 z-It, BMI), HL, RBH 33 HOW YOU WANT THAT (Donceno, ASCAP/Rhythm

Bluntz, ASCAP/Universal, ASCAP/Jack Knight, ASCAP/Justin Combs, ASCAP/Jack Knight, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/Issy & Nemo Tunes, ASCAP), HU/WBM, RBH 51 HOY EMPIEZA MITRISTEZA (Edimusa, ASCAP) LT 42 Bl

IBELIEVE (Sony/ATV Acuff Rose, BMI/Write On

I BELIEVE (Sony/AIV Acuit Rose, BMI/Write On Music, BMI), HL, CS 20; H100 76 I CAN (Zomba, ASCAP/III Will, ASCAP/EMI April, ASCAP/Salaam Remi, ASCAP/Street Tuff, ASCAP/Selma, BMI), HL/WBM, H100 100 I CAN ONLY IMAGINE (Simpleville, ASCAP/Fun Attic, ASCAD) 65 ASC

ASCAP) CS 56 iCANT BE YOUR FRIEND (Warner-Tamerlane, BMI/Writers Extreme, BMI/EMI April, ASCAP/Waltz Time, ASCAP), HL/WBM, CS 34 iCE CREAM (R.Kelly, BMI/Zomba Songs, BMI), WBM,

ICE CREAM (R.Kelty, BMI/ZUMPA Jongs, -RBH 66 IF I CAN'T (High On Life, ASCAP/WB, ASCAP/Ain't Nuthin' Goin' On But Funking, ASCAP/Music Of Windswept, ASCAP/Evis Mambo, ASCAP/Universal, ASCAP/50 Cent, ASCAP, WBM, RBH 40 IF THERE AINT THERE OUGHTA' BE (Mosaic Music, BMI/Almo, ASCAP/WHI IF factor, ASCAP/Extremely Big

- BMI/Almo, ASCAP/What II Factor, ASCAP/Extremely big Tractor, ASCAP), HL, CS 58 IF YOU LET ME (Stone Agate, BMI/EMI Blackwood, BMI) RBH 99 IF YOU'RE NOT THE ONE (Sony/ATV Tunes, ASCAP),
- HL, H100 33 IGNITION (Zomba Songs, BMI/R.Kelly, BMI), WBM,
- H100 21 I KNOW WHAT YOU WANT (Starbus, BMI/Dutty Nigga, ASCAP/Kila 4, ASCAP/Rah Digga, ASCAP/Cyphercleff, ASCAP/EMI April, ASCAP), HL, H100 11; RBH 23

i'LL NEVER LEAVE (Zomba Songs, BMI/R.Kelly, BMI), BM, RBH 26 WBN

WBM, RBH 36 ILOVE YOU (North Avenue, ASCAP/EMI April, ASCAP/Mr, Veah, ASCAP/WB, ASCAP/Lil Black, ASCAP/Royalty Network, ASCAP/The Dboogie Acct., ASCAP/Urban Warfare, ASCAP), HL/WBM, H100 89; RBH

I MELT (Sony/ATV Cross Keys, ASCAP/Onaly

ASCAP/Major Bob, ASCAP/Warner-Tamerlane, BMI), HL/WBM, CS 54 ASCAP/Major Bob, ASCAP/Warner-Tamerlane, BMI), HL/WBM, CS 54 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 91 I'M JUST A GIRL (Deanaling, ASCAP/BPI Administra-tion, ASCAP/Turtle Wins The Race, ASCAP/Anotation, ASCAP/WB, ASCAP), WBM, CS 35 IN DA CLUB (High On Life, ASCAP/Alorit Nuthin' Goin' On But Funking, ASCAP/WB, ASCAP/Blotter, ASCAP/Music Of Windswept, ASCAP), WBM, H100 31; RBH 38 IN LOVE WIT CHU (Thowir Tantrums, ASCAP/Alorit Nuthin' Goin' On But Funking, ASCAP/WB, H100 31; RBH 38 IN LOVE WIT CHU (Thowir Tantrums, ASCAP/Alorit Ori, ASCAP/IDI/EMI April, ASCAP/Tunk, BMI/Notting Hill, BMI/Songs Of Universal, BMI), HL, H100 86; RBH 72 IN MY OREAMS (Music Of Windswept, ASCAP/Hand In My Pocket, ASCAP/, HL, CS 60 IN THOSE JEANS (Music Of Windswept, ASCAP/Hand In My Pocket, ASCAP/Harvey 'The Rock' Hester, ASCAP, WBM, H100 1; RBH4 INTO YOU (J Brasco, ASCAP/Desert Storm, BMI/Mr. Manatti, BMI/EMI Blackwood, BMI/Duro, BMI/MI. H100 122; RBH 23 INTUTON (Wirej V Tonthe ASCAP/EMI April

haz, ASCAP/Big Bad Mr. Hahn, BMI/Nondisclosure Agree-ment, BMI/Rob Bourdon, BMI/Kenji Kobayashi, BMI/Pan-cakey Cakes, BMI/Zomba Songs, BMI), WBM, Hioo 82 SOY ASI (Iron Tigga, BMI/C.K. Jointz, BMI/Ser-Ca, BMI) IT 33 SPEED (Coltabayable, BMI/Songe Of Windswent

SUT AST (Interningsa, DMI/C.K., JUIILZ, DMI/SErCa, BMI) [LT 33 Pacific, BMI/Songs OF Windswept Pacific, BMI/Songs OF Windswept ASCAP). CHU/WBM, CS 5; Hioo 47 STAY GONE (DreamWorks Songs, ASCAP/Cherry Lane, ASCAP). CHU/WBM, CS 3; Hioo 37 STEP DADDY (BDB, ASCAP/ColliPark, BMI/GLO Bil, BMI/Zella, BMI/Unidisc, BMI/Sammy Sam, BMI/GLO Bil, BMI/Zella, BMI/Unidisc, BMI/Sammy Sam, BMI/GLO Bil, BMI/Rock, BMI/Supermarket, BMI BH 92 STEP IN THE NAME OF LOVE (Zomba Songs, BMI/R kolib, BMI). WBM, BBH 46

lane, BMI), HL/WBM, HL/094, RBH 43 STOP (EMI April, ASCAP/Carter Boys, ASCAP/Swizz Beatz, ASCAP/Dead Game, ASCAP/Universal, ASCAP), HL,

BH 100 STREETS OF HEAVEN (Magic Mustang, BMI/Write Em Cowgirl, BMI/Annie And Clyde, ASCAP/Anthology, ASCAP) CS 41 STUCK (Starstruck Music, ASCAP/Slowguy Songs, ASCAP/EMI Christian, ASCAP/WB, ASCAP), WBM, H100

STUPID GIRL (WB, ASCAP/Into Everything Music,

CAP/E.O. Smith, BMI), WBM, H100 87 SUELTALO (Elix, ASCAP) LT 13 SUPERSTAR (Embassy, BMI/Young Carney, ASCAP)

RBH 27 SWING, SWING (Smells Like Phys Ed, ASCAP) H100 66

-T-

TAL VEZ (Muziekuitgeveris Artemis BV, BMI), WBM, H100 98; LT 2 TELL ME SOMETHING BAD ABOUT TULSA (Sony/ATV Tree, BMI), HL, CS 12; H100 70 TENNESSEE RIVER RUN (EMI April, ASCAP/Pittsburg TENNESSEE RIVER RUN (EMI April, ASCAP/Pittsburg

ning, ASCAP/Chord Boy, BMI/Bradley, BMI) CS 57 TE VAS AMOR (Universal Musica, ASCAP/Gemini's usical, SACM) LT 24 THAT GIRL (Jobete, ASCAP/Black Bull, ASCAP/EMI ril, ASCAP), HL/WBM, RBH 96 THEN THEY DO (Warner-Tamerlane, BMI/Makeshift, 10, WBM, CS 18

BMI), WBM, CS 18 THIS IS THE NIGHT (Aldo Nova, SOCAN/Deston,

THIS IS THE NIGHT (Aldo Nova, SOCAN/Deston, ASCAP/Brr..., ASCAP/WB, ASCAP), HL/WBM, H100 3 THIS ONE'S FOR THE GIRLS (DreamWorks Songs, ASCAP/Monkey Feet, ASCAP/Cherry Lane, ASCAP/Famous, ASCAP/Animal Fair, ASCAP/Careers-BMG, BMI/Silverkiss, BMI), CLM/HL, CS 27 THOIA THOING (Zomba Songs, BMI/R.Kelly, BMI), WBM, DBL.

THOIA HOING (20mpa 30ngS, BMI/K.Kelly, BMI), WBM, RBH 48 THREE MISSISSIPPI (Animal Fair, ASCAP/Famous, ASCAP/Songs Of Universal, BMI/Macadoo, BMI/Univer-sal-PolyGram International, ASCAP/Green Wagon, ASCAP), HL/WBM, CS 43 THREE WOODEN CROSSES (Sweet Radical, BMI/Sony/ATV Cross Keys, ASCAP/Mike Curb, BMI), HL, CS 13; Hioo 67 THUG LUV (Notorious K.I.M., BMI/Warner-Tamerlane, BMI/Scott Surgh ASCAP/DIff. BSC Ford.

THUG LUV (Notorious K.I.M., BMI/Warner-Tamerlane, BMI/Scott Storch, ASCAP/TVT, ASCAP/Feels So Good Music, ASCAP), WBM, RBH 60 TIMES LIKE THESE (M.J. Twelve, BMI/EMI Virgin Songs, BMI/Living Under A Rock, ASCAP/Universal-MCA, ASCAP/Flying Earform, BMI/I Love The Punk Rock Music,

ASCAP/Fiying Earlorm, BMI/I Love The PURK KOCK MIGDIC BMI), HL, HIGO 88 TOUGH LITTLE BOYS (EMI April, ASCAP/Sea Gayle, ASCAP/Coburn, BMI), HL/WBM, CS 36 TRAICION (F.I.P.P., BMI/Estefan, ASCAP) LT 32 THE TRUTH ABOUT MEN (Warner-Tamerlane, BMI/Black In The Saddle, ASCAP/Giantslayer, ASCAP/Scarlet Moon, BMI), WBM, CS 15; HIGO 80 TRY IT ON MY OWN (Brownville, BMIB/E One, BMI/EMI Blackwood, BMI/N8daGR8, ASCAP/E Two, ASCAP/EMI April, ASCAP/ECAF, BMI/Sony/ATV Songs, RMI/Warner-Tamerlane, BMI/Ali About Me,

-U-

UNA EMOCION PARA SIEMPRE (Universal-Musica ica, BMI/EMI Blackwood, BMI) LT 11 UNA VEZ MAS (BMG Songs, ASCAP) LT 17 UNWELL (Bidnis, BMI/EMI Blackwood, BMI), HL, H100

-V-

-W-

WALK A LITTLE STRAIGHTER (Universal, ASCAP/Off My Rocker, ASCAP/Universal-Songs Of PolyGram Interna-tional, BMI/Everything I Love, BMI/Sony/ATV Acuff Rose, BMI), HL/WBM, CS 33 WAYE ON WAYE (Greenhorse, BMI/EMI Blackwood, BMI/Cooke's Trust, SESAC/Bug, BMI/Justin Pollard, SESACI - MU - CS 37

WHAT A BEAUTIFUL DAY (Mark Hybner, ASCAP/Uni-versal, ASCAP/Lanark Village Tunes, ASCAP), WBM, H100

92 WHAT THE WORLD NEEDS (WB, ASCAP/Platinum Plow, ASCAP/Sony/ATV Cross Keys, ASCAP), HL/WBM, CS 17: Hito 79 WHAT UP GANGSTA (High On Life, ASCAP/Terminally III, BMI/Universal, ASCAP/50 Cent, ASCAP), RBH 44 WHAT WAS I THINKIN' (Sony/ATV Tree, BMI/Sony/ATV Cross Keys, ASCAP), HL, CS 21; Hitoo 69 WHAT WOULD YOU DO? (Zomba Songs, BMI/R.Kelly, BMI), WBM, Hitoo 75; RBH 29

WHAI WOULD TOO DO: (2011)2 Songs, Only Macay BMI), WBM, H100 75; RBH 29 WHEN I'M GONE (Escatawpa, BMI/Songs Of Univer-

BMI), WBM, H100 19 WHEN YOU COME AROUND (Sony/ATV Cross Keys,

WHEN YOU COME AROUND [SONY/ATV LTUSS REYS, ASCAP/Warner-Tamerlane, BMI), HL/WBM, CS 59 WHEN YOU THINK OF ME (Songs Of Universal, BMI/Macadoo, BMI/Sony/ATV Cross Keys, ASCAP/Onaly, ASCAP), HL/WBM, CS 30 WHERE IS THE LOVE? (will.i.am, BMI/Nawasha Net-works: BMI/Leanney, BMI/Tenman Tunes, BMI/Zomba

ASCAP/Lanark Village Tunes, ASCAP/Coburn, BMI), WBM,

-Y-

YA NO ES IGUAL (SoulSick Muzik, BMI/Logictone

YOU ALIKEAUY NIGUY (Id Fail Lives, Unity Galeries, BMI/Sings Of Universal, BMI/Hannaberg, BMI), HL/WBM, CS 32

I/Jumping Bean, BMI) LT 27 Y COMO QUIERES QUE TE QUIERA (Sony/ATV Discos,

CAP), WBM, LT 49 YOU ALREADY KNOW (Fat Pat Lives, BMI/Lavish Hitz,

59

works, BMI/Jeepney, BMI/Tenman Tunes, BMI/Zom Songs, BMI/Printz Polor, BMI/ITuono, BMI/El Cuban BMI), WBM, H100 25; RBH 91 WHO WOULDN'T WANNA BE ME (Universal,

BMI/Warner-Tamerlane, BMI/All About Me BMI/Andre'sia, ASCAP), HL/WBM, H100 95; RBH 80 TU AMOR O TU DESPRECIO (Crisma, SESAC) LT 1

VETE YA (SACM Latin, ASCAP) LT 25

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SESAC), HL, CS 37

92

sal, BMI

CS 28

BMI/

ASCAP), WE

NAGGIN () RBH 85 NEVER LEAVE YOU - UH OOH, UH OOOH! (1433, NEVER LEAVE YOU - UH OOH, UH OOOH! (1433,

AP/Tafari, ASCAP/Greensleeves, PRS) H100 15; RBH 9 NEVER SCARED (Bonecrusher, ASCAP) H100 42; RBH

12 NO HACE FALTA UN HOMBRE (Jax & Broder, ASCAP/ION, ASCAP/WB, ASCAP/G Matt, ASCAP/Friend: Of Seagulls, ASCAP/Music Of Windswept, ASCAP) LT 28 NO LETTING GO (Greensleeves, PRS/Singso WW, BMI) Huop 26

I) H100 24 NO PODRAS (Kike Santander, BMI) LT 15 NO SHOES, NO SHIRT, NO PROBLEMS (Sony/ATV

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OFF THE WALL (Forever People, ASCAP/Virginia Beach, ASCAP/WB, ASCAP/Warner-Tamerlane, BMI/BMG Songs, ASCAP/Tarpo, ASCAP/Notting Dale, ASCAP/Uni-versal-MCA, ASCAP/Entertaining, BMI), WBM, RBH 98 OK (SheekLouchin, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/Cocoa Chanelle, SESAC), HL, RBH 94 ONE LASTTIME (EMI April, ASCAP/Zomba, ASCAP/Sufferin Succotash, ASCAP), HL/WBM, (S2 99 ONLY GOD (COULD STOP ME LOVING YOU) (Zomba, ASCAP) WRM (S2 11

PAPADIO (EMI April, ASCAP/Gaira Bay, ASCAP) LT 50 PARA QUE LA VIDA (EMI April, ASCAP/Enrique Igle-sias, ASCAP/Hey Chubby, ASCAP/Apollinaire, BMI/EMI Blackwood, BMI), HL, LT 16 PEQUENAY FRAGIL (SADAIC Latin, BMI) LT 30 PICTURE (Thirty Two Mile, BMI/Warner-Tamerlane, BMI), WBM, H100 44 P.I.M.P. (High On Life, ASCAP/EMI April, ASCAP/Derty Works, ASCAP/Universal, ASCAP), HL/WBM, H100 18; RBH 7

PLAYBOYS OF THE SOUTHWESTERN WORLD (Mur

ASCAP) LT 21 PUMP IT UP (Copyright Control/F.O.B., ASCAP/N.Q.C., ASCAP/Ensign, BMI/Zomba, SESAC), HL/WBM, H100 59;

PUT THAT WOMAN FIRST (Divine Mill, ASCAP/WB

PUT THAT WUMAN FIRST (UNVINE MILL, SOLAT/WO, SACAP/DINK B, ASCAP/UNVIRESAIP-00/Gram Internation Tunes, SESAC/I Want My Daddy's Records, ASCAP/Miss Mary's, BMI/Nitty & Capone, BMI/Wamer-Tamerlane, BMI/Jasane Drama, ASCAP/Irv-ing, BMI), HL/WBM, H100 54; RBH 15

-Q-

QUEDATE CALLADA (Edimonsa, ASCAP) LT 14, QUE GANAS (Hecho A Mano, ASCAP/EMI April, ASCAP/Clear Mind, ASCAP/Famous, ASCAP/Clear Heart, BMI/Ensign, BMI) LT 10 A QUIEN LE IMPORTA? (SGAE, ASCAP/Colgems-EMI,

-R-

RAINING ON SUNDAY (Almo, ASCAP/Original Bliss, ASCAP/Universal-PolyGram International, ASCAP/St. Julien, ASCAP), HL/WBM, Huoo g6 REAL GOOD MAN (Universal, ASCAP/Memphisto, ASCAP/Zomba Songs, BMI/Teren It Up, BMI), WBM, CS 10: Huon 28

RED DIRT ROAD (SONY/AI'V ITEE, DMI/ During's France BMI/Showbilly, BMI), HL, CS 4; H100 39 THE REMEDV (I WON'T WORR') (Goo Eyed, ASCAP/BSM, ASCAP/Warner-Tamerlane, BMI/Hollylodg BMI/Scott Spock Songs, BMI/BMG-Careers, BMI/Graha Edwards Songs, ASCAP/BMG Songs, ASCAP/Rainbow Fish, BMI), HL/WBM, H100 53 REST OF OUR LIVES (O2 Got Songs, ASCAP/Dragon Cate, ASCAP) BRH 70

REST OF OUR LIVES (02 Got Songs, ASCAP/Dragon Gate, ASCAP) RBH 79 RIDIN'S PINNERS (Tefnoise, BMI/Bridgeport, BMI/Rubber Band, BMI/Universal-Songs Of PolyGram International, BMI/Universal, ASCAP/MC Ren Muzik, ASCAP/Lucky, BMI) RBH 62 RIGHT THURR (Trak Starz, ASCAP) H100 9; RBH 5 ROCK WITU (AWWW BABY) (Pookietoots, ASCAP/Baeza, ASCAP/Universal, ASCAP/Soldierz Touch, ASCAP/Baeza, ASCAP/Universal, ASCAP/Soldierz Touch, ASCAP/DI, Ng BMI), WBM, H100 4; RBH 6 ROCK YOUR BODY (Tennman Tunes, ASCAP/Zomba, ASCAP/EMI April, ASCAP/Chase Chad, ASCAP/Zomba, ASCAP/EMI April, ASCAP/Chase Chad, ASCAP/EMI Black-wood, BMI/The Waters Of Nazareth, BMI), HL/WBM, H100 20; RBH 87

SAY YES (Marshmellow, BMI/Perfect, BMI/SPZ, BMI/Aboukir, BMI/Songs Of Universal, BMI/Dirty Dre, ASCAP/Jatcat, ASCAP/Universal, ASCAP), WBM, H100 61; RBH 21

H 21 SE ME OLVIDO TU NOMBRE (F.I.P.P., BMI) LT 48 SEND THE PAIN BELOW (WB, ASCAP/Loeffler, ASCAP), WBM, Htoo 7, Sten / Stene, SERAN SUS OJOS (Fonomusic, SESAC) LT 40 SEVEN NATION ARMY (Peppermint Stripe, BMI), CLM,

SHAKE YA TAILFEATHER (Jackie Frost, ASCAP/BMG SHAKE YA TAILFEATHER (Jackie Frost, ASCAP/BMG Songs, ASCAP/Bubo, ASCAP/That's What's Up, ASCAP/Young Dude, ASCAP/That's What's Up, ASCAP/Young Dude, ASCAP/Into 35; RBH 30 Bridges, ASCAP), HL/WBM, H100 35; RBH 30 SHE ONLY SMOKES WHEN SHE DRINKS (EMI April, SCH Dictary (ATV Trag. RMI/MOSaic Music, BMI/EMI

SHE UNLY SMOKES WHEN SHE DRINKS (EMI April, ASCAP/Sony/ATV Tree, BMI/Mosaic Music, BMI/EMI Blackwood, BMI/Ty Land, BMI), HL, CS 26 SHE'S MY KIND OF RAIN (Still Working For The Man, BMI/Tommy Lee James, BMI/ICG, ASCAP/Massabielle, BMI) H100 97 SHOULDA, WOULDA, COULDA (Cancelled Lunch, ASCAP/Universal-PolyGram International, ASCAP/First

SHOULDA, CUDUDA (CUDUDA (Cancelled Lunch, SSCAP/Universal-PolyGram International, ASCAP/First Avenue, ASCAP/BMG Songs, ASCAP/Demis Hot Songs ASCAP/Edmonds, BMI/EMI Blackwood, BMI/E.D. Duz BMI/Antonio Dixon's Muzik, ASCAP/EMI April, ASCAP)

KBH 63 SIGNS OF LOVE MAKIN' (Zovektion, ASCAP/BMG Songs, ASCAP/First Avenue, ASCAP/Demis Hot Songs, ASCAP/Edmonds, BMI/EMI April, ASCAP/E Two, ASCAP), HL, RBH 35____

HL RBH 32 SING FOR THE MOMENT (Ensign, BMI/Eight Mile Style, BMI/Mosaic Music, BMI), HL 100 93 EL SINVERGUENZA (Flamingo, BMI) LT 12 SI TE DIJERON (VMR, ASCAP) LT 5 SMOOTH SAILLIN' (Scodie Mac, BMI/Word Life, ASCAP/Black Smoove, ASCAP/EMI April, ASCAP), HL, RBH 74

41;

RBH 74 SNAKE (Zomba Songs, BMI/R.Kelly, BMI), WBM, H100

SO GONE (Mass Confusion, ASCAP/WB, ASCAP/Cun

SOMEDAY (Vinnie Mae, BMI/Chi-Boy, ASCAP), WBM,

CS 47 SOMEWHERE I BELONG (Zomba, ASCAP/Chesterc

ningham, ASCAP/Rashi N'Leory, ASCAP/Portrait-Solar, ASCAP/Sony/ATV Tunes, ASCAP), HL/WBM, H100 10; RBH

H100 78 RED DIRT ROAD (Sony/ATV Tree, BMI/Buffalo Prairie.

, BMI/VanWarmer, ASCAP) CS 52 PON DE RIVER, PON DE BANK (Greensleeves,

PON DE RIVER, PON DE BANK (Greensleeves, PRS/Copyright Control) RBH 64 PUEDES CONTAR CONMIGO (Sony/ATV Discos, ASCAP) LT 21

-P-

OFFICIALLY MISSING YOU (Aurelius, ASCAP/Famous, CAP), HL, RBH 49 OFF THE WALL (Forever People, ASCAP/Virginia

Acuff Rose, BMI), HL, CS 10; H100 52

ASC

12

BMI

ASCA

rah B

ASCAP) LT 45

19; H1

ASCAP), WBM, CS 31

- 22; RBH 25 INTUITION (Wiggly Tooth, ASCAP/EMI April, ASCAP/Apollinaire, BMI/EMI Blackwood, BMI), HL, H100
- I STILL LOVE YOU (EMI Blackwood, BMI/The Waters Of Nazareth, BMI/EMI April, ASCAP/Chase Chad, ASCAP),
- HL, RBH 65 IT DOESN'T MEAN I DON'T LOVE YOU (Mosaic Music, SHI (SHI April ASCAD/Sea Gavle, ASCAP/Universal, BMI/E ASCAF BMI/EMI April, ASCAP/Sea Gayle, ASCAP/Universal, ASCAP/Songs Of The Village, ASCAP), HL/WBM, CS 42 IT'S FIVE O'CLOCK SOMEWHERE (EMI April, ASCAP/Sea Gayle, ASCAP/Warner-Tamerlane, BMI/R.
- Joseph, BMI), HL/WBM, CS 7; H100 45 I WANT YOU/ME PONES SEXY (Cori Tiffani, I WANT TOU/MET FOR SALE AND A SAL

n 100 40; KSH 61 I WISH I WASNT (EMI April, ASCAP/Flyte Tyme, ASCAP/Minneapolis Guys, ASCAP/Ji Branda, ASCAP), HL, H100 57; RBH 18

---- J ----

JALEO (Sony/ATV Discos, ASCAP/Nueva Ventura, ASCAP/Warner-Tameriane, BMI) LT 18 THE JUMP OFF (Notorious K.I.M., BMI/Warner-Tamer-lane, BMI/Virginia Beach, ASCAP/WB, ASCAP/LB Fam, ASCAP/EMI April, ASCAP/Universal, ASCAP/Mr. Cheeks, ASCAP/EMI Blackwood, BMI), HL/WBM, RBH 50

-K-

KILOMETROS (Sony/ATV Discos, ASCAP/Peermusic III, BMi) LT 29

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

41 LA PILA DE AGUA (Copyright Control) LT 44 LET'S GET DOWN (Shad Moss, BMI/Warner-Tamer-Iane, BMI/Bubba Gee, BMI/Noontime Tunes, BMI/R.O.C., BMI/JNB, BMI/Ya Majesty'S Music, ASCAP), WBM, H100 82, PBH 32

83; RBH 32 LIGHTS OUT (Hoobangin Music, ASCAP/DreamWorks Songs, ASCAP/EMI Blackwood, BMI/Crypton Music, BMI/Universal, ASCAP/Gangsta Boogie, ASCAP/Knoc-rum'AI, ASCAP/Baby Ree Toonz, BMI/L, HL, RBH 71 LIGHT YOUR ASS ON FIRE (Starbus, BMI/Ensign,

LIGHT YOUR ASS ON FIRE (Starbus, BMI/Ensign, BMI/The Waters Of Nazareth, BMI/EMI Blackwood, BMI/Chase Chad, ASCAP/EMI April, ASCAP), HL, RBH 67 LIKE A PIMP (Crump Tight, ASCAP/Lucky, BMI/WB, ASCAP) Hous 49; RBH 16 LIKE A STONE (Disappearing One, ASCAP/Melee Sawy Music, BMI/MB 3, BMI/LBY Songs, BMI) H100 55 LIKE GLUE (Dutty Rock, ASCAP/EMI April, ASCAP/Tony Kelly, BMI/Universal-Songs Of PolyGram, BMI/VP, BMI, HLO 34; RBH 17 LIORARE LAS PENAS (Nati, BMI/Ventura, ASCAP) LT 0 LORG BLACK TRAIN (Sony/ATV Cross Kevs.

ura. ASCAP) IT 6

BMI/VP, BMI), HL/WBM, H100 34; RBH 17
 LLORARE LAS PENAS (Nati, BMI/Ventura, ASCAP) LT 6
 LONG BLACK TRAIN (Sony/ATV Cross Keys, ASCAP/Drivers Ed, ASCAP), HL, CS 50
 LO QUE VO TUVE CONTIGO (Universal Musica, ASCAP/Rubet, ASCAP/2000 Amor, ASCAP/Sony/ATV Dis-cos, ASCAP) LT 26
 LOVE AT 1ST SIGHT (Mary). Blige, ASCAP/Universal-MCA, ASCAP/Gina's Boy, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/Wu-Tang, BMI/Careers-BMG, BMI/Danger Zone, ASCAP/Zonba, ASCAP/Iass Merchant, ASCAP/EMI April, ASCAP/Zonba, ASCAP/Iass Merchant, ASCAP/EMI April, ASCAP/Zonba, ASCAP/Jass Merchant, ASCAP, HL/WBM, H100 48; RBH 19
 LOVE CHANGES EVERYTHING (Living Out Loud, ASCAP/Stanley Cup, SOCAN/In The Fairway, ASCAP/Songs Of Olis Barker, ASCAP/J, WBM, CS 39
 LOVE'S GOT AN ATTITUDE (IT IS WHATI TIS) (Mosaic Music, BMI/Jold Jack, BMI/Songs Of Mosaic, ASCAP/Songs Of Olis Barker, ASCAP/Inink Well, ASCAP/Sony/ATV cuff Rose, BMI, H110
 MUSC BMI/Sig Red Tractor, ASCAP/Think Well, ASCAP/Sony/ATV cuff Rose, BMI, HL/WBM, CS 8; H100 62
 LOVE' YOU LOUD (DSON/ATV Cross Keys, ASCAP/Jonaly ASCAP) HL CS 16; H100 62

LOVE YOU OUT LOUD (Sony/ATV Cross Keys, CAP/Onaly, ASCAP), HL, CS 16; H100 68 LOVIN' ALL NIGHT (Sony/ATV Cross Keys, ASCAP), HL,

-M-

MAGIC STICK (Notorious K.I.M., BMI/Warner-Tamer-lane, BMI/High On Life, ASCAP/C. Evans, ASCAP/221, ASCAP/Careers-BMG, BMI/Universal, ASCAP/50 Cent,

ASCAP), HL/WBM, H100 2; RBH 3 MARIA CHUCHENA (MARIA SUSENA) (Peer Int'l., BMI) MARIPOSA TRAICIONERA (Tulum, ASCAP/EMI April, MARIPOSA TRAICIONERA (Tulum, ASCAP/EMI April,

CAP) LT 3 ME FALTA VALOR (Bello Musical, BMI) LT 7 MINUTOS (Sony/ATV Discos, ASCAP/Arjona Musical,

MISS INDEPENDENT (Rhettski, ASCAP/Xtina, BMI/Careers-BMG, BMI/Copyright Control/LegRhythm, BMI), HL, Htoo 12 MISS YOU (Naked Under My Clothes, ASCAP/Chysalis, ASCAP/Otober Eighth, BMI/Noontime Tunes, BMI/Warner-Tamerlane, BMI/Music Of Windswept, ASCAP/Hand In My Pocket, ASCAP), WBM, RBH 45 MUY ATU MANERA (Ser-Ca, BMI) [139 MY FRONT PORCH LOOKING IN (Sony/ATV Tree, BMI/Sidnes Ctare, BMI/Cosmic Muel

MY FRONT PORCH LOOKING IN (Sony/ATV Tree, BMI/Sixteen Stars, BMI/HoriPro, BMI/Cosmic Muel, ASCAP/Don Pfrimmer, ASCAP), HL, C2 s; Htoo 29 MY LOVE IS LIKE... WO (Mass Confusion, ASCAP/WB, ASCAP/C Sun, ASCAP/Wet Ink Red, ASCAP/Black Soul Connection, BMI/Wet Ink Blue, BMI), WBM, Htoo 65; RBH 34

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CAP) LT 37 MISS INDEPENDENT (Rhettski, ASCAP/Xtina,

41

ASCA

CS 40

ASCA

	all and a strength			1			JULY 200	$\frac{12}{3}$ Billboard				<u>IOT 100</u>		A		RPLA
TouchTunes. Digital Jukebox						WEEK	LAST WEEK			WEEK	N		VEEK	WEEK	NO	
AN DECOMPOSITION AND AND AND AND AND AND AND AND AND AN					-	THIS V	AST \	TITLE ARTIST (IMPRINT/PROMOTION LABEL)	N SIH.	LAST		TITLE ARTIST (IMPRINT/PROMOTION LABEL)	THIS \	LAST	NKS	TITLE ARTIST (IMPRINT/PROMOTION
14 Million Paid Plays	a Month	and	Cli	mbi	ina.		2	管 NUMBER 1 管	26	29		Are You Happy Now?	51		11	The Remedy (I Won't Wo
	u monn	1000		15.6			2	8EYONCE FEAT JAY-Z (COLUMBIA)				MICHELLE BRANCH (MAVERICK/WARNER BROS.)	52		00	JASON MRAZ (ELEKTRA/EEG)
		×	. *	/ks	un du	2	1	2 Magic Stick LIL KIM FEAT 50 CENT (QUEEN BEE/ATLANTIC)	27		_	Get Low UL JON & THE EAST SIDE BOYZ (BME/TVT)			100	HEATHER HEAOLEY (RCA/RMG)
SONG NAME LABEL NAME	ARTIST	This Week	Last Week	2 M	Wks Ol Chart		5	Bock Wit U (Awww Baby) ASHANTI (MUROER INC, OEF JAM/IDJMG)	28		.7	In Da Club 50 CENT (SHAOY/AFTERMATH/INTERSCOPE)	53	42	20	Like A Stone AUDIOSLAVE (INTERSCOPE/EPIC)
ROCK	-			1		4	3	21 Questions 50 CENT (SHADY/AFTERMATH/INTERSCOPE)	29	34 1		Intuition JEWEL (ATLANTIC)	54	62	2	Frontin' PHARRELL FEAT. JAY-Z (STAR TRAK/ARE
	KID ROCK	1	1		14	5	4	Get Busy SEAN PAUL (VP/ATLANTIC)	30	35	6	Act A Fool Ludacris (disturbing tha peace/def jam south/idjmg)	55	52	30	Picture KIO ROCK (LAVA/ATLANTIC/UNIVERSAL
PICTURE (FEAT. SHERYL CROW) ATLANTIC	KID ROCK	2	2	2	160	6	9	7 Unwell MATCHBOX TWENTY (ATLANTIC)	31	38	J.	Like Glue Sean Paul (VP ATLANTIC)	56	61	8	The Love Song JEFF BATES (RCA (NASHVILLE))
JANE SAYS (LIVE) WARNER BROS	JANE'S ADDICTION	3	3	4	6	7	6	8 Bring Me To Life EVANESCENCE FEAT. PAUL MCCOY (WIND-UP)	32	40	and the second se	Shake Ya Tailfeather NELLY, P. OIDOY & MURPHY LEE (BAO BOY/UMRG)	57	43	16	Say Yes FLOETRY (SOLJAZ/DREAMWORKS)
HOW YOU REMIND ME ROADRUNNER	NICKELBACK	4	4	3	49	8	8	2 So Gone	33	31	15	If You're Not The One	58	48	13	Pump It Up JOE BUDDEN (DEF JAM/IDJMG)
HOTEL CALIFORNIA (LIVE) GEFFEN RECORDS	EAGLES LYNYRD SKYNYRD	5	5	6 5	65 45	9	7 5	9 I Know What You Want	34	33	7	DANIEL BEDINGFIELD (ISLAND/IOJMG) Red Dirt Road	59	70	3	Dance With My Father
YOU SHOOK ME ALL NIGHT LONG ATCO	AC/DC	7	7	7	76	10	13	BUSTA RHYME MARIAH CAREY UJ MONARC/RMG/IDJMG	35	32	8	BROOKS & DUNN (ARISTA NASHVILLE) Forever And For Always	60	66	3	LUTHER VANDROSS (J/RMG) Addicted
IN THE END WARNER BROS	LINKIN PARK	8	9	9	38	11	11	CHINGY (DISTURBING THA PEACE/PRIORITY/CAPITOL)		37		SHANIA TWAIN (MERCURY/IDJMG) Stay Gone	61	56	15	SIMPLE PLAN (LAVA) Headstrong
ONLY GOD KNOWS WHY ATLANTIC	KID ROCK	9	8	8	132		10	KELLY CLARKSON (RCA/RMG)	37			JIMMY WAYNE (DREAMWORKS (NASHVILLE))	62	63		TRAPT (WARNER BROS.) Feel Good Time
SMOOTH (FEAT. ROB THOMAS) ARISTA	SANTANA	10	10	10	161		12	Drift Away UNCLE KRACKER FEAT DOBIE GRAY (LAVA)				THALIA FEAT FAT JOE (EMI LATIN/VIRGIN)				PINK FEAT. WILLIAM ORBIT (COLUMBIA
POP						13		Never Leave You - Uh Ooh, Uh Oooh! LUMIDEE (UNIVERSAL UMRG)	38			Never Scared Bone Crusher (Break em OFF/SO SO DEF/ARISTA)	63		15	Three Wooden Crosses RANDY TRAVIS (WORD CUI & WARNER BROS.
GET THE PARTY STARTED ARISTA	PINK	1	1	1	44	14	10	Can't Let You Go FABOLOUS (DESERT STORM/ELEKTRA/EEG)	39	30	12	Snake R KELLY FEAT. BIG TIGGER (JIVE)	64	55	15	LOVE YOU OUT LOUD RASCAL FLATTS (LYRIC STREET)
LANDSLIDE REPRISE	FLEETWOOD MAC	2	2	2	152	15	19	In Those Jeans	40	36		Fighter CHRISTINA AGUILERA (RCA/RMG)	65	67	1	Tell Me Something Bad Abd GEORGE STRAIT (MCA NASHVILLE)
MUSIC MAVERICK BROS	MADONNA	3	3	3	103 212	16	23	P.I.M.P. 50 CENT (SHADY/AFTERMATH/INTERSCOPE)	41	50		It's Five O'Clock Somewhere ALAN JACKSON & JIMMY BUFFETT (ARISTA NASHVILLEI	66	65	7	Almost Home CRAIG MORGAN (BROKEN BOW)
JUST LIKE A PILL ARISTA	PINK	5	5	5	14	17	16	When I'm Gone	42	45	8	Calling All Angels	67	53	14	4 Ever
DON'T SPEAK TRAUMA	NO DOUBT	6	6	6	132	18	26	3 DOORS DOWN IREPUBLIC/UNIVERSAL/UMRG)	43	39	5	TRAIN (COLUMBIA)	68	71	4	Swing, Swing
DANCING QUEEN POLYDOR	ABBA	7	7	7	206	19	15	FABOLOUS (DESERT STORM/ELEKTRA/EEG)	44	58	2	BRAD PAISLEY (ARISTA NASHVILLE) Love At 1st Sight	69	69	8	THE ALL AMERICAN REJECTS (DOGHOUSE/ Send The Pain Below
HELLA GOOD INTERSCOPE	NO DOUBT BARENAKED LADIES	8	8	8	17 64	20		R KELLY (JIVE)		51		MARY J BLIGE FEAT METOHO MAN (GEFFEN)	70	68	15	CHEVELLE (RPIC) What Would You Do?
IF I HAD \$1000000 REPRISE	VAN MORRISON	10	10	10	5	21		JUSTIN TIMBERLAKE (JIVE)	46	47		AALIYAH (BLACKGROUND/UNIVERSAL/UMRG)	71	64	17	THE ISLEY BROTHERS (OREAMWORKS)
R&B/RAP			1					No Letting Go WAYNE WONDER (GREENSLEEVES/VP/ATLANTIC)				DAVID BANNER FEAT LIL' FUP (SRC/UNIVERSAL/UMRG)				DIAMOND RID (ARISTA NASHVILLE)
and the second		1		+	000	22	-	Beer For My Horses TOBY KETIH WITH WILLIE NELSON (DREAMWORKS INASHVILLE)		41		Big Yellow Taxi COUNTING CROWS (GEFFEN/INTERSCOPE)	72	-		99.9% Sure (I've Never Been He BRIAN MCCOMAS (LYRIC STREET)
LET'S GET IT ON MOTOWN IT WASN'T ME (FEAT. RICARDO DUCENT) MCA	MARVIN GAYE SHAGGY	2	2	2	236	23	28	Where Is The Love? BLACK EYED PEAS (A&M/INTERSCOPE)	48	46	8	Speed MONTGOMERY GENTRY (COLUMBIA (NASHVILLE))	(73)	-		Real Good Man TIM MCGRAW (CURB)
SUPERMAN (FEAT. DINA RAE) AFTERMATH RECOR		3	3	3	74	24	21	My Front Porch Looking In	49	57	3	No Shoes, No Shirt, No Problems KENNY CHESNEY (BNA)	74	-	1	My Love Is Like Wo MYA (A&M(INTERSCIPE)
Col Ettinat (EEtti Bratise) is Ettinitit			-											-	1	What The World Needs
THE DOCK OF THE BAY ATLANTIC	OTIS REDDING	4	4	4	147	25	22	🚺 Don't Wanna Try	50	44	17	Put That Woman First	75	75		WYNDNNA (ASYLUM CURB)
ANGEL (FEAT. RAYVON) MCA	SHAGGY	5	5	5	56			Don't Wanna Try FRANKIE J (COLUMBIA)				JAHEIM (DIVINE MILL/WARNER BROS.)		_	om a	WYNDNNA (ASYLUM CURB)
ANGEL (FEAT. RAYVON) MCA NO WOMAN NO CRY ISLAND	SHAGGY BOB MARLEY		56	5	56 7	Rec Broadca	ords with st Data	Don't Wanna Try FRANKIE J (COLUMBIA) n the greatest impressions increase © 2003. VNU E systems' Radio Track service. 957 stations in Top 4	Susiness O, Pop. I	Media. I R&B Hip	Inc. a	JAHEIM (DIVINE MILLWARNER BROS.) and Nielsen SoundScan. Inc. All rights reserve , Country, Latin, Rock and other popular format	d. Com s are el	piled fr lectroni	ically	national sample of airplay supplied
ANGEL (FEAT. RAYVON) MCA NO WOMAN NO CRY ISLAND WHAT'S GOING ON MOTOWN	SHAGGY BOB MARLEY MARVIN GAYE	5 6 7	5 6 7	5 7 6	56 7 224	Rec Broadca	ords with st Data	Don't Wanna Try FRANKIE J (COLUMBIA) 1 the greatest impressions increase © 2003, VNU E	Susiness O, Pop. I	Media. I R&B Hip	Inc. a	JAHEIM (DIVINE MILLWARNER BROS.) and Nielsen SoundScan. Inc. All rights reserve , Country, Latin, Rock and other popular format	d. Com s are el	piled fr lectroni	ically	national sample of airplay supplied
ANGEL (FEAT. RAYVON) MCA NO WOMAN NO CRY ISLAND	SHAGGY BOB MARLEY	5	56	5	56 7	Rec Broadca ranked b	cords wit st Data by gross	Don't Wanna Try FRANKE J (COLUMBIA) the greatest impressions increase. © 2003. VNU E systems' Radio Track service. 957 stations in Top 4 mpressions. computed by cross-referencing exact ti	Business O, Pop. I mes of a	Media. I R&B Hip irplay wi	Inc. i D-Hop rith Ar	JAHEIM (DIVIVE MILLWARNER BROS.) and Nielsen SoundScan. Inc. All rights reserve , Country, Latin. Rock and other popular format bitron listener data. This data is used to compil	d. Com is are el le the H	piled fr lectroni lot 100	ically D.	national sample of airplay supplied monitored 24 hours a day, 7 days a
ANGEL (FEAT. RAYVON) MCA NO WOMAN NO CRY ISLAND WHAT'S GOING ON MOTOWN LOSE YOURSELF INTERSCOPE	Shaggy Bob Marley Marvin Gaye Eminem	5 6 7 8	5 6 7 9	5 7 6 9	56 7 224 5	Rec Broadca ranked b	cords wit st Data by gross	Don't Wanna Try FRANKE J (COLUMBIA) the greatest impressions increase. © 2003. VNU E systems' Radio Track service. 957 stations in Top 4 mpressions. computed by cross-referencing exact ti	Business O, Pop. I mes of a	Media. I R&B Hip irplay wi	Inc. i D-Hop rith Ar	JAHEIM (DIVIVE MILLWARNER BROS.) and Nielsen SoundScan. Inc. All rights reserve , Country, Latin. Rock and other popular format bitron listener data. This data is used to compil	d. Com is are el le the H	piled fr lectroni lot 100	ically D.	national sample of airplay supplied monitored 24 hours a day, 7 days a
ANGEL (FEAT. RAYVON) MCA NO WOMAN NO CRY ISLAND WHAT'S GOING ON MOTOWN LOSE YOURSELF INTERSCOPE CLEANIN OUT MY CLOSET AFTERMATH RECORDS	SHAGGY BOB MARLEY MARVIN GAYE EMINEM EMINEM	5 6 7 8 9	5 6 7 9 8	5 7 6 9 8	56 7 224 5 12	Rec Broadca ranked b	ords with st Data	Don't Wanna Try FRANKE J (COLUMBIA) the greatest impressions increase. © 2003. VNU E systems' Radio Track service. 957 stations in Top 4 mpressions. computed by cross-referencing exact ti	Business O, Pop. I mes of a	Media. I R&B Hip irplay wi	Inc. i D-Hop rith Ar	JAHEIM (DIVINE MILLWARNER BROS.) and Nielsen SoundScan. Inc. All rights reserve , Country, Latin, Rock and other popular format	d. Com is are el le the H	piled fr lectroni lot 100	ically D.	national sample of airplay supplied monitored 24 hours a day, 7 days a
ANGEL (FEAT. RAYVON) MCA NO WOMAN NO CRY ISLAND WHAT'S GOING ON MOTOWN LOSE YOURSELF INTERSCOPE CLEANIN OUT MY CLOSET AFTERMATH RECORDS BECAUSE I GOT HIGH UNIVERSAL RECORDS COUNTRY	Shaggy Bob Marley Marvin Gaye Eminem Eminem Afroman	5 6 7 8 9	5 6 7 9 8	5 7 6 9 8	56 7 224 5 12	Rec Broadca ranked b	cords with st Data by gross JULN 20	Don't Wanna Try FRANKE J (COLUMBIA) the greatest impressions increase. © 2003. VNU E systems' Radio Track service. 957 stations in Top 4 mpressions. computed by cross-referencing exact ti	Business O, Pop. I mes of a	Media. I R&B Hip irplay wi	Inc. i D-Hop rith Ar	JAHEIM (DIVIVE MILLWARNER BROS.) and Nielsen SoundScan. Inc. All rights reserve , Country, Latin. Rock and other popular format bitron listener data. This data is used to compil	d. Com is are el le the H	piled fr lectroni lot 100	ically D.	national sample of airplay supplied monitored 24 hours a day, 7 days a
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3

49 43

50

5 I Want My Island Girl

Dirrty CHRISTINA AGUILERA FEAT. REDMAN (RCA/RMG)

PHAT CAT/MCA SIGUN NUG Step Daddy SAMMY SAM (ROCKY ROAD/COLLIPARK/UMRG)

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Your Pops Don't Like Me (I Really Don't Like This Dude)

Springsteen

Continued from page 1

Springsteen sold 1.1 million tickets in 24 European stadiums this year, according to his handlers. This came on the heels of 46 worldwide arena dates.

In the U.S., he has sold nearly 1 million tickets for his stadium shows, which begin July 15 at Giants Stadium in East Rutherford, N.J.

Though the 30 or so U.S. stadium shows will be in Springsteen's most loyal markets, there is no denying that this is an impressive run for an artist more than 30 years into a national touring career.

Since last August, Springsteen has sold about 3 million tickets on his tour with the E Street Band (see related story, page 66) in support of his 2002 Columbia release "The Rising." His 41 North American arena dates grossed \$47 million and drew close to 650,000. according to Billboard Boxscore data.

With the European shows completed, the tour is about to shift into another gear. "Right now, we have 23 [U.S.] stadium shows on sale, and around 20 of them are virtually sold out; the other three are close to it, with plenty of time before the shows come up," says Jon Landau, Springsteen's longtime manager.

The final European show—June 28 at Stadio Meazza in Milan-drew 61,000 ecstatic fans. Landau describes it as "one of the four or five best Bruce shows of all time."

That triumph followed other winning dates, including two shows in Gothenburg, Sweden, that drew 57,000 each, and two shows in Helsinki that drew a combined 110,000.

"We were on fire over there," Landau says. In terms of numbers, Springsteen's

upcoming run at Giants Stadium is unequaled (Billboard, March 22), By the time he wraps his 10 stadium dates, Springsteen will have sold a record 550,000 tickets, grossing in the \$37.8 million range—another record. Tickets are priced at \$55 and \$75.

The previous one-act world-record gross was from seven Rolling Stones sellouts at the Tokyodome in 1995 that drew 285,294 people and grossed 2.5 billion yen (\$27.6 million). The multi-act Woodstock '99 bill grossed \$28.8 million.

Springsteen will also top his own personal and U.S. box-office record of \$19 million from 15 shows that drew 304,785 people in summer 1999 to the Continental Airlines Arena, which is also part of the Meadowlands Complex that includes Giants Stadium.

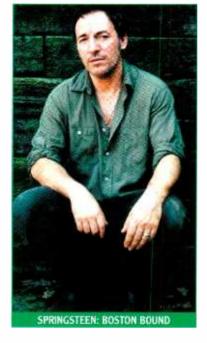
FENWAY'S GLORY DAYS

As impressive as the New Jersey numbers look, what Springsteen is pulling off in Boston is, in many respects, equally noteworthy.

The artist had already nearly sold out two shows at Boston's Gillette Stadium for Aug. 1-2 when he announced two shows at the legendary Fenway Park, home to the Boston Red Sox. The stadium's only other music event was held in 1973, when Fenway hosted George Wein's Newport Jazz Fest, with a bill that included Stevie Wonder.

The Springsteen camp has a Boston connection. "Bruce Springsteen's manager, Jon Landau, and tour manager, George Travis, are both from Boston," points out Dave Marsden, VP/director of bookings for Clear Channel Entertainment (CCE), promoter for the Boston shows. "Apparently, Bruce had some [open] dates in early September, and somebody at his camp looked and saw the Red Sox were out of town for 10 days in that time frame.'

Springsteen's management asked CCE to check into the possibility of doing a show at Fenway. The last time any promoter had pitched a show for Fenway was in 1991, when a proposal to bring in Paul McCartney never



came to fruition.

The Springsteen situation fell into place. "They approached us with a can-do attitude. and we felt we should take a good, hard look at it," says Larry Cancro, senior VP of Fenway Affairs and a 19-year Red Sox veteran. "The 1973 event was just a partial use of the ballpark. This will really be the first time we've had a concert at Fenway."

The Springsteen camp's willingness to include Sox season-ticket holders in the equation with a presale was "a distinct benefit" to bringing in the show. Cancro says. About 80% of the season-ticket holders took advantage of the option.

Including on-field seating, capacity for the Sept. 6-7 shows will be 36,298 each, bringing Springsteen's Boston potential total to 150,000 from four shows.

Fenway will be used under a rental agreement, and the team will keep concession revenue.

Modern, lighter staging and equipment, along with improved field-protection systems, also helped make the concert happen. Asked whether Springsteen's shows would open the door to more concerts at Fenway, Cancro stresses that this is an unusual situation.

"What made this work particularly well for this artist is we looked at his demographic and compared it to our crowd, and we realized we would be doing the same thing we normally do," Cancro says. "We're just going to do it with seats on the field and with music instead of baseball. This is something we know we do well."

The Boston market responded. The Fenway shows went on sale June 27, and all tickets for both shows were gone in less than an hour. "Bruce has never played a stadium date in our market, and now we've got four," Marsden says. "Without question, Bruce Springsteen is at the very top echelon of artists here in the Boston market."

HOPING FOR A HOME RUN

When the concert is in the books. Cancro says, the Sox organization will evaluate how well it went. "Considering this just fell into our laps, the prudent thing to do is see how it works out and whether it's a home

Music will also have a starring

role in the preschool-focused

"What's the Name of That Song," a

commemorative VHS/DVD slated for

release in January that weaves 12

clips of musical guests and culmi-

nates with a celebrity pastiche of the

A VIDEO COMPANION

"trying to pull together" a video complement to "Songs From the Street."

Additionally, Pierce says Sony is

Although the nonprofit Sesame

Workshop has released countless titles

into the early-childhood market, its

only other project with mass-market

Released in conjunction with a tel-

appeal is 1999's "Elmopalooza."

run or something that needs to be refined before we do it again. We're going to try our best to make sure this is a great event in every waynot just for the people attending but also for the neighborhood and the people of Boston. I will say it has created quite a buzz."

Springsteen will play three other Major League Baseball parks on this trek: Chicago's U.S. Cellular Park (Aug. 13), Detroit's Comerica Park (Sept. 21) and Milwaukee's Miller Park (Sept. 27).

Kenan Stadium in Chapel Hill, N.C. (Sept. 14), and Ralph J. Wilson Stadium in Buffalo, N.Y. (Sept. 20), have also been added to the itinerary, joining Denver's Invesco Field at Mile High Stadium (Sept. 25), Lincoln Financial Field in Philadelphia (Aug. 8, 9 and 11), FedEx Field in Washington, D.C. (Sept. 6), and the 10 Giants Stadium dates (July 15, 17, 18, 21, 24, 26 and 27 and Aug. 28, 30 and 31).

Additional stadium dates will be announced this month, with the tour expected to end on or around Sept. 30.

The summer Springsteen run comes at a time when stadium tours. are almost nonexistent on the touring landscape. Metallica's Summer Sanitarium metal package and the Rolling Stones' scattered international Licks stadium dates are the lone tours hitting the biggest venues this summer.

Springsteen last toured stadiums in 1985 to close out his Born in the USA tour. He was the top-grossing act of that year, earning about \$37 million and drawing more than 2.1 million fans

As for those who thought the artist no longer had stadium-level boxoffice clout, Landau-and the ticket tallies-say: "They were wrong."

Sesame Street

Continued from page 5

"I'm Talkin' Love." "There is a magic about 'Sesame Street' that endures no matter what your age. I'm honored that I got to be a part of it."

Cerf says, "We learned early on that if we [didn't] write 'little kiddie' songs, the older kids and parents wouldn't mind the songs, and then you get a much broader audience. The music is crossover music; that's part of the mission. We've always tried to do things parents think [are] catchy and funny, but never at the expense of the child."

Witness, for example, Cerf's transformation of Melissa Etheridge's "Like the Way I Do" into the letterof-the-day salute, "Like the Way U Does" in 1996.

"Once it started airing, people would come to my concerts with a big letter U on their T-shirts," Etheridge says. "My fans still request the ['Sesame Street'] version, and I say I don't know it anymore—so it's good that they'll now

have a chance to have the TV version with this album.

APPROVED BY PARENTS

According to Arlene Sherman, senior creative consultant to "Sesame Street" and a former longtime executive producer, "Everything we've done musically at 'Sesame Street' has been deliberate so it would be palatable for parents.

"We wanted to appeal to things parents might be listening to at the moment and expose kids to a variety of styles, and this CD reflects that breadth very well," Sherman says.

To be consistent with this core philosophy, Sony is marketing the \$49.98 set to adult music fans first, with children as a secondary target. The promotional fanfare kicks off Aug. 25 with a direct-response campaign, which will be followed by an aggressive retail debut.

"In some cases, we will end up with traditional boxed-set placement; in some stores we will be located along with the kids product." says David Pierce, Sony Wonder executive VP/GM. "'Sesame Street' as a brand commands a tremendous amount of retail space in a lot of categories."

Tamra Seldin, VP of marketing for Sesame Workshop, notes, "The album is the natural cornerstone of

the 35th anniversary campaign. We've used music through the years to educate, and that music has stayed with the adults. It's the emotional connection of the show."

Sometimes an appearance on "Sesame Street" has also been career-defining.

"We've had the privilege of playing at Woodstock ['94], opening for the Rolling Stones and getting a Grammy nomination, but more people come up to me and comment on our appearance on 'Sesame Street,' " says Chris Barron of the Spin Doctors, who performed "Two Princes" in 1993. "To be included on this album with these musical giants, I'm thrilled all over again."

BPI Faces Challenges

for the press for its constant portrayal of music industry stereotypes and its championing of pirates, but Jamieson also took a swipe at radio for its failure

anthemic "Sing."

to take risks. "[Of] last week's 20 most-played tracks on air only three were British,' he claimed, adding, "There are great records being made that never get a chance when radio gets too safe-so let's keep taking risks in British music together.' Even the heir to the throne did not

escape Jamieson's ire. Prince William reportedly admits to illegally downloading music.

"Come on, Wills," Jamieson scolded,

evision special, "Elmopalooza" has sold 172,000 on audio and 229,000 on video/DVD, according to Nielsen SoundScan/VideoScan.

The opportunity to be included in a "Sesame Street" tribute is sweet for "Elmopalooza" alumni the Fugees, whose 1993 performance of "Just Happy to Be Me" is featured on the new set.

"It's funny, because kids see me now, and they know me from 'Sesame Street,' " former Fugee Wyclef Jean says. "Doing the show was great; it gave me a childhood vibe. Every time you do something, you want it to be simple enough for a little kid to understand. Then it's easy to take it to the world."

"check out the facts, and check out the history of your father's association with the record industry via the Prince's Trust. As a role model you can sway a generation—so please don't steal."

Ending on a positive note, Jamieson concluded that the current woes of the industry are cyclical. "Every time in history that this cycle has occurred, the industry has regenerated stronger," he said. "With this, our biggest transition, I confidently expect it to emerge stronger than ever before.'

63

Continued from page 7

Seeking Profits At 99¢

Continued from page 1

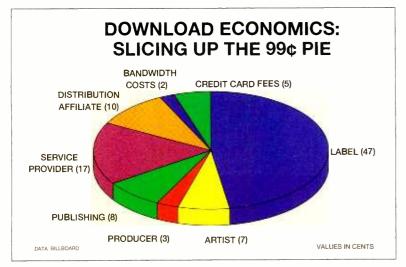
whether the pricing model makes sense financially.

With all parties involved angling for nickels and dimes in the average download sale, labels, artists and service providers all agree on at least one thing: No one is getting rich from singles sales at this point.

sell downloads numbering in the tens of millions, labels can theoretically scale back their physical manufacturing costs and enjoy a healthy alternative revenue stream to the CD.

Despite being limited to the percentage of Mac users running OSX, the iTunes service has sold more than 5 million downloads since its April 28 bow. It has average sales of about 500,000 tracks per week, according to sources.

Artist representatives say overall digital download sales must surpass 20 times that 500,000 weekly volume for the pay-per-download business to become economically meaningful once larger PC services kick in.



"Even though sales look like they're doing fairly well through the iTunes situation, you still have to be doing an enormous amount of downloads for that to become a real income stream,' says Whitney Broussard, an attorney with entertainment law firm Selverne, Mandelbaum & Mintz.

Still, digital distribution advocates say the long-term potential is there.

If the industry can figure out how to

"Most of these services are not profitable," the head of a leading digital music service acknowledges. "Right now, we're just trying to get people used to paying.

Labels are doing their part by dropping the per-track wholesale price charged to digital services and, in some cases, simplifying royalty payments to artists.

But it's all a work in progress.

Despite encouraging signs from iTunes, high-ranking major-label sources say it is too early to speculate what share of the market downloads will eventually capture.

In an effort to help drive volume, some services are trying lower prices. Listen.com, for instance, has dropped the price of its burnable tracks to 79 cents.

"We think on an ongoing basis the price point would be better off being somewhere between 50 cents and \$1, not necessarily a dollar," listen.com chief executive Sean Rvan savs.

But Listen's offer is in the context of a subscription service. For à la carte download stores, there is little room for price elasticity.

Looking at the revenue split on a typical 99 cent download sale, it is clear that all parties have thin margins.

On average, the label is taking home 47 cents per track before accounting for production, marketing, promotion and other costs; the service provider is grossing 34 cents per track before technology, processing and distribution costs; and the artist takes 10 cents before paying out to producers and other collaborators. The publisher/ songwriter share is 8 cents.

That's assuming the label is selling tracks at a 65 cent wholesale rate and that the artist is receiving an album royalty rate with no deductions applied.

Those conditions can vary, depending on the label, the artist's deal and the service provider.

Apple, for instance, pays a straight 65 cent wholesale rate for tracks, sources say.

With other services, the situation is not as cut-and-dried. The major labels are wholesaling tracks to them for as low as 52 cents and as high as 80 cents. Some labels wholesale at a fixed rate:

others have variable prices.

TW LW

In the latter case, tracks from super-

ARTIST

star acts and prerelease radio singles can wholesale at premium rates north of \$1. The price then slides based on availability at retail of a physical single and length of time in the market.

There are also variables with the service provider in terms of distribution model

For example, Yahoo and Best Buy, which serve as distribution affiliates, typically take 10-15 cents on the sale of each track.

Credit card transaction processing fees also help determine how much the service provider nets from download sales.

When consumers purchase a single track, or even a small number of tracks, the service provider loses money on the sale because the base processing fee for each purchase is at least 25 cents. The fee drops on a per-track basis as transactions get larger.

To address this, services encourage bulk purchases or mandate the purchase of prepaid bundles to spread out credit card transaction costs.

The labels' profit is likewise dependent on wholesaling strategies, artist deals and other expenses, including publishing fees.

Under copyright law, the labels must pay the full mandated per-track mechanical rate to publishers and songwriters for digital singles.

Also, tracks longer than five minutes receive a larger publishing royalty.

Additional potential expenses include digital rights management technology fees, the digital equivalent of coop advertising and bad debt.

"People look at downloads and say, 'The record company is making out, because they don't have to manufacture a record.' But in fact, the margin can be lower for a download than a record," says a senior VP at one major-label group.

As far as artist payments are con-

cerned, some labels pay out on the artist's album royalty rate-typically a 15% royalty on the wholesale price. Others give artists a royalty rate for singles sales, which is 12% on average.

It also differs from label to label whether deductions are taken on technology (typically 20%), packaging (20%) and free goods (15%) before paying royalties on a permanent download. Such deductions are standard with sales of physical CDs.

Universal Music Group and Warner Music Group are considered to be at the forefront of progressive wholesale and compensation efforts.

Both label groups announced last year that they would not deduct such fees in digital singles sales.

Artists also have to split up their take with producers and other collaborators. For example, if a hip-hop song fea-

tures a star producer, samples and guest vocalists, the artist can be left with only a few cents.

"It can be a very small amount of money," Broussard says. "Even with respect to the artist getting the stateof-the-art, artist-friendly provisions, we're still talking about a few pennies.'

To date, download economics have not been an area of much concern for artists and their handlers because of the limited revenue opportunity.

But artist representatives warn that the jury is still out on the economic model for downloads, as far as artists are concerned.

Veteran manager Irving Azoff points out that many digital distribution deals are short-term licenses and that "there are going to have to be renegotiations later.'

He adds, "If this thing really connects, they're going to have to go back to artists and pay more of the 50/50 model than the 80/20 model they're trying to do right now."

Download Chart

Continued from page 5

io. Streams and other non-permanent digital-music sales will not be included.

In the past, SoundScan has occasionally included sales of downloads in the nontraditional category, says Rob Sisco, president of Nielsen Music and COO of Nielsen Entertainment's East Coast operations.

But Sisco says that in the past few months, the volume of download sales has increased enough "to be able to present the numbers and have them be meaningful in terms of trending and tracking information."

Yet, while digital music may be growing in terms of mind-share among industry executives, for now the market share is low.

For the week ended June 29, the top downloaded track was "Crazy in Love" by Beyoncé Featuring Jay-Z. It generated some 1,500 for-sale downloads, making it the only track to top 1,000 downloads.

This was followed by Kelly Clark-

son's "Miss Independent," Coldplay's "Clocks," Matchbox Twenty's "Unwell" and Clav Aiken's "This Is the Night."

But Urie says that volume, at least at this early stage, is not the point. "It's the idea that we begin to have analytical tools to study the [digital] market and learn what kind of marketing tactics move that market," he says.

Speaking on the day of the Sound-Scan announcement, Urie said he had already assigned three employees to analyze the download data. He also said they were calculating market shares and "trying to draw some correlations between this and the physical world and what is driving some of the activity on the chart.'

Urie adds that the first download chart is "very intriguing."

"If I were at Epic right now," he says, "I would be thinking about Cyndi Lauper." Her single "Time After Time"-from the 1983 Epic release "She's So Unusual"-is No. 10, and the only track in the top 25 that is more than a few years old.

"It sort of makes you step back and think about not so much the records that you're working-because, of course, you're working your current hits-but maybe the records that you weren't working that you think, 'Well, geez, maybe we should,' " Urie says.

Top 25 Digital Track Sales (Week ending June 29)

TITLE

1 44	F.44	Antiot	
1	1	Beyoncé Featuring Jay-Z	
2	2	Kelly Clarkson	
3	3	Coldplay	
4	6	Matchbox Twenty	
5		Clay Aiken	
6	13	Michelle Branch	
7	8	R. Kelly	
8	5	Jewel	
9	9	Train	
10	7	Cyndi Lauper	
11	4	Clay Aiken	
12	11	Sean Paul	
13	12	Eminem	
14	17	Uncle Kracker F. Dobie Gray	
15	14T	Norah Jones	
16	45	Ashanti	
17	27	Black Eyed Peas	
18	14T	50 Cent	
19	16	Audioslave	
20	23	Jason Mraz	
21	19	Christina Aguilera	
22	21	Sheryl Crow	
23	25	Avril Lavigne	
24	20	Coldplay	
25	31	3 Doors Down	

Source: Nielsen SoundScan

CRAZY IN LOVE MISS INDEPENDENT **CLOCKS** UNWELL THIS IS THE NIGHT ARE YOU HAPPY NOW? **IGNITION (REMIX)** INTUITION CALLING ALL ANGELS TIME AFTER TIME BRIDGE OVER TROUBLED WATER GET BUSY LOSE YOURSELF DRIFT AWAY DON'T KNOW WHY ROCK WIT U (AWWW BABY) WHERE IS THE LOVE? (RADIO EDIT) IN DA CLUB LIKE A STONE THE REMEDY (I WON'T WORRY) FIGHTER SOAK UP THE SUN COMPLICATED THE SCIENTIST LOSER (ALBUM VERSION)

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JULY

July 18-20, **Global Entertainment and Media Summit**, the Studios at Las Colinas, Dallas/Fort Worth Metroplex, Irving, Texas. 973-228-4450.

July 18-20, **2003 National Assn. of Music Merchants Summer Trade Show**, Gaylord Center, Nashville. 323-965-1990.

July 22, **2003 Florida Heroes Awards**, presented by LARAS and the Florida chapter of NARAS, Mandarin Oriental, Miami. 305-672-4060.

July 24-26, **Southeast Music Entertainment Summit**, Durham Marriott, Durham, N.C. 919-824-7583.

July 25-29, **78th Annual International Assn. of Assembly Managers Conference & Trade Show**, Ernest N. Morial Convention Center, New Orleans. 972-255-8020.

July 26, A Midsummer Night's Magic Concert Gala, benefiting the Magic Johnson Foundation Taylor Michaels Scholarship Program, Barker Hanger, Santa Monica, Calif. 310-247-2033.

July 28, Fourth Annual WCBS-FM Golf Rocks Celebrity Classic, benefiting the Kids Foundation, Fiddler's Elbow Country Club, Bedminster, N.J. 201-503-1333.

July 28-29, **Eighth Annual Jupiter Plug.IN Conference & Expo**, Crowne Plaza Times Square, New York. 203-



BIRTHS

Boy, Tobias Jay, to **Sara** and **Troy Groves**, May 16 in Minneapolis. Mother is a recording artist.

Boy, Townsend Gray, to Liana and Nat Farnham, June 11 in New York. Mother is VP of tour marketing for Columbia Records. Father is a talent agent for Evolution Talent Agency.

Boy, Tiger Patrick, to **Darlene** and **Michael Dulaney**, June 21 in Nashville. Father is a songwriter for Famous Music.

662-2838.

July 29-31, Video Software Dealers Assn. Home Entertainment 2003 Conference, Venetian Resort Hotel & Casino, Las Vegas. 818-385-1500.

July 30-Aug. 2, **Atlantis Music Conference Urban Symposium**, Sheraton Hotel, Atlanta. 770-499-8600.

AUGUST

Aug. 5, **BMI Urban Awards**, Fontainebleau Hilton Resort, Miami Beach (by invitation only).

Aug. 6-8, **Billboard R&B/Hip-Hop Conference & Awards**, the Roney Palace, Miami Beach. 646-654-4660.

Aug. 8-9, **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**, Beverly Hilton Hotel, Los Angeles. 818-763-1397.

Aug. 14-16, **Popkomm 2003**, Koelnmesse Complex, Cologne, Germany. 49-221-6509-7620.

Aug. 14-16, **Sixth Australasian Music Business Conference**, Sydney Superdome Olympic Park, Homebush, Australia. immedia.com.au.

Aug. 21-22, **Sixth Annual DVD Entertainment Conference & Showcase**, Hilton Universal City & Towers, Los Angeles. 609-279-1700.

Aug. 23, **Shero Hall of Fame Dinner**, presented by the National Assn. of Black Female Executives in Music & Entertainment, Loews Hotel, Philadelphia. 877-622-3363.

Aug. 28, **2003 MTV Music Awards**, Radio City Music Hall, New York. 212-258-8000.

SEPTEMBER

Sept. 3, Fourth Annual Latin Grammy Awards, presented by LARAS, AmericanAirlines Arena, Miami. 305-672-0047.

Sept. 8, **Man of the Year Award Dinner Honoring Bruce Lundvall**, presented by the Nordoff-Robbins Music Therapy Foundation, Essex House, New York. 212-707-2818.

Sept. 11, Fifth Annual Grammy Golf Tournament, presented by the Chicago chapter of NARAS, Harborside Gulf Course, Chicago. 312-786-1121.

Sept. 17-19, **Second Annual Ear to Da Streets Music Producer Conference**, Graduate Center, City University of New York. 212-368-1628.

Sept. 18-20, Fourth Annual Americana Music Assn. Conference, Renaissance Nashville Hotel. 615-438-7500.

President & CEO: Michael Marchesano; Chief Operating Officer: Howard Lander;

Sept. 22-24, **2003 Billboard Dance Music Summit**, Union Square Ballroom, New York, 646-654-4660.

Sept. 25, **2003 Chicago Heroes** Awards, presented by the Chicago chapter of NARAS. 312-786-1121.

Sept. 29-Oct. 5, Annual World of Bluegrass Trade Show and Fan Fest, presented by the International Bluegrass Music Assn., Galt House Hotel, Louisville, Ky. 615-256-3222.

OCTOBER

Oct. 3-5, **Second Annual Mid-Atlantic Music Conference**, Sheraton Four Points Hotel, Charlotte, N.C. 888-755-0036.

Oct. 5-8, **2003 International Enter**tainment Buyers Assn. Conference, Hilton Suites, Nashville. 615-463-0161.

Oct. 10-13, **115th Audio Engineer**ing Society Convention. Jacob K. Javits Convention Center, New York. 212-661-8528.

Oct. 21, U.K. Music Industry Trusts' Award, Grosvenor House Hotel, London. 44-207-803-1300.

Oct. 23, **2003 MTV Video Music** Awards Latin America, Jackie Gleason Theater, Miami. 305-535-3700.

Oct. 23, **Bogart Tour for a Cure 2003 Children's Choice Awards**, presented by the Bogart Pediatric Cancer Research Program, Kodak Theatre, Los Angeles. 310-358-4970.

Oct. 27-28, **What Teens Want Conference**, presented by Adweek, Brandweek, Mediaweek, *Billboard &* The Hollywood Reporter, Fairmont Miramar Hotel, Santa Monica, Calif. 888-536-8536.

NOVEMBER

Nov. 6, **SESAC Country Music Awards**, SESAC Headquarters, Nashville (by invitation only).

Nov. 19-20, Second Annual Hollywood Reporter/Billboard Film & TV Music Conference, Renaissance Hollywood Hotel, Los Angeles. 646-654-4660.

DECEMBER

Dec. 10, **Billboard Music Awards**. MGM Grand Hotel, Las Vegas. 646-654-4600.

Dec. 11, **2003 New York Heroes Awards**, presented by the New York chapter of NARAS, Roosevelt Hotel, New York. 212-245-5440.

Submit items for Lifelines and Events Calendar to Margo Whitmire at Billboard, 5055 Wilshire Blvd., Los Angeles, Calif. 90036 or at mwhitmire@bill board.com.

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Billboard And Mira Reach For Latin Stars

Billboard has partnered with Mira! magazine to include the Top DVD Sales and Top Latin Albums charts from *Billboard* in the Spanish-language magazine. The top 15 titles from each chart will be featured alongside Mira! reviews of



charted DVDs and Latin albums.

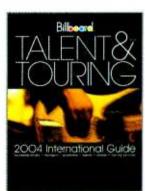
"Our partnership is a very exciting opportuni-

ty because *Billboard* is not only a well-known magazine, but it complements our editorial content and gives us guidance to satisfy the needs of our market. It's important for us to know what's selling and doing well in Latin music and DVDs," says Mira! managing editor Angela Gonzalez.

Now in its third year of publication, the biweekly Mira! is distributed throughout the U.S.

DIRECTORY OF THE WEEK 2004 TALENT & TOURING

The 2004 International Talent & Touring Guide from *Billboard* is a must-have, one-stop reference for those who buy talent or touring services.



The newly published 2004 edition contains more than 22,000 listings from 60 countries, including updated contact

information for artists, managers and agents, charter transportation, clubs and tour venues, sound and lighting services, equipment manufacturers, tour merchandisers and concert promoters.

The 2004 International Talent & Touring Guide is available for \$139 plus \$7 shipping (\$15 for international orders). Order online at orderbillboard.com or mail orders and payment to: Billboard Directories, P.O. Box 2011, Marion, OH 43306.

The directory also is available online in a fully searchable format with frequent updates. A full year of online access costs \$250; our special online and print combination rate is \$275. For more information, visit billboard.com/directories.

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 Baltroom • New York City BILLBOARD/HOLLYWOOD REPORTER FILM & TY MUSIC CONFERENCE November 19-20 • Renaissance Hollywood Hotel • Los Angeles BILLBOARD MUSIC AWARDS December 10 • MGM Grand Hotel • Las Vegas

for info: 646.654.4600 • billboardawards@vnuinc.com For more information: Michele Jacangelo 646.654.4660 • bbevents@billboard.com

The Billeearc

Beyoncé's Blue Horizon

The sky is the limit for **Beyoncé Knowles**, who simultaneously scores her first No. 1s as a solo artist on The Billboard Hot 100 and The Billboard 200.

'Crazy in Love" (Columbia) rises 3-1 on the Hot 100, displacing Clay Aiken's "This Is the Night" (RCA) after a two-week reign. "Crazy" features Jay-Z in his 37th chart appearance in six years and one month.

This is Jay-Z's second turn at the top. He last occupied pole position in October 1999, when he was the featured artist on Mariah Carey's "Heartbreaker."

For Knowles, "Crazy" is the fifth single to go all the way. Her first chart-topper was Destiny's Child's "Bills, Bills, Bills" in July 1999. Next came "Say My Name" in March 2000. "Independent Women Part I" from "Charlie's Angels" went full throttle in November 2000, and "Bootylicious" stood tall in August 2001.

"Crazy in Love," the 93rd No. 1 title on Columbia in the rock era, is the label's first song to garner top ink since "Bootylicious." That gap of one year and 11 months is the longest between No. 1 songs on the Columbia label since the two years and five months that passed between



Simon & Garfunkel's "The Sounds of Silence" in January 1966 and the duo's "Mrs. Robinson" in June 1968. On the album chart, "Dangerously in Love" is

Knowles' second title to visit the summit. It follows "Survivor," which hit No. 1 for Destiny's Child in May 2001.

'BEER' RUNS AHEAD: Willie Nelson continues to set new chart records for himself, as "Beer for My Horses" (DreamWorks), his duet with Toby Keith, is No. 1 for a fifth week on Hot Country Singles & Tracks. "Beer" is now Nelson's longest-running No. 1 hit.

On The Billboard 200, Nelson has his highestcharting album in 20 years. "Live and Kickin' " (Lost Highway) by Willie Nelson & Friends is a new entry at No. 42. That's Nelson's best ranking since "Tougher Than Leather" peaked at No. 39 in March 1983. On Top Country Albums, "Live" is the Hot Shot Debut at No. 4. That's Nelson's highest position since "A Horse Called Music" went to No. 2 in October 1989.

HIGH 'LOW': Six years after making their debut on Hot R&B/Hip-Hop Singles & Tracks, Lil Jon & the East Side Boyz are in the top 10 for the first time. "Get Low" (BME/TVT), the act's 11th chart entry, makes a 12-10 move this issue.

"Get Low" is only the third title by Lil Jon & the East Side Boyz to earn a berth in this chart's upper half. "Bia' Bia' " reached No. 47 in August 2001, and "I Don't Give a @#&%" checked in at No. 50 this past April.

PLAY CRISTY FOR ME: A greatest-hits collection named for her biggest hit, "One Day at a Time: 22 All Time Favorites: Vol. I & II" (LS), returns Cristy Lane to Top Country Albums for the first time in 20 years. The new CD enters at No. 64, which was the peak position of Lane's last chart album, "Footprints in the Sand," in September 1983.

More Fred Bronson each week at www.billboard.com.



A Rock'n'Roll S

t must be strange for teenagers and most 20-somethings today when they stumble across E Street Band guitarist "Little" Steven Van Zandt's weekly show while cruising their radio dial

Not only are the tracks comprising the two-hour, syndicated 'Little Steven's Underground Garage" selected solely by the musician/actor himself-corporate playlists be damned!-but the program is peppered

with Van Zandt in his 📃 sometimes lispy, somewhat gruff Jersey accent goofing around, occasionally toying with horror movie dialogue and character voices.

He'll supply details and history about the songs and bands he plays-everything from obscure Kinks and Rolling Stones to Ramones and Clash

fan faves to new songs from the Hives and Apples in Stereo. He even offers his opinions on life, what is-and isn't-cool and the state of rock'n'roll.

For most over 30, that's not all that unusual. Long, long ago, in a galaxy not so far away, rock radio was full of programming that was as diverse in personality as it was musically. Today, outside of the talk-radio and noncommercial realms, the likes of Van Zandt are an endangered species.

It's an aspect of "Underground Garage" that Van Zandt, 52, relishes as much as the freedom to play what he wants. "People like personality, man," he says. "Without it, you miss that relationship with a DJ and a relationship with a radio station."

Judging from his show's performance thus far, Van Zandt is on to something. Since launching in

April 2002, "Underground Garage" has gone from being broadcast on 20 stations to 112.

Why has Van Zandt, who plays mobster Silvio Dante on "The Sopranos," decided to champion this mostly ignored music?

"I have a bit of celebrity capital at the moment, and these things come and go," he says. "And you decide what you want to spend it on. To me, this was worth my time and my energy.

"I looked around one day and realized there's a format for everything but rock-'n'roll." he continues. "There's a whole lot of stuff that's falling through the cracks right now.

"So I'm trying to connect up all 50 years of rock'n'roll. And what connects it is the spirit of the songs. The songs have to be great. I

don't care what genre they're from, I don't care if they're 50 years, or 50 minutes old, I'll play it if it's cool-if it captures the spirit of rock'n'roll."

And it's especially important for him to expose new bands-he played 50 on the show last year. 'I'm just trying to fight to the point where at least these new rock'n'roll bands can make a living.

Van Zandt is even exploring growing the franchise: He'd like to launch a TV program based on the show, and a record label. He also hopes to join forces with a radio station interested in playing his mix of rock, garage rock, punk and British Invasion 24/7.

'We're on the verge of a rebirth of rock'n'roll, nothing short of that," he says. "All it needs is a little encouragement.' **WES ORSHOSKI**



Edited by Wes Orshoski

Glastonbury Lives On

Overcoming a clash late last year with local residents, England's Glastonbury Festival marked its 33rd year last weekend with a sold-out event attended by more than 110,000 and headlined by R.E.M., Radiohead, Moby and Fatboy Slim. Initially, the three-day event-held at Worthy Farm in Pilton, Somersetwas in jeopardy, after locals succeeded in their bid to deny organizers the proper permits. Issues arose from the presence of "about 200-300 ticket touts and general scallywags." Tickets for Glastonbury 2003, held June 27-29, sold out in 18 hours. Thom Yorke (above) and Radiohead headlined the second night. (Photo: Matt Jonson/Snappers/WireImage.com)



Saluting The Ma

Four of hip-hop's most revered DJs-Kid Capri, Grandmaster Flash, DJ Jazzy Jeff and DJ Premier (pictured, from left)-united recently at the BET Awards to pay tribute to Jam Master Jay. All four performed together in a turntable tribute to the late Run-D.M.C. DJ that sampled the famed rap act's catalog, including portions of "WalkThis Way," "Peter Piper" and "King of Rock." The awards were held June 24 at the KodakTheatre in Hollywood, Calif.





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